

# VARIETY

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## TV'S STILL GOT THAT 'LIVE' YEN

### Cinerama and Need to Bolster B.O. May Set Pix Off on Engineering Binge

Hollywood, Nov. 4. Impact of Cinerama, as well as desire to come up with new gimmicks to stem the b.o. decline, may set the industry off on a technological binge, with studio engineering departments due to receive greater attention than heretofore. There is some thinking that "magnitude" as offered by the film screen and expanded considerably by Cinerama may be the answer to combat the "inertia" induced by television. Question of "magnitude" is not a new one for the filmies. There have been experiments in the past which for some reason, mainly the immediate need, did not jell.

Warner Bros. and 20th-Fox have in the past tested large-gauge film. WB came up with a 60m print while 20th produced a 75m one, latter process being known as "Grandeur." Both experiments were deficient technically. Whether these methods will be probed further has not been indicated.

Another aspect of technological progress would be the development of new techniques to facilitate production and cut costs. Metro production chief Dore Schary, in a speech in Detroit last week, declared that the greatest need of the industry is for new methods of film production. "Hollywood," he said, "is using the same methods it used 20 years ago and much saving in time and money and a resultant improvement in the quality of pictures could be had if new engineering techniques were applied to the making of pictures."

### Kaye's Dallas Deal A Nice Xmas Cheer At 70% M&L's 171G

Dallas, Nov. 4. Danny Kaye deal for the State Fair Auditorium, Dallas, calls for his getting 70% of the gross up to the first \$65,000, and 80% of the take beyond that. Kaye, who will pay costs of the surrounding show, goes in Dec. 25 for 11 performances, during Cotton Bowl Week. Comic will also share costs of the musicians, stagehands and advertising. The New Year's Eve show will go at a \$6 top. It's anticipated that the date will gross a \$100,000 minimum, although the capacity is figured at \$158,000.

Deal was completed in New York this week by Charles R. Meeker, Jr., managing director of the State Fair Auditorium, with the William Morris Agency, which handles Kaye. Meeker is also expected to make preliminary explorations during his N. Y. visit for next summer's State Fair musicals.

Martin & Lewis, who played the Auditorium last month during the fair, took out \$171,700 on a deal which called for M&L to get 60% of the first \$150,000, 70% of the next \$100,000, a bonus of \$7,500 at \$250,000, and 80% over \$250,000. The final tally was \$255,239.

### 'Don't Bother' Knocked Out

Hollywood, Nov. 4. CBS, ABC and numerous Los Angeles stations have banned airing of the new Capitol disk release, "Don't Bother to Knock," with Helen O'Connell warbling, nixing it because it is allegedly "too risqué," and has a "vulgar double entendre."

Cap is the only waxery releasing platter of the tune, reportedly penned as tie-in publicity on the 20th-Fox pic of the same title starring Marilyn Monroe and Richard Widmark.

### TV Set Output At Alltime High

Washington, Nov. 4. Due in large part to the lifting of the television freeze, production of video receivers is now at an all-time high and factory inventory at the lowest point in several years, according to the Radio-TV Manufacturers Assn. Opening of new markets, particularly Denver and Portland, Ore., and stocking up by distributors and dealers in cities where stations will soon be on the air are having their impact. Buying of sets has also been stimulated by the national elections.

Factory output during the week ending Oct. 24, according to preliminary reports received by RTMA, totaled 195,139 sets. Production during the previous week also approximated 195,000 sets. This means the industry is now operating at a capacity of nearly 10,000,000 sets a year. The highest TV production was in 1950 when approximately 7,500,000 sets were turned out.

During the first three weeks of October, factory output has exceeded 570,000 sets or more than any month this year except September (a five-week work month) when production totaled 755,000 sets and averaged 151,000 sets a week.

### More Cops Assigned To Times Square Area To Speed Up Show Traffic

In a move to speed up traffic in the Broadway theatre district, the New York Police Dept. will assign 15 more men to the area, starting tonight (Wed.). Action would have been taken earlier, but no extra men were available until after the election.

Assignment of added men to the Times Square area during theatre rush hours was done at the instigation of the League of N. Y. Theatres, which had received numerous (Continued on page 59)

### DANGER SIGNS IN LOW PIX QUALITY

By GEORGE ROSEN

The next few months may have an important bearing on the future status of films' stake in television. For smack in the middle of the whole "go film" sweep that's played havoc with the new medium, there have been some "stop-look-listen" warnings and apprehensions over the present quality of high-budgeted films which, unless arrested, may well start a trend back to live shows even before film has had a chance to establish itself.

There's more at stake than the TV film advocates even care to concede. Millions of dollars have been invested in production-distribution-sales companies. Among these there's already been some turbulence, including bankruptcies and mergers. That there's an increasing awareness that only the strong and well-heeled will survive is evident from the Official Films-PSI overtures to merge interests in order to give the combined operation a head start on the rest of the field.

Hollywood has pinned its hopes on films to wrest TV production control away from New York, but on the basis of what it's come up with thus far, too many are now saying: "what's all the shouting about, and what's there to fear?"

For months prior to the show's preem, the TV industry looked (Continued on page 62)

### Met's 59G Preem 68-Year Record

The Metropolitan Opera Assn., opening its 68th season in N. Y. next Monday (10) with Verdi's "La Forza del Destino," will garner a gross of about \$59,100, for the highest opening-night take in its history.

Take will exceed the previous high of about \$54,800 in 1950 (in Rudolf Bing's first season as general manager), and last year's ('51) first night gross of \$53,112.

Most of the 1952 opener's seats were sold out a couple of weeks ago, despite a new upped high of \$30. (Last year's opening-night upped top was \$25.) Regular top this season is \$8.

Met's ticket prices generally were raised for this season, due to (Continued on page 60)

### The Bigger Half

Songsmith-publisher Frank Loesser trekked to Nashville last week to eye the country music operation. One of the alfalfa publishers greeted him with, "So, you've come to see how the other half lives."

"No," Loesser answered, "the other seven-eighths."

### Plan Asking Congress to Appropriate Dem-GOP Campaign Coin in Future

#### The All-Girl Vote

Phil Spitalny and his all-girl orch turned down a date to play Cleveland today (Wed.), even though it was enroute to their Kansas City engagement tomorrow. Reason is that Spitalny felt voting in yesterday's election was so important he didn't want the femmes to give up their day off for balloting in N.Y.

As the final radio-TV paid campaign oratory on behalf of Gov. Adlai Stevenson and Gen. Dwight D. Eisenhower faded off the air-planes Monday night (3), and with Demmy bitterness reaching near-fever pitch over the final burst of lavish GOP coin expended by the "I Like Ike" bankrollers, a sweeping plan was in the blueprint stage to "make things different in the future."

When Congress reconvenes in January, it now looms as a fair certainty that the nation's lawmakers will be asked to appropriate radio-television sums ranging anywhere from \$3,000,000 to \$5,000,000 for each party's Presidential candidate, in order to erase what the Democrats brand as "1952 campaign inequities." The Dems decry the fact that "the guy with the most coin gets the big TV play and the guy with the biggest TV play gets a shortcut into the White House."

On the theory that four years hence it might be the Democrats with the biggest purse-string, some alternating proposals, it's known, will be presented to Congress:

(1) To eliminate unfairness, Congress should put up an equal amount of coin for both parties, possibly \$5,000,000 for each, to permit for equal allocation of radio-TV time facilities.

(2) In lieu of this plan, set a (Continued on page 62)

### Burley Sneaking Up on Broadway

Burlesque is gradually making a slight comeback on Broadway. The edict of the late Mayor Fiorello H. LaGuardia notwithstanding, the strippers and baggy-pants comics are returning to the Main Stem, from which they've been absent for more than a decade, except for the few stretches when Mike Todd put on his own brand of legit shows.

Latest to enter the burlesquerie ranks is the 500 Club (ex-Havana-Madrid), which is setting Tirza and her wine bath for a run. In addition, there will be a retinue of billed peel artists there. Just how far they will go in the shedding department remains to be seen.

The Holiday Theatre is currently on a burley format, but the strips are using wraps, so there's no conflict with the law. The name value of the peelers is utilized and there's no shedding.

There had been an attempt made to open the now defunct Iceland into a strip cafe, but deal flopped.

With the burley atmosphere moving on Broadway, it's likely to take a great deal of play away from 52d St. The Harlem and French Quarter, both recent additions to Strip Street (ex-Swing St.), are going in heavily for the Minskylites.

### Al Martino's '9 Out of 10 Openings Are Flops' Gets Him the Heave in Hub

Boston, Nov. 4. Crack by singer Al Martino during first show at Blistrub's here Monday (3), that "Nine out of 10 opening nights are flops and this is one," resulted in owner Blistrub cancelling the singer after that night's second show.

Reason for the remark is a mystery. Martino apparently was clicking at the time of the verbiage. Martino blew his top when he returned to the dressing room and Blistrub demanded that he cancel out immediately. However, he finished the night and Ted Cole, longtime vocalist at the spot, took over Martino's chores.

### Winchell Pitch for Ike Stirs 11th Hour ABC-Dem Hassle; Protest to FCC

ABC network, Walter Winchell and the Democratic National Committee found itself involved in an 11th-hour hassle on Sunday (2) over WW's telecast, with the Demmy chieftains registering a beef with the Federal Communications Commission.

Radio and tele shows by Winchell on Sunday brought a protest by DNC chairman Stephen A. Mitchell and request for equal time to answer the gabber. Mitchell charged that Winchell's script, which the politico tagged a "partisan political" endorsement of Gen. Eisenhower, went beyond the limits of commentary. Mitchell sent two wires to ABC, one calling for equal time under section 315 of the Communications Act and the other calling for time under the web's responsibility for fair treatment "in the public interest."

ABC's answer was that it airs a large number of commentators of varying political views, some of whom have opinions along the lines of Gov. Stevenson's, and thus it has a balance of editorial opinion. On that basis, it added, it wouldn't provide equal time to answer Winchell. However, it offered to carry any "reasonably length comment" Mitchell would care to make on its news program. (Continued on page 59)

# Yankee Dollar, German Mark Help French Riviera Out of Summer Slump

By ED QUINN

Nice, Oct. 28. In spite of increased visitory to the French Riviera this past summer, seasonal income was not up to the standard of previous years. For the peak month of August, for instance, the number of tourists was 161,000, against 138,500 for 1951, but many of these travelers did not stay any longer than 24 hours on their way to or from Italy and Corsica.

Although railway and air companies, with exception of British European Airways, reported a drop in number of passengers carried, visitor increase was due to auto, motorcycle, bicycle and hitchhikers.

Hotels claimed that exceptionally good weather experienced all over Europe prompted many of their regular French and foreign clients to try the cooler Alpine and northern climates.

A big part of the monetary loss was due to restriction on British tourists to a sum of £25 (\$70) for overseas travel outside the sterling area. The 1951 figure of 16,257 British subjects registered by the hotels fell to 11,455 in 1952.

## 'Pirate' Hotels

In addition, buying power of the French tourist had deteriorated, and there was also the growing problem of the "pirate" hotels (the practice of letting out rooms and apartments in private houses, thereby avoiding tourist, business and other taxes), and finally the big development in camping which had now attracted even rich people. Canvas villages sprang up all along the Cote d'Azur, even though the bare ground was sometimes hired out at a price very near to that of a hotel room.

The Yankee dollar, however, once again stepped in to fill the breach. Number of American tourists visiting Nice alone during the month of August was much greater than the previous year, 5,237 against 3,741. Increase can be attributed in large part to introduction of the tourist class by

(Continued on page 62)

## Buck Jailed and Fined On Dope Rap; Bubbles Sentence Due Today

Toronto, Nov. 4.

With each partner of a 35-year association going to the defense of the other, on charge of illegal possession of narcotics, Ford Lee Washington, the Buck of Buck & Bubbles, was sentenced in Magistrate's Court to six months in jail and a \$200 fine, with an additional month if fine is not paid. John W. (Bubbles) Sublett will be sentenced tomorrow (Wed.).

Case followed a Mounties' raid on the song-and-dance team's Toronto hotel room when they were playing a nitery here. Also arrested were Bubbles' wife, Mabel, and Benjamin Winestone, sax player, who had his own trio here. Winestone was sentenced to six months and fined \$400. Mrs. Sublett was acquitted.

Raid took place Sept. 20, with defendants unable to post individual bail of \$5,000, later reduced to \$3,000, but quartet had been in jail since, being unable to raise the money.

## Ban Jap-Made 'A-Bomb' From Export Distrib

Tokyo, Oct. 28.

The controversial Japanese-made film, "A-Bomb Children," sensational picturization of horrors of the bomb which fell on Nagasaki, will be banned for export distribution, according to an announcement by Justice Minister Tokutaro Kimura. In nixing the film, Kimura said its nature was such that it was liable to create ill-feeling toward Japan.

A cheap quickie, the pic has done good biz, but received bad notices from most Japanese and foreign critics.

## Gigli, Gracie, Chevalier Highlight Royal Show At London Palladium

London, Nov. 4.

Beniamino Gigli, dusting with Gracie Fields, and the surprise appearance of Maurice Chevalier highlighted the 23d Royal Variety Command Performance yesterday (Mon.) at the Palladium here. For the fifth time since the war, Val Parnell, managing director of Moss Empires Theatres, fashioned a slick production that attained a high all-around standard.

This Command Performance had the fewest number of U. S. acts in years. They were Nanci Crompton, Deep River Boys and Billie Worth, plus Jeff Warren and Donald Burr from the London edition of "Call Me Madam." Miss Crompton was the only U. S. performer to make the journey specifically to appear in this show. Ballerina arrived Friday (31) fresh from a stand at Radio City Music Hall, N. Y., and will plane out tomorrow (Wed.) for a previous commitment in Detroit.

Miss Crompton was accorded an ovation in an early spot. Others to get top mittings included Winifred Atwell, who composed "Britania Rag" for the occasion; Deep River Boys and Miss Worth's vocalizing from "Call Me Madam." Zoe Gail, making a first appearance since serious injury last year, and blind vocalist Jerry Brereton were enthusiastically received. Gigli, Miss Crompton, Atwell, Miss Fields, Miss Worth and Chevalier were among those presented to Queen Elizabeth.

Others to appear were 3 Barbour Bros., 3 Beverley Sisters, Max Bygraves, Billy Cotton band, George Cameron, Reg Dixon, Jerry Desmond, Jimmy Edwards, John Ellison, Bud Flanagan, Tony Hancock, Ilford Girls Choir, Jack Jackson, Jewel & Warriss, Pat Kirkwood, Vera Lynn, Josef Locke, 3 Monarchs, Medlock & Marlowe, Rob Murray, Naughton & Gold, Nervo & Knox, Joy Nichols, Vic Oliver, Ted Ray, Skyrocks Orch directed by Woolf Phillips, Tiller Girls, Terry Thomas, Ian Wallace, Warren, Latona & Sparks and Norman Wisdom.



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## Coronation Still 'Ify' For Video

London, Nov. 4.

With Prime Minister Churchill's warning that the occasion must not be treated as a theatrical performance, BBC-TV experts have begun discussions with the Earl Marashal and the Duke of Norfolk, to determine the extent to which television cameras can cover the coronation of Queen Elizabeth from within Westminster Abbey. A preliminary report will be made at a meeting of the Coronation Committee to be held in London tomorrow (Wed.).

The original announcement by the Coronation Committee that the actual crowning ceremony would have to be omitted from TV programs sparked a widespread press agitation and forced the Prime Minister to make a full explanation to the House of Commons. Churchill hoped that it would be possible to operate on the principle that the world should see and hear what the congregation see and hear. There were, he said, highly complicated technical problems and in any event it would be unfitting that the whole ceremony, not only in its secular but also in its religious and spiritual aspects, should be presented as if it were a theatrical performance.

One of the proposals being made to the Earl Marashal by BBC technical experts is that there should be a rehearsal in the Abbey, with stand-ins for the main participants, and a demonstration telecast could be watched by the Duke of Norfolk on a monitor screen.

Heading the BBC team of experts in the negotiations is S. J. Lotbiniere in charge of outside telecasts, who will be mainly responsible for carrying out coronation arrangements. Meantime, Peter Dimmock, assistant head of outside telecasts, has already surveyed the Abbey and prepared a skeleton plan for the siting of cameras and other equipment. As color films are to be made of the ceremony no extra lighting will be required for TV.

If the suggestion that TV be restricted to what the congregation sees is adopted, there will be little or no intimate coverage of the highlights of the ceremony. The Abbey dignitaries who conduct the ceremony may effectively block the view of the congregation.

## Fete Hope's Pix Anni

Various branches of show business are being lined up to join in a celebration to mark Bob Hope's 15th year in films. Comedian's swing into pix got underway with Paramount's "Big Broadcast of 1938."

Party's set for Feb. 27 at the Waldorf-Astoria, New York, with about 1,200 persons expected to show, including reps of the Armed Forces—the tie-in being Hope's tours of the services—along with radio, TV and pic industries. Par and Mack Millar, star's personal rep, are at work on arrangements,

## This Week's Football

By HARRY WISMER

College EAST		SELECTION	*PTS.
GAMES			
Harvard-Princeton	Too much all 'round strength.	Princeton	14
Columbia-Dartmouth	Dartmouth very weak.	Columbia	7
Georgia-Pennsylvania	Munger's team by a shade.	Pennsylvania	7
Colgate-Holy Cross	Cross has learned a lesson.	Holy Cross	6
Temple-Boston U.	Home field will be advantage.	Boston U.	6
Clemson-Fordham	Rams aren't good enough.	Clemson	7
Penn State-Syracuse	All hail Penn State.	Penn. State	10
Lafayette-Rutgers	Rutgers inspired by Temple win.	Rutgers	12
SOUTH			
Army-Georgia Tech	This is the week for Blaik to be a great coach.	Georgia Tech	28
Navy-Duke	Service teams don't have it this year.	Duke	7
Tennessee-Louisiana State (nite)	Trouble at LSU.	Tennessee	12
Mississippi State-Auburn	Close all the way.	Miss. State	3
Tulane-Kentucky	Green Wave brings wildcat tears.	Tulane	7
Vanderbilt-Miami (Fla.) (Fri. nite)	Vandy has had terrific schedule.	Vanderbilt	6
VMI-West Virginia (at Roanoke)	Mountaineers rugged.	West Virginia	14
Wake Forest-TCU	By a whisker.	TCU	3
Texas A&M-SMU	Mustangs can push by badly beaten Aggies.	SMU	3
Texas-Baylor	Still blazing	Texas	14
Virginia-No. Carolina	Cavaliers roar back.	Virginia	21
MIDWEST			
Cornell-Michigan	Wolverines seek revenge.	Michigan	20
Pittsburgh-Ohio State	Pittsburgh more stable.	Pittsburgh	6
Villanova-Tulsa (nite)	Filipski seeks All-America honors.	Villanova	13
Rice-Arkansas	Pitchers' battle.	Rice	3
Boston College-Detroit	Titans proved strength against Fordham.	Detroit	3
Colorado-Missouri	Colorado tied Oklahoma.	Colorado	7
Illinois-Iowa	Illini have learned their lesson.	Illinois	14
Purdue-Minnesota	Boilermakers smell roses.	Purdue	17
Northwestern-Wisconsin	Wildcats tamed again.	Wisconsin	27
Michigan State-Indiana	Spartans have soft touch.	Michigan State	35
Oklahoma-Notre Dame	Sooners too strong for Irish.	Oklahoma	7
Nebraska-Kansas	Jayhawks easily.	Kansas	14
FAR WEST			
So. California-Stanford	Trojans this time.	So. California	12
Oregon State-UCLA	Red Sanders has worked miracles.	UCLA	24
California-Washington	Golden Bears march by.	California	14
Washington State-Oregon	Two teams going nowhere in particular.	Wash. State	3
PROFESSIONAL			
Cardinals-Browns	Brown will jack up his team.	Browns	12
Lions-Steelers	Doak Walker-Pat Harder-Leon Hart too much.	Lions	14
Packers-Bears	Pappy Halas proud of his little bear.	Bears	10
Rams-Texans	Texans will be glad when season is over.	Rams	21
49-ers-Giants	If Bears can do it—Giants can, too.	Giants	6
Redskins-Eagles	Redskins fight to stay out of cellar.	Eagles	7
SEASON'S RECORD			
		Won, 171; Lost, 57; Ties, 12; Pct. .750.	
		(Ties don't count.)	

\*Point margin represents selector's choice.

## Chaplin Visit to Pream 'Limelight' Brings Rash Of Reissues in Paris

Paris, Oct. 28.

Charlie Chaplin arrived here today from London to attend the opening of his "Limelight" here Friday (31). Chaplin was met at the airport by many French newsmen. Chaplin's coming has filled the press here for weeks. His visa difficulties seem to have dampened the welcoming festivities, with no official gala planned for film's preem. Pic will play four of biggest first-runs here day-date. In attendance will be Ambassador Dunn and Assembly President Antoine Pinay, the latter flanked by four of his top ministers.

A rash of Chaplin pic has broken out in this city in local film clubs which are using old silent come-

dies of "Charlot" as he is known here. Special press showing will be given tomorrow with the Assn. of French Critics and Authors planning a testimonial dinner for Chaplin after the screening. Most leading French critics already have seen the film in London and all advance reviews on the film were in the rave category. Unlike many French critics, who had some reservations on the film's philosophizing and slow spots, the French reviewers were enthused.

All the advance publicity, the Chaplin adulation here and the four-house parlay should give it a chance for a great gross. The four houses hold over 8,000 seats. This is Chaplin's first visit here since 1931 when he came for preem of "City Lights." That visit was a triumph and Chaplin was feted by royalty and the government. Chaplin was given the Legion of Honor at that time.

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# FILMS' ERRATIC UPS & DOWNS

## RKO Rates a Break

There's a large cheering section within the picture business for Arnold Grant to take RKO off the hook and get it rolling. Most are in agreement that, despite its recent snafu, the company rates a break and, despite certain captiousness about the way certain things were handled, it is generally agreed that RKO is too time-honored and old-established a company not to take its proper place in the industry.

There is a sensitized reasoning, of course, that figures as a common denominator in this thinking. It has to do with "downtown." The bankers frown on the overtones that crept, wittingly or unwittingly, into the new RKO management, and that's a foul ball not only for an individual company but the industry at large.

Maybe the solution will come via new control buying out the Stolkin-Koolish-Ryan-Corwin-Burke interests. Maybe it will have to be achieved at a loss. Maybe, too, it will be achieved by Grant firmly keeping the new investors so far removed from actual management as to appease dissident stockholders. Whatever the end result, RKO rates a break.

## RKO Situation, Etc., Seen Big Factors In Lag of Investments in Pictures

A few recent upbeat financial statements along with the RKO upheaval have given the entire trade a black eye so far as the investing public is concerned, financial execs in the industry stated this week. It's showing in the dismal activity of film biz stock issues listed on the New York Stock Exchange.

Money men in the industry said they're particularly bitter toward the Howard Hughes sellout of RKO and its subsequent repercussions. This situation caused the public's nix on film corporation investing at a time when, under normal circumstances, interest in pic shares should have been unusually high.

Point is made that the introduction of Cinemas in September meant added glamor for the trade. It was widely hailed as a milestone in the industry's progress, and interest in all aspects of film investment was increased. However, this was vitiated by the drastic turn of events experienced by RKO, it's said.

Recently reported earnings statements by Loew's, 20th-Fox and United Paramount, all showing a slide in profits, also are factors in the slim market values of the film shares.

Loew's, whose high for the year was \$18.50, recently hit a new low of \$11.50. UPT also hit a low water mark of \$11.50, down from a high for the year of \$21.25.

Over a recent period, Paramount has been selling at around \$22.25 per share. This is down from \$30.87½, the year's top price. Republic is at its low for the year, \$3.50, compared with the year's high of \$5.12½. Showing fair

## Reveal C. P. Skouras Wanted Hoyts Chain, Not Roxy, in NT Fold

Charles P. Skouras didn't want the Roxy, New York, first-run, as part of his National Theatres operations upon National's divorce from 20th-Fox. The West Coast exec, instead, had been holding out for Hoyt's Theatres, Australian chain, which also was a part of the 20th corporate family.

But, as insiders related this week, the 20th film corporation insisted on holding Hoyt's and Skouras accepted the Roxy as a second choice.

Skouras' plan now, he revealed in New York Monday (3), is to build up the house to a competitive level with the nearby Radio City Music Hall. First step will be introduction in December of an elaborate ice show policy for the stage (see separate story in vaude section). Theatre closes Dec. 7 for some remodeling and will reopen two weeks later with the ice program plus 20th's "Stars and Stripes Forever" on the screen.

Dave Katz is continuing as the Roxy's managing director, but Dick Dickson, NT's southern California

## Fabian Fable

Reports that Robert J. O'Donnell had been offered the job of president of RKO, and O'Donnell's whimsical mood at the time he was approached by newsmen, led to some trade conjecture that actually Si Fabian was in line for the RKO spot.

In answering press queries anent RKO in some instances, O'Donnell closed his reply with the line, "Vote for Fabian." But O'Donnell was only kibitzing and not to be taken seriously, states Fabian. He's not in line for the job, Fabian stresses.

## \$3,000,000 to RKO As Added Money In Hughes Tieup

Howard Hughes' continuing tie-in with the group which purchased his RKO stock, representing a situation that has many execs in the trade baffled, was somewhat clarified this week by persons close to the new setup. It's said that Hughes' agreement with Ralph Stolkin, et al., calls for his guaranteeing of RKO's \$8,000,000 in bank credits.

RKO board chairman Arnold Grant has confirmed the existence of a financial tieup with that amount involved but has nixed queries on details. Past references to an \$8,000,000 loan, say observers, actually were allusions to security for established bank money and not, as thought in some quarters, new revenues provided by Hughes.

RKO had an \$8,000,000 revolving fund established with Bankers Trust Co., New York, and the Mellon National Bank of Pittsburgh, latter being the institution brought

## Leo Jaffe Upped To Col Int'l Veepee

Columbia board disclosed this week its election of Leo Jaffe as v.p. of Col's International Corp., foreign operations subsid. He is also assistant treasurer of the parent outfit.

Jaffe's appointment reflects the expanding importance of the world market and will mean new responsibilities for him in foreign matters. For years he's been assisting A. Schneider, Col v.p.-treasurer, on both the domestic and foreign fronts.

In another promotion, Herman Golden, comptroller of Col International, was upped to assistant treasurer. He succeeds Bernard E. Zeeman, recently named Col International treasurer.

## TV EFFECT NOT ALWAYS THE CASE

Film business is getting more erratic than ever. Television competition continues as a detriment for the most part. But in many instances over a recent period there has been no apparent relationship between the existence of TV in an area and the general behavior of the b.o.

S. H. Fabian, eastern circuit operator, relates that the conditions were offish in all spots last spring and early summer. A pickup subsequently was experienced in late summer and early fall, even in TV localities and when the top-calibre shows were back on the air. Now, he says, there's a uniform downbeat tone to business in TV and non-TV sections alike.

Charles P. Skouras, president of National Theatres, puts the blame on TV almost exclusively. However, NT houses in San Diego are chalking up income 5% over the 1951 level. San Diego has TV.

Excepting those few select pic which click in any economic weather, theatre trade across the country the past few weeks has been slow, a condition attributed by top exhibitors to the "public's election preoccupation." But the slump has been less severe than during the 1948 campaign, boxoffice analysts report. Yet, 1948 generally was a

## MAP EASTERN VERSION OF H'WOOD PIC COUNCIL

Eastern film laborites are formulating plans for establishment of a Motion Picture Council of New York, similar to the Hollywood AFL Film Council. Under the direction of Steve D'Inzila, biz agent of Projectionists Union Local 306, IATSE, a committee is organizing a constitution and by-laws and drawing up plans for financing.

Purpose of the Council would be signing of a basic agreement with eastern film producers, patterned after the Hollywood basic agreement. IA prexy Richard F. Walsh has named international rep John J. Francavilla, of Laboratory Technicians Local 702, to serve as chairman of the Council.

## National Boxoffice Survey Pre-Election Blues; 'Snows' Again No. 1, 'Rifle' 2d, 'Mine' 3d, 'Ivanhoe,' 'Everything' Next

Interest in the Presidential election is sloughing biz in most key cities covered by VARIETY this week although there was a slight pickup from the low points on election day yesterday (Tues.). Dearth of new, strong fare also is proving a handicap but mostly it was the fact so many people were following the campaign for President so closely that did the damage.

"Snows of Kilimanjaro" (20th) is champ again this stanza, for second week in succession. In the week just ahead of that, the pic was second place winner. "Springfield Rifle" (WB), which was fourth last stanza, is taking second position while "Because You're Mine" (M-G) is winding up third. It was second a week ago.

"Ivanhoe" (M-G), previously on top for four weeks running, has dropped to fourth. "Everything I Have Is Yours" (M-G), inclined to be spotty, is doing enough to take fifth spot.

"Quiet Man" (Rep), which was seventh last round, is moving up to sixth despite fact that it has played a majority of key dates. "Lusty Men" (RKO) is taking seventh money while "The Thief" (UA) is eighth. "Somebody Loves Me" (Par) and "Miracle of Fatima" (WB) round out the Big 10 list in that order. "Full House" (20th), "Just for You" (Par) and "Lure of Wilderness" (20th) are runner-up films.

Probably the showings by new

## RKO Board Meeting in New York To Replace Koolish, Stolkin, Gorman

### Mpls. May Drop Mats

Big problem for local show-houses, the same probably for those in many other cities, is the continuously diminishing matinee trade.

It has reached the point here where several downtown theatres are considering abandonment of all matinees except those on the weekends.

## SRO May Revive Domestic Distrib On Limited Basis

Selznick Releasing Organization, dormant in domestic distribution for some time, may be revived shortly on a limited basis. Outfit may renew its operation on a test basis, re-releasing some of the David O. Selznick films currently in its vault.

Sam Sigman, Selznick's former assistant general sales manager, rejoined the company two weeks ago and is making a study in order to help formulate the outfit's future plans. First pic being weighed for re-release is "The Third Man," 1950 SRO release.

Selznick himself is currently in Rome, where in conjunction with director Vittorio DeSica he has started production on "Termini Station," starring Jennifer Jones. Pic is being shot in English and dubbed for Italian consumption. There's a possibility that it will be the first new film to be handled by the revived SRO.

Although the company has been inactive domestically, it has maintained its foreign setup with offices in numerous countries abroad. It has also maintained for the past eight years its Madison Ave., N. Y., headquarters.

RKO board of directors meets in New York tomorrow (Thurs.) to fill vacancies in the directorate caused by the resignations of Abraham L. Koolish, Ralph Stolkin and William Gorman. Expectedly the job of bringing the board to full strength will be completed at the meet, pending required clearances by new appointees with corporations with which they already are associated. Plan is to bring in importantly-placed men from general industry as one means of giving RKO the uplift now demanded.

Key figure in lining up the replacements, along with board chairman Arnold Grant, is Thomas A. Halleran, corporate counsel for the film outfit and member of the N. Y. law firm of Cravath, Swaine & Moore. In rounding out the board, Halleran, as liaison with the new candidates, and Grant are aiming to serve the interests of four groups: banking, show business in general, and RKO's stockholders and employees. Reasoning is that all have an equity in

## Johnston to So. America On Govt. Biz Unless French Situation Becomes Urgent

Washington, Nov. 4. Unless there is an unexpected development in the French film situation, which necessitates him going to that country first, Eric Johnston is slated to leave here Saturday (8) for a month in South America on Point 4 business, the State Dept. announced over the weekend.

Johnston will return to Washington Dec. 7. Johnston, chairman of the International Development Advisory Board, which cooperates with the State Dept. on Point 4, will visit Argentina, Brazil, Venezuela, Chile, Uruguay, Bolivia, Colombia and Peru.

Foreign toppers of the companies in New York Monday (3)

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## Film Salesmen Will Seek Raises, Won't Forego 'Em for Expense Hike

Milwaukee, Nov. 4.

Film salesmen will definitely seek a wage hike in forthcoming talks with the film companies, it was indicated this week by David Beznor, general counsel of the Colosseum of Motion Picture Salesmen. Proposals to be presented to the filmers and the amount of the boost will be determined at the upcoming CMPS convention set for Atlanta Nov. 22-23.

Beznor disclaimed reports that film peddlers will forego a raise this year for a higher expense allowance. He termed the report as a possible plant "by those who seek to create dissension within the organization or as an industry trail balloon to obtain Colosseum reaction."

Beznor asserted that resolutions pertaining to the Government's 16m antitrust suit and elimination of the 20% tax on film admissions also will be presented to the convention. About 100 delegates are expected to attend, with reps from the 33 locals. New officers will be nominated and elected at the palaver.

### Nat'l Theatres Cut

#### Admish to Flat 50c In 40 Coast Houses

In seeking out the answer to better b.o. via experimentation, National Theatres has cut the admission price to a flat 50c, tax included, in 40 of its houses in the Los Angeles area. Theatres had been charging up to 74c, tax included. All spots are playing subsequent-run films 21 days after the first-run houses in their respective towns.

On the basis of investigation of theatre-going habits at present, NT execs have found personal economics an important factor. Heftier income tax bite and the general high cost of living, they learned, have cut the public's entertainment budget and the lopped-off ticket prices are designed to fit in with the reduced "luxury" money.

### Brandt Urges RKO

#### 'Boasberg Sales Drive'

Strange circumstances of an independent circuit operator urging a film company to conduct a sales campaign for its product cropped up in New York last week. Harry Brandt, in an expression of goodwill to RKO, recommended a one-month drive carrying sales manager Charles Boasberg's banner, when the first product made under the new RKO regime is turned out. Idea was broached by Brandt at a luncheon honoring three of the new RKO exec team: Exec. v.p. Arnold Picker, Boasberg and Walter Branson, assistant sales topper. Salute was sponsored by the Independent Theatre Owners Assn., of which Brandt is president.

RKO board chairman Arnold Grant, who addressed the luncheon, again pledged that the outfit will not liquidate and has no plans for a pic sale to TV. Over 300 theatremen and film company execs attended the Hotel Astor session.

### 'Female' to Be Shot

#### In New PatheColor

Hollywood, Nov. 4. American Productions' "Female of the Species," to be produced by Albert Zugsmith in Spain next spring, will be filmed in the new PatheColor process, with Pathe putting up part of the coin for the production.

Zugsmith's "Conquest and Desire" will also be filmed in Spain in Technicolor.

### 2 Brit. Pix Set for U.S.

Two new British imports are set for U.S. distribution shortly. "Curtain Up!" has been acquired by Noel Meadow, who'll release the Robert Morley-Margaret Rutherford starrer through Fine Arts Films, Inc.

Gaston Hakim's Commercial Pictures picked up "Angel Street." Based upon the Patrick Hamilton play, the British National production stars Anton Walbrook, Diana Wynyard and Robert Newton. Pic prems at the Normandie Theatre, N. Y., next Monday (10).

### Par's Election Goodwill

Paramount homeoffice ad-pub department, in a goodwill gesture, made its 11th floor office space available to the city desks of the metropolitan dailies last night (Tues.). Via this bit of hospitality, press photographers had a vantage point from which to lens the traditional election night excitement on Times Square, where the Par building is located.

All New York papers had cameramen on the premises and Par supplied refreshments.

### SWG Embroiled

#### In Proxy Battle As Voting Nears

Hollywood, Nov. 4. Screen Writers Guild's election this year is overshadowed by the battle of proxies, which is causing a serious rift in the membership. Election ballots, mailed to members over the weekend, were accompanied by ballots on a constitutional amendment seeking to limit the use of proxies.

Under the present setup, proxy holders are able to use them for seven years. The amendment would cut them down to a single meeting. Approximately 400 proxies now in existence are expected to be voted against the amendment.

Proxies were originally intended to represent members unable to attend Guild meetings but the current opposition holds that their wholesale use puts too much power in the hands of a minority group. Understood Allen Rivkin and Adele Buffington hold 60 proxies each and Paul Gangelin has 10. They are against the amendment. They declare their aim is to prevent any "resurgence of a Communist movement" in the Guild. Rivkin said a similar amendment proposal was defeated two years ago and that he was determined to beat it again. Miss Buffington said:

"My concern is for the economic welfare of the majority rank and file membership and for a more practical business, labor and public relations administration. I am against the continuing pressure to abandon our successful fight against the notorious Communist and fellow traveler situation in the SWG. To abolish the traditional proxy franchise would be to court renewed pro-Communist disaster and more public disrepute."

It will take a two-thirds vote to adopt the amendment.

### LAPINERE BACK AT M-G

#### AS PRESS REP ABROAD

Elias Lapinere, formerly RKO's European general sales manager, has joined Metro as a special publicity representative abroad. He'll assume his new duties on Jan. 17 and will be assigned to work on big pictures only, according to David Lewis, regional director for Continental Europe for Loew's International.

Lapinere had been with the company prior to World War II. In addition, he's held many top posts as an industry rep in Europe, in sales as well as advertising and publicity.

### Red Pix Pitch in N.Y.

Latest Commie pitch for the U. S. market is seen in the "Festival of Polish Motion Pictures," scheduled for the Museum of Modern Art, New York, Nov. 14-16. Pix to be shown include eight features and shorts.

Festival is being arranged by Artkino, U. S. distributor for Soviet and Iron Curtain films. One of the Polish pix, "Youth of Chopin," set for showing the evening of Nov. 14, is under the official sponsorship of the Consul General of Poland. Three-day program includes two features already released here, "The Last Stop" and "The Treasure." Attendance to all screenings is by invitation only.

### Kalmus Expanding?

Dr. Herbert T. Kalmus, Technicolor prexy, left New York for Hollywood Friday (31) after an eight-week eastern stay.

Kalmus' activities while here were hush-hush, but it's understood they concerned projected expansion plans of the color lab.

## See 15c for NT As 1st Div Since Swing to Indie

First dividend action by National Theatres since it swung into independent operations via divorce from 20th-Fox last September is expected at a Coast board meeting Nov. 20. At that time a melon of 15c. per share is likely to be voted for stockholders.

National, headed by Charles P. Skouras, got off to its indie start with a funded debt of \$27,500,000. As a result of heavy bank credit, restrictions exist on divvy payments but it's understood the corporation has a total availability of 23c. per share for divvies this year. Instead of paying out that full amount, 15c. probably will be okayed with the hope of increasing the stockholder checks next year.

In recent weeks, NT's stock has been traded on the New York Stock Exchange at less than \$4 per share which, say financial observers, means it's substantially undervalued.

### MPEA Unblocks

#### Scandia 600G

Compensation deals involving Sweden, Finland and Norway netted Motion Picture Export Assn. companies \$600,000 last week and for the moment have cleared up US distrib accruals in Sweden and Finland.

Coin arrived in New York as the result of arrangements originated by John G. McCarthy, MPEA v.p., and is to be divided in proportion to amounts deposited in local currencies by the MPEA members. Biggest slice of \$390,000 came from Sweden, while Finland came through with \$110,000 and Norway with almost \$100,000.

Last big chunk of frozen foreign earnings to reach New York involved \$1,200,000 from France, where in excess of \$4,500,000 remains to be unblocked.

### '4 POSTER' SKIDS IN N.Y.

#### AS PLAY HOLDS NEATLY

Curious instance of a pic playing in the same area with its legit prototype—with the film doing disappointingly at the b.o. and the play apparently unaffected—has taken place in N. Y.

Stanley Kramer's pic version of "Four Poster," starring Rex Harrison and Lilli Palmer, bows out of the Victoria on Broadway tonight (Wed.) after three weeks of spotty b.o., having taken about \$15,000 the first week, \$16,800 in the second and \$9,000 in the third. Playing simultaneously at the eastside Sutton, where it will continue, pic is averaging about \$10,000 weekly, which is okay for the off-Broadway art spot.

Playwrights Co. production of "Poster," with Betty Field and Burgess Meredith in the play's only two roles, is now in its 54th week at the Barrymore Theatre. Legit was not influenced by the three-week run of the film at the Vic, it's shown in the steadiness of the b.o. take at the Barrymore.

Kramer-Playwrights deal provided that the film, which Columbia releases, could open in New York but not in any one of 16 other key cities before Jan. 1. Col plans to run the pic in Denver and New Orleans, which were not among the 16, late this month and may determine a new scales approach before nationwide distribution.

As for the concurrent runs of the pic and play in the Broadway sector, and the results, reps of both the legit and film fields say they can't see what conclusions can be drawn.

## 'Ivanhoe' Oct. Champ, 'Snows' 2d, 'Quiet Man' 3d, 'Mine' 4th, 'Fatima' 5th

### October's Top 12

1. "Ivanhoe" (M-G).
2. "Killmanjaro" (20th).
3. "Quiet Man" (Rep).
4. "Because You Mine" (MG).
5. "Miracle of Fatima" (WB).
6. "Crimson Pirate" (WB).
7. "Somebody Loves" (Par).
8. "Just For You" (Par).
9. "Back At Front" (U).
10. "Minute Zero" (RKO).
11. "Monkey Business" (20th).
12. "Son of Paleface" (Par).

## Exhibs Splitting Product to Nip Nation's Bidding

Practice of exhibs splitting available product to end competitive bidding is on the upbeat all over the country, with most of the distribs confessing they aren't unhappy over the situation.

Spits can work three ways. Either the exhibs decide to bury the bidding hatchet and agree among themselves for each to book the product of a certain studio, or else they allocate pix to one another, each taking a certain number of a company's product. Third possibility is a distributor himself splitting his product in an attempt to reduce bidding.

Sidestepping the legal aspects of the exhib get-together, which is strictly informal, distrib execs say bidding is also up as theatres seek to better their runs.

Distrib toppers who are receiving an increasing number of letters from theatremen telling them to stop bidding in a certain situation say the product divvies frequently follow a protracted bidding suggest among exhibs. Latter eventually come to realize that their bidding serves only to drive up the price.

While several of the distribs refuse to acknowledge the term "split product" and declare emphatically

(Continued on page 17)

### L. A. to N. Y.

Jack E. Baker  
John Beal  
Aleen Bennett  
Irving Berlin  
John Berteron  
Marlon Brando  
Montgomery Clift  
Merian C. Cooper  
Lester Cowan  
Gloria De Haven  
Marilyn Erskine  
Lynn Farnol  
Sally Forrest  
Milo Frank  
Betty Garrett  
L. Wolfe Gilbert  
Jan Grippio  
Edward Joy  
Moe Kerman  
Richard Krakeur  
Stanley Kramer  
John Lavery  
Norman Manning  
Kenneth McEldowney  
Ralph Meeker  
Terry Moore  
Michael O'Shea  
Seymour Poe  
Michael Rasin  
Joe Schoenfeld  
Charles P. Skouras  
O. N. (Bill) Srere  
Ben Thau  
Margaret Whiting  
Martha Wright  
Jerry Zigmund

### N. Y. to L. A.

David Alexander  
Ann Blyth  
Irene Dunne  
Charles J. Feldman  
Dr. Herbert T. Kalmus  
Phyllis Kirk  
Bernard Smith  
Jule Styne

### N. Y. to Europe

Kathleen Byron  
Jose Ferrer  
Ava Gardner  
Coleen Gray  
Morgan Hudgins  
Sven Rye  
Frank Sinatra

The public's yen for adventure stories, particularly if the pic is backed up with a name star, was reflected in the top box office winners last month. Musicals were pushed into the background to the extent that such type film did not climb past fourth place, according to reports from VARIETY correspondents in 25 representative key cities. Also, VARIETY's b.o. winners in October pointed out the trend towards foreign production by U. S. companies with the three biggest grossers being produced in whole or in part overseas, or with a foreign background.

"Ivanhoe" (M-G) was champ of the wickets last month, with a total gross of \$1,316,000 in representative key cities during October, this being one of the highest figures for any monthly winner in some time. This production, which was turned out in England with U. S. name stars in key roles, finished first in three different weeks and never dipped below third. Playing mainly at upped scale, this pic, based on Sir Walter Scott's classic, was smash to terrific or set records in a majority of its dates.

"Snows of Killmanjaro" (20th) finished second last month and will be heard from much more in coming months. While produced in Hollywood, much of story is foreign located. Third place went to "Quiet Man" (Rep), which also was third in September, attesting to John Wayne's continued draw. This film, which criss rated one of Wayne's best, got fine word-of-mouth, with resulting widespread bookings. It looks as Republic's champ for this year and likely for several seasons. This is the first time that a Rep film has held this high on VARIETY's boxoffice list for two months in succession.

"Because You're Mine" (M-G), which took fourth money, is in somewhat the same category as "Snows" in that it was out only two weeks on general release, and probably will figure in coming weeks.

"Miracle of Fatima" (WB), which held consistently near the top all month, captured fifth position. "Crimson Pirate," another from WB, was sixth, being another production that was turned out in England.

"Somebody Loves Me" (Par) edged up into seventh spot for October to beat out "Just For You," also a Paramount release. Latter, the Bing Crosby starrer, was eight, never getting above sixth place in (Continued on page 15)

## Exhibitors Urged Anew To Huddle Congressmen For 20% Tax Repeal

Exhibitors throughout the nation are being urged anew to huddle with Congressmen in their respective local territories as the approach to winning support for repeal of the 20% Federal admission tax. This is the best means of producing definite pledges of lawmakers' support, it's stated by Pat McGee and H. A. Cole, co-chairmen of the National Tax Repeal Campaign Committee.

The two theatremen said via a formal statement that other methods of carrying out the campaign could lead to misunderstanding either by Congressmen or the exhibs themselves. Under the recommended plan, a group of theatreowners in each territory invites the local Congressman to an informal luncheon session, or similar meeting, and presents facts and figures relative to the industry's economy as evidence that the 20% levy should be killed.

### Europe to N. Y.

Larry Adler  
Michael Arlen  
C. E. Arney, Jr.  
Alfred Black  
Linda Darnell  
Dorothy Dow  
Elspeth Eric  
Lorraine Friedmann  
Mitchell J. Hamblurg  
Ella Logan  
Stephen Manton  
Rodney Millington  
Katina Paxinou  
Irving Pichel  
William Prince  
Erica Siracusano

# URGES 'AGGRESSIVENESS' ABROAD

## Test-Run Policy Set by Boasberg To Evaluate B.O. Potential of RKO Pix

Development of a new "test run" policy to evaluate better the box-office potential of new product was outlined in New York Monday (3) by RKO general sales manager Charles Boasberg and assistant sales chief Walter Branson. In keeping with the experiment, "Androcles and the Lion," "Face to Face," "Blackbeard the Pirate" and "Never Wave at a Wac" will open in several situations prior to regular release.

Through such advance bookings, Boasberg explained, "we can get the feel of a picture and know what we've got. Moreover, the marketing and publicity campaigns can be adjusted on the basis of early audience and exhibitor reaction." New advertising, incidentally, is already being prepared for "Androcles" by national ad-pub-exploitation head Richard Condon.

Branson pointed out that the purpose of the "test runs" is not to hold up releases but to get more money out of individual films "both for exhibitors and ourselves." Both sales execs emphasized that the new policy represents an experiment and "we're open to suggestions which will help us in our distribution."

Under a "freedom of movement" stemming from ascendancy of the new RKO administration, Boasberg revealed that the James Mason-Robert Preston starrer, "Face to Face," will be released in three versions. The Huntington Hartford production, which runs 92 minutes, consists of two episodes. They're "The Secret Sharer," based upon a Joseph Conrad story, (Continued on page 18)

## Congress Group Charges Tax Bureau Withholds Records in U Refund

Washington, Nov. 4. New repercussions of the Universal Pictures excess-profits tax-refund case popped back into the open last week when a Congressional sub-committee charged that the Bureau of Internal Revenue was withholding some of the records in the Universal case.

Sub-committee, headed by Rep. Cecil King (D., Calif.) said that John B. Dunlap, Commissioner of Internal Revenue, spurned a committee subpoena calling for him to appear before the subcommittee. He had been told to bring the transcript of phone conversations on the Universal case, which involved Charles Oliphant, former general counsel of the Revenue Bureau. Dunlap said he was too busy to appear before the subcommittee before Dec. 1. If he did come, he notified the legislators, it would be only to discuss whether or not he should produce the records.

Case involves a claim which Universal filed in 1948 for a \$20,000,000 refund on excess-profits taxes it had paid from 1940 through 1946. It was subsequently settled for a refund of \$2,000,000. However, the House Committee charged last spring that Universal had provided a car and chauffeur for Adrian L. (Continued on page 62)

## METRO'S 14, PAR'S 7 IN 1953 1ST QTR.

Metro and Paramount product lineups for the first quarter of 1953 were listed this week with M-G setting a tentative 14 for the first four months and Par scheduling seven for the first three. M-G will have five for November and December, including three in Technicolor. Of the 14 in the new year, four will be in TC. Total includes two set for special handling.

Par program has four in TC. Hal Wallis' "Come Back, Little Sheba," listed for February release, is down for special pre-release engagements only. Producer's "The Stouge," into general release in February, is offered for special pre-release showings New Year's Eve.

## Some Eidophor Parts May Be Made by Swiss

Possibility of having parts of the Eidophor theatre television system produced by Swiss concerns will be taken up by Spyros P. Skouras when the 20th-Fox prexy visits Switzerland on his way home from Australia.

Industrial design of the system is currently in the completion stage in New York. The equipment will eventually be turned out by General Electric under a contract with 20th. However, certain optical parts may be farmed out to the Swiss, who are tooled up to go into production immediately.

The exact number of Eidophor units to be made by GE is still under discussion with 20th canvassing the market. Skouras is due in Switzerland in about a month.

## H. Cohn, Spingold Take Slight Cuts In Pay, Expenses

Washington, Nov. 4. Harry Cohn, prez of Columbia Pictures, and Nate B. Spingold, the company's ad-pub veepee, have taken slight cuts in both salaries and expenses, it was disclosed here last week via the corporation's annual report filed with the Securities & Exchange Commission. At the same time it was revealed that executive veepee Jack Cohn has reduced his common stock holdings by 1,500 shares. As of Sept. 30 he held 43,214 shares or 6.44% of the common outstanding.

Report to the SEC shows that as of Sept. 30 Harry Cohn is drawing \$197,600 for the current fiscal year. This includes a \$15,600 expense allowance which is not required to be accounted for. For the 1951 fiscal year the Columbia prexy was paid \$201,400, including \$15,900 for expenses. Thus, the total reduction is \$3,800.

Spingold's dip is somewhat larger, for he's collecting \$94,600 (including \$6,800 expenses) this year compared to \$108,000 (including \$10,000 expenses) last year. Overall cut is equivalent to \$13,400. Compensation of exec-veepee Jack Cohn and veepee-treasurer Abe Schneider remain unchanged at \$145,600 and \$130,000, respectively. Likewise, no change is recorded in sales chief Abe Montague's \$130,000.

Company's SEC report also discloses that Harry Cohn still holds 126,266 shares of Columbia common. His investment is equivalent (Continued on page 15)

## Fitzgerald's 'Babylon' Mapped by Par With Wyler; Seek Greg Peck

Hollywood, Nov. 4. Paramount plans to film "Babylon Revisited," F. Scott Fitzgerald's novel, in Paris, with William Wyler directing. Move is under way to get Gregory Peck to star.

Paramount's Don Hartman will probably plane to meet with Wyler in Rome, where he's cutting "Roman Holiday," to huddle on "Babylon." Hartman may also go to London to discuss filming there of "Wings Across the Sea," story of U. S. airmen in the Royal Air Force, which Joe Siström will produce and English director John Boulting will direct. No cast is set.

Hartman also will lay groundwork in England for planning of "Elephant Walk." Most of which will be located in Ceylon. Irving Asher will produce this one, William Dieterle directing.

## ABOAF TELLS OF CURBS VS. YANKS

Business is good everywhere in the overseas market, Universal foreign sales manager Americo Aboaf declared in New York Monday (3) following his return from a nine-week tour of 20 countries in the Far East, Near East and Europe. But despite the current healthy attendance he warned that there has been a revival of restrictions designed to protect native film production.

"If we want to maintain our position abroad," Aboaf emphasized, "we must adopt an aggressive attitude, for these difficulties can be overcome if a united front is preserved. I think the Motion Picture Assn. of America is aware of these conditions. . . . It's up to us to do what we can to keep our feet in those countries in face of local production."

Protectionist policies-pursued by some overseas nations, Aboaf said, take the form of domestic subsidies, quotas or outright bans on foreign product. In Japan the government is granting subsidies probably to be raised through some means in the industry itself. Pakistan has decreed a ban on imports and the situation is being examined by the MPAA's Irving Maas. Varying restrictions on Hollywood films are in effect in France, Italy and Germany, among other countries.

Taking a long-range view of international distribution, Aboaf noted that he still looks forward with confidence. Moreover, he added, as long as U. S. foreign aid continues "we'll get dollars in remittances." In a country-by-country analysis of the territory visited in a 30,000-mile trip, the Universal foreign sales exec asserted that a (Continued on page 17)

## Bev Lion Ankles, Clark to Disney In RKO Shuffle

Overhaul of the RKO foreign department appeared underway this week with two major personnel changes quietly taking place.

Beverly D. Lion, for years a key exec in the foreign market setup, ankle the post of European and Australia division manager. Ned Clark, also a vet RKO-ite, exited as head of the Latin America and Far East territory to become foreign manager for Walt Disney Productions. Latter spot is a new one for the Disney outfit.

Fact that changes were pending was revealed by RKO board chairman Arnold Grant last week, but persons involved were not identified. He said he expected that Arnold Picker, exec v.p., who at that time was in Europe, likely would recommend some shuffling upon his return to the states.

Picker arrived in New York last Tuesday (28) but has yet to reveal any shifts. Actually, Picker's job at RKO doesn't become official until Nov. 15 and, it's expected, he'll wait that date before taking any formal action.

## Mochrie Back to N.Y. In Goldwyn V.P. Job

Robert Mochrie arrived back in New York from the Coast this week to take over his new spot as v.p. in charge of sales for Samuel Goldwyn Productions. He was named to the spot following Coast huddles with Goldwyn and James Mulvey, prez of the organization.

Mochrie had been sales v.p. and board member of RKO until last month, when the new RKO regime reshuffled its entire exec personnel setup. He had joined RKO as manager of the southern district in 1939.

## Arbitration Plan Faces Toughest Test Before Allied's Chi Parley

### Dick Mealand's 1st U. S. Vacation in 18 Months

Richard Mealand, chairman and managing director of Paramount British Productions, Ltd., is due back in New York on his first American vacation since he took over in London some 18 months ago.

Mealand meantime has Par execs Russel Holman, George Weltner and the William H. Pines (& Thomas) visiting or due over there, and some tests in London, Paris and Rome to consummate before clearing the decks for his Xmas trip to the States.

## Allied Expands Newsmen Invites For Chi Parley

All sessions of the Allied States Assn. of Motion Picture Exhibitors' upcoming convention in Chicago, Nov. 17-19 will be open to the press, with the possibility that newsmen will be admitted on an off-the-record basis to the "film clinics," palavers which air trade practice complaints. Only meetings from which the press will be completely barred will be the board meetings, set for Nov. 15-16.

Board will weigh the idea of admitting reporters to the "film clinics." Idea behind this proposal is that the newsmen will obtain background information so they will not be completely in the dark when proposals are presented on the floor of the convention. However, it's expected that the fourth estaters will be asked not to reveal the discussions taking place at the clinics.

Report of how Allied intends to handle the press at the confab recalls the experience of reporters covering the September Washington convention of the Theatre Owners of America. Originally, it was announced by the TOA that all sessions at the Shoreham Hotel, except one at which the exhibs would discuss personal business experiences, would be open to the press. (Continued on page 17)

## Metro Cashes in On Election Interest To Buy Plugging Time

Cashing in on listener interest in the election results last night (Tues.), Metro snagged valuable radio time to plug upcoming M-G films. In a deal with the CBS radio network it obtained 20-second station breaks every half-hour starting at 8:30 p. m. and until the final results were in.

In addition, it sponsored three-minute roundups of local election news over WOR, N. Y., starting at 8:27 and ending with a 10-minute election news roundup at midnight. In this package, Metro was on three minutes before every half-hour. On WOR, company stressed product currently playing the N. Y. metropolitan area while on CBS it plugged pix set for national release, such as "Prisoner of Zenda" and "Plymouth Adventure."

## RKO's 81 Shorts

RKO's 1952-'53 short subjects release slate will comprise 81 films, it was disclosed in New York last week by short subjects sales chief Sid Kramer.

Biggest contributor to the lineup is Walt Disney, who is supplying 18 new Technicolor one-reelers, two True-Life Adventures, and a special short program tagged "Mickey Mouse's Birthday Party" in observance of the rodent's 25th anniversary.

Despite the optimistic feeling in some quarters, there are indications that the most recently revised industry arbitration system will face its toughest test when it is presented to the convention of Allied States Assn. in Chicago Nov. 17-19. Tipoff that the exhib group might upset the plan as it is presently constituted via demands of wholesale revisions is seen in the recently-renewed blasts by Allied toppers at distrib trade practices.

There's still some doubt that Allied would okay any system that did not provide for the arbitration of film rentals. Alliedites have been campaigning for the inclusion of this provision and its omission from the plan was approved over the protests of the Allied reps to the arbitration conference.

Allied outfit, it's figured, will also beef about the provision allowing the distrib each to release two pix annually which'll get the pre-release high-percentage treatment. Exhibs contend that the distrib will put two pix a year in this category whether or not the pictures rate this treatment. One exhib declared that it is based on the "integrity" of the distrib. He insisted that he could only go on their practices in the past regarding the high-percentage pix, claiming that not all the pix offered at the advanced terms warranted the treatment. "It makes it tough for pictures which honestly deserve an advanced price," he declared. Alliedites in general fear that the distrib will offer them two high-percentage pictures yearly despite the fact that the production cost nor the b.o. value calls for special handling.

## Cole Plan, Distribs' Arbitration Draft Now On Allied Bd. Agenda

Washington, Nov. 4. Allied States Assn. board, scheduled to meet in Chicago the afternoon of Saturday, Nov. 15, in advance of the association's annual convention, is moving up its first session to Saturday morning, Abram F. Myers, Allied board chairman disclosed last week.

Two items have been added to the board agenda—the recommendation of Col. H. A. Cole that the association leaders resign from all industry activities to devote themselves exclusively to the betterment of the association; and the newly completed distributors' draft of the arbitration proposals.

Myers said convention chairman Jack Kirsch reported 411 exhibitor reservations already made for the convention, which will be held with the annual trade show in Chicago. Myers in a mimeographed letter to Allied members also took occasion to slap those industry sources which failed to give proper attention and respect to Col. Cole's recent call for the Allied leaders to divorce themselves from general industry activities.

"If ever a man deserved the good will and respect of the entire industry for his efforts in its behalf," wrote Myers, "it is this same Col. Cole. Yet, when the colonel, viewing the present desperate condition of the independent exhibitors and (Continued on page 17)

## KAYE-FRANK-PANAMA FORM INDIE OUTFIT

Hollywood, Nov. 4. Danny Kaye, Melvin Frank and Norman Panama have formed an indie motion picture company, their first pic to be "Knock on Wood," skedded for next spring in England. Kaye will star, Frank and Panama to produce and direct. Yarn is an original by Panama and Frank. Sylvia Fine is penning music and lyrics.

Abe Lastfogel, head of the William Morris agency, is repping all involved and handling all details.



## Million Dollar Mermaid

(COLOR)

Esther Williams in conventional b.o. pic on career of Annette Kellerman; spotty entertainment but merchandisable.

Hollywood, Oct. 31.  
MGM release of Arthur Hornblow, Jr., production. Stars Esther Williams, Victor Mature, Walter Pidgeon, David Brian, Jesse White, Marie Talcott. Directed by Mervyn LeRoy. Screenplay: Everett Freeman; camera (Technicolor): George J. Folsey, Jr.; musical direction: Adolph Deutsch; fountain and smoke numbers staged by Busby Berkeley; underwater choreography: Audrene Brier. Previewed Oct. 28, '52. Running time, 115 MINS.

This is a gaudy, conventional biopic based on the career of Annette Kellerman, appropriately tagged "Million Dollar Mermaid." Film has plenty of highly commercial values that augur well for its b.o. possibilities, despite being spotty entertainment. Esther Williams' nautical prowess and swim-suit wearing ability are major assets for marketing the picture.

The Australian swimmer's career has been adapted to the pat screen formula of most show biz biographies and rambles through 115 minutes of footage highlighted by several extravagant and spectacular water numbers. Toppers of these are the fountain and smoke numbers, imaginatively staged by Busby Berkeley and boldly splashed with Technicolor hues. The old New York Hippodrome is recreated for the production numbers, which include a brief ballet by Maria Tallchief as Pavlova.

Miss Williams' enactment of the Kellerman character is backed by three male stars, Victor Mature, Walter Pidgeon and David Brian, all of whom furnish competent assists in answering the demands of the Everett Freeman script and Mervyn LeRoy's direction. Film opens with Miss Kellerman as a crippled child in Australia who heals her legs in taking up swimming. After becoming amateur champ Down Under, she heads for London with her musician father, played by Pidgeon, attracts the attention of Mature, a sports promoter, who brings her to America.

Romantic phase of the plot develops a misunderstanding between Mature and Miss Williams, and she goes to the Hippodrome under Brian's aegis, rapidly becoming a renowned figure for the spectacular presentations staged there. Mature tries to make it on his own, but doesn't succeed until he brings Rin-Tin-Tin to the screen.

The flashy aquatics are cut to order for Miss Williams, as are the one-piece bathing suits she introduces, so there is plenty of eye appeal during the nautical sequences other than their imaginative staging. The underwater choreography was done by Audrene Brier and the good musical direction by Adolph Deutsch. Film is minus songs except for a group singing on "Let Me Call You Sweetheart" and an English tune heard in a London pub.

Young Donna Corcoran is good as the swimmer as a child. Jesse White, Mature's buddy, injects some chuckles into the footage and there are satisfactory performances from such supporters as Howard Freeman, Wilton Graff, Frank Ferguson and James Flavin.

The Arthur Hornblow, Jr., production is richly dressed. George J. Folsey used his cameras to advantage in showing off the extravagant values. Brog.

## It Grows on Trees

Entertaining, whimsical comedy. Word-of-mouth potential good and biz outlook satisfactory.

Hollywood, Oct. 31.  
Universal release of Leonard Goldstein production. Stars Irene Dunne, Dean Jagger, Joan Evans; features Richard Crenna, Edith Meisner. Directed by Arthur Lubin. Story and screenplay, Leonard Praskins, Barney Sater, camera, Maury Gertsman; editor, Alton Carruth; music, Frank Skinner. Previewed Oct. 21, '52. Running time, 84 MINS.

An entertaining round of whimsy is offered up in "It Grows on

Trees" for the average filmgoer. While needing help to get started, picture has an okay word-of-mouth potential and its chances in the regular market appear satisfactory. Plot idea of trees that grow money has general appeal and is successfully worked out in the Leonard Fraskins-Barney Slater script by the trouncing of Irene Dunne and Dean Jagger, and the smoothly paced direction of Arthur Lubin. Theme is stretched a bit thin in the 84 minutes of running time, but still holds the interest.

Miss Dunne, slightly zany housewife married to Jagger, discovers the two trees she has planted in the backyard flower \$5 and \$10 bills. No one will believe such an impossible situation, especially Jagger, but Miss Dunne has the assurance of a facetious letter from the Treasury Department that if the money meets all currency standards it is legal. The housewife goes on a spending binge, paying off the mortgage and redecorating the old homestead, until the one flaw in the bills is discovered. The notes, like leaves, eventually dry and crumble away, but before this is disclosed a nationwide sensation results. Finale sees the trees destroyed for the good of American economy.

Miss Dunne and Jagger are a slick pairing and capably sell the whimsy and the folksy flavor that predominates the presentation. Joan Evans, the couple's marriageable daughter, and Richard Crenna, her bank clerk fiancé, handle the young romance nicely. Edith Meisner, a snooty neighbor, Les Tremayne, Forrest Lewis, Malcolm Lee, Egges and Frank Ferguson, Government officials; Dee Pollock and Sandy Descher, the moppet members of the family, and Bob Sweeney, a reporter, are among those contributing to the pleasant fun. Brog.

## Pony Soldier

(COLOR)

Tyrone Power in Mounties vs. Indians outdoor actioner; modest entertainment and b.o.

Hollywood, Nov. 4.  
20th-Fox release of Samuel G. Engel production. Stars Tyrone Power; features Cameron Mitchell, Thomas Gomez, Penny Singleton, Robert Horton, Arthur Ray, Nunkena, Adeline De Walt Reynolds, Howard Petrie, Stuart Randall. Directed by Joseph M. Newman. Screenplay, John C. Higgins; based on the Saturday Post story by Garnett Weston; camera (Technicolor), Harry Jackson; editor, John McCafferty; music, Robert H. Hargrett. Previewed Oct. 30, '52. Running time, 82 MINS.

Only a modest amount of outdoor action entertainment is offered in this Technicolored feature, and even the name of Tyrone Power on the marquee won't be able to lure more than just fair trade. While visually attractive and occasionally actionful, the presentation is unconvincing and the appeal for the outdoor fan very spotty.

The film is based on a SatEve Post story by Garnett Weston utilizing an exploit from the files of the Royal Canadian Mounted Police as the plot springboard. John C. Higgins scripted and loaded the screenplay with banal dialog that neither the players nor Joseph M. Newman's direction can overcome.

Power is a young Mountie assigned to herd a tribe of Cree Indians back on its Canadian reservation. With Thomas Gomez, a half-breed, as guide, the Mountie crosses the border into northern Montana, where the Indians are raiding buffalo herds, fighting with the Blackfeet and American cavalry troops. After difficulties, he contacts the tribe and delivers Her Majesty's orders to the resentful Redskins. The Mountie also finds the Indians have two white captives, Penny Edwards and Robert Horton, and orders their release. The bold stand of the pony soldier wins over the tribe's big chief, but a lesser chief, Cameron Mitchell, refuses to give in and tries to kill Horton. Failing that, Mitchell and his followers then seize the girl, ride off into the hills and prepare to burn her at the stake. Power takes after them, accompanied by the big chief and a small Indian boy who has adopted him. When a hail of arrows and rifle bullets clears, Mitchell is dead, the girl saved and the Queen's orders fulfilled.

Power and the others in the cast have little chance to be more than

just adequate in their performances as neither the script nor the situations into which they are tossed have credibility. The Indian boy is played by little Anthony Earl Numkena. Stuart Randall does the big chief. Adeline De Walt Reynolds, as an aged Indian squaw, and Howard Petrie, a Mountie inspector, round out the featured players.

Samuel G. Engel's production features effective location scenery, beautifully lensed by Harry Jackson. Alex North's music score is good. Brog.

## Sky Full of Moon

(SONGS)

Saga of a young cowpoke and his first encounter with women; for lowercase bookings.

Hollywood, Nov. 4.  
MGM release of Sidney Franklin, Jr., production. Features Carleton Carpenter, Jan Sterling, Keenan Wynn. Written and directed by Norman Foster. Camera, Ray June; editor, Frederick Y. Smith; music, Paul Sawtell; songs, Charles Wolcott, Harry Hamilton. Previewed Oct. 23, '52. Running time, 72 MINS.

Demands of the programmer market are met in "Sky Full of Moon," a mild saga of a young cowpoke's first encounter with women and gambling. Film showcases Carleton Carpenter as the bronc rider and is passable lowercase fare for general bookings.

Both Norman Foster's script and direction amble along in getting the story on film. A Las Vegas setting is used for much of the footage as it shows Carpenter leaving the range to enter a rodeo in that gambling spa. Jan Sterling, a change girl in a slot machine joint operated by Keenan Wynn, takes him under her knowing wing and he rides a luck streak as they do the town. Luck doesn't hold, however, and situations are contrived to have him collect a big jackpot under suspicious circumstances and flee the town with the girl. During the flight across the rugged country, the gal comes to realize he is just a simple, naive youth and sends him back to have his try at rodeoing while she fades out of the picture.

Performances are competent but, with the exception of Carpenter and Miss Sterling, the cast has little to do in the Sidney Franklin, Jr., production. Balladeers Sheb Wooley and Jonathan Cott do offstage singing of "A Cowboy Had Ought to Be Single," by Charles Wolcott and Harry Hamilton, and a Paul Campbell arrangement of "Old Paint." The picture rates excellent photography from Ray June, and the other technical credits are okay. Brog.

## Kansas City Confidential

Suspenseful entry for action market.

United Artists release of Edward Small production. Stars John Payne, Coleen Gray; features Preston Foster, Neville Brand, Lee Van Cleef, Jack Elam, Donna Drake, Mario Siletti. Directed by Phil Karlson. Screenplay, George Brade, Harry Essex; from story by Harold R. Greene and Rowland Brown; camera, George Diskant; editor, Buddy Small. Tradeshow Nov. 4, Oct. 30, '52. Running time, 98 MINS.

Producer Edward Small, an old hand at crime mellers, tackles the subject again in "Kansas City Confidential." It's a fast-moving, suspenseful entry for the action market. John Payne and Coleen Gray are the marquee lures while Preston Foster tops the supporting players.

Title is a misleading one, for the book-reading public may think the film is based upon one of the Jack Lat-Lee Mortimer works. Actually, Kansas City is the locale of only a few scenes of the picture and the balance of this yarn about bank robbery takes place elsewhere.

Four scripters who toiled on the story appear to have borrowed from both the famed million-dollar Brink's holdup in Boston and "Actor" Willie Sutton's exploits for material. Grotesque masks, utilized by the Brink's thieves, are an important plot peg. A split-second time table for a bank heist in the film resembles Sutton's technique.

Mastermind of a holdup on a Kansas City bank is former police

captain Preston Foster. Wearing a mask to conceal his identity, he rounds up three gunmen to pull the job. They, too, don masks. Thus, none is known to the other. Heist is executed successfully but police seize ex-con John Payne as a prime suspect.

Cleared later, Payne hunts down the gang whom he suspects of framing him. It's a dangerous mission that leads to Guatemala. There he discovers that Foster has engineered the robbery with plans of turning in his accomplices and pocketing the insurance reward. Up to this point the suspense has built nicely. However, the finale takes an obvious turn. For Foster is killed and Payne cops both the reward and Foster's pert daughter, Coleen Gray.

With exception of the denouement, director Phil Karlson reined his cast in a grim atmosphere that develops momentum through succeeding reels. But failure of the windup to be a punchier one is also a scripting fault. Be that as it may, performances of the players do much to make the action credible.

Payne delivers an impressive portrayal of an unrelenting outsider who cracks the ring. Foster acquires himself well as the brains of the holdup. Miss Gray has little to do aside from providing a bit of romance between herself and Payne. Roles of the three gunmen are effectively interpreted by Neville Brand, Lee Van Cleef and Jack Elam.

Camera-work of George Diskant follows a documentary pattern via the graphic outdoor scenes and street chases, etc. Producer Small provided good physical backgrounds in keeping with the demands of the story. Though there are a few lags in action, editor Buddy Small could have made the story even more cracking by trimming some of the print's 98 minutes. Gibb.

## Trent's Last Case

(BRITISH)

Boasts British name stars but looks minor U. S. entry.

London, Oct. 29.  
British Lion release of Herbert Wilcox production. Stars Margaret Lockwood, Michael Wilding and Orson Welles. Directed by Herbert Wilcox. Screenplay, Pamela Bower; camera, Max Greene; editor, Bill Lee; music, Maurice Elvey. Released at Plaza, London, Oct. 29, '52. Running time, 90 MINS.

Herbert Wilcox has fashioned a conventional whodunit from this E. C. Bentley story but he has a marquee cast which should help to boost it for home trade. Anyway it's quota and that helps to sell it to local exhibitors, but it can only be regarded as a minor nominee for U. S. honors.

While the suspense is adroitly kept going and the climax has all the elements of surprise, the film suffers from an excess of wordage. All the characters talk too much, and do very little. There is hardly any action and Michael Wilding appears to do his sleuthing by figuring things out in his mind rather than careful investigation. One glimpse at the scene of the crime and he has it all worked out.

An international financial juggler is found dead in the grounds of his country estate. The jury returns a verdict of suicide, but Philip Trent (Wilding), reporter for a national newspaper, is convinced it was murder. He is given the job of probing the facts. He does a quick investigation, and comes to the conclusion that the crime was the work of the dead man's secretary (John McCallum), particularly since he is in love with the widow. He even confronts him with the "evidence" and this produces a flash back of the events which preceded and resulted in the death.

Production is lavishly staged with expensive sets and attractive costumes for Margaret Lockwood. It is acted on a competent plane by a compact cast. Miss Lockwood, by her first major role for some time, is still a b.o. personality. She shows her charm and poise even though the script gives her few histrionic opportunities. Michael Wilding is as smooth and refreshing as ever as Trent, while Orson Welles (seen only in the flashback) is every bit the villainous and almost insatiable millionaire. McCallum, as the secretary and Miles Malleon playing Miss Lockwood's uncle are at the head of a first-class supporting team.

Wilcox has directed in workmanlike style avoiding all fancy and extravagant gimmicks. Max Greene has done fine lensing. Myro.

## Jupiter

(FRENCH)

Paris, Oct. 28.  
Sirius release of Sirius-Raoul. Plouin production. Stars Dany Robin, Georges Marchal. Directed by Gilles Grangier. Screenplay, Rene Wheeler. Music, Robert Boissy; camera, Marc Desmet; editor, Madeleine Gug; music, Georges Van Parys. At the Raimu, Paris. Running time, 90 MINS.

Based on a play, this is much too talky. A sprightly story idea dissipates into a conventional comedy-drama that does not hold up due to telegraphed plot and dragging dramatics. Its intine quality might make this applicable for TV in the U.S.

Story concerns a small town family with an irresponsible, charming father who digs for Roman ruins at old aqueduct while his wife tends to the family drug-store, and a romantic daughter who the mother has decided to marry to a distant cousin. The day the cousin is to arrive, the father finds a statue of Jupiter and an escaped asylum inmate is mistaken for the cousin. A lot of romantic nonsense and introduction of a dope addict winds it up.

Pic has some charming bits because of slick direction by Gilles Grangier. However, he can not overcome the essential theatrics of the piece. Georges Marchal is too expressionless to lend much charm to the Jupiter role. Dany Robin is properly winsome as the day dreaming lass while Jean Tissier good as the inept but lovable father. Mosk.

## Moglie Per Una Notte

(Bride for a Night)

(ITALIAN)

Genoa, Oct. 21.  
Dear Film release of a Rizzoli-Mambré production. Stars Gino Cervi, Gina Lollobrigida, Nadia Grey, Paolo Stoppa, Armando Francioli. Directed by Mario Camerini. Screenplay, Franco Brusati, Mario Camerini, from play by Anna Bonacci; camera, Giorgio Mollino; music, Alessandro Cicognini. At Olympia, Genoa. Running time, 87 MINS.

This is a lightweight costume comedy. Good possibilities in Italy, aided by star names but abroad, dubbing is suggested because pic is more of general audience calibre than as an arty item. Pace, dialog and costumes have the French comedy flavor. Both femmes are very comely.

Intricate plot plays with the mistaken-identity angle in enabling an unsuccessful musician to have his opera financed by a count. Later thinks the woman he has fallen for is the musician's wife—hence the financial aid. Actually, he is after the courtesan (Nadia Grey) who has taken her place in full agreement with the musician. Confusion is furthered by overnight change of the wife (Gina Lollobrigida) from an ignored, ugly duckling into a sexy beauty. Filled with double entendres and change of pace, plot has the inevitable happy ending. Gino Cervie is fine as the count, eye-fillingly supported by Miss Lollobrigida and Miss Grey. Paolo Stoppa, Galeazzo Benti and Paolo Panelli have their comic moments, while Armando Francioli seems unnecessarily dull as the musician.

Although Mario Camerini's direction keeps things moving at a fast clip most of the time, he has not avoided some slow spots. But it still is a smooth job. Camera-work is standard and uneven. Music by Alessandro Cicognini is in proper ironic counterpoint. Film's dialog is cut several notches above local standards. Hawk.

## La Fille Au Fouet

(The Girl With the Whip)

(FRENCH)

Paris, Oct. 21.  
Jeannic release of Monopols production. Stars Michel Simon, features Gary Morley, Michel Barbey, Veronique Deschamps. Directed by Jean Deville. Screenplay, Jean Deville; camera, Maurice Elvey; editor, Jean Fayte. At Olympia, Paris. Running time, 90 MINS.

A girl loping around nude in the forest primeval is the only exploitation peg this has to give it any American chance whatsoever. Otherwise hokey scripting, bad thesping and substandard direction relegate this mostly for lower casing on the strength of the three-sheeting possibilities of the nude plus the story of a girl who masquerades as a boy.

Film has the improbable premise of a woman who loses her little son and takes the daughter of a dead smuggler of the Tyrolean fastness to replace the boy. The girl grows up and masquerades as a boy. Nobody seems to notice it despite the fact that she is getting curvaceous and walks and talks in

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# CODE BALKS MPAA ON LINGO PIX

## FTC Head Includes Pix Among Those Stifled in 'Free Enterprise' System

Present-day application of the antitrust laws, as pertaining to the distribution of motion pictures and products in all other fields, has been branded as the forerunner of a stifled free enterprise system by Lowell B. Mason, chairman of the U. S. Federal Trade Commission. Mason attacked the Government clampdown on freedom in business endeavors in a recent Toronto address before the Canadian Chamber of Commerce. Copies of the talk have been passed along to film distributors, who've been on the defensive in hundreds of private antitrust actions in addition to Government complaints.

For rhetorical effect, Mason placed himself in the year 2,002 and looked back to the causes of America's economic decline, "the root of which, he insisted, was the restraint placed upon business behavior. Instances he cited would apply to film distrib practices, such as the price-fixing condemned by the U. S. Supreme Court in the industry monopoly suit.

Said Mason: "No one could charge or quote the same price as his competitors because, if he did, he was guilty of 'conscious parallelism of action.' Hence, all businessmen were malefactors if they were smart enough to know they couldn't get more for their wares than their competitors, and weren't dumb enough to take less. If, when halled before a court of justice, a defendant endeavored to prove his prices were not frozen by the cold winds of conscious parallelism, but that they fluctuated with the exigencies of the

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## Par Studies Co-Prod.

### Plan With Rome Co.; 20th Deal Up in Air

Co-production deal between Paramount Pictures and the Ponti-De Laurentiis Studios, Rome, is still in the tentative stage but has Par execs interested. Number of pix involved is set at 10.

Par spokesman denied reports from abroad that Par may invest \$3,500,000 in the deal. "For that money we can almost make 10 films in Italy," he commented. Par has had previous ties with the Ponti-De Laurentiis outfit. It's the global distributor of the studio's "Sensuality" for the U. S., and in this as well as other cases has advanced money at the pre-production stage.

Likelihood looms that Par may advance from \$35,000 to \$40,000 per pic if a deal is consummated. Par execs are still mulling the choice of taking the entire output of the Italian studio for distribution or picking a selected few.

Co-production talks between 20th-Fox and members of the Italo delegation here recently to attend the "Salute to Italian Films Week" have not shaped into anything definite. 20th still has a deal with the Costellazione studios under which it advances pre-production coin and is committed to distribute six pix in Italy with options for other countries. Two of the six have been delivered and a third is nearing completion.

## Hayworth as 'Sadie'

### In Wald-Col Filming

Hollywood, Nov. 4. Jerry Wald, new veepee and executive producer at Columbia, will take personal charge of the production of "Miss Sadie Thompson," starring Rita Hayworth. Film will be made in Technicolor, starting in January, under the Beckworth Corp. banner.

Wald, who holds screen rights on the Somerset Maugham story, had been readying the script before he shifted from RKO to Columbia. Yarn was screened in 1928 as "Sadie Thompson," with Gloria Swanson starring, and in 1932 as "Rain" with Joan Crawford.

## Roy Rogerses Adopt Another Child in Dallas

Dallas, Nov. 4.

Roy Rogers and wife, Dale Evans, adopted a seven-month-old full-blood Choctaw Indian girl at Hope Cottage orphanage here last week. Cowboy star himself is part Choctaw Indian.

Rogers adopted another baby girl, Cheril, from the home 12 years ago, and has five other children, three of them adopted.

## Basson Sits In On Pathe Talks To End Stalemate

An attempt to end the stalemate in negotiations between Pathe Industries and the union representing Pathe's white collarites has been set for New York this week, with Joseph Basson, international representative of the International Alliance of Theatrical Stage Employees, sitting in on the talks.

Entry of Basson in the pact negotiations resulted from a request to IA prexy Richard F. Walsh from the Motion Picture Home Office Employees Union, H-63, for permission to call a strike at Pathe. Basson will confer with the company and the local to see if a strike can be avoided.

Union's contract with Pathe expired Sept. 30. It was inked last year after extended negotiations which ended in a half-day strike. Union has been asking for a wage hike as well as certain extra benefits, such as free hospitalization and insurance.

Walkout of the office help could result in a shutdown of the film-processing plant, since it's held unlikely that other IA members would cross the picket line. None did so during last year's half-day strike.

## Deny Receiver For Scophony in Suit

Minority stockholder suit brought in N. Y. Supreme Court against the Scophony Corp. of America received a setback last week when Justice Irving Saypol denied a motion for appointment of a temporary receiver under section 977-b of the Civil Practice Act. Court held that on basis of facts submitted such an appointment isn't warranted.

Plaintiffs in the action are John A. Stephen, Otto Augstein and Hans L. Kraft. Holders of 250 shares of Scophony, they claim that company prez Arthur Levey transferred the firm's stock and assets to Skiatron Electronic & Television Corp. several years ago. Group also asserts that certain Scophony patents are "worth something" and they want an accounting.

In denying the stockholders' move for a temporary receiver, Justice Saypol pointed out that it had not been shown that Scophony had been "nationalized, ceased to do business, or had been liquidated or that its charter had been suspended, revealed or revoked." Proof must be clear and convincing, the court added.

## Team Lupino, Duff

Hollywood, Nov. 4.

Ida Lupino and her husband, Howard Duff, have signed to star in "Jennifer," skedded for January start by Richard Dorso, Bernard Girard and Berman Swartz.

Love story will be filmed in Santa Barbara. No release set.

## U.S. CUSTODIAN AS JEKYLL-HYDE

Inability of many foreign pic imports to satisfy American Production Code requirements, while a cause for much reflection abroad, is giving the Motion Picture Assn. of America a Jekyll-and-Hyde complex.

MPAA finds itself in the embarrassing position where on one hand it is the official custodian of the Code and on the other it is giving aid and encouragement to foreign linguarers in this market, many of which can't get the Code seal and don't even try for it.

Latest instance of MPAA discomfort and pressure put on foreign producers to recognize Code dicta came last week when the Assn.'s Advisory Unit on Foreign Films screened the Argentine pic, "Deshonra" (Infamy), for distrib and exhibs in New York. Film was produced by Interamericana. Prior to its showing, the producer's rep for the pic agreed to include in the program a note stating his intention to submit the film to Production Code Administrator scrutiny.

On at least one previous occasion, the MPAA had its hands burned, when it handled the Swedish "Miss Julie." Pic later rated a "C" rating from the Legion of Decency and the Advisory Unit was criticized for taking it on in the first place.

With foreign producers showing increasing determination to break out of the limited art theatre circuit in the U. S., the problem of

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## DISNEY INTO 16M FIELD; 1ST PIX BY 1ST OF YEAR

Walt Disney Productions is entering the 16m field and will have a number of pix ready in this gauge shortly after the first of the year, it was announced this week by Roy O. Disney, prexy of the Disney outfit.

Cartoonery will release both educational and entertainment pix, all in color. First release is "The Alaskan Eskimo," initial Disney film produced exclusively for 16m audiences. It's also the first film in a new series to be known as "People and Places."

Disney has already licensed 65 distributing units to handle these films throughout the U. S. Carl Nater has been named to head the company's non-theatrical department.

Four subjects running from 18 to 27 minutes in length, as well as three comedy shorts are included in the first list of releases. All will be handled on a flat-rental basis.

## Jack Connolly Among 17 Getting State Dept. Honor

Washington, Nov. 4.

Jack S. Connolly, chief of the newsreel and special events branch of the State Dept.'s International Motion Picture Service, was among some 17 individuals who last week received Superior Service Awards from the department. Accolades were distributed during ceremonies held here Friday (31).

Long in the newsreel field, Connolly joined the State Dept. film division in 1950 to supervise production of documentaries for Government distribution. Previously he had received a letter of commendation from the President of Chile and a bronze medal from the Venezuelan government in the course of his duties.

Connolly's Superior Service Award was presented to a representative of the film field for the first time.

## Pic Awaits Crosby Return

Hollywood, Nov. 4.

Production of "Little Boy Lost" is marking time at Paramount, with cast rehearsing until Bing Crosby's return.

He is expected to resume before cameras on Monday.

## Hartman Lays Down 4-Point Program For 'Economy Without Loss of Quality'

Hollywood, Nov. 4.

### WSB Okays Uppance For 1A Cartoonists

Hollywood, Nov. 4.

Wage Stabilization Board approved new wage rates for members of IATSE Cartoonists Local 839, taking effect this week at Metro, Warners, Disney's Lantz and United Productions of America.

New rate, retroactive to March 15, calls for a 10% hike and a minimum of \$137.50 a week for animators.

## French Skedded To Turn Out Over 100 Pix This Year

Despite high costs the French film industry will probably turn out about 100 feature pictures this year, according to Henry Deutschmeister, who heads Franco London Film. This figure, which is virtually the same as last year's output, results from the efforts of some 50 individual producers. Of the latter, 10 made two or more films, while the remaining 40 completed no more than one or two.

Deutschmeister, who arrived in New York last week, made the trip to arrange distribution deals for his company's product as well as to life up Hollywood stars for a couple of pictures on the firm's 1953 program. Set for lensing are six films, of which one is already before the cameras. Project is titled "Destinies." It's a three-episode venture, and will be shot in France, Italy and England. Michele Morgan and Anna Magnani have top roles and a third star is being sought.

In keeping with Franco London's policy of the past, most of the company's 1953 program will be filmed as co-productions in both France and Italy. An agreement between the two countries provides that producers receive certain tax rebates from each nation in event their pictures are made on a joint basis. It's also possible that F-L may turn out a film in Germany under a new Franco-German production.

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## A&C's \$5,000,000

### U-I Suit Dropped

Hollywood, Nov. 4.

Bud Abbott and Lou Costello announced the dismissal of their \$5,000,000 damage suit against Universal Pictures and Reelart Pictures, declaring that a thorough examination of the case failed to substantiate their charges. Comics expressed regret over the trouble they had caused Universal.

Pair had demanded an accounting on the sale of shorts "secretly" taken from some of their features and on unitemized earnings on some of their reissues. They had accused the company of "bewildering" methods of bookkeeping and of padded costs and improperly reported receipts.

## Honor Joan Crawford

Dallas, Nov. 4.

Texas COMPO will honor Texas-born Joan Crawford at a testimonial dinner tomorrow (Wed.) at Brook Hollow Golf Club for her outstanding contribution to the 1952 Texas Theatres' Crippled Children's Fund for the Gonzales (Tex.) Warm Springs Foundation.

Actress, here on a 10-day Texas visit, had appealed to Texas theatre patrons for foundation funds in a Hollywood-produced film trailer shown throughout Texas in August.

Paramount production topper Don Hartman has laid down a four-point program for "economy without loss of quality" to all studio producers on the upcoming 1952-53 slate of pix. Hartman yesterday (Mon.) said he looks for a total of around 24 pix in the upcoming year, including indies such as Hal Wallis and Pine-Thomas.

Hartman described the four-point program in meeting with the studio's production roster, explaining it was a result of a careful check and detailed study of past production, plus opinions of department heads. Program involves:

(1) Careful selection of stories to eliminate producers and writers "playing around in order to keep busy or appear to keep busy." They must avoid excessive writing cost.

(2) Footage. Three-months' study of footage problem has been made, Hartman said, showing where pix cut a good deal were usually choppy and poor in the end result. He pointed out "it all starts with the writer; that is when the cutting should be done." He told producers that in "the future we are going to have scripts of fewer pages," and "general aim for general pictures will be for them to run around an hour and a half."

(3) Elimination of unnecessary setups. Hartman said this will be under producers' supervision, but there will be future conferences

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## NLRB to Slate Dates On Col; NSS Elections; Both Last of the Holdouts

Dates will be set shortly by the National Labor Relations Board for New York elections at National Screen Service and the Columbia exchange to determine if the Motion Picture Home Office Employees Union, H-63, IATSE, should act as the bargaining agent for white collarites at both outfits. Union has presented to the NLRB the signed applications of office employees, and after conferring with the union and the companies involved the Government agency will determine a polling date.

This is the union's second attempt to organize the white collarites at NSS. At an NLRB election last year the outfit's office help nixed H-63 as its rep, voting to remain unaffiliated.

Both NSS and the Col exchange unit are the only two units formerly associated with the defunct District 65, Screen Office and Professional Employees Guild, who have not as yet tied in with the IA union.

## Seek to Deport Rep Of Artkino in Chi

Chicago, Nov. 4.

Deportation proceedings were started last week against Izack Falkin, former midwest representative for Artkino, Soviet film distributing firm.

In the initial hearing it was brought out that Falkin had entered the country in 1905 and subsequently became a member of the Communist Party.

## Ken Englund's Chores

Hollywood, Nov. 4.

In switch from films to legit, several of Ken Englund's sketches will be used in the new John Shubert Broadway revue, "Streets of Paris." After completing script work on "Never Wave at a Wac" and "Androcles and the Lion," both RKO, scribe now is at work rewriting "So Where's the Money?" the next Martin & Lewis opus at Paramount.

Englund is currently mulling the possibility of a European trip to shape a film version of "Deep Seductive Wound."



## New Pix Fail to Boost L.A. Biz;

### 'Rifle' Mild \$30,000, 'Everything' Oke 24G, 'Gaucho' NG 13G, 'Androcles' 8G

Los Angeles, Nov. 4.

While ahead of the same week last year, first-runs currently are reflecting very spotty midweek biz that has hurt the deluxers here after sturdy weekend trade. Six new bills this frame but none is outstanding. A near okay \$24,000 looms for "Everything I Have Is Yours" in two theatres.

"Springfield Rifle," in three houses, is medium \$30,000. "Way of Gaucho" and "Wife's Best Friend" combo shapes mild \$13,000 in two spots. "Tomorrow Is Too Late" looks small \$10,000 in four small-seaters.

"Androcles and Lion" looms good \$8,000, with upped scale, in showcase booking while "Magic Box" is getting the same figure also with boosted scale and in one showcase. "Snows of Kilimanjaro" is down to good \$32,000 in second round with upped scale run in two sites. "Ivanhoe," also in two situations, still is fine in fourth week with \$21,000.

#### Estimates for This Week

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10) — "Everything I Have Is Yours" (M-G) and "Scotland Yard Inspector" (Lip). Okay \$24,000. Last week, "Apache War Smoke" (M-G) and "Hour of 13" (M-G), \$15,000.

Hillstreet, Pantages, Wiltern (RKO-WB) (2,752; 2,812; 2,344; 70-\$1.10) — "Springfield Rifle" (WB) and "Secret People" (Lip). Medium \$30,000. Last week, without Wiltern, "Horizons West" (U) and "Island Rescue" (U), \$12,800.

Orpheum, Hollywood (Metropolitan-WB) (2,213; 2,756; 70-\$1.10) — "Way of Gaucho" (20th) and "Wife's Best Friend" (20th). Dull \$13,000. Last week, in other units.

Four Star (UATC) (900; 80-\$1.20) — "Androcles and Lion" (RKO). Nice \$8,000. Last week, second-run.

Beverly Hills (WB) (1,612; 80-\$1.50) — "Magic Box" (Indie). Good \$8,000. Last week, in another unit.

Globe, Vogue, Ritz, Loyola (FWC) (782; 885; 1,370; 1,248; 70-\$1.10) — "Tomorrow Too Late" (Indie) and "Great Adventure" (Lip). Small \$10,000. Last week, Globe, Iris, Ritz, "Thief" (UA) and "Arctic Flight" (Mono), \$10,000. Vogue, Loyola, Orpheum, "Somebody Loves Me" (Par) and "Army Bound" (Mono) (2d wk), \$10,200.

Los Angeles, Chinese (FWC) (2,097; 2,048; 80-\$1.50) — "Snows of Kilimanjaro" (20th) (2d wk). Fine \$32,000. Last week, below hopes but still smash \$50,000.

Los Angeles, Hollywood Paramounts (UPT-F&M) (3,200; 1,430; 90-\$1.50) — "Ivanhoe" (M-G) (4th wk). Fast \$21,000. Last week, \$27,200.

Downtown, Hawaii (WB-G&S) (1,757; 1,106; 60-\$1.50) — "Miracle Fatima" (WB) (5th wk) at Downtown, m.o. at Hawaii. Off to \$6,500. Last week, Downtown, Beverly Hills, okay \$8,500.

United Artists, Wilshire (UATC-FWC) (2,100; 2,296; 80-\$1.50) — "Quiet Man" (Rep) (5th wk). Holding at \$8,500. Last week, nice \$11,600.

Canon (ABC) (533; \$1.20) — "Full House" (20th) (7th wk). Okay \$4,600. Last week, \$5,200.

## K.C. Biz on Skids But

### 'Men' Okay With \$7,000;

### 'Snows' Smooth 9G, 3d

Kansas City, Nov. 4.

Trade is mediocre this session, being fairly well divided between new entries and holdovers, and following the slack pattern which has been developing in recent weeks. "Lusty Men" at Missouri shapes average while "Full House" is light in four Fox Midwest first-runs. Relatively good money looms for "Snows of Kilimanjaro" in third week at Orpheum, but picture is not up to expectations. "The Well" is fairish at the Kimo. Interest is keyed high over the election, and no help to biz. Weather continues unseasonably warm and dry.

#### Estimates for This Week

Kimo (Dickinson) (504; 50-75) — "The Well" (Indie) (2d wk). Fairish \$1,400. Last week, under hopes at \$1,600.

Midland (Loew's) (3,500; 50-75) (Continued on page 19)

## Broadway Grosses

Estimated Total Gross  
This Week ..... \$477,700  
(Based on 19 theatres)  
Last Year ..... \$470,100  
(Based on 20 theatres)

## 'Because of You' Hep 13G, Frisco

San Francisco, Nov. 4.

Election fanfare is sloughing biz here this stanza. Despite a special midnight Halloween preview, "Lure of Wilderness" looks only light at the Fox. "Because of You" looms as standout of the newcomers with an okay session at the Orpheum. "Hurricane Smith" is only fair at Paramount. "Springfield Rifle" continues oke in second round at Golden Gate.

#### Estimates for This Week

Golden Gate (RKO) 2,850; 65-95 — "Springfield Rifle" (WB) (2d wk). Off to \$10,000. Last week, sturdy \$16,000.

Fox (FWC) (4,651; 65-95) — "Lure of Wilderness" (20th) and "Lady in Iron Mask" (U). Light \$16,000. Last week, "Snows of Kilimanjaro" (20th) (2d wk), held to strong \$24,000, with \$1,200-\$1.50 scale.

Warfield (Loew's) (2,656; 65-95) — "Because You're Mine" (M-G) (2d wk). Tepid \$11,000. Last week, \$16,000.

Paramount (Par) (2,646; 65-95) — "Hurricane Smith" (Par) and "Born to Saddle" (Indie). Fair \$11,500. Last week, "Somebody Loves Me" (Par) (2d wk), \$8,500.

St. Francis (Par) (1,400; 65-95) — "Turning Point" (Par). Good \$10,500. Last week, "Les Miserables" (20th), \$11,000.

Orpheum (No. Coast) (2,448; 65-95) — "Because of You" (U) and "Scotland Yard Inspector" (Lip). Okay \$13,000. Last week, "Golden Hawk" (Col) and "Strange Fascination" (Col), \$9,000.

United Artists (No. Coast) (1,207; 65-95) — "Something for Birds" (20th) and "Night Without Sleep" (20th). Colorless \$5,000 or near. Last week, "The Thief" (UA) (2d wk), \$5,400.

StageDoor (A-R) (370; 85-\$1) — "Never Take No for Answer" (Indie) (2d wk). Held at \$2,800. Last week, nice \$3,100.

Clay (Rosener) (400; 65-85) — "Ivory Hunter" (U) and "Man in White Suit" (U) (3d wk). Held at \$2,200. Last week, solid \$2,500.

Vogue (S. F. Theatres) (377; 85-\$1) — "Cry Beloved Country" (UA) (3d wk). Thin \$1,500. Last week, \$2,000.

## Interest in Election Bops Boston;

### 'Birds' NG \$9,000, 'Mine' Big 25G, 2d

Boston, Nov. 4.

Pre-election slump has hit a majority of downtown major spots, with biz poor around the loop. "Because You're Mine" in second frame at Orpheum and State shapes as leader with nice session. Newcomers, "Something for Birds" at Memorial and "Way of a Gaucho" at Paramount and Fenway shape sluggish. "Night Without Sleep" at Boston is fair while "Miracle of Fatima" in sixth week at Astor is still good.

#### Estimates for This Week

Astor (B&Q) (1,500; 74-\$1.20) — "Miracle of Fatima" (WB) (6th wk). Slipping badly with \$4,000 following fairish \$6,000 for fifth week.

Boston (RKO) (3,000; 40-85) — "Night Without Sleep" (20th) and "Swindlers" (Indie) (reissue). Fair \$9,500. Last week, "Untamed Women" (UA) and "The Ring" (UA), oke \$10,500.

Exeter (Indie) (1,300; 60-80) — "Brandy for Parson" (Indie) (2d wk). Shapes near \$4,800 following satisfactory \$6,000 for first.

Fenway (NET) (1,373; 40-85) — "Way of Gaucho" (20th) and

"Turning Point" Dim 7G; Balto; "Quiet" 6G, 7th Baltimore, Nov. 4.

Practically in solid holdover, biz in downtown sector here is way off currently. Lone newcomer, "Turning Point" is mild at Keith's. Of repeaters, "Quiet Man," in seventh week at Mayfair, is making local history for consistent trade. Rest of list is petering out.

#### Estimates for This Week

Century (Loew's-UA) (3,000; 35-\$1.20) — "Ivanhoe" (M-G) (4th wk). Off to \$7,000 after previous week's nice \$9,700.

Keith's (Schanberger) (2,460; 20-70) — "Turning Point" (Par). Slow \$7,000. Last week, "Horizons West" (U), \$4,900.

Little (Rappaport) (310; 25-90) — "Full House" (20th) (3d wk). Holding at \$3,000 near second week's trim \$3,200.

Mayfair (Hicks) (980; 20-70) — "Quiet Man" (Rep) (7th wk). Maintaining \$6,000 gait of recent weeks. New record here for strong long-run.

New (Mechanic) (1,800; 35-\$1.20) — "Snows of Kilimanjaro" (20th) (2d wk). Neat \$11,000 after \$16,200 start.

Playhouse (Schwaber) (430; 50-90) — "Stranger in Between" (U) (3d wk). Windup at \$2,800 after bright \$3,200 for second.

Stanley (WB) (3,280; 25-75) — "Springfield Rifle" (WB) (2d wk). Down to \$6,500 after sluggish \$9,200 opener.

Town (Rappaport) (1,500; 35-70) — "Because You're Mine" (M-G) (2d wk). Fine \$9,000 after \$14,400 in first. Holds a third.

## 'Because' Brisk \$16,000, Philly

Philadelphia, Nov. 4.

Weekend biz dropped slightly and election holiday is proving no great help currently. Result is a spotty biz picture here. Few of the new pix displayed much drawing power, with the extended-runs showing up best. Frankie Laine heading stage show at the Barle with "Bonzo Goes To College" started strongly but looms disappointing on the week. "Because of You" looks as good as any of new films at the Randolph. "Eight Iron Men" with personal by Mary Castle is rated fine at the smaller Goldman. "Quiet Man" still is okay in fifth Mastbaum session.

#### Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Thief" (UA) (4th wk). Okay \$4,500. Last week, \$5,500.

Arcadia (S&S) (625; 85-\$1.20) — "Because You're Mine" (M-G) (3d wk). Solid \$10,000. Last week, \$12,000.

Boyd (WB) (2,360; 80-\$1.20) — "Somebody Loves Me" (Par). Oke \$14,000 or near. Last week, "Miracle of Fatima" (WB) (5th wk), \$7,500.

Earle (WB) (2,700; 50-\$1.10) — "Bonzo To College" (U) with Frankie Laine, Ruth Brown on stage. On disappointing side at \$15,000. Last week, "Cat People" (RKO) and "Hunchback Notre Dame" (RKO) (reissues), \$6,000.

Fox (20th) (2,250; 80-\$1.50) — "Ivanhoe" (M-G) (4th wk). Strong \$23,000. Last week, \$27,000.

Goldman (Goldman) (1,200; 50-75) (Continued on page 19)

## Campaign Talks Draw Better Than Pix in Det.; 'Mine' \$20,000, 'Men' 18G

### Key City Grosses

Estimated Total Gross  
This week ..... \$2,145,500  
(Based on 24 cities, 207 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last year ..... \$2,383,000  
(Based on 24 cities, and 207 theatres.)

Widespread interest in the Presidential election, with potential patrons sticking close to their TV or radio sets, is cutting sharply into grosses this week. "Because You're Mine" at Michigan is the only entry which is doing good biz. "Lusty Men" is fair at the Fox. "Untamed Frontier" is just okay at the Palms. "Snows of Kilimanjaro" is falling off in second week at United Artists. "Ivanhoe" is holding big at the Adams.

#### Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Lusty Men" (RKO) and "Be-ware My Lovely" (RKO). Fair \$18,000. Last week, "Hellgate" (Lip) and "Capt. Black Jack" (Lip), \$16,000.

Michigan (United Detroit) (4,000; 70-95) — "Because You're Mine" (M-G) and "Apache War Smoke" (M-G). Good \$20,000. Last week, "Monkey Business" (20th) and "Fargo" (Rep), \$13,000.

Palms (UD) (2,961; 70-95) — "Untamed Frontier" (U) and "Bonzo To College" (U). Okay \$11,000. Last week, "Back at Front" (U) and "Oriental Evil" (Indie), \$9,000.

Madison (UD) (1,900; 70-95) — "Allegany Uprising" (RKO) and "Annie Oakley" (RKO) (reissues). Mild \$7,000. Last week, "Full House" (20th), \$6,000.

United Artists (UA) (1,900; 95-\$1.25) — "Snows of Kilimanjaro" (20th) (2d wk). Slipping to \$17,000. Last week, great \$25,000.

Adams (Balaban) (1,700; 95-\$1.25) — "Ivanhoe" (M-G) (4th wk). Socko \$11,000. Last week, \$12,000.

## 'FRONTIER' EAST 8½G, PORT; 'DEVIL' \$10,000

Portland, Ore., Nov. 4.

Biz at first-runs is still lagging after its recent nosedive. Election interest, newness of TV and mid-summer weather are blamed. "Untamed Frontier" shapes nice at the Broadway while "Snows of Kilimanjaro" is holding big in second round at Orpheum. "Miracle of Fatima" is a disappointment at United Artists.

#### Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Untamed Frontier" (U) and "Go West, Young Lady" (Col). Fine \$8,500. Last week, "Back at Front" (U) and "Old Oklahoma Plains" (Rep), \$8,000.

Liberty (Hamrick) (1,850; 65-90) — "Devil Makes Three" (M-G) and "My Man and I" (M-G). Tall \$10,000 or near. Last week, "Ivanhoe" (M-G) (3d wk), at upped scale, \$13,000.

Mayfair (Evergreen) (1,500; 65-90) — "Outlaw Women" (Lip) and "Loan Shark" (Lip). Mild \$3,000. Last week, legit stage show.

Oriental (Evergreen) (2,000; 65-90) — "Leave to Heaven" (20th) and "Black Swan" (20th) (reissues). Big \$3,200 in 5 days. Last week, "Wife's Best Friend" (20th) and "Brigand" (Col), \$3,500.

Orpheum (Evergreen) (1,750; 90-\$1.25) — "Snows of Kilimanjaro" (20th) (2d wk). Big \$13,000. Last week, \$16,500.

United Artists (Parker) (890; 75-\$1) — "Miracle of Fatima" (WB). NSG \$6,000 in six days. Last week, "Quiet Man" (Rep) (m.o.) (6 days), nice \$5,000.

Indpls. Sluggish But  
'Thief' Okay at \$9,000

Indianapolis, Nov. 4.

Election fever coupled with early Sunday night rain are sloughing grosses at first-runs here this stanza. Only standout is "Snows of Kilimanjaro," still big in second week at Circle to lead city by wide margin. "Thief" at Loew's is okay while "Way of Gaucho" at Indiana shapes fair.

#### Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-\$1.10) — "Snows of Kilimanjaro" (20th) (2d wk). Fine \$12,000 in top of sock \$19,500 opener.

Indiana (C-D) (3,200; 50-76) — "Way of Gaucho" (20th) and "Wac From Walla Walla" (Rep). Tepid \$8,000. Last week, "Somebody Loves Me" (Par), nice \$10,500.

Loew's (Loew's) (2,427; 50-76) — "The Thief" (UA) and "Hour of 13" (M-G). Oke \$9,000. Last week, "Washington Story" (M-G) and "My Man and I" (M-G), \$6,500 in 5 days.

Lyrie (C-D) (1,600; 50-76) — "Hellgate" (Lip) and "The Jungle" (Lip). Trim \$6,000. Last week, "Strange World" (UA) and "High Sierra" (WB) (reissue), \$5,000.

## L'ville Lagging; 'Monkey' Socko \$7,500, 'Somebody' OK 10G, 'House' Dull 9G

Louisville, Nov. 4.

Election week will put a crimp in downtown grosses, few of town's first-runs getting the trade they deserve. "Monkey Business" at the Kentucky is brisk, but Rialto's "Somebody Loves Me" and State's "Full House" are not up to expectations. "Springfield Rifle" in second Mary Anderson week is holding up well. Fall race meet at Churchill Downs, summer-like weather, and the tremendous interest in the election tells the story at the boxoffice this week.

#### Estimates for This Week

Kentucky (Switow) (1,000; 54-75) — "Monkey Business" (20th). Big \$7,500. May stick around for three or four weeks in this small-seater. Last week, "Duel Silver Creek" (U) and "Lost In Alaska" (U) (2d wk), lively \$3,500.

Mary Anderson (People's) (1,200; 54-75) — "Springfield Rifle" (WB) (2d wk). Still breezing along at \$6,000 after last week's solid \$8,500.

Rialto (Fourth Avenue) (3,000; 54-75) — "Somebody Loves Me" (Par) and "Red Snows" (Col). Betty Hutton scores in this one, but wicket traffic is not up to par, with okay \$10,000. Last week, "Back at Front" (U) and "Yankee Buccaneer" (U), nice \$11,000.

State (Loew's) (3,000; 54-75) — "Full House" (20th) and "Wife's Best Friend" (20th). Modest \$9,000. Last week, "Because You're Mine" (M-G) and "My Man And I" (M-G) \$9,500, way below hopes.



# Pre-Election Sloughs Chi Despite New Films; 'Snows' Mighty \$45,000, 'Everything' Plus Borge Fairish 40G

Chicago, Nov. 4.

Chicago houses are battling the pre-election blues which have been increased by the personal appearances of both the candidates at the Chicago Stadium last weekend. Night biz the past week has been brutal, but everybody hopes that the boxoffice will swing up starting Nov. 5. Despite adverse conditions, the Loop has lots of new product, most of it in the plus column.

"Snows of Kilimanjaro" at State-Lake is the leader with a sock \$45,000 shaping. Grand, with "Tomorrow Is Too Late" and "Feudin' Fools" has a neat \$12,000 in sight. The Chicago has set "Everything I Have Is Yours" for only one week with Victor Borge topping the stage revue. Bill shapes up better than in the several weeks and may hit fair \$40,000.

"Miracle of Fatima" is being hyped by droves of school kids and seems somewhat better than the first week with moderate session at the United Artists. Also okay in second week is "Springfield Rifle" and "Apache War Smoke" at Roosevelt. In its third week, "Because You're Mine" looks off sharply at the Palace. "Lusty Men" at the Woods is also weak in third stint. "Ivanhoe" at Oriental shapes solid for fourth frame.

**Estimates for This Week**  
Chicago (B&K) (3,900; \$1.25)—"Everything I Have Is Yours" with Victor Borge onstage. Fair \$40,000. Last week, "Crimson Pirate" (WB) with vaude 42d wk, \$25,000. Grand (RKO) (1,500; 55-98)—"Tomorrow Too Late" (Indie) plus "Feudin' Fools" (Mono). Brisk \$13,000. Last week, "Alleghany Uprising" (RKO) and "Annie Oakley" (RKO) (reissues), \$8,000.

Oriental (Indie) (3,400; 98-\$1.25)—"Ivanhoe" (M-G) (4th wk). Helped by the school holiday Tuesday (4), trim \$30,000. Last week, \$35,000. Palace (Eitel) (2,500; 98)—"Because You're Mine" (M-G) (3d wk). Sock \$15,000. Last week, nice \$20,000.

Roosevelt (B&K) (1,500; 55-98)—"Springfield Rifle" (WB) and "Apache War Smoke" (M-G) (2d wk). Not too bad at \$9,000. Last week, fine \$14,000. State-Lake (B&K) (2,700; 98-\$1.25)—"Snows of Kilimanjaro" (20th). Terrific \$45,000. Last week, "Way of Gauch" (20th) and "Wait Till Sun Shines Nellie" (20th) (2d wk), \$10,000.

United Artists (B&K) (1,700; 98-\$1.25)—"Miracle of Fatima" (2d wk). Picked up somewhat after a moderate start with kiddie trade helping greatly. Moderate \$18,000. Last week, \$25,000.

Woods (Essaness) (1,073; 98)—"Lusty Men" (RKO) (3d wk). Ending stay with a minor \$12,000. Last week, \$15,000. World (Indie) (587; 98)—"Beauty and Devil" (Indie). Strong \$5,000. Last week, "Sky Is Red" (Indie) (3d wk), \$2,800.

## 'Quiet' Lively \$16,000, Cincy; 'Everything' Okay 12G, 'Fatima' Big 10G, 2d

Cincinnati, Nov. 4.

"Quiet Man" stacks up as the town topper this week with solid takings at the huge Albee. "Everything I Have Is Yours" at the Palace did okay on six-day run. "Without Warning" the Grand's new bill, looks up-to-par. Two stayers, "Miracle of Fatima" and "Lusty Men," are helping for a satisfactory overall session in face of final election hubbub.

**Estimates for This Week**  
Albee (RKO) (3,100; 55-75)—"Quiet Man" (Rep). Topping the town at smash \$16,000. Last week, "Lusty Men" (RKO), \$12,000. Capitol (RKO) (2,000; 55-75)—"Miracle of Fatima" (WB) (2d wk). Solid \$9,500 after great \$14,000 preem. Grand (RKO) (1,400; 55-75)—"Without Warning" (UA) and "Untamed Women" (UA). Okay \$7,500. Last week, "The Ring" (UA) and "Confidence Girl" (Indie), \$6,900.

Lyric (RKO) (1,400; 55-75)—"Lusty Men" (RKO) (m.o.) Mild \$4,500. Last week, "Springfield Rifle" (WB) (m.o.), \$4,000. Palace (RKO) (2,600; 55-75)—"Everything I Have Is Yours" (M-G). Okay \$12,000 in 6 days. "Steel Trap" (20th) opened today (Tues.). Last week, "Because You're Mine" (M-G), good \$14,000.

## 'Estimates Are Net

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

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

## 'Rifle' Bangup \$14,000, Cleve.

Cleveland, Nov. 4.

There's too much interest in the Presidential race here currently. However, "Springfield Rifle" looks solid at the Allen. "Somebody Loves Me" is only light at State. "Lusty Men" shapes okay at Palace and "Snows of Kilimanjaro" is holding well in fourth week at Hipp.

**Estimates for This Week**  
Allen (Warner) (3,000; 55-85)—"Springfield Rifle" (WB). Fancy \$14,000. Last week, "Hellgate" (Lip) and "Wife's Best Friend" (20th), \$9,000.

Hipp (Telemanagement) (3,700; 75-\$1.10)—"Snows of Kilimanjaro" (20th) (4th wk). Remarkable \$11,000 following \$14,500 for last lap. Lower Mall (Community) (585; 55-85)—"Merry Wives of Windsor" (Indie). Poor \$2,000. Last week, "Tales of Hoffmann" (UA) (2d wk), \$2,500.

Ohio (Loew's) (1,300; 55-85)—"Quiet Man" (Rep) (m.o.) (6th wk). Steady \$5,500 after sweet \$6,000 last round.

Palace (RKO) (3,300; 55-85)—"Lusty Men" (RKO). Satisfactory \$11,000. Last week, "Something for Birds" (20th), drab \$7,000. State (Loew's) (3,450; 55-85)—"Somebody Loves Me" (Par). Light \$9,000 or near. Last week, "Just for You" (Par), moderate \$11,000. Stillman (Loew's) (2,700; 55-85)—"Just for You" (Par) (m.o.). Smart \$6,500. Last week, "Because You're Mine" (M-G) (m.o.), okay \$5,800 for third downtown folio.

## 'Fatima' Fancy \$15,000, St. Loo; 'Men' Fine 16G

St. Louis, Nov. 4.

The Presidential campaign, with interest intensified over the weekend, is keeping natives tuned in on the radio and to their TV sets, with the result that biz has slowed down here. "Miracle of Fatima" copped raves from the crits and is leading the city with solid total at the St. Louis. "Androcles and Lion" also is good at Ambassador. "Lusty Men" finished a fine session last night at the Fox.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75)—"Androcles and Lion" (RKO) and "Carrie" (Par). Good \$14,000. Last week, "Just for You" (Par) and "Lavender Hill Mob" (U), same. Fox (F&M) (5,000; 60-75)—"Springfield Rifle" (WB) and "Look Who's Laughing" (RKO). Opened today (Tues.). Last week, "Lusty Men" (RKO) and "Son of Ali Baba" (U), fine \$16,000.

Loew's (Loew) (3,172; 50-75)—"Devil Makes Three" (M-G) and "You for Me" (M-G). Fair \$10,000. Last week, "Because You're Mine" (M-G) and "Hour of 13" (M-G), lousy \$15,000.

Missouri (F&M) (3,500; 60-75)—"Just for You" (Par) and "Son of Paleface" (Par). Average \$9,500. Last week, "Big Jim McLain" (WB) and "Too Many Girls" (RKO), \$8,000.

Pageant (St. L. Amus.) (1,000; 90)—"Snows of Kilimanjaro" (20th) (m.o.). Nice \$2,500. Last week, "Island Rescue" (U), \$3,000.

St. Louis (F&M) (4,000; 75-\$1)—"Miracle of Fatima" (WB). Solid \$15,000. Last week, "Snows of Kilimanjaro" (20th) (wk), \$10,000. Shady Oak (St. L. Amus.) (800; 90)—"Snows of Kilimanjaro" (20th) (m.o.). Fine \$3,000. Last week, "Island Rescue" (U), \$4,500.

## 'Savage' Fair \$6,000 In Mpls.; 'Snows' Big 10G, 2d

Minneapolis, Nov. 4.

With spotlight stolen by Minnesota-Iowa homecoming football game, attracting 62,000, and by the election, theatres suffered weekend neglect. Such newcomers as "The Savage," "Everything I Have Is Yours," "Because of You" and "Yankee Buccaneer" are off to slow to fair starts. "Snows of Kilimanjaro" is best holdover, with a terrific second session.

**Estimates for This Week**  
Century (Par) (1,600; 76-\$1)—"Ivanhoe" (M-G) (4th wk). Fine run coming close to finish. Okay \$6,000. Last week, big \$8,500.

Gopher (Berger) (1,000; 50-76)—"Because You're Mine" (M-G) (2d wk). Still making a respectable showing. Oke \$5,000. Last week, fine \$7,500.

Lyric (Par) (1,000; 76-\$1)—"Snows of Kilimanjaro" (20th) (2d wk). Holdouts much in evidence. Amazing \$10,000. Last week, \$14,000.

Radio City (Par) (4,000; 50-76)—"Because of You" (U). Well enough liked, but not getting far in face of holdover opposition. Mild \$8,000. Last week, "Something for the Birds" (20th), \$6,500.

RKO-Orpheum (RKO) (2,800; 40-76)—"Yankee Buccaneer" (U). Slow \$6,000. Last week, "Lusty Men" (RKO), \$8,000.

RKO-Par (RKO) (1,600; 40-76)—"Cripple Creek" (Col) and "Rainbow Round Shoulder" (Col). Tepid \$4,000. Last week, "Whistle Stop" (Indie) and "Pitfalls" (Indie) (reissues), \$4,000.

State (Par) (1,600; 50-76)—"The Savage" (Par). Fair \$6,000 or close. Last week, "The Thief" (UA), \$5,000.

World (Mann) (400; 85-\$1.20)—"Everything I Have Is Yours" (M-G). Fast \$4,500. Last week, "Stranger in Between" (U), \$3,000.

## 'Gauch' Lively \$10,000 in Prov.

Providence, Nov. 4.

"Way of Gauch" is the only standout here this week. Other stands are hitting a lower average. Loew's looks drab with "Lure of Wilderness." RKO Albee is slow with "Night Without Sleep."

**Estimates for This Week**  
Albee (RKO) (2,200; 44-65)—"Night Without Sleep" (20th) and "Fargo" (Mono). Dull \$6,000. Last week, "Something for Birds" (20th) and "African Treasure" (Lip), \$5,000.

Majestic (Fay) (2,200; 44-65)—"Way of Gauch" (20th) and "Feudin' Fools" (Mono). Smart \$10,000. Last week, "Back At Front" (U) and "Wife's Best Friend" (20th), \$8,000.

State (Loew) (3,200; 44-65)—"Lure of Wilderness" (20th) and "Woman of North Country" (Rep). Very slow \$8,000. Last week, "Ivanhoe" (M-G) (2d wk), nifty \$11,000.

Strand (Silverman) (2,200; 44-65)—"Eight Iron Men" (Col) and "Voodoo Tiger" (Col). Opened Monday (3). Last week, "Battle Zone" (Mono) and "Rose Bowl Story" (Mono), light \$6,000.

## Too Many H.O.s Hit D.C.; 'Silver Creek' Okay 9G, 'Iron Men' Lusty \$6,000

Washington, Nov. 4.

With holdovers in a majority of spots along main stem, and newcomers mainly on mild side, biz is on downbeat currently. "Lure of Wilderness" plus vaude at Loew's Capitol looks mild. "Duel at Silver Creek" at Keith's is rated okay. "Snows of Kilimanjaro," in third round at Loew's Columbia, is holdover champ. "Eight Iron Men" shapes big at Trans-Lux.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 55-95)—"Lure of Wilderness" (M-G), plus vaude. Tepid \$17,000. Last week, "Because You're Mine" (M-G) (2d wk) plus vaude, firm \$17,000.

Columbia (Loew's) (1,174; 74-\$1.20)—"Snows of Kilimanjaro" (20th) (3d wk). Solid \$18,000 after big \$21,000 last week. Holds.

Dupont (Lopert) (372; 50-85)—"Lady Vanishes" (UA) (reissue). Big \$4,500 in this small seater. Last week, "Casque D'Or" (Indie) (2d wk), okay \$3,000.

Keith's (RKO) (1,939; 50-85)—"Duel at Silver Creek" (U). Okay \$9,000. Last week, "Yankee Buccaneer" (U), same.

Metropolitan (Warner) (1,200; 50-80)—"The Mummy" (Indie) and \$4,500, and goes only 6 days of

# Election Nips B'way; 'Happy Time' Disappoints at \$128,000, 'Promoter' Record 15G, 'Limelight' Sock 36½G

Broadway first-run business is taking it on the chin from the hot Presidential election this session. Even the smart upturn Monday (3) night and election day (Tues.), which was a holiday for many, failed to overcome the sharp slump earlier. Even a majority of the five new bills are taking a beating.

The Music Hall suffered along with the others, "Happy Time" with stagework being quite disappointing at mild \$128,000. It will stay only two or three weeks.

Going against the trend is "The Promoter," which wound up the first week with a record \$15,000 at the Fine Arts. Lines were so long at this handbox arty house that the police were called Saturday (1) night. "Everything I Have Is Yours" landed only a moderate \$16,000 on its initial session at the State. "Cairo Road," also new, shapes up as light \$10,000 at the Globe.

"Battle Zone" with eight acts of vaudeville is doing nicely with around \$23,000 probable at the Palace.

Second week of "Limelight" in two houses is holding in great style. The Chaplin pic looks to garner a near-capacity \$11,500 at the Trans-Lux 60th St., where it's on upped-scale, two-a-day, and nearly the same as opening week. It is headed for a big \$25,000 on initial holdover frame at the Astor. "Springfield Rifle," with Duke Ellington band topping the stage bill, finished its second session at the Paramount with an okay \$55,000. First holdover frame of "Lusty Men" looks like around \$11,000, slow, at the Criterion.

"The Thief," with Johnny Johnston, Jerry Colonna and iceshow onstage, wound up the third stanza of six days with mild \$44,000 at the Roxy. Sans the iceshow, the house launched "Way of a Gauch," with stagework headed by Frances Langford, yesterday (Tues.). "Prisoner of Zenda" also opened yesterday at the Capitol.

"Snows of Kilimanjaro" continues in amazing fashion, with a great \$35,000 possible for current (7th) round at the Rivoli. "Four Poster," while still nice with \$9,000 for third stanza at the Sutton, comes out of the Victoria after today (Wed.), with "Breaking Through" opening tomorrow (Thurs.). Pic never did get up steam at the Vic.

"This Is Cinerama" chalked up another capacity session, the fifth, at the Broadway with \$42,000. House now is accepting mail orders through April 26 of next year.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 70-\$1.50)—"Limelight" (UA) (2d wk). First holdover round ending today (Wed.) is holding up nicely at \$25,000 or near. First week was big \$32,000. In for run at this gait.

Broadway (Cinerama) (1,250; 90-\$2.80)—"This Is Cinerama" (Indie) (6th wk). Fifth stanza ended last night (Tues.) is still holding at capacity with \$42,000, drop being caused by fact that additional seats, rated unsuited for proper viewing, have been removed from sale. Fourth week was capacity \$44,500. Stays indgt, with soldout sign up every night.

Capitol (Loew's) (4,320; 70-\$1.50)—"Prisoner of Zenda" (M-G). Opened yesterday (Tues.). In ahead, "Just for You" (Par) (4th wk) tapered off to \$13,000 in 6 days. Third week was okay \$18,000, a bit over hopes.

Criterion (Moss) (1,700; 50-\$1.80)—"Lusty Men" (RKO) (2d wk). Off to around \$11,000 after mild \$15,000 opening week.

Fine Arts (Davis) (468; 90-\$1.80)—"The Promoter" (U) (2d wk). Initial week ended Monday (3) night soared to new house record of \$15,000. Nearly every day saw house topping opening week's biz of "Lavender Hill Mob" (U), previous top grosser here. In ahead, "Stranger in Between" (U) (10th wk), \$2,900 in 6 days.

Globe (Brandt) (1,500; 50-\$1.50)—"Cairo Road" (Indie). First stanza ending tomorrow (Thurs.) disappointing with light \$10,000 or near. Last week, "Lure of Wilderness" (20th) (4th wk), \$6,000.

Mayfair (Brandt) (1,736; 50-\$1.50)—"World in His Arms" (U) (4th wk). Holding at around \$9,000 after fair \$10,500 for third week. "Thief of Venice" (20th) due in next.

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Magic Box" (Mayer) (7th-final wk). Sixth round ended Monday (3) dipped to \$4,500, and goes only 6 days of

current (7th) week. Fifth week was okay \$6,000. "Angel Street" (Indie) opens Nov. 10.

Palace (RKO) (1,700; 75-\$1.40)—"Battle Zone" (Mono) and 8 acts of vaude. Pushing up to solid \$23,000. Last week, "Assignment Paris" (Col) with vaude, \$22,000, over hopes.

Paramount (Par) (3,664; 80-\$1.80)—"Operation Secret" (WB) with 4 Aces, Charlie Barnett orch, Sunny Gale, Jay Lawrence, Lane Bros. onstage. Opens today (Wed.). Last week, "Springfield Rifle" (WB), with Duke Ellington orch, others onstage (2d wk), wound up with okay \$55,000. First week was good \$67,000.

Paris (Indie) (568; \$1.25-\$1.80)—"Young Wives' Tale" (Indie). Opened Monday (3). In ahead, "Thirst of Men" (Indie) got only \$3,800 and was yanked.

Rivoli (UAT) (2,092; 70-\$2)—"Snows of Kilimanjaro" (20th) (7th wk). Looks to push up near \$35,000, socko, ahead of sixth week's \$33,500. Continues. Sixth week's total topped the total of "David and Bathsheba" (20th), another big champ at this house.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Happy Time" (Col) and stagework. Initial week ending today (Wed.) heading for mild \$128,000, very disappointing for opening week. Holds. Last week, "Because You're Mine" (M-G) and stagework (5th wk) wound up at \$112,000 after nice run. "Plymouth Adventure" (M-G) comes in next as Thanksgiving picture.

Roxy (20th) (5,886; 80-\$2.20)—"Way of Gauch" (20th) plus Frances Langford, Blackburn Twins and Marion Colby, Harmonica Rascals, Maurice Rocco onstage. Opened yesterday (Tues.). Last week, "The Thief" (UA) with Johnny Johnston, Jerry Colonna, iceshow onstage (3d wk-6 days), mild \$44,000 after okay \$68,000 for second (7 days) week.

State (Loew's) (3,450; 55-\$1.50)—"Everything I Have Is Yours" (M-G) (2d wk). Initial session ended last night (Tues.) was moderate \$16,000. In ahead, "Merry Widow" (M-G) (5th wk), mild \$9,000 but winding a successful run.

Sutton (R & B) (561; 90-\$1.50)—"Four Poster" (Col) (4th wk). Third stanza ended last night (Tues.) was \$9,000 after fine \$10,200 for second week. Stays on.

Trans-Lux 60th St. (T-L) (453; \$1.80-\$2.40)—"Limelight" (UA) (2d wk). Initial holdover frame ending today (Wed.) looks to hold very big with \$11,500 after terrific \$12,500 opening week. Stays.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Full House" (20th) (3d wk). Third round ending today (Wed.) holding in great fashion at \$9,500 after big \$11,500 for second week.

Victoria (City Inv.) (1,060; 70-\$1.80)—"Four Poster" (Col) (3d-final wk). For third stanza of 8 days ending today (Wed.), fair \$12,000 is in prospect. Second week was \$16,000. "Breaking Through" (UA) opens tomorrow (Thurs.).

## Omaha Off; 'Assignment' Nice 6G, 'Crimson' Fair 9G, 'Snows' Big 12G, 2d

Omaha, Nov. 4.

Usual election week dip took its toll this session. Top newcomer looks like "Assignment Paris," nice at Brandeis. "Snows of Kilimanjaro" is headed for another big session in second Omaha stanza. "Ivanhoe" still is good in fourth week at State.

**Estimates for This Week**  
Brandeis (RKO) (1,100; 16-70)—"Assignment Paris" (Col) and "Rainbow Round Shoulder" (Col). Nice \$6,000. Last week, "One Minute to Zero" (RKO) (2d wk), 4 days, and "Cajun" (Col) and "Watusi" (Col), 3 days, \$5,500.

Omaha (Tristates) (2,100; 35-\$1)—"Snows of Kilimanjaro" (20th) (2d wk). Fancy \$12,900 after wow \$17,000 first week.

Orpheum (Tristates) (3,000; 20-70)—"Crimson Pirate" (WB) and "Wagons West" (Mono). Fair \$9,000 or near. Last week, "Monkey Business" (20th) and "Park Row" (UA), ditto.

State (Goldberg) (885; 35-\$1)—"Ivanhoe" (M-G) (4th wk). Good \$4,000 after \$4,900 third week.

...20th CENTURY-FOX SWEEPS THE NATION...

**'SHOWS'**  
OF KILIMANJARO  
IN LANDSLIDE!

O. HENRY'S  
**'FULL HOUSE'**  
TAKES IT ALL!

**'STEEL TRAP'**  
BIG WINNER!

**'LURE'**  
OF THE WILDERNESS  
IS TICKET-TOPPER!

WAY OF A  
**'GAUCHO'**  
OUT IN FRONT!

**'DREAMBOAT'**  
SAILS IN!

**'MONKEY  
BUSINESS'**  
LEADS FIELD!

THE VOTES ARE IN...  
AND IT'S UNANIMOUS!

THERE'S NO BUSINESS LIKE **20** BUSINESS!

CENTURY-FOX

# French Films Took Paris B.O. Lead In Oct.; Yank Pix Toppers in Sept.

Paris, Nov. 4.  
Pacing the field here in September "An American in Paris" (M-G) was top grosser with a solid \$201,000 at three first-runs. Its success, overshadowing the usual Gallic acceptance of film musicals, necessitated some schedule changes at the houses involved. Pic is still going strong in second first-runs and its back on the Champs-Elysees in its original version.

Next money went to "Five Fingers" (20th), which playing at two houses, hit \$90,000. In third spot was "At Sword's Point" (RKO) with a good \$63,000. French film, "Jupiter," garnered \$54,000, and "Flying Leathernecks" (RKO) the same.

Provinces gave the top biz to "Sword's Point" (RKO), "Samson and Delilah" (Par), "Boniface," a French Fernandel pic; and the Russian film, "Fall of Berlin," runner-up pix were "The Perfectionist," French film with Pierre Fresnay; "The Great Caruso" (M-G) and "Fanfan La Tulipe," French costumer.

October toppers here were "Forbidden Fruit," the French triangle drama with Fernandel, with a nice \$54,000; "Full House," a French three-sketch who-dun-it, \$45,000 and the English "Sound Barrier" (Korda) with \$30,000.

Runner-up films in the stix were "Little World of Don Camillo," the Franco-Italo pic; "Monsieur Taxi," a French comedy-drama with Michel Simon, and the Italo drama, "Closed Shutters."

## London CEA Cites TV Of Chaplin Pic's Preem As Hurting Film B.O.

London, Nov. 4.  
Because London exhibitors took a severe beating when guest arrival scenes at the recent preem of "Limelight" were televised, the local branch of the Cinematograph Exhibitors Assn. in urging the parent body to appoint a special TV committee to watch all developments.

Reports received by the London CEA at its meeting last week indicated that most London theatres suffered a substantial drop in attendances and, consequently, they are urging that appropriate measures be taken to prevent a repetition. It was contended that a television panel could keep an eye on all aspects, particularly in relation to theatrical big screen video.

Local CEA branch is also reviving the question of a full time public relations officer for the industry, claiming the appointment is essential to combat the frequent attacks on the film biz.

## KIRK DOUGLAS TO DO 'HARVEST' IN ITALY

Rome, Oct. 28.  
Kirk Douglas, on a one-night stopover from Tel Aviv where he starred in "The Juggler," said that he will make a film in Italy this year. Actor went to London for the Command Film Performance; but will go to France to star in "The Girl on the Via Flaminia," for Anatoke Litvak.

Douglas comes back here to do the pic, "Strange Harvest," which will be produced by Cy Bartlett, possibly in co-production with an Italian firm.

## Scot Cinema Chief Asks Reds Get Coronation Pix

Glasgow, Oct. 28.  
Sir Alexander King, Scot cinema magnate, suggested here that Russia should be given facilities to see a color film of the British Coronation next June.

"Let them see how a democracy lives," he commented. "Let us go gay for one fortnight, the small man showing the newsreel of the Coronation along with the big man and tons of copies available for the Dominions, the Colonies and America. I know nothing more important than that the Coronation film should be done in color and that the newsreel people should get a substantial amount out of the British film levy."

## AB-Pathe Coronation Pix To Employ Warnercolor

London, Oct. 28.  
To enable Associated British-Pathe to do a full-length Coronation film, to be lensed in Warnercolor, special emergency arrangements to cope with printing of the films are being set in motion. It is estimated that a minimum of 300 prints will be required to achieve world-wide distribution.

Because the Technicolor plant will be fully occupied with making prints for J. Arthur Rank's color film, AB-Pathe is forced to rely on other lab resources. It is probable that some of the printing will be done on the Continent. Under consideration, also, is a proposal to handle the American release prints in the Pathe New York labs.

## Greater Union's Rydge Asks More Sales Moxie By All Aussie Pix Biz

Sydney, Oct. 28.  
Presiding at the annual sales convention of the major Greater Union Theatres' circuit, chairman Norman B. Rydge urged that every man and woman earning their livelihood from the film industry to go overboard selling pix in every section of this nation.

Rydge said that figures supplied by the Commonwealth government showed that in 1945 (the plush year) the average attendance was 100 times per year at Aussie cinemas. Figure had dropped to under 80 for 1952 according to present estimates, despite the fact that the Australia's population had increased. Rydge pointed out that the 20% biz drop was bad enough, but going on a new population basis the decline was greater than 20%.

Rydge said that there was a new era of intense selling in all commercial lines as vast volumes of goods poured into the market, with every industry fighting to maintain sales. The pic industry must fight to hold its own in the battle ahead.

"If we give ground," he said, "it will be because some other industry has beaten us to the punch and taken our share of the public's spending coin." Rydge went on to say that theatre managers are the industry's salesmen. Greater Union has 2,138 men and women on the payroll. They must be converted into 2,138 salesmen, all trained by managers in selling ideas to win more patrons to the cinema, Rydge pointed out.

"The day of the ready-made long lines is gone," he stated. "The volume of any industry's turnover will in future be largely measured by its salesmen. For every 100 people who bought cinema tickets in 1945, less than 80 bought this year." This position must be altered in 1953. The product coming forward from Hollywood and England is solid in entertainment. I believe the policy of making every man and woman a salesman for motion pictures will be the industry's best insurance."

## Minor Wage Tilt Halts British Studio Strikes

London, Nov. 4.  
The outbreak of token strikes throughout the major British studios, which dislocated shooting schedules and upped budgets thousands of dollars, came to a halt early last week. During the succeeding days, union toppers have been in close confabs with top ranking producers discussing an addition to weekly pay. Negotiations appear to be ending with a modest concession for all studio grades which will add 4c an hour to their earnings.

This offer was originally made by the producers but included conditions unacceptable to the unions. The pay rise eventually was agreed on an unconditional basis and without revision of the existing agreement. In the meantime, efforts will be made to resume negotiations on an all-embracing studio agreement.

## 2 New Cinemas Gives Haifa 17 Pix Houses

Haifa, Oct. 28.  
This month saw the opening of two new cinemas here. The Atzmon, a 1,000 seater, one of them, belongs to an American-Israeli partnership and was two years under construction.

The second house is a second-run on Mt. Carmel, seating 400. Policy of this one is run by the Armon management with only second-run pix shown. Launching of these two houses gives Haifa 17 theatres or more than in Tel-Aviv although the latter has twice as large population.

## Yank Pix Slip At German B.O.

Berlin, Oct. 28.  
Trend in film boxoffice popularity in West Germany's most important key cities (including West Berlin) in September showed a loss by American and a good gain by German pix. U. S. films remained on top with 39.9% of playdates as compared with 43.6% in August and 46.6% in July. German pictures held second spot with 31.8% of dates as against 26.8% in August. French pix were next in playing time, 6.7% of dates, followed by Austrian pix and British films.

German films were so successful in September that the first five money-grossers were local pix. "Pension Schoeller," German pic released by London Films, was tops. "Desert Fox" (20th) was re-released. "Pension Schoeller," German pic released the second part of September, and immediately went ahead to become sixth biggest grosser. "Great Caruso" (M-G) again showed up well, being in eighth spot, as a high grosser.

The most successful distributor last month was Deutsche London, a German-British outfit. Metro kept its second spot while RKO jumped from seventh to third in activity. 20th was sixth, and Gloria, which handles Republic product, was seventh.

A check of eight German key cities reveals that the crix liked Paramount's "Detective Story" best. It was released in Germany as "Polizei Revier 21." Berlin crix chose Walt Disney's "Fantasia" (RKO) as best pic, followed by "Detective Story."

## Charges London Revues Too Raw for Paris Stage

London, Nov. 4.  
Producers of suggestive revues were accused of debauching the public by George Tomlinson, general secretary of the Public Morality Council, at a meeting last Thursday (30) attended by R. A. Butler, the Chancellor of the Exchequer, and the Bishop of London. Tomlinson averred that the alleged Parisian revues here, specializing in so-called daring nude poses, would not be permitted in Paris.

Of 58 legit productions viewed, 32 had been commended and 17 had not merited complaint or commendation. Nine were criticised.

Most of the criticisms, he explained, were on the "unhealthy exploitation of the female nude in revue performances. This has long been a matter on which the council finds itself in disagreement with the policy of the Lord Chamberlain who permits the exhibition of nudity provided his regulations as to lighting and absence of movement are complied with."

## Aussie Paper Acquires Interest in Sydney Net

Sydney, Oct. 28.  
Prexy Warwick Fairfax of Aussie's oldest newspaper, Sydney Morning Herald, and topper Clive Ogilvie of station 2GB, key of the Macquarie network, consummated a deal whereby the SMH becomes a stockholder in the network. Largest shareholder in Macquarie is the Bartholomew Newspaper Group (London), in association with local station executives.

The Bartholomew buy into Macquarie created a political storm some time ago.

Other Foreign News  
on Page 13

# London Film Biz Up; 'McLain' Stout On Preem, 'Widow' Lively \$12,300 For 2d, 'Limelight' Terrific 21G, 2d

## Marquis de Cuevas Ballet Bows Paris Toe Season

Paris, Oct. 28.  
Fall ballet season was inaugurated at the Empire Theatre by the Ballet Du Marquis De Cuevas. Ballet opened Oct. 23 and is skedded to run until Nov. 23, with a possible extension. Rosella Hightower and Serge Golovine are starred. Otherwise, company is not up to its predecessors here in corps de ballet and repertoire.

Premiere opened with a finely-choreographed "Concerto Barocco" by George Balanchine. Then the more ambitious, "The Sleepwalker," which though uninspired in its group dancing, gave a fine interpretive lift in an eerie dance scene between a sleepwalker and her lover. The pas de deux of Miss Hightower and Golovine was brilliant. Show closed with a gay spectacle in "The Blue Danube."

House is doing near capacity. Acclaim is nowhere near that of the New York City Ballet or Ballet Theatre before them. Also expected this year is the Sadler's Wells Ballet, for the first time in three years.

## Film Biz in Spain For 1st Half of '52 Soars 25% Ahead of Last Yr.

Washington, Nov. 4.  
Film biz picked up steadily in Spain during the first six months of 1952, according to boxoffice receipts at first runs in Madrid and Barcelona. Nathan D. Golden, director of the Commerce Department film division, reports. Biz in the theatres during the period was 25% greater than comparable six months of 1951.

Hollywood product continues to hold first place at the big city theatres of Spain. U. S. films accounted for 68% of total receipts in Madrid for the first half of this year, and 72% of receipts in Barcelona. A total of 244 features were released in the two big cities in the six-month period, 54% of them being American pix, an increase of 4% over the same period of last year.

Golden points out also that the percentage of receipts going to Spanish-made, French and Mexican films declined from last year. No Argentine films at all were shown in the first half of '52, as against nine playing the theatres last year. There was an increase in the number of Italian and German pictures playing in Spain.

Spanish studios produced 41 features all last year, and 15 during the first six months of 1952.

## Pull Old Vic's 'Juliet' In London After 2 Mos.

London, Oct. 28.  
Although the Old Vic production of "Romeo and Juliet," starring Claire Bloom, could continue to play near capacity for an indefinite season, it is being pulled on Nov. 15 after a run of two months. It has been consistent SRO with all seats sold for remainder of run.

The Shakespeare classic is being withdrawn to make room for "An Italian Straw Hat," which preems Nov. 18. This play, adapted from the French of Eugene Labiche by Thomas Walton, has been directed by Denis Carey. Cast of new play includes Laurence Payne, Peter Finch, Paul Rogers, Gudrun Ure and Yvonne Coulette.

## 'Porgy' Aired in Vienna

Vienna, Oct. 28.  
American-sponsored Red-White-Red network broadcast a complete tape-recorded performance of the recent visiting U. S. production of Gershwin's "Porgy and Bess." Arrangement was made with co-producer Robert Breen.

During the run of the folk-opera, the State Dept. operated network was permitted to place microphones in the auditorium.

London, Oct. 28.  
The unmistakable impact of "Limelight," which shattered the house record at the Odeon, Leicester Square, in its initial stanza, has set a new standard for the West End this past week. Although its start was slowed by unfavorable weather, biz, mounted appreciably midweek, with the Charles Chaplin film finishing its opening round with \$20,300. Second weekend beat the opening one with prospect for at least \$21,000 on initial holdover stanza.

Also teeing off in fine fashion was "Big Jim McLain" at the Warner. Although slipped in without the customary press show, this John Wayne starrer opened to a surprisingly fast \$5,700 in its first weekend. A new British entry, "The Gentle Gunman," made a fair start at the Odeon, Marble Arch, with around \$3,400 for first weekend while "The Holly and the Ivy" was below expectations with about \$2,300 in first three days at the Carlton.

"The Merry Widow," pulled from the Empire to make way for the Command performance film, "Because You're Mine" hit a stout \$12,300 in its second frame. "Quo Vadis" is still solid with \$4,200 for third week of its new run at the Ritz.

Estimates for Last Week  
Carlton (Par) (1,128; 55-\$1.70) — "Holly and Ivy" (BL) (2d wk). New British pic opened moderately with \$2,200 for first weekend (three days). Stays at least a fortnight.

Curzon (GCT) (500; 55-\$1.35) — "Kon-Tiki" (RKO) and "Stranger in House" (GCT) (2d wk). Playing to stand-out biz with long lines nightly. Finished second frame with smash \$5,300 after resounding \$5,700 for first week. Stays indef.

Empire (M-G-M) (3,099; 55-\$1.70) — "Merry Widow" (M-G) (2d wk). Steady \$12,300 this round after fair \$14,500 opening week. "Because You're Mine" (M-G) opened Command Film-run Oct. 27.

Gaumont (CMA) (1,500; 50-\$1.70) — "Because of You" (GFD) and "Horizon's West" (GFD). Modest \$3,100 opening weekend. Stays for three-week run.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70) — "Venetian Bird" (GFD) (3d wk). Petering out in final round to about \$3,800. "It Started in Paradise" (GFD) opens Oct. 30.

London Pavilion (UA) (1,217; 50-\$1.70) — "Strange World" (UA) and "Red Planet Mars" (UA) (2d wk). Attracting above average trade with solid \$6,200 this frame followed by big \$3,600 for third weekend. May hold a fourth wk. To be followed by "Narrow Margin" (RKO).

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "Limelight" (UA) (2d wk). Likely to beat new house record established last week when it chalked up \$20,300 in first frame. Second week looks powerful \$21,000. Continues indef.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) — "Gentle Gunman" (GFD). New Ealing film received lukewarm crix appraisal with fair \$3,400 on first weekend. Will play normal three weeks.

Plaza (Par) (1,902; 70-\$1.70) — "Turning Point" (Par) and "Savage" (Par) (2d wk). Finished first frame at okay \$6,800 and holding firmly in final round. "Trent's Last Case" (BL) moves in Oct. 31.

Ritz (M-G) (432; 30-\$2.15) — "Quo Vadis" (M-G) (3d wk). Still a top draw with over \$4,200 this frame, play late here follows original six-month run. Stays indef.

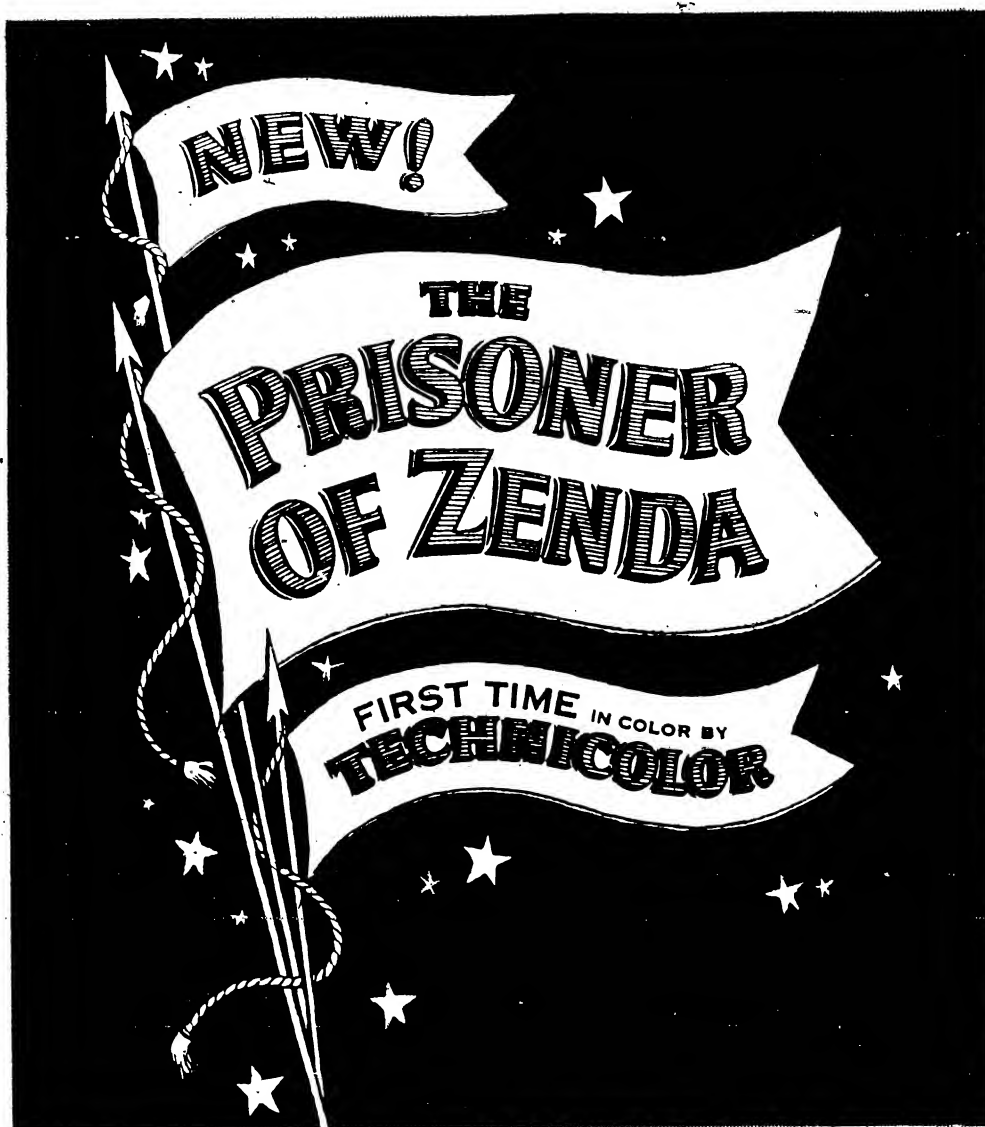
Warner (WB) (1,735; 50-\$1.70) — "Big Jim McLain" (WB). Slipped in hurriedly but drawing big coin with near \$5,700 for first weekend (four days). Holds.

## Wayne's 'Plunder' in Mex

Mexico City, Oct. 28.  
Production in English of "Plunder in the Sun" is scheduled to start Nov. 3 by Wayne-Fellows Productions in the pop tourist belt of Oaxaca state and other locations in this country.

John Wayne, Glenn Ford and Patricia Medina have the leads. John Fellows is director.





# M-G-M's NEW BOX-OFFICE GIANT!

The producers of the screen's greatest spectacles have done it again! The public which has packed theatres to see the wonders of "Quo Vadis," the magnitude of "Ivanhoe," now will revel in the spectacular excitement of the great adventure-romance "THE PRISONER OF ZENDA." In presenting this masterpiece of intrigue, love and daring for the first time in TECHNICOLOR, M-G-M stands ready to electrify the nation's movie-goers again with the kind of attraction they love!

★

M-G-M presents In Color By Technicolor "THE PRISONER OF ZENDA" starring STEWART GRANGER DEBORAH KERR • Louis Calhern • Jane Greer • Lewis Stone • Robert Douglas • and JAMES MASON as Rupert of Hentzau • Screen Play by John L. Balderston and Noel Langley • Adaptation by Wells Root from the novel by Anthony Hope and the dramatization by Edward Rose • Directed by Richard Thorpe • Produced by Pandro S. Berman

# Arg. Studios Still Signing Spanish Pix Talent to Boost Hispano-Am. B.O.

Buenos Aires, Oct. 28.

Local film studios continue signing up Spanish film talent on the supposition that this will help them in marketing their product in other Hispano-American countries. EFA studios feel particularly happy over the acquisition of Spanish bull-fighter Mario Cabre, who has tested well before the cameras. Rushes of his first work here in "Mission in Buenos Aires" have been okayed by director J. Gazcon. Part of the film's cast leaves for Spain soon for sequences to be lensed in Madrid and Barcelona.

On the other hand, Spain threatens to steal Argentina's prize leading man, Carlos Thompson, who has received bids from Cesario Gonzales, which he is now mulling. Hollywood has also made tentative bids for this star, who speaks fairly good English.

Development of new talent is one of the producers' biggest headaches here. They are particularly short of juvenile male leads. This year's crop of films has revealed no startling finds, and apart from Carlos Thompson, Alberto Closas and Angel Magana, there is a singular dearth of males available for producers. Great hopes are entertained for Spanish actor Jorge Mistral now at work on "Count of Monte Cristo" for Argentina Sono Film.

Some hopes are being held for Alberto Dalbes, who had a small part in the unreleased, "Donde se Separan los Caminos" ("Where the Roads Fork"), and who is rated as having good possibilities. He is being signed for a more important role in "Una Ventana a la Vida" ("A Window on Life"), which Mario Soffici is to direct soon for Cordoba Films. Roberto Escalada has been selected for lead to Laura Hidalgo in "Black Ermine," which is to be adapted from a Chilean best-selling novel.

Film companies here are trying out their pictures in sneak previews, with the great Atlantic coast resort of Mar del Plata chosen as the preview spot. One of the pix thus subjected to audience-wise reaction was "La Voz de mi Ciudad" ("The Voice of My City"), produced by Artistas Argentinos Asociados, while "Stella Maris" (Argentina Sono Film), mostly lensed in Mar del Plata, was given a big window dressing preem at that spot.

**Cordoba Province's Film Unit**  
A new production unit, set up by capitalists in the province of Cordoba, has signed Alejandro Wehner, recently arrived German director, to make "Cerro de Piedra" ("Stone Fence") by Alberto Larranbere.

The old Baires studios has been leased by Artistas Argentinos Asociados (AAA) for shooting its next feature, "South Dock," from a script by Carlos Olivari and Sixto Pondal Rios. Tullio Demitelli will direct, with Mario Fortuna playing the lead. Anita Lasalle, who has prestige on the stage but who has never done any screen work, has been chosen to make her first screen bid in this picture.

After three months of work, Carlos Hugo Christensen has just completed "Immodest Angel" ("Angel Sin Pudor") with Susana Freyre and Angel Magana in the leads. This is a Film-Andes effort, but was made at the San Miguel studios, "The Perez-Garcia Family," a popular feature of Argentine radio (on the Mundo web) for over 12 years, will be taken to the screen for a second time in "Wedding at the Perez-Garcias," which Carlos Borcosque will direct. Most of the screen characters will be played by the radio cast.

Argentina Sono Film, the most commercially successful of local studios, has been able to work off most of the loans received from the Industrial Credit Bank under the Protectionist Law (which allows 60% to 70% of production costs via bank loans), and is planning a schedule of 15 feature films for 1953. On the other hand, San Miguel Studios, currently under lease for the shooting of "La Muerte en Las Calles" ("Death in the Streets"), will stay shuttered indefinitely, because Prexy Miguel Machinandiarena has been unable to arrange for financing.

Carlos A. Petit has cabled from Spain that he signed two Spanish actresses, Aurora Bautista and Juanita Reina for film chores in Argentina next year.

## 'Samson' to New Record For 4 Wks. in Indonesia

Djakarta, Oct. 28.

"Samson and Delilah" (Par) has finished its fourth week in Djakarta's (Indonesia) Dutch-owned Garden Hall Theatre, beating the previous boxoffice record there held by postwar run of "Gone With the Wind" (M-G).

"Samson" has passed the \$44,000 for showing in the cities of Djocjajarta, Bandung and here. In post-war Indonesia, no picture has run for four weeks here. "Hollywood Canteen" (WB) last year lasted three weeks in the small Astoria Theatre.

## Italo Govt. Threatens Tougher Rules on U.S. Films, Frozen Rentals

Rome, Oct. 28.

American distributors in Italy have asked the Italian government to continue discussions on lowering the rental ceilings from 42% to 40%. A committee has been set up to make a report, particularly on films coming under the heading of "exceptional" which have no ceiling price.

U. S. distributors feel that existing regulations on remittances and use of frozen funds here already is rather strict. They fear that these may become more strict later, especially in view of the recent French-American negotiations. When the Italians saw what the French government was imposing, they believed that possibly they had been too lenient in their rulings. Italian government also has clamped down on the use of frozen lire by American companies. Formerly the Americans had considerable freedom in getting their funds out of Italy by various private discount setups.

Lately, it has been necessary to exert pressure to get funds unfrozen for such items as travel and expenses of American reps in Italy. The new ceiling on rentals was decreed under the 1947 Greater Film Law, and has been a subject of discussions ever since.

The Italo-American film trade agreement has been in existence since May of 1950. The first of next year it will be time to start drawing up the next two-year pact.

## BBC's 'Facts of Life' Show Skirts Sex Issue

London, Nov. 4.

Consciously skating on thin ice and desperately trying to avoid the controversial issues it was spotlighting, a British Broadcasting Corp. program, "Facts of Life," skirted the sex problem for teenagers without ever seriously coming to grips. It was little more than a well intentioned academic discussion.

The program was aired on the weekly feature, "The Under-20 Club." Discussion will be carried a stage further when tonight (Tues.) members of a youth club will be giving their reactions to the questions posed in the original show.

Instead of indicating the degree of sex instruction that might reasonably be given children, the program debated the responsibility for imparting it and, documentary style, indicated what might happen to children kept in ignorance by well-intentioned parents.

## Stross to Set UA Pix Deal

London, Oct. 28.

Raymond Stross, independent producer and exhibitor, visits the U. S. in January to finalize arrangements for two subjects outstanding in his three-picture deal with United Artists. The first, "Roughshoot," starring Joel McCrea and Evelyn Keyes, is in its final stages of lensing.

Choice of subject for one of the two remaining UA films has already been made, being a free adaptation of "Breach of Marriage" a play dealing with artificial insemination. This will be a modest budgeted.

## Pushed Off Streetcar, Silent Star Asks 20G

Vienna, Oct. 28.

Asta Nielsen, a film star of the silent picture era, has asked \$20,000 damages from the Innsbruck Streetcar Co. Because the driver of the train earlier this year was sentenced to two weeks in jail, chances are that she may win her damage suit.

Mrs. Nielsen claims that the driver shoved her off a crowded platform, hospitalizing her for two months.

## Israel Longhair Season Opens Dull

Tel-Aviv, Oct. 28.

The longhair show biz season in Israel is making a very slow start this year. Aside from the Israel Philharmonic Orch, which as usual began its concert series this month, no prominent artists or groups, either local or foreign, are booked for Israel appearances in October and early in November. Some concert agencies are more reluctant than ever to engage foreign artists, since financial risks are much greater than last season what with higher airline fares and dearth of money with the public.

Despite this, concert agencies have contracted some foreign artists. Probably in accordance with public taste here, the agencies have favored booking Negro groups or soloists. The Ginzburg & Gillon agency engaged the Latin America Ballet, a troupe of Hawaiian dancers and singers and another Negro dance group, the Kathrin Flower Dancers, for early next year. It also made contracts for the current season with the pianist William Kapell, Yehudi Menuhin, and with the Marina Svetlova ballet group.

The Parnassus agency has booked Negro singer, Annabelle Davies for a concert tour next month.

## Ventura Buys Paris Cinema

Paris, Oct. 28.

The Olympia, first-run house, comes under the aegis of Ray Ventura and Bruno Coquatrix on Nov. 7. This large theatre, which has been floundering of late probably because of product and being off the beaten path, will be given a better deal on pix by the new owners. Ventura and Coquatrix, being producers, probably will use the new spot to showcase their own films. They also plan to turn the theatre into a variety house later. Coquatrix, also a legit producer, will use the house for rehearsals of his new operetta, "Popaul and Virginie."

Mrs. Jacques Haik, widow of the late showman, asked that the name of her husband be kept under the Olympia name; hence it continues as a memorial to the exhib.

## Legit Shows Abroad

LONDON

(Week ending Nov. 1)

(Figures indicate opening date)  
"Affair of State," Cambridge (9-21).  
"Bells St. Martin," St. Mart. (8-29).  
"Call Me Madam," Coliseum (3-15).  
"Deep Blue Sea," DeWitt (9-15).  
"Dial M for Murder," West (6-19).  
"Excitement," Casino (3-8).  
"Gay Dog," Piccadilly (6-12).  
"Globe Revue," Cielito (7-10).  
"Hanging Judge," New (6-23).  
"Happy Marriage," Duke York (8-7).  
"Husbands Don't," W. Garden (10-1).  
"Innocents," Majestic (9-25).  
"Little Hut," Lyric (11-28-51).  
"London Laughs," Adelphi (4-12).  
"Love of Colonsay," Wynn (5-25-51).  
"Love from Judy," Saville (9-25).  
"Meet Callahan," Garrick (5-27).  
"Paris to Piccadilly," Pr. Wales (4-15).  
"Porgy & Bess," Stoll (10-8).  
"Quadrille," Phoenix (9-12).  
"Relative Value," Savoy (11-28-51).  
"Reluctant Heroes," White (9-15-50).  
"Romeo & Juliet," Old Vic (9-15).  
"Ranch in Rodeo," Empire (9-16).  
"Seagulls Sorretto," Apollo (14-50).  
"Second Threshold," Vaude. (9-24).  
"South Pacific," Drury Lane (11-1-51).  
"Troublemakers," Comedy (9-16).  
"Water of Moon," Haymarket (4-19-51).  
"Emily Williams," Ambassadors (9-3).  
"Zip Goes a Million," Palace (10-20-51).  
"Young Liz," Criterion (4-2).

SCHEDULED OPENINGS

(Figures denote premiere dates)  
"Teddy Bear's Picnic," Ambassadors (4).  
"Dead Secret," St. James's (5).  
"Wild Horses," Aldwych (9).  
"Ring Out Bells," Vict. Palace (12).

AUSTRALIA

(Week ending Oct. 31)

"Kiss Me Kate," Drury Lane (Sydney).  
"Follies," Berge, Rivoli, Sydney.  
"See How Run," Royal, Adelaide.  
"Tommy Trinder Show," Rivoli, Mel.  
"The Pacific," Majestic, Melbourne.  
"Ice Follies," Majestic, Brisbane.  
"Ice Parade," Empire, Sydney.  
Kilwis, Comedy, Mel.

# Tourist Upbeat Booms All Show Biz In Madrid; Lush Takes for Cafes

Madrid, Oct. 28.

## Italo Film Prods. Swing To Venice for Locales

Milan, Oct. 28.

The city of Venice continues to furnish the background for a large number of Italian productions. Following the Venice-backgrounded "L'Appel du Destin," French product starring Jean Marais recently shot there, five other current pix are concerned with Venice either in title or setting, or both. They are: "The Bridge of Sighs," starring Frank Latimore, Francoise Rosay, Elvy Lissiak; "Merchant of Venice," with Michel Simon in the title role of the French production; "I Piombi Di Venezia" (Venturini), and "Il Fornaretto di Venezia" (OCI), with Mariella Lotti.

Forthcoming "Signora Senza Camicia" to be directed by Michelangelo Antonioni for Erges Dayanati, will use the Venice Film Festival as part of background.

## 'Desert Fox' Produces Varying Comment, Sock Biz in West Germany

Berlin, Oct. 28.

Although no recent disturbances have been reported over the German preem of "Desert Fox" (20th), pic biog of German African General Rommel, the film is undoubtedly one of the most talked-about pictures in Germany today. It is drawing at the box office about as well as the German pic, "The Sinner," which created hot protests two years ago because of its alleged sexy and immoral angles.

Pic was released in West Germany about five weeks ago and at the Delphi Palast here a bit later. Crix on seven out of 10 papers favored the film's subject matter. However, only four papers out of 10 praised its being released while three had mixed opinions and three strongly opposed it.

With West Berlin newspapers, opinion varied the same way. "Neue Zeitung," U. S.-sponsored paper, said pic has, artistically and technically, the usual high standard of American films. But the pic offers a rather falsified picture of the German resistance and puts Rommel and other German leaders in too favorable a light, it held.

In spite of differing opinion, "Fox" will probably turn out to be one of the biggest money-makers in postwar Germany since it not only appeals to usual film patrons but also to those who generally have only slight interest in the cinema.

## Mex Producers Dip Into \$2,890,000 Govt. Fund

Mexico City, Oct.

The film trade's own bank, the semi-official Banco Nacional Cinematografico, is using the \$2,890,000 which the government provided, to back film production. Three producers, Producciones Miguel Zacarias, Argel Films and Fernando Soler y Sanchez Tello, who had generally found their own coin for producing, availed themselves of this government fund for making one film each.

Besides, the bank is using the fund to accommodate its regular film customers.

## Another Brit. Studio Reopens for Telepix

London, Oct. 28.

Another British studio which has been dark for some time is to reopen for telepix production. High Definition Films, a new company headed by Norman Collins, has acquired the Highbury studios, formerly operated by J. Arthur Rank. Company was launched earlier in the year to do TV production via film. The studios will swing into activity next year.

Finished films will embody a definition of approximately 700 lines as against the 405 lines used in America. Collins returned last month from a quick trip to Canada where he discussed a project for tele pix production for TV there.

After the August lull, show biz is experiencing a fall season that is much stronger than in recent years. Locals are back from vacations and tourists are filling hotels to capacity, with overflow taking rooms in the suburbs. Germans and French form the bulk of the tourist trade with a good percentage of North and South Americans filling the smartest expensive hotels. Numerous tourists from England and Holland also are reported.

The result of this tourist invasion is that nighteries are doing exceedingly well. There are about 12 nightclubs here, some offering only topical fare like flamenco singers and dancers, but these are apparently what the tourists want.

The Passapago reopened Sept. 12, with "Ballet Maruja Herrero," 11 Spanish dancers and singers just back from a tour of the Near East; Alicia Duncan, Argentine chantosee; Chiquita Herrero, flamenco dancer; and Tamara & Orloff, acro-dancers. The Villa Rosa, an open air spot, continues with Argentine comedian Pepe Iglesias partnered by Carlos Fioriti. This act has been here for the last three months, but because Iglesias is doing a pic for Cesareo Gonzales and Suevia Film, he will remain another month. Andres Canas and Pista Fekete orchs with warblers plus Ruben Melo as emcee highlight the show. Remainder of the program is composed of second-rate Spanish song and dance acts. The public likes Iglesias and fills the place.

The Parrilla Pavillon has the Three Hatas, acrobats, and the ballet organized by Marife, the dancer who used to partner Alberto Torres in the U.S. The Pavillon also has the novelty of a lad emcee, Senorita Angelines Gara, comely femme.

Raul Abril and his band have opened the fall season at the Casablanca nitery, where the bill is topped by Argentine chantosee Elena de Torres.

The Conga has Spanish singers headed by Carmen Castillo and the California and Conga orchs. The Morocco, smartest, expensive nitery in Madrid, has opened with Chilean chantosee Helia Grandon and Spanish singer Salvador Mala. Club Castello also has opened for the season, but has only accordionist-singer Jean Freber besides the house band.

## FIRST 'MADAM' ROAD CO. SET FOR GLASGOW

London, Oct. 28.

The first British road company of "Call Me Madam," with Noele Gordon in the lead, will play the King's Theatre, Glasgow, end of the year.

Production, presented by Jack Hylton, will not affect his London edition, which has been doing SRO biz at the Coliseum since its opening in mid-March. Billie Worth is star of the Coliseum show.

## Toronto Cracks Down On Big Theatre Signs

Toronto, Nov. 4.

Mainstem theatre marquees will be permitted illumination but cannot bill current features pix. Also signs or banners henceforth will not be allowed above or below canopies, according to a new by-law passed by the city council.

Follows a bitter fight headed by legal counsel for the city's major first-runs, plus Arch Jolley, spokesman for the Motion Picture Theatres Assn.

The city's "beautification" plan by-law was passed last March forced removal of all projecting signs, including the newly-erected \$60,000 spectacular of Loew's Theatre and the \$40,000 standard of the Imperial, largest theatre in Canada. Houses either dismantled perpendiculars, without replacement, or erected similar stands on their roof tops, thus beating the by-law. Existing marquees, had been permitted since last March, but pressure was subsequently brought upon city fathers by merchants' associations. First-runs have decided not to battle the issue further.

# ALAN LADD

VOTED 10-YEAR  
POPULARITY  
CHAMPION  
BY MODERN  
SCREEN!  
(4,500,000  
readers!)

as Jim Bowie,  
the Louisiana  
bayou man...  
with a challenge  
on his lips -  
and his name  
on a knife.

# VIRGINIA MAYO

as the shameless  
belle of Natchez--  
with a weapon  
all her  
own!

# The Iron Mistress

COLOR BY  
TECHNICOLOR

WITH JOSEPH CALLEIA SCREEN PLAY BY JAMES R. WEBB FROM THE NOVEL BY PAUL I. WELLMAN  MUSIC BY MAX STEINER PRODUCED BY HENRY BLANKE DIRECTED BY GORDON DOUGLAS

THIS WEEK THE WORLD PREMIERE  
CHICAGO THEATRE, CHICAGO! OVER  
400 HOUSES FOR THANKSGIVING!



# Inside Stuff—Pictures

"There can't be any blueprint of programming for theatre television over a long period for the same reasons that applied to radio and TV broadcasting when they began operations," states S. H. Fabian. The eastern circuit operator has been one of exhibition's chief advocates of theatre TV.

At present, said Fabian, theatres with the video equipment are taking sports subjects because they're the easiest to handle, following the pattern established by AM and TV at their inceptions. As for the future, he adds, "programs for theatre TV will increase as theatre facilities increase, and vice versa, one thing complementing the other."

Samuel Goldwyn's "Hans Christian Andersen" copped unusually wide magazine attention in the past week. Current issue of Life had a six-page color layout on the film. November issue of Coronet carries a 16-page art feature on the "Ugly Duckling" fable in "Andersen," and the current Newsweek has a two-page piece on Frank Loesser, who did the score.

Amid the rapid-fire appointments—and dismissals—made at RKO over the past month, some hastily-drawn conclusions were made in the trade that Kay Norton, as RKO's publicity chief, was the first femme to hold that spot at a major company. Actually, Hortense Schorr is a vet in that position, having been with Columbia for years.

## 'Ivanhoe' Oct. Champ

Continued from page 4

weekly ratings. Film was ninth in September.

"Back at Front" (U), inclined to some spottiness in the closing week of October, showed enough to finish ninth. "One Minute to Zero" (RKO) landed 10th place, the same rating as in September. "Monkey Business" (20th) was 11th, with crux appraisal not particularly helpful despite Cary Grant having the top spot in the production. "Son of Paleface" (Par), second in September rounded out the Golden Dozen boxoffice winners although obviously having captured the bulk of its biz in the preceding month.

"Sudden Fear" (RKO), fourth in September, and "Merry Widow" (M-G), boxoffice champ a month ago, were the runnerup films.

New product just being launched late last month does not appear as promising as in recent week. However, there are some newcomers, including "Snows" and "You're Mine," that are already big enough to land in the October ratings. The month witnessed the launching of "This Is Cinerama" in N. Y., which apparently is assured of capacity biz for months to come at the Broadway Theatre. Hailed by many as a revolutionary tri-dimensional type process, it will depend on gross biz at the single house for the time being.

"The Thief" (UA), which has ranged from good to big or sock, shapes as a winner. "Springfield Rife" (WB), mainly good thus far, is leaning on the fact that Gary Cooper is starred for nice money. "Limelight" (UA) got its U. S. preem in two N. Y. theatres near the end of the month. Charles Chaplin starrer was big at the Astor on Broadway and near-capacity at the Trans-Lux 60th St., where day-dating on two-day and upper-scale run. "Hellgate" (Lip), somewhat uneven, did well enough to become a runnerup film one week.

"Lusty Men" (RKO), another new pic, was somewhat uneven on initial playdates but managed to cop sixth place in final week of October. "Four Poster" (Col) on its two first dates in N. Y. was mild in the Broadway Victoria but fairly nice at the small-seater Sutton. "Stranger in Between" (U) scored during the month playing arty theatres where it was largely big to sock.

"Everything I Have Is Yours" (M-G) ranged from fast to fair on initial playdates, possibly indicating that the pic will need plenty of selling. "Bonzo Goes to College" (U), good to okay in several scattered keys, looks to obtain its best results from smaller cities. "Way of a Gaucho" (20th) varied from mild and dull showings to okay and nice. "Something for the Birds" (20th), rated as having an unfortunate title, ranged from slow and light to okay.

"Full House" (20th) racked up some strong sessions, especially in so-called arty theatres. "Assignment Paris" (Col), fairly new, chipped in with fair biz to okay and good biz. "Yankee Buccaneer" (U) varied from big to mild. "Devil Makes Three" (M-G) continued sluggish. "Rose Bowl Story" (Mono) did better on the Coast than elsewhere were moderate for the most part.

"Son of Ali Baba" (U) added a batch of very profitable sessions, with grosses described as mainly good to bright. "Caribbean" (Par) was on the disappointing side, with

numerous fair to mild showings to counteract some okay dates. "Golden Hawk" (Col) cashed in on some favorable playdates. "The Ring" (UA) showed up with some modest and good sessions.

"Hurricane Smith" (Par) weighed in with okay to spry totals. "My Wife's Best Friend" (20th) ranged from fair to strong in many locations. "Duel At Silver Creek" (U) registered some fine to stout sessions.

## Hartman

Continued from page 7

with directors and Hartman on each pic before shooting. He said a study showed sustained scenes are "better played scenes" and audiences can "fire quickly of the routine method of cutting, routine method of shooting, so that we wind up always with a long shot, a medium shot or a close shot. This must be eliminated and a new style of shooting instigated that narrows down the number of set-ups, therefore the number of shooting days."

(4) Cutting down number of sets in a pic. Hartman pointed out that all of the economy program is geared not to take away from audience enjoyment, but said there's "no evidence that audiences like pictures with 40 sets better than they like picture with 20 sets."

Hartman expressed his idea of a "chain reaction in building players" citing Audrey Hepburn, a new player, being used with Gregory Peck, a star, in "Roman Holiday," saying Peck helps to pull her to stardom.

Hartman adds that the studio is determined to build new, younger players, so Par will have, before long, its "own roster of stars and not be forced into paying out-of-line prices now demanded by important freelance players."

Hartman will present to home-office execs an idea for a half-hour promotion short titled "How to Break into the Movies," with younger players on the studio roster in the cast. Each player would be seen in the test resulting in his being signed by Par, with name of the director and perhaps Cecil B. DeMille narrating. Hartman said studio would give short gratis to theatres.

## Johnston

Continued from page 3

expressed surprise over the news of Johnston's projected South American jaunt. They pointed out that the Motion Picture Export Assn. board had given the MPEA proxy "carte blanche" in the matter of the French situation and that he, therefore, was not bound to consult with anyone before making any decisions. Tenor of the comment was that the French problem was of increasing concern, with the companies continuing their policy of not picking up any dubbing permits.

Spokesman for one of the distributors indicated he understood Johnston had called off his originally planned trip to Paris on the advice of the MPEA's Paris office, which had told the MPEA proxy that this was not a good time to come over.

## 'Flaminia' in Dec. 1 Start

"Girl on the Via Flaminia," indie pic to be directed in Paris by Anatole Litvak, starts shooting Dec. 1. United Artists will release.

Kirk Douglas has male lead with femme spot yet to be set. Pic is being made under the Benagoss Productions banner.

## Max Cohen Seeks \$11,915,000 In Suit Vs. Major Firms

Total of \$11,915,000 is sought from five major distributors and several theatre circuits in a triple-damage, antitrust suit brought in N. Y. Federal Court last week by the operators of the New Amsterdam Theatre, a West 42d St., N. Y., subsequent-run house. Anco Enterprises, Inc., asks \$1,332,000. Anwell Amus, Corp. wants \$7,775,000, and Ancore Amus, Corp. seeks \$2,808,000.

Named defendants are RKO Radio Pictures and four subsidiaries, Warner Bros. and two subsidiaries, Paramount Pictures and three subsidiaries, Columbia Pictures, United Artists and United Paramount Theatres. Three plaintiff corporations, headed by Max A. Cohen, charge that the distributor defendants have discriminated in favor of the Loew and RKO circuits in allocating second-run product in the N. Y. metropolitan area.

Five distributors, according to the complaint, split their product as follows: Loew's gets Paramount, United Artists, Columbia and one-half of Universal while RKO receives 20th-Fox, Warners and one-half of Universal. This alleged practice would be broken up via an injunction.

Cohen's theatre firms also ask the court to restrain the distrib defendants from licensing features on Broadway runs for any period extending beyond such time as the court should determine, or is required to prevent unreasonable withholding of availability of such features from the New Amsterdam.

In addition, the action seeks to compel the distributors to negotiate with Ancore in "good faith" and honor an alleged promise in which product would be made available to the New Amsterdam 21 days after a Broadway run and 28 days after an opening at the Radio City Music Hall, N. Y. Among other things it's also charged that the defendants conspired to eliminate competition.

Acquiring the New Amsterdam in 1937, Ancore leased the house to Anwell, which operated the premises through 1949. Ancore has run the theatre up to the present. Repping the plaintiff corporations is the law firm of Weisman, Quinn, Allan & Spett. Similar antitrust suit seeking \$9,000,000 was filed against the majors in N. Y. Federal Court in November, 1949, by the New Amsterdam's operators.

## \$3,000,000

Continued from page 3

into the RKO monetary picture by Hughes himself. Of that amount, the film corporation now owes about \$5,000,000. Banks have prerogative power to call the loan at any time but have yet to indicate any intention of doing so.

Of the \$8,000,000 credit to be arranged by Hughes, it's believed that \$5,000,000 will be used to satisfy possible call demands by the two banks. This, obviously, will give the film outfit \$3,000,000 in new money.

Despite Grant's insistence that RKO is a solvent outfit and will survive its current fiscal ills under the present operation, some highly-placed financial analysts in the pic business still suspect that Hughes may again take over RKO. This could materialize, it's pointed out, via default by the new owners in their subsequent obligations to Hughes under terms of the buyout agreement. The Stolkin-Abraham L. Koolish-Ray Ryan alliance gave Hughes a down payment of \$1,250,000, and a second installment in the same amount is due September, 1953. Balance of the \$7,350,000 purchase price is to be paid off in two years.

## Costs, Limited Time, Exhib Reluctance Still Preclude Big TV Bally for Pix

Flirtation between distributors and TV as a potential medium to exploit their pix is entering a more serious stage, but high costs, limited time availabilities and exhib reluctance to cooperate still preclude any close ties.

Companies are showing considerable curiosity about TV's potential b.o. pull and they are experimenting with special trailers and spots. Under the present setup, however, returns as a rule fail to measure up to soaring expenses, and exhibs are unwilling to purchase TV time even on a co-op basis.

Despite the limited experience behind them, distrib execs are juggling ad budget to see where TV might fit in. For the moment, most of them stick to the conviction that the vast amounts that must be poured into a TV spot campaign are still better applied to newspaper ads. But they don't rule out the possibility that this attitude will change as TV grows. Execs foresee the possibility of the entire distribution pattern being changed to take utmost advantage of TV campaigns, with saturation area premieres the rule rather than the exception.

Latest experiment using TV to give a pic a sendoff boost comes today (Wed.) in New Haven when Universal opens "It Grows on Trees" at the Paramount Theatre. Comedy starring Irene Dunne, was plugged by series of 25 spots in Class A time over station WHNH. Spots, in 7 p.m. to 11 p.m. slot, come to \$132 each, with U footing the bill. Pic opens simultaneously in Hartford and within a few days at other situations in the surrounding area.

### U's Activity

U has been particularly active in using TV both through tieups and otherwise over the past two years. Distrib is one of few that makes film clips available when it's deemed advisable and has actually produced special TV footage. Reels showing location work on "Band of the River" and Alaska jaunt for "The World in His Arms" got good TV pickups.

Columbia intends to sink coin into TV campaigns for "The Happy Time" in seven or eight key cities. Distrib seeks co-op deals with exhibs, the latter footing the entire newspaper ad bill while Columbia shells out the heavy TV money. Company used TV also for "Assignment Paris" but dropped it when the pic didn't measure up.

Ed Sullivan's "Toast of the Town"—CBS-TV show a week ago Sunday carried a seven-minute film clip from "The Happy Time," the longest excerpt to be made available for TV plugging by any distrib. Plenty of old and some new footage is skedded to be aired Dec. 14 and 21 when Sullivan dramatizes the life of Samuel Goldwyn. Selection of excerpts hasn't been made as yet but is certain to include bits from Goldwyn's forthcoming "Hans Christian Andersen," the Danny Kaye starrer. Last Sunday (2) the Sullivan show, with Barry Fitzgerald guesting, spotted an excerpt from "The Quiet Man." Unlike "Happy Time," pic has been in release for some time.

Much thought is given to TV by 20th-Fox, which is mulling a plan whereby exhibs might be supplied with material fitted for the less costly 10 and 20-second spots. Scheme will be given experimental tryout on "Pony Soldier" and "Stars and Stripes Forever." In the past, 20th made trailers available through National Screen Service, with exhibs obliged to let the company know whether they planned to use them.

Contracts at 20th were amended earlier this year to specify that film clips with stars could be used on TV by the distrib for exploitation purposes. Company planned to put out a TV trailer on "Snows of Kilimanjaro" but ended up without one when Metro refused permission for Ava Gardner to appear. Miss Gardner, under contract with M-G, was loaned to 20th for the pic.

### Odd Aspects

Situation has its odd aspects since M-G had a TV trailer for "The Merry Widow." Strip had Lana Turner and Fernando Lamas in short sequence from the film. In the past M-G has made available TV trailers for "Kim" and "King

Solomon's Mines." M-G stars still aren't permitted to make "live" TV appearances. Other studios, like U and Republic, actually encourage use of players on TV for promotional purposes.

Execs, impressed with the results of "King Kong," which RKO gave the full TV treatment even in New York, where cream-time 20-60 second spots come as high as \$775, haven't quite figured out how much TV helps. They're agreed that, at this point, TV support for a single opening is a waste of money. A recent Philadelphia poll reportedly established, however, that upwards of 25% of the patrons had their interest in a certain pic whetted by the TV ad campaign.

Economy-minded exhibs in key cities maintain they haven't got the money to invest in TV. They say that national advertisers have grabbed all the top evening time, leaving no room for occasional spot campaigns. A number of circuits are among the applicants for TV stations. Their spokesmen point to the example of the Wometco circuit in Miami which plugs its pix extensively over its own station.

## Dickinson Theatre In Kansas Bombed

Kansas City, Nov. 4.

A bomb blast early Friday (31) damaged the front of the Dickinson Theatre, Mission, Kans., to the extent of \$5,000. The explosion evidently was caused by a dynamite bomb hurled at the front of the theatre from a passing car.

Glen W. Dickinson, Sr., head of the circuit of which the Mission house is the anchor theatre, was unable to give police any reason for the bomb-tossing. Kansas City (Mo.) police Friday arrested Felix Ferina, holding him for investigation.

Dickinson said he himself recently has been involved in discussions with the projectionists union. The projectionists at the theatre are non-union. The bomb was believed to have been hurled at about 1:10 a. m. Five minutes earlier Mrs. Iva Brown, theatre manager, drove away after closing up for the night. No one was in the theatre.

## Souvaine, Mayer-K.

### Snare Italo, French Pix

Souvaine Selective Pictures has acquired American rights to "The Siege of Alcazar," Italian pic based on the Spanish Civil War. Film stars Andrea Checchi, Marie Denis and Fosco Giachetti, and has General Albert Wedemeyer delivering the foreword.

Arthur Mayer-Edward Kingsley, Inc., is readying the French "La Vie Commence Demain" for early U. S. release. To be called "Life Begins Tomorrow" and directly by Nicole Vedres, pic stars Jean-Pierre Aumont. Special sequences introduce Jean Rostand, Jean-Paul Sartre, Picasso, Le Corbusier, Daniel Lagache and Andre Gide.

## Cohn, Spingold

Continued from page 5

to 18.83% of the 672,183 shares outstanding. All officers and directors collectively hold a total of 185,941 common or 27.72%. Common outstanding, incidentally, has been increased by 1,513 shares over the figure recorded as of last Jan. 21.

Stock options calling for an aggregate of 39,660 shares are held as of Sept. 30 by veepee B. B. Kahane, foreign chief Joseph A. McConville and Schneider. These were granted at various times in the past as inducements to those officers to enter into new employment contracts.

In other financial activities—Columbia recently completed new borrowing agreements with three banks. Deal embraces \$15,000,000 in credits from the First National Bank of Boston, Bank of America and the Bank of Manhattan. Transaction replaces one of \$12,000,000 made with the same institutions in August, 1950.



## Cauldron boil . . . and kettle bubble . . .

Difficult though they may be, situations like these do come off; thanks to the care with which film and chemicals are keyed to specific photographic situation and production methods; thanks, also, to the rigid control of processing solution strength and temperature.

In this area—in production, distribution, and exhibition, too—representatives of the Eastman Technical Service for Motion Picture Film are proud to serve the industry.

To maintain this service, the Eastman Kodak Company has branches at strategic centers . . . invites inquiry from all members of the industry. 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.

# Amusement Stock Quotations

(N.Y. Stock Exchange)

Week Ending Monday (3)

1952	High	Low	Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
1234	85	ABC	36	91 1/2	87 1/2	91 1/2	+ 5 1/2
4014	33	CBS, "A"	21	38	37 1/2	37 7/8	+ 1 1/8
3984	32 1/2	CBS, "B"	17	38 1/4	37 1/4	38	+ 1 1/2
1312	11 1/2	Col. Pic.	18	12 3/4	12	12	- 1 1/4
95 1/2	8	Decca	60	9	8 3/4	8 7/8	+ 1 3/8
48	41 1/2	Eastman Kodak	277	43	41 1/2	42 1/2	- 3 1/4
18 1/4	11 1/2	Loew's	182	11 7/8	11 1/2	11 7/8	+ 3 3/8
5 3/8	3 3/8	Nat'l Thea	98	3 7/8	3 5/8	3 7/8	+ 1/4
30 7/8	21 1/4	Paramount	53	23	22	23	+ 1 1/8
35 3/8	26 1/2	Philco	88	34 7/8	33 3/8	34 3/8	+ 1 1/8
28 3/4	23 1/4	RCA	283	27 1/4	26 1/4	26 7/8	+ 3 3/8
4 7/8	3 1/2	RKO Picts.	321	3 3/4	3 1/2	3 3/4	- 1/4
4 1/4	3 1/2	RKO Theats.	114	3 3/4	3 1/2	3 3/4	+ 1 1/8
5 1/8	3 1/2	Republic	18	3 1/2	3 1/2	3 1/2	- 1/4
10 7/8	9 3/4	Rep., pfd.	2	10	9 3/4	9 3/4	- 1 1/8
12 1/2	10 5/8	20th-Fx (new)	70	10 7/8	10 5/8	10 5/8	- 1 1/4
21 1/4	11 1/2	U. Par. Th.	254	12	11 1/2	12	+ 1 1/4
13 3/8	11	Univ. Pic.	18	12 3/4	12 1/2	12 3/4	- 1 1/4
65	57	Univ., pfd.	2.4	62 3/4	61 1/2	61 1/2	- 1 1/4
15 1/4	11 1/2	Warner Bros.	49	11 7/8	11 1/2	11 3/4	+ 1 1/4
86	68	Zenith	33	84	80 1/2	82 1/2	- 1 1/4
N. Y. Curb Exchange							
19 1/4	15	Du Mont	55	16 3/4	15 7/8	16 1/4	- 1 1/8
3 3/4	2 3/4	Monogram	33	3 3/4	3	3	- 1 1/8
26 1/4	20 1/4	Technicolor	107	26 3/4	25	25 3/4	+ 1 1/8
3	2 1/4	Trans-Lux	14	2 7/8	2 1/2	2 7/8	+ 3/8
Over-the-Counter Securities							
Cinecolor				Bid	Ask		
Cinerama				6	1 1/4		
Chesapeake Industries (Pathe)				4 3/8	4 7/8		
U. A. Theatres				4 3/4	5 3/4		
Walt Disney				6 3/8	7 1/4		

(Quotations furnished by Dreyfus & Co.)

## Allied Expands

Continued from page 5

As it turned out, however, the opposite occurred. Newsmen were barred from all sessions but one, leading to considerable loud hassling and a blasting of TOA topers by newspapermen.

Allied convention, set for Morrison Hotel, will be called to order on Monday, Nov. 17, by Ben Marcus, national treasurer. Greeting by an official of the city of Chicago, a welcome address by Allied proxy Wilber Snaper, and a keynote speech by Jack Kirsch, general convention chairman, will feature the opening morning's activities. Snaper will be permanent chairman.

Afternoon sessions will be devoted to the "film clinics," with William A. Carroll as coordinator. Clinic subjects will include small towns, large towns, large cities, key neighborhood and sub-runs, outdoor theatres and circuit buyers and biddings. The respective chairmen are Charles Niles, Ben Marcus, John Wolfberg, Morris Finkel, Rube Shor and Irving Dollinger. That evening there'll be a review of the displays of the Theatre Equipment & Supply Manufacturers Assn.

The clinics will be continued on Tuesday morning with an open forum, with addresses on various film subjects scheduled for the afternoon. Also set for Tuesday is a demonstration of RCA large-screen television. Nate Halpern, proxy of Theatre Network Television, will lead a panel discussion over a closed circuit network, with Truman T. Rembusch, Kirsch, Leon R. Back, Snaper, Wolfberg and Nathan Yamins of the Allied television committee participating. Another open forum session is scheduled for the Wednesday closing session.

In addition to the biz meetings, Allied has scheduled a full round of social activities for the convention delegates and their wives. It winds up with a cocktail party and motion picture industry banquet Wednesday night. Registration fee is \$30 for men and \$25 for women.

## Gole Plan

Continued from page 5

the treatment being accorded them by the film companies, suggested that Allied consider relieving its leaders of certain outside assignments so that they can devote all their time and attention to those exhibitors, he was accused of engaging in a hollow gesture as ballyhoo for Allied's 1952 convention.

"The prevalent belief among exhibitors is that while their leaders, in a sincere effort to aid the whole industry were engaged in constructive cooperative activities, the film companies, like weasels, have been getting into the exhibitors' chicken coops and have now grown so bold that it will require a strenuous concerted effort to save the remaining chickens—that is, unless the companies heed the colonel's warning and voluntarily mend their ways.

"It is a very serious matter when exhibitors report that they are not benefitting and cannot benefit from the current crop of good pictures, and must deny their patrons the privilege of seeing them, because they cannot possibly afford to exhibit them on the terms demanded."

## RKO Replacements

Continued from page 3

the corporation's coming off the canvas.

Upon approval of the new slate, Grant finally will get off to the Coast Friday or Saturday to start on studio business. He's been anxious to trek west for the past couple of weeks, largely to once-over possibilities for a new production head. Sherrill C. Corwin, also a member of the board and board rep at the studio, returns to the Coast Friday after similar delays. Tomorrow's conclave had been set for yesterday (Tues.) originally but was postponed because of the holiday.

Meanwhile, insiders still are inclining to the belief that Stolkin and his pards will sell out, now that they're out of management. But if there are any prospective buyers, they're not being identified.

# B'way Warner's Future Still Cloudy; Nearby Stores Press for Reopening

## Projectionists Strike

Threat Averted in L.A.

Los Angeles, Nov. 4.

Threat of a strike to close seven Los Angeles film houses was settled by an agreement between Moving Picture Operators Local 150, IATSE, and Metropolitan Theatres. Company agreed to pay the road-show rate, \$2.77 hourly, instead of the first-run rate, \$2.52, during the 11-week run of "A Streetcar Named Desire."

Chain consists of the Orpheum, Rialto, Palace, Newsreel, Olympic, Broadway and Pan Pacific.

## Cinema 16 Weighs

Backing 16m Indies;

Now in the Black

Cinema 16, non-profit New York film society, is weighing the idea of establishing a special fund to help finance indie producers of 16m experimental films. Launched on a shoestring in 1947 by Amos Vogel, outfit, which shows and distributes documentary and experimental shorts, is now operating in the black after losing coin the first four years.

Since it is a non-commercial, educational venture, the surplus is used to improve member benefits. Idea behind the financing of indie producers is to give the society first crack at showing the pix and also the distrib rights. Extra coin also allows Cinema 16 to increase the number of showings per year for its membership. Annual sessions, for example, have been upped from eight to 14. In addition, outfit has been able to maintain without increase its membership dues, or in some instances, to offer special reduced rates. For six years of its operation, dues have remained steady despite increased operating costs. Regular yearly membership is \$10, but special rates are offered for groups as well as for renewals.

Currently Cinema 16 has a membership of about 3,500, necessitating the holding of three and possibly four separate showings. In addition to nightly shows every month at Central Needle Trades Auditorium, N. Y., it holds Sunday morning screenings at the Paris Theatre. Besides the showing of specialized scientific, documentary, experimental and art films, it sponsors film forums. Slated so far this year for these special-event programs are director Jean Renoir, N. Y. Post critic Archer Winston and Sidney Meyers, writer-director of "The Quiet One."

## Spinrad as Pix Consultant

Leonard Spinrad, news and feature editor of Warner Bros. home-office flackery, will ankle the company next month to become an independent consultant on motion pictures.

Spinrad, who joined the film outfit as a feature writer in 1940, will advise editorial and industrial clients.

## Exhibs Splitting

Continued from page 4

they couldn't be a party to such a practice under the decree which stipulates picture-by-picture selling, the majority tacitly approve of splits as being to their advantage where comparable situations are involved. Wherever an exhib becomes unhappy over the arrangement, bidding must be reinstituted.

Sales execs admit that exhib patterns don't always suit them and that this is particularly true in the comparatively few instances where theatres split one company's product among themselves. Distrib will kick too where they draw an unequal situation in per-company splits.

In such cases their only recourse short of pressing a conspiracy charge in the courts is to pull out of that particular situation until the inequity has been remedied. Distrib spokesmen add that, in most instances, exhibs are willing to listen to reason and agree on terms adjusted to the earning capacity of the house.

Future status of the Warner Theatre, Warner Bros. New York flagship, continues to remain a Broadway mystery. For years an outlet for first-run Warner product, house has been shuttered since early summer except for a one-night stand for the telecast of the Walcott-Marclano fight. With its store tenants flanking the theatre pressuring WB to relight the house, company has been trying to peddle its long-term lease or line up product.

It's apparent that WB has no desire to reopen the house with its own films. Company has been making deals with other Broadway showcases for Warner films. Company has received many nibbles for rental of the theatre, and several deals have neared completion, only to fall through.

Latest possibility to fall out was one involving 20th-Fox, with latter eyeing the house as an outlet for several upcoming films. Plan was to relight the theatre about Xmas with "Stars and Stripes Forever," the John Philip Sousa biog starring Clifton Webb. "Stars," meanwhile, has been booked into the Roxy as that theatre's Yuletide presentation.

Another deal reported brewing is one with an outfit hoping to install French vaudeville, but talks are still in the preliminary stage. Several weeks ago WB dickered with agent-theatre operator Al Dow, who sought the theatre for popular-priced opera. However, negotiations collapsed when Dow considered the WB terms too stiff. Previously there had been talks with tele networks and legit producers.

## 'Gone With Wind' Continues to Score Big Foreign Grosses

"Gone With the Wind" (M-G) continues to chalk up remarkable returns and playing time in the foreign market. In addition to being the current hit of Japan, "Gone" has never been off the screen in France since it was launched there three years ago.

Si Seadler, Metro ad topper, returned recently from a tour of the company's European offices and told of the law that compels a theatre in Paris to run quota pictures interspersed with American or other nationality films. It has thus been necessary to get special dispensation to allow "Gone" to have a consecutive long run. Then quota pictures are run off in a row while "Gone" moves to another theatre. In France, Italy, Spain, and in some theatres in Belgium "Gone" is shown in a dubbed version. A German dubbed version is currently being prepared and the film is booked to open in the western sector shortly. In all other countries, film is exhibited with subtitles.

Seadler said Germany was becoming more and more important as a market for U. S. films. He disclosed that it has displaced Spain, although latter continues to be a big revenue producer, as the third European country in sequence of importance as an outlet for American pix. It's now Italy, France, Germany and Spain, Seadler revealed.

## C. P. Skouras

Continued from page 3

division manager, will remain in New York to set policy and otherwise call the shots on operations, at least until a regular format is set.

Complaint heard on the Skouras side, but not by the NT prez himself, is that 20th, in operating the Roxy as a separate subsid prior to divorce, caused the showcase to lose much standing as a Class A enterprise of Music Hall calibre. Film outfit, it's alleged, often gave the Roxy non-top quality pix and took out such steep rentals that the theatre couldn't realize its proper profit.

Skouras and his top exec aides, including John Lavery, R. H. McCullough and Edward Zabel, all of whom have been in N. Y. at work on plans for the house, return to L. A. tomorrow (Thurs.).

## Aggressiveness Abroad

Continued from page 5

"little ground has been lost" to Italian pictures this year.

### Italian Pix Gain

With 128 Italian films this year compared, to 102 in 1951, Aboaf stated that native product is now commanding 29% of the gross as against 23% last year. Hollywood pix, on the other hand, are earning less. For they're drawing 62% of the gross or 5% less than in 1951. Italian production, he revealed, is booming, with emphasis now on drama instead of the comedy and realism of the past.

Production in Germany is also picking up, Aboaf pointed out. He partly attributed the increase there to co-production agreements with France and Italy. Latter two countries have had such joint arrangements in effect for several years. Although negotiations for a new Franco-American film agreement have been temporarily suspended, the Universal exec feels that the situation isn't as dark as it looks, for the French government's recent \$1,200,000 remittance represents a goodwill gesture.

Potentially, Aboaf said, conditions are good in Japan. Imports of foreign films, of course, are limited. But Japanese pictures are doing "tremendous business." Grosses are good despite a drop in the textile market, which has affected income of filmgoers in southern Japan, principally in the Osaka area. Of an estimated 3,600 theatres, he observed that 10% show foreign pix, 30% screen Japanese films and the balance run off a mixture of both.

Elsewhere in the Far East, Aboaf declared, attendance is healthy, despite "terrorism" that's prevalent in the Philippines, Malays, Indonesia and India. A theatre construction boom is underway in Manila, Okinawa and Formosa. Universal's business has increased "substantially" in the latter country, where the presence of Chinese Nationalist troops has been a big factor in the booming b.b.

Among other territories which Aboaf inspected in his nine-week trek were India, Indonesia, Lebanon, Israel and Egypt. With its own film industry turning out 215 pictures annually, he noted that India uses only a handful of foreign features. Around 99% of all revenue at the country's 3,200 theatres is derived from native films.

Unrest and an unstable economy, Aboaf revealed, has trimmed attendance in Indonesia with exception of a few large houses in cities such as Jakarta. Lone exception to the Far East "terrorism" is Thailand, where there is "relative stability." There's much theatre building underway in Israel, he added, and the public there want pictures of an intellectual

content. Number of Cairo deluxers damaged in Egyptian riots last spring have been repaired, and in many cases they've incorporated physical improvements.

## Investment Lag

Continued from page 3

strength is Universal, at \$12.75, compared with a high of \$13.37 1/2.

The new 20th-Fox film issue hit a low of \$10.50 and a high of \$12.50. In contrast is the formerly affiliated National Theatres, with a high of \$5.62 1/2 and a low of \$3.37 1/2.

Incidentally, Donald Henderson, 20th's corporate secretary, informed stockholders in a notice last week that the stock transfer has been ruled tax-free by the Bureau of Internal Revenue. Stockholders received one share each in the two new companies in exchange for each share held in the former parent corporation. In considering the stock for costs or tax factors, the Bureau decided that the new issue is to be broken down on the basis of National's stock being 25.8555% of the value of the dissolved parent corporation's stock, and the new film company's being 74.1445%.

## French Skedded

Continued from page 7

tion arrangement which became effective Oct. 1.

Similar to the Italo-French agreement, the new Franco-German deal covers "a one-year period and calls for tax benefits to accrue to producers if their films are jointly financed, use some German stars, stories and studios, etc. Between six and 12 pictures would be eligible for rebates under the pact.

Franco London's "Les Sept Peches Capitaux" (The Seven Capital Sins), for example, had two-thirds filmed in France and the rest in Italy. Produced and directed by Roberto Rossellini, the picture stars Viviane Romance, Michele Morgan and Gerard Philipe. With Arthur Davis Associates distributing, it's slated for a U. S. preem in December.

Also completed on F-L's 1952 schedule are Rene Clair's "Les Belles de Nuit" (a co-production with Angelo Rizzoli), "La Minute de Verite" with Michele Morgan and Jean Gabin; "Hello, Elephant," with Vittorio DeSica and Sabu as well as "La Maison du Silence" (The House of Silence) with Jean Marais and Aldo Fabrizi. G. W. Pabst supervised the latter film, which is based upon a story by Cesare Zavattini.



## Clips From Film Row

### NEW YORK

Leo Samuels, Walt Disney sales manager, and eastern pub rep Charles Levy went to Chicago to set a pre-release date there, early in 1953 for company's "Peter Pan."

James R. Grainger, Republic's sales chief, back at the home office after a four-day biz junket to Boston.

Georg Schur, assistant to Paramount branch operations head Joe Walsh, back on job Monday (3) after a six-week illness.

Herman Maier, chief construction engineer for Warner Bros., elected proxy of the Warner Club, succeeding Bernard Rosenzweig.

### OMAHA

Safecracker at Muse Theatre was thwarted but escaped by telling janitor he overslept at show, and was escorted to exit.

Andrew Burrus observing his 32d year as manager of Crete, Neb. Theatre.

Stanley Blackburn resigned as manager of Tristates' Orpheum here to join Mutual Benefit Health and Accident Assn. Don Shane, manager of the Omaha and Paramount, is his successor; Carl Hoffman moves from Des Moines to pilot the Omaha.

### ST. LOUIS

Dale Thornton succeeded Earl Mitchell as manager of Star and Capitol, Fox Midwest Theatres, in Benton, Ill.

Mrs. Carroll Calhoun named manager of the Empire, Chrisman, Ill., vice Robert T. Campbell, resigned. House is owned by George Barber who also has theatres in Tuscola and Villa Grove, Ill.

Herman Ferguson, owner of Gem and Liberty, Malden, Mo., suffered a fractured leg and fractured ribs in an auto crash near Hayti, Mo.

Mrs. Georgia Pitner, Fairfield, Ill., exhibit convalescing at her home after surgery in St. John's hospital, St. Louis.

### CHICAGO

Jimmy Trinz took over the operation of the Plaza from Dave Gold.

State-Lake Theatre installing RCA-Victor large screen TV.

Tommy Flannery, head of White Way Sign Co., named "Humanitarian of 1952" by the Cinema Lodge of the B'nai B'rith; he will be honored at a dinner in February.

Eddie Silverman in the Oriental Theatre leasehold suit, brought by Emil Stern and the estate of Eddie Spiegel, denied last week the lease was speculative and that returns were not as high as expected. Essaness Theatres, headed by Silverman, gave up operation of the house in 1950.

### MINNEAPOLIS

Still another Twin Cities independent nabe house, the 400-seater Metro here, has shuttered, making three to close within the last three weeks. Others to call quits were the Minneapolis Lyndale and St. Paul Garden. Since TV's advent, a total of 17 theatres, nine here and eight in St. Paul, have gone out of business. Four of them have been downtown houses.

Arthur W. Anderson, Warner Bros. district manager and Northwest Variety club's permanent heart hospital committee chairman,

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still confined to St. Mary's hospital here, recovering from injuries received while duck hunting. He was accidentally shot by another hunter.

Federal Judge G. H. Nordbye has set back to Nov. 10 the date for hearing arguments for a boost from \$125,000 to \$150,000 in the judgment awarded Sol G. and Martin Lebedoff in their anti-trust clearance conspiracy suit against major distributors and United Paramount Theatres and for a \$29,000 fee to be paid by the losing defendants. Defendants will have an opportunity then to file notice of appeal.

Northwest Variety club at its monthly dinner meeting had as a speaker Carl T. Rowan, only Negro member of Minneapolis Star-Tribune editorial department and author of the best-seller "South of Freedom."

"Quiet Man" in this territory is outstripping Republic's former top grosser, "Sands of Iwo Jima." Picture ran five weeks here.

Leo Ayed, owner of conventional neighborhood Empire here, building a 575-car capacity bowl shaped amphitheatre drive-in at Navarre, Lake Minnetonka suburb, 14 miles from local Loop.

Bill Murphy, Minnesota Amus. Co. projectionist, recovering from a broken arm.

Clem Jaunich, circuit owner, recovering from major operation.

### PHILADELPHIA

The Earle is scheduling first Negro amateur talent show ever put on here. Auditions are being held three weeks in advance of contest date, Nov. 28.

Ralph W. Pries, of Berlo Vending, is the new Chief Barker of Tent 13, Variety Club. Other officers are Norman Silverman (Republican branch manager), first assistant barkeeper; Maxwell Gillis (Monogram branch manager), second assistant; Ben Biben, of RCA, doughguy; and Mickey Lewis, National Theatre Supply, property master.

Great Northern Theatre closed Nov. 1; will be torn down and converted into business property.

The Stanley-Warner Lindley, which had reopened for weekends, has shuttered again.

The U. S. District Court again set back the trial date in the suit of Independent Poster Exchange, of Philadelphia, against National Screen Service, to Feb. 16.

Mary Castle made four personal appearances at the Goldman for preem of "Eight Iron Men."

The Earle has slated a shutdown for Dec. 4. House will stay closed three weeks before Christmas.

The Dixie, South Philly nabe, marking its 22d anni this week, and Joe Woods is celebrating his 19th year as house manager.

The Italia reopens Nov. 13 under the management of Ralph Schwartz.

Paul Douglas received Page One Award from the Newspaper Guild of Philadelphia and Camden at a banquet held here.

### PITTSBURGH

Morris Finkel, independent exhibitor over the Cameraphone in East Liberty, one of the theatres WB had to get rid of under the consent decree. Finkel also operates the Shadyside, Hilltop, Mt. Oliver and Capitol here.

Dave Brown, veteran Film Rower and one of original founders of the Variety Club, who recently resigned his sales post with Screen Guild, joined RKO as a booker.

Art Tosh, with WB before going into the U. S. Air Force, discharged, and is going back as assistant manager at Melrose and Whitehall.

Louis E. Hanna, local distrib and theatre booker, named area rep for Souvaine Pictures.

Beechview Theatre, closed for several months and last operated by F. D. (Dinty) Moore, Jr., reopened by Paul Bronder.

Bert C. Wild, after more than 13 years as manager of Warners' Butler, Pa., houses, left for Torrance, Calif., where his wife is seriously ill. The Wilds' future home will be there. He was succeeded at Butler by William C. Decker.

Grand in Hazelwood district reopened by its owner, Bob Leiber, with David Hadburg as manager.

### SALT LAKE CITY

Tower Theatre, long a second-run nabe, reopened last Wednesday (29) as an art house, kicking off new policy with "Man in White Suit" (U). House is now leased by the Tower Corp., headed by L. Howard Marcus.

## Rembusch's Cracks About Texas; This Is A Friendly (?) Feud

Franklin, Ind.

Editor, VARIETY:

This will acknowledge your reply to mine inviting you to hold coats in the friendly feud between Indiana and Texas. Let's keep it friendly tho'. For instance, you might look into the authenticity of Col. Cole's and Bob O'Donnell's Texas citizenship. I understand both of these gentlemen were born in Brooklyn. However, they never allude to that fact.

Then too, there is a rumor that West Virginia is going to flatten out her mountains and will be much larger than Texas. There is another rumor that Texas blocked the bill that would have admitted Alaska to statehood, because then Texas would not have been the largest state in the Union.

Weather authorities agree that the terrific amount of hot air constantly coming out of Texas is responsible for much of the inclement weather suffered over the whole eastern part of the U.S.

Knowing the versatility of my friends, Col. Cole and Bob O'Donnell, I imagine they will dig deep into some of Indiana's black history. The point is, as covered in the first press release covering Indiana's claim to the 1952 Championship Crown, to stimulate other states into showmanship endeavors so that they too may join in the fracas. If this is done properly and kept alive, I am sure it will have an overall beneficial effect upon the industry.

Trueman T. Rembusch.

### HONOR REAGAN, SALMON

Charles M. Reagan, M-G v.p., and Montague Salmon, manager of the Rivoli Theatre, New York, were the recipients last week of brotherhood awards from the National Conference of Christians and Jews.

Honors were conferred at a luncheon meeting at the Waldorf-Astoria, N. Y. with J. Robert Rubin, Loew's v.p. and general chairman of the NCCJ Amusement Division, presiding.

### Test-Run Policy

Continued from page 5

and "The Bride Comes to Yellow Sky."

Plans call for art houses to play "Face" intact, Boasberg said, but for subsequent-run situations the episodes will be marketed separately. Thus, he added, "instead of getting around only 2,000 playdates for the picture as a whole, we can achieve between 12,000 and 14,000 via three versions. One of the episodes is 50 minutes and the other runs 42."

#### Others

Films scheduled for the "test run" treatment are among nine pictures which RKO has penciled for release through February. Group has an estimated negative value of \$18,000,000. "Androcles" is being tested this week in Denver, St. Louis, Salt Lake City and Los Angeles. It won't be screened elsewhere until shortly after the first of the year.

Set to go this month is the Jane Russell starrer, "Montana Belle." Next on the slate is "Face to Face" which moves into the Trans-Lux 52d St. Theatre, N. Y., following the run of the current "O. Henry's Full House" (20th). Picture's national release will be in late December. "Blackbeard the Pirate" will have a Christmas test at the State Theatre, N. Y., while "Never Wave at a Wac" may have a test engagement New Year's Day.

Samuel Goldwyn's "Hans Christian Andersen" will open the Tuesday before Thanksgiving at the Paris and Criterion Theatres, N.Y. Pre-release dates are also set around Christmas in Boston and Los Angeles. There also may be an unveiling in Miami in January with general release not set as yet.

Likewise, Walt Disney's "Peter Pan" is due for pre-release early in February. Boasberg predicted that the "\$4,000,000 cartoon production will be one of our biggest grossing pictures of the year." Others on the nine-picture slate are two Robert Mitchum-Jean Simmons starrers, "The Bystander" (formerly titled "The Murder") goes out in January and "Beautiful but Dangerous" is set for distribution Feb. 27.

## J. C. Hunter Exits Tulsa Co. for Fla. Hotel Biz

Tulsa, Nov. 4.

J. C. Hunter, general manager of four major downtown houses operated by Ritz Theatre, Inc., and Majestic Amus. Co., has resigned as of Dec. 1 to enter the hotel business in Fort Lauderdale, Fla. With the Ritz and Majestic organization since 1927, he had also been active in the Theatre Owners of Oklahoma.

Replacing Hunter in the general manager post is Ralph Drewry. For several years he had been Hunter's assistant, joining the theatre firm in 1929. Personnel shift was announced by J. Harold Harris, prez of the Ritz and Majestic companies.

### 'Vanishes' on Circuit

"The Lady Vanishes," Alfred Hitchcock oldie which opened at the Globe in New York Christmas, 1938, is getting the circuit breaks. Suspense pic, after a 12-week engagement at the Trans-Lux 60th Theatre, N. Y., yesterday (Tues.) moved into the Skouras circuit. It's due to run through next Saturday (8).

Rights to the film, a United Artists release, are held in this country by Clem Perry, general manager of the Rugoff & Becker circuit. The pic, a Gaumont-British production, originally went out under the Fox label. Film Classics next acquired the rights, and in 1945 it was taken off the market. Perry made a five-year deal for the film in 1950, but sat on it until recently when he made his deal with UA. Pic has never played TV.

### Par's 3-Mo. Advance

New setup at the Paramount homeoffice has a slack at work on pix as long as three months in advance of their release and covering advertising, publicity and exploitation angles under each of the three respective department heads.

Assigned to the job is George Fraser, who resumed at Par within the past week following publicity work on a loanout basis for the Council of Motion Picture Organizations. He's to study the future release sked with the view to ad, pub and exploitation tieups for each pic.

### Films' Ups & Downs

Continued from page 3

better year than 1952 and had less TV competition.

Mindful of the increasingly unpredictable nature of things, one of the industry's top financial men said a few months ago that a domestic distribution gross of \$7,500,000 was definite for Paramount's "Greatest Show on Earth." Beyond that he nixed any forecast for, he said, no degree of accuracy could be assured in view of b.o. uncertainties. The Cecil B. DeMille circus epic now has \$10,000,000 raked in and has yet to play thousands of dates.

Citing the success of "Greatest Show," execs reiterate that the answer to the b.o. dilemma is production of only pix with important values: color and splash, production scope, marquee names. Paramount is notable among the studios to have seized upon that formula. For in concentrating for the most part only on "big" pix, Par gross business for the first six months of this year climbed to \$49,600,000, representing a \$5,000,000 jump over the first half of 1951. Nation's b.o. fell 10% in the first six months of 1952, according to Federal tax figures. Par's upbeat was partially due to strong foreign income but there still was hefty improvement domestically despite the 10% slide.

But also forging ahead, both domestically and in foreign, is Universal, whose total gross for the current fiscal year is estimated at \$67,000,000, compared with \$65,200,000 in 1951. Contrary to the "only-big-pix" theory for successful operation, U has been turning out moderately-budgeted films as a substantial part of its overall program. "Ma & Pa Kettle" series has brought handsome coin across the country.

So if the totally unrelated Ketles and DeMille have the key to tall money in the erratic present, who's to crystalball the future?

## Film Reviews

Continued from page 6

### La Fille Au Fouet

a feminine manner. She becomes good friends with a young mountaineer but the relationship gets strained when he sees her cavorting in the nude. Love finally develops and she takes her rightful place as a woman.

Pic hashes in a bit of everything from gun fights to floods and an operation in failing light. Lensing is good in mountain exteriors and editing makes the best of the proceedings. Veronique Deschamps injects interest in her weird boy-girl role. Michel Barbey is expressionless as the confused lover. Michel Simon and Gaby Morlay are obviously just dragged in for name value with small roles that have nothing to do with the main theme. Mosk.

### Ideale Frau Gesucht (Ideal Woman Sought) (AUSTRIAN-MUSICAL)

Vienna, Oct. 21.

Union Film release of Siffrit-Schoenbrunn production. Stars Wolf Albach Retty; features Inge Egger, Waltraut Haas and Susi Nicoletti. Directed by Franz Antel. Screenplay by Franz Antel, Franz Beron, Julia Bornemann. Dr. Gunther Philipp; camera, Hans Thayer; songs, Willy Berkling; score, Johannes Schering. At Haydn Kino, Vienna. Running time, 85 MINS.

As usual with a Wolf Albach Retty vehicle, this has quite a bit of humor plus a reasonably good story of two competing magazine companies which use many tricks to outwit each other on circulation. Circulation of pic itself looks limited to German language countries.

Femmes Inge Egger, Waltraut Haas and Susi Nicoletti lend themselves to the fast pace with dignity. Abetting Retty in the comedy are Gunther Philipp and Oskar Sima.

Spotted through the footage is the tune, "Father Doesn't Object" by Willy Berkling, which is ear-catching. Franz Antel's direction is below par, while lensing by Hans Thayer is good. Maas.

### Cinque, Poveri in Automobile (Five Paupers in an Automobile) (ITALIAN)

Genoa, Oct. 28.

CELINCOM release of Documento Film production. Stars Aldo Fabrizi, Eduardo and Titina DeFilippo, Walter Chiari, Antonella Lualdi. Directed by Mario Mattoli. Screenplay, DeFilippo, Fabrizi, Stano. Monocelli, Cesare Zavattini. From story by Zavattini; camera, Mario Albertelli. At Cinema Verdi, Genoa. Running time, 61 MINS.

Cesare Zavattini. Aldo Fabrizi, Titina DeFilippo, Eduardo DeFilippo, Walter Chiari.

A basically good story by Cesare Zavattini has been given uninspired scripting by several authors and surface treatment by director Mario Mattoli. Names should draw well at home, but foreign slotting strictly as a linguistic is indicated, with art theatre prospects light.

Four people who share the winning ticket on a car raffle each get the vehicle for a day before it is sold for the cash they all need. They become five when a beggar throws himself in front of car and blackmails them into an equal share.

Aldo Fabrizi ends up towing the car home with the help of his own buggy horse; Titina DeFilippo, old-time pic star working as an extra, thinks the auto has fooled her daughter and grandchild into believing her Hollywood contract is real; Eduardo DeFilippo, a bricklayer, wants to show up a once-successful childhood enemy. Walter Chiari wins his girl despite the car. Performances are standard, with thespians principally slotted in their specialties. Camera, music, and other credits are good. Hawk.

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Midnight Feature

# Picture Grosses

## WASHINGTON

(Continued from page 9)

"Werewolf London" (Indie) (re-issues). Looks to hit good \$6,000 or near. Last week, "Hellgate" (Lip), \$5,000.

Palace (Loew's) (2,370; 50-80)—"Dreamboat" (20th) (2d wk). Slim \$7,000 in final 5 days after disappointing \$12,000 last week.

Playhouse (Loper) (485; 50-\$1) "The Thief" (UA) (2d wk). Very steady \$7,500 after big \$9,500 last week. Stays again.

Warner (WB) (2,174; 50-80)—"Miracle of Fatima" (WB) (2d wk). Holding at \$12,000 after stout \$19,000 opening week.

Trans-Lux (T-L) (600; 60-\$1)—"Eight Iron Men" (Col). Big \$61,000. Holds. Last week, "Carrie" (Par) (6th wk), okay \$3,000 in final 6 days.

## 'Quiet' Sockeroo \$25,000, Denver; 'Lure' Lush 19C

Denver, Nov. 4

"Quiet Man" is the big news here this week, with smash takings in two houses. "Lure of Wilderness" also is good in three spots. "Androcles and Lion" shapes big at Paramount. "Lion" and "Quiet Man" will hold.

### Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Lure of Wilderness" (20th) and "Old Oklahoma Plains" (Rep.) day-date with Tabor, Webber. Good \$7,500. Last week, "Rainbow Round Shoulder" (Col) and "Brigand" (Indie), fair \$8,000.

Broadway (Wolfberg) (1,200; 50-85)—"Because You're Mine" (M-G) (3d wk). Off to \$5,000. Last week, good \$9,000.

Denham (Cockrill) (1,750; 50-85)—"Somebody Loves Me" (Par) (2d wk). Mild \$7,000. Last week, fair \$10,500.

Denver (Fox) (2,525; 50-85)—"Quiet Man" (Rep.) and "Tropical Heat Wave" (Rep). Great \$20,000. Last week, "Back at Front" (U) and "Cry Beloved Country" (UA), \$9,000 in 6 days.

Esquire (Fox) (742; 50-85)—"Quiet Man" (Rep.) and "Tropical Heat Wave" (Rep). Sock \$5,000. Last week, "Back at Front" (U) and "Cry Beloved Country" (UA), \$1,500 in 6 days.

Orpheum (RKO) (2,600; 50-85)—"Fearless Fagan" (M-G) and "My Man and I" (M-G). Slow \$8,000. Last week, "Devil Makes Three" (M-G) and "You for Me" (M-G), fair \$11,000.

Paramount (Wolfberg) (2,200; 50-85)—"Androcles and Lion" (RKO). Big \$16,000. Holds. Last week, "Washington Story" (M-G) and "Lady Iron Mask" (20th), \$11,000. Tabor (Fox) (1,967; 50-85)—"Lure of Wilderness" (20th) and "Old Oklahoma Plains" (Rep). Trim \$8,000. Last week, "Rainbow Round Shoulder" (Col) and "Brigand" (Indie), \$6,500.

Vogue (Pike) (600; 60-90)—"Tom Brown's Schooldays" (Indie). Poor \$1,500. Last week, "Under Paris Sky" (Indie), fine \$2,500. Webber (Fox) (750; 50-85)—"Lure of Wilderness" (20th) and "Old Oklahoma Plains" (Rep). Good \$3,500. Last week, "Rainbow Round Shoulder" (Col) and "Brigand" (Indie), \$3,000.

## KANSAS CITY

(Continued from page 8)

"Assignment Paris" (Col) and "My Man and I" (M-G). Dull \$8,000. Last week, "Because You're Mine" (M-G) and "Holiday for Sinners" (M-G), mild \$9,000.

Missouri (RKO) (2,650; 50-75)—"Lusty Men" (RKO) and "One Big Affair" (UA). Average \$7,000. Last week, "Miracle of Fatima" (WB) (2d wk), pleasing \$7,000.

Orpheum (Fox Midwest) (1,912; 75-\$1)—"Snows of Kilimanjaro" (20th) (3d wk). Big \$9,000. Last week, sock \$12,000. House will close out picture policy with this one.

Paramount (Tri-States) (1,900; 50-75)—"Springfield Rifle" (WB). Nifty \$12,000 in 9 days. Turning Point" (Par) opened today (Tues.).

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Full House" (20th) and "Wife's Best Friend" (20th). Light \$11,000. Last week, "Bonzo To College" (U) and "The Raiders" (U), slow \$10,000 in 6 days.

Vogue (Golden) (550; 50-85)—"High Treason" (Indie) (2d wk). Sturdy \$2,000. Will go a third. Last week, great \$2,800.

## 'RIFLE' HOT \$13,000, BUFF.; 'SNOWS' 14G, 2D

Buffalo, Nov. 4

Biz is very spotty here this stanza but "Springfield Rifle" is doing nicely with a fat total at Paramount. Other newcomers are mild to dull. "Snows of Kilimanjaro" still is great on second stanza at the Center. "Because You're Mine" is lagging in second week at the Buffalo and stays on five days.

### Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Because You're Mine" (M-G) and "Hour of 13" (M-G) (2d wk). Holding only 5 days, with tame \$7,500 likely. First week was nice \$14,000.

Paramount (Par) (3,000; 40-70)—"Springfield Rifle" (WB) and "Night Without Sleep" (20th). Rousing \$13,000. Last week, "Crimson Pirate" (WB) and "Fargo" (Mono) (2d wk-4 days), \$5,500.

Center (Par) (2,100; 70-\$1)—"Snows of Kilimanjaro" (20th) (2d wk). Great \$14,000 after terrific \$20,500 opener.

Lafayette (Basil) (3,000; 40-70)—"Yankee Buccaneer" (U) and "Dance Hall Girls" (Indie). Sluggish \$8,000. Last week, "Back at Front" (U) and "Secret People" (Lip) (2d wk), okay \$5,500 in 5 days.

Century (20th Cent.) (3,000; 40-70)—"Untamed Women" (UA) and "The Fighter" (UA). Fair \$9,000. Last week, "Hellgate" (Lip) and "Scotland Yard Inspector" (Lip), ditto.

## 'Mine' Rousing \$16,500, Toronto; 'Somebody' 16G

Toronto, Nov. 4

Plenty of musicals current among newcomers, with "Because You're Mine," "Somebody Loves Me" and "Everything I Have Is Yours" looming big. "Big Sky" looms healthy in second frame.

### Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Seabrook, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"You for Me" (M-G) and "Scotland Yard Inspector" (Lip). Dull \$10,000. Last week, "Woman of North Country" (Rep) and "Rose Bowl Story" (Mono), same.

Eglinton (FP) (1,080; 40-80)—"Washington Story" (M-G). Nice \$7,500. Last week, "River" (UA), \$6,000.

Imperial (FP) (3,373; 50-80)—"Big Sky" (RKO) (2d wk). Neat \$10,000. Last week, \$13,500.

Loew's (Loew) (2,096; 50-80)—"Because You're Mine" (M-G). Big \$16,500. Last week, "Ivanhoe" (M-G) (4th wk), \$12,500.

Odeon (Rank) (2,390; 50-90)—"Story of Mandy" (Rank). Nice \$11,000. Last week, "Penny Princess" (U), \$10,500.

Shea's (FP) (2,396; 40-80)—"Somebody Loves Me" (Par). Big \$16,000. Last week, "Just for You" (Par) (3d wk), \$9,500.

Towne (Taylor) (693; 50-75)—"Camille" (M-G) (reissue) (3d wk). Holding well at \$5,000. Last week, \$5,500.

University (FP) (1,558; 40-80)—"Wife's Best Friend" (20th) (2d wk). Nice \$8,000. Last week, \$12,000.

Uptown (Loew) (2,743; 40-80)—"Everything I Have Is Yours" (M-G). Neat \$8,000. Last week, "Horizon West" (U), \$6,500.

## PHILADELPHIA

(Continued from page 8)

99)—"Eight Iron Men" (Col). Fine \$15,000. Last week, "Back at Front" (U), \$10,000.

Masterbaum (WB) (4,360; 85-\$1.20)—"Quiet Man" (Rep) (5th wk). Weekend helped to okay \$10,000. Last week, \$12,000.

Midtown (Goldman) (1,000; 75-\$1.30)—"Snows of Kilimanjaro" (20th) (3d wk). Sock \$20,000. Last week, \$24,000.

Randolph (Goldman) (2,500; 50-99)—"Because of You" (U). Good \$16,000 or near. Last week, "Way of Gaucho" (20th), dull \$7,000 for second week.

Stanley (WB) (2,900; 50-99)—"Savage" (Par). Mild \$12,000. Last week, "Lusty Men" (RKO) (2d wk), NSG \$8,000.

Stanton (WB) (1,473; 50-99)—"Black Castle" (U). Slow \$7,000. Last week, "Toughest Man in Arizona" (Rep) and "Without Warning" (UA), \$7,500.

Trans-Lux (T-L) (500; 85-\$1.20)—"Night Without Sleep" (20th) (2d wk). Off to \$3,000 in 5 days. Last week, oke \$4,500.

## W. Va. Exhib Thinks Admen Know Much Of The Answer to B.O.

By JOHN A. GOODNO

Huntington, W. Va.

A publicity or advertising man should be consulted before production starts on any picture. He's the periscope on the submarine that tells you where to fire and when to fire, and more importantly what to fire.

The publicity adman frequently knows in advance what will make the public say, "Gee, I want to see that picture!"

Furthermore the pub-adman is a producer at heart anyway. He didn't start out that way of course but being a front-line fighter, he's seen so many near-misses and been called on to rescue so many "exploitation pictures" that unconsciously he's gone home at night and produced a picture that he knew had what it took at the old boxoffice.

Me, I got a million of 'em! My red hot special for last week is "TV Follies of '53" which I have (mentally, anyway) all set up. Exploitationally we could give 15% of the gate to the hospital up in Saranac and 10% to Lowell Thomas and his Cinerama crowd as sort of a laboratory fee to hasten production and engineering of those sets to cut it down to one operator and possibly save our balcony—you know, a sorta "Get us out of the trenches before Lent!"

Now the longhairs on the Coast ain't gonna like this adman producing pictures but maybe Dizzy Dean was right when he said they ain't gonna eat either. The idea to them of a Ned Alford telling the late George Bernard Shaw would click at the boxoffice wouldn't make sense but Shaw was a pub-adman at heart.

However, the picture looks brighter. Who knows, the 1938-41 boxoffice dip may be ending now in the 1948-52 history-repeats fashion, as the Dow Jones boys slide-rule it out. By the way, they got this alibi business down to a science—way ahead of us.

You only have to look out the window down here and see the autumnal beauty of the broad Ohio Valley and movin' along down there is Old Man River. Gone are the packet boats, the show boats and the horse and wagons at the wharves but instead you see the sleek diesels moving right along, hauling more freight than was thought possible two decades ago. Old Man River will always be with us and so will the theatre. Let's keep rollin' along.

## 'Rifle' Sharp \$9,000, Seattle; 'Lure' Oke 8G

Seattle, Nov. 4

Holdovers of two pix playing at upped scales are attracting the most interest here this session. "Ivanhoe," in third round at Music Hall still is big, while "Snows of Kilimanjaro" continues well in third frame at Fifth Avenue. "Springfield Rifle" is okay at Orpheum to pace newcomers. "Lusty Men" looms passable at Liberty.

### Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Quiet Man" (Rep) (4th wk). Good \$2,500 in 6 days. Last week, solid \$3,700.

Colliseum (Evergreen) (1,829; 65-90)—"Lure of Wilderness" (20th) and "If Moscow Strikes" (Indie). Okay \$8,000 or near. Last week, "Golden Hawk" (Col) and "Strange Fascination" (Col), oke \$7,700.

Fifth Avenue (Evergreen) (2,336; 90-\$1.25)—"Kilimanjaro" (20th) (3d wk). Fancy \$8,000 for 5 days. Last week, swell \$14,300.

Liberty (Hamrick) (1,650; 65-90)—"Lusty Men" (RKO). Passable \$7,500. Last week, "Horizons West" (U) and "Stranger in Between" (U), slow \$4,000.

Music Hall (Hamrick) (2,283; 90-\$1.25)—"Ivanhoe" (M-G) (3d wk). Still big at \$10,000. Last week, socko \$12,000.

Orpheum (Hamrick) (2,599; 65-90)—"Springfield Rifle" (WB) and "Park Row" (UA). Oke \$9,000 or over. Last week, "Yankee Buccaneer" (U) and "Toughest Man in Arizona" (Rep), mild \$6,700.

Palomar (Sterling) (1,350; 45-70)—"Son of Paleface" (Par) and "Merry Widow" (M-G), (2d runs). Opened Monday (3). Last week, "Daltons Ride" (Indie) and "Destiny Rides" (Indie), okay \$3,500.

Paramount (Evergreen) (3,039; 65-90)—"Hangman's Knot" (Col) and "Scotland Yard Investigator" (Lip). Very dull \$6,000. Last week, "Monkey Business" (20th) and "Lady Iron Mask" (20th) (2d wk-5 days), \$5,300.

## Class Showings of Arty Pix Spread Nationally as Boost to Boxoffice

### Malayans Ogle Pix

#### Avidly, Avers Evans

Hollywood, Nov. 4

Natives of Malaya are the most avid consumers of film entertainment in the world, according to John Evans, head of government motion picture censorship in that territory.

As guest of honor at a Production Code luncheon, Evans said Malaya had 350 theatres and 5,000 16m sound projectors to entertain its population of 7,000,000. In 1951, he added, they saw approximately 900 features, 350 of which were made in Hollywood.

## 'Pay-What-You-Want' Scores Big in Mpls.

Minneapolis, Nov. 4

Don Robertson, owner of the St. Paul 526-seat State, is finding his recently instituted "pay-what-you-want-to" Tuesday nights "profitable." The voluntary payments plus the considerably increased concession stand business net him more than he previously garnered on those evenings, he says. The boxoffice is closed on the Tuesday "family nights" and the public has free ingress to the showhouse, which ordinarily charges 30c admission under its policy of dual last runs.

The Internal Revenue Bureau has ruled that the 20% admission tax need not be paid from the "donations" which those attending are encouraged to make after seeing the show. Robertson, however, says the plan isn't "a one-man fight" against the tax, as some industry members had suspected.

### 20th Ups Tulipan

Ira Tulipan, trade press publicity contact at 20th-Fox, last week was named newspaper publicity contact. He is succeeded by Harold Rand, Tulipan's assistant for the past 13 months.

Tulipan, with 20th since 1942 and before that with Warner Bros., takes the place of Meyer Hutner, who has moved up to associate publicity manager.

## Code Bails MPAA

Continued from page 7

The Code looms high. So far, the majority of their pix aren't submitted for a Code seal and the indie distribribs maintain that the absence of Code approval as a rule doesn't deter exhibs from booking the pix.

The situation concern the MPAA in yet another aspect since it adds fuel to the censors' arguments. Currently on the hot seat, the scissor-wielders point to foreign imports as a reason for their continued existence.

Discussion of adherence to U. S. Code provisions go hand in hand with any talk on expanding the market here. An MPAA spokesman expressed his conviction last week that "there will be a toning down in foreign pictures as they make an effort to understand our situation here."

Question of Code adherence is causing much exasperation among producers abroad. Some countries have codes patterned approximately after the U. S. example, but this doesn't necessarily save them from trouble here. The French and Italians in particular argue that tailoring their pix to official Hollywood standards would thwart any attempt at individualism and would ruin their basic appeal to U. S. audiences.

Conflict was highlighted at the recent "Salute to Italian Films Week" in New York, where a certain number of paying customers were to have been admitted at each screening. Plans for public admission had to be abandoned for at least two festival pix—"Times Gone By" and "Umberto D"—when it was found they couldn't obtain a seal from the New York censor.

Foreign countries solve this difficulty in many instances in their own theatres at home by tagging certain productions "Adults Only." Practice is practically unknown in this country.

"Curtain at 8:30" gimmick, which turns the theatre over to a "class" film with trimmings at the 'sow mid-week' spot, is catching on widely. Policy is seen as not only boosting attendance and bringing in a new kind of clientele, but also as a first-rate wedge for foreign pix, which otherwise might never be seen in a community.

Experiments, which started in Canada a year and a half ago, are being copied all over the country according to Harry Fellerman, head of Universal's Special Films Division, who last week returned from a tour of nine exchanges in the mid and far-west. Fellerman said many circuits are adopting the "let's go arty" slant on a once-a-week or twice-a-month basis, selling tickets either singly or, at a reduced rate, for an entire series. U. naturally is eager to push its Rank product, but recognizes that there aren't enough British films around to fill the bill.

To alleviate exhib fears of insufficient foreign product to go through with the "Curtain" idea, U is offering to provide theatres with any information they may need on what foreign pix are handled by whom. Fellerman says British films are preferred and are winning many friends, but other foreign imports are welcome also, particularly if they are pictures that have been preceded by word-of-mouth praise.

Fox-Midwest circuit calls its series "An Evening at the Theatre" and sells tickets at \$3 for a series of four. Fox International in Denver has adopted the "Gold Medal Cinema Series" tag, and Fox theatres in Kansas City run their special shows as the "Lyceum" series.

Fellerman says a lot depends on the amount of work the local manager is willing to put into the presentations. "Once a couple of British pictures get into a situation, they open the way and stimulate interest for others," he reports. "This is a new type of showmanship where we really must go out and sell." The British are helping by improving quality and shorting the running time of their product, Fellerman believes.

In the east, the Walter Reade circuit and the America's Community Theatres are among the chains that have explored the "arty" approach. Reade started late last year in Plainfield and Red Bank, N. J. Kingston and Saratoga were added for another quartet series of shows last spring.

Latest chapter in the Reade "Curtain at 8:40" experiment kicked off last week in six houses for a series of four shows. Circuit is using "The Lavender Hill Mob" (British); "Under the Paris Sky" (French); "Rashomon" (Japanese), and "Encore" (British). There'll be a repeat in the spring.

Regular show is cancelled for the "Curtain at 8:40" night. Theatres close down their concession stands and serve free coffee. Tuxedoed ushers add class. The feature is coupled with one or two art shorts. Reade chain says it's had inquiries about its special shows from 20 to 30 circuits all over the country.

## Chi Indie Asks 225G

### From Majors, Others

Chicago, Nov. 4

The Rena, west side indie, has filed suit against all the majors (except 20th-Fox and RKO). Balaban & Katz and the 20th Century Theatre. Triple-damage claim for \$225,000 was filed by Leonard Grossman and his wife in Chi Federal Court and asserts the majors favored the B&K circuit and 20th Century, which is operated by Jack Kirsch, head of Illinois Allied Theatres.

Pair operated the Rena from 1949 to January, 1951, and suit says that they were forced to give up the house because of failure to obtain better product.

### Salesmen Rec'd Joe Murphy

Minneapolis, Nov. 4

The Minneapolis Reel Fellows, local member of the Colosseum of Motion Picture Salesmen of America, at its annual election, retained president Joe Murphy and all of its other officers.



# TELEPIX REVIEWS

## SCHLITZ PLAYHOUSE OF STARS

With Eddie Albert, Margo, others;  
Irene Dunne, hostess  
Producer: Edward Lewis  
Director: Eddie Mann  
Writers: Al Lazo, P. Gorog  
30 Mins.; Fri., 9 p.m.  
SCHLITZ BREWING  
CBS-TV, from N. Y.  
(Lemmen & Newell)

Judging from the boring bit of comedies presented on the "Schlitz Playhouse" vidpix series last Friday night (31) via CBS-TV, it's a good thing that the producers of the show are bringing in a new packager and story-department to work over the films. This one was a prime example of what's been wrong with vidpix productions to date, with a yarn that was telegraphed from the opening scene and had nothing to sustain it until the closer.

With Eddie Albert and his wife, Margo, to co-star, it was one of those clichéd affairs in which Albert, as an aspiring young architect, had to entertain a potential new client for his firm. He and his wife obtained tickets for "South Pacific" but their five-year-old son stuffed them down the mouth of his hobby-horse. Rest of the half-hour was devoted to their frantic efforts to locate the tickets, as the client and his snobbish wife stood around amazed. When a cigar that the kid had stuffed down the horse started to burn, they tore the toy apart and there, believe it or not, were the tickets. And that was it.

Cast tried hard but they never had a chance. Irene Dunne, as usual, was good in her hostessing role but the reason for her appearance on the show, except for her name value, remains a ripley. Schlitz plugs were okay. *Stal.*

## DEATH VALLEY DAYS

(The Bullfrog-Nugget)

With Gail Davis, Jimmy Lloyd, others  
Producer: Dorrell McGowan  
Director: Stuart McGowan  
Writers: Ruth Woodman  
30 Mins.; 10 p.m. Fri.  
PACIFIC COAST BORAX  
KTLA, Hollywood  
(McCann-Erickson)

A highly amusing story of the belle of Bullfrog (a mining hamlet in Death Valley) is unraveled in the latest "Death Valley Days" story, with the lucky suitor being the one who capitalizes on the eccentric beauty's penchant for eggs. By cornering the egg market in the Nevada town, he finally extracts from her her admission of love—for him as well as the eggs, thus winning over other equally ardent suitors.

Mamie, a waitress, is the belle of the town, and the local boys are hot and heavy after her hand in marriage. One of them puts up a Rube Goldberg style stall shower to help his wooing, and another lets her use his gramophone. It's a tight, three-cornered fight, and when the third suitor learns this, he buys up all the eggs in town, thereby unlocking her heart.

Gail Davis does right well as the femme lead in this gay froth and nonsense.

Jimmy Lloyd is highly competent as the successful suitor, and Hal Smith, Wade Crosby, Emmett Lynn and James Seay are good in support. Stuart McGowan's deft direction gives this one the right tongue-in-cheek treatment and it comes off as a diverting half-hour. *Daku.*

## THE UNEXPECTED

(One for the Money)

With Katherine Locke, Isabel Jewell, others

Producer: Ziv TV  
Director: Sobey Martin  
Writers: Jerry Lawrence and Robert E. Lee  
30 Mins.; 8 p.m. Wed.  
IRONITE IRONER  
KECA-TV, Hollywood

A notch or two above the usual "Unexpected" vidpix, "One for the Money" is a poignant story of a spinster whom life passed by as she stared for her invalid mother for 25 years, until the mother's death. Customary gimmick ending series relies on is missing here, with climax obvious, but narrative benefits considerably from lack of buildup to so-called "surprise" or twist ending.

When the mother dies, an unpleasant court fight follows as it's revealed the spinster's slatternly sister and her lazy husband rigged a will, getting the senile mother to sign the paper giving them the estate. Spinster fights the will and wins the coin, but her pathetic ef-

forts to begin living after too long a time of not living fail miserably, and she decides to drop the try and put her nephew through college.

Effectively underplaying the lead role with admirable restraint is Katherine Locke, and she gives the part full emotional impact. Isabel Jewell and Charles Halton are good as the greedy in-laws, and Bill Sheffield is okay as the nephew.

Direction by Sobey Martin is sensitive, and he plays the emotional content of script by Jerry Lawrence and Robert E. Lee for all it's worth. *Daku.*

## Nelson Vice Cole

Hollywood, Nov. 4.

Harmon "Ham" Nelson succeeded "Bud" Cole as KNBH program manager.

He was formerly with Kenyon & Eckhardt and Young & Rubicam agencies

## ADVENTURES OF KIT CARSON

(The Bandit's Blade)

With Bill Williams, Don Diamond, others

Producer: Revue Productions  
Director: John English  
Writers: Robert Schaefer, Eric Freiwald  
30 Mins.; Mon., 7:30 p.m.  
COCA COLA  
KECA-TV, Hollywood  
(D'Arcy)

New series of Kit Carson oaters fits like a glove into the groove for which it's patterned, and should keep the juves (and Coca Cola) happy. Kids don't look for originality; they want action, and that's what they get in "The Bandit's Blade," by Robert Schaefer and Eric Freiwald, with Carson galloping along after the villains, and restoring the stolen rancho to the doll in distress.

Tracking down a gang flooding early California with money \$20 bills, Carson runs into the heavy, who's posing as one of the landed

gentry. Suspicious after tracing a couple killings to him, Carson puts his nose on the trail, and winds up with the baddie holding him off at sword's point—literally. Badman is quite a fencer, and can't resist when Carson challenges him to a duel. Of course the hero wins, and right triumphs, as it always will, particularly in oaters.

Bill Williams is okay as Carson; same goes for Don Diamond as his pal, but acting honors go to heavy Denver Pyle. John English's direction is very good. *Daku.*

## THE CISCO KID

With Duncan Renaldo, Leo Carrillo, others

Producer: Ziv  
Director: Eddie Davis  
Writer: Robert A. White  
30 Mins.; Mon., 7 p.m.  
INTERSTATE BAKERIES  
KECA-TV, Hollywood  
(Dan B. Miner)

New series of "Cisco Kid" gets off to a sluggish start due to some

offbeat casting and story, result being a miss as far as the mop-pets who expect sheriff-n-robbers stuff is concerned. Circus equestrian team of Poodles and Grace Hanneford was injected into this one, with story being built around them, and consequently the star of the piece, the Cisco Kid, rides in the rumble seat.

Tenuous story line has circus scenes predominating, and it's unraveled haphazardly. Villains have the Hannefords in their clutches, and under guise of working for the tent show, pull jobs all over the countryside. Cesco Keed is offended considerably at all this, and after watching the Hannefords perform, goes out and catches the robbers. This one can be regarded as an interesting experiment, but this type of series isn't meant for blazing new trails.

Hannefords are outstanding in the circus sequence, while Duncan Renaldo as Cisco and Leo Carrillo as Pancho are also there to pick up the story threads. Direction by Eddie Davis is routine, while Robert A. White's teleplay is a confusing mixture, half-oater, half-circus. *Daku.*

## CHEVRON THEATRE

(Call the Police)

With Stephen Dunne, Elizabeth Fraser, others

Producer: Revue Productions  
Director: Robert S. Khmel  
Writers: John and Ward Hawkins  
30 Mins.; 9 p.m. Fri.  
CHEVRON STATIONS  
KTLA, Hollywood  
(BBD&O)

An involved piece of business about a murder, an embezzler and two femmes inextricably caught in the web of it all, adds up to an interesting whodunit until the finale, when there's a let-down in the far-fetched conclusions which strain credulity. Perhaps the weakest link in script by John and Ward Hawkins is part of story line where one sister attempts to embroil another in a nasty mess over a missing \$51,000 swiped by an embezzler.

Narrative opens with the innocent sister killing a man who enters her home at night, and whom she mistakes for a burglar. She calls her sis for help, and allegedly because they're fearful of publicity they decide to hide the body in a car trunk instead of calling the police. This understandably disturbs the innocent sister's hubby when he gets home, and he proceeds to dump the body in the city dump.

A melodramatic sequence of events reveals the murdered man is a detective sent to their home by the guilty sister, who seeks to distract the sleuth's attention from her. Husband solves the whole business, and reveals his in-law as the gal who swiped the coin from the thief, who then committed suicide. So then the guilty gal pulls a gun on her sis and in-law, but breaks down and hands over the gun in a hoky ending unworthy of the preceding footage.

Carolyn Jones and Elizabeth Fraser are good as the sisters, and Stephen Dunn adequate as the confused husband. Direction by Robert S. Finkel is okay. *Daku.*

## Vidpix Chatter

### Hollywood

Harry Mann is prepping a series of 26 half-hour telepix... Cast in "Family Films" "This Is the Life," series, in support of Onslow Stevens, Nan Boardman, Forrest Taylor, Randy Stuart, Michael Hall and Davis Kasday, are Marjorie Lord, Helen Parrish, James Seay, Mabel Paige, Dani Sue Nolan, Charlotte Fletcher and Maudie Prickett... Gene Hardy, Leon Burbank, Paul McVey and Geraldine Wall have been added to cast of Gross-Krasne's "Big Town" series... Producers Gail Ralston and Arthur Ripley are lining up top names for a new series for General Electric, to begin shooting Dec. 1 at Eagle-Lion studios... Joan Caulfield drew lead in Meridian Pictures' telepix based on Somerset Maugham's "String of Pearls," shooting at the Goldwyn studios for Schlitz: "Playhouse of Stars," with Carl Esmond and Natalie Schaeffer in support, Roy Kellino directing, and Bill Self associate producer... Gene Autry returned from rodeo stand at Denver, and began four telepix for Flying A

## TV Films in Production

as of Friday, Oct. 31

### ARROW PRODUCTIONS

KTTV Studios, Hollywood  
Second set of 13 in "RAMAR OF THE JUNGLE" half-hour jungle adventure telepix series to resume shooting November 11. Jon Hall stars.  
Producers: Harry S. Rothschild, Leon Fromk  
Film producer: Rudolph Flathow  
Director: Wally Fox

### BARRY-ENRIGHT PRODUCTIONS

On Location, N. Y.  
"OH BABY" series of 13 five-minute telepix. To be sponsored by Mennen through the Grey agency, starting Nov. 1.  
Producers: Jack Barry, Dan Enright

### WM. BOYD PROD'NS, INC.

11700 Ventura Blvd., Los Angeles  
Hopalong Cassidy series of half-hour western adventures now shooting. Starring William Boyd and featuring Edgar Buchanan.  
Executive producer: William Boyd  
Associate producer: Robert Stabler  
Production manager: Glenn Cook  
Directors: Derwin-Abbe, Tommy Carr

### JACK CHERTOK PRODS.

General Service Studios, Hollywood  
"LONE RANGER" half-hour western series now shooting.  
John Hart, Jay Silverheels set leads.  
Producer: Jack Chertok  
Associate producer: Harry Poppe  
Directors: Paul Landres, Holly Morse

### BING CROSBY ENTERPRISES

Hal Roach Studios, Culver City  
"Rebound" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. now shooting.  
Executive producer: Basil Grillo  
General Manager: Harve Foster

### JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood  
"HARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis & Jim Backus.  
Producer: P. J. Wolfson  
Director: Hal Walker  
Writers: Arthur Stander, Phil Sharp.

### DESILU PRODUCTIONS

General Service Studios, Hollywood  
"I LOVE LUCY" half-hour comedy series sponsored by Philip Morris shooting for fall season. Desi Arnaz, William Frawley, Vivian Vance.  
Producer: Jess Oppenheimer  
Director: William Asher  
Associate producer: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.  
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. Executive producer: Desi Arnaz. Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.  
Production Executive: Larry Berns  
Director: Al Lewis  
Assistant director: Jim Paisley  
Writers: Al Lewis, Joe Quillian

### DOUGFAIR CORPORATION

RKO Pathe: Culver City  
First 18 of half-hour adventure series "The Pirates" shooting. Canada Dry sponsors.  
Cast: John Baer, William Tracy, Gloria Sanders  
Producers: Dougfair Corporation  
Associate producer: Warren Lewis  
Directors: Lew Landers, Arthur Pierson

### FAMILY FILMS TELEVISION

KTTV Studios, Hollywood  
Twenty-six half-hour religious dramatic shows "THIS IS THE LIFE."  
Cast: Forrest Taylor, Onslow Stevens, Nan Boardman, Randy Stuart, Michael Hall, David Kasday  
Producer: Sam Hersh  
Director: William F. Claxton

### FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood  
"MR. AND MRS. NORTH" series of half-hour situation comedies now shooting first 36. John W. Noveton. Production starring Barbara Britton and Richard Denning.  
Producer: Federal TV Corporation.  
Director: Ralph Murphy.

### FILMCRAFT PRODS.

8451 Melrose, Hollywood  
GROUCHO MARK starred in 30 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.  
Producer: John Guedel  
Film producer: Lindenbaum  
Directors: Bob Dwan, Bernie Smith  
"IT'S A SMALL WORLD" starring Al Gannaway in a series of 39 half-hour family plays. Now shooting.  
Cast: Al Gannaway and others  
Producer: Isidore Lindenbaum

Exec chg. prod.: F. H. Fodor  
Production manager: Glenn Miller

### FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood  
Second series of 52 half-hour Gene Autry western telepix shooting. Gene Autry, Pat Buttram set leads.  
"RANGE RIDER" shooting second series of 52 half-hour videoters. Jack Mahoney, Dick Jones head cast.  
Producer: Wallace Fox, Geo. Archambaud  
New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.  
Producer: Darrell McGowan  
Director: Stuart McGowan

### GROSS-KRASNE, INC.

RKO Pathe: Culver City  
Now shooting "BIG TOWN" series of 26 half-hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.  
Producers: Jack J. Gross and Philip N. Krasne  
Director: E. A. Dupont

### JOHN 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

### PAUL F. HEARD, INC.

KTTV Studios, Hollywood  
Series of 13 quarter-hour telepix entitled "WHAT'S YOUR TROUBLE?" with Earl Hal Burdick. Now shooting. Sponsored by Kaiser-Frazer in five markets, via Weintraub.  
Producer: Paul F. Heard  
Director: Paul F. Heard  
Production supervisor: Harry Cohen

### KEY PRODUCTIONS

Eagle Lion Studios, Hollywood  
Shooting Red Skelton series of 30-minute comedy telepix. Stars Red Skelton.  
Producer: Red Skelton  
Director: Marty Rackin

### VERNON LEWIS PRODUCTIONS

Lewis Sound Films, 71 W. 45th St., N. Y.  
"NIGHT EDITOR" series of 15-minute weekly newspaper-localized dramas, starring Hal Burdick. Now shooting. Sponsored by Kaiser-Frazer in five markets, via Weintraub.  
Producer: Vernon Lewis  
Director: M. Baron

### 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 Gracie Allen, Fred Clark, Bea Benadaret, Harry Von Zell.  
Producer: Ralph Levy  
Director: Ralph Levy  
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

### MARCH OF TIME

369 Lexington Ave., N. Y.  
"AMERICAN WIT AND HUMOR" series of 26 half-hour ptx. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.  
Producer: Marion Parsonnet  
Director: Fred Stephani

### MERIDIAN PICTURES, INC.

Goldwyn Studios, Hollywood  
"SCHLITZ PLAYHOUSE OF STARS" series currently shooting 13 half-hour telepix. Different stars featured each week.  
Producer: Meridian Pictures, Inc.  
Associate producer: William Self

### PARSONNET TV FILM STUDIOS, INC.

46-02 Fifth St., Long Island City, N. Y.  
Casting: Michael Meads.  
Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter & Gamble. Features Warner Anderson.  
Producer: Marion Parsonnet  
Production manager: Henry Spitz  
Directors: Robert Aldrich, Peter Godfrey.

### PATHESCOPE PRODUCTIONS

580 Fifth Ave., New York City  
Now shooting "MAN AGAINST CRIME" series of 39 half-hour telepix, sponsored by R. J. Reynolds Tobacco Co. through William Esty. Ralph Bellamy heads cast.  
Producer: E. Montagne  
Production Supervisors: Walter Raft, Robert Drucker  
Director: Oscar Rudolph.

### PHILAND TV

Eagle Lion Studios, Hollywood  
Series of 13 half-hour comedies "CA-REER FOR CATHY" to begin shooting

Nov. 14. Helene Stanley, Patti Lee head cast.

Producer: Michael Phillips  
Associate producer: Dan Hadzick  
Director: Jo Graham  
"ERIE HAYCOCK THEATRE" series of half-hour telepix sketched for November 18th start. Michael Phillips directs.

### REID RAY TELEFILMS, INC.

8762 Holloway Dr., Hollywood  
"SPORTING CHANCE" series of 13 half-hour mystery telepix based on adventures of a sports writer, sketched to begin shooting November 3. General casting for all parts.  
Producer-Director: Saul Elkins

### ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City  
"TROUBLE WITH FATHER" series of 30-minute situation comedies now shooting.  
Cast: Stu Erwin, June Collyer, Ann Todd, Sheila James  
Producer: Roland Reed  
Director: Howard Bretherton  
Associate producer: Guy V. Thayer, Jr.

### REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood  
Half-hour series of "ADVENTURES OF KIT CARSON" telepix now shooting for Revue Prods.  
Producer: Revue Productions  
Director: John English

### HAL ROACH PRODUCTIONS

Hal Roach Studios, Culver City  
"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blitz Beer for CBS-TV.  
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart  
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren  
Director: Charles Barton  
Production executive: James Fonda  
Assistant director: Emmett Emerson

### SCREEN GEMS

1302 N. Gower, Hollywood  
Now shooting the "FORD THEATRE" series of 29 half-hour telepix.  
Producer-director: Jules Bricken  
Assistant director: Eddie Seata

### SHELDON REYNOLDS PROD.'S

Post Parthen Studios, Paris  
"FOREIGN ENTICEMENT" series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Sylvia Scott.  
Producer-director: Sheldon Reynolds  
Assoc. Producer: John Padovano  
Director: George Pal  
Musical Director: Paul Durand

### DON SHARPE ENTERPRISES

RKO Pathe Studios, Hollywood  
Series of "FOUR STAR PLAYHOUSE" half-hour telepix now shooting.  
Producer: Don Sharpe  
"MY HERO" series of comedy-dramas starring Robert Cummings now shooting.  
Producer: Mort Green

### SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City  
"RACKET SQUAD" series shooting half-hour telepix.  
Producer: Hal Roach, Jr., Carroll Case  
Director: Jim Tining

### TELEMOUNT PICTURES, INC. & MUTUAL TELEVISION PRODS.

9124 Sunset, Hollywood  
"COWBOY G-MEN" series of half-hour western telepix now shooting.  
Cast: Russell Hayden, with Jackie Coogan, Phil Arnold, Jackie Cooper, Jr., Byron Foulger, Dorothy Patrick featured.  
Producer: Henry Donovan  
Associate producer: Russell Hayden  
Directors: George Cahan, Reg Browne

### VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood  
"THE ADVENTURES OF OZZIE AND HARRIET," half-hour comedy series now shooting.  
Cast: Ozzie Nelson, Harriet Hillard Nelson, David Nelson, Ricky Nelson, Don DeFore  
Producers: Robert Angus and Bill Lewis  
Director: Ozzie Nelson  
Writers: Bill Davenport, Don Nelson, Ben Gersham, Ozzie Nelson

### ZIV TV

5255 Clinton St., Hollywood  
Six in "BOSTON BLACKIE" series of half-hour adventure telepix shoot in October.  
"FAVORITE STORY" series of half-hour telepix now shooting.  
General casting for all pictures.  
Directors: Eddie Davis, Sobey Martin.



# CLIENTS PONDER ROLE IN VIDPIX

## Snader Sues Partners Over Sale Of Vidpix; Hearing Set For Nov. 12

Hollywood, Nov. 4.

Long-smouldering feud between vidpix producer Louis D. Snader and his partners ignited into court action over the weekend, as Snader filed suit against Alexander Bisno and Samuel Markovitch over their sale of 750 Telecriptions, and Superior Judge Frank T. Swain granted Snader a temporary restraining order, and set Nov. 12 as date for a hearing. Bisno and Markovitch will have to appear on that date to show cause why they shouldn't be enjoined from selling the 750 Snader Telecriptions without Snader's okay.

Snader filed against his partners and 400 John Does, asking an injunction stopping the sale; declaratory relief, receivership, accounting, and a dissolution of the partnership. The same day he sent letters to every TV station in the country handling the product advising them to ignore sale by his partners of the telepix.

Snader's legal action stems from sale by Bisno and Markovitch of backlog to Ben Frye of Studio Films in Cleveland. Snader charges in his suit they "secretly and clandestinely" entered into negotiations for the sale of the vidpix for \$600,000 at the same time he was negotiating with unidentified Frisco parties for the sale of BSM Telecriptions and other allied companies for \$1,500,000.

The producer says assets of BSM, one of a series of interrelated corporations and partnerships, are worth \$1,500,000. Other companies involved are Snader Distributing, Snader Sales and Snader Telecriptions.

Snader accuses the defendants of "entering into a conspiracy to cheat, trick and defraud" the remaining partners in BSM, and asks a receiver be appointed "to prevent waste, great and irreparable injury to the assets," charging defendants "have confused and intermingled funds, credits and assets of the various organizations so that it is now impossible to ascertain the financial condition of any of them individually, that this has been done to deceive him (Snader) and enhance the defendants' own profits."

## Rooney Pix Next On NBC-TV Sked

Now that NBC has shifted into second in its new emphasis on situation comedy shows (with the "Life of Riley" vidpix series snagging a sponsor a few weeks after "Mr. Peepers" had been sold), the web is putting the finishing touches on its new Mickey Rooney vidfilms, which it hopes will put the situation comedy impact in high gear. Pilot is due in N. Y. this week.

Rooney series is one of a group of such shows which NBC is now rounding into shape in an effort to break the rival CBS web's lock on situation comedies. Web hopes it can wrap up a deal as fast as it did with "Riley."

## Indie Producer Sets Lamarr for Telepix Rome, Oct. 28.

Producer Victor Pahlen has revealed that he has signed Hedy Lamarr to star in a series of 30-minute TV films to be made in Italy. Pahlen will be associated with Thetis Films of Rome, comprising a group of Italian film biggies.

Series to be called, "Great Loves," includes subjects written by Aeneas McKenzie, Salka Viertel (Greta Garbo stories), John Kafka and several Italian writers. Deal is for 26 shorts, with options for another 13. All will be in Technicolor.

Pahlen hopes to start production Nov. 15. Erika Vall will be in support in all the shorts.

## Health Info Vidpix

Health Information Foundation has wrapped up a series of six half-hour vidpix, with name stars, which will be aired by ABC-TV on Sundays at 10:30 p.m. Eddie Dowling stars in the initialer Sunday (9).

Victor Weingarten lensed the pix for HIF, which includes the big pharmaceutical houses. Films are aimed at showing communities how they can better medical conditions in their own areas.

## 'Juggler' Juggled Between Pix-TV; Kramer in Beef

Hollywood, Nov. 4.

Stanley Kramer's attorneys have made strong protests to Meridian Pictures, a telepic company, over a vidpix Meridian shot last week tagged "The Juggler." Kramer asserting conflict in titles will be injurious to his upcoming theatrical film, "The Juggler," based on Michael Blankfort's tome.

Kramer's v.p., George Glass, declared, "While there is no connection in subject matter, the mere fact that a telepic called 'The Juggler' is shown on television might keep many people away from theatres showing our picture in the belief it's the same one, and I'm very much opposed to it."

Meridian associate producer, Bill Self, replied he had been advised by CBS legalities he could go ahead and shoot it, and he did, with Richard Carlson in the lead. It's for Schlitz "Playhouse of Stars."

## MOORE SHOW COMEBACK WITH TWO NEW BACKERS

CBS-TV's Garry Moore show started on the comeback trail sponsorwise this week, with two new bankrollers signing on for single quarter-hour segments of the daytime program. Show, which last year was SRO, is currently down to two quarter-hour sponsors each week.

New bankrollers include Masland Carpets and Ballard & Ballard. Masland has decided to check off ABC-TV as an alternate-week sponsor of that web's "Tales of Tomorrow" after the Dec. 26 broadcast, to shift its ad coin to Moore. Carpet firm takes over the Monday 1:30 to 1:45 segment of the CBS daytime, starting Jan. 26. Agency is Anderson & Cairns.

Ballard & Ballard, for its Oven-ready Biscuits, takes over the 1:45 to 2 o'clock segment of the Moore show starting Dec. 2. Agency is Campbell-Bethune. Two new sponsors join Best Foods, which now has the 1:45 to 2 segment Wednesdays, and Stokely-Van Camp, which has the same segment on Thursdays.

## Brewers Hop Aboard

### 'Favorite Story' Vidpix

Four brewers have already bought "Favorite Story," Ziv TV series now being lensed in England, for 14 markets, according to M. J. Rifkin, Ziv sales v.p.

Schaefer beer will back series in N. Y. over WNET, Sundays at 10:30 p.m. when it's released in January, and also pick up tab in New Haven and Hartford. Genesee beer has bought the show for Buffalo, Rochester, Syracuse and Binghamton. Blatz is backing the vidpix in Milwaukee and other markets to be announced. Olympia beer has bought the entire Coast, covering six markets.

## TV FILMS GET ADMEN SCRUTINY

By BERT BRILLER

Film tele garnered major attention at the annual eastern conference of the American Assn. of Advertising Agencies in N. Y. last week. Chief emphasis was placed on the question of cutting costs.

A warning to the talent unions was voiced by Lewis H. Titterton, AM-TV production chief of the Compton agency, who presided over the radio-tele section. "Creative opportunities afforded by film are so attractive," Titterton said, that film will be used "indefinitely and in large quantity" despite "skyrocketing costs."

Agency exec said that when vidpix first entered the scene, the admen were greeted enthusiastically by the unions and guilds "who had been suffering bleak unemployment." He said they wanted to up employment and thus "took a realistic view of the relatively modest budgets available and the necessity of speed." "The pyramiding volume of TV activity on the Coast doesn't seem to have changed the basic attitude of the craft unions in favor of continued full employment for their membership at good dollar levels, rather than looking to some form of reuse payments for part of their compensation," Titterton said.

However, he noted, the Screen Actors Guild and the Screen Directors Guild have negotiated contracts calling for certain minimum payments for a specified number of reuses of the picture. "If the negative is to be encumbered by reuse, payments, the producer has to assess carefully the business risk involved in deferring his recouping part of his negative cost through secondary sponsorship runs," Compton exec said. So long as reuse costs are stated in dollars, which is the SAG and SDG pattern, the risks can be fairly closely estimated, he opined. However, he commented, the Screen Writers Guild-Authors League of America are out for indefinite reuse payments, without a cut-off point after which no payments are necessary. SWG-ALA also state reuse payments in percentage terms, rather than in dollars.

**Risk Without Rerun Benefit**  
He declared that vidpic producers feel unless there is a cutoff point and reuse payments are stated in dollars, future vidpic productions may be a "bad business risk." The writers, he noted, feel that unless they are compensated for reruns, creativeness and quality will suffer.

In the field of syndicated film, David Sutton, v.p. of MCA-TV, predicted a "great expansion." He said that there are many stations which will lack the knowhow, talent and physical equipment to produce divergent types of live programming themselves, and consequently would have to turn to vidpix. Syndication companies are needed to supply children's programs, dramatic shows, situation comedies, etc., "at a price economically feasible for both advertiser and syndicator," Sutton said.

Citing the case of his firm's Abbott and Costello pix, Sutton said that because of production costs it had to be priced two and three times more than any previous bicycled series. At first, he said, there was some resistance from stations, but the A&C vidpix are now in over 30 markets.

Syndicated film, he averred, would help bring new advertisers into TV. He also underlined the growing use of celluloid placed on a spot basis by national advertisers.

Arthur Bellaire, AM-TV commercials chief for BBD&O, said that there are many short cuts that can slice costs in film commercials. Among these, he said, are: eliminating needless lip synchronization, animation and elaborate opticals; using camera motion over a piece of art work, rather than using animation; planning a series of plugs so footage from one commercial can be used

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## SAG, Film Producers' Talks Snagged On Re-Run Fees for Pic Commercials

### ABC-TV Gets 'Sky King'

Chicago, Nov. 4.

Derby Foods has yanked its "Sky King" vidpix from its Sunday afternoon berth on NBC-TV and is moving it to a Saturday morning slot on ABC-TV. Western series, produced by Jack Chertok and starring Kirby Grant, debuts on ABC Saturday (8) after a 26-week ride on NBC.

Agency is Needham, Louis & Brorby.

## NBC to Explore 'Victory at Sea' As Theatre Pix

There's a likelihood that "Victory at Sea," the 26-part filmed documentation of naval operations during and after World War II, which NBC-TV is currently presenting as a public service, may eventually wind up as a feature-length film for theatre presentation.

Robert W. Sarnoff, top man in NBC-TV's film operation, admitted last week that the web would explore all the angles with an eye toward a possible conversion of "Victory" into a film for theatre distribution. This, he said, would require a complete re-editing job and a re-scoring of Richard Rodgers music to achieve a proper 90-minute continuity and dramatic impact.

"Victory" premed on NBC-TV last week, winning immediate acclaim. Nothing will be done in the way of theatre showing to disturb the public service aspects of the presentation during its initial 26-week showing. However, while the re-runs are available for TV sponsorship, NBC now feels it might even have a greater gross potential as a feature-length pic.

"Victory" made in cooperation with the U. S. Navy under the overall supervision of Henry J. Salomon, cost NBC about \$700,000.

## BOB LORD INKED AS TELEVIDEO PRODUCER

Hollywood, Nov. 4.

As part of its expansion program, Screen Televideo has inked Robert Lord as producer, and the former Metro man will begin his chores Dec. 15, on a batch of half-hour vidpix for the series bankrolled by International Silver and Hamilton Watch Co. Lord earlier this year relinquished his interests in Santana Productions, which he formed with Humphrey Bogart. Currently he is winding an assignment as special consultant for the U. S. Army Air Force Pictorial Service.

Screen Televideo exec producer Jacques Braunstein and producing supervisor Rudy Abel said other top producers and writers are now being lined up for the company's expanded operations, which will probably encompass several more series.

Braunstein left for Gotham for confabs in connection with the upcoming product.

## New WCBS-TV Sun. A.M. Religioso With NYU Prof

WCBS-TV, the CBS video web's N. Y. flagship, has set a new quarter-hour religious show to move into its Sunday morning lineup. Show, which will be aired in the 11:30 to 11:45 a. m. period, will spotlight William D. Baer, dean of the college of arts and sciences of New York U.

Dean Baer currently teaches a course on "The Bible as Literature"

Breakdown in negotiations between the Screen Actors Guild and the Film Producers Assn. on talent scales for vidpic commercials is based on the issue of repeat payments for re-use. SAG, while mulling a strike, is talking to the Federal mediators and some common ground for settling the dispute may be found.

SAG demanded that each vidpic commercial get one screening on a network TV program for the initial payment, with a second screening in any market calling for payment to the actor of his full original fee. A spot would have to be put on the air within six months of its production and shelved one year after completion.

For "wild" spots, used during station breaks, or on local or local participation, the original fee would permit use without limit for four consecutive weeks after its first use. Each additional four-week usage would require payment of the full original fee. Spot would have to be aired within six months after completion and shelved six months after first telecast.

Screen guild also demands that if a spot is used both as a network program spot and as a station break or local participation spot, the producer should get two separate fees. It also stipulates that when the producers transfer ownership of commercials to agencies or sponsors, SAG should be furnished copies of the transaction and will collect from the new owners of the spots.

Position of the producers (with whom the ad agencies and station reps are sitting in) at first was, "We recognize the principle of additional payment for the extended use of film commercials where an actor is visually identified with the product being advertised, but only if this additional payment can be limited at a point where it is possible to buy unlimited usage with no restriction."

Later the producers prepared counter-proposals, on the principle that some cut-off payment must be set which would permit unlimited use of film commercials for a specific period, with differentials between local, regional and national use. The Guild was willing to concede certain basic time period, 13 weeks for the use of wild spots, but insisted on payment for each network use, with no limit on payments.

It was at this point that the talks stalled. John Dales, Jr., SAG exec secretary, said that the producers want to televise a spot without limitation for a 13-week period and much longer if the spot is aired on 30 stations or less, with a 52-week span if the spot goes on five stations or less. "For a fee to the actor as low as \$70, agencies want to telecast a blurb, without limit as to number of times," Dales said. He added that in live TV each performance is paid for.

## Roebeck's Vidpix Merchandise Idea

Best means of selling filmed syndicated TV programming is to concentrate upon distribution exclusively, according to Peter M. Roebeck, general manager of Consolidated TV Sales. In New York to look over new product and close some merchandising deals, he pointed out this week that by eschewing house production his company cannot be accused of favoring its own shows.

Comparing Consolidated's sales structure to United Artists' position in theatrical distribution, Roebeck emphasized that packages his firm handles for independent producers are never "brushed off" to make way for a house show. Moreover, the company's selling methods stress representatives in the field who not only are natives

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## How to Make Money Without Spending Any—That's the DuMont Election Story

Now that the election campaign fever is over, with the networks in a contemplative mood as they lick their wounds and tally their losses, it turns out that the envy of the broadcasting industry in the 1952 politico extravaganza is the DuMont Television Network.

NBC, CBS and ABC, with their respective Philco, Westinghouse and Admiral July-to-November sponsorship of the Chi political conventions, the Ike-Adlai campaigning and Election Night coverage, took it on their collective chin for an approximate \$2,000,000 deficit. That's even including the unprecedented amount of coin spent in radio-television in recent weeks on behalf of the rival candidates.

In sharp contrast, DuMont will show a handsome profit. It had no expense (except for the installation of the pooled master control equipment in Chicago last July), and hardly had to turn a hair. DuMont, in effect, for the privilege of being a "relay station" for the CBS-Westinghouse feed to its New York, Washington, Chicago, and Pittsburgh outlets, cut itself in for a hefty chunk of the Westinghouse billings.

To CBS, NBC and ABC fell the lot—and an expensive one, too—of furnishing newsmen, producers, directors, cameramen, technicians, set designers, even make-up artists (in fact everything that goes into big-league politico coverage with the exception of the commercials). But DuMont was in a position to go along for a free ride as the four DuM outlets enjoyed the benefits of the slick "production" with which CBS-TV surrounded the Westinghouse coverage.

It was the price Westinghouse had to pay in order to bring Pittsburgh's WDTV into the CBS television lineup. WDTV is a DuMont-owned station. Pittsburgh is the "home" of Westinghouse. DuMont agreed to the mating in return for the full four-station feed at regular rates, which also included the 13-week "Pick the Winner" CBS series.

## L.A. TV Channels Buck AFTRA Hike

Los Angeles, Nov. 4.

New contract presented to seven Los Angeles TV channels by the American Federation of Radio and Television Artists is expected to be followed by counter-proposals, resisting the AFTRA demands which call for an overall wage boost of 20%.

Stations, claiming they could not afford any wage increases at this time, had asked for a year's "moratorium," but AFTRA couldn't see it that way. Claude McCue, AFTRA's executive secretary, leaves Nov. 10 for N. Y. for network TV negotiations.

## Smith Bros. Cough It Up For NBC Tandem After CBS Conflict on Chicle

Smith Bros. coughdrops, which had signed on as a participant in CBS Radio's tandem sales plan only to discover that it was running into a conflict with another sponsor, has switched its business to NBC's Operation Tandem. Outfit has bought a four-week share of the NBC plan, from Nov. 9 through Dec. 11, in which it will participate as a bankroller in the three shows NBC has set up for its Tandem this season.

CBS had the Smith Bros. order in the house about a month ago. Web then discovered that the Smith copy was the same as that being utilized by American Chicle (both revolved around an anti-unpleasant breath product), so advised the coughdrop firm of the conflict and granted it a release from its contract.

Three NBC tandem shows are "Barrie Craig," Red Skelton and Judy Canova. NBC previously had signed Emerson Drug (Bromo-Seltzer) as a participant in the three shows for the entire season, with Emerson having teed off Oct. 21.

## CBS Radio to Air Leigh Drama Series Shortly

CBS Radio is expected to start airing its second British-originated show in the near future, a series of half-hour dramatizations of the world's standout plays starring Vivien Leigh. Show is tentatively titled "Theatre Royale," and is being packaged by Harry Alan Towers for his Towers of London outfit.

CBS is presently broadcasting Towers' "Horatio Hornblower" series. This one, also produced in London, premed originally via CBS and subsequently got a weekly spread via BBC in its country of origin.

## 'How Fringey Is My TV Show?'

Jam-up of network shows on some of the single-station video markets has reached the point where several such stations are scheduling the networks' top-rating shows in their fringe times. Primary reason is that such outlets take feeds from all four major video webs and, with only so much Class A time available, other shows are necessarily shunted into the late evening hours, Sunday afternoons, etc.

In New Orleans, for example, WDSU-TV has been carrying a delayed kinescope of CBS-TV's Wednesday night "Godfrey & Friends" show Thursdays at 2 p. m. (station carries only the alternate week half-hour sponsored by Toni). Starting Dec. 13, the station will carry that portion of the show in the 11:30 to midnight period Saturdays. In San Diego, KFMB-TV starts carrying CBS' "I've Got a Secret Show" Friday (7). But, where the show originates on CBS Thursday nights at 10:30, the San Diego outlet will carry it Friday nights from 11:30 to midnight, utilizing a kinescope eight days after the original broadcast.

## 'Millionaire' Reduced To Sustaining Status; Pyramid-Co-op Deal Out

Idea which ABC had for beaming "Live Like a Millionaire" on a combination "Pyramid" and co-op syndication plan has fallen through. As a result the airtel started Monday (3) as a sustainer. Program has been trimmed 40 seconds at the start and 40 seconds at the tail, so that the web's affiliates can insert one-minute spots fore and aft.

Under this system, program will go on at 11:00:40 a. m. instead of 11:00, with the 40 second delay, added to the 20 seconds from the chain break space following the preceding program allowing the affiliates to sell a 60-second plug. Similar arrangement results at the end of the show, with sign-off coming at 11:28:50 instead of 11:29:30.

On sustainers, web has been starting 40 seconds late to permit insertion of a minute plug. However, it hasn't previously lopped 40 seconds off the tail of a sustainer without charging the outlets a talent fee.

Originally the network had proposed that "Live" allow for six one-minute breaks,

## Jos. Creamer to BBD&O

Joseph Creamer, former director of advertising and promotion at WOR (&TV), N. Y., has joined BBD&O's creative copy and planning staff.

Creamer had been with the agency from 1930-33, leaving to work for the N. Y. Sun, Frank A. Munsey mags and McCall's. He was at WOR from 1936 until last May, when he left to go to Hollywood.

## Status of MGM Radio Shows On Mutual Griddle

Question of whether Mutual will pick up its \$2,000,000 MGM Radio Attractions deal for another ride will be one of the key questions mulled at a series of six regional affiliates meetings which the web will hold Nov. 13-Dec. 9.

Deal with the Metro outfit was for two seasons, with expiration date of the 10 hours of programming weekly coming on Dec. 27. Half of the shows, such as "Crime Does Not Pay," "Story of Dr. Kildare," "Hardy Family," "Gracie Fields Show" and "MGM Theatre of the Air," are co-op, with the others available for network sponsorship. Web will ask the outlets whether a new contract should be inked, and on what basis, since the non-co-op stanzas didn't bring the chain much in the way of commercial coin.

The two-day MBS affiliate "seminars," which have been held at intervals since May, 1951, when the Mutual Affiliates Advisory Committee was inception. Meetings will start with a presentation of MBS plans and achievements by topers such as board chairman Thomas F. O'Neil, Jr., exec v.p. William H. Fineshriber, Jr., station's v. p. Earl M. Johnson, General Teleradio v. p. J. Glen Taylor, co-op director Bert J. Hauser, station relations director Charles Godwin, program v. p. Julius Seebach, etc.

After the introductory session, the affiliates will caucus with members of MAAC and come up with questions to toss at the net toppers the following day. Skein is also interested in learning station opinion on its "Game of the Day" baseball operation, which was picked up this year in many markets by Falstaff beer; what kind of co-ops they want; what's happening on the local level in relation to daytime and nighttime radio rate values, etc.

Theory is that since all networks are giving their outlets less income, as a result of the rate cuts, the chains have to increase the services they provide to the affiliates. Thus the emphasis at Mutual's confabs will be on finding just what services MBS can offer the local stations in view of the reduced coin.

Meetings will be held in N. Y. Nov. 13-14; Chi, Nov. 17-18; Salt Lake City, Nov. 20-21; Atlanta, Dec. 1-2; Biloxi, Miss., Dec. 4-5, and Dallas, Dec. 8-9.

## Hope Subs Crosby

Hollywood, Nov. 4. With Bing Crosby expected to be absent from his CBS Radio show at least four weeks because of the death here Saturday (1) of his wife, the web is rounding up several name personalities to fill in. Number of stars have volunteered to do the show and, while the lineup has not been set, it's expected that Bob Hope, one of Crosby's closest friends, will take over tomorrow night (Thurs.).

Crosby was off the show last Thursday night (30), with Judy Garland subbing for him.

## Dental Ass'n Bares Its Teeth

Although practically everybody concerned is reluctant to talk about it, it's known that the "Doc Corkle" TV film series which Reynolds Metals recently ousted in favor of "Mr. Peepers," brought down the wrath of the American Dental Assn.

Series portrayed Eddie Mayehoff as a dentist and the ADA didn't like what the series did to the profession. ADA, it's reported, descended like a ton of bricks on stations and NBC-TV, with the resultant decision to get Reynolds off the hook. NBC prexy Joseph H. McConnell stepped into the breach and wrapped up the "Peepers" sale.

## Toast To 'Toscy'

NBC's willingness, year after year, to plunk down in excess of \$500,000 to sustain the NBC Symphony Orchestra and its eminent masetro, Arturo Toscanini, deserves more than a modicum of praise. It's not exactly a secret that these symphony broadcasts have a limited audience appeal that's next to negligible on the rating parade. And it's been years since Toscanini and NBC enjoyed the benefits of an institutional-minded sponsor willing to pick up the costly tab.

NBC is big biz, first and foremost commercial minded; even granted that the promotional values inherent in these broadcasts redound to the parent RCA company through the sale of Toscanini recordings, the important aspect remains NBC's awareness (at out-of-pocket expense) of its "broadcasting-in-the-public-interest" obligation. To this minority, a Toscy concert, in this 85th year of the famed masetro's life, is something to revere and cherish. Nothing in the musical realm quite compares with it. That Toscy is doing 14 such concerts this season is, to his legion of followers, an occasion for rejoicing.

It's a source of satisfaction that, in three successive weeks, NBC has demonstrated an acute recognition of both radio and television's stature as mediums for culture and enlightenment, in all instances at network expense, since no commercials are involved. In its TV Opera Theatre presentations, in its notable "Victory at Sea" TV film series, and again in these Toscy-helmed broadcasts, which resumed last Saturday (1), NBC has more than fulfilled an obligation that merits wide commendation. Rose.

## ABC Won't Equalize Day & Night Rates; Affiliates Protest Proposal

### KSFO's Single Rate

San Francisco, Nov. 4.

Trend of Coast stations towards a single night-and-day rate was pointed up this week in the new rate card of KSFO, Frisco indie.

New card has one rate from 6 a. m. to midnight. Daytime charges were upped and differential between before-dark and after-dark charges were eliminated. Previously, nighttime-costs were twice daytime figures.

General manager Alan Torbet told VARIETY KSFO long felt indies were hard put to justify double rates for night listening, even though evening audiences were larger than daytime audiences.

ABC has shelved its plan to equalize nighttime and daytime radio rates, as a result of its regional meetings with affiliates.

Reason for the move is that most ABC stations feel that such a change in network radio rates would affect their own local rates and also their rates for national spot business. However, the plan to close the gap between the before-dark and after-dark rates is still being studied for the skein's owned-and-operated stations, although there is no prospect of such a rate adjustment taking place in the near future.

The ABC plan for equalizing rates, first mulled this summer when the CBS Radio rate cut was in the works, was not adopted by the ABC toppers because they felt it would require consultation with the affiliates. In the past month, as the chain's execs exchanged views with affiliates, the idea was put forward with April 1 (six months after the Oct. 1 cut went into effect) as the target date.

Under the Oct. 1 slash, the gap between day and night charges was narrowed. This was not done by cutting rates but instead by offering bigger discounts (reaching the figure of 62% in some cases) to nighttime sponsors. The equalization envisaged by ABC would not appreciably change net payments by advertisers or greatly lower payments by the chain to stations. However, it would have eliminated the reliance on "exaggerated" discounts.

It's argued by ABC that although equalization may not be a matter of six months away, it is coming "eventually." Several affiliates, it's stressed, have already equalized their rates and the trend may "grow on its own," by the stations' own actions and without network prodding. Web had thought it could get a competitive advantage by being first to put through such an equalization.

## CBS Bolsters Sun. Nite Setup

CBS Radio's Sunday night commercial lineup will look almost like the good old days of radio, starting early next year. Web has sold its Sunday 6 to 8:30 slot to American Baking Assn., starting Feb. 22, which will leave it only a single half-hour open on Sunday nights from 5 o'clock through 10:30.

Bakers currently bankroll "Hollywood Star Playhouse" Sundays at 5 on NBC, but is dropping that show to switch over to CBS. What program the outfit will sponsor on the latter web hasn't been determined, with CBS currently pitching a number of house properties for auditions. CBS has "December Bride" in the Sunday at 6 slot now, but will move that to another time period when the bakers' contract starts.

New sponsor will leave CBS with only the 9:30 to 10 period open on Sunday nights. That slot is now occupied by "Escape," one of the web's long-standing house packages, but it has not yet succeeded in selling the time.

### WNEW Pacts Clayvin

### To Replace Rayburn

Replacement for Gene Rayburn on the Rayburn and Dee Finch show on WNEW, N. Y., will be Gene Clayvin, disk jockey from WTOP, Washington. Clayvin was selected by the indie and Finch after a number of platter-spinners were waxed in quarter-hour auditions with Finch.

Rayburn is leaving the 2½-hour weekly WNEW show to take over the 6-8:30 a. m. show currently handled by Bob Elliot and Ray Goulding on WNBC, N. Y. His contract is up in mid-January, but he'll probably be released earlier.

Finch had also been wooed by WNBC, but elected to stay, thus breaking up the six-year-old early a. m. team. Clayvin does trick voices and the zany character of the stanza will be kept.

## 31 Co-op Shows Set MBS Record

Mutual, which has always led the network field in the co-op program sphere, is now setting a record by the amount of hours devoted this type of program. MBS sked now has some 31 co-op programs, accounting for better than 33 hours of programming a week. That's probably double the figure for MBS' nearest competitor.

On web's recent additions, three football shows, sales have been inked by 112 stations, with many of the outlets getting backers for all three shows, according to co-op chief Bert Hauser. Three gridders are "Figskin Parade" with Al Helfer Fridays at 7:15 p. m., "Game of the Week" on Saturdays at 2 p. m. to conclusion and "Helfer's Sports Digest" Saturday at 7 p. m.

A new co-op is Mrs. Hume Dixon's "Country Editor," Saturdays at 6:30-6:45 p. m. Another recent co-op addition is Eugene Baird's "Off the Record," five half-

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# NETWORK TV A '3-HOUR BABY'?

## Godfrey & His Orange Juice Friends

When, a couple weeks back, CBS announced that Snow Crop was signing up for sponsorship of the morning Arthur Godfrey radio-TV show starting in December, it created considerable consternation around the network. How, people were asking, would Godfrey take to the move? What, others inquired, of the prescribed tenets of commercial broadcasting that there be no product conflicts?

For several years Godfrey has been Mr. Hi-V himself. As the big stockholder in the fruit juice concentrate company, his name has been as synonymous with the product as with Chesterfield or Lipton Tea. As such Hi-V has been the beneficiary—at established network rates, of course—of some merry Godfrey broadcast whirls, including his series of ukulele lessons under Hi-V sponsorship auspices. Yet here was the rival Snow Crop company invading the Godfrey premises.

However, the cat's now out of the bag, for it's reported that Godfrey and Hi-V are parting company, lock, stock and barrel, thus paving the way for Snow Crop's exclusivity.

Just how long the Hi-V identity will continue to rub off on the Snow Crop commercials, however, is something else again. While CBS—or any other network, for that matter—makes no bones as to Godfrey's ability to sell a product like no one else in the business, it's recognized, too, that it isn't easy to erase a top personality's identity with a product, particularly when the star himself has been carrying the torch for the product. In the event of a Chesterfield exit, CBS is wondering, what other cigaret company would risk a commercial ride on a Godfrey stanza? Ditto for Lipton Tea.

The Columbia sales boys hope they won't have to stew in their own orange juice.

## TV Networks Make With Production Gadgets to Lower Program Costs

By BOB STAHL

A new pedestal viewfinder for TV, designed to trim camera rehearsal time, and development of push-button lighting controls for TV studios—these are but a few of the things which the major television networks are currently developing in an effort to trim production costs.

Webs, struggling with the problem of retaining present sponsors and luring new ones in the face of mounting time charges, have been pulling out all stops in efforts to lower program costs for savings which can be passed on to advertisers. Some of the new production gadgets are almost in the realm of science fiction but network production chiefs generally follow the Hollywood film studios' belief that the greatest savings can be effected in careful pre-planning of all phases of each show.

### Lotsa NBC Activity

Illustrative of the work being done at the nets is that at NBC-TV. Production veepee Fred M. Wile, Jr., citing the cost problem as highly important, breaks it down into two areas—that of company costs (building maintenance, etc.) and show costs. While sponsors benefit directly from savings in show costs, he said, any savings in company costs are reflected in services from the shops, studios, etc. Wile said it's impossible to estimate dollar-wise how much the new savings represent. He pointed out, too, that they might not be reflected in a show's budget since a sponsor paying less for scenery, rehearsal time, etc., most often reinvests that money in better talent, writing and other programming facets.

Among the new cost-saving devices currently in use or under development at NBC, Wile listed:

1. Pedestal viewfinder. Device

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## NBC's Joan & Scott Godfrey TV Threat

Considerable trade interest is being focused on the Wednesday night 8 to 9 competitive sweepstakes on TV. Until this season CBS-TV's Arthur Godfrey had the rating play pretty much to himself.

However, the brace of NBC-TV opposition entries—namely Joan Davis and "Scott Music Hall," latter starring Patti Page and Frank Fontaine, indicates a narrowing of the gap. Trendex 16-city rating for Oct. 22 is revealing, giving:

Godfrey 30.7; Scott Music Hall 20.8; Joan Davis 18.2.

## WEBS STUCK ON FRINGE IMPASSE

Wrapped up in the whole future economics of network television is the question of whether the webs can ever successfully penetrate outside the charmed sponsorship hours of 7:30 to 10:30 p.m.

As matters stand now, network TV is pretty much of a "three-hour baby" in terms of bankroller impact. It's conceded that the difference between operating at a nominal margin of profit (as exists today on NBC and CBS despite the 7:30 to 10:30 SRO cross-the-board) and actually hitting the sponsor jackpot may very well rest on the ability of the networks to move into the so-called fringe areas and convert daytime TV into a commercial success.

It's estimated that NBC and CBS could increase their earnings by \$10,000,000 a year if they were in a position to recapture the desirable 7 to 7:30 evening segments for network programming. It's already cost NBC a barrel of money, with Procter & Gamble, Vitamin Corp., and Coca-Cola alone in recent weeks calling off their sponsorship deals with the web because stations refused to permit the network to reclaim the time.

Same situation holds for the post-10:30 periods, which revert back to the stations for local sale. NBC-TV has had some ambitious plans blueprinted to inaugurate a late night counterpart of the early-morning "Today" show (under the title "Tonight"), but has virtually despaired of enlisting enough affiliates to embrace the TV chain.

Unlike radio, daytime TV hasn't been easy to sell. The networks are too well aware of the potential of daytime television, once sponsors can be persuaded to "come in." It could swell the web TV coffers by millions of dollars annually. But it's in this area where the real selling job in TV remains to be done.

## TV Clients Pouring Top Coin Into Off-Air Shows As Promotion Buildup

Advertisers backing bigleague teleshows are finding that it's smart to follow suit with showmanship in their promotional and public relations efforts. For example, Colgate, which sponsors the "Comedy Hour" on NBC-TV, felt it had to put on a video-type show on its night for the Assn. of National Food Chains in Miami Beach last week, spending around \$20,000 for the blowout and flying in a lighting crew from N. Y.

Show was produced and directed by Leslie Harris, Colgate's AM-TV exec, who lined up 10 TV-type acts. Show was built around theme of a Night in Paris, with 11 can can girls flown in from the Folies Bergere of Paris (in a challenge routine with 10 local chorines); Michel Allard, Gallic music hall comedian, brought in from Cuba; film actress Corinne Calvet winged in from Hollywood; 20 models exhibiting Ceil Chapman gowns; a 24-piece orch., etc.

## Montgomery's 1st Acting Of Season in O'Hara Play

Robert Montgomery has set Nov. 24 as the date on which he'll make his initial appearance this season as an actor in the hour-long dramatic series he produces for NBC-TV. He'll star in an adaptation of John O'Hara's "Appointment in Samarra."

Montgomery in previous seasons played the title role on his series in an adaptation of F. Scott Fitzgerald's "Last Tycoon," and also reprised the part he had in the film, "Ride the Pink Horse." He also starred last season in his own TV production of Robert E. Sherwood's "Petrified Forest."

## 'Show Biz,' Luckies in Hassle Over Alternate-Week Plan; Sothern In?

### This Is Amateur?

NBC-TV affiliates around the country say that the still-continuing batch of mail squawking over the lopoff of Ted Mack and the "Original Amateur Hour" represents something of a precedent in program protests. Apparently neither agency, client nor packager of the show had an awareness of the personalized audience inroads made by Mack during the five-year TV run of "Amateur Hour."

Show has been off the air for a month (being replaced by Old Gold with the Herb Shriner "Two for the Money" program), but station managers say the mail barrage continues, in many instances at an accelerated pace.

There have been some client nibbles for the show in the past couple of weeks, but as yet no sale has materialized.

## Gulf Quitting On Live Drama; Buys 'Riley' Pic Series

Gulf Oil Co., which only a month back lopped off "We the People" and substituted a "Gulf Playhouse" dramatic series in the Friday night 8:30 to 9 period on NBC-TV, decided over the weekend to call it quits on the new entry. Instead, it is plunking down \$25,000 a week for the William Bendix "Life of Riley" series being filmed on the Coast.

For a while Gulf was contemplating retaining the dramatic show, but switching from live (in the east) to film (on the Coast). However, it was so impressed with the "Riley" pilot film that it grabbed it off (within five days after seeing the pilot) despite the \$6,000 weekly budget hike entailed. "Riley" moves into the Friday spot upon expiration of "Gulf Theatre's" initial 13-week cycle. It's now an NBC property, the network having made a deal with Irving Brecher, who created the show, whereby the latter will be paid \$600,000 extending over a period of time. Tom McKnight will produce.

## FULL 'ALL-STAR' SEASON DUE; SUB SPONSORS SET

NBC-TV has decided to ride out the season with its Saturday night "All Star Revue," claiming it has two sponsors standing by the wings and ready to step in, if Del Monte checks off the show as anticipated at the end of its first cycle.

"All Star" is presently sponsored on a participating setup by Pet Milk, Del Monte and Kellogg's. Latter firm is cancelling at the end of the year, but NBC has already signed Johnson & Johnson to move in as a replacement the first week in January. With Pet Milk having signed on originally for the entire season, the web's only problem now is Del Monte, which has run into budgetary problems.

NBC, of course, isn't identifying the standby sponsors for competitive reasons.

### WMBM Sold for 100G

Miami, Nov. 4. Sale of indie WMBM was announced this week by former owner Kenneth S. Keyes. New operator will be Robert W. Rounsaville, who also owns WXQI in Atlanta, Ga.

Purchase price was \$100,000 for the 1,000-wattage which broadcasts on a daytime schedule. Sale is subject to approval of the FCC.

Lucky Strike failed to pick up its option on the new Red Buttons TV show on CBS, and instead looks set to latch on to the new Ann Sothern situation comedy film series, produced on the Coast. (American Tobacco has been "film conscious" of late, having recently also packed for the "Biff Baker USA" vidfilm series.)

Behind the proposed new buy is the attempt to resolve the TV situation involving Jack Benny, who is scheduled to do an alternate-week video show next season, when he drops out of radio. And since Benny is headed for the Sunday 7:30 to 8 period (where he currently does a show once every five weeks), it would mean reducing the exposure of "This Is Show Business" to once every two weeks, Irving Mansfield, "Show Business" producer and creator, along with CBS, has registered a balk over the idea, claiming it would dissipate the show's value. Further, he points to the program's three-and-a-half-year track record as one of the enviable TV buys around on a rating and cost-per-thousand payoff.

If Luckies buys the Sothern show, it would move in on Jan. 18, when the "Show Business" contract with American Tobacco lapses. For the balance of the season it would go on three weeks of each month, with Benny occupying the fourth week.

For a while it looked as though Luckies would pick up the Buttons show, which has won critical kudos. In a last-minute switch of plans, however, BBD&O, agency on the Luckies account, decided it liked the Sothern show better.

## Bob & Ray Win In Sponsor Tiff

Bob (Elliott) & Ray (Goulding), who had been tiffing with their new sponsor, Embassy cigarets, over the format of their NBC-TV Tuesday night show, took advantage of the show's preemption last week (27) by a political speech to prove to their bankroller they were right. Show, as a result, has been re-formed to meet their specifications.

Comedy team had been complaining that the stylized format of their "Embassy Club" program failed to show off their unique brand of comedies to best advantage. When NBC informed Embassy that it was preempting its quarter-hour last week for the Adlai Stevenson speech, the comics talked the sponsor into letting them try out their ideas for the show for the production earmarked for those stations carrying it via kinescope. Sponsor saw the finished product, liked it and was convinced.

Bob & Ray, meanwhile, have been added as a permanent feature of NBC-TV's early-bird "Today" show. They'll appear each Monday and Thursday morning doing their parody of man-in-the-street broadcasts.

## PATTI STANDS PAT ON TV 'MUSIC HALL'

Patti Page has changed her mind about quitting the "Scott Music Hall" show on NBC-TV and when she goes before the video cameras tonight (Wed.) for her third time up on the musical-variety stanza she gets a star billing, plus all the "format attention" as the major attraction.

Miss Page served notice the day after her last appearance on the alternate-week show that she was quitting, following a hassle with the J. Walter Thompson agency, producers of the program. The wrangling continued for a full week until the singer, getting what she wanted, decided to stick with it.

Frank Fontaine is featured.



## British Adv. Agencies Prep For Comm'l TV; May Start With Color

London, Oct. 28.

Major advertising agencies are opening their offensive in anticipation of the entry of sponsored television into the British scene by next year. New divisions are being created to cope with production and advertisers are being encouraged to start thinking in terms of this new selling medium. Officially, there is still no clue as to when commercial video, authorized by the government a few months back, may begin operation, but the evidence points to the opening of the first wavelengths in a reasonably short time.

One company, whose finance largely comes from show biz sources, the Associated Broadcasting Development Co., is largely scouting for sites for transmitters and requests for licenses have been sent in to the Postmaster General by many of the leading national newspaper syndicates, the major motion picture companies and others. The pressure is expected to start soon to get the PMG to begin grinding out the licenses.

In an analysis of the prospects, one major agency insists that sponsored TV in Britain will not follow the "excess" of America and that Britain will be spared the intense competition between the 109 TV stations in America, emphasizing that development here would be conditioned by good taste as well as by an awareness that to "win its spurs it must overcome a substantial body of hostile opinion." The agency opines that the first sponsored transmission "may well be in color." It is further suggested that if the public takes to sponsored video no political party would dare to destroy it. This last comment is designed to reassure reluctant advertisers following the Labor party threat that if they were returned to power they would annul all licenses.

Another advertising agency, Masius and Ferguson, have already jumped on the sponsored TV bandwagon and have hired Henry Caldwell, producer of "Cafe Continental" and "Shop Window," as their television consultant. His function will be to advise potential advertisers on production.

One important development of commercial TV, if it comes to stay, will be a greater interchange of material with American networks.

## Rival Spots Following Political Broadcasts Protested as 'Indecent'

Protest against stations and networks following a paid political broadcast of one party with a spot announcement for a rival party was made to the webs last week by Morris Novik, radio consultant to the Liberal Party, N. Y. Volunteers for Stevenson, American Federation of Labor, International Ladies Garment Workers Union (AFL) and United Automobile Workers (CIO).

Consultant said yesterday that three N. Y. web keys had shifted GOP spots away from Dem programs, after receiving the protest. Two other indies said they agreed with Novik's point but had no such further "conflicts."

Novik said, "No one in our business thinks of scheduling a 'Pepsi' spot after a 'Coke' program. Yet, within the past week, network stations have aired Eisenhower spots immediately after Stevenson programs."

"Due to the limited number of hours in the broadcast day, it is patently impossible to avoid scheduling competing political programs in adjacent periods, especially during the hectic days at the end of a campaign. And even here the political purchaser knows that a competing political program is adjacent. But the same situation does not prevail where spots and breaks are concerned."

Terming the practice "indecent," Novik said it "adversely affects every party." He said that he has two alternatives, filing a protest or purchasing the adjacent spots to protect his client. He added that the industry should "clean house instead of waiting for legislative action."

## Becker to Air Features

I. S. Becker, business affairs yeppee for CBS Radio, is shifting in the overall CBS setup to take over as managing director of Air Features, packaging firm which CBS recently acquired. Becker's replacement in the radio web is to be named soon by prexy Adrian Murphy.

Becker replaces Maurice Scopp at Air Features. Latter has resigned to devote more time to his Certified Public Accountancy firm.

## Admiral Fights Video Rental Service in Can.

Toronto, Nov. 4.

Fighting television wire rental service in Canada on a subscriber's weekly fee, Admiral Corp. of Toronto, makers of radio and TV sets, has launched a test action in Federal Exchequer Court against Rediffusion, Inc., charging infringement of copyright in telecasting. Admiral seeks payment of damages but leaves the amount to the court. Outcome of the case will determine whether or not Rediffusion will continue to pick up radio and TV programs and distribute them without authority of the program originators. Rediffusion has been given a month in which to file a statement of defense.

(Rediffusion at present provides subscribers' service of three to three and a half hours daily; one channel carrying Rediffusion programs, the other Canadian Broadcast Corp. telecasts, plus a Muzak channel supplying music 24 hours a day. On TV service, this calls for a down-payment of \$25 and a weekly rental charge of \$5.60. For

(Continued on page 34)

## STOPPETTE EYEING 'LINE' ON RADIO AS PM QUILTS

Radio version of "What's My Line," which has been ditched on CBS by Philip Morris, may be picked up by Stoppette, firm which found a goldmine in the show on TV. PM balked the show Wednesday nights at 9:30 and is retaining the time slot. If Stoppette buys in, consequently, CBS will find it another period, which will require some additional program reshuffling.

Ciggle firm dropped the show through dissatisfaction with the taping technique necessarily employed. With the musicians' union prohibiting the use of recorded music on a taped show, PM was forced to record the music live and then cut it into the tape. Resultant quality, it complained, was not up to par. "Line" is packaged by the Goodson-Todman office.

## Westinghouse Expands Daytime CBS-TV Spread

Westinghouse, which bought two new weekly half-hours on CBS-TV last week, expanded its daytime video spread on that network further this week by picking for the Friday morning 10:45 to 11 slot for a new show to star Betty Furness. Series preems Jan. 2, and while it will be tagged the "Betty Furness Show," the specific format has not yet been determined.

New time buy will have Westinghouse repped by three different agencies on CBS at one time or another. McCann-Erickson continues on "Studio One" and will also handle the new show with Miss Furness. Fuller, Smith & Ross placed the order for the Tuesday and Thursday 2 to 2:30 p.m. periods last week for a new audience participation, scheduled to kick off next March. And Ketchum, McLeod & Grove, of Pittsburgh, handled the Westinghouse buy of CBS convention and election coverage for both radio and TV, as well as the intervening "Pick the Winner" series.

## Law on TV Mass

Washington, Nov. 4.

Members of the Catholic faith can't escape their religious obligations by going to mass via TV, says the Very Rev. Francis J. Connell of Catholic U. Writing in the current issue of Catholic Men, monthly publication of the National Council of Catholic Men, Rev. Connell declares:

"Apparently some Catholics believe they can satisfy their obligation of hearing mass on Sundays and Holy Days by viewing the celebration of the Holy Sacrifice on television. They are wrong. . . . To fulfill the law of the church, one must be physically present at mass, so that he can perceive the sacred rite taking place at the altar. . . . Physical presence is necessary because the mass is a public sacrificial act, in the offering of which the laity have an active part if they are present. . . . This does not mean that it is valueless to view the mass on the television screen. On the contrary, by doing so one can gain great spiritual benefits. It is a great blessing to have televised masses, especially for shut-ins. . . . But for those obliged to hear mass, the church law is not fulfilled by mere television presence."

## Hubbard's St. L. TV Aspirations

St. Louis, Nov. 4.

A group of local civic and business biggies, headed by Stanley Hubbard, operator of KSTP and KSTP-TV, St. Paul, an NBC affiliate, is raising money to launch a TV station here under the tag of the Missouri Valley Television Co., and which will seek the green light from FCC.

Original working capital is to be approximately \$500,000, half to be subscribed by Hubbard's holding and the balance by 36 natives. The company will seek to obtain channel 4, one of the commercial channels, to operate a 100-kw. station utilizing a tower 570 feet high. The site for the tower has not yet been selected.

FCC has allocated St. Louis channels for six more TV stations in addition to channel 5, now used by KSD, the St. Louis Post-Dispatch station. The others are 9, 11, 30, 38 and 42 with channel 9 reserved for a non-commercial educational station.

## Kay Kyser to Lecture On TV Program Techniques At Schenectady Confab

Schenectady, Nov. 4.

Kay Kyser, orchestra leader currently member of the North Carolina faculty, will be one of the speakers at a two-day N.Y. State Television Institute conference at Union College, Schenectady, Nov. 12-13. Kyser, who has emceed radio-television shows and gives a special course at the college, will discuss programming techniques during the afternoon session of the second day. He took part in TV educational conference at Penn State last August.

The Schenectady meeting, sponsored by the Assn. of Colleges and Universities of the State of New York, will analyze educational aspects of TV. The Fund for Adult Education, sponsored by the Ford Foundation, has allotted money for this year's Institute. General Electric will supply technical equipment.

Educators attending will include Dr. Carroll V. Newsom, associate commissioner for higher education in New York State; William Jansen, New York City schools superintendent; David O. Henry, vice chancellor of New York U., and Martha Gable, assistant director of educational TV for the Philadelphia public schools.

Buffalo—Irving C. Haag resigned Monday (3) as program director of WKBW. His post was taken by James L. McGrath of the station's news department. Edward J. Wegman leaves his job as assistant manager of WBEN-TV this week to go into film production. No replacement yet named.

## From the Production Centres

### IN NEW YORK CITY . . .

Donald Curtis has withdrawn from title role in ABC's "Michael Shayne," due to conflicting assignments, and will be replaced by Robert Sterling; show is moving to new time, Thursdays at 9:30 p.m. . . . Jim Coy, WNEW staffer, wooed over to WNBC-TV as a newscaster; he had been at WNEW several years back, left for Kansas City where he had his own ad agency, and returned to the indie last year . . . Motorola picked up the tab for WINS' election coverage, which was spearheaded by John Bosman . . . Donald Buka's busy week includes "Whispering Streets" Monday (3), "Mystery Theatre" tonight (Wed.), "Front Page Drama" tomorrow and "Eternal Light" Sunday (9).

Marilyn Monroe guests on Edgar Bergen show Sunday (9) . . . Duke Ellington gabs on his 25 years in show biz on WWRL Saturday (8) at 10:30 p.m. . . . George Crothers, CBS Radio religious director, moderated symposium for the Protestant AM-TV Council . . . Frank Atkinson upped to manager of ABC's co-op department, with Ross Worthington named assistant manager for TV and James O'Grady assistant manager for AM . . . Windham Children's Service, which asked WLBI to air spots for a week to place 40 Negro children in foster homes, got 105 applicants in under three days . . . Three insurance companies have bought Ziv's Tyrone Power star, "Freedom, USA" in nine markets, bringing total sales to \$70 . . . Henry Hillman resigning as public relations chief of the Weintraub agency to open his own pub relations office . . . WEVD has added interviews with legit press agents on Sundays at 9 p.m., with Arthur Cantor kicking off Sunday (2) and Bill Doll and Abner Klipstein following in that order.

Johnny Olson doing narration on CBS' "This Is Nora Drake" cross-the-board . . . World Broadcasting System has inked Orton & Raring, Coast piano team . . . Four prof of Queens College to give a chamber music concert on WNYC Saturday (8) at 1 p.m. . . . Jerry Mausly, CBS Radio manager of broadcasts, back after a Nantucket vacation . . . Book Find Club has bought seven quarter-hours weekly on WQXR, for 13 weeks starting Nov. 24 . . . William Wall, formerly with Cunningham & Walsh, joined Moore, Humm & Johnstone as AM-TV writer . . . WOR research chief Bob Hoffman, has a special Pulse, Inc., survey showing that local shows on the MBS key outpull those on all other Gotham network flagships in the New Jersey market . . . Jon Epstein has returned to Frederic W. Ziv Co. after two years in the army, with a writing-production assignment in Hollywood . . . John Karol, CBS Radio sales v.p., sermonizes on "The Rediscovery of Radio" at the Indianapolis Ad Club tomorrow (Thurs.).

Barbara T. Marcus, ex-Reporter magazine, has joined Weintraub agency public relations staff.

Scripter Hector Chevigny out of town picking up a new Seeing Eye dog . . . Edward D. Brown, Jr. (ex-Pedlar & Ryan) into Ted Bates AM-TV department . . . Hal Korman, WWRL announcer, and Dolores Conlon, of Grey agency, engaged . . . Budd Wildes, of CBS Radio, and new bride, Jill Squires, ex-BBD&O, back after Laurentians honeymoon . . . Selvin Donneson, WWRL sales manager, passed out stogies for a new daughter, Lisa . . . Red Barber narrates special diabetes show on CBS Nov. 14 . . . Bill Stern named sports chairman of Muscular Dystrophy Assn.; Hank Sylvers, Nelson Case and Johnny Olsen among those cutting spots for the cause . . . Former ABC announcer Don Morrow doing narration for RKO pic, "Captain Blackjack" and has joined Leonard Sillman-Walter P. Chrysler, Jr., outfit . . . "Stella Dallas" marked its 15th annl with Anne Elstner in the title role since its preem . . . National Assn. of Radio & TV Station Representatives has lopped its moniker to Station Representatives Assn. . . . Harold Arlin, pioneer pro announcer, featured in an Election Night interview on CBS last night; he's now with Westinghouse plan in Mansfield, O. . . . Clarke Gordon and Ann Loring have joined "Helen Trent" . . . Ginger Jones new to "Just Plain Bill" . . . Mary Patton, Hal Stander, Tom Collins, Helen Claire and Anne Seymour into "Front Page Farrell" . . . Norman Peterzell, former account exec with Grey, has joined the Biow agency.

### IN HOLLYWOOD . . .

Jean Holloway, who has written some of the finest documentaries and dramatic plays for radio, turned her talents to comedy and teevee and whipped up scripts for "Luigi" and "Margie" . . . KFAC, the town's longhair music station, stayed that way even on election night. Dick Joy, the news director, just popped in and out with significant returns . . . Some of the lads around Columbia Square would like to make book on next season's radio logs carrying Amos 'n' Andy. They say, just let Justin Dart, prexy of Rexall, call up "the boys" and purr "just one more season?" The two A's have told friends they said "maybe" in their "retirement" interview. As for TV, they have only a detached interest, it being Columbia's baby now . . . Zsa Zsa Gabor, who looks much better on TV than she sounds on radio, leads off the guest parade on Bob Hope's Jello takeoff Nov. 10.

### IN SAN FRANCISCO . . .

Dean Maddox to St. Luke's Hospital for checkup and treatments due to heart condition aggravated by recent auto accident. Walt Harris subbing on Dean's daily "Sidewalk Reporter" show; Don Davis voicing his Amateur Hour" emcee chores . . . KYA removing equipment from Fairmont Hotel studios, preparatory to shifting operations to Candlestick Point transmitter. Downtown auxiliary studio will be added . . . KEAR appointments: George Cook Atkinson as vice-president and general manager; Ray Barnett as sales boss . . . Ann Holden was waiting at the Fairmont when Sammy Davis, Jr., motored in from Las Vegas, taped an interview during rehearsal . . . DeeJay Pat Henry switched from KWBR to KROW . . . KNEC awarded citation from National Conference of Christians and Jews for its "Communism—A Clinical Analysis" series . . . Bill Pabst, KFRC boss, to Washington to attend NARTE's "Standards of Practices" confab . . . Bill Weaver voiced his 1,000th "Waiting for Weaver" airer . . . Del Gore and Russ Coglín inaugurated a deejay double on KROW's "Two for the Show" . . . Sam Hayes in to receive award from West Berkeley Merchants . . . FCC approved power increases, 250 to 1,000, for KFSM, San Mateo, and KIBE, Palo Alto . . . Hale Sparks' "Science Editor" show now beaming coastwise via ABC.

### IN CHICAGO . . .

Kay Ashton-Stevens returned to WBMM with a nightly 10-minute chatter session with the Playwrights' Co. and legit producer Gilbert Miller sharing the tab . . . Louis G. Cowan's "Quiz Kids" back on CBS radio next Sunday (9) after a 13-week layoff. Return marks the 12th season for the moppet quizzer hosted by Joe Kelly . . . Champagne Velvet Beer billings have moved from Blow to Weiss & Geller . . . Freelancer Jim Lounsbury deejaying daily strips of WCFL, WIND and WJJD for Muntz TV . . . George Watson, major domo of WBMM's "Gold Coast" string, notched his 24th year in radio last week. He's been a Chi CBS staffer for the past 17 years . . . Edward Wiebe, formerly WCFL sales promoter, joined Wright-Campbell agency (formerly Wright & Assoc.) as an account exec . . . George Roessler, sales manager at WLOS, Asheville, N. C., making the Michigan Avenue rounds . . . Preferred Risk Mutual Insurance of Des Moines bankrolling the "Songfellows" Saturday morning on WGN . . . Don McNeill, toastmaster of ABC's "Breakfast Club," etched a lullaby narration for Coral BC singers Peggy Taylor and Johnny Desmond featured on the flipper

# RADIO'S 'MAG' FORMAT' PAYS OFF

## McCarthy & The Gremlins

Des Moines, Nov. 4. Television developed a new accent on political speeches here last week when Sen. Joseph McCarthy's speech in Chicago was televised over WOI-TV, Ames.

The picture of Robert E. Wood, who introduced McCarthy, came into view at the proper time, but the voice accompanying Wood's moving lips was that of Luigi in "Life With Luigi." "There is a great country," was the startling quote from Wood. Then followed a commercial for coffee with another strange voice accompanying Wood's picture. It was seven minutes before the picture was finally synchronized.

Because of the number of complaints that poured into WOI-TV (some of which accused "Democratic" gremlins at work) officials of the station explained they had been in conference with A.T.&T. to determine the cause.

A telephone official in Des Moines said it is in dispute whether A.T.&T. received an order from WOI-TV for the audio portion of the McCarthy broadcast. A station official said the order for the sound was sent at 9:30 a.m. Monday in the usual way—by teletype to A.T.&T. in Chicago. A.T.&T. in Des Moines said it had no line order for the McCarthy sound, therefore, WOI-TV was receiving the McCarthy picture from the ABC network and sound from the CBS network.

It is explained that the picture for TV comes over microwave towers while the sound comes over wires and thus two separate circuits are involved. WOI-TV said there is no control by station employees in Ames over actual switching from one network to the other—that only one sound "audio" is received from A.T.&T.

## TV Station Authorizations Reach 200 Mark; Only 9 Non-Commercial

Washington, Nov. 4. With 10 more permits issued by the FCC last week, the number of TV stations authorized by the agency has reached the 200 mark. Of these, 191 are for commercial outlets and the remainder are for noncommercial. Actually on the air are 110 stations, with about a dozen others planning to get started by the end of the year.

Last week's permits included two to theatre interests. They were for companies in Little Rock, Ark., and Sioux City, Ia., in which Herbert Scheffel and Alfred G. Burger jointly own 50%. A permit for a station in Duluth, Minn., was previously issued to the same interests.

Other authorizations went to KCSJ in Pueblo, Colo.; WATR in Waterbury, Conn.; WLBC in Muncie, Ind.; Booth Radio and Television Stations in Battle Creek Mich.; WISE in Asheville, N. C.; WFPG in Atlantic City, N. J.; WSCS in Charleston, S. C.; and Associated Broadcasters in Bethlehem, Pa.

Bethlehem permit was issued by a close vote, with three of the seven members of the Commission favoring denial because the same interests (Steinman Bros.) also own WGAL-TV in Lancaster, Pa., WDEL-TV in Wilmington, Del., and six AM stations in the same general area.

In a dissenting opinion by Comr. Frieda Hennock, concurred in by Chairman Paul Walker and Comr. Eugene Merrill, the question of monopoly was raised since Beth-

(Continued on page 34)

## 3 Bluechip Clients Set WNBT Shows

Three major accounts bought time on WNBT, N. Y., last week. Coca-Cola is taking five half-hours weekly. Esso is picking up a quarter-hour strip and New York Chrysler dealers are buying "Leave It to the Girls" as a local show. Station's merchandising-promotion adjuncts are said to be behind the new billings.

N. Y. Coke bottlers, via Esy agency, are inserting "Sense and Nonsense" into the 6:30 p. m. cross-board niche, late in November, for a 52-week ride. Coke recently axed Bob Dixon's "Double C Ranch" on WABD, N. Y.

Esso has bought the 6:45 p. m. slot, currently housing three five-minute strips, for its "Esso Reporter" with the newscaster not yet set. Agency is Marshchalk & Pratt.

Chrysler dealers, via Bermingham, Castleman & Pierce, will put "Leave It" into the Saturday 7-7:30 p. m. slot.

## Suds in Your Eyes

Buffalo, Nov. 4.

Local representative of Colgate-Palmolive-Peet was visibly disturbed recently when Buffalo's City Council President subbed for Mayor Joseph Mruk in greeting the two Boston cabdrivers enroute to present a Maxie-the-Taxi scroll to Eddie Cantor in Hollywood.

The Council President is named Lux—Elmer F. Lux, who's also a theatre film distributor.

## Top CBS Brass, Press NY-to-LA For TV City Bow

Hollywood, Nov. 4. Greatest concentration of network brass and news coverage in TV history will converge on CBS Television City Nov. 15 for the official dedication. CBS public relations director David Jacobson is on the ground coordinating preparations for the gala ceremony.

Exec contingent from Gotham will include CBS prexy Frank Stanton and veepees Dan O'Shea, Howard Meighan; CBS-TV prez J. L. Van Volkenburg; veepees Merle Jones, Bill Lodge, Hubbell Robinson, Jr., and Frank Faulkner. Columnists, syndicate scribblers, mag editors and contributors are being flown here for the event.

Sked starts Nov. 15 when the junketeers are guests of Earl Gilmore at Farmers Market. Next on the agenda is an afternoon dress rehearsal of the inaugural show, being produced on an idea by Jack Benny, who will emcee. After the preview, cocktails and a buffet dinner are planned in the studio. With CBS-AM and TV stars attending.

Press goes on a tour Nov. 16 with Coast veepee Harry Ackerman hosting, and veepee Charles Glett holding open house for civic figures. Formal dedication of the \$12,000,000 plant is skedded Nov. 15 in the morning with a ribbon-cutting ceremony.

## Admiral's \$3,741,107 Net

Chicago, Nov. 4.

Admiral Corp. racked up net earnings of \$1,217,752, equal to 62c a share, on net sales of \$39,119,116 during the third quarter ending Sept. 30.

Sales for the nine months were \$122,134,507, with a net of \$3,741,107, equal to \$1.91 a share.

## IN-&-OUT DEALS ENRICH WEBS

That magazine type of selling, which the major radio networks embarked on some time ago to meet the challenge of drastically declining grosses, is apparently here to stay. Where the webs have been increasingly successful in tying down sponsors to buy a half-hour show for an entire season, as in the good old days, they're finding plenty of takers for the new system, under which an advertiser can buy anything from a five-minute show to an hour, for a one-shot or a season and from a limited regional net to the entire station lineup.

Indicative of the new era in radio sales is the new biz signed by both NBC and CBS this week. NBC had previously inaugurated its Operation Tandem plan as part of the system to attract new business but had held out for participants to sign on for a season. Web this week packed with Smith Bros. to buy in the tandem operation for only a four-week stretch, from Nov. 9 through Dec. 11. At the same time, NBC sold Chrysler Motors a short-term saturation deal, under which the auto outfit will bankroll five different NBC shows on as many nights to help kick off its ad campaign for its new cars.

CBS has similarly been successful in luring new biz via selling its shows on short-term deals or for saturation campaigns. Both Plymouth Motors and Chesterfield recently signed on for a group of shows to be bankrolled for a short stretch only. CBS also has its tandem operation, with American Chicle already in as one of the three required participants. And CBS has led the field in making available five-minute shows to interested sponsors, such as the deal set this week for Sonotone Corp. to buy a five-minute Cedric Adams show twice weekly—on Sundays, from 4:55 to 5 p.m. and on Mondays, from 10:35 to 10:40 p.m. Two or three years ago the major webs could have found no time for five-minute shows in its cream evening periods.

### It's 'Pyramid' on ABC

ABC's "mag-type" selling is keyed to its Pyramid Plan, utilizing a quartet of shows on four different nights in the 8 p.m. strip. Programs are of different types so that the maximum circulation can be picked up. Skein is also trying to get a second Pyramid started in the daytime periods. Flexibility in taking station lineups is pointed up by General Mills' recent buys (three five-minute Betty Crocker

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## High-Voltage Radio-TV Vote Count Major Feat of Electronic Era

### That AM-TV Punch

Citizens Committee for Eisenhower-Nixon tried something new in an ad in the N. Y. dailies Monday (3) calling attention to their radio-TV shows scheduled for that evening. Ad, headed "important TV message to Republicans, Independents and thoughtful Democrats," stated:

"Tonight Ike speaks on TV and Radio from 10 to 10:30. We urge you to hear him. At 10:30, we suggest you turn off your set and fix yourselves a little something. Then wake the children and bring them downstairs in time to tune in at 11 for one of the great hours in radio and television history... an hour you and your family will remember the rest of your lives."

Punch, of course, lay in the fact that the Demos had bought the 10:30 to 11 period Monday night for a nationwide speech by Demo nominee Adlai Stevenson. N. Y. Times, incidentally, an Eisenhower backer, played the ad immediately underneath the Demo ad spotlighting the Stevenson speech.

The highest-voltage use of radio and tele as electronic electioneers wound late Monday night (3) and gave way last evening to the most extensive coverage of the vote-counting in history.

As an example of the dramatic use of AM and TV to magnetize the electorate into the contending political camps was the Republicans' utilization of N. Y. Gov. Thomas E. Dewey in a telephone—answering questions from listeners and viewers all day yesterday (Tues.) over WOR-TV, N. Y., with some segments carried by NBC's radio and video webs. It was an extension of the technique he used in his own campaign for governor.

In the Democratic fold heavy use was made of Oregon's Sen. Wayne Morse, Republican, who had come out for Gov. Stevenson, who was booked on various stations and regional hookups in a round-robin. Democratic supporters even used a pro-Eisenhower radio spot to garner votes for Stevenson. Spot was an appeal aired on a Southern station by pro-Ike spokesman, hitting Stevenson for his stand on the civil rights question. Volunteers for Stevenson aired this announcement, with their comment, Northern stations with programs appealing to Negro communities.

Both major parties used transcriptions and kinescope recordings to get their message across on a selective market basis, in addition to networked shows. After Ike spoke on NBC-TV Saturday night he made a repeat kinnie. Sen. Morse similarly was kinscoped by the Dems.

On behalf of Stevenson, his whistle-stop tour was given extensive radio coverage. Radio consultant Morris Novik, Lou Frankel (former head of WFDR, N. Y.) and Mike Roshkin (ex-ABC) called the stations in every hamlet where the train was to stop, getting cutoff time for their candidate if free time had previously been given to the

(Continued on page 36)

## CBS Dropping Sloane In Red Rap Stirs RWG

Contention that "Red Channels" is being used as basis for firings in broadcasting, two years after its publication, was again projected this week in the case of scripter Allan E. Sloane, whose employment by CBS has been suspended. On Monday (3) Radio Writers Guild requested a meeting with CBS toppers to explore the question.

Sloane told VARIETY yesterday (Tues.) that he is meeting with CBS v.p. Daniel O'Shea Friday (7), at the writer's request. He said he had been told by another CBS exec last week he had been "canned" as a freelance scripter for "Lamp Unto My Feet," CBS-TV religious, due to "irresistible pressures" from groups which had mentioned "Channels" and that it was a "closed case." However, he added

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## Saturation Point On Tele Politico Coverage Not Reached in '52: Cronkite

Chicago, Nov. 4. Now that the campaign tumult has finally subsided, the post-mortem are under way as to television's role in the just-ended presidential election. Did TV's wholesale preoccupation with politics the past four months edge on the saturation point? Did the extensive use of video as a campaign vehicle by the spearheaders of the two major parties reach such a crescendo that it tended to cause the public to throw up its hands in a "plague on both your houses" dismay?

CBS newsmen Walter Cronkite doesn't think so. And he should know. As the anchor man on CBS' national convention marathon, and more recently "umpire" on Westinghouse's weekly "Pick the Winner," he's been directly buffeted by the hot winds of political oratory almost steadily since last July.

The former United Press overseas correspondent who was projected into the national spotlight during his practically round-the-clock convention stints was here

recently when the "Winner" originated from WBKB, CBS' Chi affiliate.

### Diminishing Returns

In discussing the impact of video on the political scene, he pointed out that back in the '30's it was claimed that radio and its use by the politicians would be so all-pervading as to dull the citizens' interest. While conceding there probably is a point of diminishing returns for TV's coverage of the politics' doings, he sees little indication that that stage was reached this year, which is the first time in history the sight medium really covered a presidential race on a national scale.

Cronkite takes as a clue the ratings garnered by the weekly "Winner" panel sessions, which featured spokesmen from the two camps. He notes the ratings climbed steadily as the campaigns gained momentum. Many of the polls indicated big chunks of the voters apparently were slow in

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## Chi's 'Hurry Up On TV Grants'

Chicago, Nov. 4. Chi city fathers and AFTRA, in separate actions, have sent appeals to the FCC to hasten the granting of additional TV stations for this No. 2 market. Windy City currently has four pre-freeze tele stations in operation with five commercial channels and one educational earmarked for post-freeze applicants.

City Council last week adopted a resolution asking the FCC to give immediate attention to the Chi situation. Resolution notes that both New York and the Los Angeles area have seven stations on the air and asks the FCC "to increase the number of TV channels here comparable to Chicago's importance."

Earlier, the local AFTRA board dispatched a similar message to the agency asking consideration of the Chi problem.

## BBC TO AIR FINAL RESULTS OF ELECTION

London, Nov. 4. Special arrangements are being made by the British Broadcasting Corp. to report on the results of the U.S. Presidential election. As soon as the result is known, programs will be interrupted with a special flash.

Decision to break into a program with the final returns will apply to all features with the exception of school and religious broadcasts. In the early part of the day, the BBC will feature a short recorded commentary on the result by its Washington correspondents, and there will be a comprehensive feature to follow the 9 p.m. newscast.



# Tele Followup Comment

**JUDY CANOVA SHOW**  
(Colgate Comedy Hour)  
With Cesar Romero, Zsa Zsa Gabor, Liberace, Carl Ravazza, Lancers, Hans Conrard, others;  
Charles Dent, music  
Exec producer: Sam Fuller  
Producer-director: Ernest Gluckman  
TV director: Alan Yerkin  
60 Mins., Sun., 8 p.m.

**COLGATE**  
NBC-TV, from Hollywood  
Sund., 8:30 a.m. & 10 p.m.  
Judy Canova's first starring TV effort proved spotty and not up to the standard of the regulars on the Colgate series. Stanza, however, had some good moments and solid guests in Liberace, Carl Ravazza, Zsa Zsa Gabor, Hans Conrard and the Lancers.

About two-thirds of the layout was in a situation comedy vein, but the plot wasn't given enough emphasis and fizzed out. After opening with a model-type warbling of "I Ain't Got Nobody" in her bubbly style, Miss Canova found herself as the winner of a wood-sawing contest; getting a free trip to Hollywood. On the train the pig-tailed comedienne was put in the same roomette with Miss Gabor, which provided some laughs via the contrast between the ultra-feminine charms of the Hungarian gal and the lack of finesse of the country hunk.

Lancers quartet was worked in, doing a nice version of "Gypsy in My Soul" in the club car of the train. Romero played an envoy from a picture company, out to ink Miss Gabor and mistakenly picking up Miss Canova instead. This could have provided the basis for a more humorous treatment than resulted. Canova-Romero were shown visiting Ciro's, her "gown" made of flour and salt sacks made a comical prop good for a couple of strong lines. Nitery serving as springboard for the introduction of Ravazza and Liberace. Former did well by "Rock, Rock" and latter socked over some pianistic fireworks with "Slaughter on 10th Ave." Liberace also teamed up with Miss Canova for some two-piano fun, starting with "Dark Eyes" and going on into live.

Conrard played the director giving the comedienne her screen test, which found her burlesquing a silent pie vamp with Miss Gabor and Romero in a fairly successful sketch. Miss Canova then warbled "He's Making Eyes at Me" with excessive facial grimaces and then did a television of her "Maw and Paw" radio item, with Romero playing the lazy rube. Turn had a few diverting gags, but lacked a basic situation and wound with a corny curtain. Star then brought on her brother and sister, Annie and Zeke, for a pleasant vocalization of "Jesse James."

Miss Canova has tele potentialities. If the yokel characterization is developed along less zany lines and if she's integrated into a stronger story. Initial attempt wasn't authentic, rural humor and the mixture of sketch and variety didn't properly jell. Staging and camerawork were competent, and the Colgate film commercials were effective, per usual.

Bril.

**MAGIC**  
With Don Alan, guests  
Director: Dan Schuffman  
30 Mins., Sun., 5 p.m.  
**BOWMAN DAIRY**  
WENR-TV, Chicago  
(Thompson)

With ABC-TV's top-seeded "Super Circus" trailblazing as the forepiece, this moppet-slanted, magico outing has the makings of a solid Sunday afternoon enterprise. Unpretentious, yet with enough ingredients to reap attention, show scanned (3) came off as an ably produced excursion into the world of magic with sleight-of-hand worker Don Alan giving a good turn to the emcee role.

Alan broke open the stanza with some deft coin palming that held interest for the home viewers, especially the use of a couple of helpers from the studio youngsters. Also a good "localizer" was the contribution by a teenage tyro prestidigitator who worked the venerable box and hankie hide-away.

Featured segment was taken over by guester Johnny Platt with his assortment of Hindu wrinkles. It was a slice of legerdemain, complete with fire eating and the standard rice bowl. Platt's turn was given full values with adroit tight lensing by Dan Schuffman's crew.

Bowman's messages were given an okay sell by John Weigel.

Dave.

Jack Benny's second of his 10 stanzas scheduled for this season on CBS-TV was one of the best-paced ever done. It moved along as a graceful track for its 30 minutes last Sunday, and never passed a line to catch its breath. At the same time, it distributed the laughs evenly over the course.

With guest Dinah Shore falling early into the amusing and charming role of Tess Montgomery, the comic brought forth his "Buck Benny Kides Again" spoofery that, not incidentally, demonstrated a way of employing film that, for integration and quality, could set an example in the field. The celebrated portions, shot on location in Saigon, Cal., displayed Benny as a masterful clip super after some lithe video clips in which the comic was established as a top hand fighting to keep Dinah from by winning enough contest money to prevent her marriage and loss of the old homestead to Tombstone Harry. Latter role was enacted with characteristic deft villainy by Hollywood's Sheldon Leonard.

All the live portions were set in the Hangaroo Saloon of Cactus Point, Tex., with Benny & troupe coping yocks all the way in a poker set-to, shuffleboard beers, considerable gunplay that misfired for gaffaws, and tough-guy stuff that had Benny all but laughing himself. On the musical side, wedded to the continuity, Miss Shore with vintage blonde curls added, sparkled in a flirtatious "Blues in the Night" and the Sportsman 4 were joined by her in socking over a restyled version of "Ragtime Cowboy" with some sharp lyrics slanted to Benny and others to the sponsoring Lucky Strikes. This itself was the kind of peg on which to hang a TV hat in the panama class. And richly supported by the Mahlon Merrick orch.

Of course, JB performed at the opening, in the prethetaway farce, and was immediately in stride via his thanking the Prohibition Party "for relinquishing their time," with a barb at Phil Harris. After the blond and thunder opus, he cued in Alan Hale, Jr., and Randy Stuart to plug their "Biff Baker, U.S.A." starting tomorrow (Thurs.) for Luckies on CBS. Score another one up for the "Jack Benny Show."

Trau.

Martha Raye scored again on her second time out this season on NBC-TV's "All Star Revue" Saturday night (1), sparkplugging a show which generated a steady stream of yocks for the entire course. Comedienne had been seriously ill less than two weeks previously but, except from her closing thank-you notes, viewers wouldn't have known, as she sang, danced, mugged and generally disported herself with her usual lack of inhibitions. With Ezio Pinza joining her in the fun for a solid payoff and Milton Berle doing a walk-on twice, the stanza easily parried the top "All Star" quality to date.

Nat Hiken, director and head writer, once again gave Miss Raye a modified book show. This time revolving around Pinza's attack of amnesia and the comedienne's role in helping him regain his memory. Idea still gave them both plenty of chance for singing, with Pinza surprisingly good as he joined Miss Raye in a live version of "St. Louis Blues," backed by the Kirby Stone quartet (fifth member of the Stone group is presently hospitalized). Miss Raye also scored with her opener, "Just One of Those Things," in which she displayed her shapely gams in a production number with the Herb Ross dancers, and Pinza returned to solid form with an operatic aria.

Book's opener was a gem, located in the Bowery. Cameras slowly panned across a group of bums asleep in a doorway, with the last derelict finally raising his face to reveal himself as Pinza. He evidenced socko comedic talents as he tried to convince his confreres that he was indeed the former Metopera and "South Pacific" star. Miss Raye had her best moments in a skit in which she gave Sara Seegar a home permanent, only to discover that she had read instructions off the back of a ready-cake mix, and in Pinza's apartment, where she was forced to impersonate the maestro of Milan's La Scala opera. And for top yocks, that middle Pet Milk commercial, with pre-recorded playbacks talking back to Miss Raye and Pinza, was terrific.

All concerned with the show rate bows, including producer Leo Jorgan; Hiken and his co-scripters, Billy Friedberg and Al Singer; TV

director Grey Lockwood, musical director George Bassman, and Ross, who handled the choreography.

Jane Froman on "USA Canteen" CBS-TV Sat. is so deeply identified with soldier entertainment, that she is a character on a medium so universal as video, if she attempted anything else. Yet, Miss Froman manages to reach every type of listener with one of the most articulate singing voices in pop ranks. It's a vocal technique readily appreciated because of its innate warmth.

"Canteen" is primarily a musical show. Alfreda Annaland Orch and a well-oiled chorus in the background give further depth to the proceedings. The musical elements are first rate.

Phil Foster's dissertation in Brooklynese was laugh provoking. The guy impresses as a natural wit. If he could only devise a good ending for his routines, there's no telling how far he'd go. Foster's material is fine. Dressed as a GI, he told of some of his wartime experiences. Other outside performer was Jimmy Cisco, who is now in service. Cisco did a bit of modernistic terping. "Night Flight" which seemed a fairly pretentious bit that could have been told much more simply. He impressed as a fine dancer, but sharper editing of his material would have given him a more forceful turn.

Miss Froman, on this show, produced a spontaneous burst of studio applause with a simple bit of dancing. It was a heart-warming bit for many who followed the accounts of her long pull to recovery from effects of the Lisbon Clipper crash of 1943.

Joe.

For sheer variety and entertainment, "Toast of the Town" will command respect of the TV industry long after most of the current crop of musical shows have gone down the road. And what's more important, Lincoln-Mercury, the sponsors, must inevitably respect a show that generates the institutional goodwill—and sale of automobiles—of this always-showmanly layout.

Ed Sullivan doesn't always come up with a slam-bang affair, but he's always pitching something novel to take this CBS show out of the realm of ordinary variety. There is no exhaustion of ideas, and the manner of novel presentations like "The ASCAP Story," or the various biogs of notables, tosses a barb at those programs that can't seem to shake themselves loose from their lethargic week-in-and-week-out routinings.

Last Sunday's layout, for instance, benefited because of a fine presentation and imagination in the projection of the performers. For the second week in a row, Sullivan showed a few moments of a current film, this time "The Quiet Man," starring Maureen O'Hara and Barry Fitzgerald. It served as an intro for the live presence of Fitzgerald himself. And when a Sullivan and a Fitzgerald get together, what do they talk about? It was the kind of small Irish talk that was engaging for its charm and twinkle, a bantering exchange in which no Protestant had a chance.

Otherwise, the show satisfied varied tastes. There were Frankie Laine for a couple of his disk hits in two separate spots; Ray Robinson trying out his new tapstern shoes in which he will soon make his official show biz debut at New York's French Casino; the Szonys in their smash dance routines; Alec Templeton, the blind pianist, in some novelty ivory-tickling; and Les Compagnons de la Chanson ("The Companions of Song"), nine-man French singing troupe.

Laine could have dressed his singing portions more effectively had he been garbed to fit the extensive production background. In the opening Persian Garden scene in which the Szonys were attired fittingly, Laine wore an incongruous summer dinner jacket as he mouthed "Jezebel." Later in the bill, while singing "High Noon" (with a western background), he was still attired in the same tux.

Robinson, who is about to give up his middleweight boxing crown for greasepaint, went through a brief routine with good humor and some ability at the taps, and he was attired impeccably in tails.

Templeton showed an unerring sense of showmanship, particularly in his projection of "My Heart at Thy Sweet Voice," as a Met Opera contralto would do it and then

as Laine might do it with interpolated lyrics.

Les Compagnons were back for a neat reprise of "3 Bells," their top song hit, for which Sullivan announced he brought them back.

Sullivan himself continues to become a vastly improved in-producer of acts, in addition to lending himself to the sort of informality into which this show seems to be falling more and more. The production itself on Sunday was imaginative, with especially good lighting.

Kahn.

At this point in the baptismal Columbia career of Jackie Gleason it is obvious that the big clown is not yet the gem of that network's videocane. It is equally clear that, unless all hands get together to blueprint another course, his most enthusiastic champions will have found themselves putting their scratch on a horse purely on the basis of past performances, i.e., season of 1950-51 in particular, when the nag paid off as the pride of DuMont.

The comic's program last Saturday 1 appeared to carry over the symptoms revealed on the first couple of examinations, when he was clearly operating under strain. Whether this relates to the seriousness of the billing, "production supervised by Gleason," with its added responsibilities, or is caused by other reasons that do not meet the eye, it is certain that the energetic funmaking which formerly highlighted almost any Gleason outing has been all but dissipated.

Indicative of the show's sub-par quality was an election "prediction" machine whose punchline "Alf Landon, the 1936 loser to FDR" didn't even rate a titter from an otherwise hysterical audience. Neither the text nor the timing bespoke of his stature as a comedian and was a letdown following the brisk opening, a challenge stunt by the 16 June Taylor Dancers.

Also lacking interest was his series of quickies on the contrast between emoting with music and without it. It was only in the succeeding sketch, "The Honeymooners," that the real Gleason, vis-a-vis an ever-improving Audrey Meadows, as the wife came into focus. Even then, the bits of business were no great shakes in humor, being replete with trite if, true material such as scalding from hot water and Miss Meadows' ripping off of a mustard plaster from an ailing Gleason.

Save for another skit, the standard "Loudmouth," with Art Carney, which was hardly an inspired piece, that's all there was in the show's comedy facets. About mid-way, Ethel Waters sang "Stormy Weather" and "Cabin in the Sky," the former amid introductory rain effects that bordered on the amateur. The whole suggested that Miss Waters was inserted strictly for billing strength, there being no attempt to fit the singer-actress-author into a stanza that would best showcase her current capabilities for viewers who do not remember the great performer in her heyday. Why the Gleason show, incidentally, has been so offish in its manner of presenting guest talent is one of the mysteries of the season.

Final inning drew away entirely from comedy into what amounted to a long plug for what Deems Taylor called an orchestral rhapsody, "Lover's Rhapsody," in four movements, clefted by Gleason with composer-arranger Dudley P. King. If the composition bore any value, it was smokescreened by series of montages, sometimes on two levels, with one line of June Taylor steppers thrown above the orch. There were a number of other distracting inserts, including a "Poor Soul" scene with an interpretive dance bit by a mixed pair. A good deal of the merged hoofery and orchestral layout gave the semblance of a fuzzy film. Ray Bloch, conducting the 46-man crew, seemed but a tiny image during the unfolding. What started out as an ambitious production came out overburdened with tricks in such abundance as to overwhelm the score, which was pitched as the principal item. It was one of the roughest hours, apparently, that Gleason has experienced.

Young & Rubicam production staff has contributed some of the best live drama in TV during the last several years but has still had difficulty in pleasing its sponsors. Schlitz only last spring cancelled its highly qualitative "Playhouse of Stars" to switch to a half-hour film series and now Gulf has decided to jettison its new live "Gulf" (Continued on page 36)

**DING DONG SCHOOL**  
With Dr. Frances R. Horwich  
Producer-Director: Reinald Warrenath, Jr.  
30 Mins.; Mon.-thru-Fri., 9:30 a.m.  
Sustaining  
WNBC, Chicago

By all odds this is one of the most "exclusive" video ventures ever projected onto the local scene. It's aimed specifically and directly at the estimated 235,000 youngsters of pre-school age in the Chi area. It features as its single "personality," Dr. Frances R. Horwich, chairman of the Roosevelt College department of education and an authority in nursery school instruction. Except for a brief segment at the window addressed to the moms, the session is angled strictly at the two-to-five-year-olds.

Before attempting to essay the impact of the program on the tots at which it's aimed, it should be noted that this experiment is certain to garner plenty of acclaim—not only from the appreciative mothers but all and sundry hopefully scanning the local TV horizon for something new, venturesome and imaginative. Although a highly specialized format targeted at a specialized audience, "Ding Dong School" is all three. A typical Chi NBC effort, this time under the general supervision of education director Judith Waller, the show is especially significant as evidence that the pioneering spirit hasn't been completely smothered.

There are no tricks here. This is a kids' show in the strict sense of the phrase. In essence its the use of the tele screen as an animated picture book. By nursery set standards it's also highly educational. Much of the effectiveness of the daily half-hour can be credited to Miss Horwich who obviously has a full understanding, and a deep respect, for the child mind. She talks directly to the youngsters, with a warmth and friendliness that's really pretty unique in a medium that abounds with "warm" and "friendly" emcees.

Considering the context, it's an "active" session. For example, on the edition watched (29), Miss Horwich showed the toddlers how to make a nest out of corn kernels; showed them a handful of acorns from which tiny seeds; displayed a row of pictures sent in by the young fans, and repeated in a traffic light demonstration. Besides holding interest, the segment packed in a lot of "facts" for the young grey matter sponges.

This is a novel venture. It'll be interesting to see if a sponsor rises to the bait.

Dave.

**SPORTS CORNER**  
With Joe Wilson  
Director: Lynwood King  
10 Mins.; Mon.-thru-Thurs., 6 p.m.  
Sustaining  
WNBC, Chicago

One of the real vets of the Chi TV sportscasting scene via his early-day association with WBKB, Joe Wilson is back on a regular local assignment again with this nightly commentary from WNBC. It stacks up as a happy alliance for all concerned.

A deft gabber, with a naturally pleasant style, Wilson canters through the 10 minutes with ease, leaving lots of sports facts and figures in his wake.

Session viewed (30) showed plenty of advance work. His discussion of the upcoming Ohio-Northwestern football game was spiced by some film footages from last year's contest between the two teams. Then his chat with a Chi Board of Education athletic official was also given added visual values by the use of a couple of charts showing the complicated breakdown of the city football championship eliminations. Latter has been a hot local topic.

Wilson's own ability and the regular use of film inserts and other sight material make this strip a welcome addition to WNBC's early-evening roster.

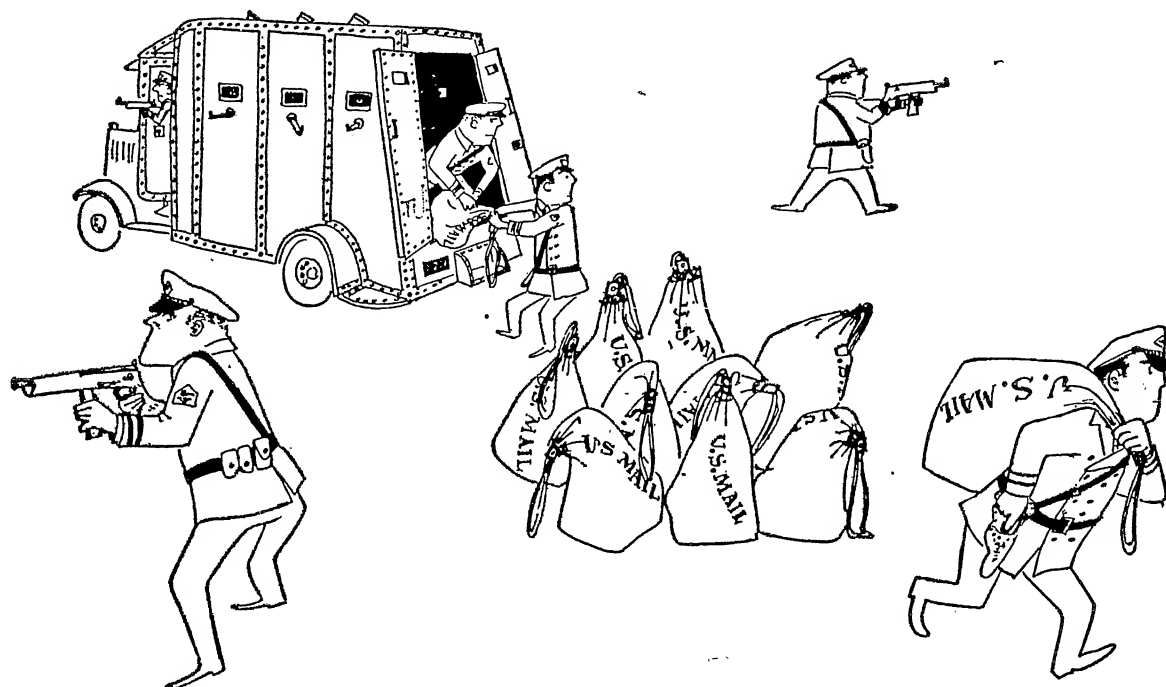
Dave.

**WOMAN'S PAGES**  
60 Mins.; 2:30 p.m. Mon.-Fri.  
Participating  
WFIL-TV, Philadelphia

One of the initial contributions of the new WFIL Radio and Television Center has been a revamped schedule, which provides for new program entries. A one-hour afternoon segment, "Woman's Pages," is a summary of topics aimed to interest the femme viewer, by concentrating on fashions, entertainment, menus, sports and current events.

Editor caught teed off with Peggy Towne, one of local TV veterans, who seemed bent on making it easy for the hausfrau to take the 60 minutes off, by showing her how to fix garlic bread, tomatoes stuffed with beans, or canned cream chicken in a pinch. Next section had Violet Hale presenting (Continued on page 36)





# The mail with money in it

You spend a lot of time trying to pick the right television program...one that will create the right climate for sales. You hope for a big, fat rating of course, because that's a sure indication you're getting around.

But every once in a while, you can be pleasantly fooled...find a program that may not shoot the rating-needle right off the dial every time, but steadily and gratifyingly sells you like hotcakes.

That's the kind of program the Garry Moore Show is...the kind that recently brought in the mail...by the bushel. (One sponsor alone received 14,000.) All of it showing a keen awareness of the equation between program and product...all demonstrating the kind of loyalty that goes into *buying-action*...a loyalty that ratings alone—or money alone—can't always buy.

This kind of mail keeps coming in...and so have two additional sponsors...C. H. Masland & Sons, Inc., and Ballard & Ballard Co.

Garry Moore could convince your customers, too.

**CBS TELEVISION**

*"If all Garry's loyal listeners are like us, we'll buy out the stores in appreciation."*

*"We try to buy all the products he advertises."*

*"There are many of us who never write fan letters but quietly sit by and try to buy the products of a sponsor."*

*"We make a list of his sponsors and go out and buy anything and everything he sponsors just because we think so much of him."*

*"We will buy any product he advertises."*

*"I'm so grateful to Stokely-Van Camp and Rit I buy their products whether I need them or not!"*

*"Thanks to Stokely-Van Camp and Rit. I can see now why their products are better and I surely will use them more so than ever."*

*"I am grateful to the two sponsors. I will continue to buy their products."*

*"...imparting enough affection for its cast to make the purchase of the products it advertises so painless it's a pleasant duty."*

*"Stokely-Van Camp and Rit know a great show."*

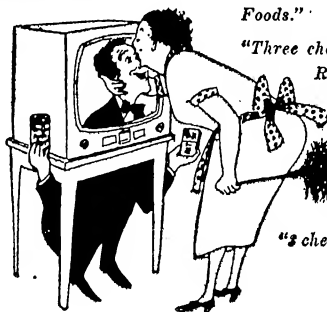
*"This segment of the public is much more likely to express its appreciation by buying the products he recommends than by writing fan letters."*

*"Praise be to Stokely-Van Camp and Best Foods."*

*"Three cheers for Stokely-Van Camp Inc. and Rit for recognizing a program and personality acceptable to every member of the family."*

*"Thank God for the two loyal sponsors that have made his show available to us."*

*"\$ cheers for Van Camp's; \$ cheers for Rit."*





# The SPONSOR drinks a toast!



NARRAGANSETT BREWING COMPANY · Elmwood Station, Providence 7, Rhode Island, U. S. A.  
October 7, 1952

Mr. Melvin L. Gold  
Director of Advertising, Publicity & Television  
National Screen Service  
1600 Broadway  
New York 19, New York

Dear Mel:

For the second consecutive year, I am impelled to express my enthusiastic thanks for the outstanding job of production you have put into our television film commercials.

As well you know, Narragansett Lager Beer, brewed in New England's Largest Brewery, is a popular favorite, its reputation built upon the good taste and effectiveness of our advertising, as well as upon the appreciative taste of a steadily increasing number of customers.

Therefore, it is important that we entrust our filmed sales appeals to a firm that likewise values its reputation. We look upon National Screen Service in that light.

So, my friend, when you actually exceed our fondest expectations, we are not hesitant in giving your productions a quick "stamp of approval", along with a slap on the back for your part in every stage of the business of making advertising films for television.

We know that National Screen Service has long been the top producer of trailers for the motion picture industry, and let's hope that you'll be doing the same outstanding job for New England's Largest Brewery many, many years to come.

Very truly yours,

NARRAGANSETT BREWING COMPANY

John W. Halsey  
Advertising Manager

JWH

## THE ADVERTISER

Narragansett Brewing Company

## THE AGENCY

Cunningham & Walsh Inc.

## THE PRODUCER

National Screen Service



NATIONAL SCREEN SERVICE

NEW YORK 1600 BROADWAY CIRCLE 6 5700

HOLLYWOOD 7026 SANTA MONICA BLVD. GLADSTONE 3100





**ROBERT Q. LEWIS SHOW**  
With Lewis, Chordettes, Lee Irwin, organ; Warren Sweeney, announcer  
Director: Bruno Zirato, Jr.  
15 Mins., Sat., 10:45 a.m.  
PINE-SOL  
CBS, from N. Y.  
(Gordon Best)

Robert Q. Lewis' amiable fooling is back on CBS for a new sponsor, with satisfying results for comic. Bankroller and audience alike. Lewis' easy, relaxing style and fresh, slightly offbeat material make for an amusing quarter-hour, to give a lift to a Saturday morning. Comic doesn't take himself or his work seriously, and the light vein pays off in laughs.

Saturday's (1) opener had Lewis rolling off a few funny gags; singing a song, "Walking My Baby Back Home," with quippy interpolations; joshing with the Chordettes, and joining with them for a final song number. He also got in some references to the election, and to mudslinging, which led into another couple of good gags, and finally into a commercial. Lewis does his own commercials, and delivers them in the same light vein as his other material, but getting the message over.

The Chordettes, a good femme singing quartet with a special style, sang "Lonesome for You" a capella to fine results. Lewis joined with them at the close for "Zing a Little Zong." Comic wasn't above plugging his recordings, personal and nitery appearances, etc., on the program, but it was inoffensive and in keeping with the informal

style of the show. Bruno Zirato, Jr., direction kept program moving smoothly and deftly. Bron.

**OUT OF THIS WORLD**  
With Jackson Beck, narrator; Robert R. Coles, others  
Writer: Robbie Robertson  
Producer-director: Milton Kaye  
25 Mins., Sun., 4:35 p.m.  
WNEW, N. Y.

This is an interesting series, part science, part fiction, with which to idle away a Sunday afternoon half-hour advantageously. Above the level of simple science fiction, series is a combination of scientific discussion and science-fiction dramatization, with a science question-and-answer period interposed between segments of the drama. It's a sort of science-fiction setup for adults, and as such, pretty palatable.

Sunday's (2) segment, third in the series, concerned a young couple in 1993 leaving on a trip to the moon as their vacation. In a space ship traveling at 18,000 miles-an-hour speed, with no sound or noise as it floated through space, the couple talked to the earth by phone, to give their impressions. Folksy quality of the dialog, and everyday impressions of the duo, were alright; the sentimental romantic bits that were thrown in were slightly extraneous.

What made the ailer unusual was the interchange between narrator Jackson Beck and Robert R. Coles, of the Hayden Planetarium, on this fictionalized story. Coles averred that a trip to the moon was closer than one thinks; that

rocket propulsion experiments have brought it near. His other comments, such as conditions on the moon, its heat, cold and gravity, were also intriguing. Combo of fact and fiction blended nicely; dramatic cast was persuasive, and Beck's intelligent queries and comments and Coles' informed remarks made this a lively ailer. Bron.

**JASON AND THE GOLDEN FLEECE**  
With Macdonald Carey, Bill Conrad, others; Frank Worth, music  
Director: Art Jacobson  
Writers: Herb Ellis, Cleve Hermann  
30 Mins.; Wed., 10 p.m.  
Sustaining  
NBC, from H'wood

The Macdonald Carey name and competence combine with a racy script to give "Jason and the Golden Fleece" a better than even chance to survive radio's nighttime downbeat in its particular niche. Filmiter is the Jason whose 60-foot cabin cruiser, The Golden Fleece, accounts for the title.

Carey is cast as a "philosophic adventurer," whose ownership of a bistro on Bourbon St., in the French quarter of New Orleans, plus the craft, provide opportunity for atmospheric goings-on in which he is the central but by no means dominant character. As per the setup of the initialer (29), program aims to make with off-the-beat happenings in the lives of assorted persons who rent his boat for fishing or other purposes.

The opener brought together a

wealthy former, Tulane All-American footballer, his unhappy, imbibing wife, and their more unhappy son whose misery stems from an inferiority complex in relation to his smug, boastful sire. As these facts were established and as Jason took them off on a cruise, listeners were dead sure that the old man would have his comeuppance and that the son would become a "man." They were not disappointed by the conventional happy finale.

Within this cliché framework, the incidents seemed real and easily identifiable in the human equation. The scenes were hyped by Frank Worth's original score plus a concertina inserted for flash in Jason's bar. Jason's sidekick and hired hand is Bill Conrad, as Louis Dumont, a regular in this transcribed series. Trau.

**AFTER TV SHOW**  
With Tex Ferguson  
60 Mins.; Sun.-thru-Sat., 12 Mid-night  
Participating  
WOKO, Albany

Roundup of hillbilly and Western music, roped by Tex Ferguson, with songs to guitar accompaniment by Ferguson added, has been variously called "After Television Show" and "Midnight Owl Show." The post-video tag was applied and publicized on the theory that the area public could tune in a midnight radio program after TV had dropped the curtain for the day.

Ferguson, who has led an instrumental group on WOWo daytimes, is a homey, friendly, drawing emcee, speaking authoritatively on hillbilly and Western music and its principal artists. He spins a wide selection of records, some of them in response to telephoned requests. He kiddingly calls his own warbling "corny," but the last time the show was caught it sounded rather good. He was, in fact, "up" all-around—a goal toward which he should consistently strive; Ferguson's diction is not clear; frequent comments about searching for platters, and sometime difficulty in finding them, should be curtailed.

The advertising, some of it P. I., runs overboard. Jaco.

**BILL BENNETT SHOW**  
15 Mins.; Mon.-thru-Fri., 2:05 p.m.  
Participating  
WPTR, Albany

Bill Bennett presents a pleasant, unobtrusive disk jockey show on this afternoon segment, after spinning records on the 6 to 9 a.m. slot. He lets the music speak for itself, commenting briefly if at all.

His choice of tunes is wide and sound. Such introductions as the deejay makes are graciously handled. Bennett seems rather generous in spotlighting numbers by singers and bands who have played or will play the Albany area. He includes interviews, live or via telephone. Tony Aloma and Roberta Quinlan were among the former, in recent weeks; Tommy Edwards, the latter. Eddie Waitkus, Philadelphia National League club first baseman, who has joined WPTR for the off-season, appeared with Bennett on several broadcasts, participating in the exchange with Edwards. Jaco.

## Radio Followups

With Bing Crosby bowing out of his scheduled CBS Radio show last Thursday night (30) because of the critical illness of his wife, the web's Coast office put Judy Garland in as a last-minute sub. Miss Garland failed completely to live up to expectations, to the point where it was difficult to imagine a singer with her known ability hitting so many clinkers in a single half-hour. There are a number of mitigating factors, of course, such as the short rehearsal time she had, her impending motherhood, etc., but even so, she was a far cry from the Judy who wowed 'em at the Broadway Palace last winter.

Miss Garland worked with Crosby's regular crew, including the John Scott Trotter orch, the Modernaires, announcer Ken Carpenter, etc. Show itself was nothing to rave about since, with little time for preparation, the web merely had Miss Garland lead a half-hour songalog. That would have been okay if she had been up to par but, sans her anticipated sock, it was almost embarrassing to listen to. Her numbers were well selected, ranging from "Alexander's Ragtime Band" through "Carolina in the Morning" and "Wish You Were Here," but only seldom did she sound like the Garland of old. Stal.

## Steve Allen as CBS Standby Sustainer

CBS Radio has Steve Allen "standing by" for a sustaining ride in the Thursday night period which is currently under option to Lucky Strike.

Ciggle company has bought the Horace Heidt show for AM but hasn't decided on the network. Allen, of course, goes in, in event that Luckies drops the option or latches on for an NBC or ABC ride. All the webs are pitching for the business.

## Clients Ponder

Continued from page 21

in another; using stock footage; using rear screen projection, slides, stylized backdrops; shooting out-of-doors; using fewer films and using them more frequently, etc. "Film commercials we create have to improve day by day, just as the programs themselves," Belaire declared.

E. Carlton Winckler, CBS-TV production manager, pointed out ways in which live TV was adding to its scope and giving its shows the flexibility of film production. He cited CBS' new standard hard-surfaced flats for building-block scenery; makeup and colored filters that permit characters to age gradually; devices permitting illusion of reflections in rippling water; web's electronic gunshot gadget; its electronic rainmaker; and its matting amplifier which permits live actors to be shot in model sets.

Paul Phillips, AM-TV director of the Aitkin-Kynett Co., spoke on TV on a small budget, saying that "there is an unfortunate tendency for many stations to fall back wholly on film without examining" imaginative ways in which live programs and commercials can be used. "Don't put all your eggs in the celluloid basket," he warned. "It has an insidious way of drying up your own creative personality and the personality of the product you have to sell."

## Co-ops

Continued from page 22

hours weekly at 9:30 p.m. There are also eight co-op news shows and five MGM Radio Attractions for co-op sale.

An important reason for the greater emphasis on co-ops by all webs is their appeal to local outlets. As such, it's a service to the affiliates and one method of appeasing them in view of the recent rate cuts, which have cued some affiliates' anger at the chains.

It's understood Mutual will continue to add co-ops if it finds suitable properties. A sportscast with Harry Wismer is expected to start shortly.

Syracuse—Al Gillen, WSYR-TV salesman here 6½ years, has moved to WHAS, Louisville, as commercial sales manager.



**Eileen BARTON**

AMERICAN MUSIC HALL and  
U.S. COAST GUARD SHOW  
EVERY SUNDAY, ABC, RADIO  
CBS-TV  
CORAL RECORDS Dir.: MCA

## PREPARE NOW FOR JOBS IN TELEVISION — FILMS

One of America's top film schools offers short study courses. Fully equipped shooting stage. Every term. Write for phone Dept. 444. Also courses for Amateur Movie Makers. STERLING 3-4444  
20 Flatbush Av., Bklyn 17, N. Y.

# BACKBONE OF AMERICA



The 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 2½ 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."



**WLW** The Nation's Station

# The SPONSOR drinks a toast!



NARRAGANSETT BREWING COMPANY · Elmwood Station, Providence 7, Rhode Island, U. S. A.  
October 7, 1952

Mr. Melvin L. Gold  
Director of Advertising, Publicity & Television  
National Screen Service  
1600 Broadway  
New York 19, New York

Dear Mel:

For the second consecutive year, I am impelled to express my enthusiastic thanks for the outstanding job of production you have put into our television film commercials.

As well you know, Narragansett Lager Beer, brewed in New England's Largest Brewery, is a popular favorite, its reputation built upon the good taste and effectiveness of our advertising, as well as upon the appreciative taste of a steadily increasing number of customers.

Therefore, it is important that we entrust our filmed sales appeals to a firm that likewise values its reputation. We look upon National Screen Service in that light.

So, my friend, when you actually exceed our fondest expectations, we are not hesitant in giving your productions a quick "stamp of approval", along with a slap on the back for your part in every stage of the business of making advertising films for television.

We know that National Screen Service has long been the top producer of trailers for the motion picture industry, and let's hope that you'll be doing the same outstanding job for New England's Largest Brewery many, many years to come.

Very truly yours,

NARRAGANSETT BREWING COMPANY

*John W. Haley*  
John W. Haley  
Advertising Manager

JWH •

## THE ADVERTISER

Narragansett Brewing Company

## THE AGENCY

Cunningham & Walsh Inc.

## THE PRODUCER

National Screen Service



# NATIONAL SCREEN SERVICE

NEW YORK 1600 BROADWAY, CIRCLE 6-5700  
HOLLYWOOD 7026 SANTA MONICA BLVD. GLADSTONE 3136



## Television Chatter

### New York

Herb Shriner appears on Variety Clubs benefit telethon in Pittsburgh Nov. 22-23 . . . Colony Motors inked 13-week sponsorship participation on WJZ-TV's "Spotlight on Harlem," via William Warren, Jackson & Delaney . . . Rex Coston, ex-CBS, now in AM-TV dept. at Hewitt, Ogilvy, Benson & Mather.

Dorothea Long, French actress who was featured on "Goodyear TV Playhouse" on Oct. 26, had a double occasion that date—it was first anni of her arrival in the U. S. She's wife of Printers' Ink managing ed Joel Lewis.

Mike Wallace, co-star with his wife, Buff Cobb, on CBS-TV's "Mike and Buff" show, set to emcee "There's One in Every Family" on the web Saturdays starting Nov. 15. John Reed King continues as emcee Mondays through Fridays on the show, aired from 11 to 11:30 a.m. . . . Ronald Dawson, who'll be featured on NBC's "Martin Kane" tomorrow night (Thurs.), has sold a radio adaptation of his "Revolt of Motier" to the CBS network . . . Duncan MacDonald, DuMont's supervisor of women's programs, named to act concurrently as chief of religious programming . . . Milo Frank, formerly with the William Morris office on the Coast, named chief talent scout for CBS. He'll scout the country for new talent . . . Mary Morris named by the Biow agency as agency producer on NBC's "My Hero" show, bankrolled by Dunhill cigarets . . . Edward Ratner, formerly radio-TV copy chief of Product Services, named radio-TV director for the Friend-Reiss-McGlone agency . . . Francis Bethune, who was featured on NBC's Robert Montgomery show Oct. 27, set for a repeat

on the program next Monday night (10).

### Hollywood

William Veneman has been named account exec at KTTV . . . Fletcher Jones is picking up tab on KNBH's new quizzer, "Anybody Can Play," debuting Saturday on channel four; Maier Brewing Co. is sponsoring Alex Cooper show on same station . . . KLAC-TV bought a block of 28 feature films from Tom Corradine, repping Atlantic TV. Bought for a 15-months period, pix are good for seven runs each . . . Rosemary "Clooney" set for guest spot on Bob Hope's Colgate Comedy Hour stint on NBC-TV Nov. 9 . . . KLAC-TV manager Don Feddersen in Las Vegas on business . . . Margaret Whiting to Gotham for TV guestings . . . Vonne Godfrey to N. Y. to narrate Perma Patterns teleburbs . . . Academy of Television Arts and Sciences held membership meeting at NBC's new TV plant in Burbank, with members touring the new factory . . . Mal Klein, formerly with KLAC-TV, has shifted over to KECA-TV as account exec . . . Jim Hawthorne developing routine for national TV guestings . . . "Nelson Eddy's Backyard" was auditioned at El Capitan last week, with Chick Chandler and Jan Clayton in support of the singer . . . Robert Bennett has been upped to account exec at KTTV, with Jack Duffield taking over his former job of assistant sales service manager . . . Hudson Jewelers and Thrifty Food are sponsoring "Jalopy Derby" on KTTV for 13 weeks

### San Francisco

Freddy Martin, now at St. Francis, to make pilot film for new TV show when he returns to Hollywood, Nov. 18, with Hoagy Carmichael featured in the test run . . . Forrester Mashbir, after a year

and a half at KTTV, Hollywood, returned to KPIX as production manager and TV director . . . Danny Thomas due at the Opera House for a St. Jude Hospital benefit, Nov. 28; Maury Foladare in to set the scene . . . Betty Wing, Jr., to hospital for minor repairs . . . Les and Georgienne Malloy to Mexico for a 10-day break. Les taped his daily air shows in advance; Bob Day subbing on TV . . . "Normandie Candlelighters," extended KGO-TV sponsored show, extended from 15 to a half-hour . . . Director Jim Baker took over the new "View The Clue" teevee show . . . In election coverage, Examiner tied in with KGO and KGO-TV. Chronicle with KNBC and KRON-TV. News with KSFO and KPIX. Call with KFRC . . . Rusty Draper to Hollywood, Nov. 9, to demonstrate multiple guitar and voice techniques on "You Asked For It" . . . Del Courtney dropped all commercials, donated two of his KPIX-tures to the United Crusade with singer Polly Lawrence and Lyle Bardo's band helping the cause . . . Lee Giroux popped into the hospital for a weekend rest cure, then featured "Lee's Day At The Hospital" on his TV extravaganza . . . The Bay Area's "Big Game" (California-Stanford) to be teeveed locally by KRON.

### Chicago

Milt Friedland upped to the national spot sales manager post at WBKB with Julian Kanter taking over as traffic chief . . . Ken MacDonald added to the WENR-TV staff to head up the station's new merchandising adjunct . . . Chi City Council committee considering the licensing of tele service outfits . . . Deal was finalized last week after prolonged negotiations for a limited resumption of Black Hawk hockey telecasts. Chi Stadium topper Arthur Wirtz green-lighted Sunday night beamings of the final home game periods via WBKB with Household Finance bankrolling. Package was set up by Jack Paige . . . Richard Ricker and Edwin Weinschelbaum, both ex-Chi Trib staffers, switched to

WGN-TV as time peddlers . . . General Foods grabbed off the Thursday segment of WENR-TV's "Adventure Time," Western film series narrated live by Bob Ather . . . Erwin Wasey will handle the new DuMont Bishop Fulton J. Sheen series which bows Nov. 18 for Admiral . . . Duane Bogie, Foote, Cone & Belding producer, in cooperation with the Joint Civic Committee on Elections, put together a half-hour documentary on vote frauds which was aired Sunday night (2) on WGN-TV . . . Monday and Wednesday portions of Bill Hamilton's "Top O the Weather" on WENR-TV peddled to Hastings Manufacturing . . . Lyn King calling the shots on WNBQ's new Saturday morning aviation show, hosted by Lt. Cmdr. Robert Horder of the Glenview Naval Air Base . . . Elgin American running "Hollywood Guest Star" vidpix on WENR-TV Thursday nights for a five-week pre-Christmas push.

### London

British Legion Festival of Remembrance attended by the Queen to be telecast from the Albert Hall on Sat. (8) . . . Emyln Williams' "The Morning Star" to be aired on Sunday (9). Gladys Henson, Roddy Hughes and Gladys Young are in the cast . . . Fashion display to be beamed from Claridges Wed. (12) . . . First televised disk jockey program to be aired on Friday week (14) starring Jack Jackson . . . Richard Afton will present first transmission from Glasgow of "Music Hall" on Saturday week (15). Gracie Fields heads the bill which also includes Tessie O'Shea, Harry Gordon, Robert Wilson, Dave Willis, Bobbie Kimber and Jack Radcliffe . . . "If This Be Error" by Rachel Grieve will be produced by Stephen Harrison on Tues. (11). Cast includes Shelagh Fraser, Peter Cushing, Dandy Nicholls, John Grant, Valerie White and Frank Allenby . . . Markhamita Laski will be guest in "Leisure and Pleasure" on Tues. (14).

### ANTI-PRESSURE GROUP IN TV-AM IS SOUGHT

Hollywood, Nov. 4.  
N. Y. Herald Tribune TV columnist John Crosby met here last week with members of the Radio and Television News club of Southern California for a discussion on freedom of the air, and conclusion reached was that formation of a national organization of AM and TV broadcasters would be the most effective means to combat pressure groups.  
Crosby opined in most cases an individual under fire from pressure artists suffers from publicity meant to help him, in that it creates a controversial figure, adding ad agencies and sponsors shy away from anyone controversial.  
It was agreed an exception is the case of Drew Pearson, who when under attack from such groups was aided by L. A. Daily News pillarist Paul Price, who launched a campaign to swamp ABC with requests Pearson remain on the air, result being Pearson stays on. Crosby had nothing but kudos for Price.

### 'Howdy Doody' Canadian Sellout Within Month

Canada's radio sponsors apparently rush in where American bankrollers fear to tread. NBC's radio version of "Howdy Doody," which has been relatively unsuccessful in latching onto a sponsor stateside, is completely sold out in Canada, within a month after its preem on the Canadian Radio Dominion network.  
Show, which is aired Saturday mornings from 8:30 to 9:30, is being offered in the U. S. under NBC's Minute Man plan, in which the web's affiliates have the right to take it if they want in order to line up local sponsors. Web made the show a straight participation deal in Canada, and it is now bankrolled by Kraft Foods and St. Lawrence Starch, each of which has a quarter-hour, and Ogilvie Flour Mills, which bought the other half-hour.

### Wayne Nelson's AM Bid

Greensboro, N. C., Nov. 4.  
Wayne R. Nelson, Greensboro radio station pioneer, has applied to the FCC for a new standard radio station here.  
Nelson, whose WNRC was the first in Greensboro, later established a radio station in High Point. After that, he moved to Concord. The station here later was assigned call letters of WBIG,

### Chi Early Morning Time Shaping Up Now as Most Saleable News Segments

Chicago, Nov. 4.  
In the re-alignment of radio's values, the 7 to 9 o'clock period in the mornings is showing signs of replacing the same evening period as the most saleable segment.  
When WGN revamped its ratings, it put the morning price tags on a par with the nighttime fees. And now, WMAQ, the Chi NBC anchor, is shuffling its a.m. lineup to make room for additional five-minute newscasts in the new "prime time."

WMAQ sales manager Rudi Neubauer has succeeded in selling Wieboldt Stores, occupants of the 8 to 8:30 weekday morning slot for the past 18 years, to cut back their record show to 25 minutes to make room for a news show at 8:25. Store chain is using the money saved on the slicing to buy spots and station breaks during the rest of the day on the station.

Neubauer has tossed nearly the same idea at the Northwestern R.R., which for years has held down the 7 to 7:55 a.m. berth on WMAQ. Sales topper, looking for a place to work in some more spot biz, has asked the railroad execs to check out of the first half-hour and stay on with the last 25 minutes. He plans to insert another five-minute news cast in at 7:25 and use the 7 to 7:25 period for participations.

New plan will give the station morning news squibs every half-hour from 5:55 to 8:25, all of which are sold out or optioned. Also by breaking up the block into smaller program units, there's a big pickup in station break availabilities.

### Fire Razes Ariz. Station

Coolidge, Ariz., Nov. 4.  
This town's only radio station, KCKY, was destroyed early Sunday (1) by fire of unknown origin, which caused damage estimated at \$50,000.

Everything but the station's steel towers was razed, including 8,000 records, tape recorders, teletype machines, and broadcasting equipment.

### KALAMAZOO

**Bigger**  
THAN

**KANSAS  
CITY**

AS A TV MARKET!

(236,653 Sets  
Against 218,045!)

WKZO-TV (Official  
Basic C.B.S. Television  
Outlet for Kalamazoo-  
Grand Rapids) reaches  
28 rich counties in  
Michigan and Northern  
Indiana—in which  
Videodex reports that  
WKZO-TV delivers  
93.4% more TV  
homes than Station  
"B"! Get all the facts!

**WKZO-TV**

FETZER BROADCASTING

COMPANY

KALAMAZOO

AVERY-KNOX, INC., REPRESENTATIVES

# MARC "BUTCH" CAVELL

Marc "BUTCH" Cavell one of the most promising young juveniles in show business returns to New York for radio and TV commitments November 10th after completing a featured role in "Man From The Alamo" for Universal-International.



In New York Contact  
ARTISTS SERVICE  
SU. 7-5400

In Hollywood  
Call CR. 4-5416

Screen Credits  
"UP FRONT" U-I

Unreleased  
"THUNDER in the EAST"  
Paramount



**Mpls. Burns at Ike's**

**'Burnout' in KSTP-TV  
Installation Snafu**

Minneapolis, Nov. 4.  
KSTP-TV found to its sorrow that it's just too bad when a station has to go off the air in the midst of a Presidential candidate's address during a hot political campaign.

Burnout of a transmitter when an Eisenhower speech telecast was less than half finished blanked out the station and the flood of protests and lambastings from infuriated and indignant Republicans, via telephone, telegram and letter, still has president Stan Hubbard staggering.

Most of the indignation apparently resulted from a belief that KSTP purposely had cut Eisenhower off. There also were rumors, however, that organized labor, with which KSTP is in disfavor, was responsible through some sabotage of equipment. These, of course, were entirely unfounded, the burnout having been due to a faulty installation. Before it was repaired KSTP-TV was off the air two hours.

Citizens for Eisenhower headquarters here promptly asked rescheduling of the program. According to the request, Hubbard and other KSTP officials, their ears still burning from the irate remarks, arranged for the re-broadcast. The station also went to great efforts to acquaint the public with the facts through paid newspaper ads, explanations over the air and newspaper stories.

**CBS SWITCHES JERGEN'S  
TO DEAL ON 'ROMANCE'**

CBS Radio found a new way of getting added revenue this week. Web talked Jergen's Lotion into dropping its "Hollywood Playhouse," which is a Frederic W. Ziv package, to pick up "Romance," a CBS house package. Switch is to be made Dec. 4, with the show holding down the Thursday night 9 to 9:30 period.

Jergen's is one of the sponsors utilizing CBS' selective facilities plan, under which a bankroller is permitted to buy only a limited number of stations if it does not want the complete station lineup. Web has been feeding "Romance" to the sustaining stations until now, and will continue with that policy, meaning the show will be carried on all CBS outlets but sponsored in only a certain number by Jergen's.

**Houston Mayor Plans  
TV Show on Retirement**

Houston, Nov. 4.  
Mayor Oscar Holcombe is considering a weekly TV show after his retirement as mayor of the city on Jan. 1. Holcombe has served 11 terms in the office.

He would receive for his telecast more pay than he is receiving as mayor, which is \$20,000 annually. The telecast would be a quarter-hour program to be known as "City Hall in Review."

**WROK's New Ownership**

Rockford, Ill., Nov. 4.  
Rockford Broadcasters, Inc., last week sold WROK, 1,000-watt ABC affiliate, to a newly-formed corporation headed by E. Kenneth Todd. New outfit, known as Winnebago Newspapers, has also purchased the two dailies here as part of the same deal.

Major stock interest in the station and the newspapers had been held by Albert G. Simms of Albuquerque, N. M.

**Seattle's 183,400 Sets**

Seattle, Nov. 4.  
More television sets were purchased in the KING-TV area in September than in any previous month to bring area set count to 183,400.

12,400 sets were purchased in September, 38% more than in November, 1951, which was the previous record month, according to Robert Prebe, assistant to the general manager of the station. September sale was approximately double that of same month a year ago, when 6,400 sets were sold.

**ZENITH PROFITS WAY UP  
WITH TELE FREEZE LIFT**

Chicago, Nov. 4.  
Impact of the melting of the TV freeze is reflected in the nine-month earning statement issued by Zenith Radio Corp., which includes a report that the 1953 tele line is currently in an "oversold condition" despite record shipments in September.

Sales totaling \$35,637,794 during the September quarter earned a profit of \$1,239,855, or \$2.52 a share, compared to earnings of \$493,106, or \$1 a share, for the same period a year ago.

For the three quarters this year Zenith racked up a net of \$2,576,212 on sales of \$82,563,305, compared to \$75,123,518 last year. Per share earnings were \$5.23 this year and \$5.46 for the nine months last year.

**Residual Rights For  
'Beulah' Radio Re-Runs**

Hollywood, Nov. 4.  
CBS Radio, which plans to continue reprising some of the best "Beulah" shows until at least the first of the year following the death here two weeks ago of star Hattie McDaniel, has set up a "residual rights" deal for payment to the cast.

Miss McDaniel's fee, which is well over scale, is being paid into her estate for the re-runs. Others in the cast are being paid between two-thirds and three-quarters of their regular salaries. Show is bankrolled cross-the-board on CBS by Procter & Gamble.

**Need of Ethics Code For  
Political Candidates  
Seen by Religious Heads**

Louisville, Nov. 4.  
Appearing as regular members of the WHAS, Louisville, panel show, "Moral Side of the News," a group of Kentucky religious leaders last week proposed that a code of ethics be drawn up and accepted by political candidates as a means of raising the moral level of future campaigns.

Proposal was made by Harry Schacter, department store exec, and moderator of the panel. He said it was too late for this year, but delegated the panel members to go about drawing up the first planks of such a code to be used as the starting point of a National Code for Candidates. Religious leaders in accord with Schacter were Rabbi Joseph Rauch, of Temple Adath Israel; Monsignor Felix Pitt, secretary of the Catholic School Board; Rev. Robert T. Weston, pastor of the First Unitarian Church, and Rev. Floyd L. Cook, pastor of Wall St. Methodist Church, Jeffersonville, Ind.

"Moral Side of the News" (WHAS-radio, 9:30 p.m., Mondays) recently was awarded a special award "for courageous attempts to keep the public morally informed about the nation's vital topics of news."

Fort Wayne—Guy Harris, writer and producer for WOWO, Fort Wayne, has been named program director, effective Nov. 10, to succeed Carl Vandagriff, who has been moved to the post of station manager.

**44-Station Network in French TV  
Long-Range Plans; War Balks Hypo**

By JACK LEVY

Paris, Oct. 28.  
Television is headed for big things in France. Television Francaise, the government owned-and-operated network, is in the process of great expansion. The manufacturing industry gives promise of making an important contribution to the French economy. Paradoxically, that much-needed contribution must be slowed, pending ability of the government to finance construction of stations.

The recently-concluded Television Salon, the second annual receiver exposition, reflects the growing interest in the visual medium. With 65,000 paid admissions during the 10-day show, attendance was three times last year's. But more important, actual receiver sales exceeded 5,000, aside from prospective sales, as a result of the Salon. Considering that France has only 40,000 sets in use, sales at the Salon are impressive.

The readiness of the manufacturing industry to supply TV equipment was evident at the Salon. Twenty-seven makes of receivers were displayed, with each manufacturer offering from 10 to 20 models. Prices ranged from about \$250 for the simplest table models to more than \$1,000 for fancy combinations.

At present, Television Francaise (TVF) consists of two stations in Paris and one in Lille. One of the Paris transmitters, which operates

on the old 441-line standard, will be abandoned in 1958. By the end of 1953 there will be three more stations—in Strasbourg, Lyon and Marseille. All stations will be connected by microwave relay, completely duplicating the Paris schedule except for regional programs to be broadcast weekly.

This is the immediate program. The long-range plan calls for a network of 44 stations to bring TV to 90% of the French population. It is hoped to have 20 stations built within the next five years, by which time, if plans are carried out, there would be 2,000,000 sets in use.

**Government Priority**  
Unknown element in the situation is the priority to be given by the government for carrying out the project. Considering that the Indo-China war is costing France \$4,000,000 a day, aside from costs of rearmament and reconstruction, it would not be surprising if Parliament decides that TV must bide its time. But should the military situation take a turn for the better, TV development would likely be accelerated.

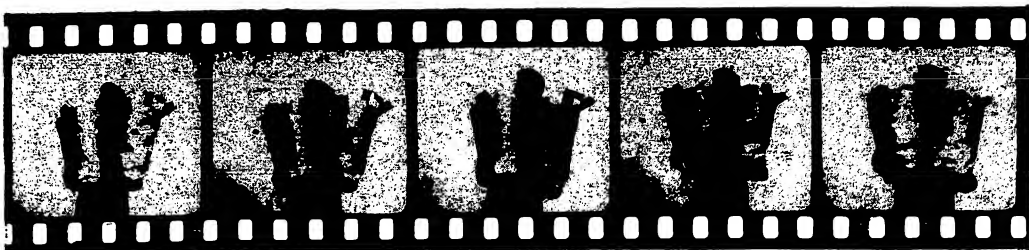
TVF now operates 30 hours a week, with 55% of live programs (as contrasted to 30% last year) and 45% film, including newsreel and special subjects produced by the network. Under its new projected schedule, four feature films are to be televised monthly, one of

(Continued on page 36)

**This Is Hollywood Playhouse!**



**A steady habit . . .**



**of steady buyers!**

**W**hen Hollywood Playhouse hits the screen at 1 o'clock TV tune-ins really jump. Here is a show that literally captures audiences . . . it's become an afternoon habit with thousands of TV fans. We can give you one success story after another of advertisers whose products are sold on Hollywood Playhouse. Complete details on request.

**MON. THRU SAT.  
1 TO 2 P.M.**

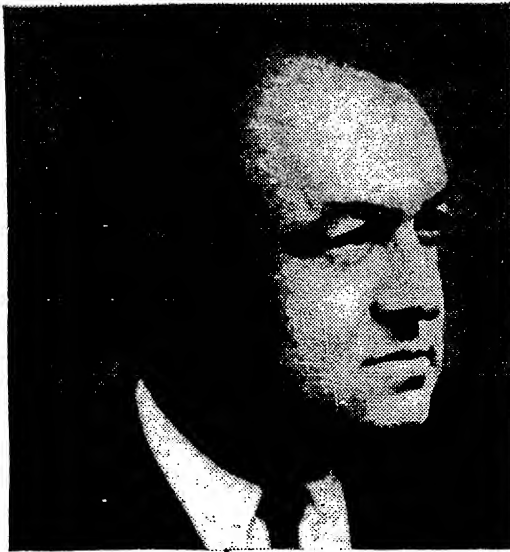
**Television Baltimore**

**WBAL-TV**

**NBC in Maryland**

**Nationally Represented by EDWARD PETRY & COMPANY**

# What Leading Advertisers Think



**EDWARD R. MITTON, President**  
Jordan Marsh Company

"Jordan Marsh is pleased to begin its fifth consecutive year with WHDH. Our exclusive fifteen minutes of news every morning 7:30 to 7:45 on this station plays an important part of our radio advertising."



**ARTHUR G. PLANTE**  
Ass't Vice Pres. Public Relations  
New Haven Railroad

"Our sponsorship of the radio coverage of the Democratic and Republican National Conventions over WHDH exclusively was one of the most effective advertising promotions ever used locally by the New Haven Railroad. It was an excellent supplement to our continuing sponsorship of 'Hal Clancy Reports the News' 52 weeks of the year."



**RALPH CAREY, N. E. Manager**  
Shell Oil Company

"Shell Oil Company has sponsored five-minute news programs at least twice daily over WHDH for the past five years. When motorists drive in to service stations with requests for the products advertised, we know WHDH is producing."

# What Leading Agencies Think



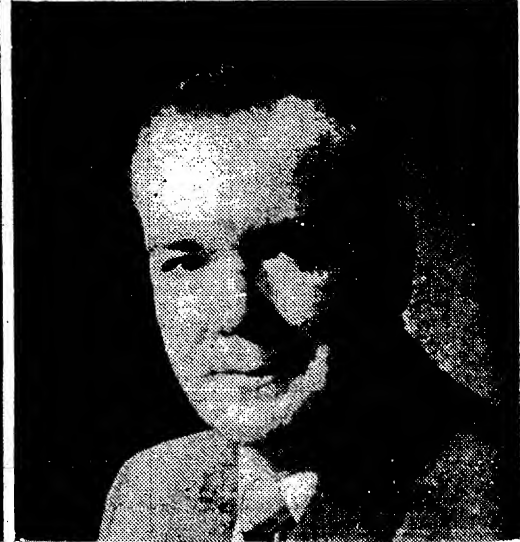
**FRANCIS W. HATCH, Vice President**  
Batten, Barton, Durstine & Osborn, Inc.

"Our programs for the First National Bank of Boston have been on WHDH without interruption during the past 2½ years. This continuing campaign has been most effective in helping to promote bank services."



**J. PAUL HOAG, President**  
Hoag & Provandie, Inc.

"For many years we have bought substantial amounts of both program and spot time on WHDH for various clients. Listenership figures provide a measure of the large and loyal audience that WHDH enjoys. Our own experience proves its responsiveness, measured by outstanding sales results."



**JEROME O'LEARY, President**  
Jerome O'Leary Advertising Agency

"We find that Boston radio, used intelligently, will produce more customers per advertising dollar than any other medium. Our agency's radio billing is among the highest in New England. More advertising dollars are placed on WHDH than on any other individual radio station."

# About Boston's Leading Radio Station



**ARTHUR J. CHANTER**  
*New England Regional Manager*  
Studebaker Corporation

"Studebaker's sponsorship of the 6:00 P. M. news nightly over WHDH is now in its fifth year. Such longevity would never have been possible without the full support of individual dealers. Nor would that support have been forthcoming but for the demonstrated value of the program."



**H. GILSON, President**  
Washburn Candy Corporation

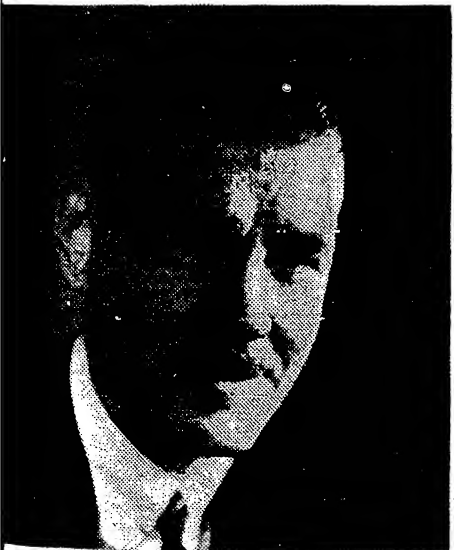
"The Washburn Candy Corporation has made great strides in the promotion of its Waleeco Coconut Bar; in this, WHDH has played a major role. Our program sponsorship is now in its fourth year."



**RALSTON H. COFFIN**  
*Director of Advertising and*  
*Sales Promotion, Consumer Products*  
Radio Corporation of America  
RCA Victor Division

"WHDH's promotion for 45 rpm records helped to spearhead our national campaign. Their ideas, follow-through, and cooperation have been outstanding."

# About Boston's Leading Radio Station



**JOHN C. DOWD, President**  
John C. Dowd, Inc. of Boston  
Dowd, Redfield & Johnstone, Inc.  
of New York

"Placing business from New York as well as Boston, our agency realizes the stature of WHDH as one of the country's leading independent stations. We feel it is an extremely effective vehicle in any local advertising campaign."



**GABRIEL M. STERN, Exec. Vice Pres.**  
Hirshon-Garfield, Inc., Boston

"Our numerous weekly radio programs on WHDH have all done effective jobs for our clients in the food, clothing, houseware, and luxury product fields by creating strong New England consumer demand for the clients' products, at a comparatively small cost."



**GEORGE C. WISWELL, Treasurer**  
Chambers & Wiswell, Inc.

"WHDH and Curt Gowdy make a great sports team. We are currently sponsoring a very successful sports program on WHDH five nights per week for the Chevrolet Dealers Association."

# WHDH

50 KILOCYCLES • 50,000 WATTS • BOSTON



## TV Production Gadgets

Continued from page 23

mounted on the camera pedestal which makes it possible for a producer or director to block out his shots in advance and thus save on the number of hours of costly studio rehearsal time. Wile cited as a sidebar savings here the longer life of camera tubes and other studio equipment, which would automatically result from a cut-back in studio rehearsal time.

### 2. Increased use of rear-screen

### TV's Voice Synch

NBC-TV has recently inaugurated the use of pre-recording the audio portion of a television show to permit performers, particularly in a musical or vaudeo production, greater ease of mobility and wider scope in choreography. Hollywood film studios have used the technique successfully for a number of years and NBC premeditated it commercially on the Donald O'Connor stanza on "Colgate Comedy Hour" recently with equally good results.

Under the system previously used, a singer or dancer on TV was forced to confine his movements to the range of the overhead mike boom. In the pre-recorded system, O'Connor recorded his songs in advance and then synchronized his lip movements with the lyrics while the show was on the air. In this way, he could move freely to all parts of the stage with no fear of getting out of the mike boom range.

projection. Wile said NBC has upped its rear-screen projection use by almost 300% in the last 18 months, with such shows as "Voice of Firestone" and "Hit Parade" utilizing it primarily. This device, of course, saves scenic costs, including designing of sets, construction, painting, hauling, etc.

3. Front projection. New device which can utilize a slide the size of a postcard and which per-

mits actors to work in front, behind and "through" the set. Wile revealed that NBC has made a deal with Paramount Pictures for combined research on a new French technique, labeled Vistascope, in which Par, which has a major interest, will send an engineer to work with NBC engineers in its development.

4. Progress in general simplicity of design. NBC exec cited the increased use of drops to replace tri-dimensional sets, and the construction of only the scenery actually needed for each show, rather than what a producer might think in advance might be needed. This, of course, is done via the pre-planning route.

5. Use of new lighting techniques for added scenic values. Wile cited the work done by Alan Handley on the Dinah Shore show and scenic designer Richard Day on the Tallulah Bankhead shows as evidence of what can be done in this line.

6. Suggested scenery, rather than actual physical dressings, such as used by Max Liebman on "Show of Shows."

### "Library" of Scenery

7. Acquisition of stock scenery. NBC is rapidly building a library of re-usable materials, with units which can be fitted together in various combinations for set construction.

8. Greatly expanded use of special effects. In this department, Wile said, NBC is now putting all emphasis on getting them to work electronically, since any such device generated inside the camera saves time, space and costs.

9. Automatic lighting controls. This will enable the lighting engineer to move his light positions from a control panel in the control booth, rather than having stagehands do it physically. This will also permit changes in lighting positions while a show is on the air.

10. Lighter technical equipment, such as smaller cameras. Savings here will be reflected in speed and ease of handling.

11. Transistors—the new pint-size tubes which again will reduce the size of equipment.

12. Construction of a control booth on wheels. In this way, a control booth could be moved from one studio into another and thus save the tremendous costs involved in building a separate booth for each studio.

13. Construction of scenic shops and rehearsal rooms adjacent to studios, which NBC has done in its new Burbank, Cal., plant. This makes it possible to move scenery into the rehearsal studio and then directly into the broadcast studio at low cost.

While Wile did not say so specifically, incidentally, the fact that NBC, as well as the other major

video nets, are devoting so much of their time and money to cost-saving techniques for live shows indicates their belief that there's a long and healthy future for live (vis-a-vis film) TV.

## 200 TV Stations

Continued from page 23

leheim, Lancaster and Wilmington are less than 65 miles from each other. This presents, said Miss Hennock, "an unusual concentration of ownership and control of the mass media of communications. Clearly, the application for a third TV station in the same vicinity raises a substantial question of monopoly control."

The dissenters favored an investigation before giving the Steinman interests a permit in Bethlehem. Such an inquiry, Miss Hennock asserted, "would be instrumental in evolving some definite Commission policy and standards on this vital question of concentration and control, the determination of which is so necessary at this critical stage of television's growth after the lifting of the freeze."

Miss Hennock felt that the Bethlehem grant "sets an unfortunate precedent for dealing with this problem in other areas of the country" and cannot be justified under the public interest requirements of the Communications Act.

Meanwhile, the Commission announced that still-pending applications for TV stations are approaching the 900 mark, the bulk of which will require hearings to decide contests for channels. So far, hearings have been scheduled on 80 applications and notices that hearings will be necessary have been sent to 230 other applicants.

For the time being, the Commission is concentrating on non-contested applications in order to speed issuance of permits and establishment of stations in non-TV areas.

## Applicants Shy From TV Hearing

Washington, Nov. 4.

Indication that TV applicants are shying away from hearings was seen in actions last week by the FCC granting petitions for dismissal. Such withdrawals are eliminating contests for channels and paving the way for early issuance of permits.

Among requested dismissals last week were those of Sparton Broadcasting Co. and WHKM in Jackson, Mich., two of the three original applicants for channel 48. Their withdrawal left the channel free to radio station WIBM and as a consequence the latter applicant was removed from hearing status.

Another petition for dismissal was granted to KFBI in Wichita, which was in a contest with KWBB for channel 16. Unless a competitive application is filed, the Commission will now be free to grant the KWBB application. Five other applicants in Wichita are competing for channel 3 and two for channel 10.

Also withdrawn was the application of WABX in Harrisburg, Pa., for channel 71, leaving Harrisburg Broadcasters, Inc., as the only applicant for the channel.

In some cases, applicants are shifting channels in order to avoid hearings; in other cases they decide to pursue better channels after finding themselves in contests for UHF. An instance of the latter was that of the W. S. Butterfield Theatres, Inc., which amended its application from UHF channel 16 to VHF channel 12. Its action left WTAC as the sole applicant for channel 16. Butterfield will have to compete against WBBC for channel 12.

Louisville—"Coffee Call." WHAS morning audience participation show, which started sixth year of airings Tuesday (4), now goes on an out-of-town trek once weekly, playing under auspices of Homemakers and Economics Clubs in various small towns in the Kentucky and Indiana area, and within a 50 to 100 miles radius of Louisville.

## Inside Stuff—Television

Out-of-court settlement was reached last week in the suit instituted by Tom Moorehead, sports director of WFIL, Philadelphia, over rights to "Meet the Champ," the video boxing series spotlighting GI pugilists from various service camps around the country. Moorehead, in consideration of an unspecified sum paid him by Wally Butterworth, defendant in the case, relinquished all rights to the show. Butterworth will now continue as producer.

Series is expected to go on film in a new hour format. Armed Forces have requested that the boxing bouts originate from Korea as well as from Europe. Program is a William Morris agency package and was bankrolled previously on ABC-TV by Lucky Strike.

Just under 300 agency and client reps attended the two-day open house at Chi NBC-TV last week. The sessions, which included guided tours through the video plant, were set up to give the percentages and sponsors a behind-the-scenes peek at the intricacies of the production. Another feature was a two and a half-hour capsule closed circuit wrapup of WNBQ's lineup of local shows with announcer Norm Barry at the overall emcee.

Project, which may be adopted by the web's other o.&o.'s, was an eye-opener for many of the visitors who went away with a better understanding of the manpower and facilities required to put even a 10-second station break out through the transmitter.

Fifth annual communion breakfast of the radio and TV industries has been set for Nov. 23, with industry Catholics receiving communion at the 9 a.m. mass in St. Patrick's Cathedral, N. Y., and then attending a breakfast at the Hotel Waldorf-Astoria. Most Rev. James H. Griffith of St. Patrick's; Father Keller, head of the Christopher Movement, and Bob Considine, will speak at the breakfast. Others on the dais will include NBC board chairman Niles Trammel; Father Edwin B. Broderick, Helen Hayes and George Sokolsky. NBC's James (Uncle Jim) Harkins is permanent chairman of the annual affair.

## Admiral's Canada Fight

Continued from page 24

radio service only. Rediffusion charges a down-payment of \$5 and a weekly rental of 75c., this covering three radio channels and the Muzak channel. TV equipment, rented to subscribers, is manufactured in Britain, where Rediffusion originated more than a couple of decades ago.

Admiral also claims that Rediffusion newspaper advertisements contravene the Unfair Competition Act; that Rediffusion ads make "false statements to the effect that Rediffusion can offer all the programs from the Canadian Broadcasting Corp. and absolute assurance at all times of perfect reception." The ads also "discredit the wares" of the Admiral Corp., claim the plaintiffs. Admiral's legal battery also claims that they have paid for live telecasts to the Canadian Broadcasting Corp., to increase the sale of Admiral TV sets, that these were copyright and could not be supplied to Rediffusion subscribers. In its claim for damages, Admiral accuses Rediffusion of picking up such Admiral-sponsored telecasts.

### Fitzgibbons Plan

Application of J. J. Fitzgibbons, president of Famous Players Canadian, for transmission of television shows direct to the home by wire has been set over by Toronto's city council pending Exchequer Court test case initiated by Admiral against Rediffusion, which also services TV homes by wire.

(First foreign rights franchise of International Telemeter Corp., including exclusive manufacture and distribution of equipment in Can-

ada, were personally bought in August by Fitzgibbons, whose company controls some 620 houses across the Dominion.)

Mayor Lamport claimed the Fitzgibbons proposed service should be given every encouragement, but city council spokesmen insisted that the Fitzgibbons request for permission to erect community aerials required for the Toronto service (this dispensing with the need of individual householder antennae) should not involve the city fathers in legal entanglements or charges of monopoly on the Fitzgibbons pay-as-you-see plan.

Kansas City.—Randall Jessee, director of news and special events at WDAF-TV, has been appointed chairman of the Missouri State Athletic Commission. He succeeds Charles P. Orchard in an announcement made last week by Gov. Forrest Smith.

## LEVER BROTHERS

LIKE  
Their  
SURF  
Musical Rhythm  
Radio Announcements  
With  
MUSIC BY  
CURTIS BIEVER  
Complete Production Service Available  
WA 9-2083

Delaware **TOPS** all U.S.  
in 1951 Average Income

**WDEL** AM  
FM  
TV

**TOPS** all stations in this  
richest market.

Let it sell your product effectively,  
economically.

Write for information.



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**ROBERT MEEKER ASSOCIATES**

New York Chicago Los Angeles San Francisco

\*Figures released August 1952  
by U. S. Dept. of Commerce.

Profitable TV Audience  
exclusive with

**WGAL-TV**  
LANCASTER, PENNA.

Only TV station in—only TV  
station seen—in this large  
Pennsylvania market area

Carl R. McCollough, Pres.

Represented by

**ROBERT MEEKER ASSOCIATES**

New York Los Angeles San Francisco Chicago

## Inside Stuff—Radio

Forum on TV will be featured at next meeting of the Radio & TV Executives Club at its Roosevelt Hotel, N. Y., lunch on Wednesday, Nov. 12. Prexy Robert W. Sarnoff lined up Fletcher Markle, CBS producer; Thomas Phipps, writer; Sidney Lumet, director; and Rita Gam or Maria Riva to handle the thesping front. Bob Elliot and Ray Goulding will handle the lighter side.

Another feature will be announcement of the William I. Kaufman awards for best telecasts.

Sarnoff and club's officers are trying to expand activities beyond the lunch meetings, to include a workshop and discussion forum, regular news bulletin, a permanent office and secretary.

## WFIL (AM-TV) Launches Integration Pattern In Shift to New Studios

Philadelphia, Nov. 4.

Opening of the new WFIL Radio and Television Center in West Philadelphia has brought on a reorganization and integration of personnel. Departments which will span the AM-TV stations under new alignment are business, advertising and promotion, music, maintenance, engineering, news and talent, according to Roger W. Clipp, general manager.

Traffic and continuity departments of WFIL and WFIL-TV become a single unit. Each station will maintain its own program, production and sales staffs.

Executive reorganization gives Donald S. Kellett, former assistant to the general manager in charge of television, the job of coordinating advertising and promotion, continuity, traffic, talent, general filing and maintenance. John D. Scheuer, Jr., formerly assistant to the general manager in charge of operations, now coordinates the AM and TV program departments, headed, respectively, by Felix Myer and Jack Steck, with Roddy Rogers as director of television production.

Reporting directly to the general manager are Kenneth W. Stowman, in charge of TV sales, and George A. Koehler, radio sales manager; Lee Irgang, business office manager, and Chief Operations Engineer Henry Rhea.

## Cordic Switches Pitt TV Stint for AM Bankroller

Pittsburgh, Nov. 4.

Rege Cordic had to give up his teevee show, "Movie Quick Quiz," sponsored on WDTV by Braun Baking Co., last week when a rival bakery bought a longtime participation on Cordic's long-established, early-morning radio program on WWSW. The new bankroller, Bond Baking, objected to Cordic plugging another bread, even though on another medium, and since the AM stint is the comedy gabber's first love, he immediately relinquished the TV stint.

Ray Scott was picked to replace Cordic on "Movie Quick Quiz" and has already taken over.

## WFAA's TV Tower Bid

Dallas, Nov. 4.

WFAA-TV has filed a request with the FCC to erect a new 1,747-foot television tower to bring an improved signal to an area of 16,261 square miles in North Texas, embracing a 1950 census population of 1,573,602. Channel 8 video outlet, owned by The Dallas Morning News, has also asked a power increase from its present 27.1 kilowatts to 316 kilowatts, more than an 11-fold increase in signal strength.

Proposed tower would be taller than the 102-story Empire State Building—(1,472 feet high)—after adding the N. Y. structure's 222-foot TV tower installed last year.

Seattle—Much movement in local radio circles, with personnel shifting around. Maury Rider, vet producer and announcer, has left KIRO to go to KJR where he is doing an early morning program. Announcer Bob Ryan from KJR to KING. Don McLeod, formerly announcer at KOL to West Pacific Agency and Frank Kincaid, account exec at KXA, has moved to KIRO in same capacity. Earl Reilly, formerly "Spike Hogan" on KXA, has left performing field to become account executive at KING. Al Cummings, with morning show on KRSC, has added three times weekly stint on KOMO at 10:30 p.m. Mercedes, femme pianist, now has five-times a week half-hour program on KING at 6:30 p.m.

## ATLANTIC CITY'S FIRST TV'ER BOWING DEC. 20

Atlantic City, Nov. 4.

This resort's first television station will be in operation by Dec. 20, Fred Weber, president of the Neptune Broadcasting Corp., which operates WFPG, said Thursday (31), when he learned that the FCC that day had authorized construction of nine new commercial TV stations, one of which was WFPG-TV.

Weber was in New York over the weekend making network program arrangements. WFPG is an outlet for CBS here. Weber said a tentative schedule may be announced this week, and added that a test pattern will be made about Dec. 15 giving a preview of what residents of the area may expect Dec. 20.

Weber added that the station plans to have a mobile pickup unit in operation for on-the-spot telecasts. This will open up possible telecasting of the Miss America Beauty Pageant and special convention and resort events.

Lethbridge, Alta.—Commercial manager of CJOC, Lethbridge, since 1945 and a staffer since 1936, Cameron A. Jerry has been named assistant manager of CJVI, Victoria. B. C. William Guild, manager of CJOC, was recently named manager of CJVI and was succeeded by Norman Botterill, manager of CKRM, Regina.

## Swanson Exits 'Name,' Johnson Wax Moves In

Swanson foods is bowing out of "The Name's Same" on ABC-TV, but Johnson's wax will pick up the alternately-weekly sponsorship. Bendix appliances is remaining with the Goodson-Todman panel package.

"Name's" will switch time slots on Dec. 2. Currently it's in the 7:30 p. m. spot on Wednesday, but it will go to the 10:30 niche on Tuesday. Although there will be no ABC-TV network show on Tuesday between "Beulah" at 7:30-8 and "Name's" at 10:30, sponsors feel they'll get a better break in terms of the lessened competition.

Omaha — By Krasne has been upped to news director of KOLN, Lincoln, by general manager Hap Anderson.

## Conn. Educators Prep 3-Station TV Setup Despite Apparent Solon Nix

Hartford, Nov. 4.

Although it lacks the funds and the go-ahead the State Education Department is proceeding with plans for a three station education television network. Despite the move on the part of the education department, indications are strong that the Legislature will thumbs down the venture.

Commissioner of Public Works Ralph J. Macy, in behalf of the education board, has forwarded application, for authority to construct three TV stations, to the FCC. The stations, with studios, would be located in Hartford, Bridgeport and Norwich.

Cost of the stations has been set at approximately \$1,200,000 for technical equipment. Buildings and studios will be extra. Current plans call for program origination at Hartford and to be fed to the other two stations. Occasionally, the other stations will operate independently. The network would be known as the Connecticut Educational Television Network.

With the state facing a deficit of more than \$10,000,000, certain top political leaders who deal with state finances, are known to be

opposed to anything that will add to the state's financial burden. These same leaders are also known to be opposed to the idea of a state educational TV setup.

Several months ago when Connecticut first sought channels, Lt. Gov. Ned Allen wrote the FCC that a bill to provide money for the stations would be presented to the Legislature.

One fear of the state's leaders against TV is that the education system is already too frilly. Other criticism heard is that a TV machine could be turned into a propaganda machine not wholly in the best interest of the state.

## Fleer's Pulls Plug on 'Pud'

Fleer's is cancelling out of "Pud's Prize Party" on ABC-TV, Saturdays at 11:30-11:45 a. m. in mid-December.

Reason is that the web is shifting stanza into the 12 noon period to make room for Derby, which is bringing in "Sky King" this Saturday (8). On top of that, Todd Russell, emcee on "Pud," is also on "Rootie Kazootie," which similarly is coming over from NBC-TV, starting Dec. 13.



When you place your TV film shows on a Spot basis, you don't get tangled up in cable allocations, "must" stations or minimum group requirements. With Spot, you buy only the markets you wish . . . find stations clear time more readily. And there's a saving in time charges—enough to cover film prints, their distribution and others costs.

Get the full details from your Katz representative.

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## Tele Followup Comment

Continued from page 26

"Playhouse" series at the end of December to buy NBC's "Life of Riley" vidpix. And judging from the socko show staged by the Y&R crew on "Gulf" last Friday night (31), the live production will be sorely missed.

For the second successive week, producer-director Frank K. Telford used an original story by Carey Wilber. This one, titled "Mr. Nobody," was an intensive attack on all people in the world today who sit idly by and refuse to fight for what they consider right. Localized in the Russian sector of Berlin during the present time, the yarn had Thomas Mitchell as a German civil servant who had worked through four regimes in Germany, each time changing his political background to suit the politics of the party in power. When he failed to inform on a young revolutionary who had tried to convert him in the fight against Communism, he himself was arrested by the State as a traitor. Not until he was being marched out to face the firing squad did he realize the supreme necessity to die for something, whereas he was dying for nothing.

Telford had a terrific cast to work with and the players gave it their all. Mitchell etched a finely-shaded performance as the chameleon-like civil servant, generating the maximum in interest and suspense. Kevin McCarthy was fine as the young revolutionary and Everett Sloane turned in a studied characterization as the ruthless head of the Communist police who signed Mitchell's doom. Telford once more demonstrated on the show his unique finesse with the cameras to punch up the story, and the sets, musical backing and other production credits were top-drawer. *Stal.*

In a last-time-past-the-grandstand edition, CBS-TV's "See It Now" wrapped up the Presidential election campaign Sunday (2). Ed Murrow - Fred Friendly airters opened with groups in a Brooklyn school and in an Iowa village getting instructions on balloting—the point being that whether you vote with a machine or with paper-and-pencil, go out and vote and vote thoughtfully.

Next segment showed the last-ditch electioneering of Stevenson and Eisenhower, with both of them filmed as they stumped in New York's garment district. Most effective section, taking over half the program, was devoted to the rival rallies in Madison Square Garden. N. Y., the Dems' on Tuesday (28) and the GOP's on Thursday (30). Dramatic cutting and editing was utilized, as the cameras switched back and forth between Robert Montgomery spilling for Ike and Al Kelly doing a doubletalk political rib pro-Adlai. Helen Hayes appearing for the General and Tallulah Bankhead appealing for the Governor, Mrs. Eisenhower taking the stand for

her husband and Mrs. Roosevelt speaking for the Democrat.

Best of all was the intercutting between Adlai and Ike on the issues, the charges of one man being answered by the other, back and forth, in a slickly-edited montage. "See It" didn't see the Garden rally which took place that week for the Progressives' Hallinan.

Finale was a bull-session among employees in a milk bottling plant, which provided an informal pro-and-con on the two candidates. *Bril.*

Possibly because his preem show was so socko, Red Buttons disappointed on his second time out for CBS-TV last Tuesday night (28). (Buttons collapsed from exhaustion a few minutes before he was scheduled to take the air the preceding Tuesday, so that last week's show was actually the third Tuesday since he preemed.) Comic was just as personable as on the initialer and certainly tried just as hard but he was not blessed with material even half as good—and therein lay the difference.

Buttons' stable of scribes loaded him down with two sketches for this one. First skit was an overlong bit, which had him trying to cash his first paycheck from CBS at a bank. He and Joe Silver, as a bank officer, did their best but the routine was dragged out so long that the payoff completely lost its punch. Second sketch was a takeoff on the Stanley Kramer film, "High Noon." Fact that Sid Caesar attempted the same thing two weeks earlier on NBC-TV's "Show of Shows"—and with much more satisfactory results—probably militated against Buttons from the start. Even so, his material emerged as almost unadulterated slapstick and so missed fire.

Young comic again had viewers with him in the between-skits shenanigans, trading again on his lower East Side upbringing via that little song-and-dance routine. Impression remains, on a second viewing, that Buttons is a major TV comic potential. But his writers must match the quality of their initial output if he's to make the grade. *Stal.*

Harry Wismer, broadcasting the New York Giants grid games on DuMont, is wasting fewer words and reveals a good reportorial sense in his description of the plays. In radio Wismer had at times become a little too dramatic in his "enthusiasm," but this year he's being more objective in the play-calling and giving his video audience credit for a little intelligence in figuring out the plays for themselves. He's doing a good job of filling in where the home audience can't avail themselves of the basic statistics. All this was particularly evident Sunday (2) when Wismer spied the Giants' 28-6 victory over the Cardinals, the win sending them into a first-place tie with the Browns. Wismer has a technical know-how of the game,

which goes back to his own quarterbacking days at Michigan State, and there is never any hesitation in his calling the signals for these Sunday pro games. *Kahn.*

## Tele Reviews

Continued from page 26

fashion show, with town and country clothes, and the models commenting on the garb, as they fondled each collar, cuff and button.

George Walsh, WFIL-TV sports director, took charge of the lady's sports pages, in an interview with Adele Smith, athletic director of West Catholic Girls High, who spoke on the increasing interest in sports that has developed in the adult girl's life.

Last feature was pitch for "Ice Capades," playing at Arena, which had Howard and Mary Jones (station's long-established husband-and-wife duo) in typical guest shot interview with rink revue stars, Tommy Travis and Sonia Kaye. They didn't get off the floor since they had rubber guards on skates, although comments of pair on learning to skate were best bit in show. "Woman's Pages" furnishes routine femme fodder, and certainly is not far for the same hauser for whom WFIL-TV puts on its "University of the Air" earlier in the day.

Subjects of other guest columnist slated to appear on "Woman's Pages," who will combine their talents to keep the homemaker informed, are to range from gardening to the manipulation of stocks and bonds. *Gagh.*

**SPLIT SECOND IN HISTORY**  
With Walter Lewis, Barry Cassell  
Producer: Glen Bernard  
Writer: Arnold Rabin  
15 Mins., Fri., 10:30 p.m.  
**GEMEX WATCH BANDS**  
WCAU-TV, from Philadelphia

Bowing in with an eight week contract, sponsor-conscious time theme of "Split Seconds" is the latest idea of Charles Vanda, v.p. in charge of television at WCAU. Watch band company had previously used spots to promote its product.

Film clips of events where quick decisions had lasting effects provide graphic illustration for narrator Walter Lewis. The rescue of the submarine Squalus and the saving of some of the crew by shutting off water in the compartments, at the cost of the other men trapped by the rushing sea, made for a dramatic segment.

Lewis delivers with good feeling and the right intensity. Cassell's commercial is straight selling palaver. "Seconds" should tick. *Gagh.*

## High-Voltage

Continued from page 26

opposition. In some communities the time was bought. Ads were also placed in the local papers calling attention to the train's visit and the broadcasts.

Much of the time-buying and particularly the content of programs beamed in the last leg of the campaign was kept "top secret" so that the opposition would be surprised. A "cloak and dagger" aura surrounded the politico AM-TV plans.

On the returns-coverage front, ABC radio made a unique arrangement to cover the possibility of the race not being settled by 9 a.m. today (Wed.). Plan is for the entire morning sponsorship block to be shifted to the afternoon, into the 2:30-4:15 p.m. period, which is almost completely sustaining. Web called the bankrollers for their approval, informing them that heavy on-the-air promotion would be used to call attention to the one-day shift. Shows are to be taped at the regular time, played back in the afternoon.

All the AM and TV networks lined up full-scale coverage of the returns, amassing big staffs of correspondents, commentators and vote tabulators and utilizing a communications web which crisscrossed the country. To keep on top of the trends, the webs used electronic "brains." NBC using Monrobot; CBS, the Univac, and ABC, IBM machines. Concentration was on those critical states and areas, such as New York and California, where the voting was expected to be extremely close.

Davidson Taylor, who headed up the NBC-TV coverage, explained that the web was stressing "telling the electoral vote story as cleanly, concisely and quickly as possible." To point up the speed in electoral

## Election Sidelights

Gov. Adlai Stevenson was able to watch the balloting returns last night (Tues.) through a special relay worked out for him by NBC-TV. Web's transmission from its St. Louis affiliate, KSD-TV, was intercepted at Gillespie, Ill., and hop-skipped via microwave to the roof of the Leland Hotel in Springfield, Gov. Stevenson's state capital. Three Philco receivers shipped especially from the east were installed in the hotel for the press, with two others installed in Stevenson's private office. Installation was made at the request of the Democratic National Committee.

CBS-TV, in order to preem its Election Night coverage for its Coast election headquarters, staged a half-hour, full-dress rehearsal of its electioneering facilities Monday afternoon (3) via a closed-circuit presentation. Coast crew, operating out of the new TV City, was to kinesthesis the show so as to get a specific idea of the devices and techniques which were to have been used by the web last night (Tues.). All personnel and equipment taking part in the actual coverage participated in the preem.

Recognizing that many thousands of voters faced the prospect of balloting for the first time on modern voting machines, WFIL-TV in Philadelphia offered a visual course in proper use with a saturation film campaign, conducted as a public service.

Complete facilities of both WFIL and WFIL-TV were mobilized to familiarize fledgling voters with new apparatus, now installed in all polling places in area. The stations put on a major publicity promotion drive to acquaint public with complete schedule of times when the films were to be telecast.

Film showings began (1) and were aired on round-the-clock schedule up to and including Election Day (4). Pics are concise demonstrations of all the motions involved in voting straight tickets, with directions for splitting tickets and presented in step-by-step fashion that begins with voter's entry into booth.

Public service program stems from remarkable success in recent registration drives, all of which point to a record turnout of voters for Presidential balloting.

Two different machines were in use in metropolitan Philly area, and WFIL-TV newsreel unit had filmed procedure for proper balloting on both, emphasizing fact that a hurried vote may be an invalid one. Station alerted public to film campaign with series of front page announcements in the Philadelphia Inquirer, and through special stories in election news coverage of paper.

WWRL, N. Y., indie, waxed a series of one-minute dramatic spots to plug "get out the vote" campaign. Written by Herb Norman and produced by Joseph Losgar, spots were short vignettes, such as a wedding scene with the groom absent—he was out to vote.

Walter White, Negro civic leader, devoted his transcribed program Saturday (1) to phone interviews with Negro politicians in nine key states, for estimates on how the Negro voters in their states would ballot. Estimate was that 60-75% of the vote would go to Gov. Stevenson.

Show is aired on WLIB, N. Y., and seven other cities.

WQXR, N. Y., polled the two major Presidential candidates on their favorite music on a special edition of its "Music Magazine" titled, "After the Missouri Waltz, What?"

Ike's preferences include the "Anvil Chorus" and "Turkey in the Straw." Adlai favors Chopin, but also is partial to Gershwin's "Rhapsody in Blue," as well as music comedy tunes.

votes, NBC utilized a map of the U. S. in which the states were distorted according to size of their electoral vote.

## French TV

Continued from page 31

which will be first-run product if satisfactory arrangements can be made with the French film industry.

Programwise, French video, because of its limited schedule lacks the variety of American TV. But some of the shows, particularly the interview type, have an easy informality which is pleasing. Pretty women announcers, well-poised and using good diction, add an air to it. Except where films are used, every effort is made to utilize the true visual elements of the video medium.

Technically, France TV is far superior to the American variety. Employing an 819-line definition, the picture is sharper, and comparable to motion picture film. It also is better suited to French needs in that it lends itself to community reception via projection.

The high-definition is achieved by use of a 10mc channel bandwidth which has the further advantage in that it can accept any system of color television. Stephen Mallein, director and chief engineer for development of the French TV network, sees color as a basic part of TV in France.

He believes that the 10 mc channel will permit adaptability of the field sequential system (CBS) into a compatible system. This will be done, he explained, by building bracket standards (as was proposed by the FCC before it authorized CBS color) into receivers at the factory.

"We expect that a good TV system will be achieved," he told VARIETY. "If we should operate on color we will adopt the field sequential system, but we expect no difficulties because we can wait until a definite system has been developed." Receivers built for the field sequential system, he added, would be quite cheap.

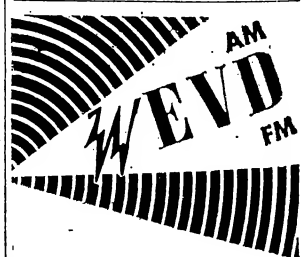
The purpose of color would be to provide a better system. "We try to give to our people the most satisfaction that is possible," he said.

## Lift TV Grappling Curfew

Boxing Commission has relaxed the 11 p.m. curfew on New York-originating wrestling in the case of WJZ-TV, N. Y. Starting Nov. 13 the ABC station will be able to pick up the Thursday night events from Ridgewood Grove from 10 p.m. to midnight. It's first time the state curfew on grapplers has been lifted.

Show had previously been on WOR-TV, but had to sign off at 11.

Greensboro, N. C.—L. O. Hutchins has sold his financial interest and has resigned his position as sales manager of WGBG here and is now on the staff of WBIG.



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# SEE BIGGER AFM BITE ON DISKS

## 'Room for Another Gershwin, Herbert, Kern But Where Are They?'—Dreyfus

By ABEL GREEN

Touching 80, and in the music business over a half-century, Max Dreyfus, head of the powerful Chappell Music interests on both sides of the Atlantic, is concededly the grand old man of the industry. Virtually every one of the contemporary greats in songsmithing, with the exception of Irving Berlin—and in a way he, too, is affiliated with Dreyfus in England—has been under the Dreyfus wing. That includes Gershwin, Romberg, Friml, Herbert, Kern, Porter, Youmans, Rodgers & Hart, Rodgers & Hammerstein, DeSylva, Brown & Henderson, Dietz & Schwartz, Loesser, et al.

"Without the good will of the writer you're out of business," says Dreyfus, who somewhat sadly surveys the current music panorama. "The doors are wide open, and have been for years, and still there is no new Gershwin." Dreyfus deplores. Where are the great melodists like Jerry Kern, Vincent Youmans and Victor Herbert? They are the ones who gave the music game their real substance." (Anonymously, Dreyfus, for all his hard-headed approach to the music business, calls it "music game," but it's more in the idiom of an affectionate regard for a canvas against which has played so rich a segment of show business, and in which he was so vital in bringing the top Broadway and West End producers together with his top stable of songsmiths).

"When I was playing the piano for T. B. Harms in 1902," Dreyfus (Continued on page 44)

## Merger of Negro, White Coast AFM Locals Hit By Initiation Fee Snag

Hollywood, Nov. 4. Proposed amalgamation of Negro Musicians Local 767 and AFM Local 47 has developed into a controversial question as to whether it will be a merger of the two unions or whether members of 767 will be required to pay initiation fees for admission into 47.

Marl Young, a member of the board of trustees of 767, took sharp issue with C. L. Bagley, AFM veepee, who recently asserted that under the AFM constitution it is permissible to have two musicians' unions in the same city. Young quoted from the constitutions of both AFM locals: "It is provided that in no case whatsoever can the jurisdiction of a local union extend into the municipal lives of a town or city in which another union is chartered." He also declared he had evidence that James Petrillo, AFM prexy, would have no objection if the proposed merger is submitted to the national office.

Local 47 is sending out ballots on the proposal for a vote on Dec. 15, but Young declares the ballot has omitted the preamble which explains that the proposed merger would result in members of 767 beginning to pay dues and taxes immediately after the merger is consummated and that such a merger would not result in financial loss to either side. He added:

"We are not proceeding on the premise of joining 47, but are proceeding on the basis of a merger. That justifies no consideration of initiating fees."

He said the constitutions of both locals call for unity of musicians without regard to race or color, and that there is no politics involved in the merger. In conclusion he characterized the AFL as a "traditionally Jim Crow organization," while the AFM policy is in favor of FEPC legislation.

Lee Castle orch opens at the Meadowbrook, Cedar Grove, N. J., Dec. 2 for a week.

## Amateur Cleffers Taken for 7G in Chi

Chicago, Nov. 4. Ted Claire, former operator of a theatrical school here, was indicted by the Federal grand jury here last week on charges of using the mails to defraud two amateur jingle writers of \$7,000.

George Russell and his mother said they met Claire in Chicago two years ago when they came here to try and sell the jingles to a business firm. They gave him the money when he said that he could sell the rhymes to the company's overseas branches if they would send him to Europe.

## D of J Resumes Music Biz Quiz

After a hiatus of a couple of months, the Dept. of Justice resumed its investigation of the music publishing industry with an examination of the Santly-Joy books. The Santly-Joy examination is the latest in a series of Justice Dept. probes of other music firms, including Paramount Music, the Robbins, Feist & Miller (Big Three) combine, and Shapiro-Bernstein.

Reason for the probe still remains a puzzle for industry execs. Some trade leaders believe the Justice Dept. is looking for evidence of price-fixing on sheet music, which would be a violation of the antitrust law. Another speculation is that the Government is examining the tieups between the film companies and the music publishing industry.

## 2 COS. CITED FOR FISKE DISK VIOLATIONS

Bard Records and Sonart Music were cited for contempt in N. Y. Supreme Court last week for distributing disks cut by Dwight Fiske despite a previous court order banning them from selling the sides. Contempt citation stems from a pact inked by Fiske with Gala Records in 1943 under which the disk company agreed to suspend distribution of his disks if they failed to pay royalties in any given quarter.

Bard Records, meantime, allegedly began distribution of the Fiske disks and the court has set the contempt trial for later this month.

## Chicago GAC Office In Broad Reshuffle

Chicago, Nov. 4. General Artists Corp. office here is going through a series of changes with Charles Suber, controller and office manager, leaving Nov. 15. Suber, who has been with GAC for the past seven years, becomes advertising manager with the Mars Publishing Co. Jacqueline Richardson, in charge of the contract department, also leaves to join the Mars firm. Gene Marshall has been upped to office manager.

In addition, Mort Ruby, who joined GAC a month ago and was to head up the cocktail unit department, has resigned due to ill health, and leaves for California. Johnny Lewis has been placed in charge of the jobbing and packaging department. GAC last week moved to new quarters in Chicago.

Tex Beneke To Texas Austin, Tex., Nov. 4. Tex Beneke orch has been booked for a one nighter here on Saturday (8).

Band will play at Gregory Gym for the student union of the University of Texas.

## LOOMS AS TOP WAX PROBLEM

Likelihood of a James C. Petrillo proposal for a stronger musicians' union bite on gross disk sales is looming as the most serious problem for the platter industry next year. Although the American Federation of Musicians' contract with the companies will not expire until the end of 1953, disk execs are already frankly worried by the pattern of Petrillo's recent deals in the vidpix field.

In the latter field, Petrillo has been asking for and getting a 5% cut on gross revenues for the Music Performance Trust Fund, which allocates coin for the employment of AFM members for free concerts. In the disk field, the Trust Fund collects only 1% on disks selling for \$1 or under, which covers the bulk of the pop singles.

Petrillo, who regards disks or canned music as the greatest single factor in contributing to AFM unemployment, will reportedly put the hiked bite for the MPTF on the top of the agenda when negotiations with the disk companies open. Disk execs, moreover, fear that Petrillo will not make any compromises in this matter since the Trust Fund has been his special baby since its formation after the last war.

Since the Fund's 1% tax was (Continued on page 41).

## Rackmil Firm On Decca's EP Stand

Milton R. Rackmil, Decca prexy, has reiterated the company's status quo price stand in the 45 rpm field in a statement to dealers last week. Rackmil stated that after investigation of the 45 album situation, the company decided not to change its list price or convert its present 45 album catalog to the "extended play" disks.

Victor kicked off the EP platters a couple of months ago, and Columbia, Capitol and Mercury have followed suit, also reducing prices to bring 45 sets into line with the 33 rpm albums.

Rackmil, meantime, is due back in the U. S. from London Tuesday (11) after a 10-day visit. It's understood Rackmil dined with E. R. Lewis, British Decca chief, on legal matters concerning the long-pending U. S. antitrust suit against the major disk companies' distrib tieups with foreign record firms.

## GOODMAN OLDIES IN TOP SELLER FOR COL.

Released only a week ago, Benny Goodman's new concert set of his 1937-38 broadcasts has already stepped out as one of Columbia Records' bestselling albums. Over 20,000 sets have been sold to date which, at \$11 a set, means over \$200,000 in sales at the retail level.

Goodman's initial album, "B.G. At Carnegie Hall," has already gone over the 100,000 marker.

## Victor to Cut 'Juliet' After Old Vic 'Macbeth'

RCA Victor is planning to expand its Shakespearean original cast album repertoire on wax with "Romeo and Juliet." Set will be cut with the original Old Vic cast in Britain. Show is currently running in London with Claire Bloom (of Charlie Chaplin's "Limelight") in the Juliet role.

Decision to cut "Romeo and Juliet" was sparked by the favorable advance reaction to "Macbeth," which was cut for HMV by the Old Vic Players and stars Alec Guinness and Pamela Brown. The "Macbeth" waxing is skedded for release next September.

## Philly Wide-Open Payola Town For Disk Jocks Among Indie Labels

### Atlantic Releasing New 'Two-Eared' Disk

Atlantic Records is prepping release of its initial binaural long play disk cut by Wilbur DeParis and his Rampart Street Ramblers. The binaural process, which was revealed last week at the Audio Fair at the Hotel New Yorker, N.Y., by Atlantic, is a new technique in sound reproduction which allows for the "two-eared" quality of normal listening.

Heretofore, only a single source of sound has been in the waxing process, giving it a "one-eared" quality; but the new binaural process was developed by Emory Cook, of the Cook Laboratories, Stamford, Conn.

## Columbia Up 22% Over 1952

Columbia Records' pace-setting position in the disk industry for the past couple of years was again put into focus this week via the diskery's latest royalty statement to publishers.

Totals for the quarter ending Sept. 30 showed that Columbia's royalties zoomed 31% over the previous quarter and 22% over the same period last year. Percentage hike over last year was accomplished though the 1951 quarter was one of the best earning periods for the company until this time.

Columbia's business, moreover, is better than the percentage totals show since these cover only the major publishers affiliated with the American Society of Composers, Authors & Publishers. During the last quarter, Columbia had several top-sellers, such as "Half as Much," "Jambalaya" and "You Belong to Me," which are BMI-published and not covered in the royalty statement.

## 3 HERMAN SIDEMEN NABBED ON DOPE RAP

Salt Lake City, Nov. 4. Three members of Woody Herman's band were picked up here Oct. 26 on narcotics charges. The band was playing a one nighter at Jerry Jones' Rainbow Randevu. Three hauled in were Louis M. De Santo, comic who works under the name of Lou Daley; John R. (Dick) Hafer and Sam Staff. The last two are sax men.

The three were arrested in a downtown hotel charged with illegal possession. Confiscated were marihuana, nembutal and barbiturates. Officers say they got the tip from Los Angeles police and Federal agents. Pinch was first made on DeSanto and when he said he had driven to town with Hafer and Staff, they were grabbed. Dope was found in their rooms and in the car.

Accused were released on \$1,000 bonds and took off with the band to Laramie. They'll return for trial. When queried by officers Herman said he was "not a nursemaid for men who were merely employees."

## Price Division Mgr. For Col. in Revamp

Columbia Records revamped its distribution setup last week with the appointment of Forrest Price as division manager of the Boston, Albany, Pittsburgh, Cleveland and Buffalo territories. William Gallagher was named district manager under Price in Cleveland.

James Wilson replaced Gallagher as district manager for Minneapolis.

Philadelphia, which has been the spawning ground of more independent disk companies than any other area in the country, is now being spotlighted, as a wide-open payola town for disk jockeys. The payola situation stems from the competition among the indie labels for airtime on the local radio outlets.

The indies are buying several Philly deejays outright but without any cut-in on the part of the station's management. Prices for steady spins on the payola deejay shows range from \$50 to \$100 weekly, depending on the amount of airtime and pulling power of the particular deejay.

One reason why the Philly deejays have been able to command such prices is that they have demonstrated their ability to sell disks to their listeners. Several indie labels have broken through in the Philly area repeatedly with local hits, selling from 20,000 to 40,000 copies, as a result of the deejay paid-for drives. The fact that the deejays are susceptible to payolas has also encouraged the increase in the number of indie disk companies that hope to crack the national market as a result of the Philly spins.

The major companies are burning at the Philly situation but some of them are preparing to play the same game in order to get spins. One major company exec said he intends to pay off the deejays since they are apparently delivering saleswise.

## Victor Trying to Figure Sales Impact of RD Plug For Toscy's Beethoven 9th

RCA Victor faces a merchandising problem with the forthcoming (December issue) reprint by Reader's Digest of an Atlantic Monthly cover story by John M. Conly on "Toscanini Records Beethoven's 9th." In itself an unusual plug, the RD reprint is figured to spur sales, but to what degree is something that concerns RCA in that the four-sided 12" LP is a \$10.90 item, and not to be regarded like an ordinary pop platter.

It has sold 30,000, which is a big sale in itself, and is figured to hit 50,000 soon. It cost \$20,000 for the recording date. However, there have been four other sessions which the maestro discarded, meaning an \$80,000 item has long since been written off by Victor. This version is figured to be a steady seller for years and probably will equalize even the entire 100G mark. The perfectionist that he is, Toscanini nixed release of his four previous versions but the current version was approved by him, whereupon Victor gave it a big ride. It got a Look mag editorial plug and kindred encoiuments.

Meantime, London, rushed out its album of Beethoven's 9th by Erich Kleiber and the Vienna Philharmonic, and Westminster Records also has its version on the market, conducted by Herman Scherchen with the Vienna State Opera Orchestra. Columbia Records also has recordings by Felix Weingarten (a reissue) and Bruno Walter.

In the belief that an RD plug usually creates extraordinary demand for new commodities, RCA doesn't quite know whether this will hold true with a longhair album.

## Two Abbotts in N.Y.

Leslie Abbott, professional manager of Peer International's London office, arrived in New York Saturday (1) for a series of confabs with pub topper Ralph S. Peer.

Abbott expects to return to his London desk later this week.

His father, John Abbott, a director of Francis, Day & Hunter, got in by ship on Monday (3) for a protracted U. S. holiday.

# Jocks, Jukes and Disks

By MIKE GROSS

Eileen Barton: "Don't Let The Stars Get In Your Eyes"—"Tennessee Tango" (Coral). Eileen Barton is due for her merriest whirl since "Baked A Cake" with "Stars Get In Your Eyes." It's a clicko piece of country styled material that's due for plenty of coverage but the other diskeries will have to go some to top Miss Barton's vibrant rendition. Her bouncy style matches the tune's free swinging quality making it a surefire pleaser for the platter spinners and the coinbox trade. Blending of alfalfa and south-of-the-border rhythm on the reverse, expertly worked over by Miss Barton, makes the platter a two-sided gold mine.

David Rose Orch: "Magic Music Box"—"Flavia" (M-G-M). With the vogue for the strictly instrumental platter still riding strong, David Rose's treatment of "Magic Music Box" looms as a solid commercial entry. Tune's bright melodic line gets an imaginative reading via the Rose styling. The tinkle of a music box is built into a rich and colorful musical display giving the etching an ear-arresting sound

closer to the hit bracket with each successive release, takes a big jump forward with "Be My Baby." Tune is catchy both lyrically and melodically and Miss Turzy gives it an effervescent reading that guarantees hefty juke play. Reverse is in a similar groove and will get its share of the spinning time.

Don Estes: "One Kiss"—"All Day Singin' And Dinner On The Ground" (Victor). Don Estes, recent addition to Victor's pop stable, could catch on via this folk-grooved coupling. "One Kiss, although imitative of the Guy Mitchell-Mitch Miller output for Columbia, is a jaunty item that could end up high in the spinner's column. Estes has a plenty-piping style and projects an ingratiating warmth that's pegged for the feminine trade. He pours it on nicely and they should go for it. Reverse is another bouncy item but may be a little too folksy for big pop impact. Norman Leyden gives him a spirited backing.

Dorothy Collins-Snooky Lanson: "Jump Back Honey"—"I Will Still

## Best Bets

- EILEEN BARTON... "DON'T LET STARS GET IN YOUR EYES" (Coral) ..... "Tennessee Tango"  
DAVID ROSE ORCH... "MAGIC MUSIC BOX" (M-G-M) ..... "Flavia"  
LISA KIRK... "BOOMERANG" (Victor) ..... "Hurricane"  
ROSEMARY CLOONEY-GENE AUTRY... "NIGHT BEFORE XMAS" (Columbia) ..... "Look Out The Window"  
EYDIE GORME... "TELL ME MORE" (Coral) ..... "Night of Heaven"

which commands replays. "Flavia," on the bottom deck, is a tasteful orch production but lacks the inspiration of its mate.

Lisa Kirk: "Boomerang"—"Hurricane" (Victor). "Boomerang" has strong, driving impact and could be the piece of material Lisa Kirk's been waiting for to push her into the top selling bracket. Tune gets off to a fast start and doesn't let up in intensity of forceful melody and lyric. Miss Kirk's warbling gives it the kind of excitement that's pegged for clicko returns. "Hurricane" is a dramatic number which Miss Kirk handles with emotion but it's a little avail.

Rosemary Clooney-Gene Autry: "The Night Before Christmas Song"—"Look Out The Window" (Columbia). Powerhouse tandem of Rosemary Clooney and Gene Autry duo-piping an adaptation of the fave Clement Moore Xmas poem, "The Night Before Christmas," is a solid seasonal entry that should pick up plenty of spins and sales from now until Dec. 25. The popular verse has been set against a neat melodic pattern and the Autry-Miss Clooney rendition gives it an all-age appeal. "Look Out The Window," is a moderate seasonal item enhanced by the duo's superlative harmonizing.

Eydie Gorme: "Tell Me More"—"Night Of Heaven" (Coral). Eydie Gorme, who recently ankle the vocalist's post with Tex Beneke's orch, makes an impressive solo debut with "Tell Me More." Thrush has a big, exciting voice which can milk a ballad or ride a riff for sock impact. The emotional side of her piping style is given an excellent showcasing in "Tell Me More." It's a hard hitting ballad which Miss Gorme takes in her piping stride. Due for a solid ride on all levels. Reverse, a rehash of a standard Spanish item, gets a rousing workover by Miss Gorme and an expert backing job from Monty Kelly. Rates plenty of spins.

Patti Page: "Why Don't You Believe Me"—"Conquest" (Mercury). The diskery scramble for top disk on "Why Don't You Believe Me" is on but it's doubtful that even such a standout etcher as Patti Page will dent the impact of newcomer Joni James' version on the M-G-M label. The spotlight ballad gets a standout reading in Miss Page's familiar styling and although the side is hampered a bit by a pretentious choral backing, it'll please her devotees and get spins because of them. June Valli takes a crack at the tune for Victor and gets plenty of poignance into it. But, as in Miss Page's case, she's too late. Miss Page drives hard on "Conquest," but tune is reminiscent of too many others that didn't make it.

Jane Turzy: "Be My Baby"—"Ain't It A Cryin' Shame" (Decca).

Jane Turzy, who's been moving Love You" (Decca). Initial coupling of Dorothy Collins and Snooky Lanson comes off as only a fair entry. Harmonizing technique is okay and the material, although not outstanding, is above par but they don't seem to get as much out of the numbers as they should. "Jump Back Honey" lacks the frenzied delivery the tune demands and dissipates its values. "I Will Still Love You," a moderate novelty number, gets an okay dueting job and should get occasional spins.

Helen O'Connell: "Don't Bother To Knock"—"You're The Only One I Adore" (Capitol). Helen O'Connell's high-gear delivery is excellently showcased in this coupling. It's not a top bracket platter but it could make noise in some sectors. She whips out "Don't Bother To Knock" with a solid beat and its suggestive lyric insures lot of action in the juke market. "You're The Only One I Adore" moves at a merry clip and shows off Miss O'Connell's styling to advantage. Backing is by Harold Mooney's Monsters, which should be self-explicit.

### Platter Pointers

Sandy Solo has breakaway potential in "Close Your Dreamy Eyes" on the indie Barry label. Ricky Hale makes an impressive wax debut with his Dana Records coupling of "Open Your Heart" and "If You Love Me." Little Sylvia could break through with "A Million Tears" (Jubilee). Burl Ives has a standout kiddish entry in "What Kind of Animal Are You?" (Decca). Bobby Wayne is effective on "If I Didn't Love You So" (Mercury). Herbie Fields orch has a sock remake of "Dardanella" (Coral). Billy May's orch workover of "High Noon" on the Capitol label has a clicko potential. Vaughn Monroe's treatment of "Yours rates plenty of spins. Ruby Wright's cut of "Honey Baby" on King could take off. Louis Armstrong-Gordon Jenkins Xmas entry of "Winter Wonderland" and "White Christmas" on the Decca label can't miss. The Modernaires have a nice workover of the oldie "Gotta Be This Or That" (Coral). Bob Houston has a good entry with "It's Christmas Every Day" on the indie Wheeler label. Mark Mathews shows up well on "When I Fall In Love" (Blue Mill). Bernice Parks has a standout slice in "So-So" (Segar) and Alan Paul's coupling of "Bravo" and "Love On Love" on the indie Rialto label rates spins. Pat Terry does a fine job on "April Fool" (Derby). Gerry Mulligan Quartet has an exciting cut of "Carloca" (Fantasy). Russ York's version of "If I'm To Blame" on Jubilee is good spinning fodder. Les Baxter will get a good share of the Xmas time spins for "Santa Claus Party" (Capitol).

## Best British Sheet Sellers

(Week ending Oct. 25)

London, Oct. 28.  
Here in My Heart.....Mellin  
Homing Waltz.....Reine  
Isle of Innisfree.....Maurice  
Half as Much.....Robbins  
High Noon.....Robbins  
Blue Tango.....Mills  
Meet Mr. Callaghan.....Toff  
Sugarbush.....Chappell  
Walkin' My Baby.....Victoria  
Auf Wiederseh'n.....Maurice  
Feet Up.....Cinephonic  
Somewhere Along Way.....Magna

### Second 12

I'm Yours.....Mellin  
Forget-Me-Not.....Reine  
Day of Jubilo.....Connelly  
Kiss of Fire.....Duchess  
Zing a Little Zong.....Maddox  
Rock of Gibraltar.....Dash  
Trust in Me.....Wright  
Faith.....Hit Songs  
When You're in Love.....Connelly  
Botch-a-Me.....Kassner  
Walkin' to Missouri.....Dash  
Take My Heart.....Dash

## Longhair Disk Review

Beethoven: Symphony No. 2 in D and Symphony No. 4 in B-flat. These two Beethoven works are lighter and less significant, perhaps, than the more-famous Third or Fifth. But they stand out on their own for their graceful textures, especially when performed as charmingly as in the new back-to-back disk of the N. Y. Philharmonic under Bruno Walter (Columbia, LP, \$5.45). Lyric quality of each comes off well in serene, unhurried readings.

Bruch: Concerto No. 1 in G Minor. Victor has a new, distinguished recording of this violin concerto, in Jascha Heifetz's version with the London Symphony Orchestra under Malcolm Sargent (RCA Victor, LP, \$5.45). Brilliant tone and sure technique bring out all its melodic charm and sentiment. Columbia has a new disk of this work, too, by Zino Francescatti, assisted by the N. Y. Philharmonic under Dimitri Mitropoulos (Columbia, LP, \$5.45). Francescatti's tone is lush and the performance of superior grade. Heifetz's interpretation is the more dazzling and gifted, but both are high-class.

On the Heifetz reverse is a smooth performance of Saint-Saens' Sonata No. 1 in D Minor. On the Francescatti reverse are two graceful Beethoven Romances (No. 1 in G, No. 2 in F), assisted by the Columbia Symphony Orchestra under Jean Morel. Sym.

## Buddy Morris to Romance Hillbillies Via Exclusive Deals, Publishing Outlets

In a move to latch on to the country-folk vogue in pop music, E. H. Morris Music is prepping a drive to tie-in alfalfa composers via exclusive deals similar to those arranged with the more orthodox pop writers. Morris also is investigating possibilities of setting up separate companies to specialize in the corn product.

According to Sid Kornheiser, Morris' general manager, the run-of-the-mill Tin Pan Alley writer isn't coming up with the kind of material that'll click in the market so its necessary to grab the fellows who do. Writer deals which Morris is planning for the country tune composers will be similar to those which had been arranged for such writers as Harold Arlen, Hoagy Carmichael, Frank Loesser and Julie Styne. Although the firm offers the writers no coin guarantees, it does guarantee top promotion and exploitation on their product.

## Como Named by D.C. Tent As 'Show Biz Personality'

Washington, Nov. 4. Perry Como chosen by local tent of Variety Clubs as the 1952 "Personality of the Year in Show Business." Como will receive a plaque at the club's 17th annual dinner-dance at the Statler Hotel, Nov. 22, giving him the award "in recognition of his outstanding contribution to the world of entertainment."

Singer will be the fourth recipient of the plaque. First winner, in 1949, was Al Jolson. Arthur Godfrey won in 1950 and Joe E. Brown last year.

## Disk Companies' Best Sellers

### CAPITOL

### ARTIST

1. IT'S IN THE BOOK (2 Parts).....Johnny Standley
2. MY BABY'S COMING HOME.....Les Paul-Mary Ford
3. MEET MR. CALLAGHAN.....Les Paul-Mary Ford
4. COMES ALONG A-LOVE.....Kay Starr
5. FAITH CAN MOVE MOUNTAINS.....Nat (King) Cole

### COLUMBIA

1. KEEP IT A SECRET.....Jo Stafford
2. JAMBALAYA.....Jo Stafford
3. WALKIN' TO MISSOURI.....Sammy Kaye
4. HALF AS MUCH.....Rosemary Clooney
5. YOU BELONG TO ME.....Jo Stafford

### CORAL

1. I BE FAIR.....Don Cornell
2. TAKES TWO TO TANGO.....Pearl Bailey
3. YOU'LL NEVER GET AWAY.....Don Cornell-Teresa Brewer
4. STRING ALONG.....Ames Bros.
5. HOLD ME, THRILL ME, KISS ME.....Karen Chandler

### DECCA

1. GLOW WORM.....Mills Bros.
2. JUST SQUEEZE ME.....Four Aces
3. TAKES TWO TO TANGO.....Louis Armstrong
4. BLUE TANGO.....Leroy Anderson
5. TRYING.....Ella Fitzgerald

### MERCURY

1. I WENT TO YOUR WEDDING.....Patti Page
2. MY FAVORITE SONG.....Georgia Gibbs
3. WHY CAN'T YOU BELIEVE ME.....Patti Page
4. IT'S WORTH ANY PRICE YOU PAY.....Eddy Howard
5. YOURS.....Ray Cura

### M-G-M

1. WHY DON'T YOU BELIEVE ME.....Joni James
2. LAZY RIVER.....Art Mooney
3. YOU WIN AGAIN.....Tommy Edwards
4. BE FAIR.....Billy Eckstine
5. JAMBALAYA.....Hank Williams

### RCA VICTOR

1. WISH YOU WERE HERE.....Eddie Fisher
2. BECAUSE YOU'RE MINE.....Mario Lanza
3. SLEEPY TIME GAL.....Tony Martin
4. LADY OF SPAIN.....Eddie Fisher
5. SOCKO THE SMALLEST SNOWBALL.....Spike Jones

## Sarah Vaughan Booked For Concerts in London

London, Nov. 4. Charles Munyard, who recently joined Reeves & Lamport, has booked Sarah Vaughan for series of concerts, with the singer due here Jan. 28. Munyard is presenting Miss Vaughan in association with local long hair promoter Maurice Kinn, who sprang into prominence last summer when he started negotiations with Bing Crosby to appear in England, with deal falling through at the last minute.

Management of Cafe de Paris is reportedly awaiting the results of the American singer's debut here, with a month's date at the cafe a possibility.

Violinist Michael Rabin back in New York last week (30) after a four-month tour of Australia and New Zealand, sponsored by the Australian Broadcasting Commission.

## Paucity of Latin Disks By Majors Cues Morand To Specialize in Field

Paucity of straight Latin American etchings by the major diskers has cued Jose Morand, head of Pemora Music, to launch his label, Fiesta Records, which will specialize in this field.

Morand stated that he was compelled to start the disk operation to find a wax outlet for his Latin catalog since the majors only occasionally cut such tunes and then with a pop, rather than Chile, flavor.

Fiesta's disks will be cut in Mexico under a tieup with Hermanos Marquez, Mexico City publisher who will send the masters to the U. S. Six disks are on the initial release, with Tempo Music, a N. Y. distrib., handling the sales end.

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING NOVEMBER 1

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1	JO STAFFORD (Columbia)	You Belong to Me
2	2	PATTI PAGE (Mercury)	Jambalaya
3	4	MILLS BROS. (Decca)	I Went to Your Wedding
4	3	EDDIE FISHER (Victor)	You Belong to Me
5	5	HILLTOPPERS (Dot)	Glow Worm
6	7	PEARL BAILEY (Coral)	Wish You Were Here
7	6	LES PAUL-MARY FORD (Capitol)	Lady of Spain
8	8	JONI JAMES (MGM)	Outside of Heaven
9	8	FRANKIE LAINE (Columbia)	Trying
10	9	JOHNNY STANDLEY (Capitol)	Takes Two to Tango
			Meet Mr. Callaghan
			Why Don't You Believe Me
			High Noon
			It's in the Book

### TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	I WENT TO YOUR WEDDING	St. Louis
2	2	YOU BELONG TO ME	Ridgeway
3	3	JAMBALAYA	Acuff-R
4	5	GLOW WORM	E. B. Marks
5	4	WISH YOU WERE HERE	Chappell
6	8	TRYING	Randy Smith
7	6	TAKES TWO TO TANGO	Harman
8	10	MEET MR. CALLAGHAN	Leeds
9	7	BECAUSE YOU'RE MINE	Feist
10	9	HALF AS MUCH	Acuff-R

## RETAIL SHEET BEST SELLERS

### VARIETY

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

Week Ending  
Nov. 1

This Last wk. wk.		Title and Publisher	New York	Chicago	Los Angeles	Boston	Philadelphia	Kansas City	Minneapolis	St. Louis	San Antonio	Seattle	Rochester	Indianapolis	TOTAL
1	1	You Belong to Me (Ridgeway) . . .	1	1	1	2	1	7	1	2	2	6	5	102	
2	2	I Went to Your Wedding (Hill-R) . .	2	2	2	6	2	6	2	1	1	4	3	99	
3	4	Jambalaya (Acuff-R) . . . . .	3	4	5	5	3	3	4	3	3	5	7	76	
4	3	Wish You Were Here (Chappell) . . .	3	3	6	4	3	3	4	10	10	8	56		
5	5	Half As Much (Acuff-R) . . . . .	10	6	3	4	5	5	6	7	8	45			
6	8	Because You're Mine (Feist) . . . .	5	6	8	2	6	1	38						
7A	6	Auf Wiederseh'n (Hill-R) . . . . .	4	10	10	9	6	10	10	5	9	9	29		
7B	9	Somewhere Along Way (United) . . .	8	9	4	10	7	8	7	6	29				
8	7	Meet Mr. Callaghan (Leeds) . . . .	4	9	10	10	5	4	10	25					
9	13	Glow Worm (Marks) . . . . .	9	8	8	4	8	8	9	23					
10A	11	Takes Two to Tango (Harman) . . . .	9	7	5	6	17								
10B	11	Early Autumn (Cromwell) . . . . .	1	4	17										
11	11	Outside of Heaven (B.V.C.) . . . . .	7	7	3	16									
12	11	Trying (Randy Smith) . . . . .	6	7	9	15									
13	10	High Noon (Feist) . . . . .	8	9	2	14									

## Big BMI Disk Promotion Key to Click; Carlton Raps ASCAP's A.K. Methods

Cole, Vaughn, Kenton

Draw \$9,300 in Cincy

Cincinnati, Nov. 4. "Biggest Show of '52," with Nat (King) Cole, Sarah Vaughan and Stan Kenton's orch drew a 5,000 admission and a \$9,300 take Friday (31) night in the Cincinnati Garden.

Scale was \$1.50 to \$3.

## Alan Livingston, Hilliard See No Disk-BMI Hookup

Hollywood.

Editor, VARIETY:

I was quite interested in the VARIETY article about BMI vs. ASCAP. Frankly, I had never given too much thought about our own trend here at Capitol. Being without benefit of a radio network hookup, we obviously would have no leanings one way or the other. Nevertheless, I took the trouble to check our records.

I examined only the successful records released during the year 1952 (those selling 75,000 or over), and found that 63% of them were ASCAP. With a comparative examination of other record companies, you might be able to arrive at some conclusions.

Undoubtedly an important consideration is the type of recording being done by record companies today. Perhaps you will find that Capitol's hit records are built around a different type of selection and recording artist than those of some of our competitors. By that I mean, for example, that the kind of hit which Nat Cole has is based on a different class of music from the many "gimmick" individual records which have been successful this past year—without mentioning any names.

Whether the music itself or the performing rights society is the major influence elsewhere is something about which I am, of course, in absolutely no position even to comment on. At Capitol, however, we are without any question completely uninfluenced by anything but the song itself, plus the ability of the publisher to exploit it, regardless of his affiliation.

Alan Livingston,  
(Capitol A&R V.P.)

Case of Supply & Demand  
New York.

Editor, VARIETY:

I cannot speak for A&R then with other labels, but as far as I am concerned, the actual thought of whether a song belongs to ASCAP or BMI never enters my mind when going over material. When you stop to consider that over 2,000 publishing firms periodically submit material for recording consideration, it simply boils down to a case of supply and demand.

Frankly, I am looking for material which can create entertainment on records, and it makes no difference to me who happens to control the performance rights.

If the current top sellers seem to favor the BMI group in listing, it can only mean that the general public favor their product. The public have a unique way of making up their own minds and I assure you the average record buyer doesn't care whether ASCAP, BMI, SESAC or any other licensing agency controls the performance rights so long as the song itself appeals to them. Songs come and go in what seems to be a never ending flow. Only a small part ever get to the stage of actually being recorded, and out of that amount only a small part give the publisher and recording company a return for their investment. From a recording standpoint, we have to be as selective as possible, with both eyes on the public for what they may or may not like.

Jimmy Hilliard,  
(Decca A&R Chief)

Joe Carlton, Mercury Records' artists and repertoire chief, lays it on the line for publisher affiliates of the American Society of Composers, Authors & Publishers by declaring that Broadcast Music, Inc., is more on the ball as far as disk promotion is concerned. Although he says it is "ridiculous" to talk of a conspiracy against ASCAP by the diskers, Carlton asserts that BMI firms tend to get more consideration because they go out and push records.

The trouble with the big ASCAP publishers, Carlton adds, is that they still think of plugging songs via the old channels of live radio and TV performances. Maybe that's the way ASCAP pays off, but the hits, according to Carlton, are now being made on platters exclusively.

BMI is taking the play away on wax because they concentrate their whole power on getting the disk spins. Carlton pointed out that key to BMI's surge on the hit lists is their cooperation with the disk firms before a disk is released and their consistent romancing of the disk jockeys once the record is issued.

### Still a Road Company

Carlton says that some big comeback is only a matter of arithmetic. BMI only paid out a little more than \$3,000,000 against ASCAP's \$14,000,000. Since ASCAP is more loaded, Carlton asks why they can't plough back some of that \$14,000,000 into record promotion. Only if they do, the Mercury exec asserts, will they be able to recoup the ground they have lost to the BMI publishers.

Carlton contends that several major ASCAP publishers are refusing to play ball with the diskers on giving exclusives. "They want it all their own way," Carlton adds, "while giving little in return." "We must have exclusives in the current market or else it isn't worthwhile to record a song. Second money on a hit record is no longer attractive, and that's why the disk companies are no longer covering records put out by other labels."

Carlton says that some big ASCAP publishers are still resisting exclusives but that other ASCAP publishers are now cooperating with the diskers in that respect. That means putting more tunes on the market, Carlton conceded, but it also gives the disk company a chance to break through with a big hit.

## Top Can. Tooter Board Nixes Appeal of Symph Sidemen Tagged as 'Reds'

Toronto, Nov. 4.

Highest body they could appeal to, international exec board of the Musicians' Union (AFL), has refused to consider the case of the six members of the Toronto Symphony who were fired when U. S. immigration officials recently refused them entry for a Detroit concert on grounds the six were subversives. Other 79 members were admitted.

Rejection by U. S. authorities was followed by large advertisements in all Toronto dailies, these paid for by so-called "liberal" groups charging "American domination of Canadian musicians' livelihood," but the Canadian Musicians' Assn. refused to come to the aid of the ousted sextet; ditto the Canadian Congress of Labor, of which the musicians' union is an affiliate.

Prior to weekend dismissal of the appeal to the international executive, protesting delegation on "civil liberties" also appeared before the Toronto city council, with the mayor insisting that he would have nothing to do with the incident unless the six dismissed musicians appeared in person to "answer some honest questions."

Group had also attempted to enlist the aid of Lester Pearson, Secretary of State for Canada, who presented formal inquiries to Washington but was told by the U. S. State Department that their decision must stand and that "there has to be some way of preventing the admission of known Communists." A covering denied entry to America.



**AS POLLED VIA LEADING U. S. DISK JOCKEYS**

**VARIETY** WEEK ENDING NOV. 1

This compilation is designed to indicate those records rising in popularity as well as those on top. The records are computed on the basis of 10 points for a No. 1 position, 9 for No. 2 and so on down to one point. Clites will be ready every week to present a comprehensive picture of what is going on in the country regarding records.

# VARIETY

## WEEK ENDING NOV. 1

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regularly.

Pos. Pos. No. this last weeks  
W.L. in log

Artist

Label

Song

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

# 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 October 24-30

Because You're Mine—†"Because You're Mine".....	Feist
Caravan.....	Amer Aca
Comes A-Long A-Love.....	Shapiro-B
Everything I Have Is Yours.....	Robbins
Glow Worm.....	Marks
Half As Much.....	Acuff-R
High Noon—†"High Noon".....	Frank
I Went To Your Wedding.....	St. Louis
Jambalaya.....	Acuff-R
Lady of Spain.....	Fox
Meet Mr. Callaghan.....	Leeds
Mood Indigo.....	Mills
My Love and Devotion.....	Shapiro-B
No Two People.....	Feist
Outside Of Heaven.....	Bregman-V-C
Punky Punkin.....	Paxton
Roses Of Yesterday.....	Berlin
Ruby and the Pearl.....	Famous
Solitude.....	Mills
Somebody Loves Me—†"Somebody Loves Me".....	Harms
Somewhere Along Way.....	United
Sophisticated Lady.....	Mills
Stay Where You Are.....	Broadcast
Takes Two to Tango.....	Harman
Thanks to You.....	Paramount
To Know You (Is To Love You).....	Roncom
Walkin' My Baby Back Home.....	DeSylva-B, H
Wish You Were Here—*†"Wish You Were Here".....	Chappell
You Belong To Me.....	Ridgeway
Yours.....	Marks

## Second Group

A Shoulder to Weep On.....	Laurel
Auf Wiederseh'n Sweetheart.....	Hill & R
Blues In Advance.....	Hollis
Down by the O-hi-o.....	Forster
Early Autumn.....	Cromwell
Forgetting You.....	DeSylva-B, H
If.....	Sherwin
If.....	Disney
Keep It a Secret.....	Shapiro-B
Live Oak Tree.....	Burvan
Lover.....	Famous
Nina Never Knew.....	Jefferson
Once In a While.....	Miller
Sinner Or Saint.....	Witmark
Sleepytime Gal.....	Miller
String Along.....	Regent
There's a Ship Coming In.....	Amusement
Till The End Of The World.....	Southern
Voters on Parade.....	Morris
Whispering Serenade.....	Chappell
You'll Never Get Away.....	Bourne
Zing a Little Zong—†"Just For You".....	Burvan

## Top 10 Songs On TV

Half as Much.....	Acuff-R
I Went To Your Wedding.....	St. Louis
Jambalaya.....	Acuff-R
Punky Punkin.....	Paxton
Somewhere Along the Way.....	United
South Rampart Street Parade.....	Feist
Trick or Treat.....	Disney
Trying.....	Smith
Wish You Were Here—*†"Wish You Were Here".....	Chappell
You Belong to Me.....	Ridgeway

## FIVE TOP STANDARDS

Diamonds Are a Girl's Best Friend.....	Robbins
Do I Worry.....	Melody Lane
I Whistle a Happy Tune.....	Williamson
Thine Alone.....	Witmark
This Can't Be Love.....	Chappell

† Filmusical. \* Legit musical.

## Country Chatter

Jimmy Dickens guests with Red Foley on his Nov. 8 Prince Albert "Grand Ole Opry" show. Martha Carson takes the spot the following Saturday (15).

Ambrose Haley (KHMO-Hannibal, Mo. singer and jockey) due in Nashville Nov. 8.

Eddy Arnold set for Houston's 1953 Fat Stock Show by manager Tom Parker.

Long known in country circles for his all night WRVA record show from Richmond, Va., Sam Workman recently gave up the announcing duties to return to full time farming. Cuzzin Don McGraw has taken over the honors at WRVA after resignation from similar duties at WFHG in Bristol, Va.

Tom Edwards who spins pop records daily on Cleveland's WERE has just started a Saturday morning country show.

Smiley Burnette set to headline a series of TV films for coast to coast release. Work will be handled by Radiozark Enterprises of Springfield, Mo., which also handles Burnette's radio work.

Free lancer Fred Wamble of Birmingham taking over three-hour show on WAPI each Friday night beginning Nov. 21 with country records.

Bill Thall, m.c. of WLW's Cincinnati country programs, lost his wife in Cincinnati Oct. 31.

Wilma Lee and Stony Cooper with their Clinch Mountain-Clan just returned from two very successful weeks in Canada on personals. With them on the tour were Cowboy Phil, Golden West Girls and Big Slim, all WWVA Wheeling, W. Va., artists.

Capitol's Redd Harper set for Indiana religious appearance this week (3-9).

Biff Collie, Houston KNUZ country platter pilot, out with two new original sides on Specialty. This is Collie's first recording effort for national distribution after a indie label release in the Texas area.

Baton Rouge's singer and d. j., Al Robinson, recuperating at home after a local hospital confinement.

Louisville's Decca distrib, Alan Stephens, was host to 25 of the area's leading artists, jockeys, and music men last week honoring label's new singer, Jimmy Logsdon, who spins country records at WINN in Louisville.

Nick Lucas, The Singing Troubadour of some years back, signed with Tom Spinoso of Cavalier Records to do many of the old favorites.

## 2-Party Struggle For 802 Control

The election fight for control of Local 802, American Federation of Musicians, has settled into a two-party struggle between the administration's Blue Ticket and the opposition's Musicians' Ticket. Balloting is set for Dec. 4 in N. Y.

Sam Suber, incumbent prexy, will again head the Blue Ticket while Al Manuti, veteran oppositionist, will be the rival standard-bearer. Dick McCann, former Local 802 prexy, has come out of retirement to run again with the Blues for the executive board in view of the defection of Al Knopf and Hy Jaffe from the administration ranks. Knopf is vice-prexy candidate and Jaffe is running for treasurer for the Musicians' Ticket.

## U. S. Pub Wants to Join Austria's AKM to Get U. S. Performance Coin

Vienna, Oct. 29. A unique situation arose in the Austrian Society of Authors, Composers and Music Publishers (AKM), when Robert H. Greenwell of Washington, D. C., applied for membership on the grounds that ASCAP in the U. S. refuses to account for music published by him as American citizen in the U. S.

Greenwell acquired the rights for English speaking countries from various European publishers, among them Astoria Verlag, Vienna. Despite the fact that an international agreement among the various licensing societies makes it obligatory for each independent society to account for works registered by their members, ASCAP has allegedly refused membership for Greenwell, and did not account for any of the songs.

## Talent Agencies Follow Disk Sign By Booking Vocalists in 'Hot' Areas

### RCA Starts New Radio, TV, Disk Plant in Rome

Rome, Oct. 28. Radio Corp. of America has broken ground just outside of this city for the new RCA manufacturing plant, to be constructed soon. The Rome unit will make disks, radios, and electronic equipment. Later, it will go into the manufacture of TV sets. Rome will be the center of supplies for Italy, Switzerland and the Near East. The machinery and equipment will be brought from New York.

RCA will not make new recordings, at least for the present, but bring in the masters from the U. S. and make the pressings here as the public demands. The new plant is privately financed with American money.

## Victor Launches Pop Sales Drive

RCA Victor is launching its biggest sales drive of the year this month in a move to get wide coverage in the pop field prior to the anticipated Christmas season rush. Company toppers have selected 12 pop singles, two albums, five country releases and three blues and rhythm entries for the concentrated promotional push.

Victor's whole field staff has been alerted to join the sales drive with special promotional material for retailers, local disk jockeys and jukebox operators. Push is being supplemented by heavy advertising coverage for the four-week period.

## WJJD 'Supertime Frolic' Hayseed Bonanza, With 17-Year Record as SRO

Chicago, Nov. 4. Although Chicago has never held a place as a major center of country music, it has produced a radio program for over 17 years that has held one of the largest radio audiences on record. Long recognized as one of the nation's leading hayseed promotions, WJJD's "Supertime Frolic" is now in its 18th year on the air. Ever since its beginning in 1935 there has been a waiting list of sponsors.

Randy Blake began direction of the show in 1935 for agency, Benson & Dall, Inc., which spot he continues to hold. Show began utilizing live talent but with the rebuilding of the record industry the format gradually switched to records.

Currently and for recent years the show has held over two hours of WPPD's choicest time. Current agency handling program is O'Neil, Larson & McMahon, which is a reorganization of original firm with offices in Chicago.

## Morris Preps Cornball Song Folio for South

Influence of the Nashville element in current pop music is beginning to take effect in future planning of some of the major publishing firms' educational departments. The pubberies now are angling their material at the corn belt and revamping their standard stuff with country appeal.

Sparkling the educational department drive into the alfalfa groove is E. H. Morris Music. Phil Lang, who heads Morris' educational division currently is prepping folios for use solely in Southern schools. Lang points out that the "Big 10" folio, firm's biggest seller in the east and midwest, doesn't sell at all in the south. "They've got different marching songs down there and different holidays," he said, "and we've got to start giving them instrument and/or band arrangements of such numbers as "Sloux City Sue," "Pistol Packin' Mama" and "Somewhere in Old Wyoming."

Lang has been lining up Southern colleges and high school on deals to publish arrangements of all their hymns and marching songs.

Talent agencies' booking pattern of vocalists in their stable has been steadily shifting with disk trends. The agencies, which have been latching on to new artists as soon as their platters break through, now are centering their booking drives on areas where the disk is making the most noise. The agency men claim that a new vocalist's disk can be "breaking in Philly" where they can command a high price for a personal appearance date and still have no impact at all in Cleveland where theatres or niteries aren't interested at any price.

The agency submissions now depend on the area where the artists' disk impact is strongest. Through trade paper charts and record company distributor reports, the agencies learn where they can get the most coin for their property.

The spot booking practice has been pointed up in recent months with the breakthrough on wax of a flock of young warblers. In today's highly competitive market, the newcomers' waxings start moving out slowly in separate territories via disk jockey spins and distributor drives. The agencies, therefore, gear their submissions to disk sales reports.

Spot booking technique was launched initially by agencies handling rhythm & blues artists. Shaw Artists, for example, maneuvers its roster so that each artist can be appearing in cities where their disk impact is strongest.

In the pop field, the William Morris Agency is following along the same lines with its new acquisition, Joni James. Miss James, whose etching of "Why Don't You Believe Me" on the M-G-M label has topped the 200,000 mark, is racking up her biggest sales in the Philadelphia and Chicago area. According to diskery sales reports, Philly and Chi account for more than 100,000 of the national sales total. Morris, therefore is pitching her at Philly (she's currently at the Rendezvous Room there) and at Chi. They also are beginning to plant interest in the Boston-Hartford axis where the disk is beginning to make some noise. Another example of the follow-the-disk trend is thrush Karen Chandler's personal appearance concentration in the New England states. Although the Coral Records chirp has made little impact in the market on the national scale, her platters are big in New England so that's where she'll play until they break elsewhere.

## Satchmo's Sock Biz On European Tour Credited To Big Disk Popularity

Genoa, Oct. 28. In its latest swing through Europe, the Louis Armstrong unit, composed of singer Velma Middleton, Arvell Shaw, Bob McCracken, Trummy Young, Napoleon Marty and Cozy Cole, once more has been making sizable dents in local box-offices. Crowds and enthusiasm have been even greater on this jaunt than on Satchmo's preceding sock tour. And again extra police protection at all dates has been necessary. The new spurt in popularity, principally credited to disk penetration and related publicity, has amazed Armstrong.

Tour, which started Sept. 25 with a swing through Scandinavia, and then going through Belgium, Holland and Germany, continues its Italian itinerary following two shows yesterday (27) here. Italian dates include Milan, Florence, Turin, Prato, and Rome. In the Italian capital, the unit will lense a number for a yet untitled Italian pic. Band then does two Dutch dates, four in Switzerland and 12 in France, before heading for Africa and shows at Oram, Casablanca, and Algiers. Trip is scheduled to wind up in Paris, Nov. 24. Tour was packaged directly from New York.

## Kennecott's Symp Coin

Salt Lake City, Nov. 4. Kennecott Copper has pacted with KSL, CBS outlet, to air 13 broadcasts of the Utah Symphony, starting Jan. 1. Sessions are one hour each, with four shows live and the rest tapes of previous Tabernacle concerts.

## New England On Hillbilly Binge

Boston, Nov. 4.

Spurred on by ever-increasing takes by country artists on tour in New England, that section's radio is programming more and more of the rural flavored ditties. Area's disk jockey offerings are headed by Nelson Bragg, who aires daily from Boston's WCOP, where he has been building for past year. Other names of note are Jerry Clemans, who has been getting full approval of WDEV heads in Waterbury, Vt., for his across-the-board a. m. stint; and Clarence Kneeland, who holds forth from WICH in Norwich, Conn., and WERI in Westerly, R. I.

WNLC in Groton, Conn., is clearing time for yet d. j. "Cousin Johnny" Small, who recently resigned from similar duties at WOBB in West Yarmouth, Mass., when recalled to active duty with the Armed Forces at Groton's Coast Guard Institute. This is station's first country spinning enterprise and will necessitate the building of a rural wax library.

WPAW in Pawtucket, R. I., launched a new country record program tagged "Country Song Party" on Sept. 29 with Al Roberts doing the spinning chores. Roberts is a veteran in the field, having had

similar duties for two years at KHMO in Hannibal, Mo. New show aires Monday through Friday from 1:15 to 1:55 p. m. WPAW is also adding a special section to their library for the new classification.

While sections of New England have long been recognized in country circles musically, the past year has brought out general coverage for artist's appearances, record sales and radio work. Manufacturers, booker and managers are watching this section closely as "the new frontier for Tennessee-styled promotion."

## AFM Bite

Continued from page 37

Instituted, the disk companies have raised prices on their single releases by over 10% and Petrillo is expected to use this fact as the major argument for a bigger cut for the musicians. The disk companies, on the other hand, fear that a bigger cut for the musicians may necessitate another price hike to maintain their slim profit margin.

The MPFF has been collecting about \$1,000,000 annually from the licensed disk companies. Many local AFM leaders hold this figure to be too small to support the unemployed tooters in their ranks. A 5% bite, however, would raise the figure to \$5,000,000, a total that union execs believe could help the jobless situation.

VARIETY

10 Best Sellers on Coin-Machines

Week of Nov. 1

1. I WENT TO YOUR WEDDING (8) (St. Louis).....!

2. YOU BELONG TO ME (10) (Ridgeway) .....

3. GLOW WORM (6) (Marks) .....

4. TRYING (4) (Randy Smith) .....

5. JAMBALAYA (9) (Acuff-R) .....

6. MEET MR. CALLAGHAN (7) (Leeds) .....

7. WHY DON'T YOU BELIEVE ME (1) (Brandon) .....

8. TAKES TWO TO TANGO (3) (Harman) .....

9. BECAUSE YOU'RE MINE (2) (Feist) .....

10. WISH YOU WERE HERE (12) (Chappell) .....
- Patti Page .....

Jo Stafford .....

Dean Martin .....

Mills Bros. ....

Hilltoppers .....

Jo Stafford .....

Les Paul-Mary Ford .....

Joni James .....

Pearl Bailey .....

Nat (King) Cole .....

Mario Lanza .....

Eddie Fisher .....

Mercury

Columbia

Capitol

Decca

Dot

Columbia

Capitol

M-G-M

Coral

Capitol

Victor

Victor

Second Group

- YOURS (Marks) .....

HIGH NOON (9) (Feist) .....

I LAUGHED AT LOVE (Redd Evans) .....

HALF AS MUCH (8) (Acuff-R) .....

LADY OF SPAIN (Fox) .....

AUF WIEDERSEHN (17) (Hill-R) .....

OUTSIDE OF HEAVEN (B.V.C.) .....

COMES ALONG A-LOVE (Shapiro-B) .....

YOU'LL NEVER GET AWAY (Bourne) .....

EARLY AUTUMN (Cromwell) .....

STRING ALONG (Regent) .....

INDIAN LOVE CALL (Harms) .....

FOOL, FOOL, FOOL (Progressive) .....

WALKIN' TO MISSOURI (Hawthorne) .....

MY LOVE AND DEVOTION (Shapiro-B) .....

SOMEWHERE ALONG THE WAY (8) (United) .....

LUNA ROSSA (BVC) .....
- Vera Lynn .....

Frankie Laine .....

Bill Hayes .....

Sunny Gale .....

Rosemary Clooney .....

Eddie Fisher .....

Vera Lynn .....

Eddy Howard .....

Eddie Fisher .....

Kay Starr .....

D. Cornell-T. Brewer .....

Jo Stafford .....

Ames Bros. ....

Stim Whitman .....

Kay Starr .....

Sammy Kaye .....

Perry Como .....

Nat (King) Cole .....

Tony Bennett .....

Alan Dean .....

London

Columbia

MGM

Victor

Columbia

Victor

London

Mercury

Victor

Capitol

Coral

Imperial

Capitol

Columbia

Victor

Capitol

Columbia

MGM

(Figures in parentheses indicate number of weeks song has been in the Top 10)

On the Upbeat

New York

Al Calder handling disk promotion for Don Cornell and Tony Alamo . . . Harry Belafonte began a four-week engagement at the Boulevard, L. I., last week (30) . . . Alan Dean opens at the Ranch House, Johnston, R. I., tomorrow (Thurs.) . . . Eydie Gorme, new Coral Records pactee, out on a three-week disk jockey trek through the east and midwest . . . Georgia Gibbs into the Latin Ca-

sino, Philly, tomorrow (Thurs.) . . . Vaughn Monroe plays a two-day date at the Meadowbrook, Cedar Grove, N. J., Nov. 8-9 . . . Gene Ammons orch opens at the Glass Bar, St. Louis, Friday (7) . . . Nat (King) Cole into La Vie En Rose, N. Y., Dec. 5 . . . Nellie Lutcher booked into Storyville, Boston, for one week beginning Nov. 10 . . . Billy May orch pencilled into the Hotel Statler, N. Y., for March 23 . . . Illinois Jacquet orch into the Apollo Theatre, N. Y., Nov. 21 . . .

Erroll Garner plays a three-day date at the Bolero Club, Newark, Nov. 7-8-9 . . . Matty Matthews named Sammy Kaye band manager . . . Danny Sutton opens at Frank Palumbo's Club, Philly, tomorrow (Thurs.) . . . Bette McLaurin into Birdland, N. Y., tomorrow (Thurs.) for two weeks . . . Art Tatum opened at the Ebony Club, Cleveland, Monday (3) . . . Austin Powell orch opens at the Rendezvous Room, Philly, tonight (Wed.) . . .

Chicago

Bill Bailey, Chicago western tee-vee performer, is forming his own orchestra and will make midwestern appearances in addition to using the band on video . . . Chuck Cabot signed for two weeks at Melody Mill Nov. 12 . . . Lee Bennett set by Frank Hogan as the first band for new Chevy Chase Country Club Ballroom Nov. 7 . . . Leo Peiper pacted for Oh Henry dancery Dec. 3 for three frames with Ray Pearl coming in Dec. 25 for an indefinite run. Peiper plays the Tulsa Club, Tulsa, Oklahoma, Dec. 25 for a week for a reported \$4,000 . . . Henry Busse goes into the Texas Hotel, Ft. Worth, Dec. 31 for four weeks . . . Delta Rhythm Boys and Will Mahoney headline at the Home Show, Sioux Falls, S. D., Nov. 25 for a week and then the Delta group comes into the Blue Note Dec. 5 with Terry Gibbs Sextet. Blue Note then brings back Duke Ellington Dec. 19 and follow with Dave Brubeck's combo Jan. 2 . . . Buddy Charles held over at Colony Club, Omaha . . . Jimmy Featherstone plays the Muehlebach Hotel, K. C., two weeks opening Dec. 3 . . . Don Reid is in for three weeks at the Peabody Hotel, Memphis, Dec. 3, following Buddy Morrow Nov. 17 . . . Jimmy Palmer does a repeat at the Lake Club, Springfield, Ill., Nov. 12 for nine days. . .

Pittsburgh

Johnny Morgan, out of the Army, is the new trumpet man with Howdy Baum's pit band at the Casino . . . The Stuarts, who just closed a long engagement at Bill Green's cocktail lounge, depart Dec. 1 for a 17-week USO-Camp Shows tour of Europe opening in Glasgow . . . Hildegarde brings her own orch to the Horizon Room Monday (10) so Al Marsico will switch that week to the Vogue Terrace . . . Bernie Armstrong's first two sides for Dorset records, "Queen of the Nile" and "Could It Be," have just been released. Armstrong uses his KDKA staff outfit, plus a string choir, with vocals by Margie Ray, brought on from the West Coast for the assignment . . . Al DiLernie Trio spotted now in the William Penn Hotel's Terrace Room for dinner sessions as well as the Continental Bar for cocktail stanzas . . . Billy Yates' unit had option picked up at Hotel Roosevelt's Sylvan Room . . . Lee Keltoun's band landed two Saturday night bookings (15-29) this month at William Penn Tavern . . . Zany-Acs into Bill Green's cocktailery . . . Nino Nanni back into Monte Carlo, for three weeks. . .

Inside Orchestras—Music

Unusual sleeper-record possibility has resulted from ex-U. of P. Mask & Wig Show writer Pat Ballard discovering some dusty mss. in his trunk, dating back to the early '20s. Ballard picked a couple of unpublished oldies and called a quick recording session this summer, using top name-record musicians and singers who weren't busy, under the moniker "The Merryweathers." He turned the masters over to Graham Prince, Cadillac Record prexy, and played the dubs for a bunch of Yale students who happened to be at a wedding party Ballard attended. Result was the New Havenites flipped on a clap-hands cornball called "Clinging Vine" and Ballard is getting a strong reaction from other college groups. The record is backed with another unpublished oldie, "Tears, Tears, Tears."

Ballard has set up an ASCAP pubbery to handle the tunes, and any others that might emerge from the time he was the top dance band-leader on the U. of P. campus, employing Ted Weems as trombonist and Art Weems on trumpet.

Although sheet music dealers generally wait for a tune to break out on records before stocking up on the song, there's been an unprecedented rush on Johnny Marks' new Xmas entry, "The Night Before Christmas Song." Initial etching, Rosemary Clooney-Gene Autry tandem via Columbia, won't hit the market until next week but already more than 100,000 sheet copies, including the rack, have been peddled around the country. Tune was adapted by Marks from the fave Clement Moore poem, "The Night Before Christmas." Marks, incidentally, also is the publisher and composer of the click, "Rudolph, the Red-Nosed Reindeer."

Frank Luther, who's been specializing in the kidisk field for Decca Records, gets his first crack in the pop field in more than four years with this week's release of "I'll Ring You Up" and "Jig a Jig Jig." Luther, however, is still training his sights on the kiddie platter. Last week he hit the market with 10 new juve entries.

Decca founder Jack Kapp's pioneering of showtune albums back in 1930's was spotlighted by the N. Y. Times in its special Sunday (3) record supplement. Kapp's initial venture in the original cast field was with the union-sponsored legit revue, "Pins and Needles," from which Decca packaged a two-disk album. Later, Decca issued another set of four sides from "Panama Hattie" with Ethel Merman.

Kapp's most successful venture in the cast album field was, of course, "Oklahoma," in 1943: It was the first time that a complete score of a Broadway musical was put on wax and proved to be a smash. The "Oklahoma" album has since gone over 1,500,000 in sales.

When Frank M. Folsom returned from his five-week European survey exploring expanding merchandizing horizons, the RCA prexy found he had won a strange prize which dated back to the midsummer replacement by Eddy Arnold of Perry Como on the Chesterfield show. Folsom rarely goes to such shindigs, but because both are top RCA Victor artists and, more to the point, personal friends of the RCA topper, Folsom went and participated in an intra-company raffle, concerning which he had forgotten. He later found out he was the winner. The prize?—an RCA Victor portable three-way phonograph. Just the thing he needed.

As a result of the action on the E. B. Marks tune, "Yours," following Vera Lynn's etching for London, Vaughn Monroe has been assigned to cut the tune for RCA Victor for the second time. He originally waxed the number for Victor in 1941. Number is an adaptation of the Latin standard, "Quiereme Mucho."

Monroe, incidentally, hit the market with an unusually large number of releases in October, with Victor releasing four disks and an album of college tunes. One of the sides, "Voters on Parade," was a public service waxing to get out the vote for yesterday's (Tues.) election.

Woody Herman, who has organized his own label, Mars Records, for his own band etchings, recently sat in with the Leon Kelner band in New Orleans on a recording session. The disk will be released on the M-G-M label. Herman is featured on one of the sides, "I Cried for You," as lead alto and vocalist. The bandleader, incidentally, worked for M-G-M before exiting for his indie enterprise.

Writers of "I," ballad recently plattered for Decca by Don Cornell, may have achieved distinction of producing ditty with shortest title ever known. It's hard to see how "I" could be improved on for brevity.

Runnerup, perhaps, is a 1919 opus by Howard Johnson and Byron Gay, titled "O," but this was followed by "Oh!" in parenthesis, thus: O(Oh!)

Erroneous report that British songwriter Jimmy Kennedy, a long-time resident in the U. S., had become an American citizen resulted in recent British tax difficulties for Kennedy. Tax authorities informed him that 50% of his British earnings would be withheld if the report were true. Kennedy is actually an alien resident in the U. S. and does not plan to give up his British citizenship.

Shellac Is Plentiful

So Cap Is Scrapping

All Returned Platters

With plenty of shellac on hand for the manufacture of new platters, Capitol Records is continuing its policy of permitting dealers to destroy the shellac platters they're allowed to return on the dealers' 5% privilege plan instead of sending them back to the diskery. Policy was instituted early this year, and according to Cap execs will remain in force as long as the supply remains plentiful and the price stays down.

Cap's shellac requirements have been greatly reduced since its plants began using a blending of ethyl cellulose and shellac. However, if the market price of shellac begins to rise the diskery will ask dealers to start sending the platters back in order to maintain its shellac scrap heap. Practice of having dealers destroy shellac records was launched by RCA Victor in 1950. Victor, however, is now taking back the shellac returns.

The Ballad Singer from M-G-M

"EVERYTHING I HAVE IS YOURS"

EVERYTHING I HAVE IS YOURS

ROBBINS MUSIC CORPORATION

It's Music by

JESSE GREER

Program Today Yesterday's

JUST YOU

JUST ME

ROBBINS



JILLA WEBB

Sings

THE LOVE IN YOUR EYES

MY BABY'S ARMS

MGM 11328

K 11328

78 RPM

45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE. NEW YORK 1, N.Y.



RCA VICTOR'S

# POP DRIVE!

The following merchandise has been "picked for potential" — based on immediate and sharp reaction from record buyers, deejays, dealers and coin-operators across the country. These are your Best Bets . . . top of the chart merchandise!

PLAY 'EM!  
PUSH 'EM!  
PROMOTE 'EM!

POP SINGLES

Listed numerically, position does not indicate sales performance.

ORDER BLANK  
45 78

10/49-3914	BECAUSE YOU'RE MINE • THE SONG ANGELS SING . . . . .	Mario Lanza
20/47-4830	WISH YOU WERE HERE • THE HAND OF FATE . . . . .	Eddie Fisher
20/47-4926	BLUES IN ADVANCE • BELLA MUSICA . . . . .	Dinah Shore
20/47-4953	LADY OF SPAIN • OUTSIDE OF HEAVEN . . . . .	Eddie Fisher
20/47-4959	TO KNOW YOU IS TO LOVE YOU • MY LADY LOVES TO DANCE	Perry Como
20/47-4992	KEEP IT A SECRET • HI LILLI, HI LO . . . . .	Dinah Shore
20/47-4997	FANDANGO • BLUE VIOLINS . . . . .	Hugo Winterhalter
20/47-5008	SLEEPY TIME GAL • DANCE OF DESTINY . . . . .	Tony Martin
20/47-5017	SHOULDER TO WEEP ON • WHY DON'T YOU BELIEVE ME . .	June Valli
20/47-5022	I'D DO IT AGAIN • I DON'T CARE . . . . .	Damita Jo
20/47-5038	CHRISTMAS DAY • THAT'S WHAT CHRISTMAS MEANS TO ME	Eddie Fisher
20/47-5041	GREYHOUND • STAIRWAY TO THE STARS . . . . .	Buddy Morrow

COUNTRY • WESTERN

20/47-4909	I WENT TO YOUR WEDDING • THE BOOGIE WOOGIE FLYING CLOUD . . . . .	Hank Snow
20/47-4954	OLDER AND BOLDER • I'D TRADE ALL OF MY TOMORROWS	Eddy Arnold
20/47-5009	THE CRAZY WALTZ • TENNESSEE TANGO . . . . .	Pee Wee King
20/47-5034	A FOOL SUCH AS I • THE GAL WHO INVENTED KISSIN' . . .	Hank Snow
20/47-5040	DON'T LET THE STARS GET IN YOUR EYES • THE ONLY ONE I EVER LOVED I LOST . . . . .	Johnnie & Jack

RHYTHM AND BLUES

20/47-4835	I WENT TO YOUR WEDDING • WAIT . . . . .	Damita Jo
20/47-5004	WE'RE GONNA ROCK THIS JOINT • I'M THE BIGGEST FOOL .	Jackson Bros.' Orch.
20/47-5009	YOU BELONG TO ME • WANNA GO HOME . . . . .	Benny Carter

ALBUMS

P-EPB-LPM-3058 (78-45-33 1/3)	I'M IN THE MOOD FOR LOVE . . . . .	Eddie Fisher
P-EPB-LPM-3065 (78-45-33 1/3)	CHRISTMAS WITH EDDIE FISHER . . . . .	Eddie Fisher



WRITE, WIRE OR  
PHONE

Your Nearest Distributor

# Room for Another Gershwin

Continued from page 37

recalls, "a Victor man named John Kaiser brought in a Victor singer called John Meyer, and I wanted Mr. Harms to go into the record business. He said he knew nothing about that; music publishing is my business, he said, and of course we all now know the answer. Frankly, while music publishing still is all our business, I almost can't fathom why anybody would want to buy sheet music today, the way it's thrown at you, from all sides, in all forms, mechanically, electronically and, I must say painlessly. It's cheaper to buy a phonograph than a piano and teach the kids piano lessons."

## Must Sell Sheets

But despite this resignation to modernity, Dreyfus adds, "You could sell 1,000,000 records of anything, but I still don't call it a hit unless it also sells sheet music. Still, the Warner Bros. group can continue in business indefinitely, collecting over \$1,000,000 annually from ASCAP, its mechanicals and synchronizations, and make a handsome profit."

Sitting in his Hotel Astor suite overlooking Times Square, Dreyfus likened the hostility to the music business. He is probably its oldest permanent guest. His present suite was occupied by the late Charles Dillingham, and later by Billy Rose. After the 11 p.m. theatre break "this street is quieter than my farm in Brewster; you don't even hear a dog bark, and it's right here in the heart of Times Square."

"When Broadway was in its first growing pains," Dreyfus continues, "the Astor established itself as the capital of the arts, Toscanini, Puccini, the opera singers and other greats were all here on the cuff. When that tradition of catering to the greats passed, they left the Astor and never came back. The music game is like the Astor. It will never be the same, but like opera, which is enjoying an increasing popular boom, there may be a renaissance."

"We see signs of it periodically in the song revivals. That means that, despite the Johnnie Rays and the 'new sounds' and the Mitch Miller gimmicks in recording they (the public) still want some of that old quality back. But at the same time we must not overlook that there should be room for new personalities. You hear them cussing at the Mitch Millers, but what does it mean? It means a healthy respect for the modern. Johnnie Ray has done some of our things, such as "Walking My Baby Back Home," but the fact that he's not my idea of a singer—I who have been weaned on John Charles Thomas and John McCormack—doesn't make them wrong nor me right."

## Known for Quality

"But if there is room for these ultra-modern manifestations, there

is also room for quality. This I deplore. That's why I say the doors are wide-open and have been wide-open for another Gershwin, Kern, Youmans or Herbert. Nobody new has come along of any stature, excepting a Frank Loesser. Where are the new Irving Berlins? Sure they've all had non-productive periods. Didn't Oscar Hammerstein take that classic ad in VARIETY one Christmas, right after 'Oklahoma' was such a hit, to state, 'I've done it before and I can do it again', meaning he can be a flop again? But that now seems unlikely. Same with Berlin. In between his marriage to Ellin Mackay, and through the 1929 market crash, he just couldn't seem to hit his stride. But there probably will never be another Berlin in our time or in the future."

"Time and health have little to do with creation. Kern is a classic example of a man who got even better as his health was failing him, as witness 'All the Things You Are'. Victor Herbert wrote his biggest popular success, 'A Kiss in the Dark', in the last six months of his life. Kern, Herbert, Berlin, Hammerstein—they all had non-productive years, and Oscar is particularly proud of it because it proved he could take it. Now many of the old-timers are trying harder once again. Whether they can achieve that renaissance is not for me to say. History proves they can. And then I point to my little joke about the Hotel Astor."

"There may well be a renaissance after all this mediocrity—a sort of popular protest against echo chambers, and clap-hands, and wailing sounds."

"One thing is certain, however. The Copyright Law will have to be rewritten to conform to the modern standards. The best thing that could happen for the publisher and writer is to change the compulsory license so that the publishers can deal freely, according to the best terms, with the mechanicals. In actuality the old 'graphic law' still obtains. That is that the printed arrangement—as 'graphed'—must be played and cannot be altered or adapted without permission. However, that is an archaic statute. It was born at the time when the pioneering record business had to use stock arrangements."

Dreyfus had something to say about "the Lambs Club influence" on songwriters when given a production to do. "They get so high-minded and so inhibited, because it's a 'production,' that they write melodies as if for the Algonquin or Carnegie Hall set instead of just writing popular songs. That's where Kern, Herbert and Gershwin were smart—they wrote quality but it had popular appeal and, being quality, it proved durable."

## All Kinds of Music

On the economics of the music business, Dreyfus says, "The country has never before absorbed so much music—all kinds of music, popular, western, country, hillbilly, musical comedy, blues, rhythm, highbrow, middlebrow and lowbrow. It used to be that 50, 60, 70 or maybe up to 100 publishers were supplying the music. Now there are over 500 publishers in the field, publishers with their office in some phone booth and publishers with a \$10,000-a-week overhead. These are being hurt by the inroads of so many of the little guys, the newcomers and upstarts, and also newcomers who will be lasting."

Dreyfus, meantime, continues operating his Chappell interests in America, and his brother Louis Dreyfus heads Chappell in Eng-

# RETAIL DISK BEST SELLERS

## VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

## Week Ending Nov. 1

National Rating

This Last wk. wk.

Artist, Label, Title

		New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music)	Seattle—(Sherman & Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	TOTAL POINTS
1	1	PATTI PAGE (Mercury) "I Went to Your Wedding".....	2	1	3	1	2	2	4	1	2	1	3	99
2	3	MILLS BROS. (Decca) "Glow Worm".....	4	7	7	3	4	4	3	7	4	4	2	72
3	2	JO STAFFORD (Columbia) "You Belong to Me".....	1	2	8	3	6	8	2	2	1	66		
4	4	JO STAFFORD (Columbia) "Jambalaya".....	3	7	6	4	2	3	6	3	54			
5	9	PEARL BAILEY (Coral) "Takes Two to Tango".....	6	8	6	4	8	2	9	8	37			
6	5	EDDIE FISHER (Victor) "Wish You Were Here".....	8	9	8	5	6	4	5	32				
7	5	JOHNNY STANLEY (Capitol) "It's in the Book".....	8	1	5	9	31							
8	7	HILL TOPPERS (Dot) "Trying".....	9	6	9	1	7	5	29					
9A	12	JONI JAMES (MGM) "Why Don't You Believe Me".....	3	10	1	10	20							
9B	8	LES PAUL (Capitol) "Meet Mr. Callaghan".....	7	10	8	3	7	20						
10	10	EDDIE FISHER (Victor) "Lady of Spain".....	7	2	7	10	18							
11	6	FRANKIE LAINE (Columbia) "High Noon".....	10	9	6	7	6	17						
12	13	ROSEMARY CLOONEY (Col) "Half as Much".....	5	5	10	8	16							
13A		MARIO LANZA (Victor) "Because Your Mine".....	5	4	10	14								
13B	11	EDDIE FISHER (Victor) "Outside of Heaven".....	5	5	9	14								
14A	14	KAREN CHANDLER (Coral) "Hold Me Thrill Me Kiss Me".....	1	10										
14B	15	VERA LYNN (London) "Yours".....	5	7	10									
14C	15	DEAN MARTIN (Capitol) "You Belong to Me".....	1	10										
15	15	PATTI PAGE (Mercury) "You Belong to Me".....	2	9										
16	15	FOUR ACES (Decca) "Just Squeeze Me".....	3	8										

## FIVE TOP ALBUMS

1	2	3	4	5
WISH YOU WERE HERE Bway Cast Victor LOC-1007 OC-1007	LIBERACE Columbia CL-6217 B-308 C-308	NEW FACES OF 1952 Bway Cast Victor OC-1008 WOC-1008 LOC-1008	THE MERRY WIDOW Hollywood Cast M-G-M M-G-M-157 K-157 E-157	BIG SAND BASH Billy May Capitol KCF-329 DCN-329 L-329

land, on the Continent and in affiliated countries. They are musical comedy entrepreneurs as well as music publishers.

Max Dreyfus was the one who engineered the \$8,000,000 music group sale to Warner Bros., and later brought back his Chappell and T. B. Harms Co. (Kern's private publishing firm), leaving Harms, Inc., Remick, Witmark, Gershwin and kindred companies under the WB (Herman Starr) banner. Dreyfus also fathered the subsidiary music publishing company pattern for name songsmiths who want to go into business for themselves, as partners with Chappell, such as Williamson Music (Rodgers & Hammerstein; a firm name coined from the same first name of their fathers, William Rodgers and William Hammerstein, latter having operated the famed Hammerstein's Victoria); T. B. Harms (Jerome Kern), etc. Also Dreyfus has gone along with certain name songsmiths, such as Cole Porter, whose copyrights are exclusively in his name, so that he may be free to deal with any subsidiary rights more advantageously as the future may dictate.

## NEW KAYE ORCH HITS 15G WEEKLY GROSS

Sammy Kaye, who currently is on the second leg of his annual two-month swing through the east and midwest, racked up an average weekly gross of \$15,000 during the month of October. Orch, which was reorganized early in the fall after 10 sidemen exited to form their own band, expects to wind the one-nite trek with a \$250,000 gross. Orch moves in to Jamestown, N. Y., tonight (Wed.) and follows with one-nite stands in the east and south.

## 'The Teddy Bear Picnic' Another Campaign Song Used for Teddy Roosevelt

Editor, VARIETY:

Reference Jim Walsh's article in last week's VARIETY concerning Presidential elections songs, one important work originally inspired by an election episode and first published in connection with a famous presidential campaign was omitted.

I refer to "The Teddy Bears' Picnic" and here is the story. During the campaign of 1904 the great Teddy Roosevelt finding himself in the Black Hills country of North Dakota took time out at the peak period in the campaign to go on a bear-hunting picnic in the hills. This event so typical of the man, created some national amusement and was quickly commemorated with an inspired idea by the late W. J. Bratton in a characteristic musical take-off which he called "The Teddy Bears' Picnic" and which had an immediate popular success.

Originally published without words it was not until 1930 that I had the good fortune to be given the job, one of my very first as-

signments in music business, by the late Bert Feldman of London, of adding lyrics which, of course, had to be in the kiddie field and entirely without bearing on such a matter as presidential campaign. It is of interest to note that the opus which made its bow as an election skit in 1904 has since the issue of its first vocal recording in 1932 given two generations of children throughout the English speaking world one of their favorite standards. The Henry Hall record on English Columbia is currently in its third million and Frank De Vol's Capitol Recording has been a standard seller in U. S. for several years. Tune is published by Witmark.

Jimmy Kennedy

  
And His Orchestra  
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MGM; Erskine Hawkins — King; Savanah Churchill — Vic.; Mary McCain —  
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# Band Reviews

**FREDDY MARTIN ORCH (14)**  
With Stuart Wade, Murray Arnold  
Hotel St. Francis, S. F.

No other band enjoys the popularity of Martin's in Frisco and deservedly. His satin music, sparkling instrumentalisms and hep appreciation of what the public wants are a triple-parlay that pays off over and over again. His current stand is bringing in the patronage with the same impact that his previous seances enjoyed.

One doesn't have to be an expert to savvy his tunes or an Arthur Murray grad to keep pace with his tempos. While completely commercial, which means that he keeps the room well populated, Martin's music is also technically way and beyond the average. He gets the hilt from his cohorts and his arrangements, shading, mixing of moods mark him the professional purveyor. There are three violins, four sax (plus Martin), five brass, bass, piano and drums but there are moments when the output is of almost symphonic volume. The outfit plays big, looks big and is big.

The show phase of Martin's

chore, which runs a hefty 40 minutes, is adequate but is not as good as the musical portion of his melange. Murray Arnold is definitely an asset in his 88ing and supplementary hoke but there appears to be too much of him and some unnecessary milking detracts from his effectiveness.

In Stuart Wade, who has both voice and appearance, Martin has a click performer. Wade sings with conviction, variation and color. Material also is better than run of mine.

Easily detected in the Martin troupe is the teamwork which brings out the best of the orch as a whole and still shows off the individuals and sections as superior craftsmen. Ted.

**LEO PEEPER ORCH (11)**

With Niki Stevens

Hotel Muehlebach, Kansas City

Terrace Grill of the Muehlebach is having its second session with Leo Peepier in the space of a year and a half. This time around Peepier is carrying a little bigger crew, a new songstress, and shows off to better advantage consequently.

Orch is set up essentially for hotels and ballrooms and is doing a satisfactory job here. Instrumentation is led by Peepier's own work on accordion and piano, also listing four reeds, two trumpets, trombone, piano, string bass, drums. From this line up Peepier draws a variety of musical styles, sticking pretty close to the full flavorings on ballads and sweeter tunes, veering nearer to the two-beat on novelties and rhythms. Choice ranges among standards, current pops, Latin and novelties throughout the evening.

In this stand Peepier outfit also is putting on an evening show, showing off its new singer, Niki Stevens, giving Peepier a specialty on the accordion and bringing in the crew for vocal and instrumental support. It's a fillip.

Miss Stevens, who has been with the crew but a month, measures up well in musical stature. She gives a very personable presentation in the vein of current pop singers. Vocal work is rounded out by leader who takes a frequent turn at baritone and works with Miss Stevens in duets.

Following its stand here crew works some one-nighters and returns to Chi, its regular stomping area. Confusion over pronunciation of his name recently led leader to go phonetic and make it officially Peepier, instead of Pieper. Quin.

**ERNIE HECKSCHER ORCH (11)**  
Fairmont Hotel, San Francisco

Ernie Heckscher's combo makes most of its impact as a society band but there is little neglect of the more robust tempos with the result that the troupe has a wide appeal for most musical slants. The Venetian Room in this hotel is a smart supper room peopled by all manner of ages and tastes. Heckscher manages to keep all happy and most of them active on the dance floor. He also plays a major role in supplementing and backing the name talent that plays here and on occasion when such talent has not been booked has been able to carry on and draw in the trade by himself.

Playing the piano, celeste and electroharp himself, his troupe of three saxes, two pianos, two violins, two trumpets, drums and bass prospers on an even mixing of the pops and faves with much versatility in the choice of items. Outfit is smart in appearance and is in much demand for special events, including society clam-bakes. Maestro works hard and effectively to help turn out a finished product, a difficult chore in this broader-than-long room with its special problem of presentation. Ted.

**TEDDY PHILLIPS ORCH (12)**  
With Lynn Hoyt, Julio Maro  
Hotel Muehlebach, Kansas City

Teddy Phillips outfit is a newcomer to the downtown scene, having played one-nighters here and in the area, but never before a location date such as this three-week stand in the Terrace Grill of Hotel Muehlebach. A name in the Chi area and a standout sax man, Phillips has a well-rounded and polished outfit. Biz in the room is solid during this stand.

Musical output essentially is keyed by the sax section, with leader's work highlighting. It's a

diversified group, however, with lineup of four reeds, two trumpets, trombone, pair of fiddles, piano, string bass and drums. With this instrumentation crew can handle almost anything in current demand, and pretty well covers the field of current pops, a generous portfolio of novelty numbers, a flock of standards, and sprinkling of rhythm and Latin.

Phillips makes a forte of entertaining, as well as furnishing dance rhythms, and can call on a pair of smart vocalists in blonde Lynn Hoyt and Julio Maro. Both are particularly adept, Miss Hoyt handling both novelty numbers and ballads of the day, with Maro showing a voice of fine calibre on romantic ballads and established favorites.

Crew gives the customers a half-

hour nightly show, and comes off as ace exhibition of the band's versatility. Phillips handles the m.c. work in a session of identifying radio commercials which works in a good deal of audience participation. Novelty turn is taken in "Story of Little Nell" with three band members kidding the old time mellerdrammers. Miss Hoyt is featured in "Mary Had a Little Lamb," a musical tour touching countries around the world. She gets a great hand from "Gee, I Wish I Had a Daddy in the White House," and "The Chicken Song." Entire band goes glee club for a topnotch vocal of "Home on the Range," with Miss Hoyt and Maro featured. Well-knit-half hour, and ably done. Quin.

## Austrian Tooters Union Ask Rise on Taped Fees

Vienna, Oct. 28.  
American-sponsored Red-White-Red network turned down request of the Musicians Union to boost fees 15% plus a percentage for each playback of taped musical programs and musical selections. All Austrian networks are threatening to drop live music shows and turn to records, since compliance with the demands "would break them."

Red-White-Red has also introduced a commercial broadcast in "The Answer Man," a copy of the program offered by the Blue Danube network, which is operated for American forces abroad.

## The Singing Star...The Song...The Interpretation

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Music by PAUL WESTON



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with PAUL WESTON Orchestra

COLUMBIA RECORD #39891

Moderately

Am7 Bm7 Am7 D7

ONCE TO EV-'RY HEART there comes a love di - vine;

Bm7 E7+9 E7-9 Am D7

Once for ev-'ry heart and now it's come to mine.

Em 3 Em7 Am B7 Em 3 Bm7 C

You are the an - gel, dear, bring-ing this gift so rare;

Em7 3 Bm Em6 Am6 B7 Em7 3 A9 Am7 Dm7 D7

Heav-en let you ap - pear af - ter it heard my pray'r.

Am7 Bm7 Am7 3

Once for ev-'ry heart, all wish-es and dreams come

D7 Bm7 E7+5 E7+9 Am 3

true; ONCE TO EV-'RY HEART the won-der of "I love

D7 Em 3 Em7 A9 A7 Cm Gmaj7 3 Dm7 3

you." One look at you dis - clos-es, a life-time of moon-light and

E7- E7+ E7-9 Am Am7 D7-9 G

ros-es; It hap-pens ONCE TO EV-'RY HEART.

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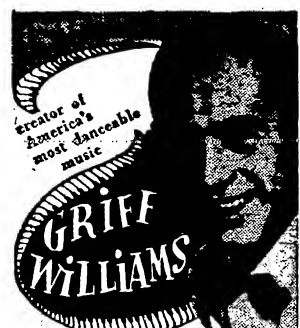
## Another Vaudefilmer Kayoed as Roxy Goes Ice Show Policy Plus First Runs

Another vaudefilmer is biting the dust as far as the talent agencies are concerned. The Roxy, N. Y., is switching to an ice policy, one of the reasons being the high cost of such talent that can lure its own cost to the boxoffice. The Roxy, which has been one of the oldest consistent users of vaude in New York, will shutter for about two weeks around Dec. 7 and open on or about Dec. 12 with a complete ice show. Some orthodox acts may be used in certain shows, but house will seek rink toppers.

The Roxy avoidance of high-priced names has renewed the perennial argument whether the agencies and/or personal managers are doing right by the acts to bring up salaries to such stratospheric heights that no theatre can afford them and they are priced right out of the vaudeville business. Two weeks ago, the Paramount's booker, Harry Levine, revolted against the \$25,000 asking price of Johnnie Ray and dropped his option for the Christmas show. The Capitol took up the vacant Ray period.

Instead of the Roxy revolting against one or several performers, it swore off the entire industry, by going in for stageshows with a

(Continued on page 62)



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## Lili St. Cyr Asks 6G For S.F. Booking Switch

San Francisco, Nov. 4.

The American Guild of Variety Artists has been asked to arbitrate a local booking controversy, between Lili St. Cyr and Nate Blumenfeld, Blumenfeld Theatres. Beef stems from an engagement originally set for the stripper at the Downtown Theatre, now being demolished. Pact was then shifted to the T&D Theatre, Oakland. At this point Miss St. Cyr obtained a delay in date in order to take a Las Vegas booking.

Subsequently, it was decided not to put the peeler into Oakland, since it was on a straight film policy. Blumenfeld then sold the contract to Eddie Skolak of the President Theatre here. She objected to the switch and demanded that the T&D pact be carried out. Miss St. Cyr is asking \$6,000, face amount of the original contract.

## Henie in 5-Year Miami Aud. Pact

Miami, Nov. 4.

Five-year pact with Dinner Key Auditorium here was signed by Sonia Henie for her ice show, with first stagings beginning Dec. 7 and running through Jan. 4 for 23 performances.

Contract calls for scheduling the Henie troupe for 30 performances each succeeding year for both January and February datings. Auditorium manager Walter Clewis estimates a \$15,000 to \$30,000 rental annually through the period, based on a percentage arrangement. Setup can accommodate up to 10,000 persons and was used heretofore chiefly for conventions. Competition in the area will come from nearby Coral Gables Coliseum which has featured ice shows during the season for several years.

## Toledo Realtor Buys Gayety in U.S. Auction

Toledo, Nov. 4.

Abe Goodman, of the Goodman Realty Corp., purchased the land, building and fixtures of the Gayety Theatre here at a public auction yesterday (Mon.) to satisfy internal revenue bureau liens against the owner, Jack H. Rubens. Goodman's high bid was \$4,300, and he assumes the mortgage on the property. Earlier, Rubens' auto was sold to a local used car dealer at an auction for \$625.

Rubens and his partners, Edward, his son, and Mrs. Pearl Irons were named defendants in a lien filed Aug. 27 for allegedly owing the Government \$21,883 in admissions and other taxes (such as withholding and social security), interest and penalties for the period March, 1951, to June, 1952. In a separate lien, Rubens and his wife, Tillie, were charged with owing \$1,772 in 1952 income tax, penalty and interest.

## Ted Lewis Finally Set For Dallas' Mural Room

Dallas, Nov. 4.

Ted Lewis, his orch and revue are booked for the Mural Room of the Baker Hotel, Nov. 20-29. This is a repackaging of a Lewis date which was cancelled due to his recent illness.

Hal Pruden orch, current in the room, will use the nine days for transcribing a group of songs and will return to the bandstand Dec. 1.

## Zizi Vice Torch, N. Y.

Chez Zizi, N. Y., will open tomorrow (Thurs.) on site formerly occupied by the Torch Club. Initial show will include Bob Savage, Lucille & Eddie Roberts and Joan Kayne.

Monte Gardner, who fronted the Torch orch, will continue with the new operation.

## Dicker Paul Whiteman For Frontier, Las Vegas

Deal is now in the works for Paul Whiteman to play his first nitery date in many years. William Morris Agency is currently negotiating for the maestro to go into the Last Frontier, Las Vegas, some time in June.

Whiteman would go in with a complete show and band. Lately, Whiteman has been on tele with "Teen Time" on ABC-TV Saturday night.

## U.S. Grand Jury Indicts Atlantic City Nitery Op On Tax Evasion Charge

Atlantic City, Nov. 4.

LeRoy B. Williams, 58, Negro operator of Club Harlem, resort's top sepi nitery, and long identified here with gambling activities, was indicted last Tuesday (28) on income tax evasion charges as members of the Treasury Dept. "Racket Squad" testified before a U. S. grand jury sitting in Camden.

Williams, who owns the mid-city building housing the spot, was indicted on two counts. One charged that he reported \$1,384 income for 1950 and on it he twice paid \$113 in taxes, whereas his income for that year was \$25,129, on which he should have paid \$3,967. The other alleged that he reported a loss of \$2,418 for 1951 and paid no income, but that his income was \$10,018, on which there is due taxes of \$2,492.

This was a "repeat performance" for Williams, who was indicted on income tax evasion charges in 1939 in a previous Federal investigation here. During his trial he admitted being a partner in two resort "numbers" banks. Acquitted, he was later convicted on perjury charges as a result of the same investigation and served time in the Federal penitentiary, at Lewisburg, Pa.

## GENE AUTRY & CO. SET FOR 20 DAYS IN DIXIE

Hollywood, Nov. 4.

Gene Autry and his troupe will cover 20 cities in 20 days on their annual autumn tour, starting Nov. 15 on completion of four Flying A. telepix. Trek opens in Wichita Falls, Tex., and closes in New Orleans.

Autry's troupe consists of Smiley Burnette, Pat Buttram, Johnny Bond, Carl Cotner, the Cass County Boys and several vaude acts.

## Cleve. Nitery Doubling As Scribes' Daytime HQ

Cleveland, Nov. 4.

Doing double duty, Herman Pirschner's downtown Eldorado Club will retain its personality as a nitery although the Cleveland Press Club has leased it on a unique part-time basis as its new daytime headquarters.

Under arrangement worked out by owner, the Eldorado will be exclusive to the Fourth Estates for their private business meetings, luncheon and dinner sessions from 11 a.m. to 9:30 p.m. After that the room again assumes the role of a public cafe with Joe Baldi's orch on stand, as usual.

For the scribes' late evening sessions, Pirschner is redecorating another second-floor "Retreat" clubroom in his adjoining Alpine Village Club, which will be available to them for Sunday dances or big parties. After being located at Hotel Olmsted five years, the newshawks and affiliated radio-TV members are moving Dec. 1 to new site, to be used until group raises enough money to build its own clubhouse.

## Acquit Circus Owner

Del Rio, Tex., Nov. 4.

A Federal District Court jury here took just 10 minutes to acquit Benjamin C. Davenport, circus owner and operator, of charges that he transported stolen treasury coupons across state lines.

The chief witness against Davenport was his partner, Harry Hamill, who had testified that \$5,000 worth of stolen treasury securities belonging to him was taken to Quincy, Ill., and cashed.

## Miami Beach Food Chain Powwow Has Brand Names in 18G Star Pitch

Miami Beach, Nov. 4.

Convention of Food Chains Assn. here last week brought out the heaviest display of top acts in this area's convention history. Week of show biz names was filled out with appearances Saturday (1) by Jose Ferrer, Veronica Lake and William Prince at Democratic campaign rallies.

Lineup of shows had Lever Bros. pitching a carnival-circus at the Monte Carlo, followed by Colgate-Palmolive-Peet shindig at the Casablanca featuring local cafe

acts topped by Corinne Calvet (see story in TV section).

Most lavish affair was staged in pool and gardens area of the Sans Souci, with huge stage built poolside to face audience of 1,400. Co-sponsored show was produced by Harry Kilby and had Russ Morgan orch (Kellogg and Procter & Gamble) backing lineup which included Selma Marlowe, dancers (Sunshine Biscuits), Phil Baker emceeing (Pillsbury Mills), Doretta Morrow (Kraft Foods), Arthur Blake, Blair & Deane (Kraft Foods), Don Tannen and Gordon MacRae (Coca-Cola).

Affair was a well-staged one, although handicapped by winds and a cold night. Nevertheless, the big crowd stayed all the way, with Baker, Miss Morrow, Blake and MacRae wrapping up. Supporting acts were well received, with overall result a happy one.

Saturday night politico rallies had Ferrer, Miss Lake and Prince pitching for Stevenson before a big house at the beach Auditorium and at a \$53-per-plate dinner at the Sans Souci, as well as press-agents at reception for the press at the Saxony.

Favorable reaction on the convention affairs may lead to more of same, with local agents going all-out to sell upcoming conventions on the "big show" idea. Costs may keep the type of topper used to a minimum, unless a co-sponsored variety such as Food Chains presented can be managed. Their tab for talent ran \$18,000 for the night.

## M&L Pull 200G In 10-Day Tour

The Martin & Lewis one-nighter tour wound up successfully at Newark Saturday (1) despite its slow opening in Washington. It's estimated that the duo grossed around \$200,000 for the 10-day jaunt. The comics were booked in all situations at \$10,000 guarantee, against 60% of the gross. They carried a show which required about 50 people on the payroll, three railroad cars, a diner and a baggage car.

Lowest draws were the \$15,730 in Washington and \$12,500 in New Haven, indicating losing dates for the promoters. Other scores included \$21,500 in Providence, ditto in Montreal, \$39,390 in Toronto and record \$18,650 in Troy, N. Y. (see story below).

Nightly average for the tour was \$20,000. Cast included Kitty Kallen, Barr & Estes, Mayo Bros., Bob Williams, Mr. Ballantine, Senor Wences, De Marco Sisters (5), Ben Beri, and Dick Stabile orch.

Comics left New York Sunday (2) on the 20th Century Limited and flew the following day from Chicago to the Coast, where they start work on their indie pic, "The Cabby," to be released through Paramount.

## Break House Record

Troy, N. Y., Nov. 4.

Martin & Lewis drew a record gross of \$18,650 on a paid attendance of 6,970 at the R.P.I. Field House Wednesday (29), with scale of \$1.80 to \$4.80. Previous R.P.I. high had been \$12,000, registered two years ago by the Boston Symphony Orchestra.

The comics attracted the largest indoor audience for paid entertainment in Capital District annals. They were surpassed at the Field House only by the cuff turnouts for General Eisenhower and Gov. Adlai Stevenson.

The Music Corp. of America package was guaranteed \$10,000, and went into percentage to take nearly \$12,000, according to Jack Keller, publicity director for the duo.

Three-hour performance here was capped by a 102-minute stint by M&L, who ended with dancing on a platform. Audience, in which young people (especially girls) predominated, with children in a separate section, went into near-hysterics over their antics.

## 1-12 MONTHS TO COMIC FOR NITERY 'INDECENCY'

Philadelphia, Nov. 4.

Leonard (Len E.) Ross, Philly nitery entertainer, was sentenced (28) to serve from one to 12 months in Bucks County Prison and fined \$250 for giving an indecent show at the Club Peacock, in suburban Andalusia.

Judge Edwin P. Satterthwaite also fined Francis J. Benzowicz, owner of the club, \$250 and placed him on a year's probation. Peacock was raided by Liquor Control Board agents last March.

## Mary Small to N. O.

Songstress Mary Small, just contracted by Mercury Records, follows her current date at El Rancho, Las Vegas, with four weeks at the Hotel Roosevelt, New Orleans, starting Nov. 13.

Miss Small opened at El Rancho last week.

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***Bernard Delfont***

## Harlem's Lafayette Now a Church But Old Vaude Memories Linger On

At one time a major vaude house in New York, the Lafayette Theatre was torn down to make way for the Williams Institutional C.M.E. Church, which was dedicated Nov. 1. At the ceremonies, Lester A. Walton, former U. S. Minister to Liberia and chairman of the Coordinating Council for Negro Performers cited the history of that house, of which he was once the manager. Passing of the Lafayette marks an end of an era in Harlem theatrical history. Walton's speech follows:

Standing here this afternoon evokes memories and mixed emotions. It is truly an historic occasion, putting me in a reminiscent mood. At the Lafayette Theatre, as lessee, manager and producer, I played a leading role in many of its biggest artistic hits and financial successes, also some of its failures.

The Lafayette symbolizes the passing of time—yesteryear and today. In retrospection it brings to mind the spectacular transition of a Harlem community predominantly white to a teeming colored residential section now known as the "Negro capital" because of density of population, its religious, cultural, political and business life.

Moreover, the Lafayette will be recorded in the annals of show business as the bridge that did more than any other factor in carrying over the Negro performer from a period of depression, when employment and recognition were at a very low ebb, to brighter and more prosperous times.

I have been asked to give a brief history of the Lafayette Theatre as I personally know it. When a young man in my 20s, then managing and dramatic editor of the New York Age, I was invited to confer with Meyer Jarmulowsky, a lower east side banker, who owned

this site, which was a vacant lot. Mr. Jarmulowsky planned to erect on it a bank building. After talks with me he decided to construct a theatre. The third party in the conversations was my friend, Paul G. Prayer, a young Negro who had started at the bank as a porter and had been promoted to paying teller.

Prior to the construction of the Lafayette Theatre, Johnson & Fluegelman, a Negro and a Jew, had operated the Crescent Theatre, located on 135th St. between Fifth and Lenox Aves. It was of small seating capacity, featuring vaudeville and motion pictures. They sold the house to Martinson & Nibur, proprietors of a liquor store at the southwest corner of Lenox Ave. and 135th St.

### Lambasts 'Exclusion'

Upon completion of the theatre-building, Jarmulowsky leased it to Martinson & Nibur. I regret to relate that although they had prospered financially by selling liquor to Negroes, on opening night Martinson & Nibur excluded Negroes from the first floor. At the time more white people resided in the immediate vicinity than colored people. I recall lambasting the management in the New York Age and subsequently face to face for this discriminatory policy, which they immediately taboed.

After several months of poor business under various producers, Martinson & Nibur gave up management and the theatre was leased to me and "C. W. Morganstern, a Broadway booking agent. I had unsuccessfully endeavored to secure the lease for Paul G. Prayer and myself. During the second leasehold I assumed sole management.

In the presentation of vaudeville, motion pictures and occasionally musical shows, success was achieved both on the stage and in the boxoffice. Madam Sissieretta Jones, known as "Black Patti," was paid \$350 for a week's engagement, which was considered big money for a small-time vaudeville house in those days. As a favor for me, Bill "Bogangles" Robinson headlined a bill, his one and only appearance in Harlem other than the Alhambra Theatre.

Musical shows were always a strong drawing-card, and some broke records for attendance. They include J. Leubrie Hill's "Darktown Follies," "The Smarter Set," starring the Whitney Bros.; Frank Montgomery Co. with Ethel Waters, and the Billy King Co.

In the last year of my first tenure at the Lafayette I produced a musical show of 50-odd people headed by Miller & Lyles, and featuring Abbie Mitchell and Henry Troy. Will Marion Cook was musical director. The show had been booked on the John Cort circuit over which no colored musical company had appeared since the days of Williams & Walker, Cole & Johnson and Ernest Hogan. After playing two weeks to capacity business at the Howard Theatre, Washington, and then two weeks to standing room only at the Lafayette Theatre, the booking, which would have taken the company as far west as California, was cancelled when the top man of the circuit went into bankruptcy.

This unexpected turn of affairs, coupled with too many empty seats at the Lafayette, brought on a financial crisis. There were periods when a large falling off in patronage seemed to be inevitable.

Shortly before the Lafayette closed under my management, arrangements were made to bring Anita Bush & Co., playing stock at the Lincoln Theatre, located on 135th St., near Lenox Ave., to Seventh Ave., between 131st and 132d Sts. Charles H. Gilpin was in the cast. When the company closed after a short run I made my exit as manager.

### Robert Levy's Regime

My successor was Robert Levy, under whose management the Lafayette Players gained distinction and popularity. He, too, met with ups and downs, and sold the Elite Amus. Corp., which leased the house, and the Quality Amus Corp., which owned the Lafayette Players, to a syndicate of Negro businessmen, headed by E. C. Brown, a Philadelphia banker.

For a second time I returned to (Continued on page 62)

## Gracie's Glasgow Date

Glasgow, Oct. 28.

Gracie Fields will top an otherwise all-male bill when she sings in St. Andrew's Hall here for the first time in four years on Nov. 12. One-nighter is under the banner of impresario Harold Fielding.

She will have two major spots on the program. Others on bill are xylophonist Jack Simpson, Canadian harmonica player Tommy Reilly, tenor John McHugh, Danish violinist Wad' Twork and organist Ron Millington.

## Fla. Cafe Ops Still Shy on Top Acts; What'll Copa Do?

Talent agencies are still in a quandary over the present Florida situation. With the exception of General Artists Corp., which has set Johnnie Ray into the Clover club, the offices haven't made a single major booking anywhere else. The Clover has also signed Lena Horne for a February date in a direct deal.

The percenteries are getting around the current stalemate in the Miami Beach niteries by concentrating on lesser names in hotels. The Algiers, opening Dec. 9, has signed Doretta Morrow for the preem show with Joyce Bryant following. Latter was originally set for the preem but was postponed. Lenny Kent has been inked for the Sans Souci, Dec. 23.

The agencies are submitting intermediate names to the hotels, but are shying away from presenting the top layer until it's known just what Copa City will do. The percenteries have an idea that this spot will open and will buy up every available headliner at top prices.

The scarcity of top bookings for Florida, at this point, leads operators to believe that they'll all be bunched together. Patings will be stimulated when Copa City and the Beachcomber decide whether they will open and with what policies. Beachcomber will probably use name talent if the Copa sits this season out.

The William Morris Agency is holding back its ace names, including Sophie Tucker, Danny Thomas and Joe E. Lewis. Other agencies have not as yet sent their top reps down to Florida, although it's expected that they'll hit there before December.

The Latin Quarter is probably the only cafe that has most of its bookings completed. Lou Walters will open the spot either Dec. 23 or 26. The production is set and he'll use imported acts with possibly a moderate-priced topliner.

Generally, by Nov. 1, the majority of bookings are set. Not so this year.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 4. Thanks from "We the Patients" James Brennan, Walter Romanik, Mose LaFontaine and George Galdieri for their gifts and time out that helped to make our Halloween party possible.

Jesus (Gracia) Dominguez, Warner's Cuba manager, shot into the general hospital for the thoracoplasty operation and is back at the V. C. lodge resting comfortably.

Delphin (RKO) Stredler, who came here a very sick boy two years ago, left here with an all-clear. Ditto for Henrietta Allan (Legendre circuit), who now resides in our colony at Turtle Pond lodge.

Surgery patients who are a special item with their progress are Joe Fennessy, Ray (IATSE) Van Buren, Jack (RKO) Wasserman, Joe (UA) Phillips, Kenneth Derby, Helene Baugh, Audrey Lumpkin and C. Shirley Houff.

Thanks to Rube Bernstein and the boys at the Lambs Club for sending in playing cards for our lounge room and the infirmary gang.

John (IATSE) Streep all elated over the sneak visit from the Arthur Wilsons who motored in from Atlantic City for a bedside chat and found him tops.

Mayor A. B. "Tony" Anderson took time out to spend an hour with this mugg and also paid a visit to many of the bedded gang. Write to those who are ill.

## Liquor Board Slaps 35-Day Padlock On A.C. Niteries for 'Lewd' Activity

### Vaude, Cafe Dates

#### New York

Borrah Minevitch Harmonica Rascals to work the Latin Quarter, N. Y., starting Jan. 11. . . . Roberta Quinlan tapped for the Sheraton Plaza, Boston, Dec. 22, and the Mt. Royal, Montreal, Jan. 12. . . . Singer Valerie Noble back next week from a European tour. . . . Kay Starr signed for the Riverside, Reno, Nov. 13. . . . Willis Shore going into the Mapes Hotel, Reno, Nov. 20, and the Beverly Hills Country Club, Newport, Ky., Dec. 19. . . . Sophie Tucker pacted for Cave Club, Vancouver, March 9. . . . Jerry Brooks, boniface of LaRue's, Miami Beach, into the Mt. Sinai Hospital there, for surgery. . . . Rudy Vallee set for the Desher-Wallick, Columbus, Nov. 16. . . . Ciro Rimac started at the Chateau Madrid Monday (3). . . . General Artists Corp. percenter Mort Ruby left for his California home following a breakdown shortly after his transfer from New York to Chi office of that agency.

#### Chicago

Basil Rathbone and Robert Alda headline the Chicago's stage show Dec. 5. . . . Jeri Southern and Professor Backwards added to Frankie Laine bill at the same house, Nov. 7. . . . Riverside Theatre, Milwaukee, has inked Alan Dean for the Patti Page show, Nov. 21. . . . Beachcombers star for two weeks at the Nicollet, Minneapolis, Nov. 3. . . . Jimmy Hussen plays the Plantation, Nashville, Nov. 11 for two frames and then goes into the Henry Grady Hotel, Atlanta, Dec. 5. . . . Penny Singleton into the Park Lane, Denver, Nov. 7, and then has two weeks at Nicollet, Minneapolis, beginning Nov. 17. . . . Noonan & Marshall contracted for the Chicago Theatre, Nov. 21. . . . Gail Robbins comes into the territory with a stand at Fazio's, Milwaukee, Nov. 4 for two stanzas and then goes down to the Lake Club, Springfield, Ill., for a week, Nov. 18. . . . Mills Bros. star at the Four Dukes, Detroit, Nov. 25. . . . Harry Mimmo and Buddy King added to the Sophie Tucker show at the Chez Paree, Nov. 14. . . . Marcus Glaser has booked "Renfro Valley Days" show into the Lyric, Indianapolis, Nov. 27.

## Chi Chez Paree Prowls Original 1932 Troupe To Hypo Its 20th Anni

Chicago, Nov. 4.

The Chez Paree will hold its 20th anni celebration by bringing back all the performers available who worked in the original show which opened the bistro Nov. 29, 1932. Paree spree, however, will be held Nov. 14 to coincide with the Sophie Tucker show. Star was also the headliner of the revue back in 1932. City officials will proclaim a "Chez" day and radio and TV programs will carry the proceedings.

Officials of the club are combing the files of American Guild of Variety Artists, booking offices, and newspapers to scout the original cast, including chorus girls, office and kitchen help, Ben Polack, who now resides in Los Angeles, was the starting bandleader and he may come back to take over the orch. for opening night.

## Beneke Orch, 8-Act Bill For Dallas on Tex. Tour

Dallas, Nov. 4.

Tex Beneke's orch, plus eight acts, will play a concert-vaude date at State Fair Auditorium Nov. 24, on a Texas tour opening in Fort Worth next Monday (10).

Producer J. David Nichols has inked Fred Lowery & Catherine Toomay, Eddie Peabody, Raymond Chase and Howard & Wanda Bell, with four other acts to be added.

## Vallee's Troy Cafe Bow

Troy, N. Y., Nov. 4.

The Pied Pipers open at the Crystal Lounge here Nov. 11. Rudy Vallee will follow them on Nov. 18.

It will be Vallee's first niterie appearance in the Capital District.

Atlantic City, Nov. 4.

For permitting "lewdness" and "immorality" on its premises during the season, the Jockey Club, mid-city hot spot operated by John Hyett, received a 35-day closing penalty as Hyett appeared before the State Alcoholic Beverage Control Dept. Thursday (30).

Spot will be shuttered from tomorrow (Wed.) until Dec. 11. Charges against niterie came after ABC agents attended its shows on Aug. 20. Dominic A. Cavichia, ABC director, said his agents had observed two strip acts, after which a male entertainer, booked as the star, appeared wearing a fur stole about his shoulders and mimicked a female dancer while carrying on patter "which included lewd and lascivious remarks" to various persons in the audience.

Hyett's "non vult" (no defense) plea centered on his claim, through his attorneys, that the acts were obtained through a booking agency and not seen until they appeared at the cafe.

ABC director ruled that the operator holds his license privilege "too tightly" if he is willing to risk "blind bookings."

Hyett was penalized in 1943 for permitting gambling on his licensed premises, but this was not taken into consideration in imposing this rap because more than five years had elapsed. This time his license was lifted for 30 days on the first charge of permitting a lewd performance and 10 days on the charge of permitting obscene language. Five days were deducted from the 40-day penalty because of the non vult plea.



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**Hotel Plaza, N. Y.**

Mindy Carson, with Sherman Edwards; Boris Gregory & Rod Strong; Dick LaSalle and Mark Monte Orchs; \$2 and \$2.50 cover.

Give Mindy Carson a hit record or two and she's in as a cafe attraction. That's about the only differential right now between socko, which she is fundamentally as a performer, and being a genuine boxoffice draw. Not that Miss Carson is anybody's chaser—in fact she's a welcome new personality to the class hotel circuits, on which she has been concentrating of late. The ex-RCA Victor, now Columbia, diskier has come a long way since she was first "noticed" in VARIETY in the winter of '48 at the Club Charles, Baltimore; and when she made her first full impact at the Copacabana, New York, three years ago she got immediate attention on the waxworks and the air.

Right now a good solid platter seller would make Miss Carson the household word she rates, along with the Rosemary Clooney's, Tony Bennetts, Frankie Laines, et al. who have found that a volume acceptance with the jukes and jocks is the quickest post-midcentury success story to potent marquee values.

At the Hotel Plaza's Persian Room, Miss Carson projects like a headliner. Her charm and her personal good looks—the resemblance to Ingrid Bergman has long since been discussed—are backed up by a song stylization and showmanship savvy that are beyond her years. She mixes the currents with a harkback to a yesteryear Bert Williams excerpt, "Nobody," that in its modern application (dilapidated topper, exaggerated bowtie, grotesque white gloves and all) exceeds in values even what the original perhaps might have achieved.

She does a femme version of "Wish You Were Here" which suggests that Columbia ought to platter that and not lie back, as has been the case with this and other tunes, which is a common denominator among many of the diskies. If they feel that somebody else has gotten the jump on the market (in this case Eddie Fisher's version for RCA Victor) they don't bother to "cover" the tune, electing to get the jump, in turn, with something of their own. However, in this instance, her version has distinction and since Harold Rome tune now bids fair to become a standard, this should make it worthwhile for another reason. (Song plug over!)

Miss Carson knows how to handle "September Song" in her own manner as well, and that goes for her unique interpretations of "Getting to Know You," "Got a Crush On You," "Gal Without a Guy" an audience number (waltz), the opener, "Good Evening," and the rest. She is a capita disease, an expert interpreter of the modern song scene and to mere pop song singer. She is a definite stylist who has made the bigtime, and this has ought to do with the plush precincts of the Persian Room although there is no disputing the plus values of that setting. On performance alone, Miss Carson would ring the bell in anybody's auditorium.

Entr'acte are a pleasant music-terp male pair, Boris Gregory & Rod Strong. They work singly and in team. Gregory is the concertina virtuoso, in formal attire throughout, and his younger partner, Strong, does the taps and terps in orthodox and, later, characteristic getup. He's a suave stepper in the better of the modern idioms, altering his topology with Latin and classic ballet variations. They are ideal for the class environs of a hostelry such as the Plaza, but have the broad appeal to please on podium, cafe floor and iconoscope as well.

Per usual, Dick LaSalle's main orchestra works the show and the dandipation, and Mark Monte's Continentals are equally expert on the alternate terp tunes. Sherman Edwards, Miss Carson's special pianist, works with the LaSalle orch during her 40-minute stint. Abel.

**Palladium, Hollywood**

—Hollywood, Oct. 28.

Guy Mitchell, Dick Peirce Orch (14) with Peggy Holms. \$1.10 admission weekdays, \$1.40 Sat.

On the 12th anniversary of its debut as a name band stronghold, the Palladium has come up with an offbeat booking by installing Guy Mitchell as the headliner, with a local orch to handle the interim dance stuff. There's no question of a policy switch involved; the terper simply had free time because the Ralph Martie orch couldn't get enough other

dates to make the trek here from Chicago worthwhile.

Since the Palladium is neither theatre nor nitery, a personal appearance there becomes an extremely difficult task for a single. Mitchell fills the bill adequately, if not excellently, and the lessons learned should help him build a more potent stint for cafe and stage work around the country. Vocally, of course, there's nothing wrong with the turn. It does need, however, better pacing and presentation and a more judicious use of Mitchell's disclicks to pepper the layout.

For the most part, Mitchell does a straight, standup job of singing. Occasionally, he slides into a more folksy presentation with guitar self-accomp. Rated individually, each is good. It's as a package that it loses some wallop. More attention to such details as proper lighting and sound, more judicious selection of numbers and their sequence, and a trifle more patter are indicated. Right now, it's the sort of stint that draws rapt attention with each number, but when it's over there's no clamorous demand for continuance.

Dick Peirce band does a good job on backing and keeps the terpers busy from a large though fairly standard library. Mitchell's half-hour stint twice-nightly is the only break from the dance beat, for which Peggy Holms supplies okay vocalizing. Kap.

**Ciro's, London**

London, Oct. 28.

Jerry Bergen, Prudence Hyman & Terence Theobald, Anthony Hayes, Mlle. Viodetti, Eric Lucas, Lisa Lee, Sidney Simone Orch; \$5 minimum.

The normal one-act cabaret at this chic Leicester Square nitery was extended as a gala special on the night of the Royal Command film performance. But it added up to an overdose of mediocre entertainment far below the normal standard and salvaged only by the personal efforts and talent of Jerry Bergen, who is playing a regular date here.

Cabaret didn't begin until near 2 a.m. and ran for a full hour, more than taxing the patience and good spirits of the customers participating in this special revel. Show was indifferently paced with indifferent material, and deficient in humor, spectacle and production qualities.

Lisa Lee as femcee reveals a generous personality and versatility in her solo spot, but her ins are often too boisterous and devoid of subtlety. Eric Lucas makes a negative impression with his couple of tunes on a guitar. Mlle. Viodetti, with a couple of French songs, does little better. Prudence Hyman & Terence Theobald, who have played West End cabaret with distinction before, make the best guest impression. They are of stylish terpers whose swift rhythmic movement garners sturdy audience reaction. Anthony Hayes does a monolog at the piano which falls easily into the mediocre class.

Way above the rest is diminutive Jerry Bergen whose comedies on the violin rouses the customers and brings new life to a limping show. He's a natural comic and his entire act bears the stamp of impeccable timing and immaculate showmanship. Show would have been far more attractive had he been allowed to hold the fort alone. Myro.

**Hotel Radisson, Mpls.**

(FLAME ROOM)

Minneapolis, Nov. 1.

Marjorie Garretson (21), Don McGrane Orch (8); \$2.50 minimum.

An always welcome nitery event here is the annual visit of hometown Marjorie Garretson, whose local following is both large and enthusiastic. This time finds her in the smart Hotel Radisson Flame Room, instead of the equally swanky Hotel Nicolet Minnesota Terrace, where she played last season. As usual she delivers a large bundle of pleasant entertainment that culminates in a succession of begoffs.

With the able assistance of her own pianist, Alex Studer, Miss Garretson puts on display her infectious good humor, sparkle and exuberance as she dishes out amusingly clever song satires.

Miss Garretson also essays favorite torch and other songs and her medley of old hits awakens nostalgia as she recalls vaudeville stars, taking a whirl at the piano to accompany herself. This provides more dividends for ring-siders.

Clever material is well suited to her buoyant, tongue-in-cheek style and her sly, eye-twinkling approach.

Rees.

**Copacabana, N. Y.**

Billy Daniels (with Benny Payne), Jackie Kannon, DeMarlos (21), Paul Sydel & Dogs, Ray Steele, Carol Lee, Frank Marti and Mike Durso Orchs; \$3.50-5 minimum.

It's just about three years ago that Billy Daniels was practically begging for dates, and with no takers. The male Lena Horne, he was called, and they couldn't have been further from the truth. But that was three years ago. Today Billy Daniels hasn't the time to fill the dates he's being offered on two continents. And he has more copyists than Lena Horne ever had. Back at the Copa for a repeat date, the Negro singer has no more polish and ability to project a tune than he had a little more than three years ago, when at times he played to empty rooms at the Park Avenue, a 60-seat upstairs hideaway on New York's east side. He had it then—as he did years ago, too, at Dickie Wells' in Harlem—but such is the way of cafe ops.

With Benny Payne as his piano accomplice, Daniels goes through his whole bag of tricks, from rhythms to ballads, and not the least of it all are his showmanship and styling. The payoff is his singing of the standards like "You're Driving Me Crazy," "Somebody Loves Me," "Chasing Rainbows," "I Had to Be You," "Bye Bye Blackbird," "Melancholy Baby," "This Thing Called Love" and, of course, the inevitable "Black Magic." Not a novelty or a new song in the bag—but he doesn't need 'em. He makes them all sound new all over again. Only one thing: he should cut out the Yiddish lyric in "Yiddish Momma"; it's better all in English.

Joe E. Lewis did two months of sock biz and boff entertainment here just prior to Daniels' opening, and it's a tough spot to follow. But of the few cafe entertainers who can fill this spot, Daniels is one of them.

The bill's new comic is Jackie Kannon, whose only other New York appearance was at the Latin Quarter last spring. Kannon is a hard-working performer who doesn't discourage easily when the audience fails to respond to his material which is, mostly, in need of bolstering. A major asset is the s.a. given to the act by the un-billed blonde, who comes out late in the act for an exchange with Kannon. The blonde is for the droolers, with a very revealing bathing suit and cute looks, and Kannon is a dead duck after her appearance. She is Kannon's best special material, and she alone needs no bolstering.

The DeMarlos are a ballroom team who go through the standard items effectively though their opener could be pepped up. The dancing itself in the initiator is okay, but the canned-music accomp gives the starter a coldness that they have to fight until the house orch takes over the music.

Paul Sydel, with his dogs, remains a good standard for the varieties, though animal acts are still a question mark for the cafes, especially for the dinner shows.

The show's backgrounding is pretty, with singer Ray Steele a promising young baritone in handling the production numbers. Carol Lee does the production specialty dancing, and Mike Durso, as always, plays a strong accomp for show and dancing in batoning the house orch. Frank Marti's Latin band is also a nifty for the patron terps. Kahn.

**Riverside, Reno**

Reno, Oct. 30.

Johnnie Ray, Gary Morton, Dolinoffs & The Raya Sisters (4), Riverside Starlets, Bill Clifford Orch; no cover. \$2 minimum (this bill only).

The one-week booking of Johnnie Ray shapes as the event of the year in Reno cafes. An unprecedented \$2 minimum was slapped on the show to keep out camping bobbysoxers and the mildly curious. However, the crush at the ropes indicates that there would be enough devotees of the prince of wails around to fill two shows a night for a long, long time.

This is Ray's first shot at Nevada and with a paycheck about twice his Cirio's envelope of \$4,500. He showed nervousness in first few numbers of opening show, but reception was great enough to assure him he was on plenty friendly ground.

A bright kickoff with "Walkin' My Baby Back Home" gives only a hint of the emotion scheduled. Established, he then sets out with his vivid "Little White Cloud" and the show is on. Swept up with him in his first all-out number, the Riversideliners cheer like a grid crowd.

Facing himself well, Ray has ar-

ranged songs for good relief. Each impact is followed by a lighter thing. Third up is "Please Don't Talk About Me When I'm Gone," displaying his fine rhythm as opposed to pyrotechnics. Leaving piano at intervals; he takes hand mike to forestage to end up in humble kneeling position.

Second heart-render is "Broken Hearted" which really gets him worked up. Now at the point of no return as far as light stuff, he drives on with "Give Me Time," but on his feet as at first entry. In a shuddering windup, he appears for a moment like he might be too worked up to go on. These two emoters are nothing compared to his "Cry," for which reception is thunderous. Encore with "Whiskey and Gin" still finds him at his peak with less-prolonged emoting. What Ray displays now in his songalog is perfectly enjoyable and spaced well.

Gary Morton is also making his first offensive into this locale. He has a battery of first-rate material, some of which has been checked out here before, but most of it is fresh and highly yock-worthy. Comic strays from good taste at moments, but recovers quickly. As a "torch singer," Morton does best clowning. A serious bit with trumpet gets top kudos. He plays "Star Dust" and wraps up in a short jam session with orch.

Dolinoffs and the Raya Sisters' prelude with a wooden soldier and dolls opening more for a kids matinee. But they get their usual good response with black backdrop which is an illusion gimmick. Dolinoff tosses femmes around for their "floating" stint. Mark.

**Foy's Supper Club, L. A.**

Sherman Oaks, Cal; Oct. 28.

Joe Frisco, Dick Buckley, Shirley Mills, Charlie Foy, Sammy Wolff, Margaret Padula, Abby Brown Orch (3); \$2.50 minimum.

If the horses would run for Joe Frisco like the trade in this valley bistro goes for his droil humor, he would be even with the world and lolling in the luxury of his nearby Encino pals. The veteran entertainer of the hussy set (the bettors) is right back where he has played more times than Charlie Foy can remember and just as popular, even though his material has been around.

It's the same old Frisco with pocketful of scratch sheets and fumbling with sport pages and the stub of a cigar. He just keeps talking at a rapid clip, stopping only long enough to punctuate a gag. This time he's getting paid but, he said, what Foy gave him the other night was carried away by an ant with double hernia. With cane and straw, he joined Foy in a few steps and then went back to a table to join the handicappers.

Another reprise is that of Dick Buckley, whose Amos 'n' Andy routine never fails to fracture the patrons. He uses four volunteers to move their lips in mock dialog while he supplies all the voices. His impression of Louis Armstrong is pleasant spoofing. Shirley Mills introduced as a star of "Oklahoma" doesn't come off to well despite a good personality and plenty of drive. The low ceiling plays tricks with her voice.

Sammy Wolff, a frantic comic, scores with a stencil of Johnnie Ray singing "Cry" (as who isn't?) while water spurted from his ducts or thereabouts. Margaret Padula still drips with nostalgia at the piano during waits but is well liked by this crowd. Abby Brown's trio makes with the music for both backstopping and legshaking. Helm.

**Mount Royal, Mont'l**

Montreal, Oct. 24.

Jan August, Max Chamitov Orch (8) with Norma Hutton, Bill Moody Trio; \$1-\$1.50 cover.

The deft pianoisms and hep arrangements of Jan August make him a natural for the Sheraton Mount Royal's Normandie Room clientele. August is sole performer in this show and working more than 25 minutes twice nightly he manages to cover all tastes.

Setting the pace with a fancy arrangement of Hungarian Rhapsody No. 2, August collects plaudits steadily for such numbers as "Be My Love," "Piano Roll Blues" and a Papanini theme in rhumba tempo. Encoring with "San Antonio Rose," he works in a neat gimmick by alternating the chorus with bandleader Max Chamitov. Both musicians are familiar with each other's style as they played together in Long Island stubes years ago. The twist makes a neat break from the usual piano patterns. A reprise of his initial platter smash, "Miserlou," is clicko and then August goes into a medley of faves and with house lights dimmed, invites the payees up to dance. Newt.

**Ambassador Hotel, L. A.**

(COCOANUT GROVE)

Los Angeles, Oct. 29.

Andrews Sisters, Eddie Bergman Orch (16); \$2 cover.

Back for a reprise after five months, the Andrews (Patty, Maxene and LaVerna) should do as well as or better than their initial stand judging by the opening night turnout and the enthusiastic reception. They've added a few new numbers and aside from that they're still the tops in girl combos at both music and comedy.

The merry maids have mastered about every type of song in the book and one is just as good as the other. Whether it's the tricky, trigger-tongued "Safire Dance," a bal-lad or "South Rampart St. Parade," it all comes off with consummate artistry. On a note of nostalgia, they toy with "Rum and Coca-Cola" and make it sound just as though it just made the hit parade. For novelty, they intro their newest number, "The Poodle Cut," which is a spoof on their own hairdo, and encored their finale, "Girls of the Golden West," a satire on cowboy stars with the gals galloping around on stuffed nags that light up.

Comedy consumes a good half of their hour display, and while most of it is well received there's a need for sharper material. Patty is more in this element although the others take a few licks at the laugh lines. It's a good balance, however, between song and humor and the end result is wild acclaim at the finish. For this plush groto the applause is generally polite, but the Andrews are repaid in kind—rock 'em and sock 'em.

Eddie Bergman's backstopping makes a musical treat of a difficult task. Helm.

**Edgewater Beach, Chi**

(MARINE ROOM)

Chicago, Oct. 31.

Russell Nype, Piero Bros. (2), Dina Lure, Griff Williams Orch (14), Betty Gray, \$1.55 cover.

Dorothy Hild has made a wise selection in tapping Russell Nype for his Chicago debut. Local lad will undoubtedly draw heavily, especially from the north side society crowd. For this revue, Miss Hild has dropped her line—perhaps a mistake as the show needs production values.

It is easy to see why Nype has proved clicko in New York's smart and intimate supper clubs. With his over-casual style and his almost monotone of rapid singing, it can't be argued that he isn't something new; that may explain the lure he has been in the east. Here in the large Marine Room, spotted in the middle of the floor, he seems lost and somewhat ill at ease. Lanky, bespectacled figure rushes into "It's A Lovely Day," and like a horse who has broken from the post, hardly draws a breath until more than midway in his routine.

It's unfortunate that, while several of Nype's tunes are excellent, they are all delivered much alike. The warmth needed for such songs as "We Kissed in the Shadows" and "When I'm Not Near the Girl I Love" isn't evident, and it's only when he gets to "Over the Rainbow," that some shading is apparent. He has a medley of songs from "Call Me Madam," in which he was featured, all delivered at a hurried pace. He projects somewhat better when he takes a hand mike and tours the tables with "Surrey With the Fringe on Top," and also has a clever ending with "Ain't We Got Fun," with band members chiming in for the background. For the larger hotel rooms, singer needs a great deal of reshaping.

Piero Bros., on the other hand, seem to get even better results in the hotel than in theatres. Class work of the jugglers is appreciated by the diners and the chatter and songs of the South American pair, don't take the edge off finely executed numbers. Duo start off with light waltzes and switch to Indian clubs, during which they also throw hats back and forth, catching them with their noggin's. Sock topper is the pass-through of clubs, hats and cigarettes in rapid order. One rattle off a bit on the concertina which gets a neat hand and the other starts grasping light wood blocks, adding to the pile until 12 are caught side by side. Trick gets fine reception and brothers wind up the turn with a rapid twirling of large felt hats on thin wands.

Diana Lure starts a little slowly but gets attention with her rapid tap whirls and her impression of Bill Robinson. Blonde then does a series of handless running cartwheels for a brisk mitt. Griff Williams does an admirable job as emcee besides providing the show score. He also brings the customers from their tables to the dance floor in droves. Zabe.

### Claridge H., Memphis

(BALINESE ROOM)  
Memphis, Oct. 30.  
Hildegard, Robert Norris Orch  
(9), \$2.40 week-days, \$3 Sat.

From the moment she steps out on the floor of the Claridge Hotel's swank Balinese Room, Hildegard owns her audience. She wows 'em through the entire 46 minutes of her stanza, which is one of the few times a Memphis hotel has featured a name other than the usually skedded top orchs.

La Hildegard is terrific in selling her songs and playing the 88. She captivated the preem show (29), which was a turnaway. She's in for 10 days doing two-a-night.

Singer dazzles with a bewitching white satin strapless gown that almost put the jam-packed room on a table-to-table "whistle stop" routine. From this moment on, the night belonged to her.

She opens with "You Can't Have Everything" and the warm audience doesn't waste much time responding. Her cues to orch leader Robert Norris, who travels with the star, are right on the schnoz as she segues into "Babes in the Woods." This brace of songs just about puts the cincheroo on her act.

Hildegard moves over to the ivory section of the band and continues to score with a sizzling style of singing—playing "I Love the Piano." With her winsome personality she rocks 'em via her w.k. interpretation of "The Last Time I Saw Paris" and her theme, "Darling, Je Vous Aime Beaucoup." This set put her fans in a spell-binding mood.

And speaking of moods, she's a champion in putting her fans right in "Ze mood," with her own lighting effects that give the spacio room the right "spots" in the right places at all times. This gal is showmanship beaucoup and knows her biz and audience.

The chanteuse moves into another mood to pour favorites of the '20s, which include "Lady Be Good," "I Don't Know Why," "Do I Want You" and "All the Things You Are." She scores heavily with this foursome and then draws another salvo with "I'll Be Seeing You," which she had to answer with an encore chorus.

The sparkling singer displays her talents in several foreign tongues as she wraps her 46 minutes with "Love You In Any Language." She stopped them time after time when she sang this in Greek, Italian, Spanish, French, Chinese, Polish and Portuguese.

### Embers, N. Y.

(FOLLOWUP)

The Embers, which has been riding high the past couple of years as the east side's top musical stronghold, is making a bid for the early diners with the slotting of Buntie Pendleton at the keyboard during the 6 to 9 period. She has developed a big following in New York via her longrun 88-ing at the Panda Restaurant and seems destined to do same at Ralph Watkins' thriving tavern.

Miss Pendleton is an early crowd-pleaser. Her tender technique and carefully selected song-alog serve as an excellent setting for the cocktail or chow mob. It doesn't intrude on the gab and yet holds the ear because of her subtle styling of familiar melodies.

Her book is stacked with standards, but she seems partial to Gershwin and Rodgers. Her interpretation of the oldies is fresh and imaginative, yet never strays from the original melodic pattern. Best in her repertoire are "Someone To Watch Over Me," "This Can't Be Love," "Louise" and "Tenderly."

Spot assumes a hectic air when Miss Pendleton packs up for home and the late-hour regulars, the Joe Bushkin Quartet and the Ahmad Jamal Trio, take over.

### Fairmont Hotel, S. F.

(VENETIAN ROOM)  
San Francisco, Nov. 1.  
Will Mastin Trio with Sammy Davis, Jr.; Ernie Heckscher Orch  
(11); \$2 cover.

This is the first hotel engagement for the Will Mastin Trio with Sammy Davis, Jr., and opening night reaction set it down as a socko in this room, which has offered some of the nation's top talent. Audience was expecting a solid event,—primed by TV showing of troupe on Eddie Cantor show—and final huzzahs proved it wasn't disappointed. Begoff approximated an ovation with young Davis delivering all phases of his fast-moving compote of song, dance, miming and hoke with smug effect.

Format for this plushy boite runs parallel to the group's routine on the Cantor melange, but despite patrons' familiarity with their wares, the act comes off fresh

and effective. It's obvious, however, that if the troupe plans to ride both mediums some material will have to be held on the shelf for exclusive use on the saloon circuit. Otherwise repeats will become a headache, with the ring-siders resisting the warmed-over text.

This booking, however, proves that the act has the copy, good taste and natural appeal which should find a wide acceptance along the fancy bistro belt. This includes the down-the-rose salons that have hewed to the polite if dull policy of offering specialties that are more ornamental than entertaining, with yawning customers and slow cash registers the obvious result.

The Will Mastin Trio is basically Sammy Davis, Jr., with the young man's father and uncle acting straight for his varied talents. These include a fast-moving assortment of tunes, terping, chatter, clowning and miming with the latter the big dish that draws rafter kudos. His impressions of Cagney, Jimmy Stuart, Ed Robinson and Sinatra all click, but a Frankie Laine bit ("Jezebel") rocks the house. His Jerry Lewis encore is even better. Bowoff is a flash combo of songfestsing paced by "My Daddy, My Uncle and Me," with Junior at the helm and terping by the trio as a whole. It's bigtime stuff and the ermine contingent, of all age brackets, chews it right up to its jorgnets.

### Nautilus, Miami Beach

Miami Beach, Oct. 28.  
Sammy Walsh, Syd Stanley Orch; \$2 minimum weekends.

Driftwood Room of this big hotel is picking up tempo after lull weeks, with Sammy Walsh handling the entertaining chores in affable and capable fashion to keep the patrons happy.

Walsh essays his ideas in comedy in easy style, mixing his yarns and special material sequences to good laugh effect. This is not an easy room for a comic, with layout including huge column that blocks off barside spectators. Withal, gets them for the 30 minutes or so he's on.

Syd Stanley and his orch handle the show in capable manner.

### New Golden, Reno

Reno, Oct. 29.  
Don Cornell, Ben Wrigley, Clark Bros. (2), Terry True Dancers, Sterling Young Orch; no cover or minimum.

Another current record fave, Don Cornell cashes in on recent hits for a tour of niteries. Easy personality—with almost cocky suavity—captures crowd.

Launching with "Walkin' My Baby Back Home," he steps right into biggest disclick, "I'll Walk Alone." This is appreciably recognized, and sold from the toes. He then hits the other end of the spectrum with an Italian novelty in which he explains the words between lyrics. "Beginning of the End" gets the full-steam treatment, and a modified Billy Daniels waving of arms. Although in the current trend of shouting, big voices, this is really Reno's first exposure and ring-siders seem to appreciate the drift from the crooner.

"It's a Lie" is another novelty with some shady lyrics which orch pitches in on. Tune gives him a chance to exploit wit.

Lest he's offended someone, Cornell gets back on the track with "My Mother's Pearls." Concluding with his forte, another blasting, this time "I'm Yours," assures him of a quick return. He encores with "For You" and "September Song," both drifting between an almost inaudible murmur to the shattering shout. Neither has the power of his skedded tunes.

Cornell may be a little too assured for some tastes. Once leaning over the ringside to do the old routine of explaining the joke to an individual, reception was rather cool.

Ben Wrigley is a clown who counts heavily on ridiculous walks and poses. The slapstick comedy moves fast in a doctor's office burlesque in which he chases the nurse and cavorts on the operating table. A bit in which he dresses up a straight man and sings "Loch Lomond" gets nowhere. He rolls the man's pants up and turns him gradually into a Scot.

Clark Bros. open the show with exciting precision tapography. The two stick to sharp dancing sans gimmicks and meaningless tricks. They do, however, trade off for some sensational sets—all of which draw good mits. They click in all three numbers and are tops in flawless shadow hoofin'.

### Ciro's, Hollywood

Hollywood, Oct. 31.  
Dolores Hawkins, 4 Step Bros., Joe Stable Orch (10), Bobby Ramos Orch (5); \$2 cover.

In on a two-week topline ticket Dolores Hawkins should manage fair results. Almost wholly unknown hereabouts, chirp, off her opening, earns numerous plus-marks. She's a looker, has considerable poise and a confident delivery and is well groomed in pink tulle. Basically she's a blues-and-rhythm singer and the two such vehicles she essays ("Oo, Wee," which she recently cut for Okeh Records, and "You, My Love," which she once shouted in a Columbia short) are highwater levels of her performance.

For her 17-minute act and considering this engagement, she has to mix 'em up and in doing so fares not too strongly on ballads. Both "I'll Walk Alone" and "You Made Me Love You" are handled too melodramatically and, at times, stridently. Unfortunately, that type of material goes best with the clientele and many smart purveyors of such stuff have been seen in this spot.

The four Step Bros., with a large and flashy repertoire of tapping, open bill. This vet act scores; as it has been doing for many years, most handily. They open with a strawhat-and-cane strut and then pour on an assortment of challenge, unison and acro hoofing nicely sprinkled with humor. They prance to all rhythms from Dixie to mambo.

Joe Stable orch backs the show on cue and with a surcharge of color, and alternates with Bobby Ramos' Latin-beat combo on customer dancing.

### Hotel President, K. C.

(DRUM ROOM)  
Kansas City, Oct. 31.  
Chan & Margo, Don Roth Trio; \$1.50 minimum.

Plush dinner room of the President has gone to one of its infrequent policies of playing an act plus usual musical combo for the next few weeks. In the Don Roth Trio and the magic-mentalist turn of Chan & Margo the room has a lineup of proved winners, and this time around results are again pleasant.

Don Roth has a smooth trio, led by him on accordion, vibes and piano, with Bill McPherson on Hammond and celeste and Jimmy Markey on guitar. They play for dancing as well as for the Chan & Margo and are established faves, this being their second long stand here in little over a year. In addition to their fine instrumental work, three go in for group vocals and Markey does a good deal of solo piping. Their work is embellished by apt phrasing and coordination from long experience together.

Chan & Margo likewise are old hands in the Drum Room, returning this time after a lapse of about two years. Turn begins with some standard magic by Chan as he fools with ropes, cards and coins. Then brings on Margo for their mentalist session, holding close attention for a half hour. Chan roves the room picking out items and persons for identification by Margo, who stands blindfolded at the mike. Teamwork is polished in this turn, one of the best of its kind.

### Hotel Statler, D. C.

(EMBASSY ROOM)  
Washington, Oct. 28.  
Los Chavales de Espana (11), with Trini Reyes; Charlie Fisk Orch (9), with Lee Charnel, Ted Alexander (4); \$2-\$2.50 covers.

Los Chavales de Espana, making their D.C. debut, prove a highly polished, high-powered click. They sport a technique of keeping things moving that many an American band could certainly follow to advantage.

This unusual 11-man unit is always in a state of fluid activity and motion which dovetails with the calibre of the playing and vocalizing to keep things interesting and to avoid letdowns. It's a good unit without any outside help, but the assist it gets from dancer Trini Reyes is all on the plus side. This snappy eye-filler adds punch and a change of pace to Los Chavales and makes her flamenco numbers the highlight of the performance.

The "kids" are a genuine attraction. They move easily from ensemble playing to support for solo singers, then switch to feature half a dozen violins, and again change to present a bluffsight song.

Those not active in any particular number become a kind of rooting section to whoop up and call attention to the specialty of the moment. When Trini Reyes is dancing, the 11 men back on the bandstand sound like the Dodgers

bench, encouraging their batter and riding the opposition pther.

A little more English in the vocals would make this combo even better for many American audiences. For example, one of their numbers is topical to the extent that U.S. audiences don't get the significance. An English-language chorus is indicated here.

Charlie Fisk's orch and Ted Alexander's combo provide the sweet music for dansapation.

### Mapes Skyroom, Reno

Reno, Oct. 29.  
Carmen Cavallaro, Charlie Aaron, Les Dassie (2), Mapes Skyettes (7), Eddie Fitzpatrick Orch; no cover or minimum.

Carmen Cavallaro saves a pretty dull show immediately by stirring up a climactic arrangement of "Jealousy" for his first tune. He follows two chorus routines, an acro cyclone, and a song and dance bit—almost too late.

Settling down at once to the five-minute elaboration of "Jealousy," Cavallaro stops any early departures in their tracks. This big initialer is followed by a light, Latin rhythm for "Wish You Were Here." He is warm and friendly in brief introductions.

Only novelty in the Cavallaro list is "Chopsticks," all the way from two fingers to the classic pounding of all 88 keys. After a treatment in every possible vein, he winds up number with two fingers again. His own conductor lends great color to Cavallaro's intricate variations, never overstrating the real piano picture. He concludes regular stint with "Sorrento" and Voodoo Moon," a very hot Latin dish.

For encore, pianist makes up medley of suggestions from audience—choosing those he does best. The trio includes a nice variation, with "Maleguena," "September Song" and "Warsaw Concerto."

Les Dassie, two mad sailor-garbed acros, heave, knock, slap, kick and throw each other. Best shots are a sequence of kicking which never phases the recipient but exhausts the attacker, and a series of tricks on a table.

Charlie Aaron is back here for about the third time with precisely the same action—a strawhat, a tap to "Peggy O'Neill" and some Irish songs which he insists everyone join in on. Act lacks any originality and is forgotten almost at once.

### Hotel Jefferson, St. L.

(BOULEVARD ROOM)  
St. Louis, Oct. 29.  
Kyle MacDonnell, Robert Maxwell, Les Elgart Orch (7); Line (6), \$1-\$1.50 cover.

Return of line of talented lookers with shapely gams to this No. 1 spot in the downtown sector is proving an additional and welcome hypo to a first-rate bill topped by Kyle MacDonnell, a newbie in this town. Gals were omitted at teoff of new season, but their presence makes them the only niterly line in this burg and will draw trade heavily.

The blue-eyed MacDonnell gal, attractively attired in a cerise bouffant gown, chocolate mousse jacket and wearing a pearl necklace and wrist-length white gloves that set off her bangs, has plenty of competitish for top honors from Robert Maxwell, a talented harpist and also a newcomer here. A contrast in music, with Miss MacDonnell thrashing, Maxwell plucking the wires and the line doing several swell routines, presents a neat variety.

Teeing off with "Most Unusual Day," Miss MacDonnell whips through a medley of "All Of A Sudden, My Heart Sings" and "Why Was I Born," then into "It's Nice To Have A Man Around The House," for click reaction. Her sock interop of a tyro and a pro trying for a place in the "Pal Joey" cast by warbling "If I Loved You," cops another merited mit.

Although she added "You Made Me Love You" (with a few dance steps tossed in), "Hello Young Lovers" and "When Day Is Done," the customers demanded more and she obliged with "Tenderly" to wind up her stint.

Maxwell fingers the strings with dexterity as he presents a variety of tunes ranging from Gershwin's "Rhapsody In Blue" to "Spaghetti Rag," with his lowdown version of "St. Louis Blues" and "Malaguena" sandwiched in. He has a colored lighting device at the bottom of the harp that throws the beams into his face when the room is blacked out. When Maxwell produces an Irish harp for the windup portion, the customers expected some ditties from the Emerald Isle but instead got the nostalgic "Alexander's Ragtime Band," "Pretty Baby" and "For Me and My Gal."

### L'Amiral, Paris

Paris, Oct. 29.  
"Belle Mentaltie," revue in sketches by J. M. Thibault and Roger Pierre, with Jean Richard, Thibault, Pierre, Jean Berretini, J. C. Deret, Annie Aubin, Antoinette Moya, Francois Chauvet, Jacques Verrieres; \$2.50 minimum.

This ship-shape boite, off the Champs Elysees, shaped like the inside of a vessel, is getting the French theatregoing and show biz crowd on the strength of word-of-mouth and crux reception of its new sketch revue. Show is zany and spirited, and though of uneven quality, it makes for a lot of yocks for the Gallic clientele. It won't appeal to tourists straying in who are not hep to the lingo.

Show starts with a takeoff on radio commercials, which do not exist here but are piped in from Belgium and Monaco. Francois Chauvet delivers his puns both puny and funny in a leering, blase manner that makes for some loosening of the crowd risibilities. Next up is Jacques Verrieres, a St.-Germain-DesPres type of chanter who gives with songs on the lowlife with dramatic mime and movement. He is adequate but seems out of place here.

Revue proper starts with sketches of varying intensity from frantically funny items to vulgar and tasteless charades. Sketches are hystoped mainly by Jean Richard, who is very droll in his fey, lackadaisical takeoffs on Indian chief, African explorer, and a hoodlum picked up in a joy-house and dragged to jail in a barrel.

Also on the talent are young authors J. M. Thibault and Roger Pierre. Latter does a fine takeoff, with a napkin as prop, on the various things it suggest, from a bull-fighter to a Martinique mama. Sketches with Thibault and Pierre are best in a satire of Italo pix with French spoken in an Italian dialect manner, and one in which a cop, who is hep to social tactics, tries to convince a small-time lug about the benefits of prison, to which they finally march off amid stirring music. Gals in the show are lookers and piano background serves both for show and customer on the small floor.

### Blinstrub's, Boston

Danny Davis, The Riveras (2), Pitchmen (2), Teddy & Deanne Peters, Belle Carroll, Ted Cole, Michael Gaylord Orch (7), Louis Weir, \$1.50 minimum weekdays, \$2.50 Sat.

Current layout at this vast spot stacks favorably with previous bills, its main distinction being the initial look, Danny Davis, ex-trumpet sideman now launched on vocaling career. Guy, a tenor, scores neatly with a melange of songs which include the fast opener, "Almost Like Being in Love," the slow ballad, "Somewhere Along the Way," shamrock-tinted, "Dear Old Donegal" and his MGM disclick, "Crying Heart." A neat-appearing youth with okay showmanship savvy, he handles diversified types of songs, winding nicely with a slick "Jealousy." Included in stint is bit of trumpeting a la Harry James, with overall results solid down the line.

Surrounding lineup is typical Blinstrub fare, i.e. accent on sight acts teeing off with ballerina Belle Carroll in fast sesh of twirls and ballet taps. Teddy & Deanne Peters score with slick ballroomology which includes a comic version of Oriental terping. The Pitchmen, currently a duo instead of trio, grab share of yocks with same routines they've been doing for years. Bill winds with Riveras, reverse Apache duo (the gal tossing male partner around), who continue to score handily whenever playing this room.

Emcee chores are handled by spot's popular baritone, Ted Cole, who solos "Lady of Spain" and "Be Anything." Michael Gaylord batons backgrounds in okay fashion and provides dansapation for customers. Organist Louis Weir fills the lulls.

### Adler's London Dates

London, Nov. 4.  
Larry Adler left for Paris Oct. 25 to do a broadcast with Wal-Berg and his 65-piece orchestra. He then gave a recital last Wednesday (29) at the Salle-Gaveau, planning to New York the next day to open at the Monteleone Hotel, New Orleans, Nov. 4, for two weeks.

Adler is due to return to London for a special concert with the London Symphony Orchestra Dec. 16, when he will play, for the first time, the Romance for Harmonica and Orchestra, especially written for him by Ralph Vaughan Williams.



**ELISA JANE**  
Dance-Impressions  
10 Mins.; Full  
Palace, N.Y.  
A solo dance turn is a tough assignment, and Elisa Jane carries off with fair impact. Her act

(Continued on page 53)

### Music Hall, N. Y.

"Revue Romantique" produced by Russell Markert; sets, James Spencer; costumes, Frank Spencer; lighting, Eugene Braun; Raymond Paige Symphony Orch., Corps de Ballet (with Eric Hyrst), Choral Ensemble, Renald & Rudy, Marshall, Rockettes; "The Happy Time" (Col), reviewed in VARIETY Aug. 20, '52.

The Music Hall is currently spreading one of its typically gay and colorful staggers that feast the eye and ear. It's a picturesque sort of layout rigged to the revue format by producer Russell Markert and set off by the dazzling decor of James Stewart Marcom and the costumes of Frank Spencer. With the highly diverting "The Happy Time" on screen, the Hall is in a meringue mood.

Raymond Paige gives the tceoff an immediate high-point as he batons the symphony orch through a medley of Tschalkowsky pieces that strike a familiar note. This quickly segues into the schmaltsy, full-stage terpristry of the ballet corps in flimsy, clinging gowns favored by changing light cues. To the overall choreography of Margaret Sande, Eric Hyrst accents the stanza in a sock solo that develops continual mitting for his educated feet.

Muscularity from another shelf is supplied by Renald & Rudy, slow-beat across whose complicated hand-to-hand repertoire racks a powerful score. Attired only in white briefs, the duo smashes over an equilibristic display that winds in a one-hand lift from prone for a winning effort.

Production motif midway is an "Italian Medley" spree. Transparent curtain in the form of a huge violin parts on the middle string to display a Venetian scene with gondolas and trimmings. Robert Marshall punctuates the whole as soloist in the "Sorrento" feature, backed by the choral ensemble and a stylish-workout on tambourines by the femmes. It's an altogether spirited innning just bursting with Italo tints.

Jay Marshall establishes an important point in his comedy stint preceding the finale. Ordinarily a talking act is murder in the huge Hall. Marshall takes care of that via his crisp, self-effacing mockery and the tones, winged by great timing, reach out to the farthest points. For the visual end, he's on with his trademarked "designs in paper," accompanied by an engaging patter that's intended for titters rather than yocks. In the followup chore with his w.k. hand puppet, Lefty, the result is better than fair, although this particular stint cries out for more intimacy. Nevertheless, Marshall is way ahead in total points.

Markert's "Del Caribe" finish bringing on the Rockettes and the choristers is the top piece. The kickers wallop over a long and audacious conga that is of showstop proportions. The percussion support for the terrific terp is supplied by Ramirez Peralta with click effect. Raymond Paige paces the big orch with authority throughout the show. Trau.

### Palace, N. Y.

The Dyerettes (5), Pierre Knox, Elisa Jane, The Marvellos (3), Chris Cross, Bernadette Phelan Dancers (3), Lee Davis, Agramonte, Jo Lombardi House Orch; "Battle Zone" (Allied), reviewed in VARIETY Oct. 15, '52.

Current Palace layout adds up to run-of-the-mine show which plays at a lackadaisical pace. Two heaviest punches in the bill are back-to-back fourth and fifth, the Marvellos and Chris Cross, but the surrounding turns are routine.

The initial three acts, the Dyerettes, Pierre Knox and Elisa Jane, are reviewed under New Acts along with the closing Agramonte turn. In the No. 4 spot, the Marvellos, who have played this stage several times, click with their medley of music and magic stuff. Their routine is unchanged but, despite the familiarity, hits via the clever sleight-of-hand with the musical instruments and the disappearing and reappearing stooges.

Chris Cross, another standard item, also scores with his ventro material. Cross uses a variety of dummies, from a usual-sized cowboy character through a miniature puppet to a life-sized femme doll. With all, he shows an expert vocalizing talent in a variety of tonal disguises. The gag pattern for the dummies is tailored from the conventional smart-aleck pattern.

In the sixth slot, the Bernadette Phelan Dancers, comprising one femme and two males, glide through a moderately interesting adagio routine. For their current stand, the trio is using a "vanity"

ballet number in which the dancers throw around a big circular mirror while the gal is tossed between the two men. Miss Phelan's troupe exhibits several good body-throwing stunts, but the act needs speeding up for maximum results.

Next-to-closing, Lee Davis comes on with a fair comedy routine. Davis has a timely political blarney speech which gets some laughs but most of gags are stale from overuse by other comics.

Jo Lombardi batons the house orch in usual competent style. Herm.

### Pavilion, Glasgow

Glasgow, Oct. 28. Aly Wilson, Henderson & Kemp, Welcome Singers (with Teresa Waters), Lucille & Frank Preston, Ivy Troy, Irene Sharp, Johnnie Mack, Cox Twins, Miles Twins Tom Katz Six, May Moxon Superb Dancers, Harry Broad Pavilion Orch.

Though overloaded on the musical side, this vaude stanza has bright entertainment value and sends the customers out happy after warm mitting. It's latest version of the record-breaking straw-hat vaude from the Gaiety Theatre, Air, w. k. Clyde coast vaudeury famed for high standard of shows.

Comedy end is well led by Aly Wilson, funster with a fine style for characterization and a flair for tumbling face downward. He is assisted in sketches by tall, good-looking Johnnie Mack and femme stooge Ivy Troy. They score strongly in a humor episode titled "Watch the Birdie," in which Wilson portrays a pansified photographer. Several sketches lead off neatly but fall away through lukewarm tag-lines.

Scenics are a standout, thanks to good lighting and slick production by megger Jack Barton. Best is a cameo of the Central Station, Glasgow, familiar meeting-place for thousands and with various artists portraying all the types who pass through, from an American soldier (Frank Preston) to football fans, policemen, a Glasgow mother, a ticket collector and a tram conductress.

Opener is set in "Happiness Hotel," with the principals being welcomed to Scotland and introduced to subholders. This follows overture of Scottish marches by Harry Broad and resident house orch.

The line, best of native Scot chorines from the May Moxon stable, is attractive and well-drilled, being an especially high-quality feature of the show. They shine particularly in a "Greatest Show on Earth" sequence; playing the role of Liberty horses prancing in most attractive dance to whip direction by boarded producer Jack Barton. Lighting effects help here.

The Cox Twins, two agile young men in the zaniest of acrobatics, are a standout turn, providing lively antics with the maximum in nerve and energy. Tom Katz Six entertain in saxophone ensemble, though their act is overlong. They play to colorful background of six tomcats painted on scenery.

Native Scot musical act, Margo Henderson & Sam Kemp, offer a bright, easy-on-the-ear turn which gains much approval (See New Acts). Lucille & Frank Preston dance with grace, while there is strong singing team in the Welcome Singers with brunet chirper Teresa Waters (New Acts).

Closer is a "Salute to Scotland" finale, being tribute to various craftsmen, with Aly Wilson walking down garbed as Johnnie Walker, the Scot whisky firm's mascot. Final lineup is lengthy and colorful. Gord.

### Denny Gets Orch Post

#### At Palumbo's, Philly

Philadelphia, Nov. 4. Earl Denny, maestro for the last seven years in the Benjamin Franklin Hotel's Garden Terrace Room, where his orch backed up the ice shows, has switched to Palumbo's Cabaret Restaurant.

Abandonment of the rink reverts at the Garden Terrace this year stemmed from the price hike assessed by Local 77, Musicians' Union. Hotel management refused to go along with \$10 weekly raise for tooters and room now features pianist, leaving Denny at liberty.

By a coincidence, Local 77 was responsible for Denny's new location. Howard Reynolds, leader at Palumbo's for the last 13 years, got into a contract hassle with the union, was fined \$1,300 and removed from spot. Denny was hired by Palumbo's as substitute after Reynolds' removal appeared permanent.

### Chicago, Chi

Chicago, Oct. 31. Victor Borge, Richard Hayes, Andy Mayo & Co. (3), Bobby Whaling & Yvette, Louis Basil Orch; "Everything I Have Is Yours" (M-G).

In for the one week and battling the usual election doldrums, this bill doesn't offer too much help for the boxoffice. The name value of Victor Borge, who has been doing a great deal of TV lately, may draw some patrons, as will, perhaps, Richard Hayes, record artist. However, both negate their appeal with inept performances. It's the two standard supporting acts that are the crowd-pleasers.

Borge, the headliner, is at this stand more the burlesque clown than the fine artist. He does little at the piano except to play it with his backside and use it as a prop to fall from. His humor is not suited for family trade for its heavily laden with double-meaning jokes, and some not even that oblique. He rails at the audience and oddly enough gets off some terrific quips in these sessions. When he finally settles down to the keyboard to play "Warsaw Concerto" he gets his biggest mitt, but also takes the edge off that by coming back for some more so-so banter. Playing more straight piano and editing much of the burley stuff would rate a better response.

Hayes, who first came to attention in N. Y. tele, has become heavily stylized in his projection to the point that the audience is more attracted by his posturings than by his singing. Young man also leans more to the slow, dramatic numbers and some bouncy selections interspersed would be a welcome change of pace. Handsome crooner has a good voice, but overdramatic treatment does not help his cause.

Andy Mayo with "Pansy the Horse" is still solid fare; perhaps even more so now that the equine seems to have taken on more life. Moveable eyes, leers and Groncho Marx eyebrows all add to the hilarity. Trainer of the nag is a tall, well-shaped brunet and, of course, most by the byplay gets a little hectic. Trio gets a big reward for its efforts.

Bobby Whaling starts his act by cycling around. The bike falls apart and he does some tricks with the wheel that remains. There are some comedy quickies with whistle-bait Yvette, and then he takes over a 12-foot unicycle for some near-mishaps. Team gets a good reception when femme shoulder mounts and the pair wheels around the stage.

Louis Basil plays a very difficult show in bang up fashion. Zabe.

### Capitol, Wash.

Washington, Nov. 2. Don Richards, Benny Youngman, 4 Evans, The Workmans (2); "Lure of Wilderness" (M-G).

There's a pleasant pace to this layout, giving impression of a leisurely good time for patrons. It's a wholesome lineup and results are solid. General effect is best in weeks.

Headliner Don Richards ("Finian's Rainbow") has to start from scratch with this house, but he builds to a sock finish by dint of a fine set of pipes, an attractive footlight personality, and appealing showtunes. Warms up with "You," then continues in romantic vein with "So In Love." Solid reception begins with a medley of "Finian's Rainbow" tunes. Goes on to an admixture of current hits such as "Along the Avenue," and "Jambalaya," then wraps it up with "Soliloquy" from "Carousel."

Singer sticks to his trade, leaving the gags to the comedy portion of bill, except for one bit of horseplay with his bald-pated accompanist. His phrasing and style are good, and his ability to add emotion to his warbling makes him top-drawer singing act.

Henny Youngman brightens the big stage after a four-year absence. Despite a steady flow of gags, with hardly time out to breathe, there's nothing of the machine gun quality about his routine. It's easygoing, and has an intimate, folksy quality about it that makes 'em listen without interruption, and then they break out into big mitt action.

Youngman has wisely sharpened his line and added topical stuff. Humor is good-natured and funny, sans sharp barbs or bluish tinges. Still uses his fiddle as a prop, with a bit of action on it near the end. Despite the years he's been around, there's a freshness to comic's routine that garners him a fine sendoff.

The Four Evans continue to be one of most colorful and skillful terp teams around; the lead of a two-generation combo is in itself

appealing. Besides the sentimental factor, however, the family are surefooted and have a dance routine of unusual variety and interest. Perform in various relationship combos and finally all together. Customers give the Evans, Sr. and Jr., their usual hep reception.

The Workmans have a novel musical act to pace show. They play on ordinary water glasses, on Swiss bells, and finally on a rubber tube contraption, a la Spike Jones. It isn't the best in music, but is scores with the crowd. Lowe.

### Empire, Glasgow

Glasgow, Nov. 1. Harry Roy Band, with Judy Allen, Barry Kent, Maurice Sternadale, Billy West & Harmony Group, with Enid Margaret; Cooper Twins, 2 Rosinas, Ike Freedman, Dolores & Leonardo Ferroni, Harry Bailey, Bobby Dows Orch.

This is very average vaude fare, with layout heavily loaded on side of music, and no standout names or talent. Bill follows in on Betty Hutton's vaude week here, suggesting that it isn't financially possible to maintain star talent regularly.

Cooper Twins, two males, open with nimble dancing, while second spot goes to a mixed team, Two Rosinas, who thrill with deft aerial act. Highspot is when Gal, using handgrips skillfully, is whisked away from partner and retained by strap.

Ike Freedman, billed as a Scottish-Hebrew comedian, introduces n.s.g. patter with mild corny jokes that gain no titters and, at show caught, excited to very mild mirth. He is balding funster who wears bright yellow kilt and tells stories in mixture of Yiddish and Auld Lang Syne accent. Favorite catch-phrase is "You like that—I tell you another."

Best act is the Continental juggling turn of Dolores & Leonardo Ferroni, "brightly-garbed" duo in which male juggles ably with plates, sticks and balls. It has background of a Spanish-atmosphere backdrop.

Harry Bailey is an Irish comic who wears a bright green jacket and carries bags of confidence. Breezy smiling manner helps him partly to overcome indifferent material. Billy West & Harmony Group are a lively bunch of vocalists who range from pop numbers to sacred music, and feature a tall, plumping gal, Enid Margaret, who has considerable s.a.

Comedy is strong point of the Harry Roy band show, with violinist Maurice Sternadale funstering onstage and the fast-striding band-leader, w.k. maestro Roy, using his cynically-smiling eyes to good effect. Members of audience are invited to participate by going onstage and leading the orch. At show caught, stubholders showed reluctance to join in and bandsmen had to pull 'em up from auditorium. Contest is being staged, with heat winners going forward to Friday night finals. Gord.

### New Acts

Continued from page 52

batic terping is okay but her attempt to project a comedy vocal. The Acrobat's Lament," trips over the limp lyric and exaggerated delivery.

Her best bit is a takeoff on Bette Davis, but this carbon has already been worked to death and can't even be saved by Miss Jane's acrobatic addition in which she does the Davis routine standing on her head. Herm.

### BERT & CYNTHIA

Dance 7 Mins. Apollo, N. Y. Bert & Cynthia, Negro hoofing pair, have far to go before achieving professional standards. They show a good basic knowledge of dance, but haven't the routines to excite attention.

The duo have unison and challenge routines. The male is at a higher point of development than his partner, but it's still an act that needs considerable time in the lesser spots before hazarding a metropolitan view. Jose.

### JANICE DAY

Dance 7 Mins. Apollo, N. Y. Janice Day has obviously been around, but is undocumented in VARIETY New Acts file. This ofay turn on an otherwise all-Negro bill is a skilled control and acro dancer. She shows good tricks and presents them in showmanly fashion.

Miss Day works rapidly and smoothly and could at the majority of sight situations. Jose.

### Earle, Philly

Philadelphia, Nov. 1. Frankie Laine, Ruth Brown, Don Rice, The Carnevales (12), Frank Jule House Orch (16); "Bonco Goes to College" (U).

Heavy ad and publicity buildup preceded arrival of Frankie Laine at Warners' vaudeville here. Laine is making first U. S. appearance since his sock tour of Great Britain, and reversing field at Earle which lately has played virtually all-sepia fare.

Perhaps for that reason, house booked Ruth Brown for the featured slot in the three supporting acts. Otherwise there would be little excuse for having two singers compete with only a breather of comedy between. Styles of vocalists are in such marked contrast, however, it causes little harm. Bulk of crowd is waiting for Laine, and although Miss Brown is well received and whams across four numbers in her dramatic style, she has the disadvantage of being one of the events leading up to the main bout.

Chanteuse has distinctive style, diction better than par for this genre of vocals and her numbers seem preoccupied with the subject of a straying male, which rates her billing as the "Tear Drop Girl." Her race recordings are w.k. here and numbers like "Daddy, Daddy, Daddy," "Three Letters," "Have a Good Time" and "Fifteen Hours" all win prompt recognition.

Laine grows in showmanship with each visit. He handles an audience, particularly the crowd that occupies the front pews at the Earle, with ease and pleasantries. When necessary, he doesn't hesitate to tell them "be quiet." Laine comes on without palaver and goes right into the better, "Rock of Gibraltar," a narrative song of the type in which he excels. He dispenses with his trip to Europe in a few sentences, the tenor of which is that he's glad to be back home and "Baby, This Is It!"

For his second selection, Laine sings "That's My Desire" (the number I love most because it put me in the loot"). Vocally, he doesn't love it as much as he claims. It's done in boisterous bravura, almost with a burlesque of the sexiness which was its original selling point. More seriously given and highly effective are Laine's familiar vocalization of "Jezebel" and those two stunt-littered, slightly contemporary folk tunes, "High Noon" and "Cry of the Wild Goose."

Laine closes with "Jealousy," a number, he avers, that is popular everywhere and which he delivers with tango-time writhings and to terrific audience response. Arranger-accompanist Carl Fischer is called up by singer for bow.

Don Rice, a comedian who doesn't seem to try, intros acts pleasantly enough, but his take-offs (President Truman, Senator Kefauver, General MacArthur, John L. Lewis) are weak. Opening act is Ralph & Mary Carnevale, a pair of ofay hoofers who can easily dispense with their comedy efforts. Gagh.

### Apollo, N. Y.

Earl Bostic Orch (11), Bert & Cynthia, Phyllis Branch, Dewey "Pigmeat" Markham & Co. (3) 3 Brownies, Janice Day, Lloyd Price Orch (7); "Undercover Girl" (U).

Frank Schiffman's Apollo remains the most active of the Negro showcases for new talent. With so many outlets drying up for both Negro and ofay acts, the Apollo continues to perform a show biz service with its bringing to attention of fledglings. Of course, it's normal that a good percentage do not warrant important attention, but he has been instrumental in bringing to the fore many who have subsequently made good.

There's a load of New Acts on this bill. There is a pair that should excite some noise. Phyllis Branch looms as a stylist who awaits only maturity before being a click. Other major talent here is Lloyd Price and a small combo, Price scored with his disking of "Laudy Miss Claudy" on the Specialty label. He's the type of performer who will probably thrive as long as his platters keep riding. He and Miss Branch are under New Acts, as are Bert & Cynthia, Three Brownies, and Janice Day.

The band on tap is Earl Bostic, who provides a neat show in all departments. He's a good maestro, emcees like he wants the acts to make good and blows a virtuoso alto sax. His tunes are raw and wild and he does okay with the mob here. Dewey "Pigmeat" Markham, assisted by Crack Shot and Edna Harris, gets his quota of laughs in two spots. Jose.



# D.C. Arena Drama Critics' 'Baby'; Devotees Include Town Notables

By NED ARMSTRONG

Washington, Nov. 4.

When you talk to the drama critics in Washington they constantly refer to "our third theatre." This turns out to be the Arena at New York Ave. and Ninth St.

The other two are the National and the newly-refurbished Sam S. Shubert, but the Arena, currently showing a revival of Eugene O'Neill's "Desire Under the Elms," has won the affection of legit-goers. During its three seasons here some 150,000 persons have attended and spent \$100,000 at a \$2 top in the 247-seat house. Madame Pandit was one of the Arena's devotees, and Lord Franks, British Ambassador, many nights managed to fold his legs back of the narrow, steeply-banked seats. Other Washington notables attend, for the Arena offers a fare far differently styled than the National and Shubert.

Edward Mangum and Zelda Fichandler headed a small coterie of investors to reopen the old Hippodrome Theatre on New York Ave. in 1950. They launched Arena as a non-Equity house, but now have a resident company which, they say, is "Equity-endorsed" on a 70-30 basis—70% Equity and 30% non-Equity.

From the moment one enters the Arena Theatre, the playgoer is aware of great attention to artistic detail, a fact which no doubt has contributed to the success of the tiny playhouse near the nation's Capitol. The stage is four-square, surrounded by four rising banks of seats, making the stage itself like a depressed miniature prize-ring. Impressionistic, the set for "Desire" included a branch of an elm, a suspended wagon-wheel, door-frames marking the kitchen, parlor and bedroom. However, each room within this ample lilliputian set was completely furnished, even to the coal stove in the kitchen and the low fourposter in the bedroom. Leo Gallenstein is credited with the lighting and set. Alan Schneider directed.

Each new production of Arena Stage in Washington draws the regular first-string critics from the four big dailies here. Arena's productions are afforded serious discussions, and ample publicity is given to their plans. This theatre-in-the-round, half pro and half amateur, can gross \$3,000 on the week and requires \$2,000 to break even. They are bound by no rigid schedule of a new bill each week, or repertory. One play ran 16 weeks and the current bill, "Desire," is set for a lengthy tenure, being one of the most popular offerings Arena has presented.

The rapid growth of Arena Stage in Washington, the similar popularity of the Pittsburgh Playhouse, and Fred McConnell's three theatres in Cleveland, all indicate a substantial theatregoing public exists for artistically produced revivals of fine plays. One observable feature at these semi-pro theatres in various cities around the country is the marked youth of the audiences.

## Met Sued for 85G by Paris House on Opera Scores

Suit for \$85,000 against the Metropolitan Opera Assn. was brought in N.Y. Federal Court last Friday (31) by Editions Chaudens of Paris. French music publishing house, owned by Andre Chevrier and Andre Leroir, claims that it's been servicing the Met since 1903 with certain opera scores, on which the Met paid rental till 1939.

Suit asks for \$10,000 for rentals since '39; \$25,000 for failure to return certain material; \$25,000 for "wrongful conversion" of material, and \$25,000 for breach of agreement in matter of recording certain material, etc. Paris house is repped by Zissu & Marcus, the Met by Lauterstein & Lauterstein. Met officials and attorneys refused comment.

## Markova's Added Guest

Alicia Markova, who guested with Ballet Theatre in N. Y. and in Chicago, has extended her stay with the troupe.

Ballerina is appearing three times with the company in Toronto this week, and will make three more appearances each in Montreal and Boston, last week in November and first week in December.

## Kay Ashton-Stevens

### Aired by Playwrights

Chicago, Nov. 4.

Playwrights Co. is doing an unusual thing, at least for Chicago, in sponsoring Kay Ashton-Stevens, widow of the former Chicago Herald-American drama critic, in a chitchat session, mainly devoted to the theatre, over WBBM, Chicago. Nightly 10-minute segments will carry no commercial plug for the Playwrights or its current attraction here, "Fourposter."

Gilbert Miller is also picking up part of the tab under the same conditions. His show, "Gigi," opens at the Harris, tomorrow (Wed.).

## N.Y. Symph to Preem

### Special Milhaud Opera, 'Columbus'; Costs Up 12G

The N. Y. Philharmonic-Symphony will present one of the most ambitious, as well as expensive, productions in its history this week, with the American bow of Milhaud's opera, "Christopher Columbus," done in concert form. Work will get four performances, instead of the usual two or three, being given at Carnegie Hall, N.Y., tomorrow (Thurs.), Friday, Saturday and Sunday.

Opera is a monumental work, involving a somewhat augmented orchestra, six soloists, and a special chorus of 60. Chorus is a unionized one, for another Philharmonic "first." Project is costing the Philharmonic an extra \$12,000 (above normal costs) to put on.

Work is in line with musical director Dimitri Mitropoulos' aim to present new, little-known or unusual operas in concert form, that are unlikely to be seen in N. Y. (or American) opera houses, due to costs of presentation, etc. Soloists will include Dorothy Dow, Mack Harrell, Norman Scott, John Brownlee, Adolph Anderson and David Lloyd, with Hugh Ross directing the chorus. Opera, to be sung in English, is based on a Paul Claudel drama.

## Minnesota Offbeat Spots

### Get Legit—And Like It

Minneapolis, Nov. 4.

Two Minnesota towns, Duluth and Bemidji, located in the northern part of the state, are getting touring legitimate attractions this month, although no theatre is available for them. They go into high school auditoriums.

"Oklahoma" on Sunday (2) played two performances, matinee and night, in Duluth, population 104,066, and repeated the following afternoon and evening in Bemidji, population 15,000. All performances were sold out in advance. Both towns get "Mister Roberts" later in the month.

It's the first such show in Duluth in more than 25 years. Bemidji, reportedly has never had a legitimate touring attraction before.

"Oklahoma" two years ago played another small Minnesota town, Rochester, but with this exception never before has visited any of the state's other cities, aside from Minneapolis and St. Paul.

## Pitt Al Fresco Arena

### Makes Way for Market

Pittsburgh, Nov. 4.

Bill Green's Arena Theatre, summer operation next to his nitery out on the highway, will wind up in the record books a one-season affair. Managed by Sam Handelsman in 1951, it wasn't active this year because Green would not give any prospective producer more than a short-term lease.

Reason became obvious last week when workmen started tearing down the outdoor site, which had been covered by a tent. Green is putting up a super-market on the premises. It won't interfere, however, with his regular cafe, which is celebrating its 22nd anniversary this week. Owner started it in 1930 as a barbecue stand.

## 4 Pianists to Sub for Ill

### Player in Gotham Series

Musicians' Guild has skedded four programs this season at Town Hall, N. Y., with the Kroll Quartet plus Joseph Fuchs, Lillian Fuchs and Leonard Rose as participants.

Frank Sheridan, pianist member of the Guild, is ill and taking a year's leave of absence. His place will be filled by Eugene Istomin for the Dec. 1 concert; by Leonid Hambro, Jan. 12; by Arthur Balsam, Feb. 16, and by William Kapell, for the series' final concert, March 9.

## 'John Brown's Body' Seen

### Novel Theatre Stunt For Special Stops, Audiences

Hollywood, Nov. 4.

An imaginative, dramatic translation has been given Stephen Vincent Benet's epic poem. Second-Paul Gregory bare-stage presentation, one-nighting at the Civic Auditorium here after a Santa Barbara breakin, piece comprises 115 minutes of poetry and music for seekers of unusual, novel theatre. It has names, plus reputation of "Don Juan in Hell," initial Gregory offering, to make 10-week cross-country tour, mostly smaller keys and towns, "payoff big."

How it would stand up on long runs in single cities is questionable, even though the bare-stage show is becoming fashionable theatre for intellectuals. It's doubtful, after curiosity and intellectual

"John Brown's Body," Paul Gregory presentation of a dramatic translation of Stephen Vincent Benet's epic poem, adapted and directed by Charles Laughton. Stars Tyrone Power, Judith Anderson, Raymond Massey, with music, effects by Walter Schumann Choir, at Civic Auditorium, Pasadena, Nov. 3, '52.

patronage are covered, whether grosses can be sustained by legit-goers liking theatrics spelled out with full props and characterizations.

Benet poem is a heavy, dramatic subject, compelling by the reading of Tyrone Power, Judith Anderson and Raymond Massey, colored by the rich music and vocal sounds of the Schumann Choral group of 20, including five femmes. Broken into two parts, first 52 minutes set the scene for the latter 63 minutes, when the full dramatic wallop is delivered. Charles Laughton adapted and directed.

Following the hop-skip poem narrative makes it at first hard to piece into a story. Skill of performers, however, gradually gives the main characters form as the poem unfolds, and climax has real punch as the individuals narrate the highspots of a country divided by war and humans caught up in it. Massey's description of Gen. Robert E. Lee makes the figure alive, as does his Lincoln prayer, and dark characters. Power is fine as he reads the lines of five principal characters, strongly etching a Yankee soldier in battle, romancing a girl, and other facets of the poem. Anderson socks skillfully as seven individual femme characters in the poem. It's note worthy that every word and nuance comes across the footlights clear as a bell under eloquence of the players.

Three stars work before mikes left of center, alternately reclining on short-length railing, or chairs. Chorus of 20 is grouped right of center, furnishing vocal sounds and music to give full impact to the spoken words. Folk songs, etc., of the War between the States period are vividly used. Featured from the choral group are Betty Benson, in a splendid song of the girl romanced by Power; Donna McDaniel and Alexander Serbarino as dancers, and Stephen Considine singing. Chorus, directed by Richard White onstage, is a beautifully executed example of unity and precision.

There's a reputed \$500,000 advance already for the 10-week tour. Tonight's Civic Aud stand was unadvertised in the local press, but the 2,700-seat house was virtually full.

Brog.

## Cranston, R.I., Stock Co.

### To Preem With 'Whistle'

Providence, Nov. 4.

Robert and Ruth (Mrs.) Tennant, who have been active in television for the last five years, are managing directors of the nearby Cranston, R. I., Playhouse, which opens as a little theatre stock company Nov. 20 with a production of "Silver Whistle."

They contemplate operation on a year-around basis.

## Inside Stuff—Legit

During his recent visit to Richmond, as conductor of the orch with Cornelia Otis Skinner's "Paris '90" production, maestro Nat Shilkret recalled how he took part in "The Second Battle of Richmond" 40-odd years ago.

Shilkret, then about 10, was a member of a "boys' orchestra" making a concert tour including Richmond. To kill time, he went for a walk near the State Capitol and was riotously greeted by a bunch of tough young southerners about his own age who resented his compulsory Little Lord Fauntleroy attire. They yelled, "Oh, look at the Yankee Little Lord Fauntleroy!" and went into action. A piece of rotten melon hit Shilkret in the chest and ruined the only presentable white shirt he had for that evening's engagement.

Outmanned by the Chivalry of the Southland, Shilkret set up the symphonic equivalent of "Hey, Rubel!" and the 50 or 60 other members of the troupe, who were near by, rushed to his assistance. Bricks, rocks and anything else handy were used as weapons. After an hour's engagement, the badly outnumbered Children of the Confederacy were driven into the James River, just as police and reporters arrived.

Next day, Shilkret says, the newspapers carried big headlines to the effect that "Yankee Troops Take Richmond All Over Again." While in the Confederate capital on his second visit, the conductor went to the Times-Dispatch and News-Leader offices, hoping to find the story, but couldn't locate it in the time he could spare. Thinking over the long-gone battle, Shilkret remarked: "That was the first time I ever suspected they were still fighting the Civil War down South!"

Backers of "Two's Company," the new James Russo-Mike Ellis revue starring Bette Davis, include musical conductor Milton Rosenstock, representing undisclosed individuals, \$21,000; theatre owner-tobacco merchant Howard S. Cullman, \$8,700; theatre owner-producer Anthony Brady Farrell, \$7,000; Actors Fund president Walter Vincent, \$3,500; producer Elaine Perry, \$3,500; Mrs. Marshall Field, \$3,500; Anna Deere Wiman, producer-daughter of the late producer, Dwight Deere Wiman, \$3,500; John Myers, publicity rep of Howard Hughes, \$3,500; orchestra conductor Meyer Davis, \$1,167; the Kewanee Theatre Guild, c/o Hevisl, of Mamaroneck, N. Y., \$1,000; summer theatre manager and radio-TV announcer-commentator Kenneth Banghart, \$1,000; talent agent Frances Hidden, \$1,000; Samuel J. Friedman, the show's press-agent, \$1,000; radio announcer Kenneth Roberts, \$1,000; orchestra conductor Harry Salter, \$500; radio-TV actor Jackson Beck, \$500; Gabriel G. Rubin, manager of the Nixon Theatre, Pittsburgh, \$500; Mrs. Dave Pardoll, wife of the stage manager, \$500; actress Paula Houston, roommate of actress Neva Patterson, co-producer Ellis' fiancée, \$500; Mrs. Jerry Adler, wife of the stage manager currently in the Army and daughter-in-law of general manager Phil Adler, \$500; BBD&O account executive Robert Foreman, \$500, and actor Maurice Brenner, \$500. The venture is capitalized at \$175,000, with provision for 20% overall.

"The Millionaire," Theatre Guild production of the Shaw play starring Katharine Hepburn, has been done at least twice previously in the U. S. First was at the Westport (Conn.) Country Playhouse in the summer of 1938, with Jessie Royce Landis in the title part. Not so widely known was the production by William Miles at his Berkshire Playhouse, Stockbridge, Mass., two years later, with a cast including Ruth Gordon in the name role, Alan Hewitt as the husband, King Calder as the attorney, Lewis Martin as the Turkish doctor, Whit Bissell as the suitor who gets beaten up, John D. Seymour as the manager, Adrienne Marden as Miss Seedstockings, Brinley Rees as the sweatshop owner and Ellen Hall as his wife.

Prevalence of rumors about the incoming revue, "Two's Company," starring Bette Davis, occasioned an off-the-record memo this week from Samuel J. Friedman, the show's pressagent, to drama editors, columnists, etc., setting the facts straight and asking that future reports be checked with him or producers James Russo and Mike Ellis before publication. The piece cited and refuted several erroneous items and noted that although some revisions are being made in the musical, there is nothing disquieting on such a situation, as that is the purpose of a tryout tour. It quoted Herman Bernstein, general manager of the Alvin, N. Y., as predicting "Company" will have an \$800,000 advance when it opens at the house Dec. 4. Release concludes with a list of the out-of-town hotels where the producers can be reached during the tour and remarks that they will even pay toll charges on calls regarding rumors about the production.

Tallulah Bankhead, guest speaker last week at the N. Y. Herald Tribune Book & Author luncheon at Hotel Astor, N. Y., said she wrote her autobiography to "placate" Bert McCord, Trib drama reporter. Responsible for his missing a news item about herself, she gave him an exclusive announcement that she was beginning to write her autobiography.

When McCord reported this, she found herself obliged to do the project. She called her audience "darlings" and described her difficulties in writing the book, which she accomplished finally "by talking into one of those machines." She said she also "took down notes on wine cards" but on the mornings after "couldn't read a thing."

Katharine Cornell, a native of Buffalo, was the subject of a four-page spread in the Sunday Courier-Express roster section Oct. 26, in connection with her split-week stand Monday (3) through tonight (Wed.) at the Erlanger there. However, the actress' name was spelled Katharine throughout. Similar boner occurs on the jacket of the Fireside Theatre edition of "Constant Wife," recently published by Random House. Jacket refers to it as the Katherine Cornell edition. Actress' name is spelled correctly on the regular book cover, however.

David Lloyd, tenor with the N. Y. City-Opera Co., will appear this month in N. Y. with three symphony orchs. He'll be one of soloists with the N. Y. Philharmonic in Milhaud's "Christopher Columbus" this week (6-7-8-9); with the Philadelphia Orchestra in its Carnegie Hall performance of Honegger's "Jeanne d'Arc au Boucher," Nov. 18, and individual soloist with the Boyd Neel Orchestra of England at Carnegie, Nov. 23. Lloyd will make two appearances with the N. Y. Philharmonic this season, singing again in the Beethoven Ninth Symphony March 2.

Backers of "The Gambler," the Thomas Hammond-Wayne Harriss production of the Alfred Drake-Edward Eager adaptation of Ugo Betti's Italian drama, include Hammond, representing cotton broker Richard T. Harriss, \$27,900; the latter's son, the co-producer, \$3,666; scene designer Joe Mielziner, \$2,000; Olivia de Havilland, star of Hammond's revival of "Candida" last season, \$500; Marvin Arthur Hammond, the co-producer's brother and production associate, \$400; producer John R. Shepherd, Jr., \$800; actress Dorothy Patten, \$400; producer Elaine Perry, \$400, and Mrs. Joseph Moon, wife of the producer, \$400. The production, financed at \$40,000, closed Saturday night (1) at the Lyceum, N. Y., after a three-week run.

Backers of "Seven Year Itch," the Courtney Burr-Elliott Norton production of the George Axelrod comedy starring Tom Ewell, include chain store heir Huntington Hartford, \$9,600; Actors Fund president Walter Vincent, \$3,600; Metro executive J. J. Cohn, \$2,400; theatre owner-tobacco merchant Howard S. Cullman, \$2,400; former N. Y. Post film critic Thornton Delehanty, \$1,200; Mrs. J. Gluchevitch, daughter of co-producer Nugent, \$1,200; theatre executive Louis A. Lotito, \$1,200; Elizabeth Allen Montgomery, U. S. partner in the London-N. Y. scenery and costume design firm of Motley, \$1,200; talent manager

(Continued on page 59)



# Choice Narrows to Effrat, Reel For Steady Equity Exec Secretary

Selection of a permanent executive secretary of Actors Equity, to be decided at a special meeting of the union's council next Monday (10), has reportedly narrowed down to two candidates, John Effrat and A. Frank Reel. However, only one of the men will be recommended by the Equity personnel committee, which meets for that purpose tomorrow (Thurs.). Donald Cook is chairman of the group.

The new executive secretary will take over from Angus Duncan, who has been serving on a pro-tem basis since the exit last spring of Louis M. Simon, who had held the post for two years. Prior to that, Duncan had had the assignment on a temporary basis following the resignation of Paul Dullzell, who still continues as the union's treasurer. It's understood that sentiment in the personnel committee favors Reel for the appointment.

Although the committee has been studying the problem of a permanent successor to Simon and dozens of prospective candidates were considered and/or interviewed, little progress had apparently been made until fairly recently, when Reel's name was suggested. For a time, while Cook was on vacation, Wynn Gibson served as chairman of the committee. There is said to be some feeling among members of the union's employee staff that Duncan should have been given a chance to show what he could do with full executive authority, but the committee apparently didn't consider him for the permanent assignment.

Reel, an attorney, is currently executive secretary of the New York local of the American Federation of Television & Radio Artists. Until the formation of that union from the merger of the American Federation of Radio Artists with Television Authority, he was national exec-sec of the former group, having been upped from New York local exec-sec to succeed George Heller when the latter withdrew to take a similar post with TVA.

Effrat, an Equity council member, is president of the Stage Managers Club and currently stage manager of "Moon Is Blue." However, although Cook is co-star of that show, it is Ralph Bellamy, Equity president, who is understood to have proposed Effrat for the executive appointment and to be pushing his selection.

## Backers Claimed Balking Staging of Good Plays; Everyone Now an 'Expert'

New York.

Editor, VARIETY:  
J. S. Seidman's analysis of the ills of the theatre in last week's (29) issue was thoughtful and interesting. I believe that most producers will agree with him, up to a certain point. His conclusions on the economics in the theatre are unquestionably true and have been discussed many times before.

Everyone actively engaged in production can easily draw up a blueprint of how to cut production and operating costs by at least 50%. Unfortunately, none of us is in a position to execute such a plan. It would involve a radical change in the concept and thinking of most people engaged in earning a living in the theatre at the present time. I fear the inflationary cycle and rising costs will eventually drive most producers into other fields of endeavor.

The main point on which I must, however, take issue with Seidman is his flat statement that there are "no good plays." I believe that the quality of the plays that have been produced in the last years has improved considerably, a point which can easily be proved by rereading the plays that were produced in the past. Furthermore, there are any number of excellent plays available for production right at this moment. I know of at least 10 unproduced plays that certainly deserve a showing.

The accepted idea amongst the critics and laymen seems to be that producers are either too near-sighted or too stupid to produce all these excellent plays. I believe this

(Continued on page 56)

## Herbert Reis Named Mgr. Of Chi Shubert Theatre

Chicago, Nov. 4.

Herbert Reis, who has been acting manager of the Shubert Theatre here for the past several months, has been upped to manager. He had also been helping Sam Gerson, vet Shubert midwest manager, who has been ill for the past several months and on a lightened schedule.

Reis was formerly manager of the Great Northern and Studebaker Theatres, both Shubert-operated. He got his theatre start managing the Fine Arts Bldg., which houses the Studebaker and the World, art film showcase. Before that, he had been active in real estate.

## 7-Show Limit On Tent Tuners Seen

Seven-performance limit for tent musicals may be adopted next summer by Actors Equity. Measure, which was proposed and dropped last year after protests by barn managers, would be in line with the seven-performance rule which has applied for several years for outdoor spots.

The reduced tent schedule is one of a number of proposals being considered by the union's stock committee and due for discussion with stock manager representatives and then decision by the Equity council. It's expected that spots, such as St. John Terrell's Lambertville (N. J.) Music Circus, where Sunday performances are illegal, will be permitted to play Saturday matinees, but the seven-show limit will still apply.

Members of the Equity stock committee will meet with musical stock managers tomorrow (Thurs.) to discuss possible changes in the rules and conditions in the field. Operators of regular barn groups will huddle with union reps Friday (7) after a meeting of the Stock Managers Assn. has agreed on a number of recommended modifications. Other meetings will probably be held before the Equity stock committee works out its final recommendations for submission to the council.

According to Equity officials, the seven-performance rule for tent theatres would merely meet conditions found to be practical for outdoor spots. That is, in nearly all cases matinees do negligible business (the Saturday afternoon show at Lambertville is said to be an outstanding exception), but the seven-performance rule allows performances every night of the week, including Sunday, when attendance is normally heavy.

Some managements, paying for an eight-performance week under the old rules, have played a Saturday matinee, even though receipts for it have been poor. But others have not even bothered with the eighth showing, even when rain (which sometimes drums on the tent so hard that performance becomes inaudible) has forced evening cancellations.

For those reasons, members of the Equity stock committee reportedly regard the eighth performance as largely an academic matter, despite the attitude of stock managers. Under the circumstances, they favor adopting the seven-performance limit, regardless of possible agitation by what they claim is a minority of the managers involved.

## Cleve. Playhouse Preps Localities' Drama Preem

Cleveland, Nov. 4.

Eleanor and Leo Bayer, Cleveland magazine writers team, are having their new drama, "Left Hook," tried out by Frederick McConnell's Playhouse Dec. 3. William Sweetland will direct.

Authors, who use the collaborative pen-name of Oliver Weid Bayer, wrote four published novels as well as "Paper Chase," filmed by Metro in 1945 under title of "Dangerous Corners."

## Las Vegas Coin Backing 'Happy Landing' Musical

Las Vegas, Nov. 4.

Las Vegas coin from a group headed by Herb Krimer is backing a new musical revue, "Happy Landing," with book and lyrics by George Wagner and music by Edward Ward, who will double as producer. Show is designed to ballyhoo Las Vegas.

Eddie Foy, Jr., according to Ward, is the only actor set thus far. Rehearsals will start in Hollywood, in about five weeks, with opening slated for Las Vegas, followed by a run in San Francisco.

## Musical 'Sister Eileen' Budgeted at \$250,000; Russell Set; No 'Ruth' Yet

"My Sister Eileen," Robert Fryer's production of a musical version of the Joseph Fields-Jerome Chodorov comedy based on the Ruth McKenney stories, is currently being financed for \$250,000, with provision for 20% overall. Rosalind Russell will star in the part played by Shirley Booth in the original edition, but the subordinate role of Ruth hasn't been cast. However, Beverlee Bozeman and Joseph Buloff are set for supporting leads.

George Abbott will supply the overall staging of the show, for which Fields and Chodorov have adapted the book, LeRoy Anderson composed the music and Arnold Horwitz wrote the lyrics. No choreographer is set, but Raoul Pene du Bois will design the scenery and Lehman Engel will be musical director. Charles Harris is general manager of the venture and Marian Byram and Phyllis Periman will be pressagents.

## Several Shifts Among City Playhouse B.O. Men

Following the recent death of Ernest McCauley, manager of the 46th Street, N. Y., several staff shifts were made last week at theatres operated by City Playhouses, Inc. George Kent, manager of the Morosco, has been moved to McCauley's old spot at the 46th Street. His place at the Morosco is taken by Arthur Leighton, formerly manager of the Fulton.

Tommy Clarke, formerly treasurer of the Fulton, moves up to the management of the house, with George M. Cohan, nephew of the late star of the same name, upped to treasurer from assistant treasurer, and Robert Burke, formerly second assistant, becoming assistant treasurer. Mack Hilliard remains house manager at the Coronet.

The appointments were made by Louis A. Lotito, president of City Playhouses and manager of the Martin Beck, N. Y., as well as supervisor and booker of the National, Washington.

## Seattle Legit to Orpheum On Metropolitan Razing

Seattle, Nov. 4.

The Orpheum Theatre here will be available for use as a legitimate house when the Metropolitan closes, according to an announcement by W. J. Connor, exec vice-president of John Hamrick Theatres, Inc. The Metropolitan is scheduled to be torn down when the present lease expires in November, 1954.

Connor emphasized that the Orpheum would not bring in live attractions until the Metropolitan was closed. The Orpheum seats 2,600; 1,470 on the main floor. It was originally designed for vaudeville and has complete facilities for straight shows and musicals.

When, and if, the Orpheum brings in touring companies, it would continue to operate as a first-run film house when there are no live attractions, according to present plans.

## Hover's Legit Syndicate

Hollywood, Nov. 4.

H. D. Hover, owner and operator of Ciro's restaurant, has formed a small syndicate of Coast business men to invest in Broadway productions. The group plans to buy into selected legit projects and to let the members share on a voluntary basis.

Restaurant owner will plane east early in December to organize the New York end of the setup.

# Equity Welfare Fund, Now \$130,000, Seen Facing Heavy Govt. Tax Bite

## Alfred Black O.O.'s B'way Shows for London Bid

Alfred Black, joint managing director of George & Alfred Black, Ltd., of London, arrived in N.Y. on the Mauretania Monday (3) for a five-week visit.

While in New York he'll look around for special novelties for his summer shows and o.o. Broadway plays which may be suitable for London.

The Blacks are co-producers of three current West End legit hits, "Seagulls Over Sorrento," "London Laughs" and "The Young Elizabeth." Blacks also control two seasonal musicals at Blackpool in conjunction with the Blackpool Tower Co.

## 'SP' Profits Pass \$3,500,000 Mark

With the recent payment of another \$200,000 dividend, "South Pacific" has now distributed profits of \$3,395,021 on an original investment of \$225,000. As of Sept. 30, the show had additional assets of \$120,846, including \$10,000 advertising reserve, \$50,000 sinking fund and \$60,138 available for distribution.

For the four weeks ended Sept. 27, the Richard Rodgers-Oscar Hammerstein 2d-Joshua Logan musical earned \$38,958 on a gross of \$182,419 in New York and \$63,391 on a gross of \$216,994 on the road, bringing the total net from operation to \$3,371,994, plus \$244,387 revenue from the subsidiary licensing company, South Pacific Enterprises. From that, \$65,000 had been paid to Roger Rico under his contract as male lead of the New York company, from which he was dropped, and \$35,514 to Coast producer Edwin Lester as his contractual share of the net.

The original company of the Rodgers-Hammerstein-Logan-Lealand Hayward production is now in its 136th week at the Majestic, N. Y., and the second edition is in its 138th week on tour.

## Hylton, Arnold Combine On London 'Joey' Staging

British rights of "Pal Joey" have been sold to Jack Hylton and Tom Arnold. Richard Rodgers-Lorenz Hart musical will go into rehearsal in London around March 1. Deal was negotiated by the Kenneth Later Agency, N. Y.

This will be the first joint production venture for these British managements. Partnership was engineered by Later, who represents both of them. Since Arnold and Hylton both wanted to do the musical, a revival of which is a current Broadway smash, he helped bring about the deal.

## Alta Maloney Vice Eager As Hub Traveler Critic

Boston, Nov. 4.

Alta Maloney, Traveler news staffer since 1945, has taken over as legit and film critic for the daily, succeeding Helen Eager, who died of cancer recently. Miss Maloney, who began her new assignment yesterday (Mon), joined the Herald in 1939 as assistant in society department, switching to the Traveler news post six years later. She has frequently reviewed legit productions when Miss Eager was vacationing or bogged down with several openings on one night.

Sister of New Yorker mag's late Russell Maloney, Miss Maloney last spring received the Amasa Howe Award which is presented annually by the Hub's Press Club for "distinguished newspaper writing of public significance."

Texas-born soprano Dorothy Dow, permanent member of La Scala Opera, Milan, flew in from Italy this week to sing in Milhaud's opera, "Christopher Columbus," with the N. Y. Philharmonic, at Carnegie Hall, N. Y., this weekend.

The Actors Equity welfare fund, understood to have reached a total of about \$130,000 thus far, may be subject to a heavy Government tax. Union officials are reportedly seriously worried over the possibility of a tax bite, which may run as high as 52%, and are trying to work out a formula by which the levy may be avoided.

Crux of the situation is said to be the fact that although the fund, consisting of the profits from a series of benefit performances of Broadway shows over the last two years, is intended for the welfare of Equity members, no decision has been made as to how the coin will actually be used. Moreover, the fact that the League of N. Y. Theatres must participate in the administration of the fund appears to make it more liable to taxation.

Threat of taxation of the fund has not been publicized and the Equity membership and even several top officials of the League are unaware of the situation. However, Rebecca Brownstein, the union's attorney, has been studying the problem and is reportedly seeking the assistance of Milton Weir, League counsel, on an attempted solution.

No Ruling  
Difficulty is understood to stem from the failure of Equity and the League to get a ruling on the subject from tax officials before any funds were raised. As a consequence, the aim of the fund was not properly defined for Revenue Dept. purposes, and after a sizeable amount was raised without any decision as to its dispensation for welfare ends, word of the threatened tax rap was received.

Under the original agreement with the League, which was part of the union's 1950 contract with (Continued on page 58)

## Poor English Plays Seen Grabbing U.S. Time, Coin While Home Thesps Balked

New York.

Editor, VARIETY:  
With Actors Equity now polling its membership on their feelings concerning imported talent, it's time to come to grips with a most serious question: Is talent being blocked in the American theatre?

There is no doubt whatever in my mind that it is being blocked. Notwithstanding acclaim of critics and audiences, proven talent waits endlessly between plays while new talent finds little or no place to gain much needed experience.

There are several solutions to this problem: The decentralization of the American theatre is one. Government subsidy and private patrons are others. But most immediate and practicable is the matter of re-orienting the thinking of commercial producers, theatre-going public, press, etc., so that they take action on the unpleasant fact that the American theatre has behaved too long like an unnatural mother who feeds her neighbor's baby at her breast while her own child lies wailing with hunger.

It is likely to be better because it is British" has become a dangerously specious form of theatre-thinking; and despite a long record of imported failures, it continues among many theatre sponsors. Why must we support foreign talent in preference to our own? Why do we not have the (Continued on page 58)

## Martha Wright Huddles With Wald on Film Deal

Martha Wright, who left the touring "South Pacific" in Spokane Sunday (2) after three weeks as guest lead while Janet Blair vacationed, is in L.A. for a few days confabbing on a film deal. She's staying with the Jerry Walds (he's Columbia's production chief). Baron Polan, Miss Wright's agent, flew out from N.Y. to sit in on the talks.

Miss Wright flies to N.Y. Saturday (8) to resume her lead role in the Broadway "Pacific" Monday (10). Her three-week tour of subbing was done in her native northwest, in Seattle, Portland and Spokane.

## Legit Bits

## H.M.S. Pinafore

As long as plays such as Sean O'Casey's "Purple Dust," to name just one, remain unproduced, let us not say that there are no good plays around. Rather let us say that the decision as to what should or should not be produced is gradually being taken away from the theatre through sheer economic pressure.

Harold Bromley.



## Chi Boxoffice Keeps to Merry Pace; 'Dolls' \$39,300, 'Fourposter' \$25,800

Chicago, Nov. 4. Ballet Theatre, plus the closing of "I Am a Camera" at the Harris Saturday (1) and next week's shuttering of "Guys and Dolls" at the Shubert, were the impetus that overcame the usual poor week before election. Ballet Theatre closed a sensational stay at the Opera House Nov. 2. "Fourposter" continues sock at the Blackstone and "Stalag 17" shows signs of staying past the first of the year.

"Gigi" opens at the Harris Wednesday (5) with okay advance, and "Tree Grows in Brooklyn" will open at the Shubert Nov. 10. "Top Banana" is set for the Great Northern Nov. 24 and "Country Girl" at the Selwyn Dec. 1. New York City Opera Co. is packed for the Opera House Nov. 12-30. "Jane," "Constant Wife," and maybe one more are on the December calendar, but the dates and theatres are not definite.

**Estimates for Last Week**  
Ballet Theatre, Opera House (1st wk) (\$4; 3,600). Wound up Nov. 2. For 10-day, 14-performance run, troupe rang up a terrific \$95,000, its biggest take in 12 seasons here. "Fourposter," Blackstone (16th wk) (\$4.20; 1,534). Can't even find an empty seat for this one with sock \$25,800.

"Guys and Dolls," Shubert (37th wk) (\$8; 2,100). Rolling out of here Nov. 8, with this week good \$39,300.

"I Am a Camera," Harris (7th wk) (\$4.40; 1,000). Closed Saturday (1) with \$13,700.

"Stalag 17," Erlanger (10th wk) (\$4.40; 1,334). Keeping up strong with \$14,200.

## 'SEA' RECORD \$33,200; 'TREE' FAIR 23G, D.C.

Washington, Nov. 4. The draw of Margaret Sullivan broke the National Theatre house record for a straight play last week, with a smash \$33,200 for eight performances of "Deep Blue Sea." The play's one-week stand was a virtual sellout from start to finish. House was scaled to \$4.20 top. "Top Banana" moved in last night (Mon.) for a fortnight.

At the Shubert-Gaiety, first week of "Tree Grows in Brooklyn," starring Joan Blondell, did a fair \$23,000. House was scaled to \$4.80 top, and bolstered the Theatre Guild subscription lists. "Tree" was generally panned by the D. C. critics.

## Cornell-Wife' \$23,300 In Cleveland Stand

Cleveland, Nov. 4. Katharine Cornell's "Constant Wife" garnered one of the star's top takes in Cleveland during her Hanna stand, which pulled over \$23,300 in eight performances last week under sponsorship of ATIS-Theatre Guild.

Miss Cornell and Fredric McConnell, director of Cleveland Play House, received citations from 400 local members of the Council of Living Theatre-ATIS-T.G. committee at a luncheon kicking off their subscription campaign for the Hanna.

Actress was eulogized as a "great artist" and the "great lady trouper of the American theatre" by Harriet Eels, one of the committee executives, while Warren Caro of the Council of Living Theatre presented McConnell with a plaque honoring him for his "outstanding contributions to the community and stage."

"Paint Your Wagon," with Burl Ives, checked into Hanna Monday (3) for a week's visit.

## 'Girl' \$12,600, Seattle

Seattle, Nov. 4. "Country Girl," scaled from \$4.50 at the 1,500-seater Metropolitan, was perceptibly slowed by election excitement.

Show grossed a slow \$12,600 last week.

## 'Itch' \$9,100 in 4, Hartf'd

Hartford, Nov. 4. "The Seven Year Itch" grossed an excellent \$9,100 at the New Parsons here last Thursday through Saturday (30-1) in four performances. Good notices plus strong word of mouth aided. Played at \$4.20 top.

In for a three-day (four performances) preem this Thursday-Saturday is the new N. Richard Nash legit, "See the Jaguar." Top-lined is Arthur Kennedy.

## 'Affairs' So-So \$13,450; 'Farfel' \$20,000, L. A.

Los Angeles, Nov. 4. "Web and the Rock" shutters at the Las Palmas today (Tues.) after a dismal two-week run, and will be replaced Nov. 10 by the Column Theatre Group's version of John Steinbeck's "Burning Bright."

**Estimates for Last Week**  
"Affairs of State," Carthy Circle (5th wk) (1,518; \$2.40). Dipped to \$13,450 for stanza, below previous week which hit \$14,400.

"Farfel Polies," Biltmore (2d wk) (1,636; \$3.60). Yiddish-American vaude revue holding its own at \$20,000 in second week, after ditto opening week, about \$6,000 over operating nut.

"Web and the Rock," Las Palmas (2d wk) (400; \$2.40). This one folds today (Tues.) after n.s.g. \$800 for week. Playing to about 20% of capacity.

## 'NINA' SLOWISH \$9,000; GRECO \$15,000, FRISCO

San Francisco, Nov. 4. Following Jose Greco's run at the Curran, to end Nov. 23, house will go dark until Dec. 15, when "I Am a Camera" opens there. Geary will remain dark until Dec. 21, when "Oklahoma" relights the house.

Randolph Hale, Alcazar Theatre head, returned last week from New York, still with no show set to follow "Nina," already moving into its fifth frame at that house. Small operating costs allows play to show profit, in spite of sluggish biz.

**Estimates for Last Week**  
"Nina," Alcazar (4th wk) (C- \$3.60; 1,157) (Edward Everett Horton, Martha Linden, Christopher Plummer). A thin \$9,000.

Jose Greco Dance Co., Curran (1st wk) (R-\$4.20; 1,758). A fair \$15,000.

## 'BANANA' HOT \$38,500 IN PITTSBURGH WEEK

Pittsburgh, Nov. 4. Phil Silvers and "Top Banana" grabbed off a set of embraceable notices at the Nixon and the show did a very hot \$38,500 on the week. The matinees were a little off, and a big football game Saturday (1) kept that afternoon performance down, the only thing that stopped the musical from going over the 40 G mark.

Top for "Banana" was \$5.20 (\$4.50 plus 30% in Federal and city taxes) except Friday-Saturday nights, when it went to \$5.85. Nixon is currently dark, due to cancellation of first of two weeks of Bette Davis' "Two's Company" so that show can remain in Detroit an extra stanza. It'll come in Monday (10) and after that house is booked solid through first of the year.

## 'Pacific' Sock \$59,600 For Spokane Record

Spokane, Nov. 4. At the Fox Theatre here, "South Pacific" was a smash record-breaker, landing a tremendous \$59,600 in a seven-day engagement. House, seating 2,200, was scaled from \$4.50.

A solid week of legit in Spokane is another record, and the gross in a small-seater in a city of 170,000 population ditto.

## 'Okla' \$22,900, Mpls.

Minneapolis, Nov. 4. Playing its ninth local engagement, "Oklahoma," at a reduced \$3.60 top scale for Minneapolis at the 1,859-seat Lyceum, racked up a good \$22,900 for six nights and two matinees. Attraction passed up St. Paul upon this occasion.

"The Country Girl" is due week of Nov. 10. It, too, will be an exclusive Twin Cities engagement, and the third of the Theatre Guild subscription offerings here.

## 'Madam' \$37,400, Col'bus

Columbus, O., Nov. 4. "Call Me Madam" scored \$37,400 in eight performances last week at the Hartman here, almost sellout at \$5.50 top.

Cornelia Otis Skinner is playing four performances through Wednesday in "Paris '90," and the Ballet Russe will show here Nov. 11-12.

## 'Roberts' Rough \$11,600 In Third Cincy Visit

Cincinnati, Nov. 4. "Mister Roberts" had rough \$11,600 sailing last week at \$3.69 top in the 1,300-seat Cox Theatre on its third Cincy visit. It was the second disappointing grosser of the local season, trailing the opening play, "Gigi."

Cox has "I Am a Camera" currently. Road shows shift to the 2,500-seat Taft next week for succession of three musicals, "Paint Your Wagon" and "Top Banana," each for eight performances, and "Guys and Dolls," for five nights and two matinees, starting Nov. 25, all at \$4.92 top, jumped to \$5.54 for Saturday nights.

## 'Blondes' \$25,900, 'Eden' 10G, Philly

Philadelphia, Nov. 4. "Gentlemen Prefer Blondes," back for a third trip, clocked up a fair week at the Shubert, but show's management closed it Saturday night (1), ending the road tour. Local Shubert office would have liked to have held the musical a second stanza to keep house lighted and thought the first week's returns warranted a holdover.

"Blondes" management contended it needed in neighborhood of \$28,000 to break, and show's receipts were under that figure.

Moss Hart's "The Climate of Eden" left Saturday night (1) with no appreciable pickup in boxoffice for the second week's stand. John Kenley production of "Maid in the Ozarks" relighted the Erlanger last night (3), to play two weeks at pop prices (\$2.90 top). Next legit attraction is "Time Out for Ginger," Melvyn Douglas starrer, due for a week at the Locust, Monday (10).

**Estimates for Last Week**  
"Gentlemen Prefer Blondes," Shubert (1st wk) (\$4.55; 1,870). Despite trimmed physical appearance and absence of name draw (with Carol Channing and other Broadway principals absent), hit musical still managed to build to nice \$25,900.

"The Climate of Eden," Forrest (2d wk) (\$4.55; 1,760). Favorable Sunday spreads were expected to bolster comedy into bigger take, but show faded only slightly better than previous week. Thin \$10,400.

## 'COMPANY' OK \$37,750, 'GIGI' \$18,900, DETROIT

Detroit, Nov. 4. "Two's Company," starring Betty Davis, grossed a very good \$37,750 at the 2,050-seat Shubert last week. Hefty gross is significant because show is fighting wariness on part of theatregoers, who put off buying tickets until the last minute in fear Miss Davis wouldn't appear. Ads all last week carried line that "Miss Davis will appear at all performances," and star's regaining of health has given show a big boost.

"Gigi" grossed \$18,900 at the Cass, figure including two extra shows Sunday, matinee and evening. Production was scheduled to pull out Saturday night, but stayed for an extra day when it appeared as if it would be profitable. Current presentation is "Mister Roberts," in for a week.

## 'Jane' Light \$11,200 In Three Stops Last Week

New Haven, Nov. 4. Despite good critical reception and favorable word-of-mouth, three-day stand of "Jane" at Shubert last week (30-1) pulled a light figure. Four performances at \$3.60 top drew only a fair \$6,300. Show also played the Community, Hershey, Pa., and Clark, Worcester, for week's take of \$11,200.

Shubert has three preems set for this month, first being current "Rise By Sin" (6-8), followed by next week's "I've Got Sixpence" (12-15). Drama Quartet's "Don Juan in Hell" does a last half for Nov. 20-22, then comes month's third break-in, "Gray-Eyed People" (27-29).

## 'Wagon' \$27,150, Toronto

Toronto, Nov. 4. "Paint Your Wagon," with Burl Ives, chalked up a satisfactory \$27,150 at the Royal Alexandra here, with the 1,525-seater scaled at \$4.50 top with tax. Piece got rave reviews, plus word-of-mouth, and built up rapidly, with sellouts Friday and Saturday nights, for biggest return of tour.

Deal is on for return engagement, with capacity expected.

## Pre-Election Hubbub Crimps B'way; But 'Aida' Gets \$45,700 First Week, 'Dial' Smash \$24,300 (7); 3 Sellouts

With the hot Presidential election holding public interest last week, accentuated by the new element of television coverage, attendance on Broadway generally nosedived. Virtually all shows were hurt, some grosses dropping as much as \$9,000. Only the arrival of two new high grossers, "Dial M' for Murder," and "My Darlin' Aida," tended to offset the downbeat by holding up the gross total.

The sellout list felt the business slackening, the number of shows that went clean at all performances dropping from the previous week's eight to three, "Evening with Beatrice Lillie," "Guys and Dolls" and "Millionaires," although several other hits had only scattered empty seats at a few performances.

Of the recent entries, "Dial M' for Murder" drew unanimous favorable reviews, near-sellout attendance its first five performances and is an indicated click, while "My Darlin' Aida" pulled a mixed press, but got big attendance with help of theatre parties.

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Bernardine," Playhouse (3d wk) (C-\$4.80; 999; \$21,500). Nearly \$16,100 (previous week, \$17,100).

"Dial M' for Murder," Plymouth (1st wk) (D-\$4.80; 1,063; \$30,000). (Maurice Evans). Opened last Wednesday (29) to unanimously enthusiastic notices; Grossed \$24,300 for the first five performances and two previews.

"Evening with Beatrice Lillie," Booth (5th wk) (R-\$6; 900; \$24,500) (Beatrice Lillie, Reginald Gardner). About \$24,500 again.

"Fourposter," Barrymore (54th wk) (C-\$4.80; 1,060; \$24,996) (Betty Field, Burgess Meredith). Over \$13,700 (previous week, \$19,600).

"Gilbert & Sullivan," Hellinger (2d wk) (C-\$4.80; 1,507; \$40,113). Second bill, "Pirates of Penzance," drew over \$16,000 (previous week's opener, "The Mikado," got \$24,000); current is a double-bill of "H. M. S. Pinafore" and "Trial by Jury," and the engagement ends next week with "Iolanthe," after which the troupe goes on tour.

"Guys and Dolls," 46th Street (102nd wk) (MC-\$6.60; 1,319; \$43,904). Had a clean statement again; \$44,000.

"Gambler," Lyceum (3d wk) (D-\$4.80; 995; \$22,845) (Alfred Drake). About \$3,000 (previous week, \$5,300) closed Saturday night (1) after 24 performances.

"In Any Language," Cort (4th wk) (C-\$4.80; 1,056; \$27,700) (Uta Hagen). Almost \$9,600 (previous week, \$16,400).

"King and I," St. James (84th wk) (MD-\$7.20; 1,571; \$51,717) (Yul Brynner). Nearly \$51,000 (previous week, \$51,700).

"Male Animal," Music Box (27th wk) (C-\$4.80; 1,012; \$25,903) (Elliot Nugent, Martha Scott, Robert Preston). About \$14,400 (previous week, \$20,900).

"Millionaires," Shubert (3d wk) (C-\$6.40; 1,361; \$39,000) (Katharine Hepburn). Had capacity attendance, but Guild subscription limited the gross to \$38,800 (previous week, \$38,000).

"Moon Is Blue," Miller (87th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). Approached \$11,000 (previous week, \$15,200).

"Mr. Pickwick," Golden (7th wk) (CD-\$4.80; 769; \$19,195). Mere \$4,600 (previous week, \$10,200 at the Plymouth); closing Saturday night (8).

"Mrs. McThing," Morosco (30th wk) (C-\$4.80; 912; \$24,100) (Helen Hayes). Nearly \$21,200 (previous week, \$24,200).

"My Darlin' Aida," Winter Garden (1st wk) (O-\$7.20-\$6.60; 1,519; \$51,881). Opened Monday (27) to four favorable reviews (Chapman, News; Hawkins, World-Telegram & Sun; Pollack, Compass; Watts, Post), three pans (Atkinson, Times; Coleman, Mirror; McClain, Journal-American) and one yes-and-no (Kerr, Herald Tribune); first week, almost \$45,700, with theatre parties a factor.

"New Faces," Royale (25th wk) (R-\$6; 1,035; \$30,600). Over \$27,200 (previous week, \$31,190).

"Pal Joey," Broadhurst (44th wk) (MC-\$6.60; 1,160; \$39,602)

(Vivienne Segal, Harold Lang). Nearly \$36,000 (previous week, \$40,000).

"Point of No Return," Alvin (42d wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Almost \$20,200 (previous week, \$26,700); closing Nov. 22, to tour.

"South Pacific," Majestic 185th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over \$40,100 (previous week, \$49,000).

"Time of the Cuckoo," Empire (3d wk) (D-\$6-\$4.80; 1,082; \$25,056) (Shirley Booth). Nearly \$24,400 (previous week, \$24,600).

"Wish You Were Here," Imperial (19th wk) (MC-\$7.20; 1,400; \$52,080). Nearly \$52,000 (previous week, \$52,300).

## OPENING THIS WEEK

"Climate of Eden," Beck (D-\$6-\$4.80; 1,214; \$31,000). Joseph M. Hyman and Bernard Hart production of Moss Hart's dramatization of Edgar. Mittelholzer's novel, "Shadows Move Among Them," opens tomorrow night (Thurs.).

"Deep Blue Sea," Morosco (D-\$6-\$4.80; 912; \$26,000) (Margaret Sullivan). Alfred deLiaige, Jr., and John C. Wilson production of Terence Rattigan's London success; opens tonight (Wed.).

## 'Shrike' \$24,600, 'Suspects' 10G, Hub

Boston, Nov. 4. Legit season has slowed to a walk this frame with but two theatres alight. "Seven Year Itch" bowed in for a two-week pre-Broadway tuneup at the Wilbur last night (Mon.) with "Good Nite Ladies" moving into a third frame at the Majestic. Slated to bow into the Brattle, Cambridge, Nov. 11, is the new James McGee comedy, "The Temptation of Maggie Haggerty."

**Estimates for Last Week**  
"Good Nite Ladies," Majestic (2nd wk) (\$3.60; \$1,100). Held to a nice \$15,000 for second week.

"The Suspects," Plymouth (\$3.60; 1,200). Pulled near \$10,000 for lone week's engagement.

"The Shrike," Colonial (2d wk) (\$3.60; 1,500). Second week built to a staunch \$24,600. Previous commitments prevented holdover, to a staunch \$24,600. Previous ahead.

**N.Y. OPERA \$250,200  
FOR SEVEN-WEEK RUN**

The N. Y. City Opera Co. wound up a seven-week fall season at City Center, N. Y., Sunday (2), with a take of \$250,200 on 44 performances at a \$3.60 top. Biz was up from last autumn, when in a seven-week run of 49 shows, troupe garnered \$233,000.

Highlights of the just-closed season included expansion of the Italian wing; reappearance of vet conductor Tullio Serafin on the N. Y. operatic scene; appearance of the Fujiwara Opera Co. of Tokyo as guests in two "Butterfly" performances; entrance of "The Consul" into an opera company's repertoire for the first time; restaging of "Wozzek," and presentation of two new works as double bill, "L'Heure Espagnole" and "Bluebeard's Castle."

Company will resume at City Center in February, for its 10th anni season.

## 'Paris' Okay \$12,700 In Five-Stand Week

Indianapolis, Nov. 4. Cornelia Otis Skinner, starring in her one-woman musical show, "Paris '90," put together a profitable \$12,700 gross last week in five stands. Actress drew \$2,400 on a one-nighter Monday (27) at Marshall College, Huntington, W. Va.; \$1,100 for another Tuesday (28) at the Weller, Zanesville, O.; \$1,000 for a single performance Wednesday (29) at the Ohio, Newark, O.; \$2,200 for another one-nighter Thursday (30) at Indiana U., Bloomington, and \$8,000 for two evenings and a matinee here Friday-Saturday (31-1). The show is splitting this week between Columbus, O.; Louisville and Memphis.



# Plays Abroad

## La Dame de Trefle (Queen of Clubs)

Paris, Oct. 15.

Mary Morgan production of drama in three acts by Gabriel Arout. Features Madeleine Robinson, Michel Vitold, Solange Certain, Lucienne Bogaert. Directed by Vitold. Sets by Paul Ackerman; paintings by Laverdet; costumes by Balmain. At Saint-Georges Theatre, Paris.

"Queen" is a Paris smash, with two U.S. producers already scrambling for legit rights, and another flying here for a gander. Pix rights could be sold immediately to a French company, as play's leading actress, Madeleine Robinson, is a film name here and could easily repeat the role before the cameras. But author may hold out for a Hollywood bid. "Queen" got 100% critical raves and show has a sock advance sale.

Show is author Gariel Arout's first hit. Play has literary flavor (as had his others), but subject is daring enough to win wide popular favor. Dialog is tops in sophisticated talk and motive and conclusion of play show Pirandello influence.

Roland, a big-game hunter and expert horseman, falls in love with Isabelle, a married society lady. A man of strong passions, he is insistent in his courtship, but she will have none of him.

At a brothel, "The Queen of Clubs" he finds a girl who resembles Isabelle to such a degree that he is certain it is she. But this prostitute, Ada, is the contradiction of Isabelle emotionally. He sets various traps to reveal Ada's identity. All fail, and Isabelle laughs at his growing monomania. Isabelle and her husband leave for an Italian holiday, and he loses Ada, too. Isabelle has obviously been Ada, but Roland, having lost both of them, will never be certain.

Arout handles his tricky theme with professional skill. Miss Robinson, as both Isabelle and Ada, has the part of an actress' lifetime, and creates both the haughty society woman and the groveling parlor girl. Michel Vitold, who has also directed the play and is a good actor, is less successful as Roland, lacking the necessary magnetism the role demands. Lucienne Bogaert registers as the comic brothel madame. Play has only four speaking parts, fourth being a minor bit by Solange Certain as a maid, but several lookers, uncredited, appear in scene at the brothel.

Sets by Paul Ackerman are outstanding, as are lighting effects in the brothel scene, where life-size Botticelli and Cranach nudes painted on the walls turn into live girls. Paintings are by Laverdet. Curt.

## La Piazza (TOWN SQUARE)

Rome, Nov. 1.

Michele Galdieri production of musical revue in two parts (32 scenes), written by Galdieri. Stars Carlo Dapporto; features Linda White, Nyta Dover, Paul Stefan & Dancera. Gladys Popescu, Ita Bellini, Galeazzo Benzi, Strela Brown. Musical director, Pasquale Frustaci; stage director, Emilio Brunetta. At Palazzo Sistina, Rome, Oct. 17, '52; 3,000 Lire (\$5) top.

The season opened up with a bang in Rome with "La Piazza," Italian musical revue headed by Italy's Bob Hope, Carlo Dapporto, with a full cast of pretty girls, competent dancers, singers, straight men and novelty acts.

"La Piazza" is modern, expensive and well-paced. There is no story line; but the opening scene is laid in a colorful set depicting a small Italian piazza or village square, complete with hotel, hairdresser, coffee bar, bread shop and winery. Other sets come and go, according to the number on display, but every once in a while, show reverts back to the piazza, keeping the theme in mind.

Producer Michele Galdieri has spared no expense on his production, which should have a run here. (After the Rome run, show will hit Milan, Naples, Palermo, Torino and other large cities).

Dapporto is a well-dressed, good-looking, smooth type of comic, and a novelty from the several local comedians with the funny face,

baggy pants and silly hat routine. Furthermore, he is not so stylized that he isn't able to put on a mustache, wig or eyebrows, as the case demands, and play straight in a skit.

One of the best supports in the show is Paul Stefan, American modern-style ball dancer. Stefan is also credited with the choreography for the entire production. He does several beautifully executed ballet scenes with his partners, a man and woman. Not only are they good, but they are something completely new to Italian audiences.

Another American in the show is Linda White, who was in some Broadway shows, and who sings, dances and appears in several skits. Her good figure and American mannerisms marks her as a standout.

Other cast standouts include: Galeazzo Benzi, Gladys Popescu, Nyta Dover; Giacomo Rondinella, singer of Roman songs; Florence & Frederic, French dance team; Isa Bellini and Strela Brown (ex-Billy Rose Diamond Horseshoe).

Feminine pulchritude is in abundance. The Italo lovelies, whether in lavis sequined satins, or, in many scenes, almost in the nude, are lookers. Orchestra under the direction of Pasquale Frustaci is excellent, the lighting good. In spite of the rapid pacing, the show runs very long; but the Italians like long shows. Even with a \$5 top, high for here, prospects for a long run of "La Piazza" are healthy, because enthusiasm runs high. Tubbs.

## Maurice Chevalier

London, Oct. 29.

Jack Hylton presentation (in association with Val Parnell) of Maurice Chevalier one-man revue, accompanied by Fred Freed. At Hippodrome, London, Oct. 28, '52; \$2 top.

Four years ago Maurice Chevalier had an outstanding season with his one-man performance at this theatre. He has returned for a limited three-week engagement, and his opening proved unmistakably that neither his personality nor popularity have diminished. This is a surefire sellout.

Supported only by his accompanist, Fred Freed, and with a few drapes as only decoration, the French artist in a few moments reduces this large theatre to the proportions of an intimate niter. He comes on bearing his familiar trade-marks—the straw hat, the cane, the protruding lip and ingratiating smile. It takes him precisely five seconds to conquer the audience and he has them in the palm of his hand throughout the show.

Parisian vet makes his one-man effort into a full production. He's not content just to pour out one song after another, and each number is prefaced by his own interpretation of the lyric, told with a Gallic charm which proves more entertaining than the song itself. In these he excels, using bits of pantomime and typical gestures to make his point. These are minor triumphs of artistry.

In the printed repertoire, from which the program is selected, more than a couple of dozen numbers are listed, but Chevalier naturally only goes through half the card. He could have gone through the list without taxing his audience. His routine is socko, including standard faves like "Louise," "Valentina" and "Ma Pomme." Freed is impeccable at the keyboard and occasionally turns to other instruments. Myro.

## Preussisches Marchen (Prussian Fairy Tale)

Berlin, Oct. 15.

Festival presentation of opera, with music by Boris Blacher. Lyrics by Heinz von Cramer. Directed by Dr. Ludwig Berger. Settings and costumes, Ita Maximowa; choreography, Gustav Blank; musical direction, Arthur Rother. Stars Hans Heinz Nissen, Leopold Clam, Ewald Hagemann, Irma Beilke, Alice Zimmermann, Herold Kraus, Erich Zimmermann. Suse Freyer, Rainer Kochhammer. At Staatliche Opera House, Berlin; \$2 top.

Boris Blacher's "Prussian Fairy Tale" is a very witty, amusing opera. For its gay, charming plot, it offers high entertainment values and will, therefore, also appeal to (Continued on page 59)

## Equity Fund

Continued from page 55

the producer-theatre owner organization, the Equity fund was to receive the profits from special benefit performances of Broadway shows. The setup called for a committee of Equity and League representatives to administer the fund, with the union first deciding on a general policy of allocation.

An Equity welfare fund committee was set up, with John Effrat as chairman, to study the problem and recommend a method of welfare benefit distribution. Various systems of pension plans, health benefits, unemployment and accident insurance, etc., were suggested, and the committee finally conducted a mail poll of the union membership to sound out sentiment on the question. But if a tabulation was made, it was never announced to the membership and no decision has been made by the council.

### Uncertainties

There appears to be a question whether, if the union decides soon how the money is to be used, the Treasury will push its tax claim. It's also uncertain how the tax claim would apply, whether retroactively to the entire fund or to only a portion of it. Another uncertain factor is the effect of League Administration of the fund.

Whole welfare fund plan has been an issue ever since it was first proposed by Equity. Although it was highly opposed by the League at first, it was finally accepted as a method of giving the actors some sort of welfare coverage without opening the way to a similar demand from the stagehands, musicians and other craft unions (since the latter could hardly give benefit shows but were known at the time to be watching the Equity-League dispute with the intention of trying to get the same concessions the thespians might win).

When the welfare demand was finally accepted by the League, certain Equity officials, notably Louis M. Simon, at that time executive secretary, warned against collecting any funds until a benefit setup could be worked out and a ruling obtained from the Government. But other union representatives pushed through the immediate start of benefit performances and the collection of funds.

Last summer, prior to the straw-hat season, Equity sought to extend its welfare fund setup to the barn circuit, but the attempt was defeated.

## English Plays

Continued from page 55

good sense to give first priority to the development of our own theatre as England and other nations have consistently given preference to theirs?

### Opportunity Lack

In July, 1952, British Actors Equity reported in its newsletter that three times as many British actors had worked in England's theatre as had U.S. actors in the American theatre. We should begin to think about what we can do to match or surpass that record.

This is not to imply that people like Sir Laurence Olivier should not always be made welcome. But it is also imperative that American actors, playwrights, directors, designers, etc., be allowed the privilege of working in support of such guests. Such opportunity is afforded English talent at home. American talent should enjoy it at least in their own country.

Furthermore, it is highly impractical, economically and artistically, that we should allow inferior or mediocre imported theatre productions to consume American funds and audience interest by doing jobs that American talent could do as well or better. We must take prompt action to prevent this.

In short, the American theatre cannot afford to go on indefinitely changing its birthright for a mess of porridge. It is time to speak up in defense of American talent and to persuade Actors Equity, American National Theatre & Academy, and if necessary even our government, to take any and all necessary steps to exercise the right of the American theatre to come of age.

Stella Reynolds.

## 'Dear Ruth' Good \$18,000 In St. Louis, Nov. 4

Hyped by plaudits from critics and no opposition from the other legit house, "Dear Ruth," with June Lockhart and John Dall the visiting leads, wound up a swell one-week stand at the Ansell Bros. midtown Empress Sunday (2). With house scaled to \$2.50, eight performances grossed an estimated \$18,000.

"Jenny Kissed Me," with Leo G. Carroll, Ruth Saville, Brennan Moore and Anne Pearson, of the original cast in top roles, tees off a week's frame at the Empress tonight (Tues.).

## Current Road Shows

(Nov. 3-15)

**American Savoyards**—Court Square, Springfield, Mass. (10-11); Alumnus Hall, Wellesley, Mass. (12); McCarter, Princeton (13); Mary Washington College, Fredericksburg, Va. (14).

**"Anonymous Lover"** (Larry Parks, Betty Garrett)—Aud., Rochester (13-15).

**"Bell, Book and Candle"** (Joan Bennett, Zachary Scott)—Aud., San Antonio (3); Paramount, Austin (4); Texas, Houston (5-6); Civic, New Orleans (8-15).

**"Call Me Madam"**—Victory, Dayton (3-8); Shubert, Detroit (10-15).

**"Constant Wife"** (Katharine Cornell, Robert Fleming, John Emery)—Erlanger, Buffalo (3-6); Aud., Rochester (7-8); Her Majesty's, Montreal (10-15).

**"Country Girl"** (Robert Young, Dane Clark, Nancy Kelly)—Omaha, Omaha (6-7); KRNT Theatre, Des Moines (8-15); Lyceum, Minneapolis (10-15).

**"Don Juan in Hell"** (Charles Boyer, Vincent Price, Cedric Hardwicke, Agnes Moorehead)—Music Hall, Detroit (3-15); Lyric, Baltimore (10); Mosque, Richmond (11); Academy of Music, Philadelphia (12-14); Rockne Hall, Allentown, Pa. (15).

**"Fourposter"** (Jessica Tandy, Hume Cronyn)—Blackstone, Chi (13-15).

**"Gigi"** (Audrey Hepburn)—Selwyn, Chi (13-15).

**"Guys and Dolls"**—Shubert, Chi (3-8); Wisconsin, Milwaukee (10-15).

**"I Am a Camera"** (Julie Harris)—Cox, Cincy (3-8); American, St. Louis (10-15).

**"I've Got Sixpence"**—Shubert, N. H. (13-15).

**"Jane"** (Edna Best, John Loder, Howard St. John)—His Majesty's, Montreal (3-8); Royal Alexandra, Toronto (10-15).

**"Maid in the Ozarks"** (Bert Wheeler)—Erlanger, Phila. (3-15).

**"Mister Roberts"** (Tod Andrews)—Cass, Detroit (3-8); Palace, Rockford, Ill. (10-11); Rialto, Joliet (12); Davidson, Milwaukee (13-16).

**"Nina"** (Edward Everett Horton)—United National, Frisco (10-15).

**"Oklahoma"**—H.S. Aud., Hibbing, Minn. (3); Lyceum, Minneapolis (3-8); Capitol, Regina (10-12); Capitol, Saskatoon (13-15).

**"Paint Your Wagon"** (Burl Ives)—Hanna, Clev. (3-8); Taft Aud., Cincy (10-15).

**"Paris '90"** (Cornelia Otis Skinner)—Hartman, Columbus (3-5); Aud., Louisville (6); Aud., Memphis (7-8); Ryman Aud., Nashville (10); Tower, Atlanta (11-13); Lanier Aud., Montgomery (14); Murphy H.S. Aud., Mobile (15).

**"Rise by Sin"**—Shubert, New Haven (6-8); Shubert, Wash. (10-15).

**"See the Jaguar"** (Arthur Kennedy)—Parsons, Hartford (13-15).

**"Seven Year Itch"** (Tommy Ewell, Vanessa Brown)—Wilbur, Bost. (3-15).

**"Shrike"** (Van Heflin)—Ford's, Balto. (3-8); Community, Hershey, Pa. (10-11); Playhouse, Wilmington (12-15).

**"South Pacific"** (Janet Blair, Webb Tilton)—Aud., Denver (5-10); Orpheum, Kansas City (12-15); "Stalag 17"—Erlanger, Chi (3-15).

**"Suspects"**—Plymouth, Bost. (3-8).

**"Time Out for Ginger"** (Melvyn Douglas)—Playhouse, Wilmington (6-8); Locust, Phila. (10-15).

**"Top Banana"** (Phil Silvers)—National, Wash. (3-15).

**"Tree Grows in Brooklyn"** (Joan Blondell, Robert Shackleton)—Shubert, Wash. (3-8); Shubert, Chi (11-15).

**"Two's Company"** (Bette Davis)—Shubert, Detroit (3-8); Nixon, Pitts. (10-15).

## Equity Show

(Nov. 3-15)

**"Hotel Universe"**—Lenox Hill Playhouse, N. Y. (5-9).

## Play Out of Town

### The Seven Year Itch

Hartford, Oct. 31.

Courtney Burr & Elliott Nugent presentation of comedy in three acts (five scenes) by George Axelrod. Stars Tom Ewell, Vanessa Brown; features Robert Emhardt, Neva Patterson, George Keane. Directed by John Gerstad. Designed and lighted by Frederick Fox; costumes by Clara Potter; production supervised by Nugent. At New Parsons, Hartford, Oct. 30, '52; \$4.20 top.

Richard Sherman ..... Tom Ewell  
Helen Sherman ..... Neva Patterson  
Ricky ..... Johnny Klein  
Miss Morris ..... Marilyn Clark  
Elaine ..... Joan Donovan  
Mary ..... Irene Moore  
The Grubbs ..... Vanessa Brown  
Dr. Brubaker ..... Robert Emhardt  
Tom Mackenzie ..... George Keane  
Mr. Bidwell ..... Harold Grau

It's smooth sailing ahead for "The Seven Year Itch." Debut of the Courtney Burr and Elliott Nugent vehicle at the New Parsons (30) revealed the romantic comedy to be almost shipshape and ready for the Broadway seas.

"Itch" is an excellent showcase for the varied talents of Tom Ewell. Actor wows 'em with his varied stuff, ranging from pathos to panto. He's on the boards throughout and carries the bulk of the acting.

Plot is simple, dealing with a publishing house exec (Ewell) who takes his first fling after seven years of uninterrupted marital bliss. When his wife is off on a summer vacation, he takes up with the chick in the apartment overhead. A lightweight plot, it's however full of witty dialog. Show consists mainly of a series of sketches and monologs tied together loosely, but firm enough to hold the interest of the patrons.

Entire play is taken up with Ewell's fight with himself whether to stay on the straight and narrow or go straying. In a series of cleverly-executed blackouts, he imagines the consequences of various situations, none of which turns out the way he conjures them.

Play is loaded with yocks and moves at a nice pace, due to direction of John Gerstad, who blends the good quality of scripting with a neat cast to excellent results. Play is first one for George Axelrod, a television scripter, who a few years back authored the revue, "Small Wonder," which featured Ewell.

Vanessa Brown, as the warm blooded, naive actress from upstairs, plays her role to the hilt. Neva Patterson, as the wife who appears only in the dreams of Ewell, does justice to her part. Robert Emhardt is fine as the psychiatrist authoring a book on sex. His efforts aid in bolstering the already topheavy comic department. George Keane is okay as the successful writer, the imagined suitor of Ewell's wife.

The terrace garden apartment designed by Frederick Fox is substantial. He deserves special commendation for the split-second lighting in the numerous flashback scenes.

Play as seen opening night was overlong, especially in the first act. Minor revisions and tightening will take care of that department. As film fare, "Itch" shows doubtful possibilities because of its story content. Eck.

## British Equity Council Splits on Ferrer Ban

London, Nov. 4.

Equity Council ballot to decide whether Jose Ferrer could play at the Old Vic resulted in a dead heat, with 17 for and against. Specific case is unlikely to be pursued further as it's doubtful whether the Old Vic management could rearrange its schedule to accommodate Ferrer.

## New Play Bows Dallas Theatre '52 Season

Dallas, Nov. 4.

Margo Jones opened her seventh season Sunday night (2), with a new play bowing her Theatre '52 in. Play was Vivian Connell's "Goodbye, Your Majesty." Rex Everhart, a newcomer, played the lead, Ramsey Burch staged the work for Miss Jones' theatre-in-round setup.

### Neway's Paris 'Tosca'

Patricia Neway, of the N. Y. City Opera Co., will sing the title role in "Tosca" for the first time, when she appears as guest star with the Paris Opera Jan. 22.

Singer, who starred on Broadway for a full season two years ago in "The Consul," repeated that work in Paris last season with the U.S. troupe. But this will be her first guesting with the French troupe.



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## Plays Abroad

Continued from page 58

### Preussisches Marchen

those who generally don't go for operas. "Fairy Tale" has a number of nice ballet sequences. Opera turns out to be one of the best in years, according to press and audience reaction.

Theme is a fine piece of satire. It makes fun of the power of uniform, Prussian militarism, narrow-minded bourgeoisie, Babbitts—parts of Berlin's historical past. Hero is an office clerk who gets fired for some reason and later tries to revenge himself by arresting the mayor who had fired him. As he shows up in a borrowed uniform, he almost succeeds in doing so. There is also a romantic plot between and a message at the end.

Music isn't very strong as opera scores go. But there is, nonetheless, much life in it; melodies are catchy, though the singing parts are rather limited.

Director Dr. Ludwig Berger skillfully handled the cast, especially the crowd scenes. Ita Maximowna furnished imaginative settings and costumes which perfectly suit the mood of the opera, and Gustav Blank set some brilliant choreography. His ballet sequences give a big lift to the opera.

Ensemble gives a great performance. Hans Heinz Nissen as ersatz captain; Irma Beilke, and Herold Kraus get special mention. It's a highly entertaining opera with a nice satiric touch. **Hans.**

### Darkness at Noon

Dublin, Oct. 16.

Hilton Edwards-Michael MacLiammair production of Sidney King's adaptation of Arthur Koestler's novel. Production by Hilton Edwards; setting, Michael O'Herlihy. Gaiety Theatre, Dublin.

Rubashov ..... Hilton Edwards  
Taslet Officer (402) ..... Christopher Casson  
Joseph Kieffer (302) ..... Patricia Reddick  
Peasant (202) ..... Robert Bernal  
Luba Lushenko ..... Sally Travers  
Ivanoff ..... Michael MacLiammair  
Gletkin ..... George Roberts

Opening on first night was delayed by applause for Michael O'Herlihy's set. This artist hit a new high with his "Death of a Salesman" and "Tollu Row" sets last season, but is still better with his single-set concentration in this current production, centering on Hilton Edwards' cell. Coupled with Edwards' lighting, this set established the tone of the show, a sombre affair which made a big impression on full house.

Edwards has maintained his dominance of the Irish stage as both a producer and a player, playing with control throughout. He was matched by other members of the cast, particularly Michael MacLiammair as Ivanoff, Sally Travers with the bourgeois mind of Luba Lushenko, and Christopher Casson as the Tsarist cavalry officer who had become as the living dead in the tomb of the prison.

George Roberts' Gletkin did not strike forcibly as the sinister brutal figure the plot indicated, but the weight imparted through the measured pace of the production was almost sufficient in itself to give the necessary sinister shadow to the man.

Play was well received as best American import in a long time. **Mac.**

### Schnock

Paris, Nov. 1.

M. A. Castille presentation of musical comedy in two acts (10 scenes) by Marc Cabot and Jean Rigaux, with music by Guy Lafarge. Directed by Fred Pasquell. Stars costumes by Luska, Coquatrix, Lebrun; musical conductor, Georges Durban. At European Theatre, Paris, Oct. 19, 22.

Cesar Schnock ..... Jean Rigaux  
Dr. Florlegue ..... Orbal  
Roger Mourier ..... Robert Piquet  
Benoit ..... Jacques Dorian  
Prof. Scarambini ..... Rene Bergli  
Countess De La Tour ..... Lucie Dolene  
Mme. Florlegue ..... Frederique  
Stella ..... Ginette Baudin  
Mme. Verdier ..... Nadine Tallier  
Loulette ..... Claudette Donald  
Poupette ..... Denise Lambert  
Boulette ..... Monique Leroy

"Baratin," former tenant of the European, ran for three years, giving 1,025 performances and making heavy coin. "Schnock" may be in for a similar run. European is a large, popular house. Star of "Schnock" is its co-author, Jean Rigaux, who doubles at Lune Rousse (Harvest Moon) as top comic. Show is a good vehicle for him.

Book of "Schnock" yields nothing for export, being a routine musical-comedy excuse for song, dance and comedy high-jinks. Schnock is a quick who returns from the U. S. with a dubious nerve cure and installs himself as a doctor, with obvious complications.

Rigaux is a droll comic and keeps the show on its toes, but as much

of his fooling depends on his fast, slangy talk, his humor is language-bound and local. Orbal as a doctor is good foil, and Lucie Dolene as the doctor's daughter and Nadine Tallier as daughter of a spiritualistic countess lend nice support with their singing. Both are lookers.

Robert Piquet has a pleasant voice and stage presence as leading man and Jacques Dynam is all right as an innocent chef. Frederique—a French Charlotte Greenwood—is funny as the table-tapping countess. Score by Guy Lafarge serves show's purposes well both in comic and sentimental departments.

"Schnock" is staged without elaborate sets or costumes and production cost and salaries are low. It should clean up. **Curt.**

### Das Weib Jesabel (The Woman Jezebel)

Vienna, Oct. 14.

Kleines Theatre in Konzerthaus presentation of drama in three acts by Jean Anouilh, translated by Jean Salvar. Directed by Harry Glueck. Set by Glueck. At Kleines Theatre, Vienna.

Mark ..... Erwin Strahl  
Mother ..... Margrit Weiler  
Peter ..... Peter Gerhardt  
Jacqueline ..... Edith Frager  
Georgette ..... Franziska Kalmar  
Brother ..... Carl Merz  
Sister ..... Edith Frager  
Girl ..... Elli Vrubl

Kleines Theatre, one of the best of Vienna's growing number of little avant garde houses (it has under 100 seats), kicked off its new season with a strong entry in this selection from Jean Anouilh's "plays of darkness." And the production has hit the local jackpot for solid critical returns, especially and deservedly for Margrit Weiler in a terrifyingly strong role of a slimy mother, who, torn between incest, lust and murder, finally destroys her family.

For all his bitterness, for all the repugnant characteristics of Anouilh's people, this is a gripping play, worthy of production anywhere that a mature actress can be found to paint the mother. It is almost a one-character play as staged here. But a more vital actor than Erwin Strahl, who seems awkward and tense in his role of the son, might have done much to carry attention away from the hysterical, often disgusting mother.

Anouilh draws back the shabby curtain on a French bourgeois home in which the ne'er-do-well father and embittered son both dally with a strumpet housemaid, while the mother plans her assignments and plots to retain the illusion of an already faded youth.

Subsidiary roles are adequate, as are Glueck's set and staging. **Isra.**

### Les Compagnons de la Marjolaine

(COMRADES OF MARJOLAINE)

Paris, Oct. 15.

Simone Beuvrau production of drama in three acts by Marcel Achard. Stars Arletty, Bernard Blier; features Melina Mercouri, Jean-Marie Amato, Margot Brun, Jacques Mureau, Rianeys, Genevieve Page, Jacques Torrens, Guy Pleraud. Directed by Yves Robert. Sets and costumes by Wakhevitch. Dresses by Pierre Ribeyrolle. At Antoine Theatre, Paris, Oct. 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Brigadier Lecocq ..... Bernard Blier  
Carahut ..... Guy Pleraud  
Taharot ..... Jean-Marie Amato  
Daphne ..... Melina Mercouri  
Sebastien ..... Jacques Torrens  
Ribeyrolle ..... Jean-Marie Amato  
Justine ..... Genevieve Page  
Genevieve de Molegare ..... Monique Manuel  
Suzanne Ribeyrolle ..... Margot Brun

Marcel Achard's new one is sound stuff and is doing brisk biz, though critical reception was lukewarm. "Comrades" is a star vehicle for Arletty and Bernard Blier, both Gallic stage and screen favorites, and offers an acceptable, if not unique, plot, juicy lead roles, humor and picturesque, costume background. Export to New York and London would depend on adaptation, and a neat one—something on order of Anita Loos' "Gigi"—is needed. French pic with Arletty and Blier seems likely, but American pic version is remote unless "Comrades" reaches Hollywood via Broadway.

Story has mystery element, but leans mostly on humorous dialog and characterization. Cora (Arletty) is wife of a gendarme brigade-commander (Blier) in a provincial French town, circa 1890. Life in police barracks is humdrum until a roue count who lives in the district is murdered and there are many suspects, including the countess, who has already reported to police that her husband intends to kill her. It develops that Cora has murdered the count to keep him from revealing her past to her husband. Cora, it seems, has been a prostitute before her marriage. Her husband's illusions about her are shattered and there are some sad moments, but in the end it

turns out that Cora is innocent of the murder and her husband forgives and forgets her early, sordid life.

Atmosphere of the police station with its dull routine, and the policeman's growing suspicions about his wife after she serves him a bad onion soup, are effectively managed, and Achard has knack of keeping his play jumping. Arletty is fine as Cora, giving her shrewd humor and just a touch of pathos. Blier has a good assignment as the blustering and self-important policeman who is so docile under his wife's influence.

Melina Mercouri, blonde looker, registers as the countess, and Guy Pleraud and Rianeys are comical as the two assistant policemen. Jacques Torrens, a good actor, has little to do as the countess' lover, and Jean-Marie Amato gets in a memorable characterization as a game-keeper guilty of murder. Direction by Yves Robert operates in the play's favor and sets and costumes by Wakhevitch plus dresses by Balmain are top-drawer. Title is name of a w.k. soldier song. **Curt.**

### Die Liebe der Vier Obersten (Love of Four Colonels)

Zurich, Oct. 12.

Schauspielhaus production of comedy in three acts by Peter Schneider. German adaptation, Peter Sandberg and Albert Bessler. Directed by Erwin Piscator. Sets, Ambrosius Humm; costumes, music, lighting, Baumgartner; technical direction, Ferdinand Lange; lighting, Walter Gross. At Schauspielhaus, Zurich.

Swiss preem of Peter Ustinov's London hit, prepped for Broadway production this season, marks return of Erwin Piscator, German vet director-producer, known for his pre-war productions of experimental plays and his U. S. activity as manager of N. Y.'s Dramatic Workshop. This latest effort, though, is not as unusual and off-the-beaten-track, production-wise, as it could have been. It could very well stand a little more speed and imagination. On the other hand, Piscator's casting and direction of the actors are first-rate.

German adaptation is excellent and proves that this play is hit potential in any language. It is clever and witty, and has an abundance of humor and gags, ranging from sly, tongue-in-cheek satire to roaring laughter. Although poking fun at the U. S., Britain, France and the Soviets alike, it never gets tasteless or rude. It's good-natured humor, with an understanding for human weaknesses, as much of individuals as of entire nations.

But most important of all, "Colonels" offers a number of top-notch roles, every one of which is a starring part in itself. The Schauspielhaus performance takes full advantage of this occasion. Each and every role seems perfectly cast.

Credit is especially due Ernst Ginsberg as the French colonel; Erwin Parker, whose British colonel is as British as can be imagined; Willem Holsboer, as the Yank; and Walter Richter, who is hilarious as the Soviet. Anneliese Roemer gives an excellent account in the four incarnations of the Princess, and Lilian Westphal is charming as the Good Fairy. In the part of the Wicked Fairy, which Ustinov himself played in the London production, Kurt Horwitz is standout.

Ambrosius Humm's sets, although well serving their purpose, could have been more imaginative. But despite these flaws, it is still one of the most enjoyable performances seen here in many a month. **Mezo.**

### N'Ecoutez Pas, Mesdames (DON'T LISTEN, LADIES)

Paris, Oct. 15.

Sacha Guitry revival of comedy in three acts, written and directed by Guitry, with stars Renee Passer, Renee Passer, Noel Roquevert, Jeanne Fusier-Gir, Jose Noguerro, Leon Walther. Directed by Guitry. Set by G. Bouvier. At Varieties Theatre, Paris, Oct. 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Daniel Bachelot ..... Sacha Guitry  
Henriette Halcynot ..... Solange Varenne  
Madeleine Bachelot ..... Lana Marconi  
Beyron de Chantreaux ..... Leon Walther  
M. Blandinet ..... Renee Passer  
M. Le Canut ..... Gabet  
Julie Bille-en-Bois ..... Jeanne Fusier-Gir  
Genevieve ..... Noel Roquevert  
Valentine Clin ..... F. nee Passer  
Michel Aubryons ..... Jose Noguerro  
Chief of Police ..... Paul Demange

"Ladies" was performed in New York three years ago with a British company and flopped quickly. Both translation and staging were at fault and play needs its author of star of corresponding personality in the lead. Both plays are rich in asides to the audience and depend on the suave appeal of a star actor in the main, all-important role.

Sacha Guitry wrote this one about 10 years ago and it was an immediate Paris smash, one of his biggest. Revival is selling out and will remain at the Varieties until

## Inside Stuff—Legit

Continued from page 54

Mike Nidorf, \$1,200; co-producer Nugent, \$1,200; Nancy Elliott Nugent, the latter's actress-daughter, \$1,200; the co-producer's wife, \$1,200; Metro eastern story rep Sidney Phillips, \$1,200; Thomas G. Rockwell, president of General Amusement Corp., \$1,200; actor-director Robert Ross, \$1,200; Mrs. Nate Spingold, wife of the Columbia Pictures pub-ad vice-pres, \$1,200; George Schaefer, production manager of the N. Y. City Theatre Co., \$900; scene designer Frederick Fox, \$600; TV producer Robert Heller, \$600; talent agent Dan Hollywood, \$600; Ella Mielziner, mother of scene designer Jo Mielziner and film producer Kenneth McKenna, \$600; film and radio writer Therese Lewis, \$600; Mrs. James Thurber, wife of the author-artist, \$600, and actor-director John Gerstad, co-producer Nugent's son-in-law, who is staging the show, \$300. The venture is capitalized at \$60,000, with provision for 25% overcall.

Music Circus of America Management Co., firm under which St. John Terrell produced and is presenting his mobile edition of "Show Boat," is capitalized at \$100,000, with the producer as sole general partner. Backers include Broadway producer Rita Allen, \$10,000; Philadelphia theatrical and copyright attorney Raymond A. Speiser, \$1,000; Terrell himself, \$6,500, and Broadway producer Archie Thompson, \$5,000. "Show Boat" recently closed an unsuccessful engagement at the Texas State Fair, Dallas, and is due to be presented this winter in Florida.

Backers of "Deep Blue Sea," the Alfred de, Liagre, Jr.-John C. Wilson production of Terence-Rattigan's London drama, success costarring Margaret Sullivan and Alan Webb, include actor Donald Cook, \$600; producers Marjorie and Sherman Ewing, \$600 each; Theresa Helburn, Theatre Guild co-director, \$600; Jesse Moss, attorney for the New York ticket brokers' association, \$600; orchestra leader Meyer Davis, \$1,200; producer Max Gordon, \$1,200; Alfred de Liagre, Sr., \$1,200; theatre executive Louis A. Lotito, \$1,200; pressagent Benjamin Sonnenberg, \$1,200; actress Peggy Wood, \$1,200; television program agent Jacob Wilk, \$1,200; producer Mary K. Frank, \$2,400; actress-singer Holly Harris, \$2,400; producer-realtor Roger L. Stevens, \$3,000; financier and former producer Joseph Verner Reed, \$4,800; theatre owner and tobacco merchant Howard S. Cullman, \$6,000, and co-producers de Liagre and Wilson, \$6,000 each. The venture is capitalized at \$60,000.

Backers of "Mr. Pickwick," Playwrights Co. production of Stanley Young's dramatization of the Dickens stories, include novelist Nancy Wilson Ross, wife of the playwright Young, \$600; veterans' organization official and author Charles G. Bolte, \$800; Malcolm Wells, Playwrights Co. business manager, representing the firm, \$800; producer Mary K. Frank, \$1,200; lyricist Howard Dietz, ad-publicity vice-president, \$1,600; attorney Arnold M. Grant, board chairman of RKO, \$1,600; and realtor-Playwrights Co. member Roger L. Stevens, \$46,100. Stevens, general manager Victor Samrock and pressagent William Fields are nominal general partners of the venture, which is capitalized at \$80,000.

February, when the house is booked for a new occupant. "Ladies" will probably tour and may go to London with the present company.

Comedy is a typical French affair and even more a typical Guitry affair, being a witty discourse on the infidelity of wives and lesson on how they should react. An antique dealer, a refined and worldly man (Guitry, of course) believes his second wife, a woman his junior by a generation, has been unfaithful to him. His first wife—to whom he has written a letter saying that if this second marriage ever fails he will return to her—shows up, much to his dismay. Finally, he discovers that it is this first, divorced wife who has been having a love-affair and he takes back his second bride.

Play moves light-footedly, and there is much amusing conversation to aid the evening, which gives "Ladies" the air of being improvised as it goes along. Guitry, looking fit after a serious illness, is master of all the situations and is almost never offstage. Lana Marconi, Mme. Guitry, is a bit stiff as Madeleine, the second wife, but rest of the company has been cast to perfection.

Renee Passer's portrayal of the first wife, an annoying highbrow who talks to her former husband in Latin and French classical verse, is a big laugh-getter. Jeanne Fusier-Gir, as a student-day sweetheart who comes to the antique shop to sell a portrait Toulouse-Lautrec has painted of her, adds a relieving note of pathos. Other okay performances are rendered by Noel Roquevert as a busy baggage-man; by Leon Walther as a hesitant, aristocratic customer, and by Bever as the antique-dealer's assistant.

Set, an elaborate one, is in contrast to that used at the Booth, N. Y., for the American production of the play. Bouvier has designed it, and there are paintings by Bertin and furniture by Maison Ramsay. Wit and originality of "Ladies" have lasted. **Curt.**

## More Cops

Continued from page 1

complaints from legit patrons because of delays in getting to shows due to traffic snarls, particularly in westbound cross streets. The League sent a wire to the police, who assigned an inspector and captain to confer with officials of the showmen's organization.

Accompanied by composer-producer Arthur Schwartz, League

president, and James F. Reilly, executive director, the two police officials made an inspection tour of the theatre district last Wednesday night (29), concentrating on West 45th St., between Times Square and Eighth Ave. Partly because of that night's early-curtain premiere of "Dial 'M' for Murder," at the Plymouth, conditions were not as bad as usual. Even so, the police officials decided then to assign 15 additional men to the area just before curtain time.

Meanwhile, the League and police officials will continue the survey, not only of traffic conditions in 45th St., but the other westbound streets between Fifth and Eighth avenues, and the eastbound streets east of Eighth Ave.; as well as in Sixth and Eighth avenues themselves. It's figured that one of the main moves in the traffic-easing campaign will be to enforce parking restrictions, especially in the westbound streets between Fifth and Seventh avenues.

## ABC-Winchell

Continued from page 1

grams. Mitchell wired a reply which the web included on every one of its AM and TV newscasts on Monday night (3), including the local newscasts of its owned-and-operated stations.

Mitchell called ABC's action "a flagrant denial of fair play to the Democratic Party." He said that he had found no evidence of bias on ABC's part prior to the Winchell aircasts but added that carrying his statement does not constitute "equal time or an equal audience." He said that he would protest to the FCC and that this case might raise the question of whether Congress should consider new legislation on broadcasting's responsibilities for fair treatment of all parties.

### San Diego's Protest

San Diego, Nov. 4.

KFMB-TV manager Howard Chernoff sent a strongly worded letter to ABC prez Robert Kintner protesting "bias and prejudice" of Walter Winchell in supporting Gen. Eisenhower. "We would have yanked him fast if we had standby film, but didn't expect anything like what we had to take Sunday night. I don't think ABC should have allowed him to be so politically slanted under the guise of news commentary," said Chernoff.



## Literati

**Esquire, Inc., Changes**  
Executive changes at Esquire, Inc., following the death of founder-publisher David A. Smart, will not involve any policy shifts, since no new personnel have been brought in to the operating setup. John Smart, brother of David, who had been vice-president, was named president. Lester Petchaft, formerly secretary, was upped to treasurer with A. D. Elden, ex-assistant secretary, becoming secretary. Edgar G. Richards, who had been in the circulation and calendar division, headquartering in L. A., becomes v.p. in charge of Coast operations. Arnold Gingrich, assistant publisher, who had been with Esquire from 1924-45 (leaving to live abroad as the mag's European rep and rejoining in N. Y. last August), is publisher of Esquire, with Gordon Carroll upped from editor of Coronet to publisher. Fred Birmingham, Esquire managing ed., is now editor and Fritz Bamberger, editorial director, is now Coronet editor. Tom Duff, former head of accounting, is controller.

Keeping present key posts are A. L. Blinder, exec. v.p.; Gus Berkes, production v.p.; Jack Abraham, film v.p.; Dan E. Provost, Esquire ad manager; Paul P. Jones, Coronet ad manager, and Joseph Arnstein, circulation manager.

**N. Y. Compass Folded**  
The Compass, most "left" N. Y. daily (except for the Daily Worker), published by Ted O. Thackrey, folded suddenly Monday (3). It's understood that the paper needed \$100,000, of which \$30,000 was required immediately. Paper had been in existence 3½ years and was the ideological successor to the Star, which had been put out by attorney Bartley Crum. Star had been the successor to Ralph Ingersoll's PM, which started publication in June, 1940, and which lasted until shortly after the war, with millionaire Marshall Field 3d providing most of the financing after the liberal-progressive tab ran into coin troubles.

Compass, which cost 10c per copy, for a few months upped its price to 15c, but then reverted to a dime. In the fold, no money reportedly was available immediately for severance pay. The Newspaper Guild is negotiating for the terminal pay.

About 80 staffers are affected. Plant and equipment were auctioned off Monday, as result of foreclosure of mortgage owned by Corliss Lamont.

**New Lait-Mortimer Suit**  
Anthony B. Cassius, owner of a Minneapolis Negro night club, has filed suit in New York Federal Court for \$500,000 against Jack Lait and Lee Mortimer, authors of "U.S.A. Confidential," alleging libel. Also named as defendants are Crown Publishers, Inc., and American Stratford Co., printers. The book contains alleged uncomplimentary references to Cassius and his establishment.

A similar suit, asking \$300,000 damages, has been filed against two Minneapolis department stores for selling the book.

**Hutchens' Nostalgia**  
The growing mood of nostalgia has hyped interest in the '20s. In the case of "The American Twenties: A Literary Panorama" edited by John K. Hutchens (Lippincott, \$5) it's not only the "memory book" aspects that stir the imagination, but the quality of writing. Literally, the decade was an important era with many names of lasting value: Dos Passos, Wolfe, Lardner, Hemingway, Dreiser, Anderson, Brown, Lewis, Mencken, Benchley, O'Neill, et al.

Hutchens, quondam film critic, drama editor, radio editor and book critic on such publications as the N. Y. Post, N. Y. Times and Theatre Arts mag (and now book news columnist and reviewer for the N. Y. Herald Tribune), has garnered some top selections from 48 writers in various forms (novel, short story, drama, verse and essay) in a 480-page tome for reading and reference. He also contributed a sharp evaluation of the era.

**Inside On Dorothy Dix**  
Facts and fictions concerning the lives and loves of sobbers are subjected to the sympathetic surgery of Hartnett T. Kane in "Dear Dorothy Dix: The Story of a Compassionate Woman" (Doubleday, \$3.50). That she had a home problem that even Miss Dix could not solve in no wise detracted from her peculiar skill at easing the heartaches of others.

As Lizzie Gilmer (she hated the name Lizzie) she became Dorothy

Dix when Catherine Cole quit the New Orleans Picayune for the Times-Democrat. All sobbers had alliterative billings in those days. She started at \$6 a week and worked her take-home pay up to \$100,000 a year before she quit. She lived to be 90.

Arthur Brisbane thought she was the best reporter of murder-mysteries in his string, and he lost her because he made her double in brass till she became exhausted. Then she went over to Jack Wheeler and the sweet juices of syndication.

Kane wrote the book from notes of Ella Bentley Arthur, but Miss Dix shines through on every page with the simple prose that made her the most widely-read woman of her time. Book is a must for students of journalism. Scul.

**Winchell vs. Lyons Repeat**  
Footnote to the Winchell-N. Y. Post feud is the added sniping by Leonard Lyons in his Post column against Walter Winchell for "non-voting." This is the second "feud" between the two, having once before made up following a misunderstanding over Winchell's summer replacement for his then radio sponsor, Jergens. Lyons also was formerly vice-president of Winchell's pet charity, the Damon Runyon Cancer Fund, a post now filled by Arthur Godfrey.

Post columnist Earl Wilson has been meticulous in his WW items, being generally middle-of-the-road and, during Winchell's convalescence, trailing the latter's physical progress, when scheduled to resume his column, etc.

**Victorian Show Biz**  
The excitement, anxiety, and dangers of show business under canvas and on the roads in 19th-century England, when Queen Victoria reigned in triumph over her empire, and Charles Dickens exposed the evils of society, is packed into "Seventy Years a Showman," memoirs of Lord George Sanger (J. M. Dent & Sons, London, 84c). Apart from tales of the smoking oyster, performing fish and savage cannibal pigmies, there are grim stories of body-snatching, rioters and mob violence, and inoculations against smallpox with a darning needle. Book, first published in 1910, has now come out in a new edition.

Lord Sanger met Abraham Lincoln, was visited by 10 reigning monarchs and received gifts from Queen Victoria. He tells his story from the time he trudged with a peepshow on his back to his retirement in 1905—six years before he was murdered—with tolerance and vivid clarity. Myro.

**British Buffalo Bill O.O.**  
Life story of a flamboyant personality is told in "Buffalo Bill," by Rupert Croft-Cooke and W. S. Meadmore (Sidgwick & Jackson, London, \$2.50). Story of William Cody reads like one of the countless novels based upon it. As a boy he was a pony express rider, later drove stage coaches through bandit-infested country, killed Indians, and finally put on his famous show, which was patronized by European royalty.

He was truly "the last romantic hero of a romantic and heroic age." Myro.

**Eddie Davis' Book**  
Eddie Davis, gagman and librettist, has placed his book, "Laugh Yourself Well," with Frederick Fell. It's dedicated to Eddie Cantor, who gave the ex-N. Y. cabman his first break as a radio gagwriter.

Davis, himself an asthma convalescent—for a time it forced him into residence in Arizona—humorously treats with each ailment from A to Z, starting off with A "Flat On Your Asthma," B for bronchitis, C for colds, etc.

**Controversial Bowen Letter**  
Seven-column advertisement in the Philadelphia Evening Bulletin (30) asking paper in letter form to switch its support from General Eisenhower to Governor Stevenson, bore signature of Catherine Drinker Bowen, Philadelphia author and biographer.

The writer, in private life Mrs. T. McKean Downs, of suburban Bryn Mawr, denied the following day that she had written the letter in the ad, although she subscribed to its sentiments and was strongly supporting Governor Stevenson. Miss Bowen said she had merely given her consent to use her name, in what she believed was to be a long list of signatures.

Bulletin, in an editorial; an-

sured Miss Bowen's alleged plea by reasserting its support for General Eisenhower. Paper printed the authoress' denial of writing the advertising appeal, in a column adjacent to its editorial. Ad, according to Bulletin, was placed by the Thomas J. LaBrum Agency, advertising firm handling the Democratic campaign here.

**Bible Sales Hypo**  
Booksellers across the country are reporting that sales are being increased as a result of the recent publication of the Revised Standard Version of the Bible, brought out by Thomas Nelson & Son.

New Bible, which modernized the language and corrected the translations of the King James version, has stirred a great deal of interest. Initial print order of 1,000,000 copies has been sold out and the order has been increased to 1,500,000, with the additional 500,000 copies currently on the presses. Buckram edition sells for \$6. The hypo to general book sales resulted from the fact that readers lured into the stores to pick up the Bible are also purchasing other tomes.

**CHATTER**  
Cameron Shipp hospitalized with heart attack.

Paul Denis now an "outside staff contributor" to Coronet.

Novelist Michael Arlen in from Britain Monday (3) on the Britan-

nic.

Allen Churchill writing "I'm An Unhappy Bachelor" for Cosmopolitan.

Arthur Jeffrey signed as public relations director for Goodman Publications.

Gover Champion wrote an article on choreography for the next issue of Theatre Arts Monthly.

Charles Coburn writing his autobiography, covering 62 years in show biz, titled "The Green Door."

Inez Wallace in Hollywood for a month to round up interviews and rotogravure layouts for the Cleveland Plain Dealer.

Bonifaces Herbert Jacoby and Max Gordon, of the Blue Angel, N. Y., subjects of a spread in the new issue of Look.

"Come As You Are," cartoon book about people at parties, by Abner Dean, to be published by Simon & Schuster Nov. 17.

Chi ABC commentator Paul Harvey's first literary effort, "Remember These Days," series of essays taken from his his broadcasts, rolls off the Heritage Foundation presses this week.

Alfred Bester, radio-tele scripter, lectures Sunday (9) at the Science Fiction Fan Club, Newark, N. J. in connection with his tome, "The Demolished Man," which is due next month via Shaspa.

Ludwig Bemelmans' intro for "Luchow's German Cookbook" (Doubleday, \$3), on the 14th St., N. Y., gourmet eatery, was reprinted by House & Garden mag. Bemelmans also illustrated the recipe tome.

John van Druten, author of the incoming "I've Got Sixpence" and the touring "I Am a Camera" and "Bell, Book and Candle," has authored "Playwright at Work," an explanation of how he works, to be published Jan. 7 by Harpers.

Society of Illustrators tossing reception for Kenneth Bird, editor of Punch, and other artists from the top British humor mag, tomorrow (Thurs.). Exhibit of Punch drawings opens Nov. 11 in the Time-Life Building, N. Y. through Dec. 6. Events are part of bally for recently published collection of best cartoons from the Charivari weekly.

### Mel's 59¢ Pream

Continued from page 1

increased costs of production and operation, from 10c to 50c, depending on location. Front orch seats and parterre boxes went up from \$7.50 to \$8; rear orch seats to \$6.50; dress circle, \$4.75, and family circle, \$2.35.

Monday's special opener was likewise hiked. Boxes remained the same as last year at \$450 and \$300. Orch and front orch circle rose from \$25 to \$30; orch circle rear from \$18 to \$22; grand tier from \$21 to \$25; dress circle, \$12 to \$12.50; balcony, \$5.40 to \$7, with family circle staying at \$3.50 and \$2.25.

Special performance opener isn't part of any regular subscription series. It's a new production of the Verdi opus, also marking the first time this opera has been chosen as a season's premer. It

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

One of the enigmas of life is that the published perfidies of a previous generation never seem to occur to latter-day readers as likely to be operating in their own time as well. That any playwright today would be exercising the technique of a literary bagslinger to lure a femme star to play in his piece is hard to believe because there is so little written evidence around. Part of this scarcity is, of course, due to the fact that the writing of love-letters, whether for high motives or low, has all but disappeared from modern life. The telephone has become the conveyor of sentiment as well as biz, particularly among those on the hunt for deductible income tax items.

To suppose that one way or another modern playwrights are not using selling techniques similar to Shaw's pitches involving Ellen Terry, Stella Campbell, Edith Evans, Sybil Thormdike, et al, is to assume that seduction for use and not for profit has become the revolutionary formula of the day. I can detect no evidence, even among the memos of Wire Tappers Local No. 7, of such a subversive trend. Whatever their skill on stage, it has been obvious for years that the love-letters of playwrights and stars have been eclipsed by non-pros. Any advice-to-the-lovelorn column will bear this out.

The amateurs have been pushing the pros to the wall a long time. I recall in this connection Frank Harris' meeting une fille de joie on the Promenade des Anglais, the main drag of Nice, "You know," he said to her, "you belong to the oldest profession and I to the second oldest, and they're both being ruined by these unscrupulous amateurs."

What is even more depressing, it seems to me, is that people, even editors, can swoon at the acquisition of such amateurish hogwash as these so-called "wicked, wicked letters" of Stella and Pal Joey. I can well understand why Shaw would not permit their publication during his lifetime and that Mrs. Pat Campbell's daughter didn't want them published during her lifetime, but not for the reasons advanced by either party.

They are wicked because they reveal that woo was being pitched for reasons ulterior to love. They indicate a prostitution of the mind, which involves a higher morality than the body. Most of the letters have been seen and read by many people, and some have been published despite their supposed secrecy to date.

Long before her death in 1940 Mrs. Campbell was showing them around in the hope of enlisting a publisher. While there is no doubt that Shaw could have stopped their publication in England, where the laws are rigged to protect the rich in these matters, he couldn't have stopped their publication in this country.

Pal Joey's Old Switcheroo

What was most disgraceful about the correspondence is that the guy who poured honey over his Stella to woo her into playing Liza in his "Pygmalion" could write such heartless stuff when he had no further use for her talents.

"Joey," she pleaded, "I have had a letter from a publisher that I would very much like to have your opinion upon . . . Please be a little kind to me. I have withstood your unkindness and your grumbling so bravely."

His answer? "This new stunt about your bearing my unkindness bravely takes my breath away. I am the greatest playwright in the world; and I have been treated by an actress as no dog was ever treated by the most brutal trainer; and she complains about my unkindness . . ."

She asked him to cut out of their correspondence things that would "hurt Charlotte" (Mrs. Shaw) or give her husband, in Shaw's opinion, reasons for divorcing her. He replied: "Remember, you start from the position that the publication of intimate letters that were never intended for publication is not permissible among persons of honour. (sic) . . . If they are letters from a married man to a woman who is not his wife and who is engaged at the time to another man, the difficulty becomes a wild impossibility: if the man publishes them, he is a blackguard; if the woman publishes them, she is a rotter and courtesan."

The catch here is "persons of honour," and the double standard of morality, depending on who was publishing the letters. There is also the dodge that a writer ever writes anything not eventually intended for publication. It may have been that the letters of Heloise and Abelard, to which Shaw had the crust to compare his brannash, were never intended for publication, but neither of them was a pro.

About a year before Mrs. Campbell died, my shopworn bride and I were at a Beverly Hills dinner party with her. After dinner she asked us to go with her into a small ante-room. There she pulled out of her purse the latest proofs of this meller in seduction, betrayal and rejection on a letter-writing level. Shaw was amazed at these proofs of the unscrupulousness with which he practiced his professional tricks on her. "I never said he was in love with me, for the good reason I never believed he was," confessed Mrs. Campbell. "In love with making a fool of me, yes, and these letters show he still delights in such diabolical skill."

She stopped talking, looked longingly at Mme. Scully and said, "Please pet me."

Beware of Jolly Beggars

To be an old and unwanted actress, starving for the sort of affection people pour on dogs, is to be the victim of life's bitterest moments. And to have to beg for it from almost strangers in a town where words of endearment circulate like centimes among the poor, because you can no longer get it from an old philanderer by airmail. Well, the philanderer wrote that he had warned her never to give money to a beggar who begged well, and he had begged like a prince of panhandlers and had given her the old heave-ho as soon as her talents had enriched him enough to desert her like the heavy in, an old meller.

That his own last years had a measure of loneliness, too, was small proof perhaps that bread cast upon the waters has a way of coming back to the casting director. It was Stella Campbell's contention that a man who revokes and then uses a poker on the other man is no gentleman. Just an Irishman.

An Italian actress married to a Scot might easily be forgiven such an error, because how was she to know that Shaw was no more Irish than any other avaricious byproduct of the Cromwellian invasion of Ireland. He was the worst sort of Puritan. He could be righteous in public and a cad in private as much of his correspondence shows. The people who were unconditionally fetched by him had roots no deeper than his, and his were as deep as grass.

That his school of opportunists is perpetuating his mode of success today and using beautiful but dumb dames to accomplish that success, I haven't the slightest doubt. But whatever they write, however long their hits run, they will never cure the evils of this world because by their calculating technique in the prostitution of human sentiments they are contributing to the perpetuation of such evils.

hasn't been heard at the Met since 1944.

Singing principal roles will be Zinka Milanov as Leonora; Mildred Miller, Preziosilla; Richard Tucker, Don Alvaro; Leonard Warren, Don Carlo, and Cesare Siepi, Padre Guardiano. Laura Castellano will make her Met debut as Cura. Fritz Siedry will conduct, with Herbert Graf as stage director and

Eugene Berman doing sets and costumes.

Opening night won't be televised, and neither was last year's. Cost, it's estimated, would run over \$80,000 for a prospective sponsor. The '50, '49, '48 openings were teevewed, however. Texaco will again put the Saturday afternoon performance on radio.



## Broadway

Jose Ferrer sailing for Paris today (Wed.) on the *Liberte*.  
Actress Marilyn Erskine, Metro contractee, here for a week's vacation.

Irving Pichel, film producer-director, in from a European junket.  
VARIETY radio-TV ed George Rosen and wife celebrating 21st wedding anni this weekend.  
Mary McCarty back after a couple weeks at the Hotel Nicolet, Minneapolis, and into the Shamrock, Houston, Nov. 25.

Joe Schoenfeld, editor of DAILY VARIETY, in from the Coast and stopping at the Warwick.  
Mitchell J. Hamblurg, Hollywood agent, planned in from a six-week European trip Monday (3) and heads for the Coast shortly.  
Bob Considine's 45th birthday party drew out the town Monday night; his Millie invited over 350 and seemingly batted 1,000 on acceptances.

Manning (Tim) Clagett, public information director for the Motion Picture Assn. of America here, left at the weekend with his family for a two-week vacation on the Coast.

Katina Paxinou flew in yesterday (Tues.) direct from Athens to prep for N. Y. bow of Greek National Theatre at the Mark Hellinger Nov. 19. Balance of troupe is due later.

Murray Gruhn, TV and Lionel train distrib, and Dr. Irving Somach, prolific legit agent, among the backers of the Kipnis-Cohen comedy, "Be Your Age," slated for Xmas eve preem in Philly.

P. A. Mike O'Shea back from 10-day L. A.-S. F. vacation. In S. F. he visited San Quentin and Alcatraz gathering material for series of prison features for Ed Miller's Gotham Guide, local weekly.

## Chicago

Bob Landry in town for a day after visiting relatives nearby.

Gray Gordon, personal manager for Les Paul & Mary Ford, lining up dates.

Eddie Foy, Jr., bedded at the Passavant Hospital with ulcers acting up.

John Payne flew in for preem of "Kansas City, Confidential" at the Woods.

Dore Schary with wife and daughter making the rounds of the various museums.

Jose Ferrer in to play a little tennis and look over "Stalag 17" and "Fourposter."

Allied Artists threw a parade for the midwest preem of "Battle Zone" at the Grand.

Joe Flynn due in for advance work on "Country Girl" which has a Dec. 1 opening at the Selwyn.

Harry Davies settling down for a while with "Top Banana" coming into the Great Northern Nov. 24.  
Howard Christensen, General Artists Corp. radio and TV veepee, in for huddles with local GAC brass.

Gilbert Miller flew in for some radio and video appearances for "Gigi" which starts run at the Harris Nov. 5.

## Milan

By R. F. Hawkins

"The Quiet Man" playing here in original English versions.

Louis Armstrong and his combo played four shows at Nuovo Theatre.

Director Victor DeSabata resuming Scale concert series which was interrupted by strike.

Italian preem of "The Fourposter" set locally at the Odeon.  
Renzo Ricci and Eva Magni are starred.

Gino Lollobrigida being sued for failure to appear for opening shots of "Le Signora Senza Camelle" (Forges-Davanzi), Michelangelo Antonioni is directing the pic.

## Minneapolis

By Les Rees

Harry Schapiro back with "Oklahoma" at Lyceum.

Heinie's has Chinese exotic dancer Lee Wong.

Comedian Sheeky Greene at House of Hastings.

Beachcombers into Hotel Nicolet Minnesota Terrace.

Harry James orch played from Prom Ballroom two-nighter.

Minneapolis Flame offering "South American Revue" revue.

Gertrude Bromberg and Joe Flynn here ahead of "Guys and Dolls" and "The Country Girl," respectively.

Nat "King" Cole-Stan Kenton-Sarah Vaughan "Biggest Show of '52" unit into Auditorium for one-nighter, Nov. 9.

Club Capitol's girl revue topped by exotic dancers Bonnie Monroe and Laura King and comedian-emocee Billy Mason.

Marjorie Garretson at Hotel

Radisson Flame Room with Evelyn Knight and Russell Nype set to follow, in that order.

Bill Devore Trio in second week at Colony Club which has spotted the Harmonicats week of Nov. 3; Jan. August, Nov. 10, and Bill Lawrence, Dec. 1.

Alvin (burlesque) to close pre-Christmas period as usual, but in late November, several weeks earlier than usual. It will reopen just prior to New Year's.

Lyceum underlines are "The Country Girl," week of Nov. 10; "Guys and Dolls," for 41 performances starting Nov. 17 (second time here); "Mister Roberts" Nov. 24-28 (fourth time) and "John Brown's Body," Nov. 29-30.

## Pittsburgh

By Hal Cohen

Jimmy Nelson headlining 22d anni show at Bill Green's.

John York in town beating the drums for "Paint Your Wagon."

Starke Drischel appointed assistant to Dave Grantz, Playhouse pressagent.

Vocal coach Carrie Mayer has joined the staff of Don Hall's Steel City Studios.

Earl Wrightson booked for first nitery date here at the Carousel week of Dec. 8.

Johnny Harris and Donna Atwood have named the new arrival Donna Jeanette.

Local actor Tony Kraber signed for role with Arthur Kennedy in "See the Jaguar."

Ventriloquist Stanley Burns on the bill with Napoleon Reed at Carousel this week.

Dick Hoovers tossed a reception at Playhouse for newlyweds. At Checcos (Jean Bradley).

Cort Steen, Tech drama grad and TV director, has switched from ABC to CBS in New York.

Joseph Cotten in town for two days in connection with preem at Harris of his new film, "The Steel Trap."

Fay DeWitt headed for Hollywood and Bill Jordan's Bar of Music following her Monte Carlo stand.

USSteel, where Olive Moorfield's father works, sent him and singer's mother to N. Y. for their daughter's Broadway debut in "My Darlin' Aida."

## Vienna

By Emil W. Maass

Leopold Rudolf, actor, badly injured in auto accident.

South Californian John Walsh gave a concert in Brahm Saal.

Paula Wessely Film Productions prepping Fritz Rotter's script, "I and My Wife" for its next production.

First original Cuban music heard here was when Iris Burgued of Havana gave concert in Brahm Saal.

Swoboda quartet preemed American composer's Norman Lockwood works in USFA Cosmos Theatre here.

Patria Film in Gratz, Styria, working on the comedy film "Lions." It is being directed by Ludwig Koerner, who also scripted.

Volkstheater rehearsing F. Kann's "Goodbye My Fancy" (German language title, "Leb wohl, mein Traum"), translated and directed by Joe Glen.

## Portland, Ore.

By Ray Feves

Walter Hoffman, Paramount field man, in town for a quickie.

Johnnie Ray and his show inked into the Auditorium for one-niter next Saturday (8).

Cooper Sisters in at Clover Club for two weeks with Anita O'Day set to follow.

Jazz at the Philharmonic featuring Ella Fitzgerald, Flip Phillips, Buddy Rich and Gene Krupa Trio played. Auditorium last Saturday (1).

The Danny Kaye show with Rex Ramey, June Roselle, Calgary Bros., Stan Kramer & Co., and the Dunhills played four days at the Paramount Theatre (1-4) and then inked into Seattle and Vancouver, B. C.

## Seattle

By Don Reed

Norman Granz's Jazz at the Philharmonic into Civic Auditorium for one-nighter.

Johnnie Ray set for gig here, Nov. 7 at the Trianon, with the Jackie Souders orch backing.

"Country Girl," with Robert Young, Dane Clark and Nancy Kelly, into Metropolitan for a week.

Vern Mallory band into Olympic Hotel Georgian Room, playing for dinner and supper dancing Thursday, Friday and Saturday, with Boscecci Trio for dinner music in the room Sunday, Tuesday and Wednesday.

## London

Cecil G. Bernstein off to Rome to scout shows for his Granada Circuit.

Burl Ives' autobiog, "The Way-faring Stranger," published in London last week.

Anton Dolin's Festival Ballet booked for a Christmas season at Royal Festival Hall.

Nancy Donovan planned in from N. Y. last week and opened at the Bagatelle, Monday (3).

Gordon Humphries replaces Maxwell Coker in Will Parker role of road company "Oklahoma!"

Gregory Peck and William Wyler on a short stopover here after filming "Roman Holiday" in Italy.

Duchess of Gloucester to attend preem of a new Italian pic, "Miracle of Milan," at the New Gallery Nov. 20.

Derek Roy to star in the Granada circuit's Christmas panto, "Robinson Crusoe," with Joan Dowling taking femme lead.

Max Newton, VARIETY mugg in Montreal, came over for the London Press Club anni celebrations as chairman of the Montreal Press Club.

Jeanne Sakol returning home on the United States tomorrow after a protracted stay in London where she has been supplying features for American fan mags.

Sir Alexander Korda bought film rights of Grahame Green's "The Heart of the Matter," and has inked Trevor Howard and Elizabeth Allan to play the leads.

Suzanne Warner, the American half of the publicity team of Mullally & Warner, planned to the U. S. over the weekend. She goes to the Coast after a short stay in New York.

Lou Jacobi, the Canadian nitery comedian, inked for a role in "Remains to Be Seen" which opens out-of-town next Monday (10) and comes to the West End a fortnight later.

## Cleveland

By Glenn C. Pullen

Bill Lawrence appearing at Main Street Club and Dick Lee at Sky-Way.

Kay Thompson & Williams Bros. keeping Hollenden Vogue Room jam-packed.

Ray Elias, Play House press-agent, directing a new drama group in classic plays.

Ricchi Bros. & Greta, TV musical team, doubling between Cabin Club and WEWS.

Rita Garm, new film actress of "The Thief," due here Nov. 11 or 12 for personals at Hipp.

Guthrie McClintic blew in to see actress-wife, Katharine Cornell, between her "Constant Wife" performances at Hanna.

Nat Wolf, former Warner Bros. theatre chief here, back from Houston where he has been remodeling his drive-in.

Jerry Lann, former publicist for Imperial and United Artists, made field promotion director for Mercury Records in this area.

Billy Eckstine with George Shearing and Count Basie doing jazz concert tonight (Wed.) at 3,000-seat Public Music Hall.

Frederic McConnell's Play House now has three shows humming in its three auditoriums, "Caesar and Cleopatra," "Happy Time" and "Antigone."

Molly Picon slated to star at local State of Israel Bond dinner show Nov. 10, honoring Rabbi Irving Miller, prez of Zionist Organization of America.

## Paris

Mahalia Jackson here for a series of concerts.

Jean Marais will do two new Jean Coteau sketches on TV.

George Foley here on his way to Italy for a series of vidpix.

Erich von Stroheim inked for new pic, "The Janitor Is Not In."

Charlie Chaplin to stay one week in Paris and then to Riviera and Italy.

Charles Trenet winding up two smash weeks at Moulin Rouge Nov. 8.

Bobby Short, closing at Mars Club, to London for Palladium appearance.

Empire Theatre being considered for French production of "Pal Joey" next March.

Vic and Adlo into Lido show, Dec. 1. Frank Libuse leaves show for U. S. dates on Dec. 15.

Sidney Chaplin and Betsy Blair to be dialog directors on new Anatole Litvak film to be made here.

Victor Stollhoff over from London with his pic, "Tales of Cairo," to finish the cutting and editing here.

Pierre Descaves to take over directorship of the Comedie-Francaise when Pierre Touchard exits in April.

Buster Keaton back to U. S. after three-week Cirque Medrano engagement.

Keaton goes to Sahara Hotel, Las Vegas.

Paul Kohner purchased screen rights to best-seller, "Matador," which he may film in Spain next spring with John Huston directing.

Lido show, "Gala, the Champagne Revue," to Marrakech, Africa, for five days opening Nov. 25.

Yves Montand inked to sing at nitery during show's absence.

George K. Arthur selling Continental rights to the English short he produced, "Stranger Left No Card," before planing to the U. S.

John Suto over from London to confer with Erich von Stroheim on the film form of Carl Zuckmayer play, "The Devil's General" which Suto is producing.

Peter Ustinov is writing the screenplay. Ruth Gordon and Garson Kanin to visit Switzerland with Thornton Wilder for a month.

Wilder is reworking his play, "Merchant of Yonkers," produced by the Guild in N. Y. back in 1938, for London production next January with Miss Gordon in lead.

## San Francisco

By Ted Friend

Charles Fredericks set for Cable Car Village.

"Tipica Revue" into Marine Memorial Theatre.

James Moody following Eddie Heywood into Blackhawk.

Will Mastin Trio with Sammy Davis, Jr., into Venetian Room of Fairmont.

Danny Thomas and Peggy Lee penciled in for Opera House benefit, Nov. 28.

Sam Rosey books Sally Rand into House of Blue Lights in International Settlement.

Jeanne Crain and Paul Brinkman doing the seven hills following Nixon rally appearances.

Ben Light and Alexander Bros. set for one week at Mark Hopkins, with Carmen Miranda opening Nov. 11.

Robert Rothafel, Fox West Coast strict manager, recuperating on operation in Peralta Hospital, Oakland.

Jack Benny and Interior Secretary Oscar Chapman headlining Israel Bond pitch at Fairmont Hotel, Nov. 16.

"Murder in the Cathedral," first seasonal production by Stanford Players, set for Stanford Little Theatre under direction of Ted Marcuse.

## Philadelphia

By Jerry Gaghan

Jeanette Crisconi is filling in at helm of BBS Records for the ailing Bill Borrelli.

D'Andree Sisters, Al Segal proteges, opened song-and-dance act at Embassy Club (29).

Art Tatum, current at Blue Note, is making his first trip east since breaking his leg last summer.

John Kenley, producer of "Maid in the Ozarks," is dickering for a legit house here to stage repertory.

Cook & Brown, dance team of "Kiss Me, Kate," featured in revue at New Town Tavern, Delair, N. J.

Joni James opened to smash b.o. at Rendezvous (29), with Betty McLaurin, another chirper, sharing billing.

Earle T. Crooker, actor and songwriter, has joined Drexel Institute of Technology faculty, as instructor in dramatics.

Local cafemen who operate in Wildwood, N. J., during summer, worried over reports that resort plans to raise liquor license fee from \$500 to \$1,000.

Ed Sullivan attended rehearsals of Mask & Wig's "Here's How," U. of P. group's forthcoming production, and selected several tunes for preview on his Nov. 16 TV show.

Joe E. Lewis, Latin Casino headliner, received an award at Garden State Track for his support of the Sports of Kings. Lewis also presented trophy to winner of \$20,000 Princeton Handicap (1).

## Washington

By Florence S. Lowe

National Production Authority film boss Nathan Golden moved both office and home within a fortnight.

Dick Sykes back on home ground after his foray into Broadway ("Touch and Go") starring in revival of Ben Jonson's "The Alchemist" at Catholic U.

Arena Theatre, town's theatre-in-the-round, preeming its new attraction, "Tonight at 8:30," today (Wed.) instead of the customary Tuesday, because of Election Day.

Sonja Henie, accompanied by husband Winthrop Gardiner and her mother, Mrs. Selma Henie, feted by the Norwegian ambassador before capital preem of her ice show.

## Hollywood

John Payne to Chi for a personal.

Nancy Valentine recovering from surgery.

John Barrymore, Jr., home from hospital.

Myrna Dell divorcing Jack Buchtel.

David Butler to San Francisco on vacation.

Cameron Mitchell planed in from Munich.

Ava Gardner and Frank Sinatra off to Nairobi.

Hal Roach in town after three months in N. Y.

Frederick Santley hospitalized for major surgery.

Eugene O'Brien in the hospital with a heart ailment.

Bert Friedlob to Pittsburgh to plug "The Steel Trap."

Francis A. Batemans celebrated their 29th wedding anni.

Warners hosted Ichizo Kobayashi, Japanese theatre tycoon.

Groucho Marx booked for a lecture at the Univ. of Oregon.

Dore Schary back at his Metro desk after five weeks in the east.

Henry Hathaway checked in at 20th-Fox after four weeks in Europe.

Archie Savage returned after 10 weeks on location in the Fiji Islands.

Ethel Merman will sing at the Screen Producers Guild blowout Nov. 19.

Charles Farrell resigned after seven years as mayor of Palm Springs.

Rosita Duncan singing again, completely recovered from throat operation.

John P. Wildberg in town to round up names for "The Bad Samaritan."

Alan Ladd awarded a plaque of honor by the British Kinematographers Assn.

Spencer Bennett is directing his 100th serial, "Planet Men," for Sam Katzman.

John C. Flynn to San Diego to handle the "Flat Top" preem for Allied Artists.

Peggy Lee was the guest of 8,000 marines at the Rams-Texans football game.

Chips Rafferty in from Australia to report for work in "The Desert Rats" at 20th-Fox.

Jack Cummings to Mexico City to screen Metro's "Sombbrero" for President Aleman.

Pete Smith cited by the L.A. Police Dept. for his short subject, "Pedestrian Safety."

Ethel Merman back to work in "Call Me Madam" after several days out with virus.

## Reno

By Mark Curtis

Les Baxter's chorus fills out the week after Johnnie Ray in Riverside.

Arthur Lee Simpkins follows Carmen Cavallaro into Mapes Skyroom.

Johnnie Ray's one-week stand at Riverside brings on first minimum in Reno—\$2.

Peggy Lee headlines New Golden, Nov. 5, her one-weeker to be followed by Gale Storm.

New Golden will foot the bill for planing in stars and press for Reno world preem of "Blazing Forest," with entire proceeds to Reno Community Chest.

Club Cal Neva, the little brother of Lake Tahoe's Cal Neva, beginning to book small combos and singles. Current are Bruce Davis Quartet and Music Masters.

## Omaha

By Glenn Trump

Rose Murphy in at Angelo's for a week.

Freddie Masters Quintet holding forth at Seven Seas.

Ray Steiner of Paramount's Chicago office a visitor.

Nat Towles Quintet held over at Lincoln's Italian Village.

The Silhouettes, featuring busty Kay Martin, a hit at the Frolics.

Tristates Bill Miskell again served as cardinal at Ak-Sar-Ben Coronation.

Skippy Anderson orch alternating between Peony Park and downtown Music Box.

Ernest Tubbs show played City Auditorium here (29) and U. of Nebraska Coliseum in Lincoln (30).

Mills Bros. - Woody Herman-Dinah Washington show made lone Nebraska appearance at York Auditorium (30).

Flacks Mary Ward of "Bell, Book and Candle" and Helen Richards of "John Brown's Body" both hit town the same day (30).

Knights of Ak-Sar-Ben tossing a supper party for Arthur Wirtz and his "Hollywood Ice Revue" cast at the Blackstone Ballroom following opening tonight (Wed.).

## Lafayette Theatre

Continued from page 48

the Lafayette in a managerial capacity, opening on Labor Day with Abbie Mitchell in "Eyes of Youth" to full houses. "The Thirteenth Chair" was the next week's attraction. At the Sunday concerts in the evening standing room only became a common occurrence.

The Lafayette was the No. 1 playhouse of the circuit, which included the Avenue, Chicago; Dunbar, Philadelphia; Howard, Washington; Attucks, Norfolk, and theatres in Pittsburgh and Newport News. The directors of the dramatic shows were white and the directors of the musical shows were colored. Alex Rogers wrote the book and lyrics for musical productions and Lucky Roberts the music.

I can say without fear of successful contradiction that more money was expended in salaries, for scenery, transportation and publicity than in any other ambitious project designed to encourage and advance the interests of the Negro in the theatre.

### 'Forget Broadway'

Playwrights are given wide latitude in determining plot, portrayal of characters and setting. However, it is my belief that authentic and more favorable versions of Negro life in its various phases are to be written by members of the race. There should be less talk about stereotypes. Moreover, there should be a general awakening to the fact that it is not absolutely necessary for Broadway first to put its stamp of approval on colored shows. When this awareness comes to pass, Harlem and other communities throughout the country will be the scene of memorable opening-night performances, made possible by the vision, initiative, financial and moral support of Negroes. If a smash hit, it will not be a difficult matter to negotiate for a house in the downtown district.

The point I am endeavoring to make is that there are projects in the field of entertainment which must originate from the grassroots—from Negroes themselves.

More and more, the Lafayette was becoming a showcase for producers, writers and actors. Had it not been compelled to close, more of its objectives would have been realized.

"Shuffle Along," starring Sissie & Blake, Miller & Lyles, had its dress rehearsal in the Lafayette Theatre.

When the Lafayette and its Lafayette Players were disposed of by E. C. Brown, I became associated with Harry Pace as part-owner and manager of the Black Swan Troubadours, featuring Ethel Waters and Fletcher Henderson's band.

My last business dealings with the Lafayette were when it was under the management of Frank Schiffman. I was a feature writer on the staff of the old New York World and had produced "Meek Mose" at the Princess Theatre. After four weeks on Broadway the show was booked to be seen at the Lafayette after the regular evening performance. The week's engagement marked the closing of "Meek Mose" and also my career as a producer and manager, which I regarded as a coincidence. That was in 1928.

For more than a decade the Lafayette remained untenanted, doors locked and in a growing state of disrepair. It was with a heavy heart that this distressing scene met my gaze. Today the building is no longer a spectre of what used to be, but a living embodiment of hope, faith, charity and goodwill. It pulsates with vitality and inspiration.

### Tribute

As chairman of the Coordinating Council for Negro Performance, I wish to congratulate the Williams Institutional C. M. E. Church and its pastor, the Rev. L. S. Smith, for this tribute which has been paid to the memory of the Lafayette Theatre and the theatrical profession. I am sure performers will express appreciation for such a liberal gesture in more than lip-service. I wish the Williams Institutional C. M. E. Church much success in its spiritual and temporal activities.

In acting, singing, dancing and other fine arts the Negro is destined to make valuable contributions to American culture. As a race we are artistically inclined. It is quite possible that in this Harlem environment, where once upon a

time theatrical entertainment held full sway, there will emerge from memories of the past, hopes of the present and strivings of the future, a powerful drama, a cast of talented actors, a playwright of recognized ability.

In closing, may I comment on this significant fact: It was in the church that many of our famed actors, singers and musicians got their start; where they first received moral and financial assistance which inspired them to carry on and reach the pinnacle of success.

## Rededicate 'Tree of Hope,' Long a Bojangles Link

As part of the ceremonies dedicating the Williams Institutional C.M.E. Church, N. Y., the "Tree of Hope" was rededicated by Mayor Vincent Impellitteri. Negro Actors Guild had been custodian of the landmark long associated with the late Bill Robinson, and the church will now care for the tree.

Other speakers at the dedication included Abbie Mitchell, a member of the original Lafayette Theatre Stock Co., who introduced surviving members of the troupe; Dr. Channing Tobias, member of the President's Commission on Civil Rights; Frank Schiffman, operator of the Apollo Theatre, Deputy Police Commissioner Billy Rowe and disk jockey Willie Bryant. Audrey Vanderpool was the soloist for the dedication. Pastor of the church will be L. S. White. Noble Sissie, NAG president, emceed the event, with Lucy Monroe singing the National Anthem.

## Yankee Dollar

Continued from page 2

the North Atlantic air lines, and the relative calm on the European cold war front. Also this last summer saw return of the German and Austrian tourists, who contributed in a big way, particularly at the night clubs.

One of the reasons for loss of profit in Riviera hotels is that the clientele has changed considerably over the last 25 years. Gone are the days when kings, grand dukes and playboys hired a complete floor for themselves and their guests. Nowadays even the rich are content with a room, as long as it contains good bathing and sanitary arrangements, and for those liking a little extra comfort, the possibility of an adjoining sitting room. Hoteliers realize this, and are preparing to cater for the passing trade instead of the oldtime customers who stayed for a couple of months.

## TV's 'Live' Yen

Continued from page 1

askance at the TV move-in by the Columbia Pictures' Screen Gems subid, which is turning out the new "Ford Theatre" film series on NBC-TV. But on the basis of five episodes, the "live" proponents have allayed their fears. Typical of today's comment: "If that's the best the film industry can offer to TV, live programming is pretty secure."

Ford had sponsored the live "Mr. Peepers" show last summer, dropping it for the previously-negotiated Screen Gems series. The automotive moguls, it's reported, now have considerable misgivings. They'd like to have "Peepers" back.

Red Skelton, who was "live" last year, switched to film this season. But the storm warnings have already been posted. Skelton, subject to criticism because the film show has slipped qualitatively, lacking much of the instantaneity and spontaneity of last season's live version, has already been huddling with NBC-TV execs in a "let's-do-something-about-it" bid. Some say it'll go back to live.

Freeman Keyes' "Doc Cordle" film series literally died a'bornin', costing him \$250,000, with the Reynolds Metals sponsor dropping the film series like a hot potato after three shows and latching on to the live "Peepers."

All these incidents have caused no little apprehension in some top circles. NBC, for example, has a considerable investment in its film

production and syndication operation, visualizing a profitable future in that sphere. But the network is undertaking a sweeping survey of the whole TV film situation, projecting its potential into 1955, before it starts plunking down the kind of coin required for facilities, equipment, manpower and the other investments required to make it a major powerhouse in the vidpix scheme.

While the trend of the past season toward film has been one based primarily on economics, in view of the residual payoffs and the ability to break the bottleneck on time slots in the face of the NBC-CBS nighttime SRO, the fact remains that sponsors plunking down heavy coin in video want qualitative values. If they can bring 'em in for the same money as a live show but on a superior level of presentation, the film boys, it's recognized, will have plenty to worry about.

## Radio 'Mag Formal'

Continued from page 25

shows and limited hookups for several other daytimers.

Mutual, since its early days, has stressed the idea that it can be "stretched like a rubber band," particularly as concerns the number of stations bought. Web has always had a bonanza in one-shots (such as various conventions and sports events), in five-minute shows, and split hookups. During the summer, for instance, it ran two networks, one taking the "Game of the Day" in non-major league territory, and the other covering the rest of the country. MBS has a number of sustainers available to advertisers wanting to come in for a quick saturation ride or just for a couple of participations.

Webs believe their new flexible sales patterns are a part of the new era in radio, same as the reduction in nighttime rates and the correspondent hike, at NBC and CBS at least, in daytime rates. With salesmen finding the field much more fertile when it's possible to offer advertisers as flexible a deal as they can get in national magazines or in newspapers, the webs have cued their programming departments to go along with the plan.

## Dem-GOP Coin

Continued from page 1

limit on the amount of radio-TV time allocated to each of the parties.

(3). Set in motion a Congressional-inspired plan to eliminate the present policy of paid campaign advertising (now in force between the July conventions and the November election) which would provide free radio-TV time to candidates on an equal basis.

Whatever alternative is reached, it's an established fact that, come January, the politico radio-TV issue will be one of the hottest items on the Congressional agenda.

## CBS-Sloane

Continued from page 25

ed, he had protested to the net and the Friday meeting was arranged. CBS will not accept any further scripts, he said he has been told, pending further notice.

One of Sloane's scripts was aired Sunday (2) and another is skedded this Sunday. Web has another Sloane teleplay "in the bank" and Sloane said he is working on two assignments for "Lamp" he had previously been given. Program has aired "about two dozen" of his scripts since his citation in "Channels." Sloane, whose attorney is Arthur Garfield Hays, is suing "Channels" for libel and defamation of character, seeking \$200,000 damages, and said the CBS action, coming in the course of his litigation, is "prejudicial."

O'Shea told newspapers the web is not making any judgment in Sloane's case except to "take a look at the situation." He indicated the web is reviewing several persons' "acceptability" by some segments of the audience.

RWG letter to CBS, signed by eastern v.p. Ira Marion, referred to reports that "certain writers in AM as well as TV may be denied work, because they are 'unacceptable' to the network because of the group which 'has threatened to

boycott the products of sponsors' if its protests were not heeded." Marion added, "We wish to call your attention to the RWG position against this practice, which we consider blacklisting. The practice implied by the news story (in the N. Y. Times) is such that every one who has any part in the broadcasting industry will be most anxious, we know, to eradicate the condition which seems to exist."

The Times said an anti-Communist group in upstate N. Y. "has been protesting to the networks against the hiring of persons cited in 'Red Channels.' The group has threatened to boycott the products of sponsors if its protests were not heeded."

## Roebeck

Continued from page 21

in their territories but have an advertising and media background.

"Through such a sales organization," Roebeck said, "our field men are not only aware of the difficulties facing station managers but also are attuned to the problems confronting the advertiser. In addition, they contact potential sponsors direct. For with a merchant already sold on a program, setting the deal with the TV station is only a formality."

That Roebeck's concept of merchandising techniques appear to be paying off is seen in some 49 orders Consolidated set during the month of October. This business, he said, was close to the year's peak. Among the new sales were "Front Page Detective" to WTOP-TV, Washington, D. C., and WTTW, Bloomington, Ind., for Falls City Brewing Co. along with "All American Game of the Week" to WENR-TV, Chicago, for the Otto Paint Co., and to KPTV, Portland, Ore., for the Ralph Hoyt Co.

Other new business included "Public Prosecutor" to WDAF-TV, Kansas City, Mo., for the Katz Drug Co., and "Hollywood Half Hour" to WOC-TV, Davenport, for Tri-City Radio Supply Co.

## FTC Head

Continued from page 7

competitive market, his evidences of price dissimilarities would land him in the gaol for illegal price discrimination."

Mason likened plaintiffs in private suits to the privaters of the American Revolutionary era who "rendered a patriotic service and also lined their pockets with prize money." After passing laws against monopoly and conspiracy in restraint of trade, Congress "supplemented its own enforcement by the offer of treble damages to any who could prove injury at the hands of the antitrust law violators, besides which there was an allowance of comfortable attorney's fees and costs as an added attraction, so lawyers got into the game, too." Eventually, Mason stated, all "moral justification" was lost in the institution of private actions.

Without specifically identifying films, Mason commented that in 1952 one industry was plagued with 181 pending cases seeking damages of \$365,000,000. That was a clear reference to exhibit suits against the distributors.

## Congress Group

Continued from page 5

Ash, the revenue agent sent to L. A. to investigate the claim. Committee said further that Universal paid airplane fare to bring Ash's wife to Hollywood for Christmas and also fought the hotel bill there. Ash subsequently submitted a report in which he recommended the entire \$20,000,000 refund.

After the House Committee charges, Ash was suspended from the Bureau and resigned from the Government in September.

Following the initial irate committee statement last week, one of its members, Rep. John W. Byrnes (R., Wisc.) accused Secretary of the Treasury John W. Snyder of "highly suspicious activities" in connection with the Universal Pictures case. He said it was Snyder who prevented Dunlap from releasing the Oliphant transcripts on the case, all of which Snyder has denied. Snyder sent an angry wire to Rep. King, who said he did not share Byrnes' sentiments.

## Vaudfilmer Kayoad

Continued from page 46

minimum of acts represented by the orthodox talent offices.

In announcing the ice policy, the Roxy realizes that it will have tremendous difficulties in lining up rink toppers, especially during the season, when the major ice shows are on the road. However, they hope that the prospect of staying several weeks in one spot will lure a great many of those now with the big shows. The house toppers anticipate no difficulty in rounding up a chorus.

### Toppers Remain

Formal announcement of the switch to the frosters was made by Charles Skouras, National Theatres prexy, new owners of the Roxy. He declared that Dave Katz will remain head of the house and Arthur Knorr, who designed the current Roxy rink, will continue as production head. Choreographer hasn't been selected as yet.

If the policy is successful in New York, similar fladers will be installed in NT houses in Detroit, St. Louis, Denver, San Francisco, St. Louis and elsewhere. There will be stock companies in each city. Touring of one ice to each town is not likely at first.

It will cost \$85,000 to alter the Roxy stage. The tank will be enlarged to cover the entire stage space up to the side columns. Cost of refurbishing the other houses will run to about \$150,000. Should the other theatres get a frozen frolic, then National Theatres will be the largest employer of ice talent on year-round basis. It's anticipated that the Roxy will have up to 90 people backstage.

### Henie Refuses Date

Indicative of the type of talent the Roxy had been attempting to get is its quest of Sonja Henie for the preem show. Miss Henie, who is battling Arthur M. Wirtz, with whom she was associated for 16 years until their split last year, had been approached to come into the house before Wirtz would open at Madison Square Garden, Jan. 15. As much as Miss Henie would like to kick Wirtz in New York, she turned down the bid, according to Roxy toppers, because of the fact that she would have to shell out heavy coin to keep the company intact during the layoff, while she cavorted on the Roxy rink. Miss Henie, thus far, has no New York date, although she at one time reserved the Christmas period at a Manhattan armory.

Just what effect the Roxy ices will have on Madison Square Garden blades shows and vice versa cannot be determined as yet.

Skouras stated that the ice policy is not an experiment at the Roxy. This is it.

## Cronkite

Continued from page 25

making their final presidential choices, pointing to the likelihood that a lot of them were still seeking information about the respective candidates right up to today's (Tues.) balloting. If that's a proper analysis, Cronkite feels that teevee, radio and all other communication devices have a responsibility to provide the fullest possible coverage—even if the overall effect adds up to boredom for some.

With political sensitivities sharpened as they were this year, he figures he's done a good job steering the weekly Westinghouse show down the middle road, if in the final tally the pro letters balance the con missiles. Having gained attention as the moderator who really moderates, he recalls the "Winner" session in which he was clocked for 23 minutes without interjecting a syllable into the discussion. A few days after the "silent role," he received a letter charging him with favoring Harold Stassen, the Republican rep on the show.

Cronkite spent a lot of time, he says, the past several weeks boning up on previous election returns in preparation for his "slot" assignment on the web's election night coverage. He also gave a lot of thought in an attempt to figure out in advance possible "bias" traps to be avoided during the balloting roundup. But he's resigned to the fact that that's one show bound to disappoint a lot of people no matter what happens.

# OBITUARIES

## DIXIE LEE CROSBY

Dixie Lee Crosby, 40, wife of Bing Crosby and former screen actress, died Nov. 1 at the family home in Holmby Hills, Cal., from cancer. She had been in a coma for several days and never regained consciousness.

Born Wilma Wyatt in Harri-man, Tenn., she won an amateur singing contest in Chicago while still in her teens and adopted the name of Dixie Lee. In 1928, she made her stage debut in "Good News" on Broadway, and was signed to a three-year film con-

tract with the Marx Bros. in "Cocoanuts" in 1925 was her last on Broadway. She played on the road in the music comedy, "Bye Bye Bonnie."

In addition to her husband, a son survives.

## HENRY EDWARDS

Henry Edwards, 69, British legit and pic actor, died Nov. 2 in Chobham, England. He was a star in British silent pic and made his first film, "The Man Who Stayed At Home," in 1915. He directed pic occasionally and in 1936 was

musical comedy, "Rain or Shine," in 1928. With his wife he wrote "The King's Breakfast," presented in London in 1938. In collaboration with Fred Thompson, he wrote "Imported From Paris," which played Chicago and the road in the early 1930s.

In addition to his wife, a sister survives.

## DICK LONG

Dick Long, 60, who had his own orch in Minneapolis for 40 years, died Nov. 2 in that city after a heart attack.

Long last May celebrated his 30th anni of playing luncheon music at Dayton's, leading loop department store, and on the same day he completed 25 years of dinner and dance music in the Curtis Hotel dining room.

Long had also conducted the orchestra at the Lyceum, legit house, and maestroed at the Nankin Cafe and Strand, Shubert and Orpheum Theatres. Wife and four sons survive.

## MAIRE O'NEILL

Maire O'Neill, 65, Irish actress who was one of the original members of the Abbey Theatre company, died Nov. 2 in London a few hours after she had undergone an operation following serious burns.

Miss O'Neill appeared in such Abbey productions as "Playboy of the Western World" and "Juno and The Paycock." She played in New York in "General John Regan," "The White-Headed Boy," "The Plough and the Stars" and "Mr. Gilhooley."

## ALLEN LEWIS

Allen Lewis, 50, manager of the Park Theatre, Philadelphia, died Oct. 25 in that city. He was theatre manager for the old Stanley Co. of America in Philly in 1930 and subsequently piloted houses on the Warner circuit. He was district manager for the A. M. Ellis Theatres before coming to the Park in 1945.

He is survived by his wife, three daughters; a brother, Milton, manager of the Carman Theatre, Philly, and two sisters.

## JOHN D. OPPE

John D. Oppe, 76, organizer with Guglielmo Marconi of the Marconi Wireless Telegraph Co., died Nov. 2 in Montreal. Oppe assisted Marconi in building his historic radio station at Glace Bay, N. S.

Oppe was director of Marconi Wireless Telegraph when it was sold to U. S. interests. The company was later developed into the Radio Corp. of America.

His wife and two sons survive.

## HUGH MARTIN

Hugh Martin, 41, district manager of Indiana and Ohio divisions of the Balaban & Katz Great States circuit, died in an auto crash near Marion, Ind., Oct. 30. He had been with B&K for 23 years, starting as an usher in Chicago, and then writing ads for the Chicago Theatre.

Survived by wife and three children.

## JACK MILTON

Jack Milton, 67, retired legit actor, died Oct. 31 in Elizabeth, N. J. Born James M. Tutill, he had appeared with stock companies in the U. S. and Canada. Before retiring 27 years ago, he formed the Jack Milton Players which toured the country.

Surviving are a daughter, a sister and a brother.

## RICHARD OWEN

Richard Owen, 57, exploitation and publicity man, died of a heart attack Nov. 1 in Hollywood. He was former publicity man for Billy Rose and the Interstate circuit in Texas. At one time he was a VARIETY staffer.

A brother, Jackie, outdoor showman, and five sisters survive.

## JEAN AQUISTAPACE

Jean Aquistapace, 70, actor and operatic baritone, died in Nice Oct. 20. First baritone at the Paris Opera before the last war, he also appeared at Covent Garden, London, and was featured in a number of French films. In recent years he had held direction of the Nice Opera House.

Survived by wife and son.

## PERCY D. BREWSTER

Percy Douglas Brewster, 86, pioneer motion pic engineer who worked in color processes, died Oct. 7 in East Orange, N. J. Brewster, who retired 12 years ago, had been prez of the Brewster

Films Corp., Newark, and of the Revelation Film Corp. of London. His wife survives.

## OLLIE WOOD

Ollie Wood, 52, vaude dancer, died recently in Grand Rapids, Mich. She was billed as the "Buster Brown Girl." After her retirement from vaude, she taught dancing in Grand Rapids.

Surviving are two sons, a daughter, dancer Gloria Balkema, and two brothers.

## BARRY C. KEITH

Barry C. Keith, 47, veteran ticket broker, died Nov. 1 in New York. Keith had been in the ticket biz for 37 years. His brother Joey Keith, vet ticket broker, died several years ago.

Surviving are his wife, a son and two sisters.

## MRS. EMILY C. HUNT

Mrs. Emily Callaway Hunt, former legit actress, died Nov. 3 in New York. She had appeared in "Every Woman," "Lord Dunsyre," "Seven Keys To Baldpate" and "Roads of Destiny."

Two sisters survive.

## JOHNNIE LE FEVRE

Johnnie LeFevre, 79, retired legit actor and vaude performer, died recently in New York.

He appeared in vaude in an act billed as LeFevre & (Frankie) St. John and played in legit in John Golden's production of "Lightnin'."

## HARRY GAMSON

Harry Gamson, 52, ad agency exec, died of a heart attack Oct. 31 in Las Vegas. He recently left the Milton Weinberg ad agency to set up his own firm.

Wife and a son survive.

## FRANK HEATH

Frank Heath, 60, assistant film director, died Oct. 31 in Hollywood following a stroke. Formerly casting director for Warners' Vitagraph and Famous Players-Lasky, he had been a member of the Screen Directors Guild since 1937.

His wife survives.

## JOE H. PALMER

Joe H. Palmer, 48, racing editor of the New York Herald Tribune who had broadcast turf events for CBS, died of coronary thrombosis Oct. 31 in Malverne, L.I. Palmer joined the Trib in 1946. He also wrote several books on racing.

Wife and two sons survive.

## WILLIAM H. MALONE

William H. Malone, 79, legit actor for more than 50 years, died Oct. 18 in Englewood, N.J. Surviving are his wife, a brother and a sister.

Bob Smith, 62, booking agent for a county cinema group, died in Newcastle, England, Oct. 19. Formerly a newsreel cameraman, he was on the job in 1913 when the British suffragette, Emily Davison, tried to stop the King's Derby horse, Amner, and was knocked down and killed.

William F. (Bill) McKinnon, 57, news and sports announcer for WBNS, Columbus, and former sports editor of the Columbus Dispatch, died Oct. 31 in Columbus. He also did telecasting for WBNS-TV. His wife, a son, his mother, two sisters and a brother survive.

William Franklin Myers, 67, known as Lamar, the Magician, died in Cambridge, O., recently. He was assisted by his wife, Ivar, who survives. Also surviving is a daughter.

Enrico Eduardo Fabrizio, 60, for 34 years first cellist with Boston Symphony Orchestra, died in Boston Oct. 26. Survived by his wife, Laura (Baldelli), former concert singer, and five sisters.

Son, 7, of David Wolf, owner of the DaWo Corp., Toledo, manufacturers of equipment for drive-ins, died in Toledo Oct. 31, of cancer.

Father, 67, of screen producer William Marshall and Jack Marshall of the Metro music department, died of a heart attack Oct. 25 in Los Angeles.

George Neckermann, 68, former district manager for H. Schoenstadt & Sons Theatres, Chicago, died Oct. 28 in that city. He had

served 38 years with the circuit. Wife survives.

Carl Watts, 58, commercial photographer on the motion picture lots for 10 years, died of a heart attack Oct. 28 in Hollywood.

Alfred B. McDonough, 72, retired financial manager of Chicago's Powers and Erlanger Theatres, died in suburban Oak Park, Oct. 29. Three children survive.

Husband of Nancy Craig (Mrs. George Junkin), commentator on WJZ-TV, N. Y., died Nov. 1 in Bayside, L. I.

Mother, 77, of Donald Steinfist, music critic of the Pittsburgh Post-Gazette, died in Pittsburgh Nov. 1.

Pierce Paris, 62, charter member of the Motion Picture Projectionists Union, which was founded in 1913, died Oct. 26 at his home in Los Angeles.

C. J. Spencer, who owned the Ritz, formerly the Empire, in Lutetworth, Rugby, died in Leicester, England, Oct. 16.

Mother of Mrs. Jules (Doris) Stein, wife of the chairman of the board of Music Corp. of America, died Nov. 1 in Hollywood.

Mother, 72, of Yale Rassim, film projectionist, died Oct. 23 in Hollywood.

Octavio Palazzolo, 59, Buenos Aires drama critic, died there Oct. 20.

Madame Query, 80, mentalist once known as Madame Ali, died in Grimsby, England, Oct. 17.

Charles Baker, 58, retired theatre operator, died in Brady, Tex., recently.

Father, 60, of Miles Bohm Auer, personal manager, died Oct. 29 in Hollywood.

Harry David Haring, 70, film technician, died Oct. 29 in Hollywood.

## MARRIAGES

Virginia Rix to Robert Markle, Pittsburgh, Nov. 1. Groom is assistant to Ray Rogers, chief engineer at WDTV, where bride was Rogers' secretary.

Jane Wallace Thomson to Jack Albertson, Pittsburgh, Oct. 31. Bride is with Joseph Katz agency in N.Y.; groom is in "Top Banana."

Jessie Willsey to George K. Allison, North Hollywood, Oct. 25. Bride is a secretary and groom is media director for Young & Rubicam ad agency there.

Maria Felix to Jorge Negrete, Mexico City, Oct. 18. Both are Mex film thespians.

Pauline Marion Voss to Ernest David Varley, Leicester, England, Oct. 25. She's radio actress playing Mrs. Perkins in BBC serial, "The Archers."

Jane Wyman to Freddie Karger, Los Angeles, Nov. 1. She's film star; he's an orch leader.

Eleanor Corrigan to Keith Brown, Oct. 31, New York. Bride is with Benton & Bowles agency; groom is TV producer, formerly with William Morris Agency on the Coast.

## BIRTHS

Mr. and Mrs. Nathan Ross, son, Hollywood, Oct. 28. Mother is former actress Ann Melton; father is a musician at Columbia.

Mr. and Mrs. Bobby Cardillo, son, Pittsburgh, Oct. 29. Father has the band at the Monte Carlo in Pitt.

Mr. and Mrs. Roy Philson, son, Pittsburgh, Oct. 30. Father is a salesman at KQV.

Mr. and Mrs. Dennis Day, daughter, Hollywood, Oct. 28. Father is singer-comic.

Mr. and Mrs. Robert Perreau, daughter, Los Angeles, Oct. 30. Child is a sister of Gigi and Janine Perreau and Peter Miles, film moppets.

Mr. and Mrs. T. M. Watson, daughter, Glasgow, Oct. 25. Father is Scot playwright and author of the click comedy, "Bachelors Are Bold."

Mr. and Mrs. William Schock, daughter, San Antonio, recently. Father is technical director for KXYL-TV there.

Mr. and Mrs. Frank Fallon, son, San Antonio, Oct. 26. Father is on announcing staff of KITE there. Mr. and Mrs. Clifford I. Cane, son, New York, Oct. 30. Father is eastern business manager of Universal's pub-ad department.

## REMEMBERING

# Gus Edwards

November 7, 1945

LILLIAN

tract by the late Winfield Sheehan, then chief of Fox Studio.

Miss Lee's first appearance in films was in "Movietone Follies" in 1928, followed by important roles in several Fox pictures. She continued her film career for several years after her marriage to Crosby in 1930. Her last two pictures were "Love in Bloom" and "Redheads on Parade," made in 1935, after which she retired to devote her time to her growing family. She was the mother of four sons, Gary, 19; Philip and Dennis, 18-year-old twins, and Lindsay, 14.

honored at the Venice Festival for "Scrooge," cited as the best film of the year.

Among the plays in which he appeared on Broadway were "Tamte," with Ethel Barrymore, in 1913, and in the Maurice Evans uncut version of "Hamlet" in 1938. Edwards was chairman and managing director of the Teddington Film Studios and a director of Paramount British Productions.

## ANTHONY J. XYDIAS

Anthony J. Xydias, 72, pioneer film exhibitor and producer, died

# Geo. M. Cohan

(1878 - 1942)

JERRY VOGEL

In addition to her husband and four sons, her father survives.

## LOUIS VERNEUIL

Louis Verneuil, 59, French playwright, was found dead Nov. 3 in his Paris apartment. Police reported circumstances pointed to suicide.

Verneuil, who wrote more than 60 plays, scored his biggest success on Broadway with "Affairs of State," starring Celeste Holm. It opened Sept. 25, 1950, and ran for 610 performances. His most recent play, "Love and Let Love,"

Oct. 26 at his home in Los Angeles. As an exhib, he opened a theatre in Dallas in 1906 and later developed a chain of film houses in Texas. Disposing of his theatre interests after World War I, he organized two distribution companies in N. Y., the Rialto Distributing Corp. and Excel Pictures, Inc.

Shifting to production in 1921, Xydias became prexy of Sunset Productions, later known as the Perfect Talking Picture Co. Ill health caused him to retire in 1931, but he returned as a producer and made pictures sporadically

# DAVID BERNSTEIN

NOVEMBER 10, 1945

starring Ginger Rogers, closed on Broadway after a month's run last season. He was best known in the U. S. before "State" for his two-character drama, "Jealousy." Verneuil came to the U. S. in 1940 and went to Hollywood to write films.

Verneuil also authored a biography, "The Fabulous Life of Sarah Bernhardt." His first wife, incidentally, was Lysiane Bernhardt, granddaughter of Sarah Bernhardt.

## MABLE WITHEE

Mable Withee (Mrs. Larry Puck),

# Sigmund Romberg

(November 9, 1951)

HARRY D. SQUIRES

music comedy and vaude star of the 1920s, died Nov. 3 in Bayside, L. I., after a long illness. She retired from the stage in 1928 after her marriage to Puck, who is general manager for Arthur Godfrey.

Miss Withee appeared on Broadway in 1918 with Al Jolson in the musical, "Sinbad." Four years later she played in the operetta, "Rose of Stamboul," with James Barton, and subsequently appeared in the musical, "Dew Drop Inn," and one of the "Artists and Models" revues. Her appearance

banjo, appearing at military camps and on tele shows on the Coast until he retired about four months ago.

His wife and a son, Carl, a film editor, survive.

## MAURICE MARKS

Maurice Marks, playwright and ad agency exec, died Nov. 3 in New York. He was the husband of Rita Weiman, author-playwright. Marks, who was veepee of Klores & Carter, Inc., was co-author (with James Gleason) of the



# Broadway Angels

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**A New Farce Comedy by WILLIAM FREE AND JEANIE GUNN**

which has been approved by the script reading committee of our board of Professional Advisors as worthy of production and having in their opinion the potential of a smash hit!

We believe screen rights to this vehicle may increase our potential earnings. The play is also adaptable as a TV series.

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On Broadway, farce comedies have proven themselves to be extremely profitable if accepted by the public as (what is called) at hit show. The original budget as well as the running expense is comparatively small in contrast to musicals and extravaganzas, while the net profits remain high.

The Corporation also owns

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# VARIETY

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VOL. 188 No. 10

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## SHOW BIZ AUDITIONS IKE SETUP

### Bing Swings Met Crowd—Now They Watch Show; Peak 60G B.O. Preem

By ARTHUR BRONSON

The Metropolitan Opera Assn. put its best tonsil forward Monday night (10), bowing its 68th N. Y. season with a new, lavish production of the Verdi oldtimer, "La Forza del Destino," which cost the Met a sweet \$87,000 to mount.

In return, the Met got its money right back, with an upped-tariff, non-subscription house, long sold out, bringing in a terrific \$60,000 (or to be exact—\$59,961.50) at the boxoffice. Take marks an all-time high at the Met, exceeding last year's \$53,112 opener and 1950's opening-night and previous record-holder of \$54,800.

Tab for the opener was scaled to \$30, as against a normal top of \$8. Audience included society and industrial brass, show biz toppers from N. Y., Hollywood and abroad, and other bigwigs.

What the audience got was a sumptuous new production of "Forza," with striking sets and costumes, by Eugene Berman, animated staging by Herbert Graf and exemplary conducting by Fritz Stiedry. And since this is essentially a singer's opera, and hence not given so often (the Met staged it last, in 1944), the customers really got a musical treat.

Zinka Milanov as Leonora, Richard Tucker as Don Alvaro, Leonard (Continued on page 87)

### Reefer Rap Splits Up Buck & Bubbles For 1st Time in 35 Years

Toronto, Nov. 11.

After 35 years' association, Buck & Bubbles, song-and-dance team, will be split for the forthcoming six months. Jailed here since Sept. 20 on charges of illegal possession of narcotics, John (Bubbles) Sublett was acquitted by Judge Prentice on "benefit of doubt," with Ford Lee (Buck) Washington coming to the defense of his partner.

Earlier in week, Buck was sentenced to minimum six months in jail plus a \$200 fine, with extra month to be served if fine isn't paid. Bubble's wife, Mabel, was acquitted but Benjamin Winestone, former sax player with several top U. S. bands, was sentenced to six months and fined \$400.

Judgments followed a Mounties' raid on Buck & Bubbles hotel suite here during the team's local nitery engagement. Four defendants, unable to post individual bail of \$5,000, later reduced to \$3,000, were in jail since Sept. 20.

### 'Night With Tallu' Mulled for B'way

Tallulah Bankhead may return to legit next year via a "Night with Tallulah" show, similar in format to the current Broadway click, "An Evening with Beatrice Lillie."

Actress is currently under contract to NBC-TV for a series of starring shows in that web's Saturday night "All Star Revue," and the legit would be produced under the auspices of Charles (Bud) Barry, NBC program veepee, and Dee Engelbach, producer-director of her radio-TV activities.

### ASCAP Eyeing \$15,000,000 For Record 1952

With the challenge of Broadcast Music, Inc., still looming as a shadow over the American Society of Composers, Authors & Publishers, members of ASCAP were encouraged at the annual meeting last week in New York by the brightest financial report in the Society's history. Surpassing advance estimates, ASCAP treasurer Louis Bernstein reported that ASCAP collected \$10,375,000 for (Continued on page 72)

### Judge Scans 'Roberts' For Scars on Star Actor

Detroit, Nov. 11.

"Mister Roberts" was reviewed by Circuit Judge Thomas J. Murphy and his wife the other night at the Cass Theatre. They weren't thinking of censoring it.

They were peering past the show's dialog and characters, searching for scars on the face of the star, Tod Andrews. He had been injured in a taxi accident when the play was in Detroit last October. He has a circuit court suit for damages pending against the cab company.

Andrews' attorney decided that Judge Murphy and three attorneys for the cab company should see to what degree the scars on Andrews' face are noticeable.

### NEW CAST, SAME PLOT UNDER GOP

Washington, Nov. 11.

One absolute certainty, in the Republicans' "20 years after" return to power, is that there will be no lessening of the strong ties between show biz and the Government.

Names and faces may change, but Washington will continue to woo and be wooed by motion pictures, broadcasting, live entertainment, and the businessmen behind all of these.

The Government will still sue for anti-trust and other violations, but when it needs help to reach the millions with information, appeals and messages, it will turn to Broadway and Hollywood—as always.

There will be investigations as usual of Communism in show biz. There will be wrangles, as usual, over the admissions, excess profits and other taxes.

In short, the cast may change but the plot will be pretty much the same. And since there will continue to be work to be done in Washington, the industries and the large companies will all maintain their contact people here.

As of now, and certainly subject to later revision, the situation looks like this:

1. There will be a "Voice of (Continued on page 87)

### Truman, Adlai \$1,000,000 Biogs

President Harry S. Truman and Gov. Adlai Stevenson appear set to hit the literati trail and it's leading to a \$1,000,000 payoff for each. That's the amount being offered to Stevenson by a syndicate comprising Cowles Publishing (Look, etc.) the Des Moines Register-Tribune syndicate and Prentice-Hall. Truman can pick up the same tall coin via sale of his memoirs which he's reportedly reading.

Stevenson, who finished second best in the fight to replace Truman at the White House, figures to accept the Cowles, et al., proposal. Considered an important factor is that Gen. Douglas MacArthur, when in the fever of public spotlight, had a similar chance to go between covers and syndication with his writings but hesitated. Ephemeral nature of fame led to lessened interest in MacArthur memoirs. King Features (Hearst) originally was interested.

End of the Truman regime in (Continued on page 19)

### Automobile Makers Battling It Out For Ike Inauguration Sponsorship

#### Ike May Officiate At Lambs Inauguration

President-elect Dwight D. Eisenhower may officiate next spring at the inauguration Gambol of the Lambs Club in New York. Gen. Eisenhower, a member of the theatrical organization, has been invited to participate by William Gaxton, the club's new Shepherd, and Fred Waring, the new Boy.

Both Gaxton and Waring were strongly active in Gen. Eisenhower's Presidential campaign.

### It's 'Lucy,' Berle, Godfrey in First Nat'l Nielsens

It doesn't come as a particular surprise to the industry that "I Love Lucy" again tops the Nielsen parade, but the fact that Milton Berle's revamped "Texaco Star Theatre" cops the No. 2 laurels in numbers of homes reached indicates the continued potency of the comic, despite the fact that he wound up last season barely inching into the Top 10 bracket.

The ratings, for the two weeks ending Oct. 11, are the first national (Continued on page 60)

Just as the political conventions and election returns coverage pitted electric appliance manufacturers against each other in the sponsors' seats, the presidential inauguration next Jan. 20 will see auto manufacturers battling it out on the airwaves. Packard Motors this week pacted to bankroll the inauguration via CBS-TV, less than two weeks after NBC sold its inauguration pickup to General Motors. Depending on the number of stations CBS is able to line up, Packard will pay an estimated \$200,000 for the event, same as GM is paying NBC.

Outlining CBS-TV's plans for the inauguration, Sig Mickelson, the web's news and special events chief, emphasized, this week that the sponsorship deal with Packard does not include the ceremony itself nor President-elect Dwight D. Eisenhower's inaugural address. These, Mickelson said, will be carried on a sustaining public service basis. Packard will come in, however, on the motorcade pickup from the White House to the Capitol, which is expected to run from 11:30 a. m. to noon, and then the customary parade back down Washington's Pennsylvania Ave., which is expected to last from about 1 to 2 p. m.

Inking of Packard and GM to bankroll the inauguration hoopla on CBS and NBC, respectively, pointed up the manner in which the networks are gradually establishing a pattern for selling such special events to sponsors on a seasonal basis. For the conventions and election, Westinghouse sponsored (Continued on page 18)

### The Hour of Charm

ALL GIRL ORCHESTRA AND CHOIR

Under the Direction of PHIL SPITALNY

MID-WINTER ITINERARY			
Nov. 12.. Kansas City	Nov. 20.. Denver	<b>LAST FRONTIER HOTEL</b> LAS VEGAS, NEV. Nov. 25 thru Dec. 26	
" 14.. St. Joseph, Mo.	" 21.. Laramie, Wyo.		
" 15.. Omaha, Neb.	" 22.. Ft. Collins, Col.		
" 16.. Beloit, Kan.			
" 18.. Colorado Spgs.			
" 19.. Pueblo, Col.			

## CBS TELEVISION CITY SECTION

(Starts on Page 27)

# Two Royal Command Shows in 2 Wks. But Stageshow for This Year's Film Gala Given Thumbs-Down Appraisal

By HAROLD MYERS

London, Nov. 4.

Twice within the last fortnight, the British entertainment industry has put its best foot forward to entertain the Royal Family. Each show had a \$1,000,000 array of talent, yet one received unanimous crix appraisal while the other got a universal thumbs-down treatment.

The two royal galas, one sponsored by the film industry and the other by the vaudeville business, are regular annual events. Between them they raise substantial sums for show biz charities. The combined results of this year's efforts will exceed \$120,000.

But apart from their money raising values, these Royal events give added kudos to show biz generally, and particularly to the artists who are invited to participate. They are also great social events which provide a first-class free entertainment for the thousands of fans who crowd the streets and cheer the arrival of celebrities.

By a tradition established when the Royal Film Gala was initiated in 1946, a stageshow follows the presentation of the Command Picture. Top ranking talent, drawn from British and Hollywood studios, has regularly been brought together. Then with barely a day's

(Continued on page 18)

## Cantor Leaves Hosp

Hollywood, Nov. 11.

Eddie Cantor has left Cedars of Lebanon Hospital exactly six weeks after being admitted for treatment of a cardiac condition. He will convalesce at home for a fortnight, then resume film, radio and video commitments.

As soon as he is able he will complete recordings for WB's "Cantor Story."

## Tearful Finale Staged At Indefinite Closing Of Paris Bal Tabarin

Paris, Nov. 4.

Final performance of "Reflets," Bal Tabarin revue which has run for three years and with which Tabarin closed down for an indefinite period, was a dewy one with stars, cancan chorus, stagehands and waiters in tears. Life mag did a pictorial coverage of Montmartre's cancan nitery's closing.

Tabarin's shuttering caused firing of almost 200 on the cafe's permanent staff. This included office and b.o. force, waiters, bartenders, stagehands and mechanics employed to handle the intricate elevator stage. Many performers had played in all Tabarin shows for past 15 years.

When closing notice went not only to the performing company but to the permanent staff as well six weeks ago, rumors that Tabarin would not reopen began to circulate. Official announcement is that house is closing for redecoration and repairs, but as repairs and repainting have often been done by day, during run of show, reports that Tabarin's closing was final persist.

Squabbling between Tabarin's co-managers, Mme. Sandrini, widow of former operator Pierre Sandrini (who staged "Reflets" just prior to his death) and Jacques Dubout, son of Sandrini's partner, are said to have caused decision to close the cancan palace at this time. Tabarin opened in 1903 and was the only cabaret of that period still in operation. Last revue, "Reflets," billed Dick and Dot Remy, acrobatic comedy-dance team; Robert Lamour, ventriloquist comic; Eileen O'Dare, American dancer also starring in the Folies-Bergere show; Bood & Bood, novelty act, and Andrea Dancers.

Cancan chorus has idea of forming troupe of its own.

## USO Prexy Jim Sauter's Good Citizenship Medal

James E. Sauter, prexy of USO-Camp Shows, was presented with the Good Citizenship Medal of the New York State Society of the Order of Founders and Patriots of America, Friday (7) at City Hall, N. Y.

Presentation was made by Gardner Osborn, governor of the organization, with N. Y. Mayor Vincent Impellitteri participating.



FRANK LIBUSE

Starring with  
MARGOT BRANDER  
LIDO, PARIS, FRANCE

Concluding a sensational 24 week run, our compliments to Managing Director M. Pierre Louis-Guerin and his associates, au revoir, mes amis. We return to the States for the Holidays and our holiday, the first in 52 weeks of consecutive playing.

Detroit A.C. starting Jan. 24.  
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## U.S. Nets Prep Special Setup On Coronation Pix

London, Nov. 4.

With abandonment of the experimental plan for a direct TV transmission of the Coronation across the Atlantic, major U.S. networks are finalizing arrangements to film the ceremony and have prints available for screening from coast to coast the day after the event.

Although the American units will have their own cameras along the processional route, they will not have facilities to film inside Westminster Abbey, and will have to rely on BBC telefilms for coverage of this aspect of the ceremony. Each unit will probably be allotted three or four positions at strategic points adjacent to Buckingham Palace, Trafalgar Square and the Abbey. Regular crews will be reinforced by engagement of additional cameramen.

Consideration is being given by some of the networks to filming in color. As an experiment, last week's state opening of Parliament by the Queen was filmed by NBC on 16mm

(Continued on page 60)

## 60 Pic Names Sked GI Yuletide Tours

Hollywood, Nov. 11.

Christmas holidays will bring out a minimum of 60 film personalities to entertain American servicemen at posts in Alaska, Korea, Greenland and the Caribbean area. Tourists will start Dec. 19 and return Jan. 4.

Four separate groups will be formed, according to George Murphy, Hollywood Coordinating Committee president, with 30 performers headed for Korea alone. Arrangements for the tours will be made in collaboration with USO-Camp Shows and the Army Special Services branch of the Department of Defense.

## This Week's Football

By HARRY WISMER

College EAST			
GAMES	SELECTION	*PTS.	
Army-Penn	Penn	6	But Penn isn't Georgia Tech.
NYU-Boston U	Boston U	10	Hugh Devore lacks material.
Harvard-Brown	Harvard	12	Crimson gaining momentum.
Syracuse-Colgate	Syracuse	12	Red Raiders can't match Syracuse power.
Columbia-Navy	Navy	14	Lou Little's club too thin.
Dartmouth-Cornell	Dartmouth	7	Colder weather aids Big Green.
Fordham-Temple	Temple	3	Both teams have fine spirit.
No. Carolina State-Pitt	Pitt	17	Red Dawson may be coach of the year.
Princeton-Yale	Princeton	7	Old Eli no pushover under Oliver.
Rutgers-Penn State	Penn State	14	Penn State may have lost bowl chance.
SOUTH			
Alabama-Ga. Tech	Georgia Tech	24	Runaway for Georgia Tech.
Arkansas-SMU	SMU	20	Mustangs have too much offense.
Auburn-Georgia	Georgia	17	Bratowski has helped Bulldogs.
Clemson-Kentucky	Kentucky	14	Bryant's coaching tells tale.
Duke-Wake Forest	Duke	8	Blue Devils will fight back.
Florida-Tennessee	Florida	3	Gators have waited for this since 1928.
La. State-Miss. State	Miss. State	6	LSU really on downbeat.
Maryland-Miss.	Maryland	21	Terps have everything but a conference.
No. Carolina-So. Carolina	South Carolina	12	Snavey on his way to different climate.
Texas A&M-Rice	Texas A&M	6	Aggies in a tight squeeze.
TCU-Texas	Texas	17	Texas definitely bowl-bound.
Vanderbilt-Tulane	Vanderbilt	7	Vanderbilt bruised but not beaten.
MIDWEST			
Mich. State-Notre Dame	Michigan State	10	This game should be televised.
Ohio State-Illinois	Illinois	7	Ray Elliot's pep talk the answer.
Wisconsin-Indiana	Wisconsin	20	Badgers will roll over poor little Indiana.
Northwestern-Iowa	Northwestern	10	Evashevski in trouble at Iowa.
Okl. A&M-Kansas	Oklahoma A&M	7	"Ears" Whitworth a fine young coach.
Michigan-Purdue	Michigan	7	Boilermakers have tightened up in stretch.
Minnesota-Nebraska	Minnesota	6	Golden Gophers have improved under Fesler.
Missouri-Okl.	Oklahoma	21	Crowder will listen to Wilkinson this week.
Detroit-Tulsa (Fri. nite)	Tulsa	24	Oilers better coached.
Colorado-Kansas State	Colorado	21	Colorado in a walk.
FAR WEST			
California-Wash. State	California	7	Tough year for Waldorf but can win here.
So. Calif.-Washington	Southern Cal.	20	Trojans loaded.
Oregon-Stanford	Stanford	12	Indians are rocking.
PROFESSIONAL			
Packers-Giants	Giants	14	Giants have learned their lesson.
Steelers-Browns	Browns	20	Browns have Carpenter back in shape.
'49-ers-Redskins	'49-ers	30	Redskins will feel San Francisco's fury.
Bears-Rams	Rams	12	Defending champs clicking again.
Eagles-Cardinals	Eagles	7	Jim Trimble has Eagles fighting.
Texans-Lions	Lions	28	Lions have eyes on championship.
SEASON'S RECORD			
Won, 201; Lost, 67; Ties, 15; Pcts., .750.			

\*Point margin represents selector's choice.

## Jim Barton in Quick Recovery After Illness

Just a few weeks after he suffered a mild stroke while headlining at the Thunderbird in Las Vegas, James Barton has been re-booked for that spot for next spring. Barton's recovery has been rapid.

The vet comedian had had a Metro picture put back for him, though he had to forego another at Paramount. Barton is currently recuperating at his New Hyde Park, L. I., home. Medicos figure he'll be back and working in a couple of more months.

The Thunderbird parted him before he left for the east.

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## Toscy 'Confesses'

Members of the NBC Symphony Orchestra are calling it "The Maestro's Great Confession." It happened while Arturo Toscanini was putting the symph ensemble through the rehearsal paces of Richard Strauss' "Till Eulenspiegel" for the first NBC concert of the season.

Toscy lamented the fact that for years he had been playing the Strauss tone poem at an accelerated pace. "Ever since 1939 I've been doing it in 13-and-a-half minutes," he said. "I've been foolish. That's too fast. This time it's just right—17 minutes."

Then addressing the orchestra members: "You, too, are fools. You should not have let me do it in 13-and-a-half minutes."

## May Bar Josephine Baker From Reentry Into U.S.

Washington, Nov. 11.

Josephine Baker may be barred from reentry into the United States, according to a spokesman from the Justice Dept. Miss Baker, currently on a tour of Argentina, has been making "anti-American speeches" on racial segregation in the U. S., according to J. D. spokesman.

The Negro actress was born in St. Louis, but renounced her American citizenship and has been living in France.

Miss Baker, in the finale of a series of lectures in Buenos Aires on racial discrimination, flayed President-elect Dwight D. Eisenhower, accusing him of bias because he allegedly tolerated segregation in the Armed Forces.

## Larry Adler Cancelled By Monteleone Hotel, N.O., After Amer. Legion Beef

New Orleans, Nov. 11.

Larry Adler's scheduled two-week appearance in the plush Swan Room of the Monteleone Hotel here was cancelled last week (5) after an American Legion protest.

Hotel owner Frank Monteleone signed comedian Billy Vine to replace Adler. The harmonica virtuoso was paid his full salary.

Martin Mayer, chairman of the Legion's Americanism committee, lodged the protest with the hotel owner over Adler's appearance, "because he belonged to a number of allegedly subversive groups—19 in all."

Anthony Spatafora, manager of

(Continued on page 87)



# MATTY FOX MAY MOVE IN ON RKO

## 50-50 Chance of 20% Tax Repeal For Industry Seen Via Exhib Reports

Film industry now stands a 50-50 chance of winning repeal of the 20% Federal admissions tax, on the basis of exhib reports from a variety of key cities. An even more favorable position had been hoped for by this time, field reports indicate, but some weak spots in the campaign to kill the levy have kept the odds to the even level.

Tax campaign committee members have repeatedly urged theatremen to huddle with Congressmen to acquaint them with the economic necessity of removing the 20% boxoffice take. Results so far reflect an inadequate effort on the part of theatremen in some sections to win the lawmakers' support, it's said.

National elections had presented a minor dilemma for exhibs in that results of the voting could not be previously ascertained in all cases. As a result, there were instances where, say, an incumbent had been won over to the industry's side in the tax matter, but went down to defeat at the polls. In each such case, of course, the trade lost an ally.

Hope prevails among many traders that the tax eventually will be scuttled but on condition that exhibs intensify their efforts in areas where Congressmen have yet to pledge their assistance.

## French Would Counteract Italy's U.S. Inroads By N.Y. 'Festival' in Feb.

French film industry is planning a New York film festival week patterned after the recent "Salute to Italian Films Week." Fete has been tentatively set for February.

The industry in France feels that its product within recent months has been taking a backseat to the Italian pix in the U. S. market and that it's time to come through with an energetic bid for attention. The French government reportedly is making available dollars for the festival, which will be arranged by Unifrance, the Paris industry's organization devoted to plugging French films abroad.

French plan to show five or six of their top pix but haven't picked a theatre yet. They are said to be interested primarily in getting the Paris, which they consider the outstanding showcase for French pix in N. Y. French industry execs have approached various indie distributors of foreign films in the U. S. to get their advice on how to turn the festival into the best possible plug for French product.

Possibility looms that, in the event of a Franco-American film deal involving subsidies to French production, the coin will be used to finance in this country a setup similar to Italian Films Export, which is supported by frozen earnings of U. S. distrib in Italy. In that case, the festival may be paid for out of these funds.

## KRAMER REPORTED FOR RKO PROD. SPOT

Just prior to the report of a possible buyout of RKO control by a Matthew Fox syndicate (see separate story) Stanley Kramer was seen the most likely prospect for the top production spot. Even if Fox comes up with a deal, Kramer may still be in line for the studio berth.

Actually, though, board chairman Arnold Grant states there hasn't been any active casting for the spot. Kramer also denies any deal. The two have had talks, but these were said to have centered "only" on a loanout of RKO contractee Robert Mitchum for a Kramer pic. Kramer, it's also pointed out, is under a long-term pact with Columbia. He adds he is also consulting Navy brass on "Caine Mutiny."

## Jack Warner in N.Y.

Jack L. Warner, Warner Bros. v.p. in charge of production, arrived in New York from the Coast on Monday (10) and is expected to remain in Gotham for a week, both on company and personal business. Originally, Harry M. Warner, company prexy, was also due in Gotham this week, but he has delayed his trip about 10 days.

## Schenck as Bd. Chairman Seen In M-G Divorce

Nicholas M. Schenck, president of Loew's-Metro, will be proposed as board chairman of the M-G film company upon its divorcement from domestic theatres in March, 1954, under a long-range plan being discussed this week in financial and film industry circles.

Prez of the film outfit, it's said, will be Charles C. Moskowitz, who's now v.p., director and treasurer of the present parent corporation. Slated to head the theatre company upon its formation is Joseph R. Vogel, who holds that spot in the current integrated corporate setup. Vogel is a Loew's v.p. and general manager of its theatres.

Personnel alignment of the two new outfits when the splitup comes has been the subject of speculation for some time. Persons close to the situation this week related that

## WB SEEKS KAZAN FOR STEINBECK'S 'EDEN'

Warner Bros. is seeking to line up Elia Kazan to direct the film version of John Steinbeck's current bestseller, "East of Eden." Since there's been no indication that WB has acquired the film rights to the Steinbeck tome, it's assumed the film outfit has an option, which it'll exercise if it inks Kazan.

Director returned yesterday (Tues.) from Europe and will confer with Warner execs later this week. Jack L. Warner, currently in New York, may take part in the talks. While in Europe, Kazan directed for 20th-Fox "Man on the Tightrope," scripted by Robert E. Sherwood and starring Fredric March.

## Nassers Credit TV For Their Comeback

Hollywood, Nov. 11. Tremendous financial comeback of General Service Studios is attributed to television by George Nasser, co-owner with his brother James, in announcing that attorney George Goggin will file Dec. 11 for discharge of bankruptcy the studio has been in for two and a half years.

Eight-stage rental lot is now operating at about 90% capacity, operating profit of around \$250,000 before taxes being anticipated for fiscal year 1952-53. Meeting of creditors, skedded for Monday (10), has been postponed by bankruptcy referee Benno Brink due to various repayment plans being drafted.

The Nassers are still dickering with Chemical Bank & Trust officials on a loan to help pay off the Bank of America, its chief creditor. When thrown into bankruptcy, the Nassers owed \$3,000,000; they now owe \$2,000,000, have \$500,000 cash and an annual revenue of about \$45,000 from rentals, their theatres, pix sold to video and stocks. Four Nasser pix released to television earned nearly \$200,000 thus far.

## WOULD TAKE OVER STOLKIN SHARES

Crucial state of affairs at RKO has taken another dramatic turn with the disclosure that Matthew Fox is heading a syndicate now negotiating purchase of the film company's controlling stock from the Ralph Stolkin group. Latter acquired the shares from Howard Hughes this past September for over \$7,000,000. Fox's syndicate would bail them out for the exact same amount—no loss.

Fox has been in Chicago talking the projected takeover with Stolkin and his father-in-law, Abraham L. Koolish, and progress has reached the point where, according to insiders, an actual deal could be consummated within the next day or two. Seen substantiating this is Fox's reputation for swift and spectacular trading, as witness his acquisition of the United Artists management with Arthur B. Krim and Robert S. Benjamin early last year and the key role he played shortly after in UA's quick buyout of Eagle Lion Classics.

Specifically involved is the 29%-of-total-ownership block of stock which Stolkin, Koolish, Ray Ryan, Edward (Buzz) Burke, Jr., and Sherrill C. Corwin bought at a

(Continued on page 19)

## Govt. OK's Hughes RKO Pix Tie Plus Theatre Vote Right

In a stipulation entered with the Dept. of Justice, Howard Hughes is permitted to continue his \$8,000,000 financing link with RKO Pictures and simultaneously exercise voting power for the 929,020 shares of RKO Theatres common stock which he owns. However, the simultaneous tie-up with the two outfits may continue only for a maximum of a year.

Hughes' theatre stock has been trusted with the Irving Trust Co., New York, under terms of the RKO consent decree in the indus-

(Continued on page 18)

## Benjamin Taking UA Chairmanship, Ankles U Board, Holds Rank Post

### Krim to Eye Europe

Arthur B. Krim, president of United Artists, leaves New York for another swing of Europe within the next 10 days to look at indie product now being readied for UA distribution and probably set up new releasing deals.

It's understood the indie outfit has been discussing a production-distribution arrangement with Robert Haggag, Italian distrib and official of Scalera Studios, Rome.

## See FCC Okaying ABC-UPT Merger By This Week

Washington, Nov. 11.

Approval of the American Broadcasting Co.-United Paramount Theatres merger—clearance of license status of Paramount Pictures, and okay of purchase of WBKB, Chicago, by CBS are expected to be favored when Federal Communications Commission examiner Leo Resnick issues his long-awaited initial decision in the package proceedings, probably late this week.

Decision will be subject to exceptions and oral argument before the full Commission before a final ruling is handed down, perhaps within a month. In view of opposition of the Commission's broadcast bureau to the merger, it is likely that an argument will be requested.

How Resnick will decide on the complex Paramount-DuMont control issue is a big question in the case but it would not be surprising if he finds that negative control exists by virtue of Par's 25% interest in DuMont and its greater financial power. If he so finds, it is practically certain DuMont will also ask for oral arguments on this issue and probably on the merger as well.

It's generally felt here that approval of the merger has been in the bag since the Commission or-

(Continued on page 18)

Robert S. Benjamin, 43-year-old New York attorney yesterday (Tues.) was elevated to board chairman of United Artists. He's been a consultant with the indie distrib outfit since the early part of last year when he and parads, Matthew Fox and Arthur B. Krim, UA president, acquired management control from Mary Pickford and Charles Chaplin.

Formal announcement on Benjamin's taking the UA chairmanship, which has been vacant under the new regime, was by Krim. As a prelude to the switch, Benjamin has submitted his resignation from the board of Universal in conformity with the consent judgment in the industry antitrust suit which proscribes interlocking directorates. Benjamin had repped J. Arthur Rank on the U board. However, he'll continue as president of the Rank Organization in the U. S. since this would not mean any conflict with the decree.

For some time Krim has wanted Benjamin to take a "with portfolio" role in UA's top-echelon affairs, in place of his advisory

(Continued on page 18)

## Karen Morley, Dassin, Burrows Slated For Red Probe Hearings

Washington, Nov. 11.

House Un-American Activities Committee reopens its Hollywood probe this week with two days of hearings here tomorrow (Wed.) and Thursday. While the committee has not disclosed the names of the witnesses, it was learned they were slated to include Karen Morley, Jules Dassin and Abe Burrows.

Committee merely announced that the witnesses would be persons who figured in earlier testimony of other witnesses. Indications are that the House Committee will try to clean up as much as possible of the unfinished Hollywood business in advance of the report it will make to the new Congress.

## National Boxoffice Survey

Fair Post-Election Pickup; 'Snows' Champ for Third Time, 'Rifle' 2d, 'Secret' 3d, 'Ivanhoe' 4th

First-run biz is better this week but the pickup country-wide is not nearly as big as had been anticipated. Reports from VARIETY correspondents in some 23 representative key cities indicate that there is an improved business tone and that this may be reflected in higher grosses as soon as additional strong product gets out into release. Aside from the first three money films, trade is widely split up, with several newcomers picking up a considerable share of total revenue.

"Snows of Kilimanjaro" (20th) is finishing first again for third week in a row. "Springfield Rifle" (WB) retained second spot, same as a week ago. Third money is going to a new entry, "Operation Secret," another from WB.

"Ivanhoe" (M-G) is holding at fourth, where it was last session, while "Because You're Mine" (M-G) is dipping to fifth slot.

"Miracle of Fatima" (WB), with some new dates, is pushing up from 10th position of last week to sixth place. "Lusty Men" (RKO) is showing enough to land seventh, with "8 Iron Men" (Col) in eighth groove.

"Quiet Man" (Rep), "The Thief" (UA), "Somebody Loves Me" (Par) and "Everything I Have Is Yours" (M-G) round out the Golden Dozen at that sequence. "Way of Gaucho" (20th), with some bigger grosses, continues to turn in too many fair to dull sessions to rate.

There are some 11 new pix being

unveiled this stanza, but not many indicate any decided future strength. "Because of You" (U), okay in Frisco, is shaping nice in Baltimore and fair in Philly. "Breaking Through" (UA) is sock on its N. Y. preem at the Victoria. "Turning Point" (Par) looks best in Frisco where it looks big. "Prisoner of Zenda" (M-G) is rated nice in N. Y.

"Steel Trap" (20th), opening this week at N. Y. State, shapes big in Seattle and pleasing in Cleveland. "Iron Mistress" (WB), next due at N. Y. Paramount, is solid in Chi. "K.C. Confidential" (UA) looks very strong in Chi.

"The Promoter" (U), still terrific on second N. Y. week, is big in L. A. "Happy Time" (Col), which did not fare well at N. Y. Music Hall, is rated smash in a Philly arty house. Other newcomers are not too good.

"Assignment Paris" (Col) looms nice in Toronto. "Bonzo to College" (U) is fancy in Denver. "Lure of Wilderness" (20th), okay in K. C., is fine in Portland.

"Battle Zone" (AA), fair in Minneapolis, shapes stout in Chi. "Son of All Baba" (U) is sock in Washington.

"Just For You" (Par) looks fair in St. Louis. "Limelight" (UA) is holding great in two N. Y. houses. "Monkey Business" (20th) is fine in Louisville.

(Complete Boxoffice Reports on Pages 10-11)

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## Starr Deplores Print Shortages, Blames Distribbs; 'Change Needed'

Charlotte, N. C., Nov. 11.

"The most pressing and acute immediate problem facing us today is the matter of print shortage," Alfred Starr, national president of Theatre Owners of America, declared yesterday (Mon.) in an address to the Theatre Owners of North and South Carolina at its 40th annual convention held here at the Hotel Charlotte.

"Print shortages, as everyone knows, are brought about chiefly by multiple runs in a given area on the same clearance, resulting in day-and-date contracts which the distributor finds it impossible to fulfill," Starr said. "It is just too easy for the distributor to charge the exhibitor with being the sole cause of this unhappy situation," Starr added. It is true that many exhibitors demand equal clearance with other theatres over a wide area, but this demand stems most logically from the fact that all the exhibitors in that area are required to pay the same terms for the picture. Any exhibitor has the right to ask himself why he should follow another theatre on a later run when both are paying the same terms. In many cases he would be very glad to drop back to 60 days or more if he were given an incentive to do so by getting lower film rentals thereby.

"In my opinion," Starr continued, "the distributor is almost entirely responsible for the shortage of prints that results from this unhealthy condition, and it seems perfectly obvious to me that a change must be made lest the whole system of clearances falls apart and chaos replaces it.

"Senseless Policy"  
"At the bottom of this entire situation is the senseless policy of the distributors of maintaining a

(Continued on page 85)

## Arbitration Allows Pathe To Slice N.Y. Lab Staff Without Union Okay

Precedent-making arbitration award giving Pathe Laboratories the right to reduce its permanent staff, "without being" required to obtain permission from the union to do so, was handed down in New York Saturday (8).

Award, which is binding on both parties, settles a lengthy dispute between Pathe Labs and the Laboratory Technicians Local 702, IATSE. Decision of arbitrator Sidney A. Wolff is seen setting an important new pattern and affecting the status of Local 702 members at other labs.

Case dates back to early this year when Pathe notified the union that it planned to lay off some 300 union members employed at its New York labs. The company told Local 702 that it was ready to conform with severance pay and seniority requirements.

The union balked, citing a 1945 industry-wide agreement which stipulated that no lab could dismiss workers unless the volume of work fell below the level where it could be spread over a three-day week. Dispute then arose whether the 1945 clause was still in force or had been superseded by two other agreements in 1947, 1949 and 1951. Pathe called on the Federal Conciliation Service to step in and an arbitrator was appointed.

Arbitration hearings have been going on since July. Parties were notified of the award Monday (10). In finding in favor of Pathe Labs, Wolff stipulated that the provisions of the current pact as to severance pay, seniority and good faith were in full effect. Agreements covering all labs run two years with a new pact due next year.

Pathe stand was that the 1947 agreement had eliminated the lay-off stipulation which it calls unfair to experienced workers. Rather than rotate the work, company feels it should have the right to cut down on inexperienced men on its staff. Pathe spokesman said Monday that some of the lab employees have by now left of their own volition and that there had been no staff cuts due to vacations and a certain volume of work.

Outfit is said to be anxious to establish its right to trim its payroll according to its requirements and does not necessarily contemplate large-scale dismissals.

## SWG Reports '52 Profit, Net Worth of 100G

Hollywood, Nov. 11.

Regardless of inflation, strike troubles and other vicissitudes, the Screen Writers Guild finished the fiscal year of 1952 with an operating profit and started the new 12-month with a bankroll of more than \$100,000. That was the annual report of Wells Root, SWG treasurer, who disclosed that the 'SWG' war against the Alliance of Television Film Producers had been financed largely by special assessments paid by working writers.

Report showed that SWG membership had increased approximately 10% during the year, chiefly because of the admission of television writers.

## Exchange Aides Vote to Negotiate Pacts Individually

In a surprise move, the Film Exchange Employees, IATSE, via a referendum held among the various locals throughout the U. S., have decided to conduct upcoming pact talks with the distribbs on an individual basis. Since 1946 confabs have been held on an overall basis, with IA prexy Richard F. Walsh dealing for the entire union. Present decision makes it necessary for each local to deal with the filmeries separately in each exchange area.

Present two-year pact expires Nov. 30 and talks with the distribbs are expected to get underway early next month. The N. Y. local's board will meet tomorrow (Thurs.) to draw up proposals for presentation to the film companies. It's anticipated that the union will ask for a 10% wage hike, a hike received by many IA unions in recent pact negotiations.

Two years ago Walsh obtained an overall \$2,000,000 increase for the two-year period.

## FTC NIXES BULOVA AD TIE WITH OSCAR

Washington, Nov. 11.

Federal Trade Commission has worked out a stipulation whereby Bulova Watch Co. will cease using the words "Oscar" and "Academy Award" in advertising its watches. Academy of Motion Picture Arts and Sciences also signed the stipulation.

"The Academy of Motion Picture Arts and Sciences," announced FTC, "agrees forthwith to cease and desist from authorizing the use of the words 'Academy Award' or the word 'Oscar' or any depictions or simulations of its statuette commonly known as 'Oscar' as a designation of or in the advertising of watches or any other commodity which has NOT been the subject of an award of merit or achievement in the field of motion pictures unless, as a condition to the authorization, the licensee is required to state clearly that NO meritorious award is entailed and that its right to such use is by virtue of a licensing agreement.

"The Bulova Watch Co. agrees to cease and desist from using 'Academy Award' or 'Oscar' unless it is made clear such use is made by virtue of a licensing agreement and is NOT representative of any meritorious award made on the basis of comparative tests with other watches."

## Gualino Back in N.Y.

Dr. Renato Gualino, director general of Italian Films Export and chief exec of IFE's new distributing organization in the U. S., flew in from Rome Monday (10) for two weeks.

While in N. Y. Gualino is expected to decide on setting up branches and personnel. He will also continue his search for three Americans to join the five-man board of the new setup. The board will include two Italians, one of whom will be Gualino.

## Herzog Quits Cinecolor

Hollywood, Nov. 11.

Karl Herzog, president, treasurer and director of Cinecolor Corp. for six years, has resigned and will be succeeded temporarily at the studio by W. R. Yarnell, veepee and representative of the controlling company, the Donner Corp.

Resignation includes the post of president and director of the Cinecolor Realty Corp. and the chairmanship of Cinecolor, Ltd., London.

## Exhibs Endorse Can. P. R. Plan

Toronto, Nov. 11.

With some 300 chain or independent house managers present for the annual meeting of the Motion Picture Theatres Assn. of Ontario, they unanimously endorsed the setup of an inter-industry public relations plan for this country, the new organization to be tagged The Motion Picture Institute of Canada.

Working plans call for a blend of COMPO's "Movietime," plus creation of an organization which would enhance boxoffice prestige through speakers, press releases, personal appearances of film names, and the stimulated increase of filmgoers' interest.

J. J. Fitzgibbons, president, Famous Players (Canadian), with some 690 houses across Canada, is honorary chairman; David Griesdorf, general manager of Odeon Theatres, Arthur Rank's chain of 170 houses in this country, will head the promotional drive; Reuben W. Bolstad, veepee and treasurer of Famous Players (Canadian), is secretary-treasurer.

Newly-elected directors of the MPTOA, who will select their executive board within the fortnight, are: Morris Stein, Famous Players, Toronto; William Summerville Jr., B & F Theatres, Toronto; E. G. Forsyth, Odeon Theatres (Canada) Ltd., Toronto; Angus Jewell, Cannington; Louis Consky, Haliburton; Jack Clarke, Toronto; Morris Berlin, Ottawa; H. C. D. Main, Listowel; Harry S. Mandell, 20th Century Theatres, Toronto; J. D. McCulloch, Petrolia; Floyd Rumpf, Forest.

## Metro Will Have Gotten 38 Weeks at Music Hall In '52; 'Ivanhoe' 8 Tops

With "Plymouth Adventure" set to open at the Radio City Music Hall tomorrow (Thurs.) and "Million Dollar Mermaid" to follow as the Xmas-New Year's picture, Metro will have snared about 75% of the Hall's playing time for 1952, duplicating its 1951 record at the house. All in all, M-G pix will have graced the Hall's screen for a total of 38 weeks during '52. "Ivanhoe," chalking up eight weeks, had the longest run for the year, while "Too Young to Kiss" had the shortest for a Metro pix, running only two stanzas. "Plymouth" marks the 70th M-G picture to play the Hall, the romance having started on Oct. 27, 1938, with "Young Dr. Kildare." Metro's "The Bad and the Beautiful" is pencilled in as the Hall's first picture of 1953.

Meanwhile, "Plymouth" is scheduled for 400 Thanksgiving Week openings, the greatest number in any seven-day period for a single picture in the history of the company.

## Chi Mayor Upholds Turndown of 'Miracle'

Chicago, Nov. 11.

Mayor Martin Kennelly in a decision upholding the police censor board's turndown for a permit for "The Miracle" last week left a path open that may lead all the way to the U. S. Supreme Court. Kennelly in his letter to American Civil Liberties Union secretary Ed Myerding didn't mention the matter of upholding religion to derision, which was a prominent issue heretofore and the matter on which the highest court ruled on.

The mayor said that the film violated the section of the code pertaining to "immoral and obscene performances." Myerding said that legal action will now take place and that the ACLU lawyers would meet this week to map plans to defeat the censor's actions.

## Tri-Dimensional Coin Sought By Cinerama Via Public Financing

## 'Eternity' Film Ban Sought in 250G Suit

Los Angeles, Nov. 11.

Wayne Davis Choate, an American Indian, filed an injunction suit to restrain Columbia from filming "From Here to Eternity." Action was brought in Superior Court in connection with the plaintiff's \$250,000 damage suit against Charles Scribner's Sons and James Jones, author of the book.

Choate, a former professional boxer, declares one of the characters in the book places him in a "humiliating, disgracing and annoying" position.

## Studios Seen Sticking With Oscar Backing

Future of studio support for Academy Awards is up in the air again but indications are the majors will stick with the Oscar ritual at least for another year.

Question of continued studio coin for the Awards now recurs annually. It was kicked around again at a board meeting of the Motion Picture Assn. of America in New York last week with inconclusive results. Topic was taken up at the request of Coast execs to sound out eastern opinion.

Three majors—Metro, 20th-Fox and Paramount—declared themselves firmly in favor of continued Oscar stagings. Trio contributes the larger share of the Awards coin, which is pro-rated on the basis of dues paid to the Assn. of Motion Picture Producers.

Resignation of Jack L. Warner from the Academy some months ago gave rise to reports that Warners had withdrawn its support from the Awards. At the board meeting in New York, WB rep Sam Schneider said flatly that it would be "erroneous" to draw such a conclusion from Warner's move. The WB studio head, one of the early supporters of the Oscar idea, pleaded pressure of work in resigning from the Academy.

Rest of the companies haven't decided finally on their stand. Tenor of their comments, however, indicated no serious objections beyond those that have been voiced over the past years.

Execs feel producers and directors tend to spend too much time trying to turn out Oscar winners, and that production and release schedules are arranged artificially to meet the Awards deadline of Dec. 31. In the past, too, charge has been made that Academy members lean too much towards arty pix which don't earn their keep at the b.o.

Exhibs take similar tack. Bally created by the Oscar presentations benefits the theatres, they say, and focuses attention on film personalities. Publicity attending Award-winning pix also restores their value at the b.o. and results in repeat bookings.

## N. Y. to L. A.

Mack David  
Alfred Drake  
L. Wolfe Gilbert  
Artie Jacobson  
Irving P. Lazar  
Peter Levathes  
Jerry Pickman  
Glenn E. Wallichs

## Europe to N. Y.

Cecil Beaton  
Lucretia Bori  
Yvonne De Carlo  
Lloyd Griggs  
Eileen Herlie  
J. Higham  
Russell Holman  
Bill Johnson  
Elia Kazan  
Mary Martin  
Alexis Minotis  
Katina Paxinou  
Harry M. Popkin  
Milton R. Rackmil  
David Rose  
Raoul Walsh

Planning to operate between 15 and 20 theatres by the end of 1953 as well as produce new films, Cinerama Production Corp. is attempting to work out a public financing deal. Discussions are being held with numerous underwriters to set up a stock issue. Meanwhile, company has 20 sets of equipment on order and has been surveying theatres in various cities to determine which ones would be best to present the new film medium.

Current plans are to present "This Is Cinerama," its demonstration film, next in Chicago with a Loop opening scheduled for late January. No deal has been set yet for a Chi theatre, a number still being under consideration.

Meanwhile, confabs on Cinerama production plans were held in New York last week. Louis B. Mayer, board chairman; Dudley Roberts, Jr., prexy; Frank M. Smith, veepee, and Merian C. Cooper, general manager in charge of production, participated in the talks. Cinerama has a number of scripts lined up, but hasn't decided on the first effort of its production slate. Confabs will shift to the Coast next week.

Roberts and Smith leave for the Coast Saturday (15) while Lynn Farnol, Cinerama publicist, planes out next Monday. Mayer will go west direct from Miami. Max Gendel, Farnol's p.a. aide at Cinerama, leaves next week for Chi to set up an installation there.

## Metro Withdrawing 'Vadis' for 3 Years, Then Pop-Price Release

Following the pattern established when "Gone With the Wind" was first released, Metro has withdrawn "Quo Vadis" from the market, with Dec. 31 as the cutoff date. Idea is to hold the pic out of circulation for about three years and then to re-release it at popular prices. Same plan was followed with "Gone," the pic having been reissued four times following periodic layoffs. A fifth release is currently being contemplated.

First indication that Metro planned to withdraw "Quo Vadis" was contained in an Oct. 28 wire to all exchanges from the home office. Wire asked the regional sales offices to inform the h.o. if all bookings would be completed by the end of the year. Told by all branches that all contracts would be liquidated by the last day of December, a letter, signed by E. M. Saunders, assistant general sales manager, was dispatched to all exchanges on Nov. 6 telling them to "withdraw this picture from circulation" as of Dec. 31. It stressed that there would be no exceptions.

Metro sales execs pointed out that there was nothing unusual in this order and that exhibs were notified that this would take place when M-G first announced its sales policy for "QV." Pic was released in Nov. 1950.

## L. A. to N. Y.

Desi Arnaz  
Diana Barrymore  
Mort Blumenstock  
Frederick Brissom  
Ruth Cummings  
Tony Curtis  
Howard Duff  
Frances Faye  
Peggy Ann Garner  
Abner J. Greshler  
Don Hartman  
Tom Helmore  
Danny Kaye  
Julian Lesser  
Jerry D. Lewis  
Bill Loeb  
Ida Lupino  
Margaret O'Brien  
George Oppenheimer  
Roy Rowland  
Loring Smith  
Bob Wachsmen  
Jack L. Warner  
Margaret Whiting

## N. Y. to Europe

Howard Duff  
Paul Groll  
Eric Johnston  
Ida Lupino  
Joyce O'Hara  
George Weltner

# FRENCH COMPROMISE CLOSER

## Subsidies to French in U.S. Pact Would Stir Old MPEA-SIMPP Feud

Old feud between the Motion Picture Export Assn. and the Society of Independent Motion Picture Producers over the question of subsidies in any new film agreement with the French looks set to flare up again.

Eric Johnston, MPEA prexy, and Joyce O'Hara, who flew to Paris Saturday (8) amidst great secrecy to renegotiate a deal, are reported ready to put their signatures to anything they consider a favorable pact even without the consent of the independents. It's understood that any agreement they conclude with the French certainly will include open or "hidden" subsidies in return for a considerable increase in dubbing licenses.

SIMPP spokesman affirmed Monday (10) that the independents stand against subsidies of any form to industries abroad as irrevocable. He said there had been no contact between SIMPP execs and Johnston for several weeks and that the indies were not aware of the basis on which the MPEA reps were talking to the French. No SIMPP spokesman made the trip with Johnston and neither James Mulvey, prexy of Samuel Goldwyn Productions, nor Ellis Arnall, SIMPP top exec, are planning any immediate Paris jaunts.

An hour before leaving for the airport in New York, Johnston told VARIETY that SIMPP execs were fully informed of the situation. He had only a "no comment" to the query whether he was prepared to sign a deal without indie approval. Johnston has carte blanche from the MPEA board to settle the French situation as he sees fit.

Under the last deal with the French, U. S. distributors were allocated 121 dubbing licenses, of which 11 went to the independents. Latter only picked up six, which disturbed MPEA members.

## Col Has New Formula Charging Off Neg Costs Of Black-White, Tinters

Columbia has departed from the traditional pattern of charging off negative costs of films against income via a new formula under which tinted pix are segregated from black-and-white.

Under a new amortization plan revealed this week, there's also a rise in the allocation of costs against foreign earnings. Previously the allocation against foreign income had been 20%. Now it's up to 23% for b&w and 28% for tinted pix.

Company stated in an annual report that the latest experience in film rental income shows a larger percentage of coin coming from the non-domestic market. This, along with a slowdown in the rate of films' playoffs, prompted the revised amortization table. Col's chart is on a worldwide basis, and the table is broken down as follows:

Percentage of Amortization	No. of Wks. in Release	B&W	Pix	Color
13.....	38	32		
26.....	63	60		
39.....	79	75		
52.....	89	85		
65.....	93	89		
78.....	96	92.8		
91.....	98	97		
104.....	100	100		

## 'Cheyney' Remake's Dates Must Finish by Oct. 1, '53

Metro has notified all branches to wind up bookings of "The Law and the Lady" by Oct. 1, 1953, at the latest. Pic must be out of circulation by that time since M-G's rights to the story expire at that time.

Starring Greer Garson and Michael Wilding, "The Law and the Lady" is a remake of Frederick Lonsdale's play, "The Last of Mrs. Cheyney." Pic went into release in July, 1951.

## Lesser to Roll Tri-Dim. Process With 6 Shorts

Hollywood, Nov. 11. Sol Lesser plans to roll six two-reel shorts in the new Tri-Opticon three-dimensional process around the end of the year. Producer holds the U. S. production and distribution rights to the British device and has skedded, among others, "Mack Sennett's Bathing Beauties of 1953," for which he has Sennett's okay.

Pix, in color, should go into release in about six months, following the first-run showings of a package of five British-made shorts comprising an hour-long program. It should open within a month in San Francisco, Los Angeles, Philadelphia, Boston and New York.

## WB May Await New Govt. Rule In Reorg Setup

Warner Bros. may delay the presentation of its new reorganization plan to its stockholders until it gets a ruling from the new Government administration. Feeling is that the company may seek some minor revisions or concessions from the incoming administration's Justice Dept.

It's understood that WB asked the Justice Dept. last year for a ruling on whether or not Major Albert Warner would be allowed to head the theatre company, a move which the consent decree disallows. Thought is that this request would be made again.

WB stockholders meeting is set for February, but this confab could be delayed if the company had to prepare something new for presentation. Company has until April 5, 1953, to comply with the consent judgment requiring it to divorce its theatre assets from its production and distribution entity. Originally, WB adopted a plan of reorganization which was approved by the stockholders in Feb., 1951. (Continued on page 85)

## Heston-'Caesar' in 16m (Cost 15G) Comm'l Date

Baronet Theatre, New York article, has booked a \$15,000 version of Shakespeare's "Julius Caesar," turned out in 16m by Avon Productions. Pic, which opens Nov. 24, was made by students of Northwestern U. in Chicago. This is the film's first commercial playdate.

Brandon release stars Charlton Heston, still an unknown when the pic was made in 1950, and was directed by David Bradley, who's since been signed by Metro. Latter company has an elaborate version of "Julius Caesar" currently before the cameras.

## Chi B.O. Spurt

Chicago, Nov. 11. For the first time in recent years the Chicago boxoffice has presented a more optimistic viewpoint. Figures just released by the Chicago amusement tax collection office show that October of this year brought in \$108,000 from film and legit boxoffice, an \$8,000 hike over last year's same period. Most of the gain is attributed to generally better receipts, which have been aided greatly by advanced-price pictures, and the upping of admission prices in several first-run Loop houses.

However, the first 10 months of this year continued to show a decline, with \$859,000 reported in contrast to \$945,000 for a like period in 1951. It's a drop of \$86,000.

## JOHNSTON MAKES QUICK PARIS TRIP

Rapid consummation of a new French film pact with the majors, and possibly also the independents, was seen this week in the wake of Eric Johnston's surprise flight to Paris.

Motion Picture Export Assn. prexy's departure from New York last Saturday (8) was shrouded in secrecy, with the association insisting to the last minute Johnston hadn't changed his plans and was still due to undertake a South American trek for the State Dept. Original Washington announcement said Johnston would leave for S. A. Nov. 8, with his return skedded for Dec. 11.

Present schedule calls for him to leave for S. A. Nov. 15 and a seat has been reserved for him on a Pan-American Airways flight for that date.

MPEA topper's switch in plans was understood to be the twin result of unfavorable reaction by company prexies to the news of his State Dept. mission, and an indication from Ted Smith, MPEA rep in Paris, that the French are willing to compromise on terms.

Company execs in New York, while completely in the dark on Johnston's movements, said they understood the French were ready to give in on the question of the dubbing permits but at a considerable price. MPEA head, who is accompanied by Joyce O'Hara, is known to be shooting for a total of 135 dubbing licenses for the U. S. distrib. In return, the French want a considerable portion of American earnings in France set (Continued on page 19)

## Big Agenda At Allied Bd. Meet

Washington, Nov. 11. The Col. Cole recommendations, film prices, arbitration, the Council of Motion Picture Organizations and television will be the top subjects considered by the board of Allied States during its sessions in Chicago Nov. 15-17 just in advance of Allied's national convention.

The agenda, released by board chairman Abram F. Myers, shows that the board will give considerable study to the Cole recommendation that "Allied leaders now engaged in certain all-industry undertakings should resign and devote all their available time" to protecting the interests of the independent exhibitors who are being gouged by unconscionable film rentals, trade practices, etc." The study on film prices and trade practices will include consideration of several remedies, in- (Continued on page 85)

## Advance-Price Pix to Get Heavy Barrage at Allied's Chi Parley

### Mason Pic for Korda In Berlin Start Feb. 1

Sir Alexander Korda's sixth pic under his deal with Lopert Film Distributing Co. goes before the cameras in Berlin Feb. 1 with James Mason to star. Lopert outfit is financed by Robert Dowlings City Investing Co. Distrib has a 25% world-wide interest in the film which it will handle in the U. S.

Writer Harry Kurnitz is now in Berlin with Carol Reed working on the script. Last pic completed under the Lopert-Korda deal is "Gilbert & Sullivan" in Technicolor. Print of latter is due in N. Y. in December, according to Ilya Lopert, prexy of Lopert Films. "G. & B." is due for two-a-day treatment by Lopert.

## UA In Bank Tieup To Audition Prod. Packages on Coin

In a new tieup between United Artists and Chemical Bank & Trust Co., New York, the indie distrib will screen proposed production packages for financing qualifications and then turn over the proposed deals with recommendations to the banking outfit.

Plan is to have UA turn over 10 or possibly more such deals initially, with the films involved to be made for delivery to UA in the latter part of 1953 and in 1954.

UA's role in the financing of indie pix, via the Chemical agreement, directly reflects the bank's confidence in the distrib's management headed by prexy Arthur B. Krim. It was stated by Edwin Van Pelt, who with Milton Gettlinger, repped Chemical in setting up the new pattern of monetary operation.

UA itself will not finance the packages, it's pointed out. But the indie outfit will have far greater influence in arranging the primary money for the film-makers.

Heretofore, Chemical did its own screening of loan deals; the new tieup means this responsibility will be assumed by UA.

**Silverstein's Latin Tour**  
Maurice Silverstein, regional director for Latin America at Loew's International, starts a tour this week of Metro offices and Loew theatres, throughout the south-of-the-border area.

Avowed intention of Allied States Assn. of Motion Picture Exhibitors to level its siege guns at distrib trade practices will see its first and heaviest barrage aimed at advance-priced pix. Salvo will be touched off at Allied's Chicago convention Nov. 17-19. Allied top-pers as well as regional officials are reportedly armed with facts and figures and have given notice that they'll "name names" and the pix involved.

Exhib org in recent weeks has been particularly vehement in protesting the number of pictures given the special-handling label by the filmeries. Allied argument is that exhibs can't make a profit with the upped-scale films because of the hefty percentage terms demanded by the distributors.

Alliedites are also seen given the proposed industry arbitration plan a thorough goingover. Outfit doesn't like the provision limiting the issuance of advance-priced pix to two a year for each company. It claims it has no assurance that the distributors will limit the pix to those that demand special handling, but feels that the filmeries will set aside two pix a year for special treatment whether or not the films deserve the consideration.

Meanwhile, more than 575 delegates have indicated their intention of attending the Allied confab, set for Chi's Morrison Hotel. Jack Kirsch, general convention chairman, said that he expects this total to be augmented by many registrants from Chicago and downstate Illinois, who plan to attend but are not making hotel reservations, plus a last-minute rush of out-of-state exhibs. Wilbur Snaper, Allied prexy, leaves New York Friday (14) to attend the board meeting set for this Saturday and Sunday.

Actor Ronald Reagan, ex-prexy of the Screen Actors Guild, has been snared as toastmaster for Allied's banquet on Nov. 19. Another Hollywood personality attending is Greer Garson, who'll be at the ladies' fashion show and the concluding banquet.

## U Going Ahead With 'Gunsmoke' Despite Warning by CBS

Despite CBS' warning that it intends to protect title of "Gunsmoke," which it has been using on radio for a year and is prepping for teevee, Universal is going ahead with plans for a film of that tag.

20th-Fox, which has also been prepping a Leonard Goldstein project of same title, recognized CBS priority and dropped its tag. Universal, however, feels "there is no relationship between radio and a film studio on a title," claiming it has priority on the title, which already has been used for several films over the years.

CBS position is that it has in the past sold properties to pix, and that "Gunsmoke" title represents potential revenue.

## Alice Terry Settles Suit Vs. Ed Small and Col

Los Angeles, Nov. 11. Alice Terry's \$750,000 libel suit against Edward Small and Columbia Pictures, involving the film, "Valentino," was settled out of court for an undisclosed sum.

Former film star had asked \$250,000 general and \$500,000 punitive damages, charging the picture contained a libelous portray of herself.

## RKO Names Moses

Charles A. Moses, onetime special exploitation rep for United Artists and Eagle-Lion, has been named to a similar post at RKO.

Moses recently returned from Europe, where he was an exec with Radio Free Europe for the past 13 months. He replaces Hal Oliver.

## Distribs Would Sell Special Shorts To Exhibs to Pay for Arbitration Plan

With the cost of financing arbitration estimated between \$250,000 and \$300,000 annually, industry mapping the system have drawn up a plan to pay for its execution. Plan calls for each distrib outfit to reissue two special shorts annually, with exhibs buying the one or two-reelers at the regular rental fee. It's figured that this method would bring in about \$300,000 yearly.

Although exhibs indicated at the outset of the arbitration talks that they would be willing to be tapped for part of the cost, distrib sources doubted that the theatre group would contribute much, if anything, to the coffers. Feeling is that the distributors will carry the full cost.

Some quarters doubted that \$300,000 would be sufficient to maintain fully the setup required for carrying out the arbitration de-

tails, with the sum of \$350,000 being suggested as a more likely figure. It's pointed out that in order to get top people to administer the system, good salaries would have to be shelled out in addition to the cost of the physical setup, such as office space, etc. Besides, the arbitration plan calls for an appeal board, made up of outstanding business or industrial personalities who have no connection with the film industry. It's noted that to get these top calibre men to serve on a panel would require a healthy daily fee.

Reports that the industry was mulling the use of the American Arbitration Assn. to administer the proposed plan was generally denied in all sectors of the industry. It was stressed that use of the AAA would be too costly and, anyway, it didn't work well when it was tried in the past.



# My Pal Gus

Excellent comedy on father-schoolteacher relations for family trade.

Hollywood, Nov. 7.

20th-Fox release of Stanley Rubin production. Stars Richard Widmark, Joanne Dru, Audrey Totter; features George Winslow, Joan Banks, Regis Toomey, Ludwig Donath, Ann Morrison, Lisa Golm. Directed by Robert Parrish; written by Ray and Michael Kanin; camera, Leo Tover; editor, Robert Harline; music, Leigh Harline. Previewed Nov. 5, '52. Running time, 83 MINS.

Dave Jennings ..... Richard Widmark  
Lydell Marble ..... Joanne Dru  
Joyce ..... Audrey Totter  
George Jennings ..... George Winslow  
Ivy Pickers ..... Joan Banks  
Farley Norris ..... Regis Toomey  
Karl ..... Ludwig Donath  
Polly Fahlman ..... Ann Morrison  
Van Every ..... Joan Banks  
Tommy ..... Christopher Olsen  
Mr. Evans ..... Robert Poole  
Judy ..... Mimi Gibson  
Mrs. Lipton ..... Marie M. Brown  
Mr. Wilbur ..... Gordon Nelson  
Hotel Manager ..... William Collier  
Van Every ..... Jay Adler  
Delivery Man ..... Frank Marlowe  
Attorney ..... Franklin Parnum  
Reporter ..... William Dyer  
Tory Store Clerk ..... Otto Forrester  
Balliff ..... James Flavin  
Judge ..... Jonathan Hole  
McNary ..... Frank Nelson

20th-Fox has a spritely domestic comedy in "My Son Gus," with a good cast sparkling the humorous plot situations for a smooth-flowing 83 minutes. The general market will find it excellent, particularly for the family trade, and favorable word-of-mouth should help its advance after initial bookings.

The Stanley Rubin production of the well-dialogued screen story by Ray and Michael Kanin rates neat direction from Robert Parrish in putting the principals through their paces. Such marquee familiars as Richard Widmark, Joanne Dru and Audrey Totter topline, with George Winslow, the little boy with the grownup voice seen in "Room For One More" and "Monkey Business," holding down juvenile honors.

Widmark is a bon-bon manufacturer too busy to devote much time to his small son. As a result, the kid is a problem child who eventually lands in the progressive school operated by Miss Dru. Little Winslow takes to the teacher, so does dad, and things are well on their way towards the schoolmarm becoming his new mother when Miss Totter, Widmark's ex-wife, appears on the scene.

As the heavy of the piece, Miss Totter reveals her Mexican divorce is invalid and demands Widmark give up his community property half of his wealth for a valid divorce. Having made his money the hard way since Miss Totter walked out on him and her son, Widmark decides to fight. A dirty court battle follows, even dragging in Miss Dru as correspondent. Widmark is awarded the right to his money but custody of little George goes to Miss Totter. Finale finds Widmark deciding his son is worth more than his money, so Miss Totter gets the cash while Widmark, Miss Dru and Winslow start out to build a new pile together.

Widmark is very good as the tough, rags-to-riches father, showing both good comedy feeling as well as the more touchingly dramatic flavor required in the final scenes when he tries to take his kid to a mother who doesn't want him. Miss Dru is excellent as the heroine, and Miss Totter does well by her heavy assignment. Young Winslow, under Parrish's topnotch direction, emerges as an appealing personality. Parrish carries this same touch over into a number of other scenes with school kiddies. Joan Banks scores in a featured spot as Widmark's understanding secretary. Pleasing are Regis Toomey, the hero's lawyer; Lisa Golm, the cook; Mimi Gibson, a tot, and Jay Adler.

Leo Tover's lensing, Leigh Harline's score, the editing and other contributions impress favorably.

# South Pacific Trail (SONGS)

Rex Allen western, okay for program oater market.

Hollywood, Nov. 7.

Republic release of Edward J. White production. Stars Rex Allen, Koko Requin; features Estelita, Slim Pickens. Rex Allen, Koko Requin, Estelita, Slim Pickens, Carlos Alvarez, Nestor Paiva, Link Felt. Directed by William Witney. Written by Arthur Orloff; camera, John MacBurnie; editor, Harold Minter; songs, Jack Elliott, Aaron Copland. Previewed Nov. 6, '52. Running time, 60 MINS.

Rex Allen ..... Rex Allen  
Koko ..... Koko  
Lita Alvarez ..... Estelita  
Slim Pickens ..... Slim Pickens  
Carlos Alvarez ..... Carlos Alvarez  
Nestor Paiva ..... Nestor Paiva  
Link Felt ..... Link Felt  
Rodney Brewster ..... Douglas Evans  
Ace ..... Joe McGuinn  
Conductor ..... Forrest Taylor

And The Republic Rhythm Riders  
Rex Allen finds himself with the job of solving a train disappearance and saving a western heroine from a bad marriage in

"South Pacific Trail." He goes about the standard heroics satisfactorily and the saddle antics are okay for the program oater market.

The straight range tale in Arthur Orloff's original script has Allen and his horse, Koko, riding and shooting for the pleasure of kiddie fans as he thwarts the separate and combined efforts of the two villains, Roy Barcroft, who makes trains disappear, and Douglas Evans, a ham actor who is after Estelita's money. For his tune stunts he does "Ride Away Your Troubles," which he wrote, and "The Railroad Corral," a traditional, and then joins Estelita on the soothing ballad, "I'll Sing a Love Song," clefted by Jack Elliott and Aaron Copland.

Barcroft, foreman on the ranch of Estelita's grandfather, Nestor Paiva, plots to make a train carrying \$1,000,000 in gold disappear down an old mine shaft on the ranch. Paiva escapes death with the other passengers when he wanders over to a cowpoke campfire while the train stops for water and is left behind. With Paiva presumed destroyed, although he's really off on a three-week trail drive with Allen, Evans moves in on the ranch and tries to dispose of its assets. When Allen is able to stop this, Evans and Barcroft join forces, attempting to drown Allen in a flood and then blow him up in the old mine. Justice triumphs, however, to bring the 60 minutes of film to the expected conclusion.

Estelita is a pert heroine, Slim Pickens provides comedy for the juves and Paiva is okay as the rancher. Marcroft and Evans are hisssable heavies.

William Witney's direction of the Edward J. White production keeps it moving reasonably fast, and John MacBurnie's lensing is good.

# The Thief of Venice

Exploitable adventure drama for the duals.

20th-Fox release of Robert Haggia production. Stars Maria Montez, Paul Christian, Faye Marlowe, Massimo Serato. Directed by John Brahm. Screenplay, Jesse L. Lasky, Jr. from original by Michael Partewee; camera, Nicholas Brizzi; editors, Terry Morse, Renzo Lucidi; music, Alessandro Cicognini. Tradeshown, N. Y., Nov. 7, '52. Running time, 91 MINS.

Maria Montez ..... Maria Montez  
Paul Christian ..... Paul Christian  
Faye Marlowe ..... Faye Marlowe  
Massimo Serato ..... Massimo Serato  
Riccardo Dismati ..... Riccardo Dismati  
Alfred von Sturm ..... Aldo Silvani  
Capello ..... Louis Salmaterenda  
Polo ..... Guido Celano  
Tina ..... Humbert Scierpanti  
Admiral Disani ..... Camillo Pilotto  
Lombardi ..... Ferdinand Tamberlani  
Ducenna ..... Liana Del Balzo  
Riccardo ..... Faye Marlowe  
Waris ..... Mario Tosi  
Crazzi ..... Vincio Sofia  
Sharp Eye ..... Leon Menoir

Made in Italy several years ago, "The Thief of Venice" is period adventure drama which adds up to good supporting fare for the duals. Picture's theme is exploitable and will help offset the lack of marquee names. With the exception of the late Maria Montez, the cast is relatively unknown to U. S. filmgoers.

"Thief," incidentally, has had an involved career since its completion at Rome's Scalera Studios. Originally it was to have been distributed through the Neil Agnew-Charles Casanave Motion Picture Sales Corp., but the latter's fold caused producer Robert Haggia to shop around elsewhere. He recently came up with a release deal with 20th-Fox.

Screenplayed by Jesse L. Lasky, Jr., from Michael Partewee's original, the film is a lusty account of Venetian political chicanery circa 1575 A.D. Massimo Serato, a top government official, attempts to seize command after death of the Doge. Leader of the opposition is naval officer Paul Christian.

Before Christian eliminates Serato and wins the hand of socialite Faye Marlowe, he becomes the "thief of Venice" to raise funds for the cause. Assisting him in the battle for freedom, among others, are tavern-owner Maria Montez and a motley horde of former slaves.

With the accent on action and suspense, the Lasky script deftly weaves in a plethora of swordplay, medieval torture scenes and hand-to-hand combat. Movement takes place against authentic backgrounds via location shooting in and around Venice. Flavor and atmosphere of the period are well captured by cameraman Anchise Brizzi.

Under John Brahm's swift direction the story seldom lags. Of a muscular physique, Christian ably handles the demands of his role. Miss Montez contributes a sexy portrayal of a peasant girl enamored of Christian. Miss Marlowe is suitably prim as a gal whose love appears to be on a higher plane. Serato is amply sinister as the corrupt government official.

Other players provide fair sup-

# Angel Street

"Angel Street," British import which opened at the Normandie Theatre, N. Y., Monday (10), was reviewed from London by VARIETY in the issue of July 10, 1940, under its original title of "Gaslight." Review pointed out that the Patrick Hamilton stage play reaches the screen after "considerable local success" as a legit vehicle. It is likely to repeat its b.o. pull as a picture.

Reviewer added that "excellent" direction by Thorold Dickinson retains all the psychological drama of the original in presenting the tale of a woman steadily being driven mad." Performances of Diana Wynyard as the woman and Anton Walbrook as her tormentor drew praise. Commercial Pictures, Inc., is distributing the import in the U. S. (Metro released its own version of the Hamilton play in 1944. Titled "Gaslight," it starred Charles Boyer and Ingrid Bergman.)

Port. - Producer Haggia not only was unstinting on the physical backgrounds but also tossed in a flock of extras whose array of costumes at times reached the proportions of a spectacle. Editing of Terry Morse and Renzo Lucidi represents a competent job. Alessandro Cicognini's score, played by the Rome Symphony Orch, helps sustain the film's mood.

# It Started in Paradise (BRITISH)

Martita Hunt in hokey British drama; mild U. S. entry.

London, Nov. 4.  
GFD release of Nolandon-Parkyn. British production. Stars Jane Hylton, Ian Hunter, Terence Morgan, Muriel Pavlow and Martita Hunt. Directed by Compton Bennett. Screenplay, Margherita Laski; camera, Jack Cardiff; editor, Alan Obblaton; music, Malcolm Arnold. At Leicester Square Theatre, London, Oct. 28, '52. Running time, 94 MINS.

Martita Hunt ..... Martita Hunt  
Jane Hylton ..... Jane Hylton  
Muriel Pavlow ..... Muriel Pavlow  
Ian Hunter ..... Ian Hunter  
Terence Morgan ..... Terence Morgan  
Ronald Squire ..... Ronald Squire  
Joyce Barbour ..... Joyce Barbour  
Kay Kendall ..... Kay Kendall  
Dagmar Wynter ..... Dagmar Wynter  
Barbara Allen ..... Barbara Allen  
Audrey White ..... Audrey White

The world of exclusive fashions is the setting for this new British opus, and the subject is one which will naturally appeal mainly to femme audiences. Male patrons, who are hardly likely to display a great deal of interest in glittering arrays of new creations, may find it tough sledding as entertainment, particularly since it is woven around a novel-type yarn. Its b.o. potentialities at home are reasonably bright, but it falls into a lower category for the U. S.

Film's strongest asset is its high-grade Technicolor. Jack Cardiff has done a standout lensing job, aided by spacious settings and expansive fashions. Appeal of the film is entirely visual.

As the story opens, Martita Hunt is shown as the madame of a West End fashion salon whose creations are behind the times and whose few remaining customers are of a past generation. She is squeezed out by a ruthless and uncompromising Jane Hylton, who honestly admits she's no genius. Eventually history repeats itself and after a chequered career, including black market wartime operations, Miss Hylton finds herself replaced by Muriel Pavlow.

Although scripted by Margherita Laski, the plot is unadulterated hokum and the dialog rarely rises above the commonplace. Situations are obvious, with little imagination used in the treatment. Yarn unspools leisurely with the minimum action and barely an exterior setting. Indeed, 95% of the story takes place within the salon itself.

With this production Miss Hylton rises to star status and the local girl shows she has her quota of talent. Although given a big role, she has to battle against the flimsy plot, and deserves a better chance next time. Miss Hunt plays the madame with gracious dignity but fades out after the first reel or two. Muriel Pavlow shows more charm than ability as the young girl who succeeds them both. Ian Hunter and Brian Worth fill the two male roles with polished authority while Ronald Squire excels as the writer of a fashion column. Joyce Barbour, Kay Kendall and Dagmar Wynter play supporting parts admirably.

Warners has borrowed Howard Keel from Metro to costar with Doris Day in "Calamity Jane," to be produced by William Jacobs and directed by David Butler.

# Je L'Ai Ete Trois Fois (I Did It Three Times) (FRENCH)

Paris, Nov. 11.  
Gaumont production and release. Stars Sacha Guitry, Bernard Blier. Written and directed by Sacha Guitry; camera, Jean Bachelet; editor, Raymond Vany. At Marbeuf, Paris, Nov. 2, '52. Running time, 55 MINS.

Sacha Guitry ..... Sacha Guitry  
Bernard Blier ..... Bernard Blier  
Therese ..... Luna Marconi  
Henriette ..... Meg Lemonnier  
Cheri ..... Simone Paris

The cryptic title refers to the extra-marital shenanigans of a typical wordy Gallic couple who begin to stray. In the usual manner, Sacha Guitry has taken one of his plays and adapted it into film without much change in the lengthy dialog passages, leading to bogging down of action and interest. Cheapie production and Guitry name will make this profitable here, but is of negligible interest for the U. S. except for some arty spots on the risque theme.

Story is like an often told, off-color tale. It concerns an aging actor who makes a play for a local merchant's wife. In the meantime, the merchant goes to Paris on some business of his own. Time-out is called for him to relate how two of his previous wives cheated on him. He misses his train and comes back to find the actor with his wife. Dressed in a clerical costume, the actor gives the husband a lecture on faith, ending the pic on its farcical note.

Bernard Blier, in his usual role of the cuckold husband, gives it his timing and stature to make the role ingratiating rather than trite. Guitry plays the aging Romeo with aplomb while Luna Marconi adds her hefty sensuality to the role of the third-time wife. Lesser roles are fine. Sprinkled in the verbiage are some hep epigrams which are not enough to dispel the slowness and contrivance of the film. Small budget shows up in flat lensing, grainy film and slightly fuzzy sound track. Mosk.

# La Tratta Delle Bianche (The White Slave Trade) (ITALIAN)

Genoa, Nov. 4.  
Minerva Film release of a Ponti-De Laurentiis production. Stars Silvana Pampanini, Eleonora Rossi Drago, Vittorio Gassmann, Tamara Lees, Marc Lawrence, Ettore Manni; features Barbara Florian. Screenplay, Bruno Rossini; directed by Luigi Comencini. Story and screenplay, Comencini, Giacoli, Patrizi, Pietrangeli; camera, Luciano Trassatti; music, Armando Trovati. At Lux, Genoa. Running time, 100 MINS.

Pic's obvious half possibilities plus large name cast (including Vittorio Gassmann, now in U. S. pic), could build this into healthy runs where given wide exploitation. A somber, uneven meller, calculated as a sequel to director Luigi Comencini's previous "Closed Shutters," the film's shoddy script has been built to suit the sensation-seeking trade rather than arty houses. May run into censor trouble in some countries. But as long as basic themes are accepted, individual scenes will get by.

Basically, the story deals with the operations of white slaver McEddy (Marc Lawrence) until he is nabbed by the police just before leaving the country with his human cargo, packed for what they think is an overseas vaude tour. Fiancee of one of the girls jumps jail to save her, finds she has died and is followed by police to the trader's dockside rendezvous.

Subplot involve a girl (Silvana Pampanini) who volunteers to join McKeddy's group, another (Eleonora Rossi Drago) who is forced into racket to save her lover, cowardly opportunist Vittoria Gassmann plus two semi-innocent youngsters who reform.

A dance marathon, serving as a front for the femme peddler's operations, gives the film some interesting backdrops, but is overlong and wears thin. Film's locale is the Genoa port area, where it was shot.

Thesping is capable within limits of a surface script. Location camera work has that authentic look. Other credits of the Ponti-De Laurentiis production are good.

# Camille Rosse (Red Shirts—Antia Garibaldi) (FRANCO-ITALIAN)

Genoa, Nov. 3.  
Cinefilm release of a Produzioni Grandi film production. Stars Anna Magnani; features Raf Vallone, Anna Cuny, Jacques Sernas, Carlo Ninchi, Luigi Reggiani, Michele Aulair, Gino Leolini. Directed by Goffredo Alessandrini and Franco Rossi. Screenplay, Biagi, Renzo Renzi, S. Bolchi; camera, Leonida Barboni and Marco Scarpelli; music, Enzo Masetti; editor, Mario Scandrel. At Orico, Genoa. Running time, 98 MINS.

This film has the Anna Magnani name to insure a local income. In working with heroic and well-known material, pic gets by, but seldom catches fire. It often is confused and fragmentary. Much of this is caused by production difficulties. Once halted for lack of

funds, pic lost several actors along the way, eventually also lost its director, Alessandro, via injuries in an auto accident. Result in what was to be a large-scale international production is visible although the patching job done with remaining material is outstanding.

Story concerns the last days of Anita Garibaldi, background by a historical segment of the great leader's life: his retreat from Rome to the Adriatic, in 1849. Film primarily documents the trek to the sea amid hardships, with her personality (Magnani) inspiring the troops despite her illness. She finally dies in Garibaldi's arms upon reaching the Adriatic coast.

Both Magnani and Raf Vallone give vigorous portrayals of the two leaders. With only parts of various subplots remaining, remainder of cast has little chance to do much although Alain Cuny and Jacques Sernas have their moments. Serge Reggiani ably sketches a traitor while Michele Aulair, originally slated to star, is nearly invisible. Camerawork is outstanding.

# La Minute De Verite (The Moment of Truth) (FRENCH)

Paris, Nov. 4.  
Gaumont release of Franco-London production. Stars Michele Morgan, Jean Gabin, Daniel Gelin. Directed by Jean Delannoy. Screenplay, Delannoy, Roland Lantier; camera, Robert Lantier; editor, Jeanson; music, Paul Misraki. At Colisee, Paris. Running time, 115 MINS.

Madeleine ..... Michele Morgan  
Pierre ..... Jean Gabin  
Daniel ..... Daniel Gelin  
Maurice ..... Maurice  
Landiady ..... Denise Clo  
Child ..... Marie-France

This is a smoothly treated version of the eternal triangle. Gloss does not dispel the essential aridity and gabby aspects of a husband and wife probing the roots of infidelity, and deciding to try again. Pic has lush technical aspects and the names of Michele Morgan and Jean Gabin for satisfactory biz here. Names of principals and theme of marital faithfulness could make this of moderate grossing ability for art houses in America.

Film starts out well enough showing that a successful Parisian doctor loves his wife and child, and is well off. On a routine check of an attempted suicide, he finds that the young man was his wife's lover. On returning home to a supposedly tranquil anniversary dinner, he faces his wife with the evidence of her infidelity. Then, via a lot of talk, they go back over the 10 years of their married life to learn where their marriage went astray.

Flashbacks are fluidly segued, starting with a shock bit of the wife's jealous tantrum one night as she puts out her cigarette on the back of a rival. Here she meets an unstable, romantic young painter who becomes her lover. There also is the case of an extra curricular escapade of the husband. Too much is talked out.

Director Jean Delannoy has not injected warmth and passion into the proceedings to give the wife's love affair a decidedly unclear ring which detracts from the remainder of the histrionics. Miss Morgan, as the actress wife, looks lovely, but never gives a rational feeling to her love for the young man and her sudden reawakened love for her husband. Gabin is ingratiating as the doctor, faced with the dilemma of an unfaithful wife whom he adores. Daniel Gelin does not get the romantic aspects into the essentially neurotic young painter due to his episodic role.

Lensing is tops, with editing keeping the flashbacks and clever use of sound coherent. Music is much to strident and insistent on dramatic points.

# Season in Salzburg (AUSTRIAN-MUSICAL)

Vienna, Nov. 4.  
Sascha Film release of Ernst Marischka Wienfilm production. Stars Hanneli Matz; features Adrian Hoven, Greta Schörrer, Walter Müller, Hans Richter, Romanosky, Lotte Lang, Erik Frey, Fritz Imhoff. Directed by Ernst Marischka. Screenplay, Ernst Marischka; after opera of some title by Max Wallner and Kurt Feltz; camera, Sepp Ketterer; music, Fred Raymond; musical direction, Willy Schmidt; editor, Hans Richter. At Apollo, Vienna. Running time, 90 MINS.

This is a good concoction of songs and dances in a standard musical framework. Story of the various adventures and misunderstandings during the Salzburg season was big comedy hit in legit houses. Laughs will be somewhat less in this pic, but it will do for German language countries.

Performances, with few exceptions, seem half-hearted. Hanneli Matz, who scored in "Foerster Christl" recently, is not so good. Most others give mechanical interpretation of their roles.

Ernst Marischka's scripting and directing is standard. So is the camera work by Sepp Ketterer. Fred Raymond's nice music was arranged by Schmidt Ge in an okay manner.

# PRESSURING PRESSURE GROUPS

## Distributors' Top Censor Strategy

New anti-censorship strategy mapped by the American Civil Liberties Union gives the distributors their strongest means of countering outside groups bent on restricting the exhibition of controversial films.

In the past, companies said they were powerless to act when an outfit, such as one or more of the veterans' organizations, threw pickets around a theatre or otherwise spotlighted a film regarded in some way as objectionable. This was the case with recent films whose casts included persons mentioned in testimony before the House Un-American Activities Committee.

Columbia, for instance, had no way of blocking the sporadic picketing of "Marrying Kind," which drew some protests because the star, Judy Holliday, appeared before the Senate's Subcommittee on Internal Security.

New ACLU setup (see separate story) means the distributors, as disturbances crop up, will have an avenue of approach to their censorship problems.

## RKO Press Dept. as 'Open Territory' Creates Free-for-All Among 3 Unions

Hassle among three unions representing eastern pub-ad staffers may break out as a result of the recent personnel changes in the RKO flackery.

Sign, Pictorial and Display Union, Local 230, AFL, is currently the bargaining agent for the RKO staffers. However, its one-year pact with the company expired Oct. 31 and negotiations for a new contract haven't yet gotten underway due to the wholesale shifts in RKO execs.

With a new management and new pub-ad staffers, Motion Picture Home Office Employees Union, Local H-63, IATSE, also an AFL affiliate, and Screen Publicists Guild, District 65, Distributive and Office Workers of America, are eyeing the new RKO setup as open territory. The IA union has already made overtures to the RKO staffers and it's expected that District 65 will also make a pitch.

Both the Display outfit and the IA union entered the publicists field last year, with the former snaring RKO Pictures, RKO Theatres, Loew's Theatres and Loew's International while the latter captured the Paramount flacks. District 65 reps pub-ad staffers at Warner Bros., Columbia, Universal, United Artists and 20th-Fox. Metro publicists have remained unaffiliated.

Before either the Display union or the IA outfit attempts to move in as bargaining agents, they'll have to sign up sufficient staffers to force a new National Labor Relations Board election.

Meanwhile, the Display union has been conferring with the staffers to set up proposals for the forthcoming pact talks. No date has been set for the opening of talks with the company execs, but union officials will contact Robert Goldfarb, RKO personnel chief, this week to arrange a meeting date.

## Goldwyn Believes Theatres to Continue As Key Revenue Source

Samuel Goldwyn wants it made clear that he believes theatres will continue to be "the main source of motion picture exhibition and revenues" despite the potential of any subscription form of home television. Film-maker, in New York for the Nov. 24 preem of his newest, "Hans Christian Andersen," at the Criterion Theatre, disputed a New York Herald Tribune news story quoting him as saying his next production might go to home TV.

Goldwyn issued the following statement:

"... I doubt very much that subscription TV will be anything like a reality when my next picture is completed, so there can be no question but that it will be seen in the theatres. What I actually said was that in my judgment it would be at least five years before subscription television was commercially feasible and that then pay-as-you-go TV would have a share of the motion picture market, not that the market would be shared equally between subscription TV and theatres..."

## 20th's Ray Biopic

Hollywood, Nov. 11. Singer Johnnie Ray has signed a long-term exclusive acting pact with 20th-Fox.

His first starrer will be "All of Me," a semi-musical based on incidents in his own career.

## 2 Dismissed Publicists Win Double Severance Pay in RKO-Union Deal

Hassle between RKO and the union repping pub-ad staffers over double severance pay for two pink-slipped publicists has been amicably settled, with the company agreeing to shell out at the dual termination rate. As a result of an agreement between Robert Goldfarb, RKO personnel chief, and John Scotti, biz manager for the Sign, Pictorial & Display Union, Local 230, AFL, George Held, former assistant publicity manager, and Fred Norman, former radio-TV contact, will receive checks for the double rate. Held will get 12 weeks' pay and Norman 18.

Dispute arose out of interpretation of method of dismissal. Under the terms of the pact between the outfits, staffers are permitted double severance pay if let out for economic reasons and the single letout rate if fired and replaced. Although Held and Norman were replaced, company had referred to the changes as due to economy reasons. Union latched on to the RKO explanation to win its argument for the dual rate.

## 20TH-FOX ANNOUNCING 9-MONTH PROD. SLATE

Product announcement, setting 20th-Fox releases for the first nine months of 1953, is due tomorrow (Thurs.) highlighting a two-day meeting of 20th division managers in New York.

Sessions start today (Wed.) with a discussion of conditions in the field. Division heads from the company's 38 branches in the U.S. and Canada will then be briefed by Al Lichtman, 20th's director of distribution, and Charles Einfeld, v.p. in charge of advertising, publicity and exploitation, on national campaign plans for a quartet of pix scheduled for release during Thanksgiving and the Christmas and New Year weeks.

Nine-month product lineup will be announced by Lichtman, with Einfeld outlining campaign plans. Discussion will be joined by W. C. Gehring, exec assistant general sales manager; Edwin W. Aaron, western sales manager; and Arthur Silverstone, eastern and Canadian sales head. A special exhibit kit giving story, cast and other info on the nine-month lineup will be studied by the division managers. Continuing campaigns for "Snows of Kilimanjaro" also will be discussed.

## ACLU CAMPAIGN VS. PIX CENSORS

American Civil Liberties Union today (Wed.) will instruct its 16 branch offices across the country and 47 state correspondents to undertake a campaign countering efforts by private groups to suppress exhibition of films which the non-official censors look upon with disfavor.

Memorandum is going to the local ACLU reps from the National Council on Freedom from Censorship, ACLU's anti-censorship affiliate. It states: "Currently efforts are being made, some successful, to force motion picture exhibitors to withhold certain films from public knowledge. These efforts take the form of either requests to motion picture house operators, threats of boycotts, picketing and mass picketing of theatres involved, and even in some instances, acts of violence. But whatever the means used or the ends obtained, the public right to see, read and hear can only be aided by the development of counter pressures."

Attempted restrictions on radio and television broadcasters also will be fought by the ACLU, it's declared. However, the civil liberties outfit acknowledges that it's difficult to learn in advance which programs are to be protested by the private groups. Local ACLU offices are advised to stress to station managers their obligations to provide balanced programming (Continued on page 18)

## 25G Pic Try Falls Flat on Its Budget

What started out as an ambitious attempt to make a western on a \$25,000 budget at Big Bend National Park in Texas last month resulted in dismissal of the company and abandonment of the venture midway through the script. News of the fold was revealed in New York this week by several individuals involved in the ill-fated project.

Titled "Grubstake," the abandoned picture was rolled by Buchanan Productions largely on financing supplied by a limited partnership. Some \$17,000 came from this source while the balance of the budget, according to producer Larry Buchanan, stemmed from "Texas money."

Exact reason why shooting on the film halted at the halfway point is somewhat clouded. Both scripter Len Shubert and actor Steve Wyman, who were on location with the unit, declined comment. Another principal called it an "unfortunate situation." To that quote, Wyman remarked, "I say amen." He, incidentally, invested \$1,200 in the film.

Buchanan, a native Texan, turned out several one and two-reelers prior to tackling "Grubstake." He said he brought "five principals from New York" as a nucleus for the cast. Among them were Wyman, Jack Klugman and Neale Adams. Youthful producer declared that "as it now stands I have about 30,000 feet of film and the picture represents about a two-thirds loss."

Taking a philosophical slant on the film's abandonment, Buchanan wrote it off as a "tough break." But he stressed that he will personally pay back money to various investors in the project, for "I assume full responsibility." Largest contributor under the limited partnership setup is Alfred Aufhauser with \$3,000.

## Mayer Makes Award

Louis B. Mayer left New York at the weekend for Miami to present the annual award of the Society of Industrial Realtors today (Wed.). Recipient is K. T. Keller, president of Chrysler Corp.

Following this, Mayer will go directly to the Coast.

## \$30,000,000 Budget for 22-24 Pix In 1953 Outlined by Hartman

### Wanger's New AA Deal

Hollywood, Nov. 11. Walter Wanger has inked a new producer pact with Allied Artists, extending original deal made a year ago.

He's turned out four pix for AA and will start his new pact with "Hajji Baba," 19th century Persian adventure novel by James Morier.

## Par's 1-Day Special Showings for Exhibs Showcase 'Bali' Bally

Paramount's one-day lease on the Bijou Theatre, New York, will serve to give the company a means of introducing exhibs to its exploitation campaign for "Road to Bali" in addition to going through the legally required motions of trade-showing the pic itself.

Par is taking over the house on Friday (14) with plans to show the Bob Hope-Bing Crosby-Dorothy Lamour comedy four times during the day. Exploitation devices which theatremen will find on view include usherettes and ticket-takers in Balinese garb, macaws and monkeys in the lobby and other gimmicks providing the South Seas effect. Point which Par will underline is that exhibs can similarly dress up their houses at nominal expense via tieups, with pet shops and the like. Company also is inserting classified ads in the metropolitan press inviting persons who resemble Crosby, Hope or Miss Lamour to work for the ad-pub department in connection with the film.

Further, Par will photograph the Bijou bally material and send stills to theatremen across the country.

## 219,884 RKO SHARES LISTED VIA CORWIN

Washington, Nov. 11. Sherrill C. Corwin acquired 219,884 shares of RKO common stock in the deal whereby the Ralph Stolkin group bought out the Howard Hughes controlling block of stock. Corwin notified the Securities & Exchange Commission. This is shown in the SEC monthly report of "insider transactions," covering the period Sept. 11 to Oct. 10. Although listed in Corwin's name, the stock represents all the shares which changed hands with the purchase price down, payment to Hughes.

Report showed Bank of America holding the stock as pledgee for Screen Associates, Inc. In the same monthly summation, Howard Hughes listed sale of his 1,013,420 shares of RKO common; Ned Depinet declared sale of his 35,000 shares.

David J. Greene told SEC he has bought another 1,500 shares of RKO Theatre Corp. for a trust account which now includes 32,300 shares of the common. Greene also owns 16,450 in his own name, 10,000 shares under a partnership arrangement, while members of his family own another 3,600 shares.

Jack Cohn disclosed sale of 3,411 shares of Columbia pix common for which he was trustee. He now owns 43,214 shares, plus an additional 22,438 in trust accounts. W. Ray Johnston sold 3,700 shares of Monogram pix common. This left him only 517.

Harry Brandt reported sale of 1,600 shares of Trans-Lux common from the G. Brandt Foundation, which was left with 3,300 shares. His new H. Brandt Foundation got its first 200 shares. Mrs. Brandt owns 17,700, and Brandt's Harday, Inc., has 1,400.

Harry M. Warner made a gift of 200 shares of WB common. He still owns 245,200, plus another 16,000 in a trust account.

Paramount's 1953 film-making program of "between 22 to 24 pictures" will be budgeted at \$30,000,000, production chief Don Hartman disclosed in New York Monday (10). The quantity, he added, will vary little from last year's output. New slate calls for four features to be lensed abroad, with the balance to be shot at the studio.

More than half the '53 program will be in color, Hartman declared. "All musicals and outdoor pictures will be in tint," he said, "and the company already has about 10 or 11 Technicolor commitments. As for our overseas production, those films are being made abroad because their subjects lend themselves to foreign locales."

Trekking to the homeoffice for huddles with prexy Barney Balaban as well as with the sales and distribution wings on next year's film slate, Hartman plans a 10-day New York stay. However, he may interrupt his visit to make a quick junket to Europe to inspect director William Wyler's just completed "Roman Holiday."

Whether he'll go to Europe, Hartman revealed, won't be determined until Friday (14). In the event a decision to leave is made, his departure will likely be next Monday (17). Projected trip largely depends upon whether Wyler has enough "Holiday" film processed for him to look at it. Production head also expects to visit Britain and France on his overseas swing.

Hartman's mission to Britain will concern Par's upcoming production there of "Wings Across the Sea." Written by John Boulting, the story deals with American fliers in England and their effect on the civil population. Boulting will direct and Joseph Siström will produce. Shooting predominantly will be done in Britain, plus some scenes in Hollywood.

Present intentions, Hartman said, provide for "Babylon Revisited" to roll in Paris next July or August, with Gregory Peck starring and Wyler directing. Half would be lensed in the French capital and the rest at the studio. The F. Scott Fitzgerald story was adapted for the screen by Philip and Julius Epstein. Other pix set for foreign (Continued on page 78)

## B'way Warner May Go Back to Pix If Unable To Sublet This Month

Although preferring a legit tenant for its shuttered Warner Theatre, N. Y., Warner Bros. may resume a film policy if it is unable to sublease the house by the end of this month. Company has received many inquiries for rental of its flagship and has negotiated with many outfits. Theatre has been closed since early summer.

WB had been interested in acquiring Danny Kaye for an in-person engagement similar to his San Francisco run, but the comedian was snared by the nearby Palace instead. Inability to find a tenant is causing considerable concern in the WB theatre department, for the inactivity of the house has been costing the company plenty coin.

Two deals for use of the house are currently being weighed. One involves installation of a French vaudeville policy and the other for the presentation of Spanish films. WB execs were scheduled to discuss this week a deal with an Argentine exhib, said to be interested in taking over the house for the presentation of Spanish-language films.

## Col's Reissue Binge

Columbia is going on a reissue binge, it's apparent in the company's listing of eight films with the title registration bureau of the Motion Picture Assn. of America. All eight are re-releases, all are westerns and all turned out originally about 10 years ago.

# 20<sup>th</sup> DELIVERS A DOUBLE-BAM TO HELP YOU SELL A GREAT

## NATIONAL MAGAZINE ADS!

20th lists your theatre  
and your town in power-  
ful two-page spreads in

**Look**

and

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on "THE THIEF OF VENICE"  
to pre-sell every reader of  
these multi-million circu-  
lation magazines in your  
entire territory — at no  
cost to you!

### ALL YOU HAVE TO DO:

Set your booking of "THIEF OF  
VENICE" to play before Mar. 1, 1953.  
(Deadline for listing your engagement  
in our national ads is Dec. 20, 1952).

Any First Run Theatre in the United States is  
Eligible to Participate in these Pre-Selling Ads



ROBERT HAGGIAG presents "THE THIEF OF VENICE" starring MARIA MONTEZ • PAUL CHRISTIAN • FAYE MARLOW  
HAGGIAG • Directed by JOHN BRAHM • Screenplay by JESSE L. LASKY, JR. • From original story by MICHAEL PERTWEE • Music by ALESSAN

There's No Showmanship Like 20<sup>th</sup> Century-Fo



# RELEAD SHOWMANSHIP PUNCH SHOWMANSHIP PICTURE!

## THE THIEF OF VENICE



ASSIMO SERATO • Produced by ROBERT  
COGMINI • Released thru 20th Century-Fox



Showmanship!

### FREE 10-DAY, ALL-EXPENSE TRIP FOR TWO-TO ITALY!

for the best and most  
productive advertising,  
publicity and exploitation  
campaign on "THE THIEF  
OF VENICE."



You'll be flown to Venice via Italian  
Airlines! Live like a king! See the  
celebrated Bridge of Sighs . . . re-  
lax in a gondola on the famous  
canals of this romantic city!



This contest is open to all theatres playing  
"THIEF OF VENICE" before June 1, 1953.

START PLANNING YOUR PRIZE-  
WINNING SHOWMANSHIP  
CAMPAIGN IMMEDIATELY!

In the event of ties, duplicate prizes will be awarded.

SEND YOUR COMPLETE CAMPAIGN TO "THIEF OF VENICE" SHOW-  
MANSHIP CONTEST COMMITTEE, 444 W. 56 ST., NEW YORK 19, N. Y.

#### RULES:

**ENTRY DATE:** All entries must be postmarked on or before midnight of July 5, 1953.

**THE JUDGING:** Judging will be based upon the best and most productive advertising, exploitation and publicity campaigns for "THE THIEF OF VENICE". In judging winners, consideration will be given to the nature of the run, the class of house, its location and business produced, in order to permit equal competition between small town theatres, neighborhood houses and downtown de luxe theatres.

**HOW TO ENTER:** 1. Submit a written summary of the campaign documented with news-paper tear sheets, photos and other specimens. This summary may be in any form you elect. Judging will be done solely on the basis of the factors outlined in these Rules. Elaborateness of campaign books or of presentations will have no bearing whatever on the decision of the judges.

The committee of judges will select the best entries. Their decision will be final and the winners will be notified by telephone or telegraph. Entrants agree that all summaries submitted in the contest are the property of Twentieth Century-Fox Film Corporation and that the same material and/or ideas therein contained may be freely copied or otherwise used by or through said corporation. This contest is subject to federal, state and local regulations.

# Despite Only 1 New Pic, L.A. Soars; 'Promoter' Nifty \$8,000, 'Quiet Man' Boff 12G, 6th, 'Snows' Big 30G, 3d

Los Angeles, Nov. 11. First-run biz is going into a post-election upswing here, with improvements noted at practically all spots despite practically no new bills. "The Promoter," British-made film at the small Fine Arts where sighting a nifty \$8,000 or near, is the lone new entry. Nearly all holdovers are equaling or ahead of last week's trade. "Quiet Man" is jumping to great \$12,000 in sixth round in two theatres, which is nearly \$4,000 ahead of the previous week. Fifth frame of "Ivanhoe" in two houses, is improving to \$21,000. "Snows of Kilimanjaro" continues steady at \$30,000 in third week, two locations.

"Androcles and Lion" looks neat \$7,000 in second session at Four Star. "Miracle of Fatima" pushed up to \$7,000 also, playing sixth downtown week in two spots.

**Estimates for This Week**  
Globe, Vogue, Loyola (FWC) (782; 885; 1,248; 70-\$1.10)—"Something for Birds" (20th) and "Night Without Sleep" (20th). Opened Monday (10). Last week, with Ritz, "Tomorrow Too Late" (Indie) and "Great Adventure" (Lip) (10 days), okay \$13,400.

Fine Arts (FWC) (679; 80-\$1.20)—"Promoter" (U). Great \$8,000 or near. Last week, second-run. Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10)—"Everything Is Yours" (M-G) and "Scotland Yard Inspector" (Lip) (2d wk). Fair \$18,000. Last week, mild \$20,000.

Hillstreet, Pantages, Wiltern (RKO-WB) (2,752; 2,812; 2,344; 70-\$1.10)—"Springfield Rifle" (WB) and "Secret People" (Lip) (2d wk). Fair \$22,000. Last week, nice \$29,500.

Orpheum, Hollywood, Metropolitan-WB (2,213; 2,756; 70-\$1.10)—"Way of Gauch" (20th) and "Wife's Best Friend" (20th) (2d wk). Okay \$13,000. Last week, \$15,000.

Four Star (UATC) (900; 80-\$1.20)—"Androcles" (RKO) (2d wk). Perking to \$7,000. Last week, good \$6,800, but below hopes.

Beverly Hills (WB) (1,612; 80-\$1.50)—"Magic Box" (Indie) (2d wk). Neat \$7,000. Last week, \$8,300.

Los Angeles, Chinese (FWC) (2,097; 2,048; 80-\$1.50)—"Snows of Kilimanjaro" (20th) (3d wk). Smash \$30,000. Last week, \$31,900.

Los Angeles, Hollywood Paramounts (UPT-F&M) (3,200; 1,430; 90-\$1.50)—"Ivanhoe" (M-G) (5th wk). Good \$20,000. Last week, \$19,600.

Downtown, Hawaii (WB-G&S) (1,757; 1,106; 60-\$1.50)—"Miracle of Fatima" (WB) (6th wk, D'town; 2d moveover week, Hawaii). Picking up to big \$7,000. Last week, \$6,300.

United Artists, Wilshire (UATC-FWC) (2,100; 2,298; 80-\$1.50)—"Quiet Man" (Rep) (6th wk). Terrific \$12,000. Last week, \$8,500. Canon (ABC) (533; \$1.20)—"Full House" (20th) (8th wk). Nice \$3,700. Last week, \$4,300.

## 'Somebody' Strong 11G, Omaha; 'Untamed' Brisk 8G, Men' Lusty \$7,500

Omaha, Nov. 11. "Somebody Loves Me" looms as standout this week with a neat session at Orpheum. "Lusty Men" is okay at Brandeis. Exhibs are breathing easier after the election dip. "Untamed Frontier" shapes fairly good at the Omaha.

**Estimates for This Week**  
Brandeis (RKO) (1,100; 16-70)—"Lusty Men" (RKO) and "Narrow Margin" (RKO). In for eight days, with good \$7,500 likely. Last week, "Assignment Paris" (Col) and "Rainbow Round Shoulder" (Col), \$7,000.

Omaha (Tristates) (2,100; 20-70)—"Untamed Frontier" (U) and "Just Across Street" (U). Okay \$8,000. Last week, "Snows Kilimanjaro" (20th) (2d wk), trim \$7,500.

Orpheum (Tristates) (3,000; 20-70)—"Somebody Loves Me" (Par) and "Arctic Flight" (Mono). Strong \$11,000. Last week, "Crimson Pirate" (WB) and "Wagons West" (Mono), \$8,500.

State (Goldberg) (865; 25-76)—"The River" (UA) and "Chicago Calling" (UA). Mild \$4,500. Last week, "Ivanhoe" (M-G) (4th wk), nice \$4,000 at 35-\$1 scale.

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$508,200  
(Based on 19 theatres)  
Last Year ..... \$710,900  
(Based on 20 theatres)

## 'Thief' Fast 16G Tops OK St. Loo

St. Louis, Nov. 11. Huge downtown Armistice Day parade is hyping biz at three big film houses here this week. Cool weather over the past weekend also helped. "The Thief" is being aided by neat bally to robust session at Loew's. "Miracle of Fatima" shapes good in second round at the St. Louis. "Somebody Loves Me" looks fine at Ambassador.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75)—"Somebody Loves Me" (Par) and "Night Without Sleep" (20th). Fine \$15,000. Last week, "Androcles and Lion" (RKO) and "Carrie" (Par), \$13,000.

Fox (F&M) (5,000; 60-75)—"Wakamba" (Indie) and "California Conquest" (Col). Opened today (Tues.). Last week, "Springfield Rifle" (WB) and "Look Who's Laughing" (RKO), lousy \$16,500.

Loew's (Loew) (3,172; 50-75)—"The Thief" (UA) and "Park Row" (UA). Robust \$16,000 or near. Last week, "Devil Makes Three" (M-G) and "You for Me" (M-G), \$11,500.

Missouri (F&M) (3,500; 60-75)—"Just for You" (Par) (2d wk) and "Carrie" (Par). Fair \$9,000. Last week, "Just for You" (Par) and "Son of Paleface" (Par), average, \$10,500.

Pageant (St. L. Amus.) (1,000; 90)—"Snows Kilimanjaro" (20th) (2d wk). Big \$9,000. Last week, \$3,500.

St. Louis (F&M) (4,000; 75-\$1)—"Miracle of Fatima" (WB) (2d wk). Neat \$10,000 after \$14,500 first session.

Shady Oak (St. L. Amus.) (800; 90)—"Snows Kilimanjaro" (20th) (2d wk). Holding at \$2,500 after nice \$3,000 opening stanza.

## 'ZENDA' BIG \$20,000, FRISCO; 'POINT' 14G

San Francisco, Nov. 11. A post-election slump is blamed for sluggish biz on Market Street here this stanza. Best bet appears to be "Prisoner of Zenda" which is big at Warfield. "Turning Point" is rated stout at St. Francis. "Because of You" is doing nicely on moveover at the United Artists. "Way of a Gauch" is particularly dull at the Fox. Most other newcomers are light.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 65-95)—"Lusty Men" (RKO). Light \$11,500. Last week, "Springfield Rifle" (WB) (2d wk), \$9,800.

Fox (FWC) (4,651; 65-95)—"Way of Gauch" (20th) and "Wild Stallion" (Mono). Drab \$11,000 or near. Last week, "Lure of Wilderness" (Continued on page 20)

## 'Snows' Lofty \$21,000 Paces Cincy; 'Fighter' Oke 7G, 'Trap' NSG 8 1/2 G

Cincinnati, Nov. 11. "Snows of Kilimanjaro" is piling up a high blizzard at the flagship Albee this frame, and swelling the overall total for several downtown houses. Keith's requested on main line today (Tues.) after several months of shutting with "Bloodhounds of Broadway." Other new bills currently are "Steel Trap," fairish at Palace and "The Fighter," okay at the Grand. "Miracle of Fatima" looks good on third round at Capitol.

**Estimates for This Week**  
Albee (RKO) (3,100; 75-\$1.10)—"Snows of Kilimanjaro" (20th). Striking to a lofty \$21,000. Last week, "Quiet Man" (Rep), rousing \$15,000 at 55-85c scale.

## 'Fatima' Wow \$18,000 In Balto; 'Savage' 8G Baltimore, Nov. 11.

Lone bright spot on current list here is "Miracle of Fatima" at the Stanley where trade is consistent day and night. There is some better than average response also for "The Savage" at Keith's, but downtown lineup is mild otherwise.

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 35-\$1.20)—"Ivanhoe" (M-G) (5th wk). Holding at \$7,000 after big \$8,200 last week.

Keith's (Schanberger) (2,460; 20-70)—"Savage" (Par). Fairly good \$8,600. Last week, "Turning Point" (Par), \$5,900.

Little (Rappaport) (310; 25-90)—"Lady Vanishes" (UA) (reissue). Starts tomorrow (Wed.) after fifth week of "Full House" (20th) wound up good run with \$2,700.

Mayfair (Hicks) (980; 20-70)—"Quiet Man" (Rep) (8th wk). Remarkably good at \$6,000 after much bigger previous weeks.

New (Mechanic) (1,800; 35-\$1.20)—"Snows of Kilimanjaro" (20th) (3d wk). Winding up with oke \$7,000 after nice \$10,300 on second.

Playhouse (Schwaber) (430; 50-90)—"Brandy for Parson" (Indie). Fine \$4,000. Last week, "Stranger in Between" (U) (3d wk), okay \$2,800.

Stanley (WB) (3,280; 25-75)—"Miracle of Fatima" (WB). Smash \$18,000 likely. Last week, "Springfield Rifle" (WB) (2d wk), slow \$6,300.

Town (Rappaport) (1,500; 35-70)—"Because of You" (U) (3d wk). Nice \$7,000 after \$8,400 for second week.

## 'Snows' Mighty \$50,000, Hub Ace

Boston, Nov. 11. Standout this session is "Snows of Kilimanjaro," on upped scale Met run, with mighty \$50,000, biggest local take in years. Looks in for longrun. Balance of newcomers, "Steel Trap" at Memorial, "Springfield Rifle" at Paramount and Fenway, "Lure of Wilderness" at State and Orpheum and "Horizons West" at Boston, shape unexciting. Switching to first-run policy for engagement of "8 Iron Men." Pilgrim reports biggest opening day in two years.

**Estimates for This Week**  
Astor (B&Q) (1,500; 50-85)—"The Happy Time" (Col). Opened Monday (10). Last week, "Miracle of Fatima" (WB) (6th wk-11 days), \$8,000.

Beacon Hill (Beacon Hill) (862; 50-90)—"Miracle of Milan" (Burstyn and "Last Holiday" (Indie) (2d wk). Oke \$6,100 following good \$7,200 for first.

Boston (RKO) (3,000; 40-85)—"Horizons West" (U) and "Scarf Murder Mystery" (Indie). Mild \$9,000. Last week, "Night Without Sleep" (20th) and "Swinders" (Indie), \$12,000.

Exeter (Indie) (1,300; 60-80)—"The Promoter" (U). Opened Sunday (9) to smash biz. Last week, "Brandy Parson" (Indie) (2d wk), \$4,500.

Fenway (NET) (1,373; 40-85)—"Springfield Rifle" (WB) and "WAC From Walla Walla" (Rep). Oke \$4,500. Last week, "Way of a Gauch" (20th) and "Dance Hall Girls" (Indie), \$4,000.

Memorial (RKO) (3,000; 40-85)—"Steel Trap" (20th) and "Savage African" (Indie). Only fair at \$14,000. Last week, "Something for Birds" (20th) and "Scotland Yard" (Continued on page 20)

## Spitalny Ups 'Hawk' to Great 15G, K.C.; 'Everything' Lean 9G, 'Lure' 13G

## Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,274,745  
(Based on 23 cities, 208 theatres, chiefly first runs, including N.Y.)  
Total Gross Same Week  
Last Year ..... \$2,724,000  
(Based on 24 cities, and 210 theatres.)

## 'Secret' Lively \$13,000 in Clev.

Cleveland, Nov. 11. First-runs are climbing out of the election-week lull but few exciting newcomers loom on horizon. Best puller is "Operation Secret," fancy at Allen. State's "Everything I Have Is Yours" looks fair. "Steel Trap" at Palace is rated pleasing.

**Estimates for This Week**  
Allen (Warner) (3,000; 55-85)—"Operation Secret" (WB). Fancy \$13,000. Last week, "Springfield Rifle" (WB), \$12,000.

Hipp (Telemanagement) (3,700; 55-85)—"Way of Gauch" (20th). Oke \$11,000. Last week, "Snows of Kilimanjaro" (20th) (4th wk), ditto.

Lower Mall (Community) (585; 55-85)—"Grand Concert" (Indie). Getting thin \$3,500. Last week, "Merry Wives Windsor" (Indie), \$2,000.

Ohio (Loew's) (1,300; 55-85)—"Somebody Loves Me" (Par) (m.o.). Neat \$6,000. Last week, "Quiet Man" (Rep) (m.o.), excellent \$5,000 on sixth week. This makes smash \$63,000 for six weeks.

Palace (RKO) (3,300; 55-85)—"Steel Trap" (RKO). Pleasant \$11,000. Last week, "Lusty Men" (RKO), \$10,500.

State (Loew's) (3,450; 55-85)—"Everything I Have Is Yours" (M-G). Fair \$11,000. Last week, "Somebody Loves Me" (Par), \$10,000.

Stillman (Loew's) (2,700; 55-85)—"Hurricane Smith" (Par). Average \$7,000. Last week, "Just for You" (Par) (m.o.), \$6,000.

Tower (Telemanagement) (75-\$1.10)—"Snows of Kilimanjaro" (20th) (m.o.). Grand \$5,000 on fifth downtown week. Last week, series of daily reissues, \$4,500.

## PORT. PERKING; 'MINE' TALL 14G, 'RIFLE' 13G

Portland, Ore., Nov. 11. Biz is perking a bit this round for first time in over a month at first-runs, here since long parade of expensive transient name attractions is over for a time. Downtown houses have some strong product. "Springfield Rifle" opened good at the Paramount and Oriental. "Because You're Mine" shapes tall at the Liberty, for best showing in city.

**Estimates for This Week**  
Broadway (Parker) (1,890; 65-90)—"Bonzo To College" (U) and "Wac From Walla Walla" (Rep). Mild \$6,000. Last week, "Untamed Frontier" (U) and "Go West, Young Lady" (Col), \$8,500.

Liberty (Hamrick) (1,850; 65-90)—"Because You're Mine" (M-G) and "Hour of 13" (M-G). Tall \$14,000. Last week, "Devil Makes Three" (M-G) and "My Man and I" (M-G), \$10,000.

Mayfair (Evergreen) (1,500; \$1.25)—"Snows Kilimanjaro" (20th). (m.o.). Fine \$7,500 in 6 days. Last week, "Outlaw Women" (Indie) and "Loan Shark" (Indie), \$3,000.

Oriental (Evergreen) (2,000; 65-90)—"Springfield Rifle" (WB) and "Arctic Flight" (Mono), day-date with Paramount. Good \$4,500. Last week, "Leave To Heaven" (20th) and "Black Swan" (20th) (reissues), (5 days), \$3,000.

Orpheum (Evergreen) (1,750; 65-90)—"Lure of Wilderness" (20th) and "Voodoo Tiger" (Col). Fine \$8,000. Last week, "Snows Kilimanjaro" (20th) (2d wk), \$13,000 at upped scale.

Paramount (Evergreen) (3,400; 65-90)—"Springfield Rifle" (WB) and "Arctic Flight" (Mono), also Oriental. Good \$8,500. Last week, stage revue.

United Artists (Parker) (890; 65-90)—"Something For Birds" (20th). Sad \$2,500. Last week, "Miracle of Fatima" (WB) (6 days), \$6,000.

Kansas City, Nov. 11. Perking of local activity plus some improvement in product is helping somewhat currently. Standout is Missouri with Phil Spitalny orch onstage with "Golden Hawk." Great \$15,000 is in prospect. "Lure of the Wilderness" in four Fox Midwest houses is only average while "Everything I Have Is Yours" at Midland shapes mild. Art house Vogue is doing nicely with "High Treason." Long spell of dry and pleasant weather continues.

**Estimates for This Week**  
Kimo (Dickinson) (504; 50-75)—"Under Paris Sky" (Indie). Fairish \$1,400. Last week, "The Well" (UA) (2d wk), \$1,000.

Midland (Loew's) (3,500; 50-75)—"Everything I Have Is Yours" (M-G) and "Without Warning" (UA). Mild \$9,000. Last week, "Assignment Paris" (Col) and "My Man and I" (M-G), \$8,000.

Missouri (RKO) (2,650; 65-90)—"Golden Hawk" (Col) with Phil Spitalny all-girl orch onstage. Rousing \$15,000. Last week, "Lusty Men" (RKO) and "One Big Affair" (UA), slow \$7,500 in 9 days.

Orpheum (Fox Midwest) (1,912; 75-\$1)—"Snows Kilimanjaro" (20th) (3d wk). Wound up today (Tues.) with nice \$8,500. House now dark, but goes legit with "South Pacific" Nov. 12. Second week of "Snows" was big \$9,500.

Paramount (Tri-States) (1,900; 50-75)—"Turning Point" (Par). Average \$7,000. Last week, "Springfield Rifle" (WB) nifty \$12,000 in 9 days.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Lure of Wilderness" (20th) with "Lady in Iron Mask" (20th) at Tower and Granada. Average \$13,000. Last week, "Full House" (20th) and "Wife's Best Friend" (20th), \$11,000.

Vogue (Golden) (550; 50-85)—"High Treason" (Indie) (3d wk). Going nicely at \$1,500. Last week, \$1,800.

## Patti Page Boosts 'Baba' To Smash \$33,000, D.C.; 'Rifle' Hot 17G, 'Men' 11G

Washington, Nov. 11. Election night had little effect on mainstem biz, with take just about average for recent Tuesdays. However, it was slightly up in several situations. General tenor of biz, however, has shown an upswing since the end of the campaign, with Armistice Day holiday expected to help current bills. Heftiest b.o. of the week likely will be chalked up to Patti Page, boosting "Son of Ali Baba" into sock class at Capitol. "Springfield Rifle" at the Warner is lively while "Lusty Men" at RKO Keith's is pleasing. "Snows of Kilimanjaro" continues to be holdover champ in its fourth round at Loew's Columbia.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 55-95)—"Son of Ali Baba" (U) plus vaude headed by Patti Page. Sock \$33,000, to top anything here in recent weeks, with Miss Page the big draw. Last week, "Lure of Wilderness" (20th) plus vaude, weak \$17,000.

Columbia (Loew's) (1,174; 74-\$1.20)—"Snows Kilimanjaro" (20th) (4th wk). Hefty \$18,000 for second consecutive week. Stays.

Dupont (Lopert) (372; 50-85)—"Lady Vanishes" (UA) (reissue) (2d wk). Sturdy \$4,000 after \$5,000 last week.

Keith's (RKO) (1,939; 50-85)—"Lusty Men" (RKO). Okay \$11,000, and above average. Last week, "Duel at Silver Creek" (U), okay \$8,000 in 6 days.

Metropolitan (Warner) (1,200; 50-80)—"Strange Fascination" (Indie). Slight \$3,500. Last week, "The Mummy" (Indie) and "Werewolf London" (Indie) (reissues), good \$6,000.

Palace (Loew's) (2,370; 50-80)—"Way of Gauch" (20th). So-so \$14,000. Last week, "Dreamboat" (20th) (2d wk), slim \$7,000 for 5 days.

Playhouse (Lopert) (485; 50-\$1)—"The Thief" (UA) (3d wk). Stout \$5,000 after disappointing \$6,300 last week.

Warner (WB) (2,174; 50-80)—"Springfield Rifle" (WB). Hot \$17,000. Last week, "Miracle of Fatima" (WB) (2d wk), \$10,000.

Trans-Lux (T-L) (600; 60-\$1)—"Eight Iron Men" (Col) (2d wk). Slipped to \$4,000 after fine \$6,500 last week.

# Laine Lifts 'Mistress' to Sockeroo \$52,000, Chi; 'Battle' Bangup 11G, 'Confidential' Big 20G, '8-Men' 12G

Chicago, Nov. 11.

Aftermath of the election hasn't hurt biz, and with the brisk weather, the boxoffice seems to be on the upgrade again. New product appears to be a little stronger, most of it leaning on the action side. Armistice Day holiday is not hurting, either.

Chicago, with "Iron Mistress" and Frankie Laine heading the stage show, should zoom to bright \$52,000, best at house in weeks. Grand's "Battle Zone" and "Rose Bowl Story" should hit a neat \$11,000. "Eight Iron Men" and "Black Castle" at Roosevelt looms trim \$12,000. "Kansas City Confidential" at Woods is passable at \$20,000.

Among the second-weekers, "Snows of Kilimanjaro" is outpacing anything in sight with punchy session at the State-Lake. In the longer runs, "Ivanhoe" shows staying power in fifth week at the Oriental with a big total. "Miracle of Fatima" is also still brisk in third frame at United Artists. "Because You're Mine" at Palace not too good for fourth stanza.

## Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Iron Mistress" (WB) with Frankie Laine in person. Solid \$52,000. Last week, "Everything I Have Is Yours" (M-G) with Victor Borge; topping vaude, \$38,000. Grand (RKO) (1,500; 55-98) — "Battle Zone" (Mono) and "Rose Bowl Story" (Mono). Stout \$11,000. Last week, "Tomorrow Too Late" (Indie) and "Feudin' Fools" (Mono). \$13,000.

Oriental (Indie) (3,400; 98-\$1.25) — "Ivanhoe" (M-G) (5th wk). Kiddie duets are helping here for neat \$25,000. Last week, \$30,000. Palace (Eitel) (2,500; 98) — "Because You're Mine" (M-G) (4th wk). Not too good at \$15,000. Last week, \$18,000.

Roosevelt (B&K) (1,500; 55-98) — "Eight Iron Men" (Col) and "Black Castle" (U). Trim \$12,000. Last week, "Springfield Rifle" (WB) and "Apache War Smoke" (M-G) (2d wk). \$9,000.

State-Lake (B&K) (2,700; 98-\$1.25) — "Snow of Kilimanjaro" (20th) (2d wk). Running ahead of other holdovers with excellent \$37,000. Last week, \$45,000.

Surf (H&E Balaban) (685; 98) — "Lady Vanishes" (UA) (reissue) (2d wk). Brisk \$3,000. Last week, \$4,000.

United Artists (B&K) (1,700; 98-\$1.25) — "Miracle of Fatima" (WB) (3d wk). Showing up nicely at \$16,000. Last week, \$18,000. Woods (Essaness) (1,073; 98) — "Kansas City Confidential" (UA). Shapes rousing \$20,000. Last week, "Lusty Men" (RKO) (3d wk), \$12,000.

World (Indie) (587; 98) — "Beauty and Devil" (Indie) (2d wk). Doing well at \$2,000. Last week, \$5,000.

# 'Snows' Sock \$22,000, L'ville; 'Thief' NSH 8G, 'Monkey' Fine \$5,500, 2d

Louisville, Nov. 11.

"Snows of Kilimanjaro" at the Rialto is making the big splash this week along film house row. Smash \$22,000 looms at upped scale. "Thief" at the State shapes fair while holdovers of "Monkey Business" at Kentucky and "Springfield Rifle" at the Mary Anderson are still nice.

## Estimates for This Week

Kentucky (Swift) (1,000; 54-75) — "Monkey Business" (20th) (2d wk). Still fine at \$5,500 after first week's sock \$7,500.

Mary Anderson (People's) (1,200; 54-75) — "Springfield Rifle" (WB) (3d wk). Continues nice at \$5,000. Last week, \$6,500.

Rialto (Fourth Avenue) (3,000; 75-99) — "Snows of Kilimanjaro" (20th). Smash \$22,000 at upped scale. May hold here or may be shifted to Brown for additional \$4,000. Last week, "Somebody Loves Me" (Par) and "Red Snows" (Col), neat \$10,000 at regular scale.

State (Loew's) (3,000; 54-75) — "The Thief" (UA) and "Hour of 13" (M-G). Fair \$8,000. Last week, "Full House" (20th) and "Wife's Best Friend" (20th), \$9,000.

## Estimates Are Net

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

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

# 'Savage' Fair \$14,000 in Det.

Detroit, Nov. 11.

Plethora of holdovers is keeping grosses down this week. There are only two newcomers, "The Savage," fair at Palms, and "Ladies of Chorus"—"Strange Fascination" at Madison, which shapes slow. Of the holdovers, "Ivanhoe" is holding up strongest in fifth week at the Adams. "Lusty Men" looks slow in second stanza at the Fox. "Snows of Kilimanjaro" in third week at United Artists shapes big.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Lusty Men" (RKO) and "Beware My Lovely" (RKO) (2d wk). Down to \$15,000. Last week, mild \$20,000.

Michigan (United Detroit) (4,000; 70-95) — "Because You're Mine" (U) and "Apache War Smoke" (U) (2d wk). Off to \$15,000. Last week, fair \$20,000.

Palms (UD) (2,961; 70-95) — "The Savage" (Par) and "Scotland Yard Inspector" (Lip). Fair \$14,000. Last week, "Untamed Frontier" (U) and "Bonzo To College" (U), \$12,000.

Madison (UD) (1,900; 70-95) — "Ladies of Chorus" (Col) (reissue) and "Strange Fascination" (Col). Slow \$7,000. Last week, "Allegany Uprising" (RKO) and "Annie Oakley" (RKO) (reissues), same.

United Artists (UA) (1,900; 95-\$1.25) — "Snows of Kilimanjaro" (20th) (3d wk). Big \$12,000. Last week, \$16,000.

Adams (Balaban) (1,700; 95-\$1.25) — "Ivanhoe" (M-G) (5th wk). Sturdy \$10,000. Last week, \$11,000.

# 'Snows' Rousing \$35,000, Toronto; 'Iron Men' Hot 12G, 'Lovely' Okay 10G

Toronto, Nov. 11.

On six-a-day schedule, "Snows of Kilimanjaro" is smash at the Imperial, Canada's largest film house. "Eight Iron Men" also looms neat at the Odeon. "Beware My Lovely" looms okay at the University. Other spots, mainly on holdover, are barely okay to fair.

## Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "New Mexico" (UA) and "Breakdown" (Indie). Oke \$13,500. Last week, "You for Me" (M-G) and "Scotland Yard Inspector" (Lip), \$10,000.

Eglinton (FP) (1,080; 40-80) — "Assignment Paris" (Col). Nice \$8,500. Last week, "Washington Story" (M-G), \$7,500.

Imperial (FP) (3,373; 50-\$1) — "Snows of Kilimanjaro" (20th). Smash \$35,000. Last week, "Big Sky" (RKO) (2d wk), \$11,000.

Loew's (Loew) (2,096; 50-80) — "Because You're Mine" (M-G) (2d wk). Holding at \$6,500. Last week, \$8,000.

Odeon (Rank) (2,390; 50-90) — "Eight Iron Men" (Col). Lusty \$12,000. Last week, "Story of Mandy" (Rank), \$10,000.

Shea's (FP) (2,396; 40-80) — "Somebody Loves Me" (Par) (2d wk). Nice \$8,500. Last week, \$14,500.

Towrie (Taylor) (693; 50-75) — "Camille" (M-G) (reissue) (4th wk). Holding nicely at \$4,500. Last week, \$5,000.

University (FP) (1,558; 40-80) — "Beware My Lovely" (RKO). Satisfactory \$10,000. Last week, "Wife's Best Friend" (20th) (2d wk), \$8,000.

Uptown (Loew) (2,743; 40-80) — "Everything I Have Is Yours" (M-G) (2d wk). Oke \$6,500. Last week, \$8,500.

# 'Iron Men' Oke \$9,000, Buff.; 'Gaucho' Fair 8G

Buffalo, Nov. 11.

Biz is not getting far this stanza at most first-runs currently. "Eight Iron Men" looms okay at Lafayette while "Everything I Have Is Yours" looks fair at the Buffalo. "Snows of Kilimanjaro" still is trim in third round at the Center. Elsewhere it is not so good.

## Estimates for This Week

Buffalo (Loew's) (3,000; 40-70) — "Everything I Have Is Yours" (M-G) and "Apache War Smoke" (M-G). Fair \$15,000 in 8 days. Last week, "Because You're Mine" (M-G) and "Hour of 13" (M-G) (2d wk-5 days), tame \$7,500.

Paramount (Par) (3,000; 40-70) — "Turning Point" (Par) and "Desperadoes Outpost" (Indie). Slow \$10,000. Last week, "Springfield Rifle" (WB) and "Night Without Sleep" (20th). Okay \$13,500.

Center (Par) (2,100; 70-\$1) — "Snows of Kilimanjaro" (20th) (3d wk). Trim \$9,000. Last week, big \$14,000.

Lafayette (Basil) (3,000; 40-70) — "Eight Iron Men" (Col) and "Man of Evil" (Col). Okay \$9,000. Last week, "Yankee Buccaneer" (U) and "Dance Hall Girls" (Lip), \$7,500.

Century (20th Cent.) (3,000; 40-70) — "Way of Gaucho" (20th) and "Tropical Heat Wave" (Rep). Fair \$8,000. Last week, "Untamed Women" (UA) and "The Fighter" (UA), \$9,500.

# 'Secret' Loud 12G In Fair Philly

Philadelphia, Nov. 11.

Holdovers are depressing local film biz although the weekends still are sturdy. "Operation Secret" looms as standout with smash session at the Stanton, and is holding. Larry Steele's package show at the Earle with "Models, Inc." shapes very dull. "Happy Time" is getting happy returns at the Trans-Lux, with lines throughout week. WB apparently has a deal to keep "The Thief" on at the Aldine, and will hold a sixth after fair returns this round (5th).

## Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Thief" (UA) (5th wk). Fair \$4,200. Last week, \$4,500. Slated to hold a sixth.

Academy (S&S) (625; 85-\$1.20) — "Because You're Mine" (M-G) (4th wk). Smart \$10,000. Last week, same.

Boyd (WB) (2,380; 50-99) — "Somebody Loves Me" (Par) (2d wk). Dim \$8,000. Last week, fair \$14,000.

Earle (WB) (2,700; 50-\$1.10) — "Models, Inc." (Indie) with Larry Steele's "Smart Affairs" on stage. Very dull \$11,000 for stagefilm setup. Last week, "Bonzo To College" (U) plus Frankie Laine on stage, disappointing \$15,000.

Fox (20th) (2,250; 90-\$1.50) — "Ivanhoe" (M-G) (5th wk). Terrific \$20,000. Last week, sturdy \$23,000.

Goldman (Goldman) (1,200; 50-99) — "Eight Iron Men" (Col) (2d wk). Down to \$9,000. Last week, \$15,000.

Masterman (WB) (4,360; 85-\$1.20) — "Quiet Man" (Rep) (6th wk). Nice \$10,500. Last week, \$10,000.

Midtown (Goldman) (1,000; 75-\$1.30) — "Snows of Kilimanjaro" (20th) (4th wk). Great \$18,000. Last week, sock \$20,000.

Randolph (Goldman) (2,500; 50-99) — "Because of You" (U) (2d wk). Slipped to \$8,000. Last week, good \$16,000.

Stanley (WB) (2,900; 50-99) — "Savage" (Par) (2d wk). Slow \$9,000. Last week, mild \$12,000 opener.

Stanton (WB) (1,479; 50-99) — "Operation Secret" (WB). Smash \$12,000. Last week, "Black Castle" (U), \$7,000.

Trans-Lux (T-L) (500; 85-\$1.20) — "Happy Time" (Col). Giant \$9,000 or near. Last week, "Night Without Sleep" (20th) (2d wk), \$3,000.

# T. Dorsey 'Rose Bowl' \$15,000 Leads Indpls.

Indianapolis, Nov. 11.

Biz remains at modest level in first-run situations here this stanza. "Rose Bowl Story" at Lyric with Tommy Dorsey band on stage in revival combination policy after two year lapse, is drawing fair results to pace town. "Back at Front," at Indiana, is top straight filmer. "Devil Makes Three" at Loew's and "Sudden Fear" at Circle are in the so-so class.

## Estimates for This Week

Circle (Cockrell-Dolle) (2,800; 50-76) — "Sudden Fear" (RKO) and "Annie Oakley" (RKO) (reissue). Moderate \$8,000. Last week, (Continued on page 20)

# 'Breaking Thru' Sock \$29,000 on B'way; 'Secret'-Aces-Gale-Barnet Stout 73G, 'Zenda' Hep 35G, 'Time' Slow 116G, 2d

The post-election upbeat at Broadway first-run theatres this session is proving neither as sharp nor as extensive as had been expected. Despite five new bills, business still is very spotty with the sluggish tone in evidence at most of the houses. Clear, crisp weather most of current week should have been helpful for the film trade, but the potential patrons simply were not seeking entertainment on any big scale.

Outstanding exception to the trend of newcomers is "Breaking Through," which is heading for a smash \$29,000 opening week at the Victoria. Excellent, novel front and surprisingly strong reviews gave the British-made pic a great start, and it has continued this pace.

"Operation Secret," with stage-show headed by Four Aces, Charlie Barnet band, and Sunny Gale wound up the first week at the Paramount with a fine \$73,000. "Prisoner of Zenda" finished its initial round at the Capitol with a nice \$35,000.

"Way of a Gaucho," despite a strong stage-show headed by Frances Langford, Blackburn Twins & Marion Colby, did so badly at \$55,000 on opening week at the Roxy that it will be held over only three extra days. "Bloodhounds of Broadway" is being brought in Friday (14). "Montana Belle" with eight acts of vaudeville is heading for a solid \$24,000 at the Palace.

Third session of "Limelight" is holding in sock style at the Astor with \$27,000, virtually the same as in the second week. It also is continuing near capacity at the Trans-Lux 60th Street, where on two-a-day.

"The Promoter," which registered a new high at the Fine Arts opening week, still is great in second round with \$13,500, which is better than the initial holdover week for "Lavender Hill Mob," previous champ at house.

"Happy Time" with stage-show is winding up its two-week run at the Music Hall with modest \$116,000 for second stanza. "Plymouth Adventure" opens tomorrow (Thurs.). "Snows of Kilimanjaro" continues very sturdy with \$25,000 or close for eighth week at the Rivoli.

## Estimates for This Week

Astor (City Inv.) (1,300; 70-\$1.50) — "Limelight" (UA) (3d wk). Third stanza ending today (Wed.) holding in great style around \$27,000. Second week was sock \$27,500, over hopes. Stays on indef.

Broadway (Cinerama) (1,250; 90-\$2.80) — "This Is Cinerama" (Indie) (7th wk). Sixth round ended last night (Tues.) continues at capacity with \$42,000, same as fifth week. Stays on indefinitely, with mail orders being taken to April.

Capitol (Loew's) (4,820; 70-\$1.50) — "Prisoner of Zenda" (M-G) (2d wk). Initial week ended. Monday (10) was nice \$35,000. In ahead, "Just For You" (Par) (4th wk), was mild \$14,000.

Criterion (Moss) (1,700; 50-\$1.80) — "Lusty Men" (RKO) (3d wk). Holding very well with okay \$8,500 after mild \$9,500 for second week. Stays on, with "Hans Christian Andersen" (RKO) set to open Nov. 25, day-date with the Paris.

Fine Arts (Davis) (468; 90-\$1.80) — "The Promoter" (U) (3d wk). Initial holdover round ended Monday (10) held at smash \$13,500, which beat the mark held by "Lavender Hill Mob" (U) in second week. First session was record \$15,000, topping the "Hill Mob" old high.

Globe (Brandt) (1,500; 50-\$1.50) — "Cairo Road" (Indie) (2d-final wk). Off to about \$7,000. First week was light \$9,000. "Turning Point" (Par) opens Friday (14).

Mayfair (Brandt) (1,738; 50-\$1.50) — "World in His Arms" (U) (5th wk). Fifth-frame ended Monday (10) held at okay \$8,000 after \$9,000 for fourth. Holds on. Added heavy campaign helping pic's run here.

Normandie (Normandie Theatres) (592; 95-\$1.80) — "Angel Street" (Hakim). Opened Monday (10). In ahead, "Magic Box" (Mayer) (7th wk), was down to \$3,000 in final 6 days. Sixth week was okay \$4,500.

Palace (RKO) (1,700; 75-\$1.40) — "Montana Belle" (RKO) and 8 acts of vaude. Heading for solid \$24,000 or near. Last week, "Battle Zone" (Mono) with vaude, \$22,500.

Paramount (Par) (3,664; 80-\$1.80) — "Operation Secret" (WB) with Four Aces; Charlie Barnet orch. Sunny Gale, Lane Bros., Jay Law-

rence onstage (2d-final wk). First week ended last night (Tues.) hit fine \$73,000. Previous week, "Springfield Rifle" (WB) with Duke Ellington orch, others, onstage (2d wk), \$55,000.

Paris (Indie) (568; \$1.25-\$1.80) — "Young Wives' Tale" (Indie) (2d wk). Initial round ended Sunday (9) was fair \$4,200. In ahead, "Thirst of Men" (Indie), \$3,800. "Hans Christian Andersen" (RKO) opens Nov. 25, day-date with Criterion.

Rivoli (UAT) (2,092; 70-\$2) — "Snows of Kilimanjaro" (20th) (8th wk). Continues very sturdy with \$25,000 or near. Seventh frame was great \$31,000, but a bit below hopes. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Happy Time" (Col) with stage-show (2d-final wk). Down to \$116,000 in final round. First week was very disappointing at \$122,500, light for opening session and below expectancy. "Plymouth Adventure" (M-G) and new stage-show in tomorrow (Thurs.).

Roxy (20th) (5,886; 80-\$2.20) — "Way of Gaucho" (20th) with Frances Langford, Blackburn Twins & Marion Colby, Harmonica Rascals, Maurice Rocco onstage (2d wk-3 days). First stanza ended Monday (10) was only \$55,000, very slow for opening round. Stays only three days past initial week, with "Bloodhounds of Broadway" (20th) opening Friday (14). This new picture is set to run through Nov. 30, after which the Roxy shutters for about three weeks to prep for iceshow-film policy.

State (Loew's) (3,450; 55-\$1.25) — "Steel Trap" (20th). Opens today (Wed.). In ahead, "Everything I Have Is Yours" (M-G) (2d wk). down to \$10,500 after mild \$15,000 for opener. Preview of "Trap" yesterday (Tues.) helped second round.

Sutton (R & B) (561; 90-\$1.50) — "Four Poster" (Col) (5th wk). —Fourth round ended last night (Tues.) was \$8,000 after nice \$9,000 for third week.

Trans-Lux 60th St. (T-L) (453; \$1.80-\$2.40) — "Limelight" (UA) (3d wk). Third session ending today (Wed.) is heading for great \$10,500 after \$11,500, virtually capacity for second round. Stays on indef on this two-a-day, upped-scale run. —Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Full House" (20th) (4th wk). Current round ending today (Wed.) looks to hold at \$9,000 or near after \$9,500 for third week.

Victoria (City Inv.) (1,060; 70-\$1.80) — "Breaking Through" (UA). First week winding up today (Wed.) is heading for smash \$29,000 or close. Holds, natch! In ahead, "Four Poster" (Col) (3d wk-8 days), mild \$12,000.

# Post-Election Ups Mpls. But 'Point' Dull \$6,000; 'Rifle' Trim at \$9,000

Minneapolis, Nov. 11.

Propheased after-election boxoffice upturn is in evidence currently. The films copped plenty of attention over the weekend in the face of the Minnesota-Purdue football game which drew 53,341 fans here. Important newcomers "Turning Point" "Springfield Rifle" and "Battle Zone" are benefitting from comparative scarcity of fresh fare. It's the fifth week for "Ivanhoe," third for "Snows of Kilimanjaro" and "Because You're Mine," and the second for "Everything I Have Is Yours."

## Estimates for This Week

Century (Par) 1,600; 76-\$1 — "Ivanhoe" (M-G) (5th wk). Okay \$4,500. Last week, \$5,500.

Gopher (Berger) (1,000; 50-76) — "Because You're Mine" (M-G) (3d wk). Hasn't made anticipated showing, but will finish up well at \$4,000. Last week, good \$4,800.

Lyric (Par) 1,000; 76-\$1 — "Snows of Kilimanjaro" (20th) (3d wk). Big here as elsewhere. Holding at fancy \$8,000. Last week, \$10,000.

Radio City (Par) (4,000; 50-76) — "Turning Point" (Par). Shapes dull \$6,000. Last week, "Because of You" (U), \$9,000.

RKO-Orpheum (RKO) (2,800; 40-76) — "Springfield Rifle" (WB). Trim \$9,000. Last week, "Yankee Buccaneer" (U), \$6,000 in 6 days.

RKO-Pan (RKO) (1,600; 40-76) — "Tarzan's Savage Fury" (RKO) and (Continued on page 20)





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## THE TURNING POINT

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Big-Time Gangland's action-packed story that's drawing big-time crowds...



## JUST FOR YOU

Technicolor • Bing Crosby • Jane Wyman • Ethel Barrymore

The "Zing A Little Zong" picture has the cash register zinging everywhere...



Perlberg-Seaton's

## SOMEBODY LOVES ME

Technicolor • Betty Hutton • Ralph Meeker

The "Greatest Show On Earth" girl is doing great business in her brightest musical...



## THE SAVAGE

Technicolor • Charlton Heston • Susan Morrow

Multiple-theatre kick-off in Detroit area is set for Heston's first since "Greatest Show"...

9 out of 11 in

# THE BLAZING FOREST

Technicolor • John Payne • William Demarest  
 Agnes Moorehead • Richard Arlen • Susan Morrow  
 "Burns all other fire pictures out of memory." M. P.  
 Daily. "Best ever seen." M. P. Herald...

# SON OF PALEFACE

Technicolor • Bob Hope • Jane Russell • Roy Rogers • Trigger  
 The stars of "Paleface," with Roy and Trigger added,  
 are packin' 'em in...

# HURRICANE SMITH

Technicolor • Yvonne DeCarlo • John Ireland • James Craig  
 Forrest Tucker • Lyle Bettger  
 Just what Showmen's T. R. said it was: "A 'natural'  
 for all lovers of action!"...

# CARIBBEAN

Technicolor • John Payne • Arlene Dahl • Sir Cedric Hardwicke  
 The sea saga that everybody, young and old, is  
 flocking to see...

Hal Wallis'

# JUMPING JACKS

Dean Martin • Jerry Lewis • Mona Freeman  
 The results are in, from all types of houses—and the  
 boys were never so boxoffice-hot...

# Cecil B. DeMille's THE GREATEST SHOW ON EARTH

Technicolor • Betty Hutton • Cornel Wilde • Charlton Heston  
 Dorothy Lamour • Gloria Grahame • and James Stewart  
 Don't wait to date the top money-making picture of '52  
 from any company...

And for the big year-end holiday time:

# ROAD TO BALI

Technicolor • Bing Crosby • Bob Hope • Dorothy Lamour  
 Their last "Road" picture was the industry's biggest  
 grosser of its year and this is *bigger*...

Color by **TECHNICOLOR**



# Italo Screen Actors Prepping Drive Vs. Invasion of Foreign Talent

Rome, Nov. 4.

The Syndicate of Italian Screen Actors has met here to solidify an actors' organization which can collectively deal with problems of the Italian picture industry from the actor's standpoint. Up until the last two years there has not been any great need for such an organization. But with Italian film production increasing every year, TV becoming more vital each day and numerous co-productions in the offing, it is felt here that the time has come when the actors must have a united front.

One of the main subjects now under discussion is the so-called invasion of foreign actors into the Italo film field. It is felt that too many foreign people are coming here and doing pic work, and thus taking it away from needy Italians, resulting in more unemployed actors among the native talent. Some contend that many of the "invaders" are not even actors in the first place. The Italian thespians say that if and when producers need an actor to play a foreigner in the picture, they can send to the U. S. or England. Actually, they have no resentment against the French, whom they consider a sort of cousin from over the border.

Another subject on the agenda was the lengthy working hours. It is possible for a production to keep actors and crew from 16 to even 20 hours per day. Actors are constantly held up by slow technicalities and unplanned lighting, they aver. Some producers also have a habit of paying salaries slowly or not paying at all. Gino Cervi and Isa Miranda were named to head the committee until officers are elected.

## 'A&C Invisible Man' Hits Record on Tokyo Preem; 'Bell' Also Loud at B.O.

Tokyo, Nov. 4.

"Abbott and Costello Meet the Invisible Man" drew record-breaking crowds to the nine Tokyo theatres during its single week's general release stand. More than 152,000 attended the theatres, with \$25,000 gross.

During the last two weeks of October, "Gone With Wind" (M-G) continued to hold first place in receipts for a single-theatre, road show release, at hefty \$19,600. "For Whom Bell Tolls" (Par) was close behind with \$16,700, while "A Place in Sun" (Par) held steady at \$7,800.

## 'Bell,' 'A&C' Big in Other Areas

Osaka, Nov. 4.

"For Whom Bell Tolls" (Par) was bangup leader of the foreign films at the Kansai (Osaka-Kobe-Nagoya) area boxoffice during the last two weeks of October. Playing in four houses for one week, "Bell" drew 101,500 patrons and grossed a terrific \$28,800.

Other roadshows during the period were: "Gone With Wind" (M-G), run in Osaka being weak \$6,400 for last two weeks; "Manila" (Indie) playing at six houses for a hefty \$10,000 in seven days; and "African Queen" (UA) sturdy \$8,500 for one week in four houses.

"Abbott and Costello Meet the Invisible Man," playing one week in nine houses, was a big \$14,500.

## Vive le Couleur!

Paris, Nov. 11.

Color for forthcoming budget pix is being given careful consideration here. The Labocolor De Saint Cloud Laboratories will process all the copies of the forthcoming Hispano-American co-production, "Babes In Bagdad" for Europe and the U. S. Process is Cinecolor. This year saw two French pix in Gevacolor with a great number of color shorts. The first Technicolor Gallic feature, "The Caprices of Caroline," was recently completed.

Next big Technicolor pic on the way here is the Christian-Jaque costumer, "Lucrecia Borgia," with Pedro Armendariz and Martine Carol. This will be processed at the English plants but a Technicolor lab is envisaged here within the next two years. Also in color will be "The Red Dish" by Jacqueline Audry and "Camille" with Micheline Presle.

## 1st Big Nip-U.S. Postwar Pic Slow on Tokyo Preem

Tokyo, Nov. 4.

"Forever My Love," written, directed and produced for Daiiei Studios by Paul Sloane, and starring Mitsuko Kimura. Life cover girl, opened here to a poor biz, with almost unanimous adverse critical comment from Japanese and English newspaper reviewers obviously hurting. Chris Drake plays the male lead.

The first major Japanese-American production, it is a romantic story of a Japanese girl and an American GI. It opened in five houses here with attendance running from 23% to 49% of capacity.

## W. Pakistan Bans All Indian Films

Madras, Nov. 4.

West Pakistan government is imposing a ban on the import of Indian pictures into that part of India to afford protection to the Pakistan film trade. Competition from Indian films is reported so great that Pakistan has not been able to set up a strong production unit of its own in the years was separated from India. Since there is no production at all in Eastern Pakistan, no ban on exhibition of Indian films is expected for some time.

Today West Pakistan produces only seven to eight pictures per year while with all restrictions imposed 70-80 Indian films enter the Pakistan territory annually. Only recently Pakistan and India concluded a trade pact whereby six Indian films were allowed inside Pakistan against one Pakistani film imported into India. Now with a total ban on the import of Indian films, Pakistani producers figure they can produce all the films required in Pakistan.

However, it is doubtful whether Pakistan will be able to produce even 25% of normal requirements of exhibitors unless foreign producers can be persuaded to turn out joint productions. The attitude that Pakistan can produce all her own films was advanced after a British film advisor went into the problem which indicates British producers may take an active part in future Pakistan productions.

## \$8,820,000 INVESTED IN INDIA'S FILM BIZ

Washington, Nov. 11.

Film industry in India represents an investment of 420,000,000 rupees (\$8,820,000), of which 260,000,000 cover theatres, reports Nathan L. Golden, director of the Commerce Department film division. (A rupee equals 21c in American money). The industry has about 90,000 employees.

Golden also stated: "There are 60 studios in India having a total of 140 sound stages at which some 350 producers turn out about 250 feature pix each year. Pictures produced in Bombay and Calcutta average 12,000 feet in length, while those completed in Madras average 15,000 feet. Average annual imports of rawstock film amount to 200,000,000 feet valued at 13,000,000 rupees. The average cost of production of a feature film ranges from 400,000 to 500,000 rupees and it takes from 6 to 12 months to complete a full length feature film."

There are about 3,500 cinemas in India, according to Golden, of which 800 are touring units. Seating capacity of all theatres is estimated at 1,600,000. Average daily attendance is roughly 2,000,000.

## Dominican Rep Bans Mex

Mexico City, Nov. 4.

Ban without explanation was ordered in the Dominican Republic by President Trujillo on the Mexican pic, "The Great Cardinal." This film story is about Hungarian Cardinal Mindszenty, being produced by Manuel Reachi. Columbia is world distributing it.

## Mull Scot Comedy for U.S.

Glasgow, Nov. 4.

Duncan Macrae, legit actor, is mulling a plan to take record-breaking Scot comedy, "Bachelors Are Bold," by T. M. Watson, to America and Canada. If plan goes through, tour would start in May because Macrae is engaged till then in pantomime.

Comedy will be staged this winter in Johannesburg. Play has broken all longrun records in Scotland.

## Flood of Damage Suits Caused by Italo Star's Walkout on 'Camelias'

Milan, Nov. 4.

Suits and counter-suits have increased the complications stemming from the refusal of actress Gina Lollobrigida to fulfill her contract to appear in "Women Without Camelias," directed by Michelangelo Antonini for Forges Davanzati-ENIC. Written by Antonini, pic is the story of a salesgirl who is discovered, rises to film fame via face and physique, falls in an attempt at serious acting, and then resigns herself to roles exploiting her physical outfitting. Lollobrigida, claiming pic is offensive to herself and to the Italian film industry, is suing for "moral damage."

Producers, on the other hand, are asking for damages totalling 100 million lire (\$150,000) claiming the actress signed contract with full knowledge of the story, and then failed to show for the first day's shooting. With Lucie Bose chosen to sub for the starring role, pic is now winding up location work here and in Venice. Meanwhile, director-scripter Antonini has likewise filed suit against Gina Lollobrigida, claiming offense at some remarks made by the actress during a radio interview. FILS, Italo film workers union, has likewise "deplored" the star's stand. Actress' suit is set for hearing this week in Rome.

Director Antonini is also involved in a suit regarding his previous pic, "Our Sons," dealing with juvenile delinquency and partly shot in Paris. French episode was inspired by real-life murder of a boy, Alain Guyader, by some playmates. Father of one of the girls involved in the murder, the film's story could gravely prejudice his daughter's case, is asking for court judgment.

## Nicholas Bros. on Mex City TV

Mexico City, Nov. 4.

Nicholas Bros., big on a return booking at the swanky Rumba Casino niter, here, are other top foreign entertainers to appear on TV in Mexico City. They are doing a brief weekly stint for local station XHTV here.

Ron Potrero, rum manufacturer, is sponsoring.

## Legit Shows Abroad

LONDON

(Week ending Nov. 8)

(Figures indicate opening date)  
"Figures of State," Cambridge (6-21).  
"Bells St. Martin," West (6-29).  
"Call Me Madam," Coliseum (3-15).  
"Dead Secret," St. James (10-5).  
"Deep Blue Sea," Duchess (3-8).  
"Dial M for Murder," West (6-19).  
"Gay Diva," Piccadilly (6-12).  
"Globe Revue," Globe (7-10).  
"Hanging Judge," New (6-23).  
"Meet Calahan," Duke of York (8-7).  
"Husbands Don't," W. Garden (10-1).  
"Innocents," Majesty's (7-3).  
"Lullaby," Lyric (8-25-30).  
"London Laughs," Adelphi (4-12).  
"Love of Colonels," Wyn. (5-23-51).  
"Love from Judy," Saville (5-25).  
"Murder Mystery," Garrick (5-27).  
"Murder Mistaken," Ambassadors (10-4).  
"Paris to Piccadilly," Pr. Wales (4-15).  
"Porgy & Bess," Stoll (10-8).  
"Quadrille," Shaftesbury (5-12).  
"Relative Value," Savoy (5-28-51).  
"Reluctant Heroes," White, (9-12-50).  
"Romeo & Juliet," Old Vic (9-15).  
"South Pacific," Apollo (6-14-50).  
"Second Threshold," Vaude. (9-24).  
"South Pacific," Drury Lane (11-1-51).  
"Troublemakers," Comedy (9-16).  
"Water of Moat," Duke of York (4-19-51).  
"Wild Horses," Aldwych (10-8).  
"Zip Goes a Million," Palace (10-20-51).  
"Young Eliz.," Criterion (4-22).

SCHEDULED OPENINGS

(Figures denote premiere dates)  
"Ring Out Bells," Vic. Palace (11).  
"Tomorrow's Too Late," Comedy (17).  
"Italian Straw Hat," Old Vic (18).  
"High Balcony," Embassy (19).  
"Blue Lamp," Hippodrome (19).  
"Holy Terrors," Arts (20).  
"Touch of Sun," New Lindsey (20).

AUSTRALIA

(Week ending Nov. 8)

"Kiss Me, Kate," Royal Sydney.  
"Folies Bergere," Tivoli, Sydney.  
"See How Run," Royal, Adelaide.  
"Tommy Trinder Show," Tivoli, Mel.  
"South Pacific," Apollo, W. Vic.  
"Ice Follies," Majesty, Brisbane.  
"Ice Parade," Empire, Sydney.  
"Kiwis," Comedy, Mel.

# Aussie Equity, Theatre Ops Gird For Fight Over Imported Talent Quota

Sydney, Nov. 4.

## Gracie Fields Tops TV Vaude Show in Glasgow

Glasgow, Nov. 4.

Gracie Fields is inked to top a TV vaude show from the stage of Metropole here Nov. 15. She is doing concert tour of the Great Britain playing dates at Bristol, Newcastle, Edinburgh, Glasgow, Dundee, Manchester and Sheffield. This is the same itinerary as that recently played by Danny Kaye and Bob Hope.

In the vaude stint here, the comedienne will be supported by Tessie O'Shea, Bobbie Kimber, Robert Wilson and Scot comedians Harry Gordon, Jack Radcliffe and Dave Willis. Megger is Richard Afton. Dave Willis will emerge from his recent retirement from show biz to take part.

## Yank Hits Head Milan Legiters

Milan, Nov. 4.

The Renzo Ricci and Eva Magni Co. has opened its traditional season at the Teatro Nuovo, and will stay here until Christmas. Their hit was "The Fourposter" (by Jan de Hartog), translated by Ada Salvadore.

Other plays to follow are "Bell, Book and Candle" by John Van Druten; "Goodby Mr. Harris" by Terence Rattigan; "Brief Encounter" by Noel Coward; "Les Plus Beaux Jeux du Monde" by Jean Sarment. Following the American example, classics like "Don Juan in Hell," by G. B. Shaw and excerpts from Dickens will be used via reading setup.

Renzo Ricci and Eva Magni are one of the best-known Italian artist-managers couples, and their company has been together for the last 15 years. Each season they produce in Milan and Rome the best American and English plays of the preceding year.

## BRIT.-LABOR HUDDLE WITH GOVT. DELAYED

London, Nov. 11.

Because of pressure of parliamentary duties following the official opening of the new session by the Queen, a labor deputation to the Board of Trade prexy to urge government action to protect the British film industry, originally set for last Tuesday (4), has been postponed for at least a week.

Deputation was organized by the economic committee of the Trades Union Congress and was to be led by Tom O'Brien, M.P., general secretary of the National Assn. of Theatrical and Kine Employees, and this year's TUC prexy. From the industry unions he was to be supported by Gordon Sandison, general secretary of British Actors Equity, and Ralph Bond, of the Assn. of Cine Technicians.

Meeting with the BOT prez was planned as a sequel to an investigation of film industry problems by the labor movement. They plan to urge government action on two main issues, official assurance that steps would be taken to perpetuate the Eady levy and for the administration to consider restoring the distributor's quota. After being the law for 20 years, the distrib quota was dropped from the 1948 Films Act following representations from producers and the technicians' union. Exhibitors and NATKE opposed this viewpoint but were overruled.

## Aussie Actor for 'Madam'

Glasgow, Nov. 4.

Frank Leighton, Australian actor, has been inked for the male lead in the new version of "Call Me Madam," scheduled to open a seven-week run at King's Theatre here Dec. 15.

Femme lead goes to Noele Gordon. Others in cast will be June Powell and Johnnie Eager, latter a radio singer.

A big fight looms here between Aussie Actors Equity and the major operators of legit and vaude theatres following an edit by the former decreeing that overseas talent cannot be brought here without the AAE approval. Hal Alexander, secretary of AAE, stated in this order that his members will be instructed not to rehearse or appear with any imported talent not holding a quota clearance. He pointed out that AAE had decided upon a stricter policing of imported artists in order to keep local talent in constant employment.

The AAE, indicating that some managements are exceeding the quota covering importees, has asked all legit operators to give complete details of talent booked for Down Under, title of production, proposed opening date, with such information to be supplied six months in advance. Alexander explained that Equity had no intention of introducing a closed shop here, but that it simply was protecting local union members. Current AAE quota gives straight legit 75% Australian talent and 25% imported; musicals, 75% Aussie, 25% imported. For vaude, it is 50-50 for local and imported talent. Grand Opera and ballet quota is 25% Aussie talent with 75% allowed for imported.

Alexander said that each imported artist was expected to join Equity here during Down Under playdates. He explained that AAE was always ready and willing to talk with managements on any equitable plan to boost stagelights here as long as local talent was not "kept on ice." He pointed out that the current "Follies Bergere" show at the Tivoli, Sydney, had only 20% local talent, but that the "Tommy Trinder Show," current in Melbourne for the Tivoli chain, had a 75% Aussie makeup. Alexander wants to see top imported talent come here provided the quota was not exceeded, and if talent joined AAE.

David N. Martin, Tivoli vaude-revue loop chief said he would rather shutdown his circuit than bow to "regimented entertainment," adding that he would never agree to any barrier set up by AAE against imported talent.

"If we impose an international barrier, what chance will our own talent have overseas if American and Britain also put up a barrier?"

Martin said that he had conformed with AAE policy in the past but he would fight any move to introduce a closed shop in this territory.

## U.S.-Mexican Syndicate Plans \$115,000,000 For Mexico Tourist Resorts

Mexico City, Nov. 4.

Tourism has progressed so here that it has prompted a U. S.-Mexican syndicate to consider plans for a \$115,000,000 investment in establishing 100 tourist resorts in various parts of Mexico, it was revealed at the Eighth Pan American Architects Convention held here. Proposition was okayed by the government's tourist department.

Plans also call for the establishment of a bank here to attend specifically to the increasing tourist trade. The architects' meet announced that tourism is already Mexico's third most important revenue-producing industry. Last year, it yielded \$18,500,000, not far behind oil, which yielded \$20,810,000, and mining, \$22,300,000.

Upbeat of tourism is remarkable considering that the government and a few private interests only spent \$1,500,000 last year to attract visitors. Almost all that coin was spent for folders glorifying Mexico as a holiday land.

It was indicated at the convention that a greater investment and use of other vehicles of publicity, as employed in Canada, France, Britain and several U. S. states, would probably add up to a far larger number of tourists and that much more coin here. The tourism bank is expected to give that tourist trade a greater boost abroad.



# Japan Okays Yank Film Quota For Last Half '52; Keeps 30% Remittance

Tokyo, Nov. 4.

With the end of 1952 approaching, the turbulent quota situation surrounding the import of foreign films into Japan is settling down as regards last half year quotas and starting up again over the quotas for next year. Last week the finance ministry formally approved the allocation per company for major U.S. distributors. At the same time, he announced that the 30% remittance figure for the first half of the year would hold for the last half.

Meanwhile, the eight importer-distributors of U.S. indie films are still hassling over the division of the 15 indie productions allocated by the government. Claims submitted by the distributors to the government total 20 pix, with Daiiei asking for four; Toho for three; Shochiku for two; Select for two; Brakston for one; Elhai for five; Shin Toho for one, and Ohbei for one.

The finance ministry, now deliberating the policy for film import next year (April of 1953 to March, 1954), expects to announce its decision by the end of this month. Importers, headed by Nagamasa Kawakita, are currently stirring up a campaign for joint distributorship meetings aimed at altering the government's film import policy. Kawakita claims this still follows the pattern set by the U.S. Army Occupation, and is therefore incompatible with the present situation.

Machinery for the conference is being set up with Kawakita proposing a meeting between two leading distributors associations and reps of the U.S. majors after the Japanese distributors have held hearings open to the public. Kawakita was told informally by finance ministry officials that opinions of the distributors would be respected as much as feasible when they are officially presented.

## Skouras Uncertain On More Aussie Filming; No Down Under TV Aim

Sydney, Nov. 4.

At his first Aussie press conference yesterday (3), Spyros Skouras, 20th-Fox prexy, following his arrival from Korea, said the primary reason for his Down Under trip was to gain a first-hand insight of the type of pic entertainment most sought after by the Aussie payee.

"It's only by personal contact with filmgoers of each country I visit that I can learn the entertainment trend and set plans accordingly to keep boxoffices busy," he said.

Skouras emphatically denied that 20th-Fox had plans for the promotion of TV here.

"Let me tell you that TV knocked the deuce out of American boxoffices for the first three years, but I guess we've got it beaten now," he added.

Asked whether 20th-Fox would make another pic Down Under following the non-jell of "Kangaroo," Skouras said it depended upon getting a good story. He gave the impression, however, that this zone is too far removed from the Hollywood base for the company to figure any further local production. Prexy also would not commit himself on the future of Cinerama, pointing out to his probers that it was still in the experimental stage although a big click in New York.

Skouras admitted that the revenue obtained by 20th-Fox here continued on "a very satisfactory level," proceeding to add after further questioning on the monetary position covering other zones that Far East biz (covering the spots he had already visited) was above his own expectations.

Indications are that Skouras will give the greenlight to the Hoyts' cinema loop, in which 20th-Fox holds control, to go out on further expansion next year. Loop currently operates 186 houses here under topper Ernest Turnbull.

During his stay here Skouras will be entertained by Gov. Gen. Sir William McKell, Prime Minister Robert G. Menzies, and many other key Aussie personalities. He will return to New York base via Singapore, India, Greece, France and Great Britain.

## Fight Films Touch Off Indonesian Pix Battle

Djakarta, Nov. 4.

RKO's fight films of the Walcott-Marciano bout, currently showing at the Menteng Theatre along with "Sons of the Musketeers," caused serious riots between the two feuding Indonesian races, Sumatran "Bataks" and Amboyna's "Ambonese."

The local police fired several shots to halt the fracas. When still unable to restore order the Army was called in. The running fight in Djakarta's residential district lasted for almost an hour, ending in the arrest of a number of rioters.

## HICOG Pix Prod. To Soar in Berlin

Berlin, Nov. 4.

Production of High Commissioner of Germany films will continue here on an increased scale, according to George B. Templeton, chief of film branch in Information Division, Office of Public Affairs. At present, two pix are being made in Berlin and preparation for others has begun. First will be "Better Living," a film for the Mutual Security Agency, which is a pictorial story of this year's Berlin Industrial Fair in color. It is being produced by Ikaros Productions, a Berlin documentary film outfit. Second film deals with the refugee problem. Virginia Van Upp is writing the story and screenplay as her first assignment for HICOG. She has been a writer for Columbia Pix for several years.

In addition to Miss Van Upp, a number of Hollywood people have come here to work on the HICOG film program. There is writer William Rankin ("Boys Town," "Harvey Girls" and "Only Angels Have Wings") who is preparing "Berlin Today," which will explain Berlin of today. Frank Dazey and Agnes Christine Johnson (Mrs. Frank Dazey), who wrote "the Andy Hardy Series," "Black Beauty" and "Black Gold," also are in Berlin to prepare to film about kindergarten and lower school work, and their importance to German child education.

Jack Moffitt, another Hollywood writer, is working on a full-length documentary film about postwar Germany. Through existing newsreel and archive pix, it will trace Germany's growth and progress during the past seven years. Templeton explained that the arrival of these film experts from Hollywood constitutes a sort of exchange program, an opportunity for persons in American and German film industry to learn from each other.

Templeton has had more than 20 years' experience in the U. S. film biz. William Faralla, newly arrived deputy chief of the film branch, recently produced and directed a series of films for the U. S. Navy in Washington, D. C. He is associated with Templeton on the forthcoming film program.

## German Prods. Do More Italo Location Work

Genoa, Nov. 4.

German producers in recent months have been making an increased number of trips to Italy, for their location work. Exteriors on three German films, Paul May's "Two Beings," Gustav Ucicky's "Pamela" and Rolf Meyer's "Circus Queen," last-named for Corona Film of Hamburg, have been completed.

Four other units are due soon in Italy. Georg Jacoby will shoot his Agacolor "Blue Mask" (Raja Film), starring Marika Rokk, in and around Rome and Helmut Kautner will direct Hans Albers in Meteor Film's "Captain Bay" on the Adriatic coast. Gustav Ucicky returns to direct "Mea Culpa," with Dieter Borsche, on Verona locations while Veit Harlan goes to Capri to shoot an Agacolor production for Kometfilm, starring Kristine Soderbaum.

## DEFA Plans 15 Pix For '53, Mostly Propaganda

Berlin, Nov. 4.

Program committee of Communist DEFA, film producing outfit in Germany's East Zone, revealed that 15 pix are planned for production in 1953. The most important films, according to DEFA, are five propaganda films: "Red Army at the Ruhr," "1813," "Volunteer Corps Lutetow," "Vitalien Brothers" and "Ernst Thalmann."

Others lined up by DEFA for next year are seven pix which deal with "optimistic themes about social reconstruction." The other two films are comedies.

## Derek Farr, 'Murder' New London Smash; 'Secret' Looks Doubtful Entry

London, Nov. 11.

First of the two thrillers that opened here last week, "Murder Mistaken" takes precedence on merit. Presented by Wauna Paul at the Ambassadors last Tues. (4), it won acclaim from audience and critic. It is a first play by actress Janet Green, dealing with an avacious murderer.

Excellent acting from Derek Farr, Iris Hoey, Brenda de Banzie and Patricia Burke plus good direction by John McCormick make this wholly satisfying entertainment. Farr is standout in the villainous murderer role.

The following night (Wed.) "Dead Secret," by Michael Clayton Hutton, premed at the St. James' but got a lukewarm press reaction. Presented by Hugh Wakefield, this overlong thriller with a four-character cast is padded to make a three-act, but with insufficient action or suspense to hold the interest. It has only moderate chances of staying long.

Linnit & Dunfee brought back the major part of the old Aldwych Theatre team with Ben Travers newest farce, "Wild Horses" to the same theatre last Thursday (6). Robertson Hare and Ralph Lynn frolic energetically in this typical Travers opus, which was warmly received, and likely will make a good attraction for the Christmas season.

## TEST 3-DIMENSIONAL FILMS IN ABC HOUSE

London, Nov. 11.

One of the three major circuits has begun an experiment in screening three-dimensional films, using the features that were shown at the Festival Tele Cinema during last year's Festival of Britain. The circuit is the Associated British Cinemas, tryout starting in one of their Cambridge theatres last Sunday (9). The 3d part of the program will run 50 minutes, supplanting the usual second feature. The main film will be an Abbott and Costello comedy.

The experiment is scheduled to last a week. D. J. Goodlatte, managing director of the ABC circuit, emphasizes that it does not constitute a change in policy nor is it an indication that other houses are to show stereo films. The results of the Cambridge experiment, however, will be studied by circuit execs.

## Brit. Gets \$120,000,000 Via U.S. Tourist Travel

London, Nov. 4.

A record volume of American tourist traffic to Britain will earn the treasury at least \$120,000,000 this year, according to an estimate by Sir Alexander Maxwell, chairman of the British Travel and Holidays Assn.

In the first nine months of the year, U. S. tourist traffic was 31% above last year's figure, and the September figure of 16,700 was more than 3,000 over last year's total.

## Dig That Degree

Rome, Nov. 4.

Louis Armstrong, U. S. orch leader, has been made an honorary student of the Florence University. It was learned here this week. Ceremonies took place at a reception given by the University Students Assn.

The beaming Armstrong, after receiving the honors, replied simply to his hosts, and then, with his band, gave a concert.

# First Trial of Big Circuit for Quota Failure on London Docket This Month

London, Nov. 11.

## Glasgow Legit Season Showing Real Promise

Glasgow, Nov. 4.

Legit season here has received good kick-off, with strong array of shows lined up. Paul Vincent Carroll's latest play, "Green Cars Go East," has a world preem at Citizens' Theatre Nov. 17. It is a play depicting Glasgow's slum districts, with no punches pulled.

New play, "Guest of Honor," by Donald Sutherland, prems Dec. 1. It is fantasy set in Edinburgh during the 18th Century.

New production, "Masque of Summer," by Ian Dallas, premed at Citizens' Theatre last night (Mon.). It is the second work of a 24-year-old bookseller, and shows real promise.

## Folies Bergere Still Tops Paris

Paris, Nov. 11.

The Folies Bergere show, "Real Madness," is still top Paris grosser, getting \$27,000 regularly each week, which means sell-out for all night performances. There are only a few empty seats at Sunday matinees. The De Cuevas Ballet at the Empire, earning \$18,000 weekly, is next in line, with Casino de Paris' show, "Gay Paris," and Chatelet's "Singer of Mexico" rivaling for next place with approximately \$15,000 on a seven-day intake.

Legit houses have less seating capacity and fall into lower coinage bracket, but several have sell-out hits. Revival of "Camille" with Ewige Feuillere at the Sarah Bernhardt is getting \$11,000. Michodiere with revival of Edouard Bourdet's "Hymene," starring Pierre Fresnay and Yvonne Printemps, is cleaning up with \$9,000 per week.

Henri Bernstein's new one, "Evangeline," at Ambassadeurs is in the \$7,500 class, as are Andre Roussin's "When the Child Appears" at Nouveautes, "Dialogues of the Carmelites" at Hebertot, "On Earth As It Is In Heaven" at Athenae and "Other People's Heads" at Atelier.

Sascha Guitry's revival of "Don't Listen, Ladies" at Varietes is a \$8,000 weekly averager. Among the new ones, "Queen of Clubs," is outstanding, and grossing \$7,600 weekly, which is capacity at the small Saint-Georges Theatre. Revival of "Siegfried" is another surprise with its \$9,000 at Comedie-Champs-Elysees.

## Descaves Made Director Of Comedie-Francaise

Paris, Nov. 11.

Pierre Descaves takes over the directorship of the Comedie-Francaise in April when the present head, Pierre Touchard, leaves. Descaves is Assn. of French Critics prexy. He just finished a play which will be done here next season with Victor Francen.

Descaves believes that theatre, radio and television should work together, since they all have common interests. He plans to televise some of the theatre's classics, and believes that put on film they can serve as an example of French culture to other nations and to future generations. He wants to instill greater teamwork at the Francaise.

## Aussie Studio Sells 13 Pix to U.S. for TV

Sydney, Nov. 4.

Cinesound Studio, a Greater Union subsidiary, has consummated a deal for the sale of 13 oldie Aussie pix to the U.S. television market.

Films were directed by Ken G. Hall some years ago and include "Thoroughbred," with Helen Twelvetrees; "Lovers and Luggers" (retitled "Vengeance of the Deep"), with Lloyd Hughes; "Mr. Chedworth Steps Out," "Dad Rudd, M.P." and "Silence of Dean Maitland" heading the list. Deal means nice added profit for Cinesound.

The first prosecution of a major circuit for quota default under the 1948 Films Act will be heard in a London police court later this month. Proceedings have been instituted by the Board of Trade, on the advice of the Films Council, against the Gaumont, Haymarket, one of the J. Arthur Rank Group's West End first-runs. The theatre is being prosecuted for failing to comply with the 25% quota for supporting features.

Last May VARIETY reported that the BOT was giving consideration to action against a number of theatres controlled by the two Rank circuits for failing to meet the supporting quota. No definite decision has been made so far on further prosecutions, but some 2,000 other theatres outside the Rank group are due for prosecution during the next few weeks.

The quota default of the Gaumont was in the year ending in September last year. In that period the two Rank circuits complied with their first feature obligations at their theatres. Default on the supporting quota was on a wide-spread scale, with more than 2,000 theatres in the country out of a total of less than 5,000 fell short of their obligations.

As a result of this widespread exhibitor default on the supporting program, the Cinematograph Exhibitors Assn. began a country-wide campaign in the summer which teed off with a petition to every MP in the House of Commons during the period of the quota debates. The campaign is to be intensified in the new year in the hopes of getting the percentage lowered for the coming year. The quota has to be determined six months ahead of the start of the quota year. The BOT must therefore make its decision not later than next March 31.

Exhibits have constantly argued that an inadequate volume of product has led to the mass defaults. They assert that many of the shorts available are unsuitable for popular theatre showing. Second feature producers, on the other hand, complain that there is ample product but exhibs don't want to pay for it.

## Small Exhib Fight On Eady Plan May Slash Fund \$1,400,000 Per Yr.

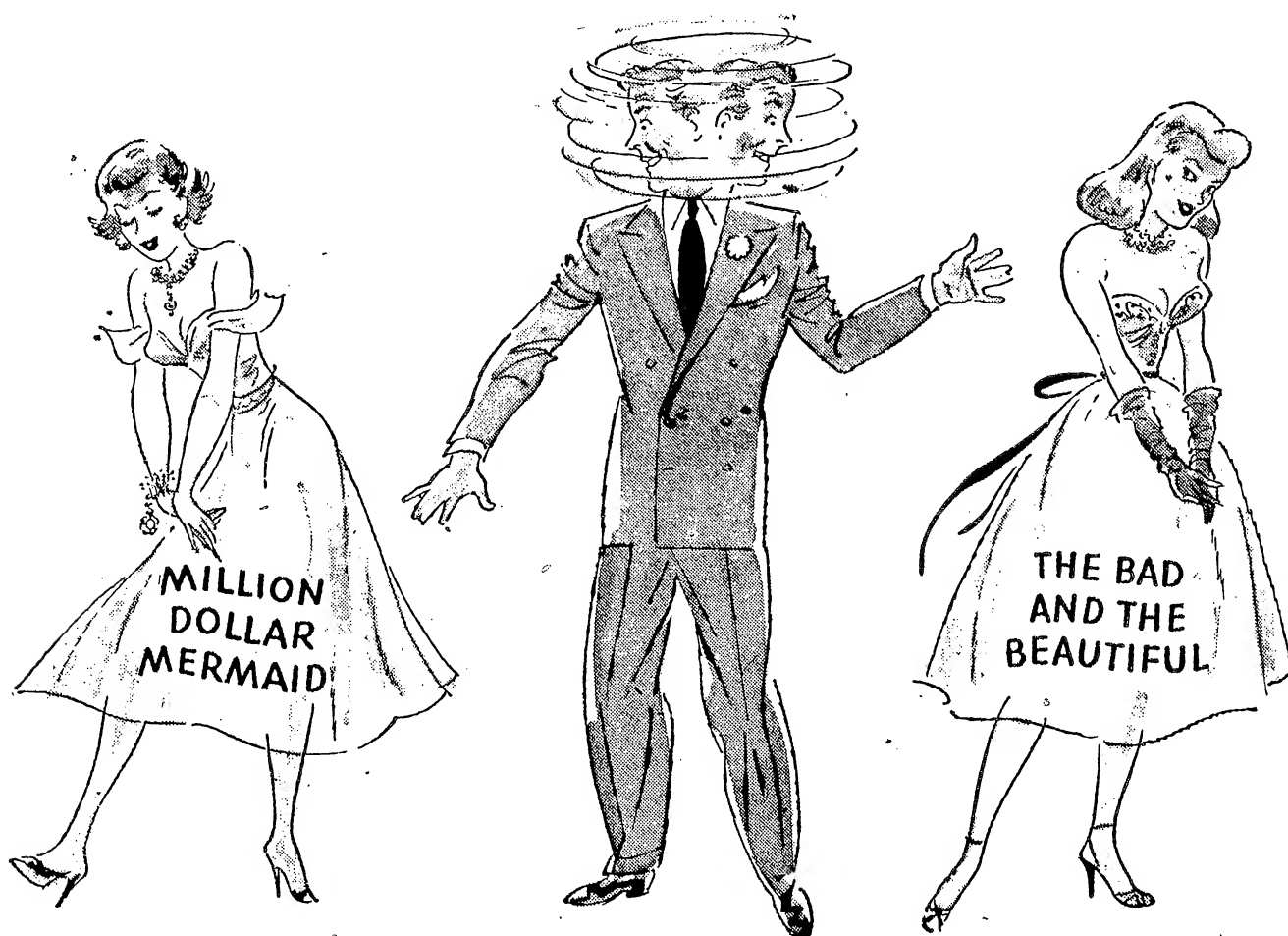
London, Nov. 11.

If the British picture industry agrees to the concession demands of small exhibitors for variation in the scale of contributions to the Eady levy, the fund may lose as much as \$1,400,000 a year. This is equivalent to approximately one-sixth of the net income. The main plank in the current exhibitor agitation is directed towards reducing the Eady levy on admissions up to 17c from the present scale of three farthings (about 1c) to one farthing. This lower scale, presently operates on seats up to 15c.

Granting of the concession would not affect any of the three major circuits and few theatres operating in the greater London area where the lowest admission is around 21c. The beneficiaries mainly would be the smaller indie groups in the main provincial centres where the 17c charge is the most popular price.

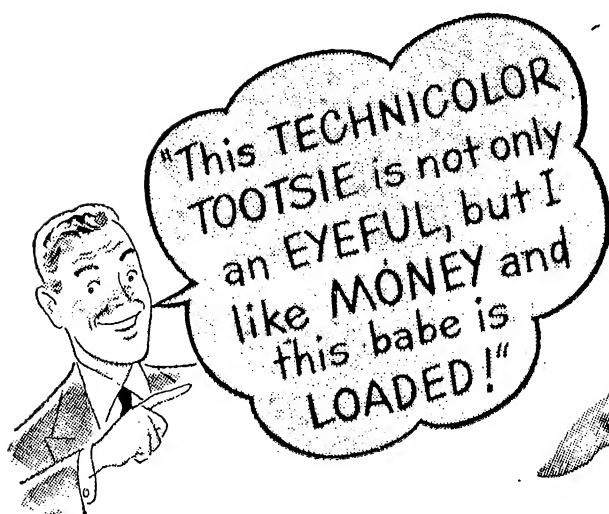
One aspect which is retarding trade unanimity is the fear among certain producers and distributors that there would be a tendency on the part of some theatre owners to reduce the 21c admission tab to 17c, and thus garner the benefits of the Eady levy differential.

Firm decision is being delayed for a new meeting of the four trade associations which presumably will follow the special Cinematograph Exhibitors Assn. council meeting on this issue, being held in London tomorrow (Wed.). Meantime, the question of the future of the Eady levy is to be raised in the House of Commons next week by Stephen Swinger. He has given notice to ask the Board of Trade prexy what information he has on the present discussions and, what action, he proposes to take.



# THE FABLE OF THE FICKLE FELLOW—

Once upon a time there was a guy, even as you and I, who went overboard for a chick called "MILLION DOLLAR MERMAID."

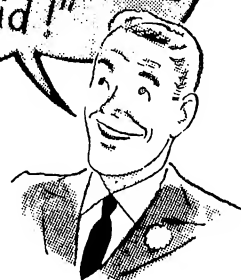


(Things you ought to know about her—)

M-G-M presents "MILLION DOLLAR MERMAID" starring Esther Williams Victor Mature • Walter Pidgeon David Brian • with Donna Corcoran • Color by Technicolor Screen Play by Everett Freeman Directed by Mervyn LeRoy • Produced by Arthur Hornblow, Jr.



"When she puts on this show that tells how a BATHING BEAUTY is born, my heart goes DOUGH, REI, MI. I love this Mermaid!"

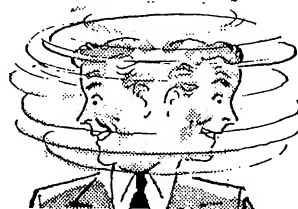


THEN ONE DAY IT HAPPENED! He met a shapely number called "THE BAD AND THE BEAUTIFUL." This kid had fire and passion. When he heard the STORY OF HER LIFE he swore *this* was the ONLY GIRL!

"I'm FICKLE, that's for sure! 'THE BAD AND THE BEAUTIFUL' that's for me. I'm feverish, I've got goose pimples, I'm CRAZY FOR HER!"



(This is the snapshot he carried in his wallet.)



"THE BAD AND THE BEAUTIFUL" had him in a whirl — and you couldn't blame him!

WHAT DID HE DO?  
How does the Fable of the Fickle Fellow end?

**THERE IS NO ENDING BECAUSE  
THERE'S NO END TO THE  
FLOW OF M-G-M HITS!**

MORAL: With so many fine M-G-M flickers, you're bound to be fickle.

(The facts about her) →  
M-G-M presents Lana Turner  
Kirk Douglas • Walter Pidgeon  
Dick Powell in "THE BAD  
AND THE BEAUTIFUL";  
co-starring Barry Sullivan  
Gloria Grahame • Gilbert Roland  
with Leo G. Carroll • Vanessa  
Brown • Screen Play by Charles  
Schnee • Based on a story by  
George Bradshaw • Directed by  
Vincente Minnelli • Produced  
by John Houseman



# Honor 6 in Canada As Pic Pioneers

Toronto, Nov. 11.  
With the Canadian picture industry celebrating its 50 years in the business, six early exhibitors were honored at a banquet in the Royal York Hotel here, sponsored by the Canadian Picture Pioneers, with some 500 people present.

Each of six guests of honor was presented by Louis Breithaupt, lieutenant governor of Ontario, with a gold scroll of tribute mounted on an onyx plaque. These went to John Schuberg, Vancouver, who in 1898 toured the Canadian west with a film tent show and opened the first house of his chain in Vancouver, in 1902; Ernest Ouimet, Montreal, who opened his first film theatre there in January, 1906, this the 1,000-seater Ouimetoscope, with reserved seats on a two-day policy; Jule Allen, Toronto, who opened his first house in Brantford, Ontario, in November, 1906, and subsequently ran up a chain of 50 theatres; John Ganetakis, who opened his Moulin Rouge in Montreal in 1909 as forerunner of his 38-theatre Quebec chain, and Archie J. Mason, M. P., Springhill, Nova Scotia, another 1906 exhibitor. Missing was F. G. Spencer, of St. John, New Brunswick, who entered the industry in 1907 to launch a maritime chain but died a fortnight before the testimonial dinner. His son Gordon flew from St. John to accept the posthumous award.

Slides of old industry photographs and early film flashbacks were assembled by Hye Bossin, Canadian historian and film archivist, with commentary by Winston Barron, editor-narrator of Canadian Paramount News. Dinner speakers included Jack Cohn, Columbia veepee and president of the American Picture Pioneers; Leonard Brockington, president, Odeon Theatres (Canada), plus several federal government representatives.

## 'Von Luckner' Biopic

Hollywood, Nov. 11.  
First production by G-B Productions, recently formed by Jules Buck, David Getz and M. A. Getz, will be "Von Luckner, The Sea Devil," based on the adventures of Count Felix Von Luckner, sea raider, during World War I. Picture will be filmed in Hamburg, Germany, with Robert Siodmak directing.

New company's program calls for a minimum of two features within the next six months. Negotiations are under way for Western Hemisphere release for all G-B product.

## See FCC

Continued from page 3  
dered that Resnick consider no testimony regarding Par's antitrust history prior to 1948. With this limitation, it is believed that any possible basis for finding Par disqualified as a broadcast licensee has been removed. It is likewise felt that elimination of such testimony also removes any taint on character qualifications of UPT by virtue of its identification with Par prior to the consent decree.

### WBKB Transfer

Approval of the ABC-UPT merger would automatically effect transfer of WBKB, giving CBS its third wholly-owned and operated TV station as well as a highly profitable property. Testimony at recent package hearings showed that WBKB-TV, which CBS is purchasing for \$6,000,000, earned approximately \$1,500,000 last year.

The merged company, ABC-UPT, would be required to sell the station, which is owned by UPT, under FCC monopoly rules. ABC has its own station, WENR-TV, in Chicago.

Resnick's ruling on the Par-DuMont control issue will determine whether each company may seek its full complement of five TV stations. DuMont has three video outlets and Paramount has one (KTLA, Los Angeles). If he decides that control exists, the two companies will be restricted to a total of five stations.

Because of its possible impact on the stock market, it is understood that Resnick's decision will be issued in the late afternoon after the market has closed.

## Benjamin

Continued from page 3

status. Benjamin, though a participant in the stock ownership, has yet to attend a board meeting. In his consultative capacity Benjamin has worked with Krim on general policy matters and was active in the reorganization of UA's entire foreign department operation. But he has never had the rank of an officer in the company's makeup.

Benjamin's position on the U board and his spot at UA some months ago cued a Dept. of Justice suit which spotlighted the varied film interests of Phillips, Nizer, Benjamin & Krim, N. Y. law firm of which Benjamin and Krim are partners. Complaint also cited the position of Louis Phillips, another partner in the law firm, as Paramount counsel and Krim's role as head of Eagle Lion Classics before it was absorbed by UA. While the suit is still pending, Benjamin's bowout from the U directorate presumably will influence it.

Benjamin began his career as an office boy for the New York Film Board of Trade, of which Louis Nizer, the law firm's fourth partner, is counsel. Benjamin became a clerk with the Phillips-Nizer law outfit in 1926, in 1931 moved up to status of attorney and in 1936 was named a partner. In addition to the Rank and U posts, he's also been a director and general counsel for Pathe Industries.

## Govt. OK's

Continued from page 3

try antitrust suit. Since Hughes has sold his stock in RKO Pictures, the D. of J. has okayed his removal of the theatre holdings from the trust arrangement.

Before the stock actually can be taken from Irving Trust and its voting privileges acquired by Hughes, approval of the Federal Court, N. Y., must be given. But this is seen as a foregone conclusion in light of the Justice Dept. okay.

In the event that Hughes should somehow again participate in the ownership of RKO Pictures, his theatre stock would have to be replaced in trusteeship. Also, a discontinuance of any financial tieup with the film outfit would entitle Hughes to unrestricted ownership of the theatre shares with no time limit.

Hughes' removal of the theatre chain's stock from the trust setup, it's apparent, will be a prelude to removal from the company's board of William J. Wardall and Ben Fleming-Sessel. They represent Irving Trust on the directorate and their replacements, of course, would be Hughes reps.

As part of the deal by which the Ralph Stolkin syndicate purchased control of RKO Pictures from Hughes, the latter agreed to establish credit in the amount of \$8,000,000 for the new owners.

## Royal Command

Continued from page 2

rehearsal, this talent is expected to face the Royal Family with a 60-minute show worthy of the high occasion. Year after year, with just a single exception, the standard has been inadequate. Productions suffer from under preparation, and the producer who accepts this chore, knowing that he can make no demands on his cast, is really sticking his neck out.

The stageshow for this year's film gala, when contrasted with the second Royal event a week later, heavily underscores the impossible task of hurriedly putting together a show with stars whose experience mainly is in a studio, and seldom in front of the footlights.

The variety gala starts off with one initial advantage. The entire cast regularly play theatres. They all have acts which can be trimmed to meet the timetable of the occasion. Last week's production was, indeed, a clear-cut illustration of how, with a little ingenuity, a powerful array of talent could be dovetailed into a good all-round show.

The experience of the past fortnight demands that the picture industry starts getting a new slant on its policy.

## B'way, H'wood Seen Recruited to Hypo Inaugural for Ike

Washington, Nov. 11.

Although some Republicans are talking "simplicity" in connection with General Eisenhower's inaugural next Jan. 20, the first GOP inauguration in 24 years is expected to include the normal amount of showmanship. This means that both Broadway and Hollywood will be called in to help do the job.

One feature of any inauguration is the Inaugural Ball, held in Washington's large National Guard Armory. A second is the parade immediately after the new President takes the oath of office. A fairly recent development is the Inaugural gala—a large variety show held at the Armory with top name acts and a name emcee. All three of these are expected to be continued next January when General Ike takes over from President Truman.

While a chairman and four vice chairmen have been named to head the Inaugural Committee, they do not include show biz names among them. Show business figures will be appointed within the next week or two to tackle the various entertainment arrangements. Republican National Committee anticipates about 50 subcommittees operating under the Inaugural Committee, with about 2,000 persons serving in various committee capacities.

Hotels here are already accepting reservations which are coming in at a flood tide. All hotel space is expected to be booked within the next fortnight.

## Auto Makers

Continued from page 1

sored on CBS and DuMont, Philco on NBC and Admiral on ABC. That indicates, according to network chiefs, that appliance dealers go for summer and fall shows in order to move inventories off their dealers' shelves. By the same token,

## Ike Auto Know

One of Dwight D. Eisenhower's first problems as President may be the determination of what type of car to ride in for his inauguration ceremony.

With General Motors sponsoring a pickup of the event on NBC-TV and Packard signing this week to bankroll CBS-TV's coverage, the inherent sponsor conflict will make it impossible for the President-elect to utilize either a Cadillac (top car in the GM roster) or a Packard. And even if he decides on a Chrysler or a Lincoln, it's going to be tough for the blurb spiels on each net to brag about their sponsors when the central figure in the show is riding in a competing product.

the fact that Packard and GM are buying into the inauguration pickups means that the car companies will utilize such events to bulwark the ad campaigns during the winter months, when the first of their new season models roll off the assembly lines.

Webs haven't yet had a chance to discover what type of sponsor they can corral for events falling during the spring.

## M-G Adds 4 in Move To Build Exploiters

Continuing its policy to build up its field exploitation staff, Metro this week added four new staffers to its hinterland bally crew, bringing the total field staff to 27. New additions include John L. John, Thomas Letcher, Alan Wiedner and Jack Weiner.

As a result of the new appointments, several exchange assignments have been realigned to provide fuller coverage in each territory. A new field assignment has been made for the Seattle and Portland exchange, which will be handled by Wiedner. Another new assignment will include New Orleans and Memphis, to be covered by Weiner. Formerly these exchanges were covered by press reps from other territories. Letcher has been named to the Minneapolis exchange, and John to Indianapolis. Both of these branches are now being covered on an individual basis.

## Amusement Stock Quotations (N.Y. Stock Exchange)

Week Ending Monday (10)

1952			Weekly	Weekly	Weekly	Tues.	Net.
High	Low		Vol. in	High	Low	Close	Change
			100s				for week
123 1/2	8 1/2	ABC .....	33	9 1/4	9 1/4	9 1/2	—
40 1/4	3 3/4	CBS, "A" ...	24	38	36 3/4	37 1/2	— 1 1/4
39 3/4	3 1/4	CBS, "B" ...	33	38 1/2	36 1/2	37 1/2	— 3/4
13 1/2	1 1/2	Col. Pic. ....	28	12 1/2	11 1/2	11 1/2	— 5/8
9 5/8	8	Decca .....	22	9	8 7/8	8 7/8	—
48	4 1/2	Eastman Kdk	180	43 1/2	43 1/4	42 3/4	+ 1 1/4
18 1/4	1 1/2	Loew's .....	203	12	11 1/2	12	+ 1/8
5 3/4	3 3/4	Nat'l Thea ...	177	4 1/2	3 3/4	3 3/4	— 1/8
30 7/8	2 1/4	Paramount....	59	24 1/2	22 3/4	24 1/4	+ 1 1/4
35 3/4	2 3/4	Philco .....	213	35 3/4	34 1/2	35 1/2	+ 1 1/4
28 3/4	2 3/4	RCA .....	385	27 1/2	26 5/8	27 1/4	+ 3/8
47 1/2	3 1/2	RKO Picts. ...	169	3 7/8	3 1/2	3 1/2	— 1/8
4 1/4	3 1/2	RKO Theats. ...	77	3 3/4	3 5/8	3 3/4	+ 1/8
5 1/2	3 1/2	Republic .....	43	3 1/2	3 1/4	3 1/4	— 1/4
10 7/8	9 3/4	Rep., pfd. ....	6	10	9 7/8	10	+ 1/4
12 1/2	10 5/8	20th-Fx (new)	100	11	10 1/2	10 5/8	—
21 1/4	11 1/2	U. Par. Th. ....	213	12 3/8	11 3/4	11 3/4	— 1/4
13 3/8	11	Univ. Pic. ....	66	13 1/4	12 7/8	13 1/8	+ 1/2
65	57	Univ., pfd. ....	1.7	63	62 1/2	63	+ 1 1/2
15 1/4	11 1/2	Warner Bros ...	57	11 1/4	11 1/2	11 1/2	— 1/4
86	68	Zenith .....	70	83 1/4	81	82 7/8	+ 3/4

### N. Y. Curb Exchange

19 3/4	15	Du Mont	78	16 1/2	15 1/2	16 1/4	—
3 3/4	2 1/4	Monogram	18	3 1/2	3	3	—
26 1/4	20 1/4	Technicolor	100	26 1/4	26 1/2	25 1/2	— 1 1/2
3	2 1/4	Trans-Lux	6	3 1/2	3	3	—

### Over-the-Counter Securities

Cinecolor	1 1/2	1 3/4	+ 1/2
Cinerama	6	6 1/4	- 1/4
Chesapeake Industries (Pathe)	4 1/2	4 3/4	-
U. A. Theatres	4 1/2	5 1/2	- 1 1/2
Walt Disney	6 1/4	7	- 1/2

(Quotations furnished by Dreyfus & Co.)

## Pressure Groups

Continued from page 7

and to exercise independent judgment.

National ACLU headquarters in New York, in its counter-attack strategy, intends to advise the field reps of booking dates in their areas of pix which have been the "object of attempted suppression." This action is thereupon recommended to the field offices and correspondents:

"Advise the theatreowner or manager of his obligation to the public at large, and assure him of ACLU support, save in instances of clearly justified criminal prosecutions. In light of the fact that we view motion pictures as within the concept of a free press guaranteed by the Federal and state constitutions, a motion picture house operator has, in some way, the same relation to the public as the owner of the newspaper. The motion picture is not only the medium of entertainment. It is also a vehicle for the transmission of information, news and ideas. It is within this frame of reference that a theatreowner is engaged in something more than a private business enterprise; he is also performing a public service."

It's further suggested that the ACLU reps seek to dissuade any restrictive action against pic exhibition. Also, it's said, "if the pressure group's action has been successful, organize prominent citizens groups to protest withholding or withdrawal of any film."

## Schenck

Continued from page 3

it's now virtually assured that a board chairmanship for the film company will be established and Schenck is in line for the job.

Factor behind the intended switch, it's said, is that as board topper Schenck will continue to hold rein on the corporation's affairs but will be in a position to operate at a more leisurely pace. Schenck, of course, gives his full time to the presidency now from his New York headquarters for the most part and from Florida during part of the winter.

Moskowitz has been a member of the Loew's top echelon for years. He joined Loew's in 1913.

Loew's divorcement is timed to coincide with the effective date of the corporation's pension plan, which will have been in existence 10 years by March, '54. Under the setup, employees must be on the payroll five years before they're eligible to join the pension operation, and thereafter must continue employment an additional five years before collecting any benefits.

Herman Cohen has resigned as veepee in charge of production of Jack Broder Productions and Realart Pictures, effective Nov. 14.

## TED MANN AWAITS CALL FROM SENATE PROBERS

Minneapolis, Nov. 11.  
Ted Mann, former North Central Allied president, operating the Minneapolis and St. Paul downtown first-run World theatres and also several ozoners, is awaiting a summons from the U. S. Senate subcommittee on small business to appear before it and testify in substantiation of charges which he has made against major film companies.

Calling upon the subcommittee to make an immediate investigation into the manner in which competitive bidding is being conducted in the film industry and into alleged continued "flagrant" violations by the distributors of the antitrust laws, Mann in his communication offered to take the witness stand.

Mann informed the subcommittee that the present competitive bidding is "replete with dishonesty and skulduggery" and violates the spirit of the U. S. Supreme Court's edict in the Paramount case. He also claimed that film companies still are conditioning the sale of one picture on the purchase of another and fixing theatre admission prices in disregard of the Paramount decision.

## Macdonald, Cohen Due Back in Latin America

Karl Macdonald, Warner Bros. International v.p., interrupted his swing around WB Latin America offices to return to New York to vote in last week's Presidential election. Accompanied by Wolfe Cohen, company's international prexy, he heads south-of-the-border again early in December to attend WB Latin American sales confab in Lima, Peru, Dec. 8.

Also back at the homeoffice following a tour of the company's offices in the Far East, including Japan, Formosa, Hongkong, French Indo-China, Indonesia and Singapore, is Berry Greenberg, special foreign department rep.

## Legion Cites 5 Pix

National Legion of Decency last week grooved five pictures into its Class "B" or morally objectionable in part for all category. Both "Bloodhounds of Broadway" (20th) and "Invasion U. S. A." (Col) were said to contain "suggestive sequences."

Legion asserted that RKO's "Face to Face" tends to "condone taking the law into one's own hands." Warners' "Iron Mistress" drew the objection that it "reflects the acceptability of divorce." 20th-Fox's "My Pal Gus" "tends to justify divorce and remarriage."

### Melniker to Aussie

William Melniker, head of Loew's International's theatre department, leaves for Australia today (Wed.) for inspection of Loew's theatres.

# French Compromise

Continued from page 5

aside and made available to the local industry as a subsidy-loan.

Exact method to be used by the French to make available 135 permits hasn't been worked out as yet. Various proposals have been made, including one to have the American distributors buy up other countries' licenses. There's a chance, too, that the French may dip into next year's license quota to make the additional permits available.

Permit problem is a difficult one since a French Cabinet decree this summer reduced foreign imports to 138 on a global basis. U. S. used to get 121 licenses but was cut down to 90. The American companies since then have, in effect, instituted a boycott through their steadfast refusal to pick up any dubbing licenses.

Johnston further is expected to negotiate the unfreezing of part of the almost \$6,000,000 in blocked U. S. film funds in France. When the French voluntarily agreed to unthaw \$1,200,000 some months back as a goodwill gesture, the distributors had \$4,500,000 left. Since then, additional sums have accrued.

The prolonged stalemate has become of increasing concern to U. S. distributors. The companies are running out of dubbed releases and few have any dubbing licenses left. This prevents them from preparing new pix for the market and imposes a serious time lag even after an accord has been reached.

It's understood that, in the case of serious disagreement with the Society of Independent Motion Picture Producers, Johnston is ready to go ahead and sign a deal with the French, covering only MPEA member companies.

Subsidy coin could be used by the French at home or to set up an

office in the U. S. to promote and distribute French pix, similar to the Italian Films Export outfit organized by the Italian industry.

With Johnston now in Paris, windup of the talks is expected shortly. The MPEA prexy is said to feel that quick action is needed before the Commie element of the French press rallies to torpedo a deal by bringing pressure to bear on French government reps. During Johnston's last Paris trek, the Reds picketed his hotel with placards urging him to return home.

## Delay Disappoints

### Arg. Pix Industry

Buenos Aires, Nov. 11.

Delay in the arrival of Eric Johnston in Buenos Aires until after he comes back from France has highly disappointed the trade. Originally he had been expected here about Nov. 19, but now it may not be until mid-December or early next year before he makes his long-expected visit to Argentina. U. S. distributors here feel that his visit will mark a turning point in relations with the Argentine regime, and that it may go a long way towards solving the many problems which now confront distributors.

Solution of these problems had been hoped for in 1950 when the Argentine treasury minister, Dr. Ramon Cereijo, and Johnston, representing the Motion Picture Assn. of America, signed a pact. This agreement was put in operation the middle of 1951, a year later, and then was only partly carried out on the Argentine side. This pact allowed U. S. distributors to resume film imports after a three-year hiatus, but nothing was done

about thawing out the Yanks' frozen coin. Also,

Dr. Cereijo has been out of the picture since June 4, and all entertainment matters seemingly now are under Press and Information Minister Raul A. Apold, since the Entertainment Board is subordinated under his department. Apold, an ex-newspaperman and film script writer, is keenly interested in the local pix industry. He has been one of the principal advocates of the government's protectionist policy, which has not proved adequate enough to save the industry from its present acute crisis.

Apold often has expressed a wish to visit Hollywood and learn something of American production methods.

## Truman-Adlai

Continued from page 1

Washington is cueing other autobiographies and diaries, including works by Margaret Truman and Secretary of State Dean Acheson, also with fancy fees involved, but not in the Pres. Truman-Gov. Stevenson-Gen. MacArthur brackets.

As for the economics, it's been found that only a widespread syndicated market of slicks, dailies, etc., can produce the revenue required for a book such as Truman's or Stevenson's. In line with this it is recalled that President-elect Eisenhower's "Crusade in Europe" hit the over \$600,000 payoff only when extra show business values were added in the March of Time series for ABC-TV, and via a special capital gains setup.

There were, of course, works by other statesmen and military leaders and some of these were relatively disappointing. In this category were the memoirs indited by Gen. Omar Bradley and Adm. William Halsey.

# Matty Fox May Move In On RKO

Continued from page 3

price of \$7,345,940. Covered were Hughes' 1,013,420 shares and 35,000 unloaded by former RKO prez Ned E. Deplinet.

Fox's trek to Chi was unheralded and his stay there for the Stolkin sessions similarly was designed to go unnoticed, presumably in the hope of signing papers before any outside influences could upset the deal. Corwin and Burke also are in on the parleys.

## RKO Board Meet

Simultaneous with the Chi conclave was a board meeting at the RKO homeoffice yesterday (Tues.) at which Arnold Grant, board chairman, again was prepared to name a new directorate if word from the Windy City would have so permitted. Grant had his own slate of candidates standing by, but since nothing was formally finalized in Chi, the board session was adjourned to tomorrow (Thurs.).

Grant's own future status with the corporation possibly will be his own decision to make. It may be that if Fox succeeds with his deal he may want Grant to stay on. The two are old associates.

Actually, the sale negotiations and the unidentified candidates selected by Grant and corporate counsel Thomas A. Halleran, of Cravath, Swaine & Moore, are unrelated. Yesterday's h.o. meet was a continuation of a session begun last week and adjourned because of the unsettled state of company affairs. Reason for the adjournment again yesterday was that elections of new board members could possibly serve no purpose. Obviously Fox—or any other new control—presumably would want their own reps on the directorate.

Grant's only concern is keeping RKO healthy; that is, protect his

own reputation via service in the best interests of RKO stockholders, employees, associated banks and the film trade in general. With these in mind, he expectedly will map his course when and if the Fox sale is resolved.

As for Stolkin and his pards, a deal obviously would mean they'd be bailed out from the reverses suffered since they took over. However, there's contrary thought in the industry that the Stolkin pards could also serve their own advantage by merely holding on to the stock and subsequently realizing a profit through a buildup of the company, with Grant calling the policy turns as he sees fit and without any interference.

Meanwhile, the overall new twist doubtless will cause much exhibit concern from the TV angle. Grant had pledged no sale of pix in the library to telecasters. But Fox, who heads a tele outfit, Motion Pictures for Television, conceivably has TV in mind for RKO should he come into control. Some time ago Fox was on the Coast looking into a possible purchase of films in the vaults at various studios. RKO was among them.

## R. S. Wolff's UK Setup

### For RKO Remains Same

RKO plans to retain Robert S. Wolff, its managing director in Britain, and does not intend to reorganize his setup.

Statement from Alfred Crown, RKO foreign manager, in New York last Friday (7) said the company was "highly pleased" with the conduct of the UK division and had "no intention of making any change in this management."

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## Clips From Film Row

### NEW YORK

Mori Krushen, United Artists exploitation chief, back from trip to Chicago and Minneapolis where he helped open two p.l.x. He supervised teeff on "Kansas City Confidential" in Chi and then went to Minneapolis to aid the launching of "Outpost in Malaya" over the past weekend.

### CHICAGO

Judge William Campbell, Chi Federal Court, has set hearing on the Deluxe Theatre anti-trust suit for Feb. 24.

A. D. Elden named president of Ideal Films, taking the place of L. A. Blinder, who has been named a member of Esquire Publications board.

Third quarter sales for Bell & Howell increased 55% over last year, but earnings were about the same as in 1951. Company's net income for the quarter was \$269,566 or 52c, compared with \$269,613 or 51c a year ago.

Austin Hostetler named manager of the LaPorte, LaPorte, Ind. Capitol Theatre, Canton, Ill., re-opened after extensive remodeling.

### ALBANY

Harold Tyler, long-time owner of the Delphia in Chittenango, elected Assemblyman from Madison county on the Republican ticket. He will be first exhibitor to take a seat at the Capitol in many years.

WB's American reopened Nov. 7 as a first-run theatre. The 600-seat house, dark several months, had played art pix and subsequent-run product. John Swarthout is manager.

The Lincoln, also a Warner situation, has been slotted a second-run, with a reduction in admission prices.

The Utica, third WB house in Utica, relighted Sunday (9) as a second-run.

### DENVER

Dick Ivy, salesman for Allied Artists, relinquished the job and returned to his former spot as office manager and booker, trading places with Howard Ross, who now goes on the road.

Wm. E. Mitchell, here from Pennsylvania, made manager of the Rex, Rapid City, S. D.

Gordon Gibson, assistant manager of the Aladdin here, set by Black Hills Amus. Co. as manager of Hot Springs, S. D., where he succeeds Mrs. Ray E. David, who had managed the house since her husband was promoted from there to city manager in Chadron, Neb.

L. G. Bartak, building owner, re-opened the State, Lewellyn, Neb., after house had been closed for some months.

Dewey Gates, builder of the Trail, Evergreen, Colo., sold the theatre to B. A. Weil, rancher there.

Bernie McCarthy, recently branch manager for Lippert at

Kansas City, returned here as manager for Realart.

Albuquerque Exhibitors, Inc., bought the La Samba and El Rey from Marlin Butler, who still owns the Ernie Pyle and the Sunset drive-ins. It is closing three old houses, the small Yucca, Chief and Rio.

Bonnie Howe, assistant cashier at Metro, named cashier, succeeding Paul Thompson, who quit to become office manager for Lee Theatres.

L. O. McCormick sold the New Tex, Anthony, N. M., to Fred and Lee Welch.

James Cannon bought the Apache, Elide, N. M., from Raymond Keith.

### PITTSBURGH

Carl Dozer, sales manager of WCAE, elected Chief Barker of the Variety Club for 1953 with Norman Mervis, independent theatre owner, first assistant; Harold Lund, general manager of WDTV, second assistant; and Sam Speranza, WB theatre booker as treasurer.

Robert L. Frain took over as manager of the Huntingdon, Penna., drive-in; succeeds Harry E. Houtz, Jr.

Old Gem Theatre in Erie, closed for some time, reopens soon as the Cinema, an art house. Charles R. Bick, general manager of Dopsor's Plaza Theatre, is head of the new operation.

Jack Kahn, publicity director for WB in tri-state area, had his old war buddy, Budd Bankson, in tow for several days on radio and TV build-up for Bankson's new book, "I Should Live So Long," which concerns experiences of the last war's only combat entertainment unit. The author was the outfit's CO and Kahn was its principal pianist.

### LOS ANGELES

Paramount will release seven films during the first three months of 1953. January releases are "Road to Bali," "Thunder in East" and "Tropic Zone"; February: "The Stogie" and "Come Back, Little Sheba"; March: "Stars Are Singing" and "Pleasure Island."

Stanley Lefcourt, UA sales manager here, checks in at Pacific Drive-In Theatres next Monday as executive assistant to Gus Diamond.

Realart is packaging two Universal films, "Frontier Gal" and "Canyon Passage," for reissue Nov. 19.

### MINNEAPOLIS

Independent late-run St. Paul Lyceum was only Twin City theatre to advertise returns on election night—on a TV set in its lobby.

Many drive-in projects in this territory spelling boom business for local equipment houses.

With five new accounts added, Frank Mantzke's Northwest Theatre Service, buying booking combination, now servicing 70 of territory's theatres.

Art Anderson, WB district manager, still confined to St. Mary's hospital where he was brought three weeks ago following shot wounds suffered while duck hunting.

Rex Allen, Republic cowboy star, making personals at territory's theatres.

Tickets selling fast at \$5.50 each of all-industry Christmas party Dec. 13; replaces the film exchanges' individual parties.

United Artists exploitation chief, Mori Krushen, and exploiter Howard Pearl here working on "Outpost in Malaya," current at Minneapolis and St. Paul RKO-Orpheums.

"Happy Time" set for Minneapolis and St. Paul RKO-Orpheums day and date Nov. 26.

Bill Volk, circuit owner, has

new name for the many sea adventure pictures now hitting the market. He calls them "wet westerns."

Over 38 of territory's exhibitors already registered to attend the national Allied States annual convention in Chicago this month.

Industry members expect present full employment to help the box-office in the state. More workers held jobs in Minnesota in September than ever before in the state's history, according to latest state employment service figures just issued.

Federal Judge G. H. Nordbye this week to hear postponed argument by Lee Loevenger, counsel for Sol and Martin Lebedoff, independent exhibitors, for a boost from \$125,000 to \$150,000 in the judgment awarded them against major distributors and United Paramount Theatres in their anti-trust conspiracy suit.

### ST. LOUIS

The Zoe, a unit of the Armenian Circuit, Pittsfield, Ill., relighted Nov. 1.

Otto Ingversen, owner of the Ritz, Montgomery, Mo., planning a new owner near that town.

The Government's atomic energy plant near Paducah, Ky., has resulted in the feverish construction of ozoners near that town.

Loren Cluster relighted his Globe, a 500-seater, Salem, Ill. It was dark while Cluster's ozoner near Salem was operating.

Herman Ferguson, a partner in the Malden Amus. Co., recovering in a Memphis, Tenn., hospital from injuries suffered in a head-on auto collision near Malden several weeks ago.

Dale Thornhill is new resident manager of the Fox, Midwest Theatres, house, Benton, Ill., vice Earl Mitchell, transferred to Paducah, Ky.

### Trap' Stout at \$10,000; Seattle; 'Rifle' 7G, 2d

Seattle, Nov. 11.

The big swath locally is being cut this session by Danny Kaye and his heavily advertised stage-show at the Paramount where a smash week looms. Election blues at the boxoffice are over so the remainder of first-runs are back to normal. "Steel Trap," "Man in White Suit" and "Ivanhoe" in fourth week are film standouts.

#### Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90). — "Bowanga" (Indie). Nice \$4,000 in 8 days. Last week, "Quiet Man" (Rep) (4th wk-6 days), \$2,500.

Coliseum (Evergreen) (1,829; 65-90). — "Steel Trap" (20th) and "Canyon Ambush" (Mono). Big \$10,000 or near. Last week, "Lure of Wilderness" (20th) and "If Moscow Strikes" (Indie), \$8,200.

Fifth Avenue (Evergreen) (2,366; 65-90). — "Wife's Best Friend" (20th) and "Faithful City" (RKO). Dull \$6,500. Last week, "Snows of Kilimanjaro" (20th) (3d wk), swell \$7,600 at \$1.25 top.

Liberty (Hamrick) (1,650; 65-90). — "Lusty Men" (RKO) (2d wk). Okay \$5,000 after fair \$7,000 last week.

Music Box (Hamrick) (850; 65-90). — "Men in White Suit" (Indie). Good \$4,000. Last week, "Yankee Buccaneer" (U) and "Toughest Man in Arizona" (Rep) (2d wk), \$2,500.

Music Hall (Hamrick) (2,283; 90-1.25). — "Ivanhoe" (M-G) (4th wk). Swell \$8,500. Last week, \$9,200.

Orpheum (Hamrick) (2,599; 65-90). — "Springfield Rifle" (WB) and "Park Row" (UA) (2d wk). Holding at \$7,000 or better after okay \$10,000 last week.

Palomar (Sterling) (1,350; 45-70). — "Just for You" (Par) and "Wild Heart" (RKO) (2d runs). Opened Monday (10). Last week, "Son of Paleface" (Par) and "Merry Widow" (M-G) (2d runs), oke \$3,500.

Paramount (Evergreen) (3,039; \$2.50-\$4.30). — Danny Kaye and his stage-show. In for five days including two matinees. Appears headed for terrific \$47,000 or better. Last week, "Hangman's Knot" (Col) and "Scotland Yard Investigator" (Lip), slow \$6,400 at 60-90c.

### MINNEAPOLIS

(Continued from page 11)

"Under the Red Sea" (RKO). Mild \$5,000. Last week, "Cripple Creek" (Col) and "Rainbow Road" (Shoulder) (Col), \$4,500 in 6 days. State (Par) (1,600; 50-70). — "Battle Zone" (Mono). Minus east names that mean much here, only fair \$6,500 is likely. Last week, "The Savage" (Par), \$6,000.

World (Mann) (400; 85-1.20). — "Everything I Have Is Yours" (M-G) (2d wk). Nice \$4,000. Last week, \$4,200.

## Picture Grosses

### INDIANAPOLIS

(Continued from page 11)

"Snows Kilimanjaro" (20th) (2d wk), dandy \$12,000 for total \$32,000 in two weeks at \$1.10 top.  
Indiana (C-D) (3,200; 50-76). — "Back at Front" (U) and "Yankee Buccaneer" (U). Nice \$10,000. Last week, "Way of Gaucho" (20th) and "Wac Walla Walla" (Rep), \$8,000.  
Loew's (Loew's) (2,427; 50-76). — "Devil Makes Three" (M-G) and "You For Me" (M-G). Mild \$9,000. Last week, "The Thief" (UA) and "Hour of 13" (M-G), about same.  
Lyric (C-D) (1,600; 55-81). — "Rose Bowl Story" (Mono), with Tommy Dorsey orch, others, on stage. Fairly good \$15,000. Last week, "Hellgate" (Lip) and "The Jungle" (Lip), oke \$6,000 at 50-76c scale.

### 'Rifle' Sturdy \$22,500,

### Denver; 'Men' Lusty 15G

Denver, Nov. 11.

"Springfield Rifle" looks stand-out here this week, with solid grosses in two houses. "Lusty Men" shapes good enough to hold a second week at Orpheum. Weekend snow cut grosses down somewhat.

#### Estimates for This Week

Aladdin (Fox) (1,400; 50-85). — "Sally and St. Anne" (U) and "Captain Black Jack" (Indie), day-date with Tabor, Webber. Fair \$6,000. Last week, "Lure of Wilderness" (20th) and "Old Oklahoma Plains" (Rep), good \$7,500.

Broadway (Wolfberg) (1,200; 50-85). — "Because You're Mine" (M-G) (4th wk). Fair \$6,000. Last week, \$5,000.

Denham (Cockrill) (1,750; 50-85). — "Cleopatra" (Par). Poor \$7,000. Last week, "Somebody Loves Me" (Par), (2d wk), same.

Denver (Fox) (2,525; 50-85). — "Springfield Rifle" (WB) and "Fighting Rats of Tobruk" (Indie). Big \$18,000. Last week, "Quiet Man" (Rep) and "Tropical Heat Wave" (Rep), big \$20,000.

Esquire (Fox) (742; 50-85). — "Springfield Rifle" (WB) and "Fighting Rats of Tobruk" (Indie). Fine \$4,500. Last week, "Quiet Man" (Rep) and "Tropical Heat Wave" (Rep), \$5,000.

Orpheum (RKO) (2,600; 50-85). — "Lusty Men" (RKO) and "Apache War Smoke" (M-G). Good \$15,000. Holding. Last week, "Fearless Fagan" (M-G) and "My Man and I" (M-G), \$8,000.

Paramount (Wolfberg) (2,200; 50-85). — "Bonzo To College" (U) and stage-show. Fancy \$15,000. Last week, "Androcles and Lion" (RKO), and stage-show, \$16,000.

Tabor (Fox) (1,967; 50-85). — "Sally and St. Anne" (U) and "Captain Black Jack" (Indie). Fair \$6,000. Last week, "Lure of Wilderness" (20th) and "Old Oklahoma Plains" (Rep), good \$8,000.

Vogue (Pike) (600; 60-90). — "Sidewalks of London" (Indie). Fair \$2,000. Last week, "Tom Brown's Schooldays" (Indie), \$1,500.

Webber (Fox) (750; 50-85). — "Sally and St. Anne" (U) and "Captain Black Jack" (Indie). Nice \$3,000. Last week, "Lure of Wilderness" (20th) and "Old Oklahoma Plains" (Rep), \$3,500.

World (Patrick) (382; 60-90). — "Galloping Major" (Indie). Thin \$1,000 or less. Last week, "Never Take No for Answer" (Indie) (2d wk), \$1,000.

### BOSTON

(Continued from page 10)

Inspector" (Lip), sad \$8,000 in 6 days.

Metropolitan (NET) (4,367; 74-1.25). — "Snows of Kilimanjaro" (20th). Mighty \$50,000. Holds. Last week, "Somebody Loves Me" (Par) and "Toughest Man in Arizona" (Rep) (2d wk), \$11,000.

Orpheum (Loew) (3,000; 50-85). — "Lure of Wilderness" (20th) and "Hour of 13" (M-G). Opened fair on Saturday (8). Last week, "Because You're Mine" (M-G) and "Apache War Smoke" (M-G) (2d wk), \$10,500.

Paramount (NET) (1,700; 40-85). — "Springfield Rifle" (WB) and "WAC From Walla Walla" (Rep). About average \$12,000. Last week, "Way of Gaucho" (20th) and "Dance Hall Girls" (Indie), \$10,000. Pilgrim (ATC) (1,850; 44-90). — "Eight Iron Men" (Col) and "Voodoo Tiger" (Col). Nice \$14,500. Last week, sub-runs.  
State (Loew's) (3,500; 40-85). — "Lure of Wilderness" (20th) and "Hour of 13" (M-G). Opened Saturday (8). Last week, "Because You're Mine" (M-G) and "Apache War Smoke" (M-G) (2d wk), slow \$7,000.

### PITT SLUGGISH BUT

### 'SNOWS' STOUT 14G, 2D

Pittsburgh, Nov. 11.

Things look grim this week unless Armistice Day comes through. Even with big holiday boosts, however, there is little to cheer about except at Fulton, where "Snows of Kilimanjaro" is holding up fine in second stanza. Stays again. "Everything I Have Is Yours" only so-so at Penn and "Operation Secret" isn't going anywhere at Stanley.

Estimates for This Week  
Fulton (Shea) (1,700; 85-1.25). — "Snows Kilimanjaro" (20th) (2d wk). Very strong \$14,000. More than enough to hold again. Last week, \$20,000.

Harris (Harris) (2,200; 50-85). — "Wife's Best Friend" (20th). Pulled after miserable 3 days, just \$2,000. "Black Castle" (U) and "Horizons West" (U) opened yesterday (Mon.). Last week, "Steel Trap" (20th), okay \$7,500.

Penn (Loew's) (3,300; 50-85). — "Everything I Have Is Yours" (M-G). Not generating much steam and lucky to get \$10,500. Last week, "Because You're Mine" (M-G) (2d wk-5 days), \$8,000.

Squirrel Hill (WB) (800; 50-85). — "Amazing Mons. Fabre" (Indie). Fair \$2,000. Last week, "Edward and Caroline" (Indie), \$1,200.

Stanley (WB) (3,800; 50-85). — "Operation Secret" (WB). Never got off ground. Very dull \$7,000. Last week, "Turning Point" (Par), only \$5,500 in 6 days.

Warner (WB) (2,000; 50-85). — "Hurricane Smith" (Par). Not too bad \$5,000. Last week, "Hellgate" (Lip) and "The Jungle" (Lip), \$5,500.

### SAN FRANCISCO

(Continued from page 10)

ness" (20th) and "Lady in Iron Mask" (U), \$15,000.  
Warfield (Loew's) (2,656; 65-95). — "Prisoner of Zenda" (M-G). Big \$20,000. Last week, "Because You're Mine" (M-G) (2d wk), \$11,000.

Paramount (Par) (2,646; 65-95). — "Operation Secret" (WB) and "Silent Dust" (Indie). Lean \$12,000. Last week, "Hurricane Smith" (Par) and "Born to Saddle" (Indie), \$11,500.

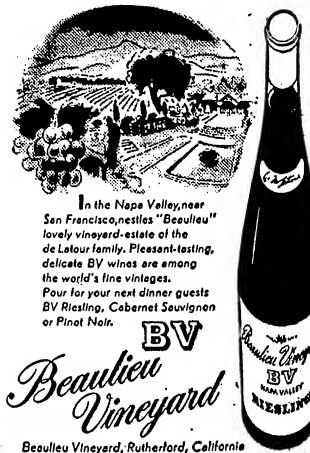
St. Francis (Par) (1,400; 65-95). — "Flat Top" (Mono). Opened today (Tues.). Last week, "Turning Point" (Par). Big \$14,000 in 10 days.

Orpheum (No. Coast) (2,448; 65-95). — "Hangman's Knot" (Col) and "Voodoo Tiger" (Col). Fair \$10,000. Last week, "Because of You" (U) and "Scotland Yard Inspector" (Lip), oke \$13,000.

United Artists (No. Coast) (1,207; 65-95). — "Because of You" (U) (m.o.) and "Night Without Sleep" (20th). Okay \$7,000. Last week, "Something for Birds" (20th) and "Night Without Sleep" (20th), \$5,500.

Stagedoor (A-R) (370; \$1-1.20). — "Quiet Man" (Rep). Heading for strong \$3,700. Last week, "Never Take No for Answer" (Indie) (2d wk), \$2,800.

Clay (Rosener) (400; 65-85). — "Ivory Hunter" (U) and "Man in White Suit" (U) (2d wk). Holding at \$1,900 after nice \$2,200 opener.



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# 55% OF CLIENTS LIKE 'EM LIVE

## SAG Calls Its First Strike in 19 Years; N.Y. Meet to Time Move Vs. Spots

Hollywood, Nov. 11.

First strike in its 19-year existence was called by Screen Actors Guild at a membership meeting here Sunday night (9) against New York producers of telefilm blurbs and the American Assn. of Advertising Agencies. Strike vote was unanimous, but a date was not set.

While the vote applies only to N. Y. producers, it's considered a certainty that the walkout would be extended to the Coast to make it effective. Strike vote follows breakoff of negotiations after the actors were refused added compensation for rerun of video film plugs.

N. Y. membership of SAG will meet to vote on a strike, and will probably set the date of the impending walkout.

It was disclosed at the Sunday night meeting that SAG has a surplus or "war chest" of \$634,316 to finance the strike action against makers of tele commercials. It was increased during the last year by \$46,439.

John Dales, Jr., executive secretary, declared the Guild is only seeking a fair and equitable collective bargaining contract which will provide decent wages and working conditions for actors in TV film commercials. He pointed out that this was the first time in its 19-year history that the Guild was calling its members out on strike.

SAG last week turned down an offer by representatives of the Federal Mediation Service to help settle the dispute with the teleblurb producers. The FMS reps were informed that the breach was too wide and that the question of strike action was up to the membership.

Guild members paid tribute to Ronald Reagan, retiring prexy, as Walter Pidgeon was installed to succeed him. Other officers elected were: Leon Ames, first veepee; John Lund, second veepee; William Holden, third veepee; Paul Harvey, recording secretary; George Chandler, treasurer, all for one year. New board members are Ward Bond, Richard Carlson, Fred Clark, John Littel, Millard Mitchell, Emory Parnell, Ronald Reagan, Barry Sullivan, Audrey Totter, Robert Wagner, Rhys Williams, Budd Linn, Frank Lovejoy. New class A-J board members are Anne Cornwall and George Sowards.

## U.S. Aid in Filming Andersen Tales

London, Nov. 4.

A telepix series based on Hans Christian Andersen tales is currently being filmed in Copenhagen by an Anglo-Danish team with American financial backing.

The initial series calls for the production of 13 half-hour vidpix, of which the first seven have already been filmed. Four are to be blended into a single feature, which will be given normal theatrical release.

The series, all of which have been scripted by Malvin Wald, have an overall title of "Peasants and Princesses." Wald went to Copenhagen last year, learned Danish, and got together an Anglo-Danish team. The films feature the Barnard Bros., John Nevill of the Bristol Old Vic and Charles Farrell. Ballet excerpts are being contributed by the Royal Danish Ballet and the authorities in Copenhagen have cooperated in providing costumes and other aids to the production.

The backing for the series has been provided by Carl Moseby and his wife, the latter being a Swedish heiress. Pix are directed by Thor Brooks, Swedish-born American. Wald returned to America last week and is planning to come back to Europe next spring.

## Melvyn Douglas Vidpix In Second-Run Cycle

Series of Melvyn Douglas-starring vidpix, produced originally in N. Y. by indie Marion Parsonnet, premed in their second-run edition over the weekend under the new tag of "Steve Randall" via WABD, the DuMont web's key N. Y. outlet. United TV Programs is handling syndication for both the original run and subsequent-run screenings.

In N. Y., the series played originally on WJZ-TV, the ABC video web's flagship, under the title of "Hollywood Off-Beat," and was bankrolled by Dixie Cups. Four of the 13 stanzas played in Washington under the original title, and the entire series has now been sold by UTP to DuMont's WTTG for a second-run.

## See End of SWG's Vidpix Strike Near On Repeat Fees

Hollywood, Nov. 11.

Three-month-old Screen Writers Guild strike against Alliance of Television Producers may be nearing end, a Guild source predicted here, hinting settlement within "next two or three weeks."

One reason for optimism was the Guild's proposal for a continuous repayment plan for reruns to take the place, to large degree, of the original proposal of a royalty plan, which the producers rejected, thus cueing the walkout Aug. 11.

It's understood that Alliance negotiators gave a favorable reception to the newest proposal at recent discussions. Plan calls for minimum payment on first showing, with subsequent payments for each successive beaming. It's also reported negotiators are nearing settlement of the issue of separation of rights, another controversial issue.

Meanwhile, battle within the SWG over the amendment which would curtail the life of proxies to a single meeting, instead of the present seven-year system, waged hot and heavy.

Thirty proxy-givers sent mimeographed letters to membership of the Screen Writers Guild, asking them not to support the proposed constitutional amendment and charged the exec board with "failure to protect the equal rights of the opposition."

## AFTRA, AGMA Offering Aid To SAG in Producer Fight On Vidfilm Commercials

Past differences on tele jurisdictional matters are being buried as live talent unions have moved to give full support to the Screen Actors Guild in its fight with the Film Producers Assn. on a pact for vidpic commercials. American Federation of Television & Radio Artists and American Guild of Musical Artists have endorsed the SAG stand, with possibility of a strike impending.

In a wire to the screen guild, AFTRA exec secretary George Heller said the union's board examined the SAG proposals and "believes they represent just and equitable compensation to the performers." He added, "AFTRA recognizes that your fight is our fight" and "in the event SAG should declare a strike, AFTRA will order its members not to work for any producer making film

(Continued on page 22)

## BUT ADVOCATES OF VIDPIX GROW

Despite all the recent hoopla about the shift in television programming from live to film, live TV is still favored by most TV execs throughout the country. That's the chief result found in the fifth annual poll of video brass conducted by Gordon Levey, indie video consultant on the Coast, who revealed this week that TV sponsors have indicated the sharpest reversal in their choice, with only 55% naming live shows as their favorite this year, compared to 90% who chose live over film programs in 1951.

Levey, who polled execs of agencies, stations and sponsors, as well as TV editors, found that dramatic shows won hands-down as the type of programming most favored, with sports surprisingly winding up in second place over comedy and variety shows. Respondents also designated the half-hour show as the best program length and chose different stories with changing casts each week as the best method of presentation. Reflecting current interest in TV programming problems, 65% of the 700 execs polled sent in their answers.

On the question of live vs. film preference, 52% of the agencies this year signified a choice for live programming, as compared with 60% in 1951; 60% of the stations favored live, as against 53% last year, and 55% of the sponsors, as against 90% who favor live in 1951. (Eighty percent of the TV editors voted for live shows, but they were not polled last year so there is no basis of comparison in their choice.)

**Disillusioned on Quality**  
While the preference for film shows is mounting, with the exception of the station managers polled, the fact that film did not gain wider approval is particularly significant, according to Levey. He attributed the continued vote for live shows to disillusion on the part of many of those polled on the quality of film, declaring that "the only conclusion to draw is that Hollywood has not lived up to its early promise with regard to the production of filmed programs."

As for program formats, an overwhelming 87% of the respondents voted for dramatic shows, with 57% (Continued on page 22)

## Vidpix Upbeat In Paris Plants

Paris, Nov. 11.

Vidpix are now being made here or in the offing with Paris still a lure for those who would make films more cheaply here or use the local color as a hypo or as an integral part of the series. Sheldon Reynolds, who packaged a "Foreign Intrigue" series here, is now branching out into more ambitious projects. His "Intrigue" series is still going on with Jerome Thor in Stockholm working on the vidpix under the direction of Marcel Cravenne.

Reynolds has just started on the first episode of the new series, "Theatre Internationale." It will be a series of half-hour TV programs in a light vein. First story has Claude Dauphin and Vera Norman. Vidpic has a five-day shooting schedule with Dauphin set to head for U. S. and Bing Crosby's "Little Boy Lost" (Par).

Bill Marshall is readying two series to be shot in conjunction with Dave Chudnow. Marshall has a staff of six writers feeding him with the scripts from Hollywood for the first series, "The Secrets of the French Police," based on offbeat cases here. Writers are Arthur Weiss, Welles Root, Ellis Marcus, Berne Giler, David Dorsett. Marshall will direct first series with Akim Tamiroff as star of the show. Second series will be based on the adventures of a French police inspector.

## PSI's Acquisition of \$2,300,000 Vidpix Properties in Europe Jaunt

### Father Peyton's Holiday 'Family Theatre' Vidpic

"Family Theatre," the Father Patrick Peyton project, has turned out a special Thanksgiving vidpic, adapted by Fred Niblo, Jr., from Francis Thompson's story, "The Hound of Heaven."

Pic stars Ed Sullivan, Macdonald Carey and Rod O'Connor. It was filmed at Hal Roach's studios on the Coast by Cascade Pictures of California and Ben Pivar Associates, with original music by Harry Zimmerman.

The sixth "Family Theatre" telepic, it will be released nationally during Thanksgiving week, getting web and local station screenings.

## P&G Foaming Orders Skelton Find Story Line

Hollywood, Nov. 11.

Adopting a toughened attitude of "papa spank," Procter & Gamble has taken off the kid gloves and is looking toward the woodshed in its dealings with Red Skelton. For \$60,000 a week, the Clincy soap-makers have made it plain to their prize comic that what he's been doing on TV is not to their liking.

Skelton and his package owner, Freeman Keyes, are not entirely in disagreement and have yielded on one count. They'll try a new format with a story line and failing there will experiment with a variety pattern. The detached segments, with Red practically solving every week, is not paying off to the P & G way of thinking and a change has been demanded. Five more films in the present design remain to be shown.

Skelton and Keyes are determined on one point, that whatever they do it will have to be on film. They will definitely not hold still for live telecasting, it being the redhead's contention that the pace is too killing. He said that on his recent guesting with Milton Berle he noted that after the show, Berle was "a complete wreck," and he adds, "that's not going to happen to me."

New situation comedy format will be filmed next Saturday (15) for the inspection of P & G, but it may be put on the air for audience and critical reaction. Two sets of writers have turned in four (Continued on page 22)

## Vitapix to Produce, Release Pix for TV; B'casters at Helm

Hollywood, Nov. 11.

Vitapix Corp., a new film production - distribution outlet for television, already is in operation in both fields it was disclosed this week with the first formal announcement of the firm's organization. Directors of the firm include broadcasters, a Washington radio-television attorney and two film production execs.

In the process of formulation for the last 10 months, Vitapix enters the distribution field with a package of 27 Monogram westerns, 21 starring Johnny Mack Brown and six starring Whip Wilson, which were acquired at a cost of around \$700,000. Films are being reprocessed on fine-grain film and have already been sold to 10 teevee stations. Firm also controls theatrical release rights to the pix.

Vitapix also will syndicate two telepic series now in production by William F. Broidy Productions, "Case History" starring Regis (Continued on page 64)

Prockter Syndications International (PSI) wrapped up contracts for vidfilm production in Europe totaling \$2,300,000, via a quickie 12-day flight abroad by prexy Paul White. Just returned to his N. Y. headquarters over the weekend, White leaves again tonight (Wed.) for Mexico City and Hollywood to complete further production plans, which will give PSI-TV representation in six European countries, plus Mexico and Hollywood.

With PSI having a number of properties now contracted for and others already in production, there's some question now whether the contemplated merger with Official Films will go through. White and Bernard J. Prockter, overall chief of PSI, originally mulled the OF merger in order to acquire more product for syndication.

In France, White set plans for two series of films, one to be produced by Pathe Cinema and the other by Paul Wagner. Both outfits are now turning out properties for the "Orient Express" series, which will be ready for spring TV release. In Rome, he contracted for two additional series to be co-produced by Victor Pahlen and Thetis Film. This is in addition to the 26 films now being prepared by Pahlen for the "Great Loves" series starring Hedy Lamarr. Latter will star in the first, seventh and 13th of each 13-week cycle, and will narrate the remainder, which will star other w.k. Hollywood actresses.

White declared that PSI had adopted a new five-point policy covering all production contracts, which calls for complete control of story material; the right to supply the director; the right of approval over cast selection; the retention of John Nash as exec producer on all series; and an exclusive contract for TV film production. He said the company wants American directors not through mistrust of European directors but because PSI wants to train foreign production crews to meet American TV requirements.

In Mexico City, White will head- (Continued on page 60)

## 'Racket Squad For NBC Syndication?

Negotiations are now under way which may result in NBC's acquisition of the "Racket Squad" series for the network's syndication roster. "Racket Squad" is currently sponsored by Philip Morris in CBS-TV's Thursday night 10 to 10:30 period, but with the ciggie company deciding to ride along permanently with "My Little Margie," the latter TV film show switches over from NBC to CBS, moving into the "Racket" segment. In view of the adventure series' audience payoff, PM was hopeful of salvaging "Racket Squad" as well, but ran into budgetary problems since the company also recently acquired the Robert Cummings "My Hero" vidpix show.

NBC is gearing for a major entry into the TV film syndication biz, and as such is anxious to incorporate "Racket Squad" into its expanding programming roster.

## Rasumny to Italy For Vidpix Series

Mikhail Rasumny, Hollywood character actor, has been set for a series of TV and theatrical films to be shot in Italy. Currently in New York, actor takes off shortly for Rome, where he'll appear in "The Great Loves," vidpix series being produced by Victor Pahlen with Edgar G. Ulmer directing.

Hedy Lamarr and other top names from U. S. and Great Britain are said to be set for the series. Pahlen and Ulmer are also planning to use members of the vidpix cast for a theatrical film.

# TELEPIX REVIEWS

**MY HERO**  
With Robert Cummings, Julie Bishop, John Lital, Mary Beth Hughes, others; music, Leon Katzkin  
Producer: Mort Green  
Director: Harold Daniels  
Writers: Norman Paul, Jack Elmsom, Cummings  
30 Mins.; Sat., 7-30 p.m.  
**DUNHILL CIGARETTES**  
NBC-TV, from "Wood" (Bios)

In "My Hero" Don Sharpe has come through with a package set up that contrasts with his top edifice, the Lucille Ball-Desi Arnaz "I Love Lucy" howler. Sharpe has gone out of his way to strike another note, running his own interference for comparison, so that his latest effort emerges as broad farce with some unabashed slapstick.

With Robert Cummings as the crux of virtually every situation, the Dunhill cigarette have a gifted and versatile actor without whom the series would be just another nice entry in the current situation comedy sweepstakes. The star, who helps with the script, is also exec producer with Sharpe and has a financial equity in the parcels, which are budgeted at around \$26,000 per. The first six are in the cans.

Cummings is one flimite who has had no trouble playing any type of role from dumbbell buffoonery to heavy drama. His "worried" look is one of the most eloquent in the business. He is cast as a genial though bumbling, helpless citizen, Robert S. Beansblossom, a salesman for the Thracker Realty Co., with veteran thespian John Lital as the frantic double-take boss. The script is loaded with laugh points, both as to situations and props, with a thin but adequate story thread to sustain the interest.

When the boss learns that a large tract of his contains oil, he leaves orders that it's not to be put on the market. Julie Bishop, Lital's secretary, persuades Cummings to attempt a sale because the poor guy's sales chart has him owing the company money. From this point the farce valves begin to build at a fast clip. Mary Beth Hughes, in the employ of a couple of get-rich-quick promoters, engages Cummings in a series of sofa clinches to gain the deed. Cummings, now told that the property is a gusher, rigs himself up as a Texas cowboy by testing the earth, etc., and satisfies the promoters that there's no oil in them that hills. With a professor of geology due on the scene to render expert's verdict, Cummings quickly assumes the prof's guise, and the geologist himself turns up to hypo the impersonation motif. That everything turns out well no oil, but a property sale comes as no great surprise in a half-hour wherein the setups and gimmicks are extremely basic.

Miss Bishop, who with Lital is a regular in the skein, is an attractive, graceful gal, carefully groomed, and inserted as the only "normal" person in the shenanigans. Her romantic interest in the "hero" is par for the nutty course. Lital's long screen experience sees him through a role that is not geared to exploit his strength on the serious side. The pace is rapid, the sets and lensing above average. To judge by the initialer, "My Hero" will be all right.

**BIFF BAKER, USA**  
With Alan Hale, Jr., Randy Stuart, Walter Reed, Harry Brandon, Maurice Donner, Marta Mitrovich, others  
Producer: Alan Miller  
Director: Richard Irving  
Writers: Frank Burt, Fenton Earnham  
30 Mins.; Thurs., 9 p.m.  
**AMERICAN TOBACCO**  
CBS-TV, from N. Y. (BBD&O)

This latest Lucky Strike entry in television sponsorship is one of the better cloak-and-dagger series which have turned up recently via vidpix. Story on the initial stanza last Thursday night (6) impressed as being none too original, but the ending did come as a surprise. Thesping and direction were good, with the show carrying a neat pace, and production as fine as on any vidfilm series. Show should have little trouble in latching onto an audience and selling more of the bankrollers' smokes.

"Biff Baker" is also notable in that it marks the first bigtime network show to be produced under aegis of Revue Productions, wholly owned Music Corp. of America TV

film subsid. Outfit has been syndicating a number of films produced originally for other sponsors and by other producers. If this one is an indication of MCA's prowess in the production end of the business, the talent agency will definitely be a solid contender in the vidfilm production race.

Series stars Alan Hale, Jr., in the title role and Randy Stuart as his pretty blonde wife. Hale is the rep of an American import firm and, in his travels through Europe, naturally runs into trouble with spies, secret police and other stock characters in Iron Curtain countries. Preem had him and his wife entering Czechoslovakia on a buying mission and, under secret orders from American authorities in Berlin, trying to smuggle some microfilm out of the country via the Czech underground. They were caught in the act, arrested and deported from Czechoslovakia, thinking they had messed up their mission, only to discover at the denouement that they had succeeded in spite of themselves. It's all been told before but seldom so pleasantly.

Hale is a tall, robust-looking character who apparently will do well in both the straight thesping and four-house shenanigans on the show. Miss Stuart, formerly under contract to 20th-Fox, fares well opposite him, with the two emerging as the accepted young American couple, complete with a nice sense of humor and the ability to work their way out of any situation. Supporting cast on the preem was good, with director Richard Irving sustaining a good sense of suspense and action. Sets, camera work and other production credits were standout.

Lucille Strike plugs were the familiar "war-and-peace" routine, with Barber this time handling the middle's spot.

**THE BIG PICTURE**  
(A Day in Korea)  
With Captain Carl Zimmerman, narrator  
Producer: Signal Corps Photographic Center  
30 Mins.; Sun., 2-30 p.m.  
WCBS-TV, New York

The U. S. Army-produced documentary series, "The Big Picture," which is being distributed cuff to

about 96 stations around the country, received a three-way airing in New York over the weekend (8-9). The series initialer, "A Day in Korea," preamed Saturday (8) via WOR-TV and WABD while WCBS-TV slotted it for the following afternoon. It's in for 13-week ride.

The preem half-hour got the series off to a good start. Through deft editing of the stock Signal Corps footage, program gives a vivid and poignant account of a GI day on the battlefield. Film gets its major spark from the varied GI voices which are blended on to the soundtrack to describe the footage. The southern drawl, the western twang and the inevitable Brooklynese are the predominant GI accents which give the film a realistic quality that lifts it above the routine documentary. Capt. Carl Zimmerman, who holds down the narrator's post, let the film and GIs do most of the work but he knits it all together excellently with his brief explanatory gab.

Upcoming programs will cover such subjects as the Army language school infantry training at Fort Benning, Ga., the rehabilitation program at Walter Reed Hospital and shows devoted solely to briefing the civvie on the new Army weapons.

**ANYWHERE, U. S. A.**  
(Fred Bauer Waits)  
With Eddie Dowling, narrator; James Gregory, Andrea Lindley, Susan Hallaran, Stevie Harris  
Producer: Victor Weingarten  
Director: John F. Becker  
Writer: Howard Redman  
30 Mins.; Sun., 10-30 p.m.  
Sustaining  
ABC-TV, from New York

This new series of six half-hour vidpix was produced by Victor Weingarten for the Health Information Foundation and after its run on ABC-TV will get an additional cuff ride on other stations. HIF is plugging the idea that information is the key to health and the kickoff entry sells the message that when you're bothered by symptoms of illness, get to your doctor quickly.

"Fred Bauer Waits" tells the story of an average citizen who

finds his energy drained, his weight falling off, cuts not healing and other signs of a disease he fears is cancer. Instead of talking it over with his wife and checking with a medico, he permits his worry and fear to get the upper hand and loses his temper with his family. Finally his kids and the wife learn the reason for his testiness and rush him to the doc, who diagnoses the trouble as diabetes rather than cancer.

Script was warm, with perceptive psychological values. Relationship of the parents and the kids was naturally and appealingly handled. Tale was given nice performances by James Gregory and Andrea Lindley as the couple, with Susan Hallaran and Stevie Harris registering well as the youngsters. Eddie Dowling was effectively restrained as narrator. Production was simple but smooth and suited to the story.

HIF, which is backed by large pharmaceutical houses, also works in a passing plug for "our voluntary system of medical care" which seems a subtle pitch against the socialized medicine bogey. Brill.

**THE UNEXPECTED**  
(The Mask)  
With Al Aldon, John Hudson, Rolfe Sedan, John Close, Alex Montoya, Paula Trent  
Director: George Cahan  
Writer: Bud Lesser  
30 Mins.; Wed., 8 p.m.  
IRONITE  
KECA-TV, Hollywood

The element of mystery and surprise, in which this series is rooted, takes a gripping hold at the outset and maintains a taut tempo down to the switch payoff. The device of masked identities and hidden motives is well developed with all the cryptic offshoots and manages a suspenseful runoff.

Pigment of fiction centers in a jewel robbery by an employee, who, for reasons of his own, swatches his face in bandages. As he makes his getaway he crosses paths with a gal, friendless and broke, who is willing to flee the country with him. When the mask comes off he reveals well-chiseled features rather than expected ugly scars. Once in Mexico they are married and settled, but not for long. Cop from the states moves in with extradition papers and the jewel robber, knowing that the jig is up, asks where he slipped up that brought about his capture.

To his utter surprise the flatfoot lets him know that they had given him up months ago, that it was the girl friend he was after for knifing her boy friend. Mari Aldon plays the part with feeling and John Hudson delivers competently. Rolfe Sedan and John Close are effective in supporting roles. George Cahan's direction is brisk and Bud Lesser's script compact. Ironite makes a good case for the roller that can iron anything that's washed. Helm.

**CHEVRON THEATRE**  
(Code of Honor)  
With Douglas Kennedy, Louis Jean Heydt, can Bryon, others  
Producer: Revue Productions  
Writer: Richard Collins  
30 Mins.; Fri. 9 p.m.  
**CHEVRON STATIONS**  
KTLA, Hollywood

"Code of Honor" is a sluggish version of the eternal triangle, a talky affair which trudges wearily to its moral that it's better to keep one's romantic yen away from another man's wife. Very little happens in this half-hour study of a man breathing hot and heavy for a married woman.

Located in Florida around the turn of the century, "Code" is concerned with a young couple newly arrived in a small town, coming from the north. The town's gay blade immediately begins his wooing, having a good deal of time to have at it since the hubby's away assessing taxes. Faithful spouse resists all the advances, and the husband eventually learns about it, the last in town to know, true to the tradition of such stories. He's a frail gent, but nevertheless warns the handsome heavy to keep his paws off. Fortunately, someone else who hates the heavy is about to gun him down when the gallant husband saves the life of the man he hates. In appreciation for this favor, the heavy, after killing his would-be assassin, ankles the town, leaving the happy couple a happy couple.

Douglas Kennedy grabs most of the footage as the ambitious blade,

Louis Jean Heydt is the poor-but-honest hubby, and Jean Bryon the femme who blocks more passes than the Notre Dame football team. They turn in good performances—as good as the script will permit, that is.

Wyatt Blassingame's original is featherweight in texture, obviously necessitating a good deal of padding on the part of scripter Richard Collins, but there wasn't enough meat in the script to keep a starving dog alive. Technical credits are okay. Daku.

## Graff Liquidating Snader Biz, Sets Future Plans

Hollywood, Nov. 11. With all signs pointing to the dissolution of the presently-constituted Snader Productions because of the argument between prexy Lou Snader and his partners, sales veepee E. Jonny Graff is currently liquidating the business by continuing to sell the "Dick Tracy" vidpix series and the Sir Alexander Korda features which Snader has until the properties are disposed of through outright sale.

Once that is accomplished, Graff plans to continue in the vidpix business via a new association. He has had bids from several networks and agencies, and is also mulling an offer from a top indie Hollywood producer who owns all rights to his features and wants to go into vidfilm production and distribution.

## Skelton

Continued from page 21

completed scripts and these will be telescoped into the test show.

Skelton has also yielded on another point, that of entrusting production to Lou Place, Coast head of the Russel Seeds agency of which Keyes is prexy. P & G believes that Skelton's shows will be better if he devotes more time to the writing and his own performance to the exclusion of the worry attendant on the production and other elements of filming.

## AFTRA-AGMA

Continued from page 21

commercial spots until strike is ended."

Warm tone of the message contrasts with previous hassling that had existed during the jurisdictional flareup. "We will give whatever aid we can," Heller declared, "and trust that by our joint action we will draw more closely together our respective memberships in our common objective to benefit performers."

AGMA board similarly voted "wholehearted support" for "all SAG demands" and added that in event of a strike it "will order its members to cease working and to refuse any employment with any producer" struck by SAG.

## 55% Like 'Em Live

Continued from page 21

putting them first. Surprisingly, 51% of those polled (60% of the sponsors) voted sports as their first choice, which shows a decided growth in preference for sports. Comedy and variety drew third and fourth places, with news showing strength by winding up only a single percentage point behind variety (43% to 42%). This is probably due to interest in the Presidential elections. Feature film oldies received not one first place vote from any of the respondents.

While the half-hour once-weekly show was most favored for program length, second favorite with all except station managers was the hour-long program. Stations liked the quarter-hour daily show, which placed third with the other respondents, while the quarter-hour once-weekly was almost completely bypassed. Five-minute cross-the-board format received only scattered votes. On the question of production methods, 52% of all respondents voted for a live studio audience, 46% voted for no audience, while 2% expressed preference for dubbed-in studio reaction.

## Vidpix Chatter

### New York

Ralph Bellamy, who wrapped up the first 13 stanzas of his "Man Against Crime" vidpix series, sailed over the weekend for a three-week vacation in the Caribbean. He'll start lensing the next 13 on his return. Rosemarie Hickson, named to head the TV film production department of Sterling Television. She'll act concurrently as TV film consultant for Sterling's indie contract producers. John Mullen, Esty agency's agent to producer Edward Montague on CBS' "Man Against Crime" vidpix, going into the Army.

### Hollywood

Margaret Field inked for femme lead in Gene Autry telepix, "Outlaws of Blue Mesa" and "Sharpshooter," with others in cast including Pat Buttram, Henry Rowland, Denver Pyle, Tex Terry, Hank Falterson, Dick Jones, Fred Krone, Claire Carleton, Stan Andrews. Frank McDonald is director. Hamilton Warren, head of film distribution for Jerry Fairbanks, Inc., has inked for similar job with Filmcraft Productions. George Nader stars in Revue Productions' "Quickhands," shooting at Republic. With first 13 "Our Miss Brooks" telepix canned, director Al Lewis plans another show soon so he and cast can grab a week's vacash. NBC-TV rolls first of projected Jack Carson vidpix series about Dec. 15. Chris-Obolan Productions inked Arlene Harris for TV series. John Ford, Adele Longmire, James Flavin, Charles Elyans, Benny McCoy, Joyce McCuskey, Jerry Layses and Jess Kirkpatrick in Gro-Z-Krasne's "Big Town." Exec producer Ian M. Smith of "This is the Life" series being produced by Family Films for Lutheran TV Productions finished his assignment. Robert Guggenheims, formerly with KSNB, named general manager of Major Television Productions, replacing Robert DeSousa, who exited

All seven L. A. channels showing series of telefilms for Community Chest edited by Filmcraft. George Travell was producer-director writer. Fay Bainter draws lead in "Jennie," Meridian Pictures' telepic for Schlitz Playhouse of Stars, shooting at Goldwyn studios.

Series of 26 "Little Theatre" vidpix vignettes roll Dec. 9 at California studios under aegis of Tee-Vee Co., with California Bank bankrolling, and Sherman Harris associate producer for general manager Marc Frederic. Swickard Productions canned pilot at Motion Picture Center studios, with Hal Mohr as artistic director, and Kathryn Etienne, dance director. J. M. Alkow and T. C. Robinson signed Peggy O'Neil for series of physical culture vidfilms.

Vidpix package, "Precinct Five," is being talked by producers Bernard Girard and Richard Dorso, seeking Lloyd Nolan, Anthony Quinn and Hugh Marlowe for the deal. Bruce Bennett made his telepix debut in Screen Gem's "So Many Things Happen." Bernie Giler yarn directed by James Neilson. Bud Molin named film editor on "Our Miss Brooks."

Gloria Winters femme lead in current "Rocket Squad" shooting at Hal Roach studios. Marjorie Lord, Jess Barker, and George Macready head cast of "Hands." Bing Crosby Enterprises' "Rebound" telepic just finished at the Roach lot, with Harve Foster producer-director. Hans Conrad tops cast of next in series, "Dry—With Three Olives." Alan Young shopping around for an indie telefilm company to shoot his upcoming series. Firm headed by Mike Moser, creator and owner of "Space Patrol," is taking over VIP, which films teleburles, plans shooting of commercials on film. Jay Novello, Ian MacDonald and Frank Ferguson in Revue's "Pablo's Well," rolling at Republic. KLAC-TV reported negotiating for "Ethel Barrymore Theatre of the Air" series produced by Interstate Television, telefilm subsid of Allied Artists.

# CBS-TV'S ANSWER TO 'TODAY'

## Another Historic Milestone

The new CBS Television City, in Hollywood, may prove to be the second most important show biz milestone, circa 1952. Cinerama's impact looms to be of great significance in the motion picture industry.

As films and TV move over closer together, and as Hollywood assumes the position more and more as a production capital for video, as it has been for pix and radio, CBS' unveiling of its vast plant in the Farmers Market sector has historic import.

It is the first specially designed Television City in the history of the phenomenal growth of the new postwar show business industry. It is a tribute to the vision and enterprise of Messrs. Paley, Stanton, Van Volkenburg, and the Perlera & Luckman architectural braintrust that this \$12,000,000 plant, embracing 15 acres (the initial unit), sees its official unveiling this weekend. The impact on the rest of the amusement industry is bound to be great. Its horizons for revitalizing Hollywood are limitless. Its undertaking is a salute to all of show business. Abel.

## Mutual Lops Off \$2,000,000 MGM

### 10-Show Block; To Sub Mysteries

Mutual is not renewing the \$2,000,000 M-G-M Radio Attractions block, which filled six hours weekly and involved 10 programs. Instead, the network will insert a new lineup of mystery programs, with quizzes added on some nights.

Concept is to extend Mutual's domain as the web with the most whodunits, and which has had commercial successes in the field. Its Sunday evening criminel roster, including "The Shadow," "True Detective," "Nick Carter," "Official Detective" and "Peter Salem" has held its own over the years. In adopting a mostly-mystery format for the 8-9 p.m. span cross-the-board, the skein feels it will be "sticking to its last" and beaming the kind of show it knows best.

The new programs will be offered to stations on the same basis as the MGMMA shows. On one group the network could sell spots without having to compensate the stations. On the other group the stations could sell spots locally without having to pay the talent fees that are standard in a co-op deal.

Metro has stopped production on the programs and is not planning any further waxing for the moment. Disposition of the existing platters is under discussion, with (Continued on page 62)

## King, Scott Set As 'Father' Leads

Dennis King and Martha Scott have been chosen as the leads for the upcoming CBS-TV "Life With Father and Mother" series. This is one of the major video undertakings on the Columbia roster, with a preem scheduled somewhere around the first of the year, with Ezra Stone directing. (New title stems from fact that Warners still holds the right to the original title, with the WB control not expiring until next year.)

Howard Lindsay and Russel Crouse, who authored the legit play, are on the CBS-TV payroll as consultants and will write some of the scripts.

## KELLOGG'S JOINS MOORE PARADE; 50% SOLD NOW

CBS-TV latched onto another participating bankroller for its Garry Moore daytime show this week, giving it a total of three such sponsors in two weeks. Latest to join the Moore parade is Kellogg's, which packed for the 1:45 to 2 o'clock segment Fridays, starting Jan. 2. Agency is Leo Burnett.

With the Moore show on only a half-hour cross-the-board, CBS has its 50% sold, with five more quarter-hour segments remaining to be filled. Web last week signed Masland Carpets and Ballard & Ballard (Overready Biscuits) for a single quarter-hour weekly, and Best Foods and Stokely-Van Camp have been participants on the show for some time.

## CHALLENGE SEEN IN SALES PATTERN

By BOB STAHL

CBS-TV this week challenged the rival NBC video web directly for the latter's lineup of sponsors on its "Today" show, creating a new sales policy which can well set a new network pattern for luring advertisers into difficult-to-sell time periods. CBS has decided to offer its 11 to 11:30 a.m. period Mondays through Saturdays in five-minute segments to sponsors, which is basically the same system as that employed by NBC for "Today," and CBS claims the higher ratings it has established for that time slot makes it a much better buy than "Today."

Web is retaining "There's One in Every Family," the audience participation program presently occupying the 11 to 11:30 period, for the new sales policy. At a gross talent and production cost of \$355 for each five-minute segment, CBS will permit advertisers to buy one or more segments each week, either on a one-shot deal or for an entire season. Five of the segments each day are to be sold to network advertisers, with the sixth one (from 11:15 to 11:20) to be reserved for local stations, for sale to local sponsors. Plan thus provides the same sales flexibility as that offered by NBC on "Today," which the latter web has found highly successful.

In disclosing plans for the new setup, CBS-TV sales veepee Fred M. Thrower declared that the web is going after the same type of advertisers who have bought into "Today." He revealed that CBS had special Trendex ratings taken last week to get a comparison between "Family" and "Today," averring that since the CBS show is sandwiched in between the Arthur Godfrey simulcast and the high-rated "Strike It Rich," it doubles the "Today" ratings. He intimated, consequently, that CBS will base its sales pitch on the theory that it can offer potential clients much wider circulation on the same type of sales setup.

Trendex rated "Today" only in those cities where "Family" is also aired, and only in the 8 to 9 a.m. time locally (show is aired from 7 to 9 a.m. in both the eastern and central time belts). Show drew a 2.7% rating, with a 3.1% sets-in-use figure, according to Trendex. "Family," on the other hand, drew a 5.8% rating, with an 8.8% sets-in-use figure, Trendex said. CBS show, consequently, more than doubled both the rating and the sets-in-use record of "Today." Thrower pointed out that "Family" will encounter just as little competition from other networks as "Today" (Continued on page 58)

## Sponsor Boom On NBC-TV 'Today'

NBC-TV this week hit the jackpot on new sponsors for its early-bird "Today" show, selling a total of 88 five-minute segments on the show from now through Christmas to eight separate sponsors. Only two of these bankrollers bought in specifically on the special pre-Christmas plan, which NBC has made available to advertisers to plug their Christmas merchandise.

Sponsor lineup includes Life magazine, which has bought a series of 12 segments between Dec. 18 and Dec. 30; Parker Pen, Curtis Circulation, Murine, Eastco, Acousticon, Ponds Extract and Personal Camera. Of these, Parker and Ponds bought in on the Christmas plan, joining Polaroid Camera and Noma Electric, which had previously purchased a series of segments to ballyhoo their products for the Christmas selling season.

"Today" is the most flexible show saleswise on the NBC video web, with sponsors enabled to buy a five, 10 or 15-minute segment on anything from a one-shot basis to a full 52-week season.

## DuMont in 1st Industry Move To Break NCAA Grid TV Restrictions

### Talent Cost Charts

VARIETY's annual estimated TV talent cost chart is published this week on pages 56 and 58.

The Radio Talent Cost Chart will appear next week.

## Chevigny, Higley Sue 'Undersigned' For 'Red' Charges

Hector Chevigny, new national prexy of Radio Writers Guild, has sued 31 members of the union for libel. Defendants are in "We, the Undersigned," anti-administration group which has campaigned in three RWG elections charging the administration with pro-Communism and which has elected only one of its candidates to date.

Suit, filed in N. Y. state supreme court by attorney Sidney Fass, seeks \$100,000. Among the defendants are Ruth Knight and Paul Milton, who last year appeared before the Senate's McCarran subcommittee investigating subversion in the entertainment field.

A similar suit was filed by Philo Higley, just elected eastern v.p. of RWG, charging injury to his "good name, credit and reputation" and seeking \$100,000. His attorney is Milton R. Friedman.

Chevigny, a scripter since 1928, said his action was taken as an individual. "These three years have shown me how futile has been the policy of hoping that by keeping silent it would become self-evident that this group charges Communist domination, then cries that where there's smoke there must be fire," Chevigny said. "The mere existence of the charges has come to furnish self-appointed vigilance committees with material by which to frighten sensitive sponsors and their agents into eliminating some of our most experienced creative minds. . . . Our silence has to be at an end. The burden of proof must be thrown back on the accusers."

"Undersigned" group sent out literature to RWG members last (Continued on page 57)

## NBC, CBS 'HO HUM' ON SAT. AFT. TV SKED

CBS and NBC television networks don't plan to spend much money in programming their Saturday afternoon schedules when the football season closes down. CBS-TV, which has been airing service team games, plans to turn the time back to local stations for programming, while NBC-TV, which is carrying the National Collegiate Athletic Assn. football schedule, will continue network programming but on a low capital expenditure.

NBC programming execs said this week they may use Saturday afternoons for experimenting with new program formats and new talent. They stressed, however, that they won't try to program any expensive shows, on the apparent assumption that there is little audience for TV Saturday afternoons except for sports and other special events.

## Sylvania Buying Into 'Shadow' With Wildroot

Sylvania Co., radio-tele sets maker, is buying half of "The Shadow" on Mutual, Sundays at 5 p.m., starting Jan. 4, via Roy S. Durstine agency.

Current partial sponsor, Wildroot, and Sylvania will back a quarter-hour apiece, alternately taking the lead-off position.

DuMont network took the first industry step over the weekend in attempting to break the National Collegiate Athletic Assn.'s restriction on televising football games, with prexy Dr. Allen B. DuMont personally wiring a number of college heads seeking permission to televise six games in their own localities next Saturday (15) and the following week (22).

While Dr. DuMont suggested in his wire that the games would be aired in the public interest, it's noted that his web's Bishop Fulton J. Sheen show is also a public service program and yet has been sold to a commercial sponsor. As a result, it's expected that DuMont would seek local bankrollers for the games if the permission were granted. But even more important, the web plans to do considerable research to determine whether the telecasts actually would hurt the gate receipts. Results of this survey would be presented at the NCAA convention next January in Washington, as potential proof that an easing on the NCAA restrictions will not hurt the football gate.

It's pointed out that the present NCAA plan is only a one-year deal and the entire subject of video will be high on the organization's convention agenda. DuMont took another step in its fight for more football on TV last Saturday (8) by televising the Notre Dame-Oklahoma game via its WABD, N. Y. Game was that carried by NBC-TV as part of its regular NCAA schedule and coverage was thus duplicated in N. Y. by NBC's WNBC and the DuMont outlet. In order to get the contest, DuMont was forced to carry the General Motors plugs for free, but reportedly okayed that part of the deal in order to furnish further ammunition in its fight for more football on TV.

Under Dr. DuMont's plans for the following two Saturdays, the games requested are all traditional "classics," which would be televised in locality of the home team on DuMont's o&o stations. Thus, on the upcoming Saturday, the (Continued on page 57)

## Vet 'Big Sister' Soaper Cancelled

One of the major daytime radio casualties of recent seasons finds Procter & Gamble cancelling out on the CBS "Big Sister" show after the Dec. 17 broadcast. The Julian Funt package is one of the long-time vets in the soap opera sweepstakes and, in view of its consistent audience pull among the top-rated daytime entries, the P & G pullout comes as a surprise.

It's known that P & G has some major daytime TV ambitions, with the "Big Sister" radio cancellation strictly a budgetary matter to sliphon additional coin into video.

## STOPETTE ADDING AM TO TV 'LINE' SPONSORSHIP

Radio version of "What's My Line," which is being dropped on CBS Radio by Philip Morris, will continue on the web under sponsorship of Stopette, the cosmetics firm which has bankrolled the video version of the show since its inception. Stopette will take over the show Dec. 4, at which time it moves into the Thursday night at 8:30 period, currently occupied by "Junior Miss," a sustainer.

Blow agency, which handles the PM account, is still looking for a replacement for "Line," meanwhile. Ciggle firm decided to check off the show because of production difficulties involved in taping it for weekly presentation.

## Colgate Seeks Bolger For TV 'Comedy Hour'

Ray Bolger may make his bow as star of a regularly-scheduled TV show on NBC's Sunday night "Colgate Comedy Hour."

Web is pitching for the comedian-dancer to take over in the toplined spot on at least two Colgate stanzas during the rest of the season, hoping to tag him for one show in December and another on Easter Sunday.

## WJZ-TV Takes On New Life; Kintner O&O Stress Clicks

With ABC-TV putting greater emphasis on its owned-and-operated outlets and providing them with revolving funds, WJZ-TV, N. Y., is splurging on new programming, with stress on the local flavor.

Under prexy Robert Kintner's revolving fund concept, the station was given a sizable piece of change to launch new airers. When the shows are sold, the coin that's recouped is then used for more new entries. In this manner, in the past month, WJZ-TV program director Paul Mowrey has been able to sked 22 new shows. One reason for the added outlay on WJZ-TV is that the ABC radio billings have been coming along nicely this year and it's felt that a hypo for the video flagship will help bring in new biz to the whole TV skeln.

Mowrey is using the counterpoint technique in various timeslots. At 11 p.m., when the other Gotham channels are beaming news, he skedded Barry Valentino and "The Continental," two lady-killers, the former angled for femmes who like the he-man type and the latter for those preferring the sophisticate.

Reflecting the bigger coin outlay, Valentino is backed by a seven-piece orch. The windjammers are also used on the new Gloria Parker show at 11:15 p.m. on Saturday nights, with a Latin-American variety slant. Another indication of the upped budget is hiring of new (Continued on page 58)

## GARROWAY AM REVAMP, WITH ARMOUR STAYING

Chicago, Nov. 11. Armour is staying with Dave Garroway's radio show on NBC, but has ordered a new time slot and is pruning the talent out. As of the first of the month, daytime gets a format revamping with singer Connie Russell and the Skitch Henderson musical combo being dropped, and Garroway helming as a single with records. Daily quarter-hour moves from its present 11:45 a.m. EST slot to 2:30 p.m.



# WTAM-WNBK No 'One Hoss Shea,' NBC's Cleve. Adjuncts Start Jumpin'

Cleveland, Nov. 11. — Cleveland this week is doing a "six-months-after" appraisal of the NBC-owned WTAM (radio) and WNBK (television) operation, and the verdict is strictly in favor of the regime inaugurated last May by Hamilton Shea. If Clevelanders were anticipating a "one hoss Shea" type of management, they were doomed to disappointment. For "Ham" Shea, when pressed on the subject, can point to a 90% hike in October radio business over the previous October, and a show-minded AM-TV broadcasting setup that's literally jumping these days.

This is a far cry from the days — actually years — when WTAM was relegated in Cleveland broadcasting ranks to a "low man on the totem pole" status as representing some mysterious monster from out-of-town. There had never been a serious attempt to endow it with a community consciousness, serving the "home folk." It was content to ride along on a sign-on-to-sign-off feed from the parent network.

Last May Jim Gaines, NBC's o & o chief, dispatched Shea, his assistant, to Cleveland to "do something, no matter how drastic," Shea, who made his bow into NBC as a controller, was plunged headlong into a tangle. For years the CBS affiliate, WGAR, was the "community baby." Agencies and sponsors, if they thought of WTAM at all, did so as an afterthought.

Shea got results almost immediately. When the meat cutters, soon after his arrival from N. Y. for his new assignment, went out on strike, Shea thought up the "impossible" idea of bringing the two factions together, with the Mayor in the middle, and letting them slug it out on the air. It was one of the few times in broadcasting annals that a major strike was successfully arbitrated under kilowatt auspices.

**Fast Stepping In the Morning**  
In collaboration with Gaines, Shea figured that, with daytime radio's new recognition (now that TV was taking away the late afternoon and evening play) why not warm up the transmitter in the morning with a hot show, 120 minutes of it cross-the-board, and condition the listener to stay tuned to WTAM? Result was —

(Continued on page 60)

## Pearson Shifts To DuMont Net

Commentator Drew Pearson, who checked off the ABC video web Sunday night (9), returns to TV via the DuMont network Dec. 24, holding down the Wednesday night 7:30 to 7:45 period. Carter Products, which bankrolled his ABC program, will also sponsor the DuMont show, through the Ted Bates agency.

Carter ankled the ABC web through dissatisfaction with the 11 p.m. Sunday slot. On DuMont, Pearson's show will follow the high-rated "Captain Video," which Bates execs believe will make for a good lead-in audience even though "Video" is a kid show. Pearson continues for Carter on ABC radio.

## 'YOU ARE THERE' SET FOR FEB. CBS-TV BOW

"You Are There," onetime prize property on the CBS radio web, makes its bow as a TV show starting Feb. 1 under sponsorship of the Electric Cos. of America. Show will occupy the Sunday evening 6 to 6:30 slot, being sandwiched between the new "Omnibus" show and Edward R. Murrow's "See It Now." Agency for Electric Cos. is N. W. Ayer.

On radio, the show attempted to bring listeners in for a direct participation in famous historical events, ranging from Biblical times to the present. Video show will follow the same format. It will be basically a live presentation but will include a number of filmed inserts. Producer and director have not yet been named.

## Hypos for Dinah

NBC-TV has worked out a new type of long-distance on-screen ballyhoo for its Dinah Shore show, which permits the vocalist to promote her show clear across the country without moving from in front of the TV cameras in her Hollywood studio.

At the windup of each of Miss Shore's 15-minute programs, the cameras stay on her for the first half of the 30-second station break. During this time, she plugs a song from her next program. This is fed to N. Y. on the micro-relay facilities and kinescoped, with the kine then played back on NBC's early-bird "Today" show on the morning of Miss Shore's upcoming program.

## Tex McCrary, 'Home' From Election Wars, Shops for News Slot

With no time available for a news show on either WNBC and WNBT, the NBC network's twin N. Y. flagships, Tex McCrary is presently shopping around on other networks and local N. Y. stations for a straight news program. McCrary, who was off the air for nine months prior to Election Day because of his campaign activities for President-elect Dwight D. Eisenhower, had said several months ago that he planned to concentrate on straight news shows when he returned.

McCrary returned to the "Breakfast with Tex and Jinx" radio show on WNBC Wednesday (5), the day following election, but is stalemated in his talks with WNBT on plans for his own show. WNBT sold its 6:45 to 7 p.m. news slot last week to Esso, which does not require a name commentator. Station offered him the five-minute local cut-in spot on the early-bird "Today" show, but McCrary turned this down because of an aversion to getting up so early in the morning. He said that he is not under exclusive contract to NBC.

McCrary, meanwhile, will continue on the "T&J" radio show but will not rejoin his wife on the afternoon video show. He said that he is also preparing a "serious" newspaper column, such as the one he once wrote for the N. Y. Daily Mirror, for another local newspaper or for syndication.

McCrary himself will take over the interviewee spot on the "T&J" show this morning (Wed.) to answer the many questions and complaints about his association with Eisenhower since he bowed off the show last spring. He'll be put on the hot seat by 12 specially-invited guests.

## 'WINS' Post-Midniter

WINS, N. Y., will launch its first post-midnight remote show in over a year on Nov. 23 when it beams Louis Quinn from Duke's, Forest Hills eatery. Show will be aired Sunday through Friday from 11:30 p.m. to 2 a.m.

Quinn, who did a gab spell from the Copacabana, N. Y., will do the stint for a firm 13 weeks. Indie's last post-midnight chatterer was Fred Robbins, who aired from a Howard Johnson's.

## Radio-TV Takes Bow for Getting Out Record Vote

Washington, Nov. 11. — A large part of the credit for the tremendous vote (around 60,000,000) at last week's national elections should go to the combined efforts of radio and TV stations and networks, according to the National Assn. of Radio and TV Broadcasters which played a major role in the "register and vote" campaign of the National Heritage Foundation.

NARTB points out that broadcasting stations were in a position to have a greater impact on the citizen this year than four years ago in urging exercise of the voting franchise. Since the last election, it points out, the number of radio sets grew by 30,000,000 to 109,000,000 and 19,000,000 TV receivers came into use.

Since the conventions in July, the networks, more than 3,000 AM and FM stations and 109 TV stations poured forth millions of appeals to citizens to get out and vote. During the last 11 days of the campaign alone, says NARTB, (Continued on page 64)

## There's a Sun. Future In CBS-TV 'Show Biz' If Luckies Pulls Out

CBS-TV already has an order in the house for "This Is Show Business" continued sponsorship guaranteeing it a Sunday night slot should Lucky Strike decide to call it quits when the contract expires Jan. 18. New client auspices is being kept under wraps but it would involve cancellation of a current show to pave the way for the "Show Business" pickup.

Luckies is still undecided in resolving the Sunday night 7:30 to 8 slot. The ciggie company wanted "Show Business" as an alternate-week attraction when Jack Benny goes into TV on an every-other-week basis next season, but "Show Biz" producer and creator Irving Mansfield has declined to accept an alternate-week exposure. As result, Luckies has been eyeing the new Ann Sothern "Private Secretary" vidpix series to share the 7:30 period with Benny.



J. CARROL NASH

As "Luigi" in "Life with Luigi"—CBS Radio and TV.

## Doubting Thomas, Jr.

Providence, Nov. 11. — Unfamiliarity with local politics and election night trends, and a clerical error for which A. P. took full blame, led Lowell Thomas, Jr., into announcing the wrong winner in the Rhode Island gubernatorial election, on WJAR-TV, late election night. Thomas, Jr., was brought into the local picture, admittedly not knowing the ropes, to help announce election night returns. Despite the presence of oldtime local newsmen, the erroneous flash was handed to Thomas, who just read it as an A. P. dispatch.

With the flash, TV cameras in Republican headquarters went into action picturing the dumbfounded, unbelieving, supposedly successful candidate, Raoul Archambault. Fortunately for his own peace of mind, he was speechless and couldn't comprehend the announcement. After a few minutes of unavailing effort on the part of his jubilant Republicans to get Archambault to understand the meaning of the flash, the main studio took over again with a reiteration of the flash, and the "hope" that they hadn't made a wrong announcement. The A. P. retraction followed shortly after.

A. P. later apologized and announced that through a clerical error, the figures for Eisenhower and Stevenson, which had Eisenhower ahead in the State, were copied on a gubernatorial ballot. Winning candidate was Democrat Dennis J. Roberts.

## Showdown Stage Due Soon On New Chi AFTRA Pacts; 20% Fee Hike Poser

Chicago, Nov. 11. — Talks on new AM-TV staff announcer and video talent pacts currently underway between AFTRA and the network stations and the major indies are slated to hit the showdown stage at month's end when the present tele contracts expire.

Union's local TV proposals were tossed onto the bargaining table last week, and the industry's counter-offerings are expected to be presented next week when AFTRA chief Ray Jones returns from a New York bargaining session on the national codes. Clinkers in the TV negotiations are almost certain to be the demands for a 20% hike in the entire fee structure and elimination of the multiple discount setup for strip shows.

Discussions on the gabber paper, which terminated Oct. 31, have been under way for about six weeks and remain stalemated. AFTRA proposed a 30-day extension of the talks beyond the cutoff date, to bring the target date on the speller negotiations in line with the video bargaining. Strategy follows the pattern of the recently completed merger of the American Federation of Radio and Television Artists.

(Continued on page 58)

"Your Esso Reporter," which has been a nightly 7 o'clock feature on the N. Y. Daily News' WPIX for the last two years, switches to WNBT, the NBC video web's N. Y. flagship, starting Nov. 15, when it will move into that station's 6:45 to 7 slot. Move necessitates a complete reshuffle of the 6 to 7 p.m. strip on WNBT, with a number of advertisers who had participated in various shows during that hour being shifted to other programs.

"Sense and Nonsense," the new audience participation being sponsored by Coca-Cola Bottlers, will take over the 6 to 6:30 period. Following 15 minutes are still open. "Esso Reporter," from 6:45 to 7, replaces WNBT's news-sports and weather roundup. Five-minute weather segment, sponsored by Consolidated Edison, is being moved up into the 11:10 to 11:15 p.m. period, following John K. M. McCaffery's news show. Bill Stern's five-minute sports spot is being temporarily discontinued, with his sponsors being relocated into "11th Hour Theatre" and other shows.

## Jessel's All-Star TV Trailer for Sol Hurok 20th Biopic on Dec. 27

While officially no longer with 20th-Fox, George Jessel has been doing some personal drumbeating for his three upcoming films, and his Dec. 27 NBC-TV show will be built as an unofficial trailer for his last pic on the lot, "Tonight We Sing," based on the Sol Hurok biog. Jessel is trying to assemble Ezio Pinza, Edith Piaf, Roberta Peters and Tamara Toumanova. His next show (Nov. 29) will have Rocky Marciano, Ben Blue and Denise Darcel on the roster. Incidentally, the Hurok film is Jessel's first in the 10 years he was at 20th to make Radio City Music Hall as the Lincoln's Birthday attraction.

Jessel did a surprise walk-on with Tallulah Bankhead on the past Saturday night show. He happened to be in the Colonial Theatre, auditioning the house for his N. Y. originations and "to begin with," says he, "I can still remember when I was cancelled at the Colonial, so I don't want no part of that house. The very thought of it would make me a flop on TV also." While there, however, there was a bit when a gallant swain was to be in the wings, and Jessel displaced the previously cast no-name actor for that particular bit.

## Mrs. Considine's Fancy Feeds May Be Sponsored

Mrs. Bob (Millie) Considine and Dee Bredin, who are turning over the second and third of their "What's New?" dinners to charity, have web and sponsor interest in the project as a potential tele program.

Private dinner parties will be held Tuesday (18) and Dec. 16 at the St. Regis Roof, N. Y., with the N. Y. United Cerebral Palsy getting the take. On the Nov. 18 edition, program will include Bob Considine, Bob Ruark, who leaves on an African safari at the end of the month, Raymond Loewy on industrial design, Harry Wismer on sports, Howard Lindsay on legit. Jane Pickens will sing and models will display new fashions.

First dinner was held at the Stork Club, N. Y.

## Tele Follow-Up Comment

Bob Hope's second seasonal entry on "Colgate Comedy Hour" last Sunday (9) via NBC-TV was a mixed affair. When the comic was shooting fast gags in solo, he at least riveted attention. As might be expected, he started off with election jokes and a letter from Truman to Ike. From this point developed a series of skits, most of them n.s.g. Heartiness and invention were missing.

Hurricane Hope as star footballer in Kronkheit College was particularly pale. Sharp improvement was shown when the comedian was joined by Rosemary Clooney in a gagged-up edition of "Two Sleepy People." Show actually woke up about five minutes past the half-way mark when the Four Step Bros. set the tubes aflame with their group and individual tapping. They're a real sparkplug for any bill. Les Brown's orch, which worked the whole show, gave them able backing here.

Bill Goodwin paired with Hope in a takeoff on "famous brothers" (Frank & Dick Merriwell, Jesse & Frank James) that had a laugh or so. They preceded this with what turned out to be a loose plug for their mating on the NBC cross-boarder which was launched Monday (10) for Jell-O. Miss Clooney was finally allowed a spot of her own and did handsomely by "Oh What a Beautiful Morning" and "Most Unusual Day." There could have been more of her for a 60-minute outing. Hope finished off by personating private-eye Sam Spade in the White House. Up to the point where this was cut for time purposes, it didn't seem to be going anywhere. Possibly the missing snapper could have hyped the monolog. That's what the whole fray lacked—snap. Trau.

This past Sunday afternoon's "Juvenile Jury" was distinguished. (1) per usual, by Jack Barry's expert handling of his charges, and (2) the obvious question how come so good a Sabbath (or any other day for that matter) show isn't sponsored? It was a natural for Scotch-Tape some time ago. It's one of the brightest midafternoon Sunday videoters, particularly ideal for the weekend, at home-lookers. A No. 3 distinction was a Bobby Knight, an appealing and very personable juvenile who inspires the obvious "he oughta be in pictures" observation, and who, it developed, comes by his naturalness by heritage. He is the son of singer Felix Knight. The overall distinction of Barry's juveniles always is their appeal, "unfresh" attitude and wholesome approach without being a bunch of little milquetoasts. But, most important, here's a natural for any bankroller without straining the b.r. Abel.

Tallulah Bankhead in her second try on the NBC Saturday night "All Star Revue" series indicated that she's found her metier on TV. Unlike her first show, which was suited more for radio than for video, this session had everything plotted along lines designed for maximum impact. Tallu put on a show that could as easily appeal to mass as well as class audiences. The various elements were tied in neatly by a pair of expert line throwers, Patsy Kelly and Phil Foster, and the various sequences were excellently performed.

Of invaluable aid to Miss Bankhead's cause was the presence of David Niven and Paul Hartman. Niven, who did Dorothy Parker's "Here We Are" with Miss Bankhead, caught the comedy spirit of that piece. It was a literate and rewarding session. Hartman reprised a dance teacher bit with Miss Bankhead that he's done frequently in vaudeville with Grace Harlan.

Other guests included Vaughn Monroe who boomed out "Yours" for good effect and dancer Ron Fletcher who headed a group of well-disciplined dancers. Fletcher's choreography was colorful and rapidly gaited.

Probably the funniest bit in the show was a satire of "GWTW" with French subtitles. This piece was called "Real Gone avec le Breze" and constituted a hilarious bit of business. Another good bit was the solo by Miss Bankhead which had her taking a small boy through the zoo. There were brief appearances by a moppet and George Jessel put in a quickie bit during which he remained silent.

A few more shows of this stripe and Miss Bankhead could be a real darling performer on video. Jose.

Ed Sullivan has usually devoted an entire edition of his "Toast of the Town" (CBS-TV) to the per-

sonalities he biographs on the show, but for his "Bert Lahr Story" last Sunday night (9), he mixed Lahr in with some standard vaude acts for what was almost a straight revue presentation. Result was a neatly-paced program with only minor drawbacks, with Lahr leading the parade with three of the best skits culled from his many Broadway legions. Sullivan paid little heed to the comic's early beginnings in show biz, letting his talents speak for themselves, and Lahr capitalized on the idea completely.

Stanza opened with Barry Fitzgerald back for his second guesting in as many weeks. His casual palaver with Sullivan was easy to take and he delivered sensitively on Lincoln's inaugural address. This led into the "I Like Ike" number, which Irving Berlin has already withdrawn from his "Call Me Madam" legit, neatly done by Pat Harrington and the two actors who originated the tune in the show. Delta Rhythm Boys, just back from Europe, turned in a fine job on "Dry Bones," with their rendition cleverly aided by a special effects' trick of a skeleton super-imposed over the body of one of the quartet. Harry, Mimmo, socked across his eccentric terping, taking off on an American jive-bound and a Spanish heel-and-toe. Mimi Benzell registered, in a production number, on "Sweet hearts," even though the former Metopera soprano went sour once or twice.

Lahr, for his part, wowed with two sketches from the recent "Two on the Aisle" revue (the baseball player interview and "Schneider's Miracle") and with his near-classic woodchopper's routine. Art Carney, permanent member of the Jackie Gleason cast on CBS, scored solidly as the announcer in the first skit to foil excellently for Lahr's fun, and a good supporting cast backed Lahr well in the sketch about the Central Park paper-picker. Sullivan and his coproducer, Marlo Lewis, will stage the second stanza of Lahr's "life" next week.

Marjorie Gateson was on hand in a specially-filmed commercial for the show's Lincoln-Mercury bankrollers. She overdid the selling job. Stal.

"Those Two," Pinky Lee-Martha Stewart starrer, has hit a better stride since moving to the Coast. Format of the NBC-TV airer has been altered, with more emphasis on the story line. A sub-plot is given a three instalment ride—in the Monday-Wednesday-Friday span—but keeping the general framework of Lee trying to help Miss Stewart, as a show biz hopeful, to stardom.

On the edition caught Monday (10), tale had Lee trying to get rid of a former film star whose intercession he feels may lose him the thrush's affections. He acted the whack to scare the old dame, but that only resulted in the woman's deciding to move into the same boarding house. New scripters on the series, Jack Crutcher and Seaman Jacobs, provided an amusing continuity, although leaning too heavily on the zany approach. Highspots of the quarter-hour were Miss Stewart's warbling and Lee's antic terping to the "Sabre Dance," which he hoped would frighten the battlexe. Directorial chores are competently handled by Ben Brady. Lee-Stewart team wound with a tuteful live commercial for Procter & Gamble's Tide. Brit.

### IT PAYS TO KNOW

With Jessica Goldin  
Producer: Arnold Wilkes  
Director: Bill Dancy  
30 Mins.; Wed., 10:30 p.m.

Sustaining

WBAL-TV, Baltimore

This is another credit mark on the growing list of public service contributions being developed at WBAL-TV. Utilizing the facilities of the local high school evening classes for adults, Arnold Wilkes, director of the station's public affairs and education, has organized a Spanish class complete with teacher, blackboard and pupils, and has accomplished an entertaining session that holds interest as it instructs.

Directing the lessons is Miss Jessica Goldin, who has a decided flare for projecting her stuff in a manner that enlists complete home attention to her simplified conversational stuff as it engrosses her studio audience, a selection of pupils from her actual classroom. Mail has been reported extraheavy and indicates a widespread interest in education via video. The formula here is a good one. Burn.

### THE BIG REVUE

With Doug Romaine, Mildred Morey, Alan and Blanche Lund, Doris Swan, George Murray, Phyllis Marshall, Ross Bertram, The Nicklings, Clair Rousse, Peter Mews, The Revue Dancers, Samuel Hersenhoren Orch  
Exec. Producer: Don Hudson  
Director: Norman Jewison  
60 Mins.; Mon. 8 p.m.  
WESTINGHOUSE OF CANADA  
CBLT, from Toronto

(Spence Caldwell)

On his formula of swift pace and flossy finish, Don Hudson has whipped together in "The Big Revue" what is undoubtedly the Canadian Broadcasting Corp's top TV musical series; and the purse strings are obviously loose on the elaborate talent and staging costs. Producer is Don Hudson, former stage director of the Canadian Army Show, who took this overseas, and was later advertising staffer for J. Arthur Rank's trans-Canada chain of 160 film houses before switching to CBS-TV.

Using a "Show Boat" theme, cameras cleverly pan for the cheering dockside arrival of the floating show-shop, with the rousing opener of "Here Comes the Show Boat," with orch and mixed chorus, and then into the maternal frustration of Magnolia's love for a gambler; with Doug Romaine as the captain and Mildred Morey as his wife quickly taking over the comedy proceedings and carrying these throughout.

For the love interest, there's Doris Swan and George Murray, with both in excellent voice, the former for her "Believe Me If All Those Endearing Young Charms"; Murray for "Deep in Your Eyes"; and the pair in subsequent duets of "I Told Every Little Star" and "Only Make Believe." But it's the Morey & Romaine clowning that continuously garners the yoks, notably their eccentric dancing and her raucous rendering of "Life Upon the Stage" and "Honey, Won't You Please Come Home?"

Romaine's pantomimic romancing, under his wife's baleful eye, plus his bewildered bafflement at being taken at card-drawing and the shell game by a river boat gambler (Ross Bertram, slight-of-hand artist, in camera closeups of the mitt manipulations) was the comedy standout. On tempo change, Phyllis Marshall whammed over with "Man I Love." Interspersed were the acrobatic and nonchalant Nicklings, Clair Rousse for his instrumental virtuosity, the neat m.c. work of Peter Mews, a fine crinoline ballet to "St. Louis Blues" with all choreography on the bill by the Lunds, and a rousing "Robert E. Lee" finale by Hersenhoren's orch and mixed chorus. All concerned rate bows, with an extra salaam on production values to Hudson, who kept everything in focus. McStay.

## CBS-TV, Ford Foundation Workshop

## Preem Long-Awaited 'Omnibus' Series

By GEORGE ROSEN

CBS and the TV-Radio Workshop of the Ford Foundation premiered the long-awaited "Omnibus" television series on Sunday (9) in the most ambitious video undertaking since the Foundation set up shop. Designed as a 90-minute showcase with a flexibility in programming content and format, to permit for practically anything and everything it deems worthy for presentation in advancing the cause of TV, "Omnibus" literally "threw the book" at its initial viewing audience Sunday.

As described by emcee Alistair Cooke (who in turn can be described as the BBC's Voice of America), "Omnibus" has all the

### OMNIBUS

With Alistair Cooke, emcee  
Producer: William Spier  
Executive Producer: Robert Saudek

Director: Andrew McCullough  
Writer: Cooke  
90 Mins., Sun., 4:30 p.m.

### WILLYS-OVERLAND

CBS-TV, from New York

(Ewell & Thurber)

### THE MIKADO

With Martyn Green, Ella Halman, Lehman Engel, conductor

### THE BAD MEN

With Russell Collins, Joshua Shelley, Harry Bellaver, Malcolm Broderick, James Westerfield, Mary Stuart, Sidney Potier, Sharon Porter  
Writer: William Saroyan

### WITCH DOCTOR (film)

With Jean Leon Destine, Jeanne Ramon Alphonse Cimber. Produced by Ritter-Lerner-Young Associates & Unity Films

### TRIAL OF ANNE BOLEYN

With Lilli Palmer, Rex Harrison, Edwin Jerome, Jonathan Harris, Richard Kyle, Robert Pastene, Suzanne Bloch, music  
Writer: Maxwell Anderson  
Producer: Alan Anderson  
Director: Alex Segal

characteristics of a top-coin variety show covering the arts and the skills. It's a longhair, middle-brow version of "Toast of the Town," with "Studio One" thrown in. Instead of Sophie Tucker, Frankie Laine and the "Life of Bert Lahr," "Omnibus" accents the loftier facets of entertainment and enlightenment, as witness, for example, last Sunday's Volume One with such variegated items as a 22-minute play specially written for "Omnibus" by William Saroyan; a 24-minute play (also specially created for "Omnibus") by Maxwell Anderson, called "The Trial of Anne Boleyn"; the initial TV screening of the prize-winning film, "Witch Doctor," with Jean

Leon Destine; Martyn Green in excerpts from "The Mikado"; some humor-slanted X-ray motion studies and an Armistice Day dissertation by Cooke. (Upcoming are some studio-originating performances by the Metropolitan Opera Co., excursions into science, history, etc.).

There were moments on Sunday's premiere that were dramatically interesting and entertaining, and to evaluate "Omnibus" piecemeal would permit of some lavish praise, with no segment without merit. But taken as a 90-minute whole, it was a show that lacked cohesion, was spotty in production, and, perhaps foremost, failed to establish a necessary mood or color. There was no attempt to achieve a continuity, for even with Cooke's leisurely stroll from set to set, it was a disjointed series of program components.

As far as innovations or revolutionary techniques were concerned the program offered nothing of consequence, the most distinguishing "firsts" being the Anderson-Saroyan contributions. Considering the "Omnibus" topflight production credits, with a veritable army of professional knowhow, and considering, too, the top coin availability, the production level was frequently a distinct letdown.

It was particularly apparent in the show's opening moments as Cooke gave the audience a looksee into the future panorama of "Omnibus"—a scope that encompassed all the arts. But it only succeeded in getting the show off on the wrong foot, for it was dull, plodding and technically poor. Here the lighting and camera work were strictly amateur. Fortunately it glided into the Martyn Green offering of the "Mikado" excerpts, with his delightful "Got a Little List" buffoonery and Katisha's lament—an acceptable tidbit even to those not addicted to G & S fare.

The showing of X-ray films, of subjects in motion, with accompanying commentary by Cooke, provided the show's top imaginative and humorous moments. Here is a facet of programming that "Omnibus" is especially equipped to perform; an oddity in content and length that couldn't fit into most shows.

Saroyan's play, "The Bad Men," was Saroyan. It was a throwback to the dramaturgy he was tossing off so prodigiously in the late '30s and early '40s, once more playing around with symbolism in one-syllable words. He remains one of our gifted playwrights with moments of humor and truisms that are delightful and vigorous. The performances were fine, but the production was meagre.

Sandwiched between the Saroyan and Anderson plays was the presentation of the Destine "Witch Doctor" film. Telescoped to TV screen dimensions, this interesting and authentic dance by superb performers lost immeasurably.

Easily the standout attraction was the "Anne Boleyn" play, which found Anderson on familiar ground, since it treated with the same subject matter as his "Anne of the Thousand Days" ex-legit click. With Lilli Palmer and Rex Harrison (latter repeating his Henry VIII characterization) in the leads, with Alex Segal at the directorial helm and Alan Anderson producing, "Anne Boleyn" emerged as a fine piece of drama. Miss Palmer is an actress of deep feeling and sensitivity, and therefore her historical portrait became alive and understandable. Harrison endowed the Henry VIII role with earnestness and made the Anderson version of the King intriguing. Segal's direction made for dramatic tenseness and was paced for a fluid production.

CBS-TV has designed "Omnibus" for four sponsors. Thus far Willys-Overland has bought into the program. It took a long ride on the opening show. Multiplied four-fold, it bodes an ominous commercial future for "Omnibus."

### JET PILOT

With Lt. Cmdr. Robert Horder, Jerry Garvey, George Cisar  
Exec. producer: George Heinemann

Producer-director-writer: Lynwood King

30 Mins.; Sat., 10 a.m.

Sustaining

WNBC, Chicago

If the rest of the series lives up to the promise of the opener (8), WNBC program chief George Heinemann and producer-director Lynwood King have themselves a

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## Machine vs. Man

If anything, TV's unprecedented coverage of last Tuesday's (4) election returns demonstrated that the machine will never take the place of the human. NBC and CBS in particular went to extraordinary and expensive lengths to "gimmick up" the Ike-Adlai ballot coverage, with robot-like calculators occupying a prominent place on the TV rostrums. But for all their glorified digits, their value was dubious at best. They looked expensive and awesome—but were as cold as last week's campaign kine.

Neither the electric "brains" of NBC's Monrobot or CBS' Univac knew or understood what the voter felt in his heart or what disturbed his mind. It remained for the Ed Murrows, the H. V. Kaltenborns, the Bill Henrys, the Lowell Thomases, the John Dalys, Walter Winchells, et al., to vest TV with the "feel" of the 1952 campaign and to transmit to the millions of viewers the warmth and the spirit of America at the polls, the frustrations and despair of the vanquished and the jubulations of the victor.

In a network-by-network appraisal of the Election Night coverage, CBS-TV easily copped the major laurels, both in terms of the excitement generated in the camera's pickup of the hectic activity in the election newsroom at Grand Central Building, N. Y., and in the overall staffing of the herculean job. As the "pivot" man of the CBS-TV blow-by-blow, Walter Cronkite duplicated the sock job he turned in at the political conventions in Chicago. There was a slick, purposeful continuity about the whole CBS-TV wrapup, with few hitches.

In contrast to the outstanding job it did from Chi last July, NBC-TV's election night coverage was a disappointment; certainly a more subdued presentation than CBS' and failing to convey the history-in-the-making coloration that backgrounded the activity in Radio City's Studio 8H.

ABC was more successful through its wide camera sweep of the coverage excitement at the mammoth 66th Street, N. Y., studio and overall its simulcast was effective.

DuMont was content to ride along with a pickup of the CBS' Westinghouse coverage, commercials 'n' all, with some camera delinquencies scored as even the trademarked CBS identification intruded into the DuMont range.

On the N. Y. local front, John McCaffrey exhibited an alertness and searching commentary in his WNBC wrapups.

There were lots of commercials. Rose.



**BOB HOPE SHOW**  
With Bill Goodwin, announcer;  
Zsa Zsa Gabor, guest; others  
Producer-director: Bill Lawrence  
Writers: Howard Blake, Freddie  
Fox  
15 Mins.; Mon.-thru-Fri., 9:30 a.m.  
**GENERAL FOODS**  
NBC, from Hollywood  
(Young & Rubicam)

This is the new Bob Hope daytime show and it may well set the pattern for a complete reshuffle in network radio programming, in that a number of other name personalities may follow Hope into the after-breakfast hours if he can draw a rating. On his initialer Monday (10), in fact, a group of such stars (on hand to congratulate Hope on his new venture) might have been indulging in a little kidding-on-the-square as they cracked about the dough Hope is pulling in. Hope's show is costing Jell-O \$2,000,000 in a time and talent package deal, including a new nighttime half-hour which he preems in January.

That Hope will draw a hefty daytime rating is virtually a certainty. Show is obviously taped at a more respectable hour than its airtime (which would make it 6:30 a.m. on the Coast) and, as a result, he and his announcer, Bill Goodwin, plus their guests, are in top form. While the preem stanza Monday was just a gag opener with all the congratulations pouring in from the comic's friends (Hope himself was on about 10 seconds), the Tuesday stanza gave indication that the show is Hope at his old-time radio best—and that's good.

Participating in the initialer, among others, were Jack Benny (a natural because of his long-time association with Jell-O, even though he failed to utilize his "Jell-O Again" salute), Bing Crosby, Groucho Marx, Phil Harris, Dennis Day and even NBC prexy Joseph H. McConnell, plus Zsa Zsa Gabor, who is serving as "lady editor" on the series for the first week, under the plan which will have a different femme star join Hope for each cross-the-board cycle. Even without Hope's full-time participation, this made for a lot of fun and served to get the show rolling fast.

Regular cast got down to work Tuesday, with Hope concentrating on his customary stand-up monologging and kidding, with Goodwin and Miss Gabor. Latter sounded okay as Hope interviewed her on her recent film-making in Paris with Jose Ferrer in "Moulin Rouge." Also wrapped up in the format is an audience participation shill, with Hope handing out watches to the listeners sending in "true funny stories" that he can read on the air.

Plugs for Jell-O were well handled by Goodwin and the General Foods product received plenty of side-plugging in the Goodwin-Hope powwows.

#### QUIZ KIDS

With Joe Kelly, Pat Conlon, Sally Ann Wilhelm, Naomi Cooks, Billy McHugh, Frankie Vander Ploeg

Producer: Larry Woolf  
Director: Pat Weaver  
30 Mins.; Sun., 3:30 p.m.  
Sustaining  
CBS, from Chicago

Back on CBS after a 13-week layoff, this junior-size "Information Please" now in its 12th season is continuing the pre-late practice of taping the air at various high schools around the city. Assembly visits may have some hometown promotional values but they add little to the network dialers. It's still the mental agility and the flashes of youthful insight displayed by the current batch of youngsters making up the Quiz Kid panel that give the show its spark. On the program caught (9) the participation by guest quizzers from the visited school was pretty awkward and stiff and slowed down the proceedings.

Bulk of the stanza stayed with the regular format with chief quizzer Joe Kelly firing the queries at the five regulars who continue to amaze with their broad range of knowledge. Session was giving a good topical twist as several of the questions dealt with the recent election.

The physical setup at this particular location wasn't too happy, as Kelly had trouble a time or two catching the answers.

**TRIBUTE TO GLENN MILLER**  
Producer-Director: Ray Starr  
60 Mins.

**KWWL, Waterloo, Iowa**

The only thing missing from KWWL's 60-minute tribute to the late Glenn Miller is the famed Miller music. Against the background of the Miller theme, "Moonlight Serenade" however, producer-director Ray Starr put together a solid package of music biz names who were associated

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**ADVENTURES OF MICHAEL SHAYNE**  
With Robert Sterling, Judith Parrish, William Redfield, Ian Martin, Jackson Beck, Lee Grant  
Producers: Jack Barry, Dan Enright  
Director: Enright  
Writer: Lillian Schoen  
30 Mins.; Thurs., 9:30 p.m.  
Sustaining  
ABC, from New York

Michael Shayne, novelist Brett Halliday's private eye, is now working the airplanes in a mystery series which emphasizes suspense elements rather than violence or scientific detection. It should prove a good audience bet, since there's a sizable group which has followed Halliday tomes over the years, and the radio version is effectively presented.

Story on Thursday's edition (6) was unusual and of sustained interest. It dealt with a strange, lonely kid, who stares at girls but is afraid to speak to them, who hangs around bars and poker games but is pushed around by others. Shayne found out that the youth (William Redfield) was bent on suicide. When the police came in to pick him up for the murder of a priest, Shayne persuaded them to let him talk to Redfield, lest he shoot himself. Detective's talk with the youngster drew out his history as a twisted personality, afraid of and hating people, and finally trying to "gain his manhood" by killing.

Yarn was potent because it probed into a man's emotions rather than working with crime meller gimmicks. It had some good psychological insight and a sub-theme in the danger of mob justice. Redfield was particularly impressive in portraying the psychotic kid, and was backed by a good cast including Ian Martin, Jackson Beck and Lee Grant. Robert Sterling handled the title role competently the took over from Donald Curtis when the three-week old stanza moved to a new time last week, with Judith Parrish playing his femme aide.

Production was smooth, with an accordion used to set the initial and closing scenes and recorded bridges as music cues elsewhere.

Brl.

**KAY ASHTON-STEVENS SHOW**  
Producer-Director: Al Ridd  
10 Mins.; Mon.-thru-Fri., 11:30 p.m.  
Participating  
WBMM, Chicago

Kay Ashton-Stevens is back again on the Windy City ether with this brisk nightly chatter session on the theatrical world. On this new assignment she's working under the discreet auspices of the Playwrights Co. and Gilbert Miller, who are sharing the tab as sort of an "institutional" pitch for legit in general, rather than as a specific plugging vehicle for their respective productions. (Playwrights has "Fourposter" currently here and Miller's "Gigi" opened last week.)

With her own stage career and subsequently as wife of the late Ashton Stevens, dean of drama critics, Mrs. Stevens long has had her finger on the show biz pulse. So it's a breeze for her to keep this late-evening squib jampacked with anecdotes of the theatre and allied arts.

She's also spicing the strip with an occasional guest interview that should make for even broader appeal. On the installment dialed (6) Ole Olsen (& Johnson) came aboard for a chat. Latter, besides a trailer for "Skating Vanities" with which O&J are touring, was an interesting roundrobin of things from the vaude side.

Dave.

## 'This Is Radio' Salute To Medium Wins Kudos As Mich. B'casters Tribute

Detroit, Nov. 11.

One of those super-colossal, locally-produced radio shows was presented Saturday (8) at the fifth annual meeting of the Michigan Assn. of Broadcasters. It was tape-recorded and will be broadcast this week over each of Michigan's 68 radio stations.

The show entitled "This Is Radio" was written, directed and produced by Jack Reills, of WXYZ. It presented the story of radio in documentary form backed by a 12-piece orchestra and seven performers.

WWJ donated its auditorium for the live presentation of the show before the Michigan Assn. of Broadcasters. WXYZ provided the orchestra under Phil Brestoff's direction and paid the actors.

"This Is Radio" told how the lives of 6,500,000 Michiganders had been affected by radio and how it would continue to affect their lives. It told of the experimental broad-

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#### MR. SHOWBUSINESS

With Jack Arthur, William O'Connor, Terry Dale, Larry McCance, Wally Koster, Claude Rae, Howard Cable Orch (30), mixed chorus (12)  
Director: Jackie Rae  
Writers: Frank Pepplett, Alan Cullimore, John Aylesworth, Jackie Rae  
30 Mins., Tues. 8:30 p.m.  
Sustaining  
CBC, from Toronto

Probably the most heavily-budgeted Canadian Broadcasting Corp. sustainer and definitely the system's top musical on production values, "Mr. Showbusiness" is a new weekly series to depict the colorful careers of Jack Arthur. He started here as a boy-violinist with late Sir Harry Lauder and was brought over here by the Scots singer-comedian, and then went into Mississippi showboats, George Primrose's Minstrels, prior to becoming a top producer himself. Until the virtual vanishing of vaude, Jack Arthur produced all trans-Canada stage shows for Famous Players (Canadian), of which he is still an executive, produced the Canadian Army Show; last year was appointed producer of the 24,000-seater grandstand show at the Canadian National Exhibition, which he'll do again next year.

It is this background, plus his association with big names in show business—and his big name himself—that will form the basis of the series. This time, it's the story of Jack Arthur's dealings with George M. Cohan, with plenty of top writing, apart from the inspirational motif, as Jack Arthur answers the questions of a youngster, Danny, who seeks advice as to how to succeed in the theatre. Plenty of keep-you-chin-up hokum here but it's honest.

With just a brief announcement of theme, Howard Cable's 30-man orch whams into "Give My Regards to Broadway" and then Arthur into the narrative of the Cohan career, segueing into interpolated Cohan hits from "I Can Tell Why I Love You" to a rousing orchestral and mixed voice chorus, blending "Over There" and "It's a Grand Old Flag."

Outstanding is Terry Dale in her singing of "Only 45 Minutes from Broadway" and later with the male chorus in "So Long, Mary," plus her duet of "The Bowery" with Wally Koster, with latter also in excellent voice for "Mary." Also tops are Larry McCance, who plays the speaking role of George M. Cohan, a la Jimmie Cagney, but good; and Bill O'Connor who is the singing voice as Cohan tries out his new songs.

But, although this is his first venture into radio, it is Jack Arthur's show and he shows no sign of nervousness. On delivery, plus his youthful appearance, there should be nothing to keep him out of TV that a little pancake makeup wouldn't cure; and lad still has his hair. On production, Jackie Rae, himself a former Jack Arthur protegee, has done an excellent job, with all members of the cast, together with the Cable crew and chorus, making this the CBC's top musical series and one that would have no difficulty securing a sponsor but for that CBC policy of keeping commercial programs to the minimum.

McStay.

#### SATURDAY NIGHT—COUNTRY STYLE

With Sunshine Sue, Little Mary, Leonard Jones, Westernaires, Benny Kessinger, others  
30 Mins.; Sat., 10:30 p.m.  
Sustaining  
CBS, from Richmond

The country cycle, on radio, as in the music biz, is still gathering speed and that apparently has cued CBS to climb aboard with this new aler for fuller Saturday night coverage of the hoedown belt. This series is originating from various key mountaineer music cities with the kickoff coming from WRVA in Richmond, where the "Old Dominion Barn Dance" has been on since 1946. This whole genre stems from WSM's "Grand Ole Opry" cornfest and this show adheres to the standard elder-jug format of hillbilly vocaling, yodelling and guitar instrumental.

Sunshine Sue, a WRVA cornball fave, emceed the preem with the usual vitality. She also piped "Sweet Molly Malone" and "What You Gonna Do" in a duet with another femme vocalist, Little Mary. A vocal combo, the Westernaires, contributed a couple of numbers, while Benny Kessinger scored with his yodelling. A guitar solo was delivered by Leonard Jones and the show also included some harmonica and accordion instrumentals in a familiar backwoods vein.

This show should click with the hillbilly fans who apparently can't get too much of this kind of twangy country music.

Helm.

## From the Production Centres

### IN NEW YORK CITY . . .

James M. Strain, former Coast exec for Capitol Records, has joined World Broadcasting System as account exec in the northeast region . . . Jayne Smathers, ex-J. Walter Thompson, is a new time-buyer at Cecil & Presbrey . . . National Council of the Protestant Episcopal Church has opened a recording studio and AM-TV office in the Church Missions House . . . George Padovani, director of Italian programs for WOV, planned back over the weekend to N. Y. after three weeks' production confabs in the indie's Rome studios . . . Ex-radioite Tommy Tucker is now Master Sgt. Henry W. Tucker, assigned to Camp Kilmer, N. J. . . Elizabeth Lawrence, of "This Is Nora Drake" cast, on "Whispering Streets" today (Wed.) . . . Lester Gottlieb, CBS Radio program v.p., named a co-chairman of the March of Dimes AM-TV committee . . . Theodoras Zavin, staff counsel to Broadcast Music, Inc., co-authored "Your Marriage and the Law" for Rinehart, with Harriet F. Filpel, partner in Greenbaum, Wolf & Ernst . . . Saul Carson, radio-TV critic for the N. Y. Compass, sold a piece on TV and the elections to the Nation mag two days after fold of his own sheet.

Dwight Cooke, CBS Radio correspondent, off on a lecture tour; ditto Emily Kimbrough, of the same web, who'll fill dates at Tulsa and Kent, O., this week . . . Larry Dorn, MBS producer, has a new record album of Biblical stories sung and narrated by Jack Bereh; Mary Gunn wrote the adaptations . . . Mel Allen will chair the drive for the National Council to Combat Blindness, which will stage a benefit at Carnegie Hall Dec. 21 . . . Jack Sterling marked his fifth anni with WCBs last week . . . Federal Life & Casualty has bought a heavy spot sked on WINS, via William Warren, Jackson & Delaney . . . Mutual's sports chief, Paul Jonas, sporting an "S" from Michigan State, as a result of his early scheduling the eleven on web's "Game of the Week" . . . Harry-Marble, WCBs announcer, hunting in the Maine Woods this week . . . Macmillan books will back the Monday edition of WQXR's "Music Magazine" . . . John F. Hardesty and Kevin B. Sweeney on the road last week, addressing Michigan Assn. of Broadcasters; Hardesty also spied for the Ohio radiomen.

Palladium Productions' "Planet Man" show sold to WCAU, Philadelphia; WTAM, Cleveland, and WTIC, Hartford, to push the show's outlets past the 100 mark . . . Ex-Ambassador James G. McDonald and ex-UN chief Trygve Lie on WLBI's memorial services for Chaim Weizmann, first president of Israel . . . WOR is launching its eighth annual Christmas Fund Drive to benefit kids in city hosps . . . WWRL's Alma Vessells John's "Homemakers Club," Negro-glanted series, expands into the 9-9:30 a.m. strip . . . Richard D. Gillespie, formerly with Cresley Broadcasting, has joined Frederic W. Ziv's sales promotion department . . . WNEW has added a jazz series by Marion McPartland in the 7:35-7:45 p.m. strip; it's part of program director Bill Kaland's pitch to insert keyboard artists for 13-week runs . . . WQXR will beam the Philharmonic's Young People's Concert for the 10th season, starting Saturday (15) . . . John L. Sinn and Maurice (Babe) Unger of Ziv back from Europe where they worked on the outfit's new Adolph Menjou vidpix.

### IN HOLLYWOOD . . .

Norman Blackburn, late NBC, joins the Pat Geyer agency to ride herd on radio and television . . . Dinah Shore will be sparking with Bing on his next two General Electric shows . . . Norman Winter moved his platter parade, complete with sponsor, over to WRKD . . . Jergens is switching from Hollywood Playhouse to "Romance" on CBS after first of the year. Guest stars will be used and Norman Macdonnell produces . . . Guy della Cioppa is bringing back "Johnny Dollar" to CBS radio and auditioning for a successor to Edmund O'Brien, who is taping back east . . . Jack Benny will put in a busy month making speeches at charity affairs and emceeding homage-paying banquets . . . Larry Harding, CBS client relations manager, took a cut at the infirmity . . . Hugh Wedlock and Howard Snyder closed their typewriters on the Martin and Lewis show to go east and write for television . . . Jack Mulligan named sales manager of KLAC . . . Ben Starr was voted veepee of western region of Radio Writers Guild and Hector Chevigny unanimous choice as national prexy. Chevigny, longtime Coast writer, lost his eyesight several years ago but has continued active in the east.

### IN CHICAGO . . .

Don McNeill, after a trial run, to berth his ABC "Breakfast Club" permanently at the Morrison Hotel's Terrace Casino. Morning waker-upper previously has been housed at the web's Civic Theatre . . . Peter Finney has taken over all radio-TV activities, except time buying, at the Harry B. Cohen agency . . . AFTRA chief Ray Jones in New York this week for web negotiations . . . Mutual director Herb Rice and presentations manager Fred Schneider in for conferences with Carroll Maris' Chi echelon . . . Jack Cloud has joined the Jim Jewell package shop as merchandising director . . . CBS' "Life With Luigi" airs from here next Tuesday (18).

WCFL unwrapped a new daily afternoon amateur show featuring Chi Federation of Labor members and their families. Show is directed by Fred Herendeen, with Marty Hogan hosting . . . Ex-NBC publicity topper Jack Ryan in town last week on a buying trip reading the opening next week of his specialty shop in Appleton, Wis. . . Sun-Times columnist Irv Kupcinet will again emcee the Chi Federated Ad Club's annual "Off-the-Street Club" party Dec. 11 . . . Nancy Carr and Thomas L. Thomas booked in as headliners on Mutual's "Chicago Theatre of the Air" Saturday night (15).

### IN SAN FRANCISCO . . .

CBS President Frank Stanton to address San Francisco Ad Club's radio-TV department luncheon, Nov. 17 . . . Katherine Kerry dropped her ayem series on KYA . . . Mrs. Hans Klusman, cheer-leading champion of the local cable cars, nominated for a Mary McBride achievement award . . . Jimmy Lyons moves his midnight progressive music session from KNBC to KGO . . . KROW, Oakland, opened San Francisco sales office at 681 Market with Charles Johnson in charge . . . More KGO wedding bells: Laura Zarubin of music clearance to wed Ensign Stanley Anderson in January . . . Wanda Ramey added "Kid of the Month" feature on her daily femme series with Oakland Junior Chamber of Commerce presenting awards to outstanding youngsters.

### IN WASHINGTON . . .

George Flax, ex of Republic Pictures here and in New York, has been upped from production staff of WTTG-DuMont to director of publicity and promotion . . . Morris Siegel has left sports staff of the Washington Post to join WTOP as radio-TV sports commentator . . . FCC Commissioner Frieda Henneke will be guest of honor at dinner of American Women in Radio and Television's local chapter, and will speak on "Opportunities for Women in Educational Television" . . . WWDC-MBS d.j. Willis Conover has turned night club columnist via a new chore in the "Washington Spectator" . . . Ruth Crane, WMAI-ABC femme topper, will present a new TV playlet, "Here's Mr. Smith," chosen by her as winner of a competition sponsored by National League of American Penwomen . . . RTMA donating radio and TV sets to each of the state and territory winners of the annual Voice of Democracy contest, sponsored, for high school students, by RTMA, NARTB, and

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# TV's Newest Milestone—Pattern for the Future

By J. L. VAN VOLKENBURG  
(President, CBS, Television)

With the huge expansion in the number of interconnected markets, and the lifting of the freeze on new station licenses by the Federal Communications Commission this year, television has reached one great milestone in its geographic growth as a national medium.



J. L. Van Volkenburg

With the vastly important role that television has played in national affairs this year, too—from General Eisenhower's first speech as a Presidential candidate at Abilene, Kansas, on through the political conventions, and the election—television has more than demonstrated its arrival as a mass communications medium as well. And now, with the formal dedication of CBS Television City in Hollywood—the world's largest and finest facilities uniquely designed to meet the needs of this growing medium—television has reached its newest milestone.

Each of the important events of 1952 are closely interrelated. The number of interconnected markets and the growing number of stations, the demonstration of television as a tremendous social and political force, all point to the fact that the broadcasting industry must now face newer and greater obligations for providing the kind of programming that takes into account its vital role as a truly national medium.

Along with the rest of the industry, CBS Television long anticipated the day when the two major points of program origination—New York and Hollywood—would be linked together by transcontinental facilities providing for a two day flow of programs. Yet, CBS Television took the first important step toward providing the framework within which network broadcasting can best function. This step was the building and completing of CBS Television City as a pivotal point of network operations in Hollywood. As a result, for the first time television now has production facilities precisely designed to meet its huge demands.

Every stick and stone and pane of glass that went into Television City's building was planned with a single purpose—to furnish the best and most efficient staging of live television that could be found anywhere in the world. The actual layout of this gigantic plant makes for an ingeniously fluid and flexible floor plan, capable of almost instantly adapting itself to any production requirements. Through thoughtful design, facilities for both audience and non-audience shows were built. The entire complex problem of construction—including scenery construction, building stage props, wardrobe handling, rehearsal hall requirements, and administration—are all housed efficiently within a single unit.

To make highly efficient television production of this scope possible, assuring an even flow of materials, and eliminating, at the same time, every extraneous element, a horizontal building plan was adapted to facilitate this assembly-line technique.

## 28 Hours a Week Capacity

Out of this streamlined operation will come lower production costs. Yet, one of the most important gains to be derived from Television City is the wealth and variety of live network programming which will originate from the Coast. Today there are about five to seven hours a week of live network programs originating from Hollywood, on all networks. Television City alone has a production capacity of as much as 28 hours weekly.

The great audience response to Hollywood-originated live programs—such as "Jack Benny," "My Friend Irma," Art Linkletter's "House Party" and "Life With Luigi," to name a few—amply indicates that the full utilization of talent, as well as geographic dispersal of production, is a healthy thing. It allows every great production center to develop and exploit the things it can do best, and it stimulates a greater and more colorful diversity of programs.

Many new stations have already built fine facilities of their own, such as WCAU-TV in Philadelphia, and others. Before long many television stations will be planning and constructing additional facilities. Although few, if any, will be able to emulate Television City in terms of its magnitude, nevertheless, as a pattern for efficient production techniques, as a guide to practical operations, it will surely serve as a model for such new facilities.

In addition to Television City's role in creating affordable, top quality network programming, this architectural and engineering achievement can surely help the television industry reach a new standard of practical operations which will add immeasurably to the realization of its goals as one of the most important cultural developments in American history.

## Lore-Laden Site

CBS Television City's 25-acre tract is part of Gilmore Island, which is no more an island than Times Square is a square. They're both areas within a metropolitan area. The first house on Gilmore Island was an adobe structure built in 1828 by Jose Antonio Rocha when the territory was the stamping grounds of Spanish dons.

In 1880 Arthur Freeman Gilmore came to California from Mercer County, Ill., bought the house and 256 acres, started dairy farming. In 1901, digging a well, he struck oil and developed a rich oil field which flourished until about 25 years ago.

Earl, son of Arthur Gilmore, was born in the adobe house in 1887. It was Earl Gilmore who developed Farmers' Market, Gilmore Stadium, Gilmore Field, the Gilmore Drive-In Theatre and the Pan-Pacific Auditorium.

# So Proudly We Hail

By WILLIAM S. PALEY  
(Chairman of the Board, CBS, Inc.)

We are naturally very proud of our new Television City; proud because of its technical excellence and beauty, and proud because our faith in the growth and development of television which lay behind the early planning of this project, seems wholly justified.

We know that CBS Television City will give more efficient tools and more pleasant working conditions to the creative skills and artistry responsible for our Hollywood originations. We hope, in addition, it will give impetus to ever better programs and that it will prove to be a symbol of our determination to provide the American public with the best television service in the world.

## A Tool for Talent

By HUBBELL ROBINSON, JR.  
(CBS-TV V.P. and Director of Network Programs)

If you laid all the words eulogizing the mechanical marvels of Television City end to end, you would have a pile as massive as that structure itself. The opportunity it offers in efficiency, economy and more imaginative, more dramatic use of the television medium makes the word "impressive" seem puny.

But the potential magic this architecture houses is also a staggering challenge. For if the dream it symbolizes is to become reality, the creative efforts of the men and women who will work there must match the achievements of the builders who work with steel and mortar and drawing boards and you know how many miles of cable, wire, lights, etc.

Television is the mechanical marvel of this century. Creatively at least, according to its highly articulate and unrelentingly vociferous critics, it is something short of marvelous.

Jack Gould of the New York Times, an eloquent and able dart-slinger, took all phases of the industry most severely to task in a recent Sunday piece. He noted it all up in the phrase "Let's face it. Television is getting pretty bad."

Well, let's face it—some of television is getting pretty bad. But it seems to me at least, that some of it is also pretty good—not as good as it should be, not as good as it can be, but, nonetheless, pretty good. Each week it has moments of high good humor, of fine-tempered railery, of moving drama and of information and public service. No need here to detail chapter and verse.

But to name just a few, "I Love Lucy," "Mama," the oaferies of that engaging clown Jackie Gleason, "Studio One," "Lamp Unto My Feet" are cases in point. And the General's boys have entries which qualify as highly.

The problem most simply put, is to try to grade all television product up to its best and to try to make that best better. It can be done. But it can be done only if television moves aggressively to gather unto itself the talents which can produce that result.

Those talents extend far beyond the actual performers. They must include writers, directors, producers and executives with the vision and courage to invest in these people and then encourage them, protect them and guide them to the goal we must reach if television is to continue to mature and be healthy.

Right now, television has a corner on American recreation. If it is to hold that corner, it must also get a corner on as many and as varied creative talents as it can lure into the fold.

When Thomas Jefferson expressed abiding faith in the ability of the American people to arrive at the right answers, of their own free will, Nielsen, Trendex, A.R.B., and other professional decimal-pointers were over 100 years from even being the proverbial light in their fathers' eyes.

## Public a Dependable Judge

But their findings indicate that in the long run, the American public is a pretty dependable judge of what they want in the way of entertainment.

There is, currently, a large hue and cry in the trade and public press about quiz shows and crime shows. Yet, it is of some significance, that the public has never embraced either of these forms of entertainment passionately enough to land them in the first 10 most popular radio and television shows, over any protracted period of time. Their novelty may give them a momentary shine but when the novelty is gone, the public quickly detects the shabbiness of the basic product and turns elsewhere. No product in this field has ever approximated the enthusiasm and continued attraction which entertainers such as Jack Benny, Burns & Allen, Amos 'n' Andy, and the painstakingly-done dramatic shows have had.

In the field of public service and information, it is quite true that television, like radio before it, devotes far less time, percentage, to programming in this area than to projects in the straight entertainment field. And, yet, television already has some notable achievements in this area. A most recent and proud one being "Victory at Sea."

On Nov. 9, we launched "Omnibus" in association with The Ford Foundation. As these words were written, the first performance had not yet taken place. The caliber of it is yet to be measured, although if it lives up to the concept of its executive producer, Bob Saudek, and the top-flight creative people whose talents he has employed, it should be a notable achievement. If it falls short of that, it will not be because of any lack of industry, of imagination or effort to gather together the best available people for the job. And it will, I think, be a landmark in that, for the first time, it provides something no other medium has ever provided—an hour and one-half variety show of the mind. One hour and a half packed with ideas that should be provocative and stimulating with entertainment chosen because of its quality and with production on which endless care and meticulousness have been expended.

And I think it is worth noting that successful projects in this field are not easily come by. We have three new public service shows in preparation. Roughly six months have already been expended on two of them and the third will take many additional months if it can be made to jell at all.

This whole area of programming requires a particular

# If You'll Pardon a Cliche, The Show's Still the Thing

By HARRY ACKERMAN  
(CBS-TV V.P. in Charge of Network Programs, Hollywood)

On Saturday, Nov. 15, Jack Benny will park his car (be it Maxwell or Cadillac) in the talent parking area at mammoth new CBS Television City in Hollywood.

He will walk a few steps to the talent entrance where he will check his cobwebbed coin purse with a guard, who will put it in a locker and hand Jack the claim ticket.

Benny then will stroll a few more steps down the corridor to his private dressing room, furnished functionally but tastefully with wardrobe closets, dressing table, mirror, lounge and wash basin.

After changing clothes, Jack will step around the corner to the make-up rooms where everything is provided for a star's appearance on television.

He will take a passenger elevator to the third floor rehearsal halls—each of which is 60% of the actual stage area—for final rehearsals of a special one-hour star-laden show which will officially dedicate the vast new video temple on a coast-to-coast television hookup.

When it's time to go on-camera, Benny will again take the elevator to the 12-100 square-foot studios immediately below the rehearsal halls for final run-through and actual telecast.

All in all, Jack's itinerary from parking lot through show production marks one of the most convenient strolls ever enjoyed by a star in television—somewhat less in duration and easier on the shoe-leather than the parsimonious Benny's infrequent trips to the dank recesses of his vault room.

And Benny's movements through CBS Television City will be multiplied many times by the raft of CBS-TV Talent who will appear on the special inaugural show with him—top drawer CBS video stars such as Burns and Allen, Bob Crosby, Cathy Lewis, Marie Wilson, Eve Arden, J. Carol Naish, Art Linkletter, Cass Daley, Eddie "Rochester" Anderson, Lucille Ball, Desi Arnaz, Alan Young, and Tim Moore, Spencer Williams and Alvin Childress, of CBS-TV's "Amos 'n' Andy."

## Method in Madness

CBS Television feels there is a method in all this costly madness of designing a building that fits the needs of talent like a fencer's tights. Long ago, CBS-TV Executives and architects William Pereira and Charles Luckman decided there exists an astounding lack of convenience for talent in the entertainment world—chiefly convenience between rehearsal hall area and actual studio area.

The proximity of rehearsals to production is only one of many problems that CBS-TV and the architects met, and licked, in our mutual evolution through more than 50 different plans to achieve the "World's first exclusively-designed TV plant." Pioneering always presents its pitfalls, but we feel the now-complete initial unit of Television City is justification for most of the then revolutionary ideas we dared broach—ideas that will mean better productions for the public in hundreds of ways.

Not the biggest, but not the least, of our accomplishments in building Television City lies in providing this much-needed convenience for talent. We feel that the built-in efficiency of our steel-and-concrete giant is a more tangible expression of our concern for talent desires than merely patting our stars on the back and saying, "Gee, you're a nice fellow, so we're going to give you this fur-lined layout."

CBS-TV is convinced that the convenience of Television City is going to pay off in better programs because this type of convenience is simply another word for efficiency—not only for stars but for production crews, set designers, painters, directors, etc. It will mean better sets, better lighting and smoother production.

It's taken a lot of doing, but we feel our headaches were all worth while. There were moments when we were amazed to find ourselves up to our ears in the business of real estate and construction—moments when we all found grim humor and some truth in a sign that a quipster-engineer nailed to a wall of the Television City construction shack. It read:

"If you can keep your head when all about you are losing theirs, then maybe you don't understand the situation."

field of ability which is as rare as any outstanding skill. One of its basic requirements is the ability to take topics which, in themselves, will not attract many people and present them so that they will be compelling viewing in millions of homes. That, it seems to me, is one of the responsibilities of creative programming in the public affairs field.

All of this is extremely relevant to the inauguration of Television City as a factory in being. For this astounding plant reposes in a community where there are gathered more creative talents and a wider variety of talents than anywhere else in the world.

Those are the simple facts. It is easy to sneer at Hollywood, to scoff at its charlatans and buffoons but still the fact remains—there is more talent of every kind here than anywhere else. It is massed here. And television, the greatest mass medium the world has ever known, needs those talents desperately.

If ways can be found to marry those talents to television then Television City can not only be a monument to the vision and ingenuity of its builders but to the realization of the medium's spine-tingling potential.

I hope CBS Television will be the midwife to that marriage. Only in this way can we escape the only-too-often justifiable charge of repeating patterns and formulas and move toward a steady freshening and maturing of the whole program structure. It cannot be said too often that this entire business will succeed or fail depending upon how well it treasures and secures the people who can bring to it vivid, resourceful and imaginative talents; how much it can do to place at the disposal of those talents every available tool to make the work more effective and more productive.

That conviction brought Television City into being.



Harry Ackerman

# The Ultimate in Push-Button Entertainment Needs Writers, Too

By CARROLL CARROLL

Hollywood.

Have recently had the pleasure of being escorted through the new West Coast TV plants of both NBC and CBS. CBS is on Beverly Boulevard in the center of an unincorporated no-man's land surrounded by the City of Los Angeles. It overlooks the pastures of Fairfax Avenue. NBC is in the outskirts of the City of Burbank hard by the dry Los Angeles River. And it overlooks the fact that the tourist to Hollywood has no easy access to its audience-hungry studios. But each is a masterpiece of architectural planning and contains the latest miracles of man's creative thought on what can be done photographically and acoustically with electric and electronic impulses.

Each TV setup is full of machinery and gadgetry so complicated it can only be understood by a team of MIT Profs and yet all this stuff is so mechanically devised that it can be controlled by a high-school boy. This brings up—as one solution always raises another problem—the job of finding someone who can control a high-school boy. Some say this is TV, itself; that TV has taken charge of our youth. If this is the case, we are approaching perpetual motion—a form of entertainment is run by machines which are controlled by the boys this form of entertainment controls. It's confusing but it is no more involved, not a bit more complicated, than the new TV studios of NBC and CBS. Each is the embodiment of the ultimate in push-button entertainment.

And without writers both could become warehouses. It is important to think about this at a time when people whose business it is to criticize—a sound and important function, necessary to the growth of everything—are beginning to take pot shots at the quality of entertainment offered to the mounting army of people who nightly sit, as if hypnotized, staring back at a one-eyed monster that's chewing into their constantly atrophying budgets to the tune of one payment a month. This audience has a better way of criticizing than by splashing words on paper. But few of them exercise this God-given, constitutional right to snap a switch as long as their payments continue. When the set is finally paid for, the obligation to condone the expense of it, by liking everything that flashes across its screen, will no longer exist and there will begin a lot more switch snapping at inferior entertainment. In short, if the interest in TV does not wear off when the novelty wears off, the interest wears off when the payments cease.

## Those Preconceived Conclusions

While there have been recent surveys to prove that the interest in TV does not wear off, it is hard to believe that these are anything but the findings of wishful thinkers who misread their data to verify a preconceived conclusion. To believe there is no wearing-off of interest in TV is to argue against the law of diminishing returns. Nothing in this world grows more valuable with use. Everything has its peak. With some things it's when they're new. Other things...mostly living and growing creatures...reach a maturity and then decline. Everything wears out and familiarity breeds, if not contempt, at least condescension. The overindulgence of every honeymoon wears off.

There is little room to doubt that the first bloom of television's novelty is wearing off each day in thousands of TV homes and this makes the family, if not less interested in their 21-inch tube, more selective in what they watch on it.

Which should make this a good time...with those two blooming plants readying themselves for the Full Flowering of the great electronic joust between two mighty networks breaking lances on steel cables...to examine possible ways of improving the going TV shows and the coming TV shows while there is still time to get the fix in before all the payments run out. And you can't get this fix in with buildings and equipment. You've got to do it with paper and typewriters and men who know how to use them.

There is little room to doubt that the first bloom of television's novelty is wearing off each day in thousands of TV homes and this makes the family, if not less interested in their 21-inch tube, more selective in what they watch on it.

## Inquiring Reporter

### WHAT TELEVISION CITY MEANS TO ME

By HARRY ACKERMAN  
(CBS-TV V.P. in charge of Network Programs, Hollywood)

CBS Television City makes me feel something like a proud father, for at long last I can provide a home for my shows—an ultra-modern super-efficient home that gives them every advantage for increased production health and rating growth. Television City is an exciting challenge too, for its huge studios will offer, for the first time, an opportunity to build dramatic shows on the West Coast to supplement our audience comedies. Finally, CBS Television City invites the development of new and advanced production methods to enhance all the programs, for its new lighting techniques and unique equipment provide possibilities for effective "mood" production work that is unmatched anywhere.

A. E. JOSCELYN  
(Director of CBS Operations, Hollywood)

Completion of the initial unit of Television City is really only the start of a new manner of producing television programs. This, the first unit ever to be designed and built from the ground up for the origination of Network Television programs, presents advantages of operation that are as different as 20th-Fox's present modern studios compared with the old barn in which C. B. DeMille made "The Sign of the Cross" in 1913.

There is no doubt that new methods allowed by the

sonalities. This, too, takes writers. There is, however, a vast important area needing hasty improvement in the dramatic field.

Who is to set the pattern for this improvement can only be determined by time. But it seems inevitable that it, too, must be the writers. But whoever it is, there will be no improvement made, or even possible, until something is scrapped. Of course, when electronic tape comes along, it will be celluloid that's scrapped; along with the whole complicated motion picture technique which would be substituted for the more fluid technique possible with electronic cameras.

Perhaps what should be scrapped is that element of confused thinking in the production of TV half-hour dramas that leads to an over-emphasis on physical trappings; an effort to make what is essentially small and/or cheap look like something big and important. In most cases this effort backfires, resulting in a bad case of over-production that spotlights the flaws in an anemic story. Stories are too often read with production values in mind rather than the intrinsic quality of the basic story and writing as the prime consideration.

## That Guy From Avon

A fellow who used to live in Stratford-on-Avon once said "the play's the thing." It was a sharp observation when he put it into the mouth of the Melancholy One; and every effort to ignore its truth has turned out a production that is for the most part "a melancholy one."

More attention must be paid to the creating and finding of compact sharp stories, off the beaten track, because before much longer the beaten track will become so beaten it's a trench. New conflicts must be found, new ways to express man's triumph over woman or adversity...if these are not identical. The boy-meets-girl theme is not the only story-line to success. Some of the greatest plays and many of the finest, most thrilling and financially successful motion pictures have either been completely without women or the females in the cast have been dragged in by the casting office to fill out some old costumes rather than contribute something to the story. In fee simple (and the fee for the writing should not be as simple as some would keep it) the future success of TV drama seems rooted in the ability of those who must produce the stuff for the next couple of years to take the trite out of the trite and true.

Once stories of strength, built around small but vital single, sock, poignant incidents in people's lives are found...as opposed to the regular run of slick mag phosphate...then a way must be worked out to add just enough production to season these stories and by decor, costuming and adroit casting of minor roles accent the honest flavor of the writing without adulterating it with dishonest over-production. When an effort is made to make cheap things appear more valuable or richer than they are, little is ever achieved but vulgarity or tawdriness. A good story doesn't need contrived "production values." There is seldom physical room or actual money for lavishness in TV films, so the production emphasis must fall on taste and intrinsic merit; when it doesn't, TV, the world's greatest lie detector, puts the finger on it.

It is hard, and it will become increasingly harder, to find even adequate story material that can be produced with even simple dignity and wadded into the 24 minutes or so that is left of a half-hour show after time is taken out for opening and closing credits and commercials. Perhaps, then, the arbitrary divisions of time now in effect have been a little too confining. Maybe, for the good of the future, the TV hour should be re-divided into thirds instead of fourths. The bonus of an extra five minutes could be a tremendous boon to any 15-minute show. And the difference between 30 minutes and 40 minutes might be the difference between a gripping presentation and the over-simplified little tales that now cost so much to make and are generally of so little quality.

Naturally, changing the basic division of the TV hour would scrap most of the existing filmed shows. Obviously it is uneconomic to do this at present. But a time will come, and that time will probably be with the general use of the oncoming electronic tape, when celluloid is scrapped. Why not scrap the present TV time division with the present method of TV recording and start all over again with a fast and simple method of recording pictures in a time segment that gives a writer a little more room to spin his yarn?

The ultimate point being, while bowing to the technical advances that will improve the physical qualities of TV; while building more and bigger studios, mustn't we also give deep thought to the fact that the men who create and adapt the material TV cannot survive without, should be given more and better room in which to work?

tremendous size of the studios, the ease of moving gear, equipment and sets from shop to studio and studio to storage, are going to bring about even greater developments in the building of the units yet to come.

NAT PERRIN  
(Producer of "My Friend Irma")

Naturally it was exciting to be connected with an important "First" and "Irma" was the first show telecast from CBS' new Television City early in October. Of course, it had its trying moments too.

Would the studio really be ready? Would everything work? Would all those millions of wires I'd seen be connected to all the right places? Well, Television City came through with colors flying. It was a lusty birth to an institution which is going to make entertainment history—with a worthy assist, I hope, from—"My Friend Irma."

ANITA SALTA  
(CBS-TV Secretary)

I consider myself very fortunate to be able to look forward to the bright prospect of working in the new and beautifully equipped offices of Television City. It offers many new facilities for employees, including a modern employee's lounge and sun deck, which will make working there a pleasure.

Television City is a monument to the pioneering spirit which CBS has always shown and it is this spirit which makes employees like myself proud to be a small part of this great organization.

# 'TV Costs More, But It's Worth More & Does More'

By FRED M. THROWER

(CBS-TV V.P. and Director of Sales)

The most significant thing to me about the opening of CBS-TV's new Television City in Hollywood is that it once again demonstrates the faith the network has in the future of television as an advertising medium, and in particular, in the future of CBS Television.

Speaking of the future of television, I was recently exposed to the results of a thorough and searching inquiry into tomorrow's dimensions of television put together by McCann-Erickson and very ably presented by Sidney Dean of that organization. This presentation was shown at a meeting of the Association of National Advertisers at the Hotel Plaza on Sept. 30, and I am told it will be made available to ANA members in printed form.



Fred Thrower

The presentation gave special emphasis to the potential TV-home circulation offered by the present 63 television markets, the cost, and the increase in circulation and cost to be expected when 125 markets, twice as many as we have now, are available. McCann-Erickson calculated that when the next 62 most important markets are opened up that those total 125 markets will include about 80% of U. S. Retail Sales and 78% of U. S. population.

As might be expected, the presentation points out that 125 markets will cost a lot more than the present 63, and as TV set ownership increases in the next few years, the cost per thousand potential circulation is expected to decrease appreciably. My own belief is this—while TV will never be more expensive than other media in terms of what it delivers, it will undoubtedly be so in terms of dollars.

Television costs more but it is worth more because it does more. Surely television which affords sight plus sound plus action, plus product demonstration, cannot be compared with static media.

## How the Ad Dollar Is Spent

In 1952, the total national advertising dollars being spent, in the five general media, are running at an annual rate of two billion seventy-five million dollars. The media pie for this year is currently being sliced as follows:

	Dollars in millions.	Per cent.
Television .....	415	20
Newspapers .....	550	26
Radio .....	395	19
Magazines .....	605	29
Outdoor .....	110	6
Total .....	2,075	100

Since the proof of the pudding is always in the eating, I am convinced that television will prove that it deserves nearly twice that much by the end of 1954.

The current 1952 rate of expenditure for television is running 41% ahead of 1951.

Advertising, as everybody knows, is the handmaiden of American business. This is, indeed, a direct ratio of advertising to sales. And so, the dollars American industry puts into advertising are not static—but are the most dynamic dollars that industry invests in any part of its selling operation. The figure for national advertising dollars in the five general media has increased tremendously each year as the nation grew and its needs were met. In 1940 570 million, 1946 one billion 75 million, 1951 one billion 925 million, and in 1952 (at current rate) two billion 75 million.

## 78% U.S. Coverage

If it turns out in the future, as the McCann-Erickson presentation predicts, that many advertisers' will be using a basic station lineup in television which will provide coverage of 78% of America's homes, I'm convinced that these advertisers are going to be happy with a medium that provides broader and greater impact for their products and much greater merchandising influence in all channels and at all levels of distribution.

Advertisers who are using television most effectively are reaping the harvest today. Advertisers renew, they expand into additional markets as fast as they can, and they buy more time periods and programs, but we sellers of TV can't tell you why, for that would be telling Macy's about you know who.

Our base of advertisers is strong. Many television advertisers are already in their third, fourth or fifth years without lapse and more are coming in all the time.

Though specific case histories are closely guarded, outstanding results are being obtained today by advertisers in television. For instance, Advertiser X studied sales for three months, bought a half-hour network program in 30 markets. After three months' experience, he reviewed sales again, and found an average increase of 67% in TV cities versus non-TV cities. The advertising manager told me that the greatest increase in sales resulting from any previous campaign (and they indulge in big ones) was 20%—tested on the same basis. There are innumerable other examples—most of them so good that, believe it or not, we can't talk about them.

The future of television, as I believe I've indicated, looks bright to me. The exciting opening of CBS-TV's Television City is, in itself, a new dimension for television or it will give better access to Hollywood talent, to new techniques and, we hope, to lower production costs.

## Ice & Atomic Ages Meet

With striking coincidence, at the very time the Atomic Energy Commission was setting off an atom bomb in Nevada last April, excavators at CBS Television City dug up what US paleontologists identified as a relic of the Ice Age—a 50,000-year-old elephant tusk.

The tusk, along with the atom bomb, made news across the country.

# Why Did They Take Him Away?

By MARIE WILSON

Hollywood.

Television City means much more to me than just the place where I've planted my fingerprints in the cement (you didn't know this, did you, Mr. Ackerman?). I feel like a real trailblazer here, because we presented the first show from TV City. I'll never forget that painter who kept following me around explaining what "w-e-t p-a-i-n-t" spelled. He was such a nice man before they took him away.



Marie Wilson

I like the location at Beverly and Fairfax. It's very easy to get to Beverly and Fairfax. And such an interesting walk through "Farmer's Market"—the sets are very realistic. Last night I noticed CBS-TV had planted ushers up and down the street to watch for me. Right here I want to thank those boys who located me in the west wing of that broom closet just before showtime opening night.

CBS-TV has given us a beautiful studio. The walls are covered with scarlet drapes, on which are printed the CBS-TV eye. Here is where they made their only mistake; everyone knows walls have ears.

Seriously, I do like our new home here very much. We have a beautiful modern apartment for "Irma," and every room has a view—of the audience. For the first time a TV performer can see the audience easily. Incidentally, they can see us, too. It's very friendly, and that's what I like most about CBS Television City.

# —And Only 10 Minutes Away

By CATHY LEWIS

Hollywood.

Since the night we presented the first "My Friend Irma" show from CBS Television City with the smell of fresh paint and cement in the air, I've felt a little sentimental, besides being proud and happy, to have been one of its pioneers.

This is a tremendous project, housing a wonderful medium! Television performing is rewarding but exhausting, which is why I am personally delighted with the location of TV City. Our home (her husband is CBS-Radio Producer Elliott Lewis) is in Beverly Hills, just 10 minutes from Gilmore Island. And my mother, grandmother, sister and mother-in-law all live in the vicinity of Beverly and Fairfax, so from now on I can see my family occasionally. Before, a visit with them was a rare treat with rehearsals six days a week.



Cathy Lewis

Architecturally speaking, I particularly like the proscenium of Studio 33 here; I like the depth and width. The set designer, Tony Mondell, a very talented and artistic person, has my most affectionate regard for the new and beautiful sets on which we work.

In fact, if VARIETY would allow me another page I would like to list the names of every single member of our "Irma" crew, especially the technicians, who realize that time and energy are of the essence to performers on a live television show.

In a way, Television City presents a new challenge to the television performer. Equipped with \$1,500,000 worth of the latest-design technical facilities, TV City gives us an opportunity of providing better entertainment for millions of American homes.

The new "magic" lighting system is an excellent example. A show like our "My Friend Irma" now can be lighted with as many as 10 automatic light cues compared to the previous three or four. TV City's new video switching system allows for smoother, more "tricky" picture manipulation.

In summary, it's a privilege to be performing from a television facility that in itself is a tribute to the world's fastest growing entertainment medium.

# I Remember a Monster

By DAVID J. JACOBSON  
(Director of Public Relations, CBS-TV)

Every man has something he always wants to remember. And something he wishes he could forget. For me both are symbolized in a single experience.

What I mean to say is I don't think I'll ever forget the Monster. And the most terrible part about it is that I don't really want to.

The first time I saw the thing it was literally oozing out of an airplane on the landing strip at LaGuardia Airport. An intense little genius you'll probably never meet, named Dale Clark—who built it—was jumping all around screaming orders, raving, crying, while the biggest packing cases I ever saw emerged from the ship's belly.

It would all be very simple, we thought. The thing is built in Los Angeles. Flies to New York. Stuck on a truck. Hauled to the Waldorf-Astoria. Taken up on an elevator to the Starlight Roof. One, two, three put it all together and on May 2 all affiliates attending the 1952 CBS Television Clinic would be bug-eyed at the sight of this complete working model of CBS Television City.



D. J. Jacobson

Then our ingenious contraption would be shown to the press, advertising agency people and clients in New York. After, it would trek the country, moving from one department store to another, while millions of awe-stricken people marveled at this modern miracle.

And all of this really happened, just as we had hoped. Though not exactly as we planned. Which is why the Television City model got to be known as the Monster.

Like I said, the Television City model came in the biggest crates imaginable. They never would fit on one truck or two. It took three trucks to haul the whole thing to the Waldorf-Astoria.

Now six people on the west coast had measured these crates. And 12 different people at the Waldorf-Astoria had measured the elevator shafts. But believe it or not, climatic conditions were so erratic both in Hollywood and in New York, that there was a tremendous amount of shrinkage and expansion of rulers. The result was that no two people had the same set of measurements. Oh yes, and there was one other result which turned out to be rather disgusting; the crates wouldn't go up the elevator shafts.

Maybe this is a tale out of school. But after 12 hours of stretching, pushing, kicking, and swearing, the crates still wouldn't get into the Waldorf-Astoria elevator shafts.

## The Miracle at the Waldorf

More than once complete defeat looked particularly painful and inevitable—especially to anyone who supports two kids and has a mortgage to pay off. By 3 o'clock in the morning the Monster had become something of a terrible challenge to every CBS stage hand, electrician, and carpenter. One man would try his idea and fail. A second would taste defeat. A third would end up with a groan.

Someone shouted, "Throw Dale Clark down the elevator shaft," and I was almost carried away by the thought. The expressions on Bill Golden and John Cowden's faces were dead giveaways. I didn't get too close to the shaft myself. And you may not believe this, but to this day nobody is quite sure exactly how the Monster ever did get to the Starlight Roof.

Me, I've got my own theory about it all. I just believe that those stage hands and electricians and carpenters are so used to doing impossible things in Television that sooner or later they'll accomplish almost anything in the world.

I saw them.

After a successful showing at the CBS Television Clinic, they moved the Television City model from the Waldorf-Astoria to CBS Television at 485 Madison avenue. They set it up in the studio and had it humming and performing its complete bag of tricks in no time.

Maybe you know the rest.

The advertising agency people and the press and everyone else in New York saw, in miniature, the dreams and ideas that CBS Television was constructing into a fantastic concrete and steel reality on the west coast. And every night after the showings of the Television City model operations men like Walt Pierson, Pete Emmons, Tony Boschetti, Al Raymond, just to name a few, would come in and help figure out ways to turn the Monster into a practical thing that could troupe all around the country.

We were really on the spot, too. For some reason big department stores in major cities throughout the country had been wiring for the rights to show the model to their customers. What they had heard and read about Television City made them think that the model was a wonderful gimmick for increasing store traffic. In their enthusiasm every store promised that they would do at least one full page of advertising in their local papers and support the whole model promotion in their city with store windows as well.

This was it—a chance to show everyone what the world's finest plant, designed exclusively for television, would look like, how it would work, and why it meant that CBS Television would maintain and expand its areas of leadership in programming.

Somehow I remember reading that St. Peter's in Rome, the House of Parliament in London, and the White House in Washington were classic examples of the tremendous public relations force and symbol that a well designed building can become. I remember reading, too, about CBS Television City, as "an exciting and dynamic new example of what the future holds in store for the American Public in the way of better programs, and for American Business in the way of an efficiently streamlined pattern for this phenomenal advertising medium." This growing consciousness of Television City's tremendous significance was, in no small measure, due to the Monster itself.

## SRO at Macy's, Elsewhere

In New York City's R. H. Macy & Co. over 150,000 people flocked around the Television City model. At Gimbel Bros. in Philadelphia the Television City model display out-pulled the competing Foreign Automobiles Show, despite the current craze for sports cars. At Kaufman's Department Store in Pittsburgh the Television City model brought crowds into the store on some of the hottest days of the summer. Men in the automobile industry out in Detroit found it a staggering demonstration of the practical thinking and promise that CBS Television was investing in its future. The tremendous audience that flooded the J. L. Hudson Store in the automobile city was equally awed. Down in Minneapolis, during the Minnesota State Fair, the Television City model was a stand-out attraction at the Dayton Co. Up in Chicago, too, it captured the imagination of everyone who saw it. And by the time the model arrived at Los Angeles, where it went on display for the first time at Bullock's Department Store and then at the famous Farmer's Market, it had played to an audience of around 5,000,000 persons. I've no guesses as to the number of people who read about it or heard about it.

Every step along the way Arthur Perles, the Monster's guardian, carefully clocked the crowds and recorded reactions. And every step along the way the Monster was looking a lot more attractive from where we sat.

Somehow—now—it seems the thing that turned the Monster into a miracle is really a compound of the same indomitable elements that went into the building of CBS Television City itself. It's courage, foresight, downright imagination and the ability of people to work together toward a common objective.

That's why I'll always remember the Monster, the ugly hours and the happy days. I'm not too worried about the conflict of emotions. It doesn't make me feel like I'm exactly ready for the psychiatrist's proverbial couch. Not because I have any penchant for monsters. But merely because I have a great admiration for progress.

# Take a Sandwich-Loaf Idea, Add Some Imagination, and Presto—CBS-TV City

By WILLIAM L. PEREIRA and CHARLES LUCKMAN

Hollywood.

In designing the initial unit for CBS-Television City, as well as in developing the master plan for the complete 25-acre project which CBS-TV will ultimately erect here, we were aware that in this assignment we were charged with doing more than meeting the specific needs of a single building. We felt that in a larger sense we had the opportunity to do a trail-blazing job for an uncharted industry. To fulfill this assignment, we felt that we had to reconcile the needs—sometimes the conflicting needs—of the many diverse elements in the entertainment industry...actors, producers, technicians, directors and sponsors. Our aim was to develop a facility in which the creative elements in television—the actors, musicians, writers and directors—were provided the best environment for working and for projecting their talent; and at the same time design a plant in which entertainment could be mass-produced with enough economy and efficiency to meet the requirements of the management group in reducing operating costs.

given carte blanche. We were faced with a problem and asked to develop a solution without reference to tradition or precedent, because when we started the design phase of the program, television was without tradition and without precedent. We were asked to design the first facility to be built expressly for television—at a time when neither our client nor our staff could quite determine what the needs for television production were likely to be. While we do not presume that in the new CBS-TV facility which is now completed we have developed a packaged solution to all the housing needs for the new medium, we think we may have established a pattern which will be followed by scores of other television facilities which will be built throughout the country in the next few years.

## Flexibility Keynote

The premise underlying our design approach to the new CBS Television facility was the requirement for complete flexibility. Two factors imposed this need for flexibility: first, in terms of size alone, it was necessary that the facility could be expanded as the growth

quarters; second, the very newness of the medium required flexibility to accommodate technological changes which will almost inevitably develop in the years ahead and which may drastically revise our current conception of the production, distribution and merchandising of television programs.

In the initial unit, the requirement of expandability has been met through, among other things, the use of movable walls. Three of the four exterior walls of the building are hinged on iron connections at each supporting point on the structural frame. When it becomes desirable to enlarge the building, the walls can be detached from the frame, the additional construction can be carried on within the over-all design plan of the unit and the walls then re-attached to form the exterior of the enlarged building.

A maximum degree of flexibility has been achieved through the design solution we finally arrived at in the studios. In the course of our preliminary research, we considered handling the studio buildings in circular, octagonal or pentagonal forms. These were all re-

unit has been constructed on the sandwich-loaf principle, with four large rectangular studios divided by service corridors. At a level just above the studios are the rehearsal halls, to which we have allotted approximately 60% as much space as has been given to the studios. However, within the total rehearsal-performance area, an infinite amount of rearrangement is possible. The amount of rehearsal space may be increased or diminished, and the size and shape of any or all of the studios can be altered.

## Transportation Solution

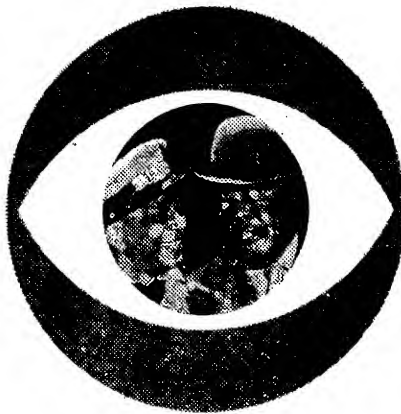
The craft shops, which will house carpentry, painting and scenery warehousing, have been planned for high-speed, efficient production. The need for efficient dispersion of traffic has also determined our plans for transporting scenery and props to the production areas. This will be handled in such a way as to eliminate interference and congestion caused by the movement of talent, members of the audience or business visitors to the building. All transportation of massive units can be handled either through the central passageways between the studios, or by means of outside runways which encircle the building. In effect, the actors coming down into the studio from the rehearsal halls will meet their scenery being moved up from the storage area on the lower level. This emphasis on split-second tim-

ing for any other entertainment medium, becomes mandatory in television, where the volume of production surpasses anything before achieved, and where production costs can become uneconomic unless the most optimum conditions for efficient operations are provided.

## Seating Arrangement

The size and layout of studios in which audiences will be accommodated were problems requiring intensive research, since a great diversity of opinion has been registered about how large an audience should be permitted at a television show, and where that audience should be placed in relationship to the performers. Our final solution has resulted in rooms which will seat an audience of 350, with the audience placed between the center camera range and the stage floor. The audience section begins at a level lower than the stage, and rises halfway back in the auditorium to stage level. This seating arrangement was agreed upon because it offered the maximum number of seats in an arrangement around the camera platform without disrupting production. With the camera platform in the midst and on the sides of the audience, the spectators will feel that they are actually a part of the production that is taking place. This scheme has the basic advantage of a flexible and portable camera platform, and we feel that such a solution is a maximum





***Television City furnishes one more***





***example of the creative leadership of CBS Television...***





***... providing the best television programming, with the***







**highest average nighttime audiences of all networks...**





***...plus definite, specific action to streamline production***





**methods, and control television production costs.**





# The First 21 Years of CBS-TV: From Henry Burbig to 'Lucy'

By HANK WARNER  
(Asst. Dir. Press Information, CBS-TV)

The formal dedication of CBS Television City in Hollywood on Saturday, Nov. 15, is another accomplishment in the 21 years of CBS Television pioneering.

Behind the operations of the 15-acre initial unit of the world's finest facilities designed for television is more than two decades of successful programming and technical progress that began on July 21, 1931, when CBS inaugurated the country's first regular schedule of television broadcasting.

Plant expansion, which has been spectacular in the past few years, has reached a new peak in the opening of CBS Television City. In New York, where CBS Television started 21 years ago in a few offices at 485 Madison Ave., the network now has 18 television studios plus many other facilities, and is building a mammoth new TV production center.

That inaugural CBS Television program on the night of July 21, 1931, was broadcast from 10:15-11. There were celebrities and city officials in the small room at 485 Madison Ave., that served as an audience studio. This was the program:

Mayor Walker officially launched the CBS Television Station. Natalie Towers was introduced as the "CBS Television Girl." Kate Smith sang "When the Moon Comes Over the Mountain"; Henry Burbig offered a comic specialty called "Little Red Riding Hood"; tenor Ben Alley and Helen Nugent gave a joint song recital; the three Boswell Sisters sang "Heebie-Heebie Blues"; George Gershwin played "Lisa"; Helen Gilligan and Milton Watson sang musical comedy favorites. Ted Husing was the emcee.

Before 1931 ended, CBS Television was on the air 49 hours a week—seven hours daily; seven days a week. And talking about Presidential Election coverage—back in '32 CBS Television reported the Roosevelt-Hoover results.

## The '60-Line' Era—to 1933

CBS Television in the early '30s broadcast on 2778 kc. Signals were reported at Kansas City, and from overseas. But in these frequencies only very narrow channels could be assigned to television, limiting definition to about 60 lines from top to bottom of the picture—as compared to today's 525 lines.

There were only about 7,500 television receivers in the New York Metropolitan area in 1932—about the same number that existed in 1946—but the number of sets wasn't important. What mattered was that CBS Television had inaugurated extensive experimentation in all branches of the new industry—programming, public service and technical research.

Interest of newspaper publishers in owning or affiliating with television stations probably stems from what they saw in 1932. That year CBS Television installed receivers at the annual convention of the American Newspaper Publishers Assn. in the Waldorf-Astoria. And during the four days of the convention the publishers witnessed every afternoon, two and one-half hours of CBS-TV broadcasts, with Norman Brokenshire as emcee. They saw boxing bouts, dancing lessons, the drawing of newspaper cartoons, comedy and concerts, and a mystery drama titled "The Television Ghost."

The 49-hours-a-week schedule in the early '30s had a great variety of program fare. But the picture quality of the 60-line image was not adequate; space in which artists had to perform was restricted, for technical reasons; out-of-doors operations and remotes were not feasible with the equipment at hand. So after more than 2,500 hours of broadcasting, CBS Television on Feb. 23, 1933, announced temporary suspension of broadcasting from the experimental station W2XAB.

The remainder of the '30s were the cradle years of the electronic era in television, and in CBS laboratories there was continuous de-

velopment and experimenting.

In 1936 CBS set aside \$2,000,000 for experimental television. In 1937, CBS ordered one of the world's most powerful television transmitters for installation atop the Chrysler Tower, together with the then most modern electronic camera equipment for film and "live" pickup. This equipment was originally designed to pick up and transmit 343-line electronically-produced images. However, while the equipment was still under construction, CBS announced that it was being modified to 441 lines; in 1941 it was raised to the present 525 lines.

CBS Television established in 1937 its program center in the Grand Central Terminal Building, the first full-scale working model in this country of a complete television unit operating under typical conditions of actual daily production.

On October 10, 1939, the new transmitter atop the Chrysler Tower was operated on tests for the first time.

## Regular Commercial TV—1941-47

The go-ahead signal for regularly scheduled commercial television, based on electronic developments, was flashed by the FCC for July 1, 1941. Only two stations in the entire country began operating under the new authorization. One of these two stations was operated by CBS.

The CBS Television station, W2XAB, changed its call letters to WCBS on the same day and began a 15-hour-a-week schedule of television broadcasting on Channel 2. It concentrated on the basic matter of good programming, as to both content and production.

CBS Television, even 10 years ago, in 1941-42, regularly broadcast news, special events, forums, documentaries, educational and children's programs, audience participation, dance music, sport and variety programs. On Pearl Harbor Day, Dec. 7, 1941, there was an hour and a half documentary of the attack. There was a National Defense series; a documentary on the Infantile Paralysis Foundation; first aid lessons by the Red Cross. Twice weekly "The Arts in America," was presented in cooperation with the Metropolitan Museum of Art. There were the Metropolitan AAU Badminton Tournament and the Inter-Service Boxing Tournament with Jack Dempsey as referee.

On June 1, 1942, the 15-hour-a-week schedule was curtailed to conserve scarce tubes and manpower, to four hours a week.

From war's beginning, CBS Television laboratories went completely into government service. Staff and equipment were flown to England for secret work in connection with the D-Day invasion.

On May 5, 1944, the CBS Television station in New York resumed "live" broadcasting, after 16 wartime months of film.

Cognizant of amazing wartime developments in electronics, and with commercial operations in view, CBS Television devoted the 1944-46 period to broadening its base for black-and-white programming and gradually resumed operations interrupted by the war.

In June, 1945, CBS Television announced that its facilities were available to network clients on a "working partnership" basis for testing, development and broadcasting of commercial video programs.

Sports in the 1944-46 period included AAU boxing bouts in the CBS Television studio; college and pro basketball; pro ice hockey; Golden Gloves Boxing Tournament; Columbia University football games from Baker Field; Sportsman's Show; Horse Show; Rodeo.

On November 1, 1946, call letters WCBS were changed to W2XAB-TV.

In 1947 the CBS Television station in New York transmitted a program to Boston in a demonstration of A.T.&T. microwave facilities. With the existing coaxial cable between New York and Washington, it was possible to transmit television programs from

Washington to Boston. CBS Television set up informal working agreements to exchange programs with stations in Baltimore, Washington and Philadelphia (while the latter was still under construction) and blue printed its Eastern CBS-TV network, as the nucleus of its nationwide network. Receivers started rolling off the assembly lines by the hundreds of thousands, demand for the sets generated by programming that captured the public imagination:

In 1947, CBS Television presented from Madison Square Garden: collegiate and professional basketball; hockey; the leading track meets; the dog and horse shows; the Rodeo and Ice Follies; the Circus. That year the network presented the home games of the Dodgers and all seven games of the World Series; the home football games of Columbia University, Georgetown U., horse racing at Aqueduct, Belmont and Jamaica; tennis championships from Forest Hills.

There were such special events as the Opening of Congress and the Special Session; United Nations opening ceremonies; American Legion Convention.

## TV Emerges As Selling Force

1947 marked acceptance of television as a new, powerful selling force. Twenty-nine sponsors used WCBS-TV during the year. A new rate card, effective Jan. 1, 1948, for the first time added air time to the charges hitherto made for facilities and production services.

In January, 1948, there were only working agreements with stations in Baltimore, Philadelphia and Washington. By December 31 of that year there was a CBS-TV network of 28 affiliates.

CBS Television entered network operations with the experience of 5,000 previous hours of on-the-air programming. 1948 started without a single network program; before the year was out there was a total of 70 CBS-TV network programs.

This was the year in which CBS-TV created, among others, such perennial entertainment favorites as "Arthur Godfrey's Talent Scouts," "Studio One," Ed Sullivan's "Toast of the Town"; and the religious series "Lamp Unto My Feet." CBS Television News with Douglas Edwards was placed on a five-day schedule. The famed Triple Crown events of horse racing was a highlight of the sports coverage. There was a 7½-hour pickup of the Hiss-Chambers Hearings; and the entire Christmas Eve Midnight Mass from St. Patrick's Cathedral.

## First TV Clinic in History

CBS-TV conducted the first nationwide television clinic in March, 1948, in New York. A second clinic was held in January, 1949, both attended by several hundred station executives responding to acquire the CBS know-how of programming, technical and business sides of television broadcasting.

In February, 1948, CBS-TV began construction of then one of the world's largest and most modern television plants, in the Grand Central Terminal Building, as successor to the one the network had established in 1937. Expansion of these studio facilities included innovations in production processes, such as "cool lighting," no higher than 74 degrees; rear-screen projection for still and moving backgrounds; and the double control system of TV recordings developed by CBS to assure maximum fidelity. Also under installation in 1948 was a new five-kilowatt television transmitter and special antenna in the Chrysler Tower to increase signal strength to the full power permitted by the FCC.

Although new station construction was limited by the FCC "freeze," the CBS-TV network expanded from 28 to 55 stations in 1949. They served major markets accounting for 58% of all U. S. retail sales. Network time sales increased twentyfold in 1949. The rating of CBS-TV's sponsored evening programs in late 1949 averaged 22.2. This was 11 percent (Continued on page 52)

# TV's Westward Ho!

By JACK HELLMAN

Hollywood.

Time was, and not so long ago, when visiting brass paid a call they were all for seeing what the town had to offer. The tourist traps, the swank niteries and the sprawling estates with tiled swimming pools captured their immediate fancy on the first time around. Now their demand completely bypasses these play-time spots.

"How about going through Television City?" they implore, and no longer than it takes to make a phone call to Charlie Glett a tour hour is set. Said one rubberneck recently, "this is frightening." What he meant was that CBS in Hollywood must be serious about staking the net's flagship operations in Hollywood. He hadn't been over to see NBC's Television Headquarters in Burbank. But enough of that. This is a CBS-TV City number.

Those who look beyond the foreseeable future are clairvoyantly conscious of a trend reprising its radio act. In the early days of AM, when the networks and then the ad agencies controlled all the big shows, they were determined to entrench the art in N. Y. Hollywood tugged and hauled but the exodus west only dribbled. But the west was not dismayed and sure as shootin' the stream of commerce started flowing. The rest can be found in a half hundred books.

## 'Talent' the Punchline

Now it's television that's looking to the west and the welcome mat is out. Such rising edifices as Television City attest to more than a curiosity. Just let one of them ask, "What has Hollywood to offer that we haven't in New York?" Such a lead line will touch off a thousand, "let me tell him." Climate they know about so this is blithely skipped over. The big punchline, naturally, is talent, know-how and space to move around in.

The prophets who dared to speculate on the inevitability of TV on film are no longer without honor. What started as a groundswell has now erupted into geyser-like proportions and the latter day oracles are making fantastic predictions, such as 75% of all the big shows will be on celluloid. They laughed, too, when the Coast defenders forecast a western origination for most of the sightless leaders. Just how far out on a limb these soothsayers are is for future judgment but to say that it's trending that way is not just hyperbole.

Trends don't shape without a struggle and, like genius, must have suffered. The east doesn't like the idea at all of losing its hold on the new art form but there's little to be done to stem the tide. But it's not all tele-on-film that accounts for the westward ho. Columbia's four new studios (that's just a starter) are patterned for live shows and the occasional TVR's (CBSlang for kinescope). Not that they can't be converted to celluloid but that can wait. The way Chuck Luckman and Bill Pereira designed the plant it could be turned into a roller-drome in a matter of hours.

Columbia's leadership and pioneering in pouring millions into a vacant space to further the advance of a new electronic art is concrete evidence of faith and permanence in Hollywood's place in the future of television. Men with vision, such as the Bill Paley planners, must know full well that the west must be reckoned with as a positive factor in the advancement of this entertainment miracle and to that end they're gambling in millions. The risk is much less than in other industry projects.

So, it's California, here we come and even sung in off-key it sounds good. To us. To the east we say, sorry, fellers, but you may like it out here.

# Some Vital Statistics On CBS Television City

**Floor Space:** There are 374,620 square feet of floor space, including passages, in CBS Television City—equal to 8½ acres.

**Steel:** The structural steel in CBS Television City's initial 15-acre unit weighs 3,386,000 pounds. There are 2,730,000 pounds of reinforcing steel rods—enough to make a 1-inch round rod 190 miles long.

**Concrete:** Twenty thousand cubic yards of concrete were poured into the initial unit—enough to make a 24-foot-wide highway 8½ miles long.

**Asphalt:** The 26,000 square yards of asphalt used to pave parking areas and roadways in CBS Television City's initial unit is enough to build a 24-foot two-lane highway two miles long.

**Pilings:** The steel shell and concrete piles on which the buildings set add up to 61,180 feet—or a string of piles 11½ miles long.

**Lighting:** Electrical lighting in each of the four giant studios requires 2,000,000 watts—sufficient to light up the average 12-story building.

**Outside Storage:** The outside storage yard covers 11,000 square feet and has space for six 10-ton trucks at the loading dock.

**Refrigeration:** The refrigeration equipment for air cooling is sufficient to make 670 tons of ice daily. It operates with 600 horsepower.

**Landscaping:** There are 130,000 square feet of lawn and planting areas at CBS Television City—equal to three acres.

**Parking:** There are parking facilities for 710 cars at CBS Television City—and it's all free, with certain sections of course reserved for personnel, the rest for the public attending studio-audience programs.

**Floor Coverings:** One hundred three thousand square feet of linoleum, asphalt tile and carpets comprise the floor covering—the equivalent of 2½ acres.

**Glass Walls:** The four-story unit serving as the administration and services building has exterior all-glass walls of 12,000 square feet—one of the largest installations ever made.

**Fencing:** The outside railing and fencing totals 1,200 lineal feet.

**Doors:** There are 475 doors in the initial unit of CBS Television City.

**Piping:** Fifty miles of piping—222,000 lineal feet—was installed at CBS Television City for the electrical and plumbing work.

**Wiring and Fixtures:** Five hundred-thirty miles of electrical wire—2,300,000 lineal feet—was installed. There are 4,000 fixtures.

**Sheet Metal:** Two hundred one thousand square feet of sheet metal went into the air conditioning ducts—the equivalent of 4½ acres.

## All-Electronic Control Board

By E. F. KOOK  
(President Century Lighting Co.)

The all-electronic switchboard at CBS-TV City is the invention of George Izenour. The development was initiated in 1939 under a grant from the Rockefeller Foundation. It was completed and demonstrated at Yale Drama School in the spring of 1946. Except for several years in the Research and Development Project of our Government during World War II his work on the board was constant. In 1950 the inventor completed arrangement with Century Lighting for its exclusive manufacture and distribution. The board is called the C-I Board; after the inventor and the manufacturer.

To George Izenour goes full credit for the invention of the first all-electronic switch and dimmer board. And to CBS Television goes the credit for initially using this revolutionary instrument for television lighting control. And interestingly enough it is also the largest all-electronic system in use in the world today.

The C-I Board places in the hands of the lighting director an instrument wherein all controls for switching and dimming are mounted in a console small enough to permit its installation in a place where lighting effects can best be judged. Because of its compactness it is possible for the operator to manipulate it without an assistant. The C-I Board is easy to operate; it is economical to maintain. Infinite lighting effects can be attained; it is an infallible mechanical memorizer. Through the use of the fader imperceptible light changes that range in time from seconds to minutes can be accomplished. It is possible to preset light cues in a manner that insures continuity of dramatic action. By means of these various devices time and man-hours saved.

The system is based on the employment of the high-current, inert-gas filled thyatron tube. The tube is engaged both as contractor and dimmer and both functions are accomplished in a single, remotely controlled network.

The Board is comprised of two main elements. One is the Console Control Desk to which is attached a Preset Panel; the other is the tube bank. The entire system is unitized. Therefore, repair or replacement of a component is accomplished in a matter of minutes; operable interference is avoided.

The Console Control Desk is simple in design; compact; prewired; with all of its controls logically arranged and in easy reach of the single operator required to handle it. Very small wires run through a main cable from the console to the tube bank. In this manner remote control is effected.

### C-I Advantages

Summarizing here are the distinct and singular advantages of the C-I Board:

- Modern design, compact, lightweight, mobile Console Control Desk that is located in a place where lighting effects can be best judged and the Operator can see as well as hear the show.
- All-electronic tube control dimmer and switch system that is highly efficient since this is a primary quality of the thyatron tubes.
- A 5 scene Preset Panel (with means for an additional 5 presets) of 100 circuits capable therefore of creating 500 x 500 lighting combinations.
- Dimming at variable intensities in single or multiple circuits.
- Loads ranging from a single watt to 5,000 watts.
- Dimming curve that is essentially linear and therefore smooth to the eye.
- Proportional mastering and fading either with Manual fader or Automatic fader.
- Time-dims that range from one second to 120 seconds or in that ratio.
- Fingertip operation of all controls all centralized in one Control Console Desk.
- Prewired and unitized system insures low maintenance cost; low installation cost.
- Replacement of component parts without use of a tool and within fractions of a minute.

## Building in Two Directions

By OSCAR KATZ

(Director of Research, CBS Television)

The opening of CBS Television City in Hollywood represents more than an architectural achievement. It represents not only leadership in plant expansion, but leadership in a basic policy of network operations—the building of top-rated programs.

These developments—plant construction; program construction—go hand-in-hand at CBS Television. The "architecture" in building high audience appeal programs is a little less spectacular, perhaps, since you cannot touch it as one does a new edifice. Neither can you take pictures of it. Nevertheless, one without the other is meaningless.

Coincident with the formal dedication of the world's largest plant exclusively for television, and the starting of the 1952-53 broadcasting season, CBS Television has grabbed off a more commanding lead than ever in top ratings.

This enviable position, the subject of double-truck advertisements titled "Lucky" in many dailies and trade papers throughout the country, showed CBS Television programs winning 7 of the top 10 ratings . . . 4 of the top 5 . . . and 13 of the top 20. Not bad for the first time up this season.

### House-Owned Packages

Looking back through the years in line with the fabulous expansion in programming and plant facilities, we see evidence of the development of the new trend. In 1949, Pulse ratings showed six of the top 10 programs on CBS Television . . . and all six were CBS-TV packages. In 1950, the CBS-TV package program operation continued to develop high-quality programs at moderate costs. At the year's end, CBS-TV produced shows accounted for more than half of the CBS nighttime television schedule. Also during 1950, Multi-Market Television Reports showed that CBS-TV advertisers placed more programs in the "Top 10" more times than did advertisers on any other television work.

The emphasis on good programming also remained predominant in the 1951-52 season, when more than half the nighttime schedule was made up of CBS-TV packages. Among the 34 programs which appeared in the American Research Bureau National Ratings' "Top 10" during the year, 14 were CBS-TV programs, and of these 14, 10 were CBS-TV packages.

In writing of the 1951-52 season in VARIETY, George Rosen, in a revealing story of changing patterns in television and audience viewing habits, said: "The ascendancy of the situation comedy formula in TV programming, which finds CBS Television moving into a new sphere of importance as 'I Love Lucy' sets the leadership pace on all three rating services, with such items as 'My Friend Irma' taking its place in the top 10 ARB ranks."

## You Name It And They'll Create It

By DICK HOPKINS

(Manager of Scenic Design & Construction, CBS-TV)

The setup for designing and constructing scenery at CBS Television City in Hollywood is something brand new in the long history of showbusiness—nothing like it has ever been seen before in the legitimate theatre, the film industry, in opera or in television.

In the first place, everything is all under one-roof—from raw materials to finished product. Everything moves from one place to another on a production-line basis, swiftly, economically.

There's a carpentry shop of about 14,000 square feet. It is equipped with every conceivable high speed power tool for wood-working. And has a personnel load of 35 carpenters.

There's a paint shop of about 12,000 square feet, equipped with power sprayers, driers and moving paint frames. It can handle scenery flats up to 22 feet high. More than 20 painters can work in the place at one time.

There's a prop repair shop of more than 2,500 square feet, where cabinet makers and other skilled craftsmen can repair props

### 45,000 Wanted In

There's always a small army of zealous ticket seekers who want to be among the first to witness an historic event. The ticket division of CBS Television City in Hollywood anticipated a large number of requests for the first broadcast from CBS TV City, the season's first "My Friend Irma" program, on Oct. 3.

But the ticket division staffers will never forget what happened: More than 45,000 persons, native Californians and tourists asked in person, wrote, phoned and wired for the 350 tickets available. This was probably the largest request for studio tickets in the history of broadcasting.

damaged over a period of time. It, too, is equipped with every type of tool.

There's a special effects shop where chaps with the ingenuity of Edisons work with chemicals, electronics and mechanical devices to produce on short notice whatever the show producer calls for—forest fires, explosions, fog, rain, snow—well, you name it and they'll create it, in a hurry, too.

And there's a plaster shop where modelers and pattern makers turn out fake architectural forms—pedestals, balustrades, columns, cornices etc.—and those breakaways, the bottle that cracks up into fragments when a guy is hit over the head with it.

### Traffic Routes Inside Plant

These shops are grouped in the service area of CBS Television City. From this service area there are three different traffic routes to all parts of the plant. Via each of these three routes, materials can be moved in and out of the shops, in and out of the studios, in and out of the entire plant.

A private street road leads up to a loading-dock at the service area. Six trucks can line up at the dock. From the dock there is a ramp that leads up to a two-lane road which runs, at second story level, completely around the four huge studios of CBS Television City. On one side, the two-lane road adjoins the entire service area. Between the studios themselves there is a three-lane passageway. Trucks can drive on over

### Kudos

As pithy an appraisal ever made of the concept and progress of CBS Television City accompanied the VARIETY Show-management Award to CBS last May.

The award was given "for what it (TV City) may do for good programming within the framework of a sane economy."

## Out of Practical Plans Comes a Dynamic Reality

By FRANK FALKNER

(V.P. in Charge of Operations, CBS-TV)

The growth of television has been much more rapid than was originally anticipated. Most of the rapid growth has been in the east, especially in New York City, where suitable large structures were not available in which an integrated studio and production plant could be constructed. Nor were suitable large land areas available in Manhattan where such a plant could be built from the ground up. Naturally the result was to construct individual studios and production shops in widely separated locations. CBS Television recognized the problems attendant to such plant operation, as well as the saving in production cost that would follow if an integrated plant were to be developed and constructed.

When Hollywood became a potential source of television production plans were started to develop a general plan for an integrated plant in which a script could be brought in one door, physical materials in another, actors in still another door and the three elements compounded into an element of entertainment to be distributed to the public by means of coaxial cable or microwave, as a complete television show.

The plan evolved, now exists as a reality at the corner of Beverly Boulevard and Fairfax Avenue in Hollywood and is known as Television City. It consists essentially of two main elements, the Central Service Building and the Studio Building. The Central Service Building contains all shops, with personnel and machinery, for the physical creation of scenery and properties from raw materials, as well as the personnel necessary to take a script and interpret its story into the physical elements of scenery and dramatic action necessary to tell its story to the eye as well as to the ear.

The Studio Building, the second element, contains the actual playing stages, 4 in number, two studios for audiences and two non-audience studios. An integral part of this building is a scenery storage area, a dressing room area and a rehearsal hall area, all so located with respect to the studios that minimum travel is necessary between the various areas.

Since it is a well-recognized fact that at this time little is known of the future trend of production requirements as to the use of live audiences at the point of origination of the show, the size or sizes of studios required or of the many developments that must come in the area of electrical and mechanical aids to television production, the primary consideration in the studio portion of the planning was the shell of the structure.

The structure shell was so designed that the maximum in studio area size and number could be attained with minimum disruption to an operating plant and at a minimum cost. The original studio sizes were so chosen that the present tendencies to stage large productions can be accommodated and also so that if the future dictates the need for smaller studios, the original ones can be subdivided to provide practical and useful dimensions after subdivision.

All walls separating studios and the end wall of the studio blocks are non-load bearing and they do not contain any wiring or other necessary services such as water, air conditioning, etc. In fact, the present studio blocks can have all internal walls and the end wall removed without disturbing any electrical or mechanical devices necessary to the operation of the building of video or audio facilities.

The present studio blocks can be extended to twice their present length, in which case the steel end wall of the present studio blocks would be disassembled and would become the end wall of the extended blocks. A third studio block can be added to the two present blocks in which case such construction would automatically result in additional rehearsal halls, storage areas, dressing rooms and other necessary facilities such as passages for the transportation of scenery, etc. The audience studios can be easily converted to non-audience studios by removing the seats and extending the stage floor over the audience area which is an indentation in the studio floor.

This same philosophy of expansion without destruction of initial units has been carried out in the planning of the entire initial plant. The present studio blocks are to the west of the Central Service Building can be expanded to twice their area by extending them westward, and further increased 50% by adding a third block to the north.

The Central Service Building of Television City can be expanded to the north to accommodate service demands made by adding studio blocks. Studio blocks equal in number and size can be added to the plant to the east of the Central Service Building thereby permitting an expansion of the initial unit to six times its present area without inactivating any of the facilities or operations in use when the expansion takes place.

While video, audio and lighting facilities now installed are the most modern available sight was never lost of the fact that television production problems as now known will probably not be those we will struggle with five, 10 or 20 years from now. With this in mind we feel we have evolved the fundamental structure of a television plant which can be expanded to what looks like reasonable limits for years to come as well as a structure which can be modified internally to meet changing demands and at the same time provide the most modern television facilities that have so far been developed. A minimum of capital investment as well as a minimum amount of loss of capital already invested will be required to keep Television City abreast of production requirements as new techniques and demands develop.

Television City can also "roll with the punches" of changing production problems without being accused of being "set in its ways" by the original planners.

a half-mile of lanes right inside the plant.

The trucks can also drive right into the oversize freight elevators, or into any of the shops, or into any of the studio stages.

The flow of material at CBS Television City is also handled by electric powered "mules"—tractors—to which can be coupled any number of trailers, like a string of railroad cars.

Right below the studios there's an interior storage space of 30,000 square feet for stock scenery. Raw materials can be stored in outdoor sheds adjoining the service building.

Adjoining the shops is an area providing all the comforts of the

most advanced industrial plants—showers, lockers, rest rooms, etc.

Despite the fact that CBS Television City today has the finest service plant in the entertainment business, we know that further expansion of television will require modifications. We are ready—every shop in the service area can be expanded laterally or vertically as space requirements are increased.

No detail contributing to the most efficient, economical production of scenic needs has been overlooked. The final design of the service area grew out of the experience of CBS Television has acquired over the past 21 years—since it started the country's first regular schedule of television broadcasting.

# HAL ROACH STUDIOS

the Production Home of

**AMOS 'n' ANDY**

and

**RACKET SQUAD**

*Extends Congratulations on  
the opening of*

# CBS TELEVISION CITY

*Congratulations*

## CBS

On This Magnificent New Development for Our Industry

**BROADCAST**

**TELEVISION**

**RECORDING ENGINEERS**

**International Brotherhood of Electrical Workers**

LOCAL UNION 45

HOLLYWOOD

President

A. J. CUNNINGHAM

International Representative

GEORGE A. MULKEY

# A SALUTE

**TO CBS**

**TELEVISION**

**FOR OUTSTANDING**

**LEADERSHIP**

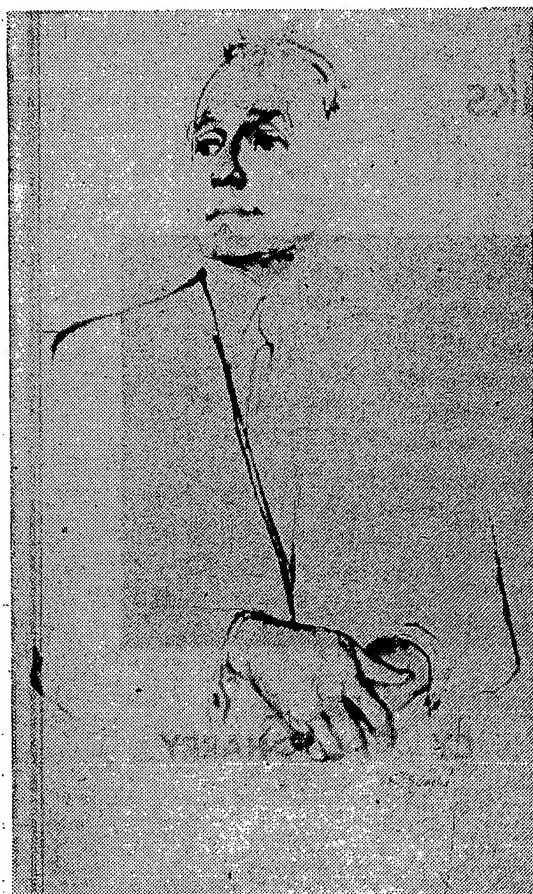
**IN THE**

**FIELD**

**WMAR**  
AND THE  
**SUNPAPERS**  
BALTIMORE, MD.



*Congratulations to*  
**CBS**  
*Television*  
*City*



**HEY BUFF,**—Didn't your granddad define  
Los Angeles as "7 suburbs in search of a city"?

**YES MIKE,**—and he'd have been pleased to  
know that they finally found it\*!



\*CBS  
Hollywood  
TV City,  
that is.

**WELCOME!**

Thanks



CARROL CY DEL HARRY

MAC BENOFF

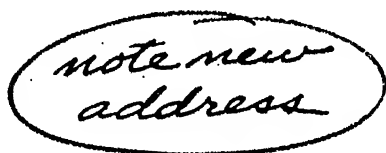
Congratulations  
to  
CBS TELEVISION  
on the Opening of  
**CBS-TV CITY**

**LINDSLEY PARSONS  
PRODUCTIONS, INC.**

Just Completed 39 Productions  
"THE FILES OF JEFFREY JONES"  
Starring  
**DON HAGGERTY**  
for  
**CBS TELEVISION SALES, INC.**

# GOODSON-TODMAN PRODUCTIONS

*Creative Programming for Radio, Television and TV Film*



41 East 57th Street  
New York 22, N. Y.

MARK GOODSON

BILL TODMAN



# *Glad to be in the C. Bar S. Corral*

*Jimmy Wakely*



## "HOLLYWOOD BARN DANCE"

CBS-Radio, Sunday, 3:30 P.M.

## "THE COLEMAN CORRAL"

Tuesday Evening, 8:30 to 9 P.M., CST

Direction



Congratulations

**CBS**

On the Opening of Television City

*A Milestone in Hollywood's  
Television Progress*

**ACME FILM LABORATORIES, Inc.**

HOLLYWOOD, CALIFORNIA

Congratulations

**LUD GLUSKIN**

GENERAL MUSICAL DIRECTOR  
COLUMBIA PACIFIC NETWORK

*Congratulations*  
To CBS on their New Television City

# "I LOVE LUCY"

A-DESILU PRODUCTION

STARRING

LUCILLE  
BALL

DESI  
ARNAZ

WITH

VIVIAN VANCE

WILLIAM FRAWLEY

Producer:

JESS OPPENHEIMER

Director:

WILLIAM ASHER

Writers:

JESS OPPENHEIMER — MADELYN PUGH — BOB CARROLL, JR.

Director of Photography

KARL FREUND

Musical Director

WILBUR HATCH

Production Manager

ARGYLE NELSON

Film Editor

DANN CAHN

Assistant Director

JIM PAISLEY

Executive Producer

DESI ARNAZ

Public Relations

KEN MORGAN

*Exclusive Representation: Don W. Sharpe*

# CREATED BY



## "MY FRIEND IRMA"

### TELEVISION—

Sponsor—Cavalier Cigarettes  
Every Friday Evening, CBS-TV

### RADIO—

Sponsor—Cavalier Cigarettes  
Every Tuesday Evening, CBS

*Thank you, CBS,  
success  
Producer*



# CY HOWARD



*eight  
years as  
Director - Writer  
Howard*

## "LIFE WITH LUIGI"

### TELEVISION—

Sponsor—General Foods  
Every Monday, CBS-TV

### RADIO—

Sponsor—The Wrigley Co.  
Every Tuesday Evening, CBS

It's Great to Be a Part of the Big CBS Family

MARIE WILSON • CATHY LEWIS

Stars of

"My Friend Irma"

Radio and Television

Best Wishes

WILBUR HATCH

Musical Director  
CBS-KNX

Congratulations and Best Wishes

**DON WILSON**

ELLIOTT LEWIS

*I'm happy to be a part of  
the big CBS family*



Special thanks  
to

**CAMPBELL'S SOUPS**  
**"CLUB 15"**

**JACK BENNY**  
and  
**LUCKY STRIKE**

for our pleasant  
association

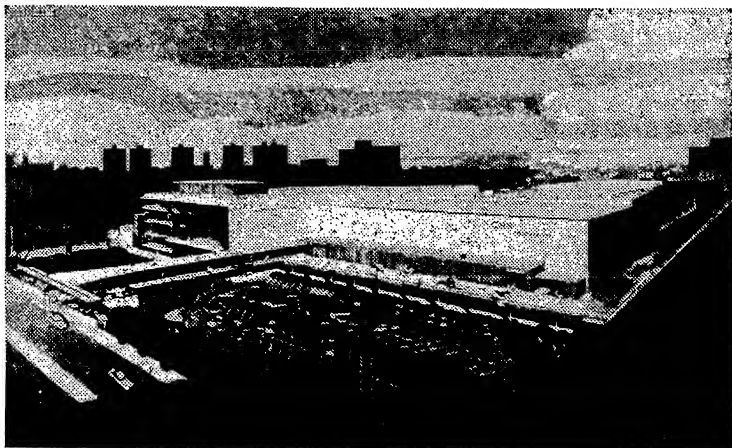
**Bob Crosby**



# The William Simpson Construction Co.

SINCE 1879

CONGRATULATES



THE **C**OLUMBIA **B**BROADCASTING  
SYSTEM

ON  
THEIR NEW TV  
CENTER

and adds to Their Long List of  
Completed Theaters—Radio Studios—  
Television Studios and Transmitter  
Stations This Modern Plant for Television Production.

*We are honored to have contributed  
so much to the construction of  
Television City.*

Congratulations and Best Wishes

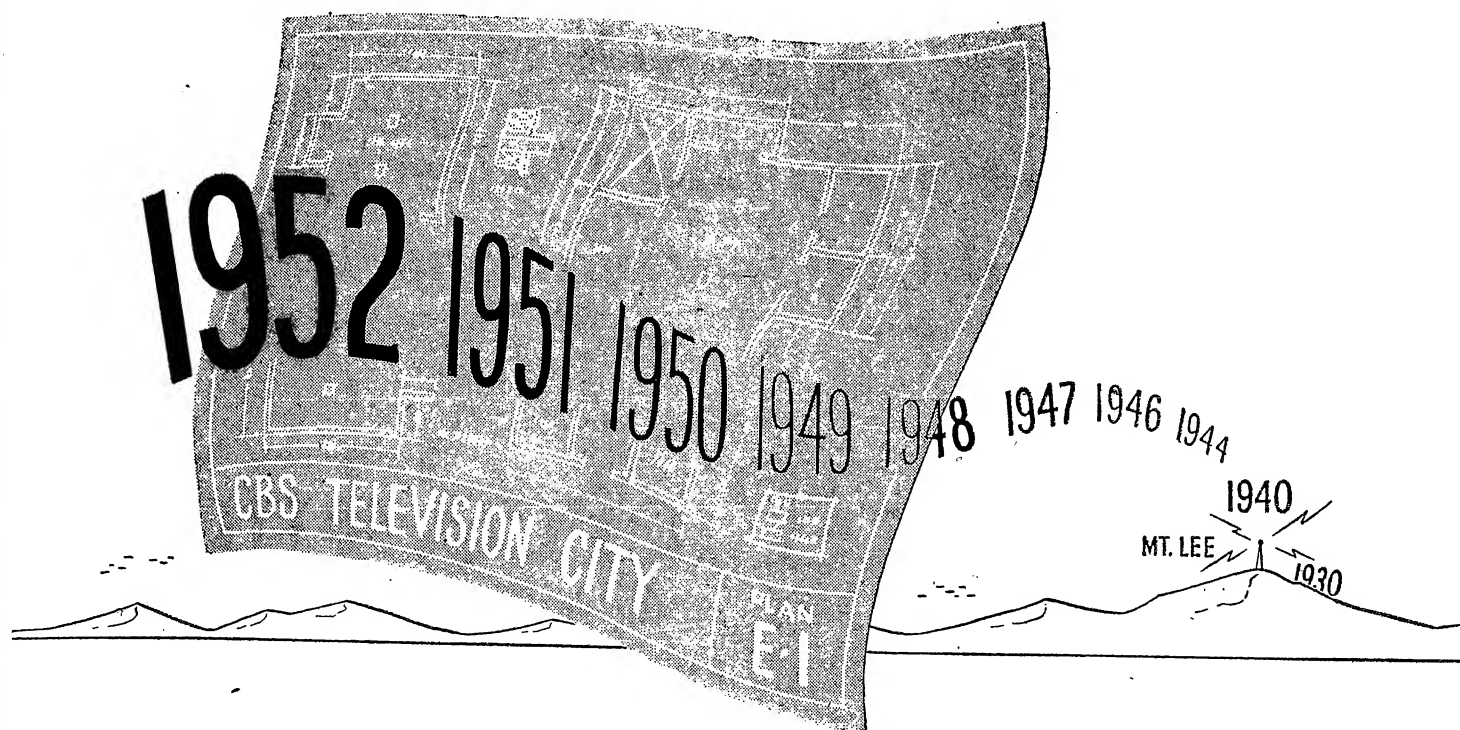
## **CBS!**

**E. WILLARDSON, INC.**

(Plumbing and Heating)

2880 Rowena Ave.

Los Angeles 39, Calif.



*First Again in television Wiring* **GEORGE YOUNG ELECTRIC CO.**  
LOS ANGELES, CALIFORNIA

# COAST INSULATING PRODUCTS

(A CORPORATION)

*Thermal-Sound and Acoustical Engineers and Contractors*

SPECIALIZING IN:

SOUND STAGES



RADIO STATIONS

MOTION PICTURE and TELEVISION STUDIOS . . .

. . . Including CBS Television City

SINCE 1923!

2316 SAN FERNANDO ROAD LOS ANGELES 65, CALIFORNIA

PHONE: CAPITOL 2-8131

To CBS-TV

*Our Very Best Wishes  
And Congratulations*

# Fawcett-Pierce, Inc.

INSTALLERS OF  
H. H. ROBERTSON "Q" PANELS

PL. 3-1135

6829 So. Avalon Boulevard, Los Angeles 3, Calif.

## ***Congratulations to CBS***

On the Occasion of the Opening of Their  
**NEW TELEVISION CITY**

**PEMBREX  
THEATRE SUPPLY CORP.**

DISTRIBUTORS of Century Sound and Projection Equipment  
Strong Troupers and Troupettes

MANUFACTURERS of TV Background Projection Equipment

PEMBREX ARC LAMP PROJECTORS

PEMBREX MAZDA LAMP PROJECTORS

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CONGRATULATIONS  
CBS TELEVISION

THE **HEYWOOD WAKEFIELD** CO.

AND THEIR PACIFIC COAST DISTRIBUTORS

**THE B. F. SHEARER COMPANY**

LOS ANGELES • SAN FRANCISCO • PORTLAND • SEATTLE

ARE PROUD TO HAVE BEEN SELECTED  
TO FURNISH THE LUXURIOUS

**HEYWOOD WAKEFIELD CHAIRS**

FOR THE NEW  
CBS TELEVISION CENTER  
AUDIENCE STUDIOS  
IN HOLLYWOOD



ACCENT ON ELEGANCE



**M**UCH has happened in the field of communications since we started in this business 25 years ago and CBS has done more than its share in bringing about this progress.

Our congratulations, CBS, on your latest contribution to broadcasting, the completion of your Television City.

**FREEMAN GOSDEN AND CHARLES CORRELL**

**Congratulations . . .**

# CBS TELEVISION CITY

**... Frances Buss**

## The First 21 Years

Continued from page 36

higher than the second network. CBS-TV developed 23 package shows in 1949, and 18 of them were being sponsored in early 1950. 1949 saw the introduction of "Arthur Godfrey and His Friends," "Mama" starring Peggy Wood, "Suspense," "This Is Show Business"—all still going strong.

### Setting the Pace in the '50s

The total number of affiliates jumped from 55 to 61 in 1950 despite the fact that the FCC "freeze" on new station construction, instituted in 1948, was still in force. CBS Television acquired three new studios and two new theatres in New York and began construction of CBS Television City in Hollywood (on Dec. 28, 1950).

The CBS-TV package program operation expanded, and at year's end such shows accounted for more than half of the CBS-TV nighttime schedule. CBS Television network billings reached \$13,000,000 in 1950, a 271% increase over 1949.

And again, behind this expansion, was good programming: Jack

Benny made his television debut; and among the network shows introduced in 1950 were "Big Top," "Big Town," "George Burns & Gracie Allen," "Danger," "Garry Moore Show," "Lux Video Theatre," "Perry Como Show," "Stork Club," "What's My Line?"

1950, a year of crisis precipitated by the Korean outbreak, saw a George Foster Peabody Award given to the CBS Television Network for "United Nations in Action." During 1950, CBS Television presented a total of 110 hours of telecasts from the Security Council and General Assembly.

Also in 1950, CBS Television broadcast the first meeting of the President's Cabinet ever to be held in public, from the stage of the Chicago Civic Opera House, with Vice President Barkley presiding and all departments represented.

CBS Television in 1950 continued its major sports coverage and exclusively carried the Joe Louis-Ezzard Charles fight in which Joe tried to regain his crown. That fight launched the series of Wednesday night boxing programs

which is still running, and which has featured, among its regularly scheduled top bouts, nine world championship fights.

### 1951—Threshold of the Future

The year 1951 witnessed the CBS administrative reorganization resulting in the establishment of CBS Television (along with CBS Radio and CBS Laboratories) as an autonomous division, with J. L. Van Volkenburg as president of CBS Television.

On Jan. 1, 1951, CBS-TV acquired Station KTSN, Los Angeles, later switched broadcasts to KTSN from KTTV, the former L. A. affiliate. On Oct. 28, the KTSN transmitter was moved from Mt. Lee to Mt. Wilson, giving the station tenfold more power and a threefold increase in service area; call letters were changed from KTSN to KNXT.

In New York, WCBS-TV increased its power from 13,700 watts to 20,100 watts, and on Dec. 14, began broadcasting from the Empire State Building.

One of the most widely hailed programs of 1951 was Edward R. Murrow's "See It Now," Peabody Award-winning series which The New York Times cited for "lifting the medium to a new height of maturity and usefulness."

Coverage of the United Nations in 1951 was by far the most complete and comprehensive in all television. It included a special series of exclusive daily and weekly broadcasts of the General Assembly meetings in Paris. Official U. N. TV recordings were flown to New York every day.

CBS Television in 1951 covered the Japanese Peace Treaty Conference in San Francisco—the occasion of the first transcontinental television broadcast, the President's "State of the Union" address to Congress; Joint hearings of the Senate's Armed Services and Foreign Relations Committee; General MacArthur's return and report to Congress; Kefauver Committee hearings; the issuance of the

names of 3,198 American prisoners in Korea.

The number of advertisers using CBS Television in 1951 increased to 103. Gross billings that year reached \$42,470,844—an increase of 266.4% over 1950, the fastest rate of growth in billings in all television.

By the end of 1951, more than half the nighttime schedule was made up of CBS-TV packages. Among the 34 programs which appeared in the American Research Bureau National Ratings' "Top 10" during the year, 14 were CBS-TV programs, and of these 14, 10 were CBS-TV packages.

Still high-ranking programs added in 1951 include, "Amos 'n' Andy," "Chronoscope," "Crime Syndicated," "I Love Lucy," "Man of the Week," "Mike & Buff," "Rocket Squad," "What in the World?"

### 1952—Beginning of a New Era

Now being converted into the largest production television center on the Atlantic seaboard is a vast property on Manhattan's West Side, between 10th and 11th Aves., West 56th to West 57th Streets. This alone contains about nine acres of floor space. The rooftop can be used for landing helicopters running last-minute, news films. In addition to the service area, the plant is capable of housing 10 large additional studios.

The first regular broadcasting operation originated from CBS Television City in Hollywood on Oct. 3. The initial unit of the Hollywood plant covers 15 acres. There are four huge studios and a four-story service building. The plant has 8½ acres of floor space.

Creative programming continues apace, distinguished so far in 1952 by the addition of such stars as Jackie Gleason, Red Buttons, an expanded Jack Benny television schedule; Eve Arden as "Our Miss Brooks," J. Carrol Naish in "Life With Luigi," "Art Linkletter's House Party," "Meet Millie," Eddie Albert in "Leave It To Larry," Jane Froman's "U.S.A. Canteen,"

Marie Wilson and Cathy Lewis in "My Friend Irma."

The program schedule has been expanded to about 12 hours a day and includes such daytime features as "Arthur Godfrey Time," the serials "Love of Life," "Search For Tomorrow" and "The Guiding Light."

CBS Television devoted 139 hours of broadcast time to the coverage of the Presidential Conventions—the greatest amount of time ever devoted to a single news event.

The number of advertisers and gross billings are at an all-time high.

The network now totals 74 stations.

Revolutionary techniques in set design and construction this year have resulted in an authentic note of realism; rear projection has been perfected to almost magical illusions of reality; trick effects were developed to simulate the vagaries of nature with such effectiveness that viewers seeing rain reach for umbrellas, and almost "feel" the damp snow falling. Lighting of scenes was perfected to create natural room and outdoor shadows.

CBS Television took the lead 21 years ago in establishing regular broadcasting, creative programming, technical progress and plant expansion. It has kept and increased that lead.

## AUSMUS VICE SIEGEL AS NAEB PRESIDENT

Minneapolis, Nov. 11.

Graydon Ausmus, University of Alabama, is the new president of the National Assn. of Educational Broadcasters, succeeding Seymour Siegel, station WNYC, New York.

Other officers chosen at the national convention here were Burton Paulu, University of Minnesota, vice-president; James Miles, Purdue, secretary, and Frank Schooley, University of Illinois, treasurer.

**WELCOME  
TO THE  
RANKS!**

**CBS  
TELEVISION  
CITY  
HOLLYWOOD**

• • •

**ROBERT STEVENS**  
Producer-Director

NOT ORIGINAL—

BUT SO SINCERE . . .

**Congratulations CBS!**

Installation of All Portable Fire-Fighting Units for CBS

By

**AAA SAFETY FIRE EQUIPMENT CORP.**

GENERAL OFFICES  
1021 So. Pine Street  
San Gabriel, Calif.  
Cumberland 3-3370

MARINE DIVISION  
3329 East 4th Street  
Long Beach 14, Calif.  
Long Beach 3-42415

SALES AND SERVICES OF:

- Automatic Sprinkler Systems
- Fire Hoses
- Flame Proofing
- CO<sub>2</sub> Systems
- Portable Fire Units
- Fire Detectors

(MEMBER NATIONAL FIRE PROTECTION ASSOCIATION)



SHERMAN BILLINGSLEY

Ten thousand thanks to the ten thousand  
personalities who have graciously  
appeared on the "STORK CLUB" (CBS-TV)  
in the past two and one-half years...

*Sherman Billingsley*  
Sherman Billingsley



## Sandwich-Loaf Idea

Continued from page 29

mum amount of horizontal movement for the camera. It is conceivable that as television production develops, the practice of having audience shows may be completely abandoned. If that occurs, the depressed "dish" into which audiences have been placed in our studio plan can easily be covered by flooring without involving any major structural change in the building.

In making our major architectural decisions, we, of course, could derive no guidance from

what has been done in other television facilities, since most of them in use at that time were converted structures which had originally been built for other purposes. We relied on what we could develop through research, on continuous consultation with our client, whose own concepts of its needs were in the process of being crystallized, and on deducing what we could from the requirement of the other major entertainment media of radio and motion pictures. In many instances, we consider that the

decisions we finally made are exploratory ones—to be tried out and, if they do not work, to be revised in terms of the actual functioning of the facility.

In other words, we think of the initial unit as an experimental workshop. We are well aware of the fact that the building, when it is first put into use, may not completely meet all the needs of all the people who will use it. But we do know that the initial unit has been so planned that whatever changes are needed—in terms of requirements which were not anticipated or new developments which have matured—can be made economically and effectively within the terms of the basic design concept.

## Writers' Lament

An Ode to Reviewers

By ALAN LIPSCOTT

When the script goes for a tag,  
And the camera kills the gag,  
Blame the writers!  
When a comic muffs his lines,  
And ad libs some monkey lines,  
Blame the writers!  
When producers force directives,  
With ridiculous objectives,  
Blast them not with your invectives.  
Blame the writers!  
When a scene must have "Titwillow,"  
And it's kayoed by Petrillo,  
Blame the writers!  
When a cutter cuts with lust,  
And three plot lines bite the dust,  
Blame the writers!  
When some agency exec,  
Pulls a boner from the deck,  
Don't stick out your critical neck.  
Blame the writers!  
When you don't see actors' faces,  
And the dialog off base is,  
Blame the writers!  
When the little woman's cookin'  
Grips your vitals while you're lookin',  
Blame the writers!  
When some non-creative thinker,  
Gets a hankering to tinker,  
Never call that thinker, "Stinker."  
Blame the writers! Shame the writers!  
With your opinions maim the writers!  
Blame the writers!

### New Britain TV Station Readies Drive to Prep Public for UHF Shift

Hartford, Nov. 11.

Although it is still a paper organization, WKNB-TV, of neighboring New Britain, has undertaken a series of educational clinics to make dealers, servicemen, the public and press aware of the transition to UHF. The station, which has been allotted channel 30, has to date held three clinics in which dealers, press and TV servicemen were briefed on the future of UHF and what has to be done to get reception to the public. To this end Robin D. Compton, well-known engineer, gave detailed talks on the varied problems, and via the question-and-answer route answered many questions.

Station plans to inform the public, via ads, what to expect from UHF and what to do to receive the new band. Station anticipates being on the air from New Britain early in January.

Programming at the outset, says Pete Kenney, station manager, will be network and kine. Network commitments have not yet been worked out. There will be little or no local coverage at the start, he said. Main interest will be to get the station on the air.

### WCAT Folds in So. Dakota

Minneapolis, Nov. 11.

South Dakota's oldest radio station, WCAT at Rapid City, operated by the School of Mines and Technology for 40 years, has gone off the air.

It has been silenced by wornout equipment and lack of funds.

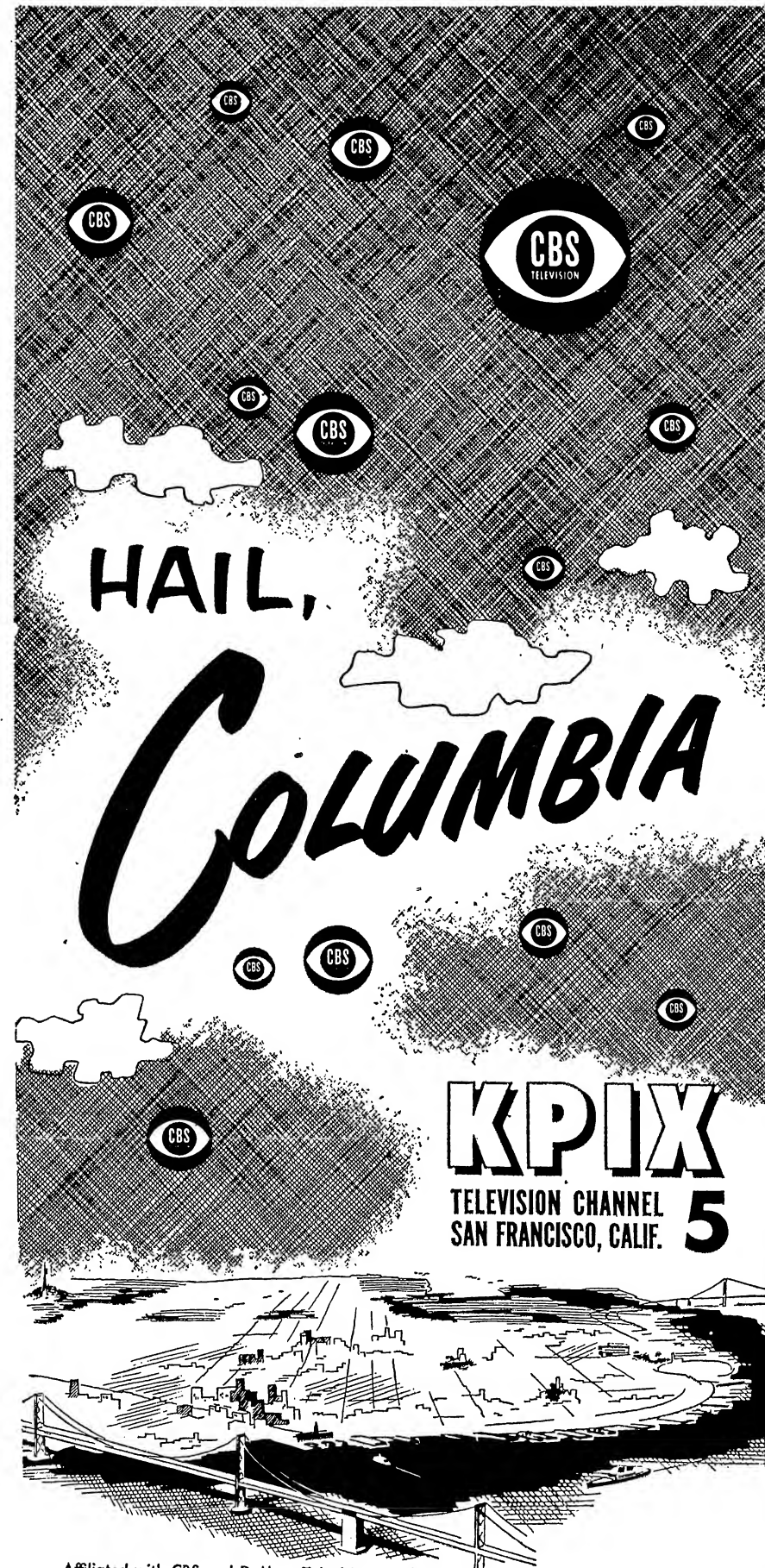
Best Wishes  
TO CBS  
TELEVISION CENTER  
HOLLYWOOD

CAROL  
IRWIN

Congratulations!

CBS TV CITY  
HOLLYWOOD

DONALD DAVIS  
DOROTHY MATHEWS  
Producers



Affiliated with CBS and DuMont Television Networks

... Represented nationally by the Katz Agency

CONGRATULATIONS TO CBS

from

**"OUR MISS BROOKS"**

STARRING

**EVE ARDEN**

Directed by

**AL LEWIS**

MR. CONKLIN . . . . . GALE GORDON

WALTER DENTON . . . . . RICHARD CRENNAN

MR. BOYNTON . . . . . ROBERT ROCKWELL

MRS. DAVIS . . . . . JANE MORGAN

HARRIETTE CONKLIN . . . . . GLORIA McMILLAN

Written by

**AL LEWIS and JOE QUILLAN**

Production Executive

**LARRY BERNES**

Sponsored on Television by **GENERAL FOODS CORP.**

Sponsored on Radio by the **COLGATE-PALMOLIVE-PET CO.**

# Estimated Weekly Network TV Program Costs

Nighttime and Daytime Overall Costs Include Production Expenses, Actors, Musicians, Writers, Royalties, Freelance Directors, Set Construction, Commercial Announcements, Agency Directors, But Not Agency Commission Or Time Charges.

(Agencies Listed by Initials are Batten, Barton, Durstine & Osborn; Benton & Bowles; Cecil & Presbrey; Dancer, Fitzgerald & Sample; Doherty, Clifford & Shenfield; Foote, Cone & Belding; Kenyon & Eckhardt; Ruthrauff & Ryan; J. Walter Thompson; Sullivan, Stauffer, Colwell & Bayles, and Young & Rubicam.)

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	ORIG.
Aldrich Family	NBC	\$20,000	Campbell's	Ward Wheelock	Lester Vail	N. Y.
All Aboard	CBS	3,000	Lionel Trains	Buchanan	Lester Lewis	N. Y.
All Star Revue	NBC	60,000	Participating		Pete Barnum	N.Y.-L.A.
Amos 'n' Andy (Film)	CBS	32,000	Blatz	Weintraub	Gosden-Correll	H'wood
Gene Autry Show (Film)	CBS	17,000	Wrigley	R&R	Armand Schaefer	H'wood
Balance Your Budget	CBS	10,600	Sealy Mattress	Olian & Bronner	Louis G. Cowan	N. Y.
			(alt. weeks only)			
Battle of Ages	CBS	8,000	Serutan	Franklin Bruck	Norman Livingston	N. Y.
Beat the Clock	CBS	8,500	Sylvania	C&P	Goodson-Todman	N. Y.
Jack Benny Show	CBS	40,000	Amer. Tobacco	BBD&O	Ralph Levy	H'wood
Beulah (Film)	ABC	15,000	Procter & Gamble	DF&S	Roland Reed Prod.	H'wood
Riff Baker, USA (Film)	CBS	20,000	Amer. Tobacco	BBD&O	Alan Miller	H'wood
Big Town (Film)	CBS	16,500	Lever Bros.	Hewitt, Ogilvie	Gross-Krasne	H'wood
Big Payoff	NBC	3,000	Colgate	Esty	Walt Framer	N. Y.
		(per 1/4-hour)				
Big Story	NBC	17,000	Amer. Cigaret	SSC&B	B. Procter	N. Y.
Boxing	CBS	15,000	Pabst	Warwick & Legler	Bill Warwick	Various
Boxing (Best Fights)	DuM	7,500	Adam Hats	Hirshon-Garfield		N. Y.
Boxing	DuM	12,500	Co-op			N. Y.
Boxing	NBC	15,000	Gillette	Maxon	Bill Garden	N. Y.
Break the Bank	CBS	9,500	Bristol-Myers	DC&S	Ed Wolf	N. Y.
Bride & Groom	CBS	2,500	Gen. Mills	DF&S		
		(per 1/4-hour)				
Broadway to Hollywood	DuM	2,500	Tidewater Oil	Lennen & Newell	Ted Hammerstein	N. Y.
Burns & Allen (Film)	CBS	37,000	Carnation	Erwin Wasey	Ralph Levy	H'wood
			alt. with Goodrich	BBD&O		
Camel Newsreel	NBC	2,500	Camel	Esty	NBC News Dept.	N. Y.
		(per 1/4-hour)				
Candy Carnival	CBS	3,800	M&M Candies	Esty	Charles Vanda	Phila.
Captain Video	DuM	5,100	Gen. Foods	B&B	Olga Druce	N. Y.
Cavalcade of Amer. (Film)	NBC	25,000	duPont	BBD&O	Various	H'wood
CBS News	CBS	3,400	Amer. Cigaret	SSC&B	Don Hewitt	N. Y.
		(per 1/4-hour)				
Chance of Lifetime	ABC	11,500	Oldsmobile	D. P. Brother		
Circle Theatre	NBC	11,000	P. Lorillard	Lennen & Newell	Robt. Jennings	N. Y.
Circus Hour	NBC	40,000	Armstrong Cork	BBD&O	Hudson Faussett	N. Y.
City Hospital	CBS	12,750	Buick	Kudner	John C. Wilson	N. Y.
Crime Syndicated	CBS	12,750	Carter Prod.	SSC&B	Walter Selden	N. Y.
Comedy Hour	NBC	50,000	Schick	Kudner	Jerry Danzig	N. Y.
			Colgate	Sherman & Marquette		
				Ted Bates	Sam Fuller	Various
Ferry Como Show	CBS	6,500	Chesterfield	Cunn. & Walsh	Lee Cooley	N. Y.
		(per 1/4-hour)				
Danger	CBS	11,000	Block Drug	C&P	Chas. Russell	N. Y.
Billy Daniels Show	ABC	3,500	Vitamin Corp.	Kastor, Farrell	Fred Heider	N. Y.
			RCA	Chesley & Clifford	Paul Henning	
Dennis Day Show	NBC	25,000		JWT	Stanley Shapiro	H'wood
The Doctor (Film)	NBC	18,000	Procter & Gamble	B&B	Marion Parsonnet	N. Y.
Double or Nothing	CBS	9,500	Campbell's	Ward Wheelock	Walt Framer	N. Y.
Down You Go	DuM	4,000	Carter Prod.	Ted Bates	Louis G. Cowan	Chi
			alt. with Toni	Weiss & Geller		
Dragnet (Film)	NBC	30,000	Chesterfield	Cunn. & Walsh	Homer Canfield	H'wood
Embassy Club	NBC	7,500	P. Lorillard	Lennen & Newell	Joe Cates	N. Y.
Faith for Today	ABC	2,000	Voice of Phrophecy	Laughlin-Wilson		
				Baxter & Parsons	Robert Broekman	N. Y.
Fireside Theatre (Film)	NBC	18,000	Procter & Gamble	Compton	Frank Wishar	H'wood
Ford Theatre (Film)	NBC	25,000	Ford	JWT	Screen Gems	H'wood
Four Star Playhouse (Film)	CBS	25,000	Singer	Y&R	Don Sharpe	H'wood
Gangbusters (Film)	NBC	25,000	Chesterfield	Cunn. & Walsh	Phillips Lord	H'wood
Jackie Gleason Show	CBS	54,000	Participating		Jack Hurdle	N. Y.
Godfrey & Friends	CBS	25,000	Participating		Larry Puck	N. Y.
Arthur Godfrey Time	CBS	3,500	Participating		Larry Puck	N. Y.
		(per 1/4-hour)				
Greatest Fights (Film)	NBC	4,000	Chesebrough	Cayton	Allan Black	N. Y.
Guiding Light	CBS	1,700	Procter & Gamble	Compton	Dave Lisan	N. Y.
		(per 1/4-hour)				
Gulf Playhouse	NBC	20,000	Gulf	Y&R	Frank Telford	N. Y.
Hallmark Theatre	NBC	11,500	Hall Bros.	FC&B	A. McCleery	N. Y.
Happy's Party	DuM	6,500	Florida Citrus	JWT	Tom Maher	Pitt
Paul Harvey News	ABC	2,100	Burton Dixie	Turner	Harvey	N. Y.
Hawkins Falls	NBC	2,000	Lever Bros.	N. W. Ayer	Ben Park	Chi
		(per 1/4-hour)				
Gabby Hayes	NBC	1,100	Participating		Joe Clair	N. Y.
		(per 1/4-hour)				
Heaven for Betsy	CBS	10,000	Lever Bros.	McCann-Erickson	Jacin Prods.	N. Y.
Hollywood Opening Night	NBC	17,500	Parson Phar.	Harry B. Cohen	Bill Corrigan	H'wood
Hollywood Screen Test	ABC	6,500	Ironite	Brooke, Smith		
				French & Dorrance	Lester Lewis	N. Y.
Hour of Decision	ABC	2,500	Billy Graham			
Howdy Doody	NBC	1,565	Evan. Assn.	Walter F. Bennett		Various
		(per 1/4-hour)	Participating			N. Y.
I Love Lucy (Film)	CBS	38,000	Philip Morris	Biow	Jess Oppenheimer	H'wood
I Married Joan (Film)	NBC	30,000	Gen. Electric	Y&R	Dick Mack	
					P. V. Wolfson	H'wood
It's News to Me	CBS	10,000	Simmons	Y&R		
			alt. with Jergens	Robt. W. Orr	Goodson-Todman	N. Y.
I've Got a Secret	CBS	10,600	Carter Prod.	SSC&B	Goodson-Todman	N. Y.
			alt. with Prom	Tatham-Laird		
Keep Posted	DuM	3,500	Curtis Pub.	BBD&O	Martha Rountree	N. Y.
Kids & Co.	DuM	3,500	Intl. Shoe	D'Arcy	Wyatt & Schuebel	N. Y.
Kraft Theatre	NBC	17,500	Kraft	JWT	Stan Quinn	N. Y.
					Maury Holland	
Kukla, Fran & Ollie	NBC	11,500	RCA	JWT	Barry-Enright	N. Y.
Life Begins at 80	DuM	2,000	Serutan	Franklin Bruck	Mac Benoff	H'wood
Life with Luigi	CBS	20,500	Gen. Foods	B&B	John Guedel	H'wood
Linkletter's House Party	CBS	2,125	Participating			
		(per 1/4-hour)				
Live Like a Millionaire	ABC	7,500	Charles Antell	TV Adv., Inc.	Masterson, Reddy	
					& Nelson	N. Y.
Lone Ranger (Film)	ABC	17,000	Gen. Mills	DF&S	Trendle-Campbell	H'wood
Love of Life	CBS	9,000	Amer. Home Prod.	Biow	Charles Schenck	N. Y.
		(per week)				
Lux Video Theatre	CBS	15,000	Lever Bros.	JWT	Calvin Kuhl	N. Y.
Mama	CBS	11,500	Gen. Foods	B&B	Carol Irwin	N. Y.
Man Against Crime (Film)	CBS	20,000	Camel	Esty	Edward J. Montagne	N. Y.
Mark Saber (Film)	ABC	20,000	Sterling Drug	DF&S	J. Donald Wilson	H'wood
Martin Kane	NBC	15,000	U. S. Tobacco	Kudner	Frank Burns	N. Y.
Meet the Masters (Film)	NBC	25,000	Lees Carpets	D'Arcy	Rudolph Polk	Various
Meet the Press	NBC	3,800	Revere	St. Georges & Keyes	Martha Rountree	Various

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## CBS Brass, Godfrey Crew Help Miami WTVJ Execs To Tee Off New Studios

Miami, Nov. 11. New York, Chicago and Atlanta agency reps, trade-paper and local news columnists and editors, full cast of the Arthur Godfrey show (sans Godfrey), network brass and an FCC rep converged here over the weekend as guests of Mitchell Wolfson and Sidney Meyer for opening of the new studios for their WTVJ, lone tele outlet in South Florida.

They hosted some 250 guests with official ceremonies on Saturday (8), featuring the Godfrey gang. Previous days had press tours, cocktail parties and other appurtenances to the gala climax.

In his dedication speech at a dinner preceding the first telecast from the new studios, Wolfson told the junketeers that "a number of television stars have expressed a desire to stage their shows from here." Northbound cable opens in January. He also pointed out that "when a man up north... sees sleet and ice while looking at bathing beauties in Miami Beach on his TV set" he should think of this area as "a corner from heaven."

Wolfson also stated that the station will retain the staff which has been with the organization since the original studios were opened in March, 1949. New studios are located in the old Capitol Theatre building, which was completely redesigned for the medium. Main studio contains all the latest improvements in video with setup for 200 persons to view shows. Huge stage is equipped with RCA cameras, pedestal and boom Houston-Fearless dollies and Trans-Lux rear-screen projection unit for use of combined stage settings on a large scale.

Godfrey talent, emceed by Frank Parker, was a straight song session, due to short time for rehearsals. Appearing with him were Marion Marlowe (discovered here by Godfrey two seasons ago), as well as rest of the regulars on the show. Network toppers included CBS veepee Fritz Snyder and NBC sales veepee George Frey. FCC rep was Sylvia Kessler, head of the Opinions and Research department. WTVJ, incidentally, carries a major portion of network shows out of CBS.

## MINNESOTA PUSHES FOR EDUC'L TV WEB

Minneapolis, Nov. 11. After Paul A. Walker, FCC chairman, told an assemblage here that its decision "would affect their children and children's children educational opportunities for years to come" a representative citizens committee of 111 was immediately organized here to open a drive for a \$5,000,000 statewide TV non-commercial educational network.

A plan will be presented to the next Minnesota legislature which will be asked to appropriate that sum for the project.

The decision to set wheels in motions for the statewide network was reached following pro and con arguments from the guests who had been assembled by the University of Minnesota. Samuel C. Gale, prominent attorney, representing the National Citizens Commission for the Public Schools, was named temporary committee chairman.

Preceding debate found Stanley Hubbard and W. J. McNally, KSTP-TV president and WCCO-TV board chairman, respectively, on opposite sides of the argument.

Hubbard, who was voted down, argued that only an educational station for the Twin Cities, instead of a network, should be considered. But McNally declared "there is no way we can approach the legislature without a plan for all of this state's people," and his arguments prevailed.

## Wight's Philco Post

Philadelphia, Nov. 11.

William Wight has been named director of public relations for Philco Corp., according to an announcement (9) by William Balderston, presy.

A Washington v.p. of Carl Byoir & Associates, Wight has been in charge of public relations for the firm's capital activities, the last 14 years.



## East Vs. West TV Originations

Official opening of CBS Television City in Los Angeles Nov. 15 accents anew the current controversy as to whether the west coast will inevitably supersede New York as the major origination point for TV shows. That the growing emphasis on film will result in some N. Y.-to-L. A. dislocations is, of course, a certainty. But for the present, at least, the following breakdown of CBS-TV network shows indicates the hold of Gotham-originating shows:

### FROM NEW YORK

(F) Film (L) Live

All Aboard (L)  
Balance Your Budget (L)  
Battle of the Ages (L)  
Beat the Clock (L)  
Break the Bank (L)  
Bride and Groom (L)  
Red Buttons Show (L)  
Chronoscope (L)  
City Hospital (L)  
Perry Como Show (L)  
Crime Syndicated (L)  
Danger (L)  
Double or Nothing (L)  
Doug. Edwards with the News (L)  
Everywhere I Go (L)  
Jane Froman's U.S.A. Canteen (L)  
Jackie Gleason (L)  
A. Godfrey and Friends (L)  
A. Godfrey's a.m. Show (L)  
A. Godfrey's Talent Scouts (L)  
The Guiding Light (L)  
Heaven for Betsy (L)  
It's News to Me (L)  
I've Got a Secret (L)  
Lamp Unto My Feet (L)  
Leave It to Larry (L)  
Love of Life (L)  
Lux Video Theatre (L)  
Mama (L)  
Mike and Buff (L)  
Garry Moore Show (L)  
Omnibus (L)  
Search for Tomorrow (L)  
See It Now (L)  
Sports Spot (L)  
Stork Club (L)  
Strike It Rich (Day and Night) (L)  
Studio One (L)  
Sunday News Special (L)  
Suspense (L)  
There's One in Every Family (L)  
This is Show Business (L)  
Toast of the Town (L)  
The Fred Waring Show (L)  
The Web (L)  
What's My Line (L)  
Wheel of Fortune (L)

### FROM HOLLYWOOD

Amos 'n' Andy (F)  
Art Linkletter's House Party (L)  
Gene Autry (F)  
Jack Benny (L)  
Biff Baker, U.S.A. (F)  
Big Town (F)  
Burns and Allen (F)  
Four Star Playhouse (F)  
I Love Lucy (F)  
Life With Luigi (L)  
Meet Millie (L)  
Man Against Crime (F)  
Mr. and Mrs. North (F)  
My Friend Irma (L)  
Our Miss Brooks (F)  
Racket Squad (F)  
Schlitz Playhouse of Stars (F)  
Smilin' Ed McConnell (F)

## DuMont-NCAA

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web could televise Princeton at Yale via WABD; North Carolina State at Pittsburgh, via its WDTV, Pitt, and Columbia at Navy via its WTTG, Washington. The following week, the web could televise Yale at Harvard on WABD; Penn State at Pitt on WDTV, and Washington and Lee at Virginia, on WTTG.

In his wire to the college prexies, Dr. DuMont expressed the hope that, "in view of the interest of American educational institutions in TV and the opportunity TV presents for bringing the university's influence into the home in the public interest," that permission to televise the games would be granted. "We will be glad to invite you to appear between the halves with the president of the other competing college to briefly discuss the outstanding achievements of your respective schools," he added.

## U. of P.'s Murray Proposes a New NCAA Grid Plan

Philadelphia, Nov. 11.

Francis T. (Frahny) Murray, athletic director at the University of Pennsylvania and longtime foe of the National Collegiate Athletic Assn.'s restrictions of grid telecasts, came up with a new plan over the weekend whereby NCAA-member schools could make their own arrangements for television next season.

Plan was discussed in two telecasts here Sunday (9) on "Junior Press Conference," WFIL-TV, 11:30 a.m. and "American Forum of the Air," WPTZ, 2:30 p.m. Both were originations from this city for the ABC-TV net and the NBC-TV net, respectively. On the programs Murray broached new plan, which had been published in Sunday morning dailies here.

His opponent in the air discussions was Bob Hall, Yale athletic director and chairman of the NCAA's TV committee, who said he had read Murray's new proposals in the press but that they hadn't as yet reached Hugh C. Willett, president of the NCAA. Murray and Hall recently engaged in a telegram battle that received nationwide publicity when Murray sought NCAA to telecast the Penn-Notre Dame game in this area.

Briefly, Murray's new proposal called for part of the money realized from the television rights to be turned over to an NCAA board which would administer it as a fund to reimburse any school which could present proof that the televising by another team had caused an attendance decline at its games. The rest of the fund, under Murray's plan, would be used to provide post-graduate scholarships for varsity lettermen who had made good scholastic records.

Murray's letter to Willett was in the form of a resolution for the consideration by the NCAA's TV committee and its executive council at the forthcoming 47th annual conference. It suggested that each member be allowed to make its own arrangements for televising home games. That one-third of the gross TV receipts be contributed into a television trust fund to be administered by a board of three trustees. That these trustees be authorized to make payments to any NCAA members, who present convincing claims of a financial loss at the gate due to live telecasts during 1953, using 1951 and 1952 figures during TV-controlled years as basis for comparison.

Another provision of Murray's resolution provided for the post-graduate scholarships for college athletes, and a fourth provision forbade sponsors of alcoholic beverages as "not in the best interest of American youth."

Omaha—Max Young's KSID radio station at Sidney switched from 1540 to 1340 kilocycles and changed operations from daytime only to full time. Les Hilliard of KOLT, Scottsbluff, and Al Meyer of KMYR, Denver, waived objections for slight interference.

## Humphrey Sees Politico Revolution Due to AM-TV; Cites Dailies Monopoly

Minneapolis, Nov. 11.

### WPIX's Series of B'way Columns; Walker-Laurie Also Setting Own Show

Danton Walker, N.Y. Daily News' Broadway columnist, and Joe Laurie, Jr., may be co-participants on two separate TV packages currently being set. One is the WPIX (N.Y. indie) station's "Broadway Columns of the Air," a five- or six-a-week series, 7:15-7:30 p.m. nightly, with a different chatterer (plus guest) participating. Lou Ames, program manager of WPIX, has lined up Walker, Ed Sullivan, Frank Farrell, Laurie, and will round it out with kindred personalities, probably Dorothy Kilgallen among them.

The other Laurie-Walker co-package is one which Martin Goodman is setting up, the columnist as moderator and Laurie, p.a. Richard Maney and two others as panelists. It may be called "Show Biz," from the bestseller co-authored by Laurie.

## Lag In Educ'l TV Bids Seen Paving Way For Biz Entry

Minneapolis, Nov. 11.

Unless considerably more activity toward the acquisition and use of channels set aside for non-commercial educational TV stations develops in the immediate future, "there is slight basis" for justifying the continued reservation of their 242 frequencies, and many of these may wind up in private interests' hands, according to Earl Minderman, special assistant to FCC chairman, Paul A. Walker.

Addressing the National Assn. of Educational Broadcasters' national convention here, Minderman said that although the deadline is June 3, thus far there have been but 23 applications made to the FCC for non-commercial TV station permits, and only nine have been granted. However, he pointed out, a substantial number of applications are in preparation.

Minderman estimated that the cost of preparing an application for a commercial TV station, and carrying it through, will run from \$25,000 to \$50,000 and that two years will elapse before a FCC decision is forthcoming. Such expense and long wait are avoided by

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## Cronyn-Tandy to Stick To AM-TV If Projected Show Proves a Click

Husband-and-wife team of Hume Cronyn and Jessica Tandy, co-stars of a projected new situation comedy series for NBC radio and TV, have promised the web that they will confine their activities almost exclusively to broadcasting for at least two years if the AM and video shows prove successful. Couple is now touring with the road company of "Fourposter."

Couple cut an audition platter of the radio show, to be titled "Marriage," in Chicago recently but both they and NBC were dissatisfied with the finished product and plan to re-cut the platter in the near future. NBC is scheduling the show for a start soon after the first of the year and, while no specific time slot has been selected, will probably put it in Sunday evenings. Video version, which will be lensed on film, is earmarked for a preem next fall.

NBC, meanwhile, which is steadily expanding its situation comedy programming activities, received the pilot film on its projected Mickey Rooney vidpix series from the Coast this week. Web's salesmen are now out peddling it to potential agencies and clients.

Citing the great need of non-commercial educational TV development and taking some potshots at commercial television, Sen. H. H. Humphrey of Minnesota, in an address at the National Assn. of Educational Broadcasters' national convention here, asked for a crusade to prevent monopoly of information and education through the written and spoken word.

Aroused by political campaign occurrences that preceded his Democratic party's defeat in the recent election, which found the press lined up almost solidly behind the successful Republican candidate, Senator Humphrey expressed concern lest newspaper monopoly be extended further in the TV and radio fields.

The association was asked to take a stand with him against such monopoly.

"Beware that our radio and television stations are not also entrusted to newspapers which have no competition in their communities," pleaded Senator Humphrey. "Competition is healthy and in many localities radio and television must afford it."

As a result of radio and TV, Senator Humphrey declared, a political revolution is in the making. Great voters turnout, marking a record high, was attributed by him in large part to the various ether forums and candidates' appearances.

With an increasing number of people becoming "cynical" about the press and the latter "failing to develop its full potentiality in educating the public politically," Senator Humphrey said the day of widespread non-commercial educational TV must be hastened.

Lashing out at the quality of much of the present TV programming, Senator Humphrey pointed out that "every parent is becoming increasingly concerned" because of the large number of crime shows and the low quality and even harmful potentialities of much that goes out over the airwaves.

"On television we witness 1,000 crimes a week, whereas the medium devotes only 1% of its time to religion and 3% to education," said Senator Humphrey.

### Programs Criticized

Decrying present trends, the Senator asked that program balance be developed. He said he isn't convinced that station solvency must be based on mediocrity, and pointed out that TV stations have a great opportunity to raise cultural standards.

"As much as I like old British films and enjoy having my youth renewed, I also want much more substantial fare than I'm now getting," said the Senator. "When theatremen have come to me to relate their present troubles, I have emphasized that their main salvation undoubtedly lies in improvement of their entertainment product. Unless television raises its standards it, too, may lose many converts."

The 1934 communications act should be revised in the light of television developments and in terms of public service and educational and cultural activities, Senator Humphrey asserted.

## Campbell Soup Axes 'Club 15'

Hollywood, Nov. 11.

The old agency story, "we need the money for television," puts into the unemployment column "Club 15" after its Jan. 16 broadcast. Musical strip stars Bob Crosby and Gisele Mackenzie with the Modernaires and Jerry Gray's orchestra. Show has been sponsored by Campbell Soup since July, 1947.

On teevee, Campbell, through the Ward Wheelock agency, is sponsoring three weekly programs of "Double or Nothing" with Bert Parks and "The Aldrich Family." Lone remaining entry on radio will be Walter O'Keefe's "Double or Nothing."

"Club 15" will be offered around to other agencies.

## UNESCO to Debate TV's Int'l Role; May Override State Dept. Stance

Paris, Nov. 11.

What part television will play as an instrument of international understanding will be determined at the important general conference opening here tomorrow (Wed.) of the United Nations Educational, Scientific and Cultural Organization.

Television will be a major concern of this seventh session of UNESCO, which will act on recommendations drawn by a committee of experts to utilize the power of the medium in serving humanity.

The big question before the conference is whether to override a U. S. State Dept. recommendation to set up a system of priorities for UNESCO programs which would relegate mass communications, which includes television, to last place. If the recommendation is vetoed, UNESCO may embark on an extensive program in the TV field.

The State Dept. recommendation, contained in a communication of Sept. 20 to UNESCO Director General Dr. Jaime Torres Bodet, urged that the agenda for the conference be revised to exclude all but the following programs: Fundamental Education, Extension of Free and Compulsory Primary and Post-Primary Education, Education for Living in a World Community, and other activities related to economic development of under-developed countries.

U. S. Government, through its representative at UNESCO, Robert S. Smith, recommended the other subjects to be omitted at this time to enable the conference to concentrate on most urgent problems.

Fortified by a report recommending that "appropriate staff be designated to assume responsibility for UNESCO's activities in the growing medium of television," the conference will have to decide whether appropriations should be made for this purpose.

### Clearing House

In the meantime, UNESCO has begun a concerted study to utilize American experience in formulating its program for the international use of TV for cultural and informational purposes. It is undertaking to serve as a clearing house for information on world television, its structure, social impact and facilities for broadcast transmission.

UNESCO is also working to stimulate use of TV for education and to focus attention on opportunities opening up through the medium. A series of special papers and bul-

letins on this subject are under preparation.

A further project is under way to promote production and exchange of programs and to facilitate agreements on customs and tariffs necessary for the purpose.

## Chevigny

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month saying the RWG administration-backed slate had been supported by and supported 13 individuals who, WFTU claimed, had been uncooperative witnesses before Congressional probes or who had been named as associates by ex-Communists.

Chevigny said the "attempt was to create the impression that these 13 people formed a bloc." However, he claims, of the 13 named he has met only six, and of the six he hasn't seen two in 10 years. He added that the serving of the summonses "elicited a partial retraction from the group itself and one member has individually volunteered the information that her name was unwarrantedly included among the signers."

Scripter is author of several books, including "My Eyes Have a Cold Nose."

## 'Undersigned' Lose Again In Third Election Try At Radio Writers Guild

Campaign by "We, the Undersigned," anti-Communist group, to oust the administration of the Radio Writers Guild failed in last week's election. It's the third time the "Undersigned" group has been defeated in the Guild.

Philo Higley, nominee of the official nominating committee, was elected vicepres for the eastern region by a vote of 187-57 over Laurence Hammond, opposition candidate. Hector Chevigny, administration candidate for the national presidency, beat Paul Milton, "Undersigned" nominee, by 198-26 in the east. Results in other regions aren't in yet.

Elected to the council in the eastern region were (in order of descending votes) John Stradley, John Merriman, Ira Marion, Bruce Marcus and Franklin Wiener. Elected as alternates were Robert Cenedella, Lillian Schoen, Graham Grove, Abram Ginnes and Sam Moore. All the "Undersigned" backed candidates for the council were defeated.

# Estimated Weekly Network TV Program Costs

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PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	ORIG.
Mr. and Mrs. North (Film)	CBS	20,000	Colgate	Sherman & Marquette	John W. Loveton	H'wood
Mr. Peepers	NBC	18,000	Reynolds Metals	Buchanan	Fred Coe	N. Y.
Robert Montgomery Show	NBC	32,000	Amer. Tobacco	BBD&O	Montgomery	N. Y.
			Johnson's Wax	Needham, Louis & Brorby		
My Friend Irma	CBS	20,500	Camel	Estly	Richard Whorf	H'wood
Garry Moore Show	CBS	2,000	Participating		Herb Sanford	N. Y.
		(per 14-hour)				
My Hero (Film)	NBC	25,000	Dunhill	Biow	Mort Green	H'wood
My Little Margie (Film)	CBS	25,000	Philip Morris	Biow	Hal Roach, Jr.	H'wood
Arthur Murray Party	DuM	10,000	Arthur Murray	R&R	A. Murray	N. Y.
Name's the Same	ABC	10,000	Swanson	Tatham-Laird	Goodson-Todman	N. Y.
			ait. with Bendix	Tatham-Laird		
Omnibus	CBS	13,000	Participating		William Spier	N. Y.
		(per 30-min)				
On Line with Consideration	NBC	3,000	Mutual of Omaha	Bozell-Jacobs	NBC News Dept.	N. Y.
Our Nephews Brooks (Film)	CBS	27,260	Gen. Foods	Y&R	Larry Berns	H'wood
Ozzie & Harriet (Film)	ABC	30,000	Hotpoint	Maxon	Robert Angus-Bill Lewis	H'wood
			ait. with Lambert	Lambert & Feasley		
Play the Game	DuM	5,000	Larus & Bros.	Warwick & Legler	Trans-America	N. Y.
Quiz	CBS	5,500	Cat's Paw	S. A. Levine	Louis G. Cowan	N. Y.
Ring of Truth	DuM	50	Bayuk Cigars	Ellington & Co.		Various
Rochester King, Detective	DuM	39.0	Amer. Chicle	DF&S	Stark-Layton	N. Y.
			Procter & Gamble	Compton		
Roy Rogers (Film)	NBC	17,500	Gen. Foods	B&B	Rogers	H'wood
Scooby Doo	NBC	30,000	Scott Paper	JWT	Harry Herrmann	N. Y.
Schitz Playhouse (Film)	CBS	25,000	Schlitz	Lennen & Newell	Edward Lewis	H'wood
Search for Tomorrow	CBS	9,600	Procter & Gamble	Biow	Chas. Irving	N. Y.
		(per 30-min)				
See It Now	CBS	21,250	Alcoa	Fuller, Smith & Ross	Ed. R. Morrow	
					Fred W. Friendly	N. Y.
Dinah Shore Show	NBC	10,000	Chevrolet	Campbell-Ewald	Alan Handley	H'wood
		(per 14-hour)				
Short Short Drama (Film)	NBC	4,000	Pepsi-Cola	Biow	B. Prockter	H'wood
		(per 14-hour)				
Red Skelton (Film)	ABC	37,000	Procter & Gamble	B&B	Freeman Keyes	H'wood
Sky King (Film)	ABC	25,000	Derby Foods	Needham, Louis & Brorby	Jack Chertok	Chi
Smilin' Ed McConnell (Film)	CBS	5,000	Brown Shoes	Leo Barnett	Frank Ferrin	H'wood
Space Patrol	ABC	5,000	Ralston	Cordner	Mike Moser	H'wood
Sports Spot	CBS	2,100	Gen. Cigar	Y&R	Jud Bailey	N. Y.
Strike It Rich	CBS	6,500	Colgate	Sherman & Marquette	Walt Framer	N. Y.
					Walt Framer	N. Y.
Strike It Rich (Dance)	CBS	6,900	Colgate	Biow		
Study One	CBS	25,000	Washington House	McCaun-Erickson	Fletcher Markle	N. Y.
Sunday News Special	CBS	2,100	Food City	Y&R	Ted Marvel	N. Y.
Super Circus	ABC	6,800	Kellogg	Leo Burnett	Phil Patton	Chi
Suspense	CBS	11,000	Auto-Lite	C&P	Mer in Manolis	N. Y.
Tales of Tomorrow	ABC	8,800	Leisler	Hirshon-Garfield	Mort Abrahams	N. Y.
			(alt. with only)			
Talent Scout	CBS	8,000	Lipton Tea	Y&R	Larry Puck	N. Y.
Texaco Star Theatre	NBC	59,000	Texaco Co.	Kudner	Milton Berle	N. Y.
This is Show Business	CBS	13,000	Amer. Tobacco	BBD&O	Irving Mansfield	N. Y.
This is Your Life	NBC	18,000	Hezel Bishop	Harmond Spector	Ralph Edwards	H'wood
Those Two	NBC	4,000	Procter & Gamble	B&B	Walter Craig	H'wood
		(per 14-hour)				
T-Men in Action	NBC	15,000	Borden's	DC&S	B. Prockter	N. Y.
Toast of Town	CBS	25,500	Lincoln-Mercury	K&E	Ed Sullivan	
					Carlo Lewis	N. Y.
Today	NBC	220	Participating		Dick Pinkham	N. Y.
		(5 mns.)				
		435				
		(10 mns.)				
		650				
		(15 mns.)				
Toolsie Hippodrome	ABC	4,500	Sweets Co.	Mottell & Jensen	Vernon Becker	
					Milton E. Stanson	N. Y.
TV Playhouse	NBC	26,000	Phileo	Hatchins	Fred Coe	N. Y.
			ait. with Goodyear	Y&R		
Two for the Money	NBC	6,375	Ludwig's	M. Mathes	Garry Stevens	N. Y.
Voice of Freedom	NBC	20,000	Lorillard	Lennen & Newell	Goodson-Todman	N. Y.
The Web	CBS	13,000	Firsttone	Sweeney & Jones	Chas. Polachek	N. Y.
Welcome Travelers	NBC	11,500	P. Lorillard	Lennen & Newell	Goodson-Todman	N. Y.
		(per 14-hour)			Tom Hicks	Chi
Fred Waring Show	CBS	25,000	Gen. Electric	BBD&O	Bob Banner	N. Y.
What's My Line	CBS	8,500	Storck	Earle Ludgin	Goodson-Todman	N. Y.
What's the Story	DuM	2,000	DuMont Labs.	Campbell-Ewald	David Love	N. Y.
Where Was I	DuM	6,000	Wine Corp.	Weiss & Geller	White-Rosenberg	N. Y.
Walter Winchell	ABC	17,500	Gruen	McCaun-Erickson	ABC Staff	N. Y.
Winchell-Mahoney	NBC	18,500	Schiffel	SSC&B	Sherman Marks	N. Y.
			ait. with Crosley	B&B		
You Asked for It	ABC	7,500	Rosefield Packers	Guild, Bascom & Bonfigli	Oxarant & Steffner	H'wood
You Bet Your Life (Film)	NBC	20,000	DeSoto-Plymouth	BBD&O	John Guedel	H'wood
Groucho Marx	NBC	30,000	Amer. Tobacco	BBD&O	Dan Lounsbury	
Your Hit Parade	NBC	29,700	Participating		Ted Fetter	N. Y.
		(per 12-hour)			Max Liebman	N. Y.
Your Show of Shows	NBC	2,500	Young People's Church of Air			
Youth on March	DuM	7,000	Quaker Oats	Needham, Louis & Brorby	Dr. Percy Crawford	N. Y.
Zoo Parade	NBC				Don Meier	Chi

\* Simulcast; price quoted is that if show were sold as TV package only.  
† Simulcast; price quoted is additional cost for TVing radio show.  
‡ Combined package price for radio and TV.

## Chi AFTRA

Continued from page 21

tion of Radio Artists and Television Authority, and is designed to give the union both radio and TV pressure toward reaching an agreement.

### Dead End Seen

However, at the slow pace the announcer talks have proceeded and the expected reaction to the tele requests, the possibility is increasing that the talks will hit a dead end.

Prime stumbling block in these first TV talks under the AFTRA banner, aside from the upped pay demands, will be the proposed revision of the discount formula. Under the old pact inked under

TVA auspices, talent fees are revised downward in ratio to the number of shows worked in a particular strip. Union is asking that this be done away with, and proposes instead a 20% discount on guaranteed or contract assignments.

The old contract pegs performers' fees at \$36.75 for a single 15-minute show, but the rate for a weekly strip of five quarter-hours is \$131.25. That figures out to a maximum weekly savings of \$52.50 on the multiple discount basis. The proposed formula sets the one-time-only quarter-hour fee at \$44. A boost of 20%. But for shows

that guarantee two days or more work, AFTRA suggests a 20% repeat discount. So five quarter-hours at the new rate would come to \$220, less the discount of \$44, or \$176. On this basis the new pact would up the five-times weekly fee \$44.75.

The 20% discount proposal, it's understood, is unique to Chicago. No such formula has been offered in the New York and Los Angeles demands, which ask for the complete elimination of strip discounts.

As in the case of the AM negotiations, the so-called fringe benefits proposals will also encounter plenty of resistance. Proposed video code includes a similar employer-financed health and welfare plan, including retirement benefits.

AFTRA is also shooting at indie producers who bypass the code by

asking that stations refuse them use of facilities.

Another tussling point is the demand that news reporters, commentators and analysts be classified as talent and under the scope of the pact.

**Minneapolis**—Larry Haeg, WCCO general manager, reelected to the state legislature... New WMIN morning radio show has Gerard Samuel, Minneapolis Symphony orchestra assistant conductor commenting on music to be played by the orchestra the ensuing week... Irving Smith, formerly general manager of WCMC, Wildwood, N. J., an addition to the WCCO producing staff. Same station elevated Jack Huston from announcer to producer... WTCN here reports increase of billings in Oct. over Sept. aggregated approximately 20%.

## CBS' 9-Month

# \$3,807,171 Net

CBS, Inc., wound up the nine months ended last Oct. 4 with a gross of \$120,747,983, termed by company execs as the highest in its history and attributed to the fact that the statement for the first time includes the nine-month earnings of Hytron, Inc., with which CBS recently merged. Consolidated statement, which includes the earnings of all five CBS sub-subs, showed a net of \$3,807,171, as compared with \$3,532,666 for the same period in 1951.

Company does not break down its statement into the earnings record of the subsidiary firms (CBS-TV, CBS Radio, Columbia Records, CBS-Columbia and Hytron) so that there is no detailing of how the radio and TV nets made out. The gross for the first three quarters this year compares with \$86,793,044 for the same period in 1951, but that figure included the operations of Hytron and CBS-Columbia for only the three months starting in June, 1951.

Web's nine-month earnings this year were equal to \$1.63 per share, as compared with \$1.81 for the same period in 1951. Difference between the lower earnings per share and the higher gross this year is attributed to the fact that the 1952 per share earnings are figured on 2,340,896 shares outstanding, while the 1951 earnings are figured on only 1,956,003 shares.

## Industry Execs to Gab At B.U. Two-Day Confab

Boston, Nov. 11.

Harold E. Fellows, prez of the National Assn. of Radio & TV Broadcasters; Robert Saudek, AM-TV exec of the Ford Foundation; Robert W. Sarnoff, NBC-TV vicepres, and gabbers Erwin D. Canham and Elmo Roper will participate in the fifth annual celebration for Boston U.'s School of Public Relations and Communications.

Two-day fete Friday and Saturday (14-15) will have a discussion on radio's future, with Saudek, Fellows and Harvey Struthers, manager of WEEI, taking part. Seminar on use of film in TV will include Sarnoff, vidpic producer Jack Chertok and Samuel Pinanski, prez. American Theatres Corp.

## CBS-TV's Answer

Continued from page 23

has. NBC airs the United Nations sessions daily from 11 to 11:30, which is a public service sustainer, while both ABC and DuMont are dark at that time.

While declining to admit that CBS might open up other time periods to the same type of flexible selling pattern, Thrower said the system provides one answer to lowering TV advertising costs, since it permits the small-budgeted advertiser to come into TV at low costs. And, he pointed out, if the show pays off for such sponsors, it can convince them to sink their money into bigger video shows. CBS sales chief cited also the fact that the new system is basically the same as that offered advertisers by magazines, so that the web is also going after magazine advertisers in its bid for new business.

## WJZ-TV

Continued from page 23

directors and assistant directors. To inject the station with more of a local personality, Mowrey has been using a gal, Peggy O'Hara, to do live station breaks in song and rhyme. Former singer on a Philly station, Miss O'Hara sings three new jingles each night, seven nights a week, in the 6:30-11 p.m. span.

Another station-promotion idea is being used on the new "Second Cup of Coffee" morning strip. Series, which has a relaxed approach, trailerizes the programs for the rest of the day in an informal, chatty way that blends in with its entertainment element.

Approach has been paying off, with the station now bringing in a record amount of coin, and the sales permitting the revolving fund to be used for additional shows.

VARIETY

Wednesday, November 5, 1952

RADIO-TELEVISION

### This Is Amateur?

NBC-TV affiliates around the country say that the still-continuing batch of mail squawking over the lopoff of Ted Mack and the "Original Amateur Hour" represents something of a precedent in program protests. Apparently neither agency, client nor packager of the show had an awareness of the personalized audience inroads made by Mack during the five-year TV run of "Amateur Hour."

Show has been off the air for a month (being replaced by Old Gold with the Herb Shriner "Two for the Money" program), but station managers say the mail barrage continues, in many instances at an accelerated pace.

There have been some client nibbles for the show in the past couple of weeks, but as yet no sale has materialized.

for Information

**REEMACK ENTERPRISES**

527 Fifth Avenue, New York

Phone: MUrray Hill 7-7979



## Radio Reviews

Continued from page 26

with Miller in his formative years and who worked with him after he had hit the bigtime.

It was a hefty undertaking to round up the flock of names, cut special tapes of their Miller tributes and intersperse each segment with a sample of their musical styling but Starr and his aides have done a slick editing and selection job and the session flows smoothly throughout. Through the gab of the guests, session adds much to the growing Miller legend.

Among the music biz artists who were rounded up for the tribute were Bing Crosby, Ralph Flanagan, Ray Anthony, Benny Goodman, Kay Starr, Connie Boswell, Billy May, Tex Beneke, the Pied Pipers, Hal McIntyre, Charlie Spivak and the Dorsey brothers (Tommy and Jimmy).

**RED FEATHER QUIZATHON**  
With Carl de Suzz, Nelson Bragg, others

5 hours; Sun. (9), 1 p.m.  
All Boston Stations  
Teeling off the annual Red Feather campaign, this one-shot five-hour "Quizathon," carried in relays over all local stations, invited listeners to phone in queries regarding health and welfare, which, in turn, were answered by various experts assembled at point of origination.

Although stations carried the program in half-hour segments the brunt of the emcee chores was handled by WBZ's Carl de Suzz and WCOP's Nelson Bragg, each of whom was on the air throughout the five-hour stint. Calls were taken by various radio and spots celebs who volunteered to answer phones and dole out questions to the proper authorities for answering. Sample queries included "Will a mastoid operation leave my daughter deaf?" "Do they know how cancer gets started?" and "How much do campaign workers get paid?" Each question was answered quickly and efficiently and a listener following the program around the dials could certainly learn plenty about the workings of this charitable agency.

Main beef from listener's standpoint, was the hubbub of background noises at studio which at times reached such proportions that it was difficult to concentrate

on the question at hand. However, this was a "first" and as such went off with remarkably few bugs.

Roy Whisnand, WCOP general manager, chairmanned the radio committee, and rates a bow for the efficiency with which show cut from one station to another without fowlups.

**JACK LACY SHOWCASE**  
With Lacy, R. D. Wilbur Orch, guests

Producer-director: Stan Ediss  
Writer: Irv Lewis  
55 Mins.; Sat., 6:05 p.m.  
WINS, N. Y.

Jack Lacy, WINS' powerhouse platter spinner, has the basic elements for a pleasant "live" session in his "Showcase" stanza but it needs plenty of work, especially in the scripting department, before it can expect to win any steady dialers.

Program is pegged on young show biz talent who are given a chance to display their talent and gab with Lacy on their background and aspirations. Lacy is an affable host but he's held down by the stilted patter. Attempts at humor are weak as is the try for an uninhibited gay mood. The R. D. Wilbur orch supplies a nice touch with lively instrumentals.

On show caught Saturday (8), Lacy showcased the singing-writing team, Corky Robbins and Johnny Bosworth. Duo premed their number, "Don't Hurt The Girl," and Miss Robbins soloed "They Can't Take That Away From Me" and Bosworth worked over "I'm Yours." Tunes were delivered with appeal and both came across as bright and eager songsters. The Wilbur orch brightened up the program with workovers of "You Do Something To Me," "Sentimental Journey" and "Don't Hurt The Girl."

## Coronation Pix

Continued from page 2

Kodachrome. If justified by the results, the Coronation may also be filmed as a tinter, thus providing something useful in the library, which would have a potent reissue,

value when color transmissions become the rule.

The plan for a direct relay from London to New York, which was dropped about a month ago, would have cost a minimum of \$250,000. Project was shelved when it became evident that the elaborate relay equipment required could not be made available in time to permit extensive experimental work. The original project called for 11 hover planes fitted with relay equipment. The next best thing would have been to fly the films over by Comet, which would have permitted screening the same night. But the new Comet, with an adequate range to cross the Atlantic, will not be ready until the summer of 1954.

## PSI's Vidpix

Continued from page 21

dle with Oscar Dancigers about production of nine additional films. He'll be in Hollywood Sunday (16) for talks with Bernard Tabakin, PSI Coast veepee, and William Stephens, Coast production supervisor. Leonard L. Loewinthan, PSI veepee and general counsel, and Leon Kaplan, Los Angeles attorney, will participate in these huddles.

White announced the opening of a Paris office in the Hotel George V, which will be in charge of Nasht, like the London office. White also disclosed the appointment of Paris barrister Charles Torem as European counsel.

## 'This Is Radio'

Continued from page 26

cast of the Michigan primary returns in the year of Harding's election and the first reactions to radio as an infernal "contraption... liable to blow up any moment right in your living room."

It told about the first coast-to-coast hookup in 1927 for the Rose Bowl game; reports of the Mexican revolution; the round-the-world trip of the Graf Zeppelin; Byrd's conquering the South Pole; automobile radios in 1930; mobilizing to aid the Lindbergh kidnapping case in 1932; Roosevelt's fireside chats; use of radio in bringing aid to flood and other disaster areas;

## Inside Stuff—Television

Betty Carr, WDTV, Pittsburgh, staffer who won the \$1,000 first prize on Dennis James' "Chance of a Lifetime" program last week, has decided not to take the booking at the Palace Theatre in New York that's customarily part of the award package. Miss Carr has a daily show in Pitt with her husband, Charlie Baldour, and figures that with what she'd lose there for a week, together with traveling and living expenses in New York, in addition to some new gowns, the Palace engagement would cost her money. So singer's only pocketing the grand and calling the rest of the deal quits.

American Telephone & Telegraph, keeping pace with the launching of new television markets, has set plans for making microwave facilities available to connect Holyoke and Springfield, Mass., and New Brunswick, Conn., to nationwide video networks. Connection is to be made to the N. Y.-Boston radio-relay system at an intermediate microwave tower about 120 miles north of N. Y. City. New links are expected to be ready for use early next year.

King Edward's abdication statement in 1936; the Hindenburg explosion; church services, educational programs; music, variety shows, comedy shows, quiz shows, setting-up exercises—in short, the story of radio. It was swiftly-paced and hard hitting.

The narrator was Jay Michael, with songs by Dee Parker and John Connely and sketches by Ernie Winstanley, Lee Allman and Rollon Parker; sound by Ray Kuipers. All of them were good and well-cast.

"This Is Radio" was a fitting tribute to a communication medium which has had far-reaching effects on the lives of all of us.

Tew.

## It's 'Lucy,' Berle

Continued from page 1

ally-projected Nielsens since the return of the major TV attractions for the '52-'53 season.

Significant are the absence from the lineup of such major showcases as the Sid Caesar-Imogene Coca "Show of Shows" and "All Star Revue," two of the more costly video packages. In the national Nielsens, "Show of Shows" in the past has invariably topped Top 10 attention.

The Berle ratings indicates that he's found the right formula for a reemergence into the Nielsen bigtime.

On basis of homes reached here's how the Nielsens shape up:

	Homes
"I Love Lucy".....	12,324,000
"Texaco Star Theatre".....	8,454,000
"Godfrey & Friends".....	9,009,000
(Chesterfield)	
"Colgate Comedy Hour".....	8,903,000
"Dragnet".....	8,902,000
"Buick Circus Hour".....	8,856,000
"You Bet Your Life".....	8,586,000
"Arthur Godfrey & Friends".....	8,310,000
(Pittsburgh)	
"Godfrey & Friends".....	8,000,000
(Toni-Gillette)	
"Gangbusters".....	7,860,000

## WTAM-WNBK

Continued from page 24

and is—the Johnny Andrews musical variety fiesta, now SRO and grabbing off an exclusive chunk of ratings. Although Andrews was imported from Manhattan, he's already entrenched himself as a community personality. He's here to stay. (Gaines, envisioning programming hypotheses for other out-of-town o & o's, is currently auditioning for an early-morning showcase on NBC's Washington station).

To further solidify the WTAM-WNBK new-found community recognition, Shea figured that, since Cleveland is a major steel center with the town's top payroll, and since so many Clevelanders knew so little about where so many of their husbands and fathers worked, he took the TV cameras to the Lake Erie shorefront to depict the unloading of 18,000 tons of ore. And, in a subsequent series of five shows, he followed through on the subject to its final conclusion. Into the steel blast furnace rooms went the cameras, the open hearth, the steel rolling mill—all were visualized in one of the town's notable public service community series.

Presently, in conjunction with Western Reserve University, Shea is set to preem a "job aptitude" series which augurs a video precedent. And in January, in cooperation with Life magazine, the station will inaugurate a series in which Cleveland will be depicted as a kind of "Middletown USA" in portraying cultural development of American cities. That WNBK should be singled out as the TV showcase for the series is a tribute to "Operations Shea."

## New Bankroller On 'Grand Central'

"Grand Central Station," a perennial Saturday morning show on CBS Radio for years before it lost its sponsor two months ago, returns to the web's Saturday lineup Dec. 6 with a new bankroller. Cream of Wheat has bought the show as a replacement for its "Let's Pretend," also a CBS perennial, and will slot it in the 11:05 to 11:30 a.m. period.

"Pretend" has been drawing a hefty 4 to 4.5 rating, considered good for Saturday mornings, so CBS will sustain the show in hopes of luring another sponsor. It will probably move the program back to the 10:30 to 11 slot, replacing "Smilin' Ed McConnell," which is being dropped by Brown Shoes. Period from 11 to 11:05 is occupied by Bill Shadell and the News, bankrolled by Campana.

## Don W. Lyon Director Of AM-TV at U. of Rochester

Syracuse, Nov. 11.  
Don W. Lyon, TV program chief at Syracuse U., has been appointed director of TV and radio of the U. of Rochester. He will take up his new duties Nov. 15.

Under the Rochester setup, Lyon also will serve as assistant professor of TV education in the School of Liberal and Applied Studies.

A veteran TV-radio man, Lyon has had 14 years experience as a writer, announcer and director in New York, Troy and Syracuse.

Easy to take... 3 times daily!



Sales ailing in Philadelphia? Take John Trent 3 times daily. And now you can... because, for the first time in HPL's history, WCAU carries John Trent 3 times every weekday, by listener demand:

6:30 am **SUNRISE SALUTE**  
4:30 pm **THE HOUSEWIVES' PROTECTIVE LEAGUE** and now!  
10:30 pm **STARLITE SALUTE**  
Buy participations on any combination of these programs and you'll find out why sponsors call Trent's shows

"the most sales-effective participating programs in Philadelphia." He's just what the doctor ordered... for you. Call us for the full story on rates, availabilities, and HPL merchandising.

THE HOUSEWIVES' PROTECTIVE LEAGUE programs on **WCAU**  
Philadelphia • 50,000 watts • Represented by CBS Radio Spot Sales

\*9:00 AM Saturday



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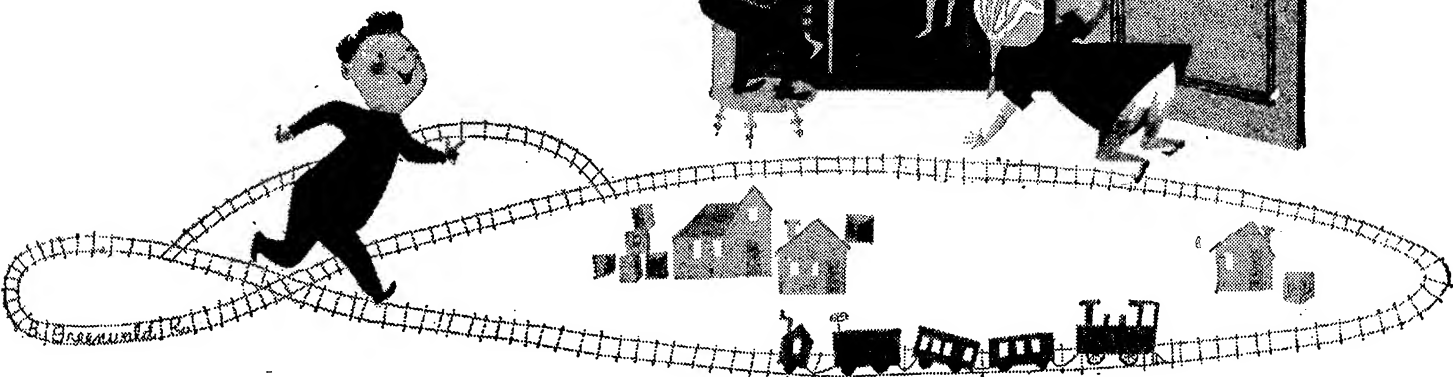
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**WOMAN ASSISTANT TO EXECUTIVE**  
Wants position of responsibility. Has had 15 years experience with large radio program producer's office. Enjoy good reputation in radio-TV industry. Write Box No. 251X, Variety, 154 West 46th St., New York 36.

# Children's Hour?



Times change, Mr. Longfellow. Specifically, the early evening TV time that children used to call their own.

Along came WCBS-TV's "Early Show" at 6:15, and a revolution in more than a million New York homes. Its top feature films drew mothers from the kitchen, fathers straightway from work. It changed dinner hours...moved TV sets into dining rooms.

While competitive shows were still attracting chiefly children, "The Early Show" came up with a 73% adult audience!

And this audience not only grew older. *It grew far bigger.* "The Early Show" increased its share-of-audience from 23% to 56%—more than the other six New York stations combined!

Today "The Early Show" is New York's highest-rated daily local program...of all types. One out of three TV families watches it at least once a week!

"The Early Show" is *everyone's* hour...and yours in particular. With it, you can tell your story *and sell your product* to a huge audience. At low cost! For more details, just ask your CBS Television Spot Sales representative or...

**WCBS-TV**

Channel 2 • CBS Owned  
Represented by CBS Television Spot Sales

# Television Chatter

## New York

ABC-TV director Bob Doyle off on a three-week motor tour of the South "Trash or Treasure." Arnold Peyser package, shifted to Thursdays at 9 p.m. on DuMont. Ed Herlihy and Perry Como to judge contest for the Roslyn, L.I., Jewish Centre. Ben Grauer, working on a book on his recent survey of Europe.

Les Wintz and Richard La Man have opened a packaging and production office in New York. Both were formerly with Bernard Schubert office.

Marcel has bought 13 Buster Keaton films for airing on WABD, via Calkins & Holden. Martin Kosleck doing the solo-performance on "One Man's Experience" on DuMont this week. Tito Vuolo has replaced Carlo De Angelo in title role of WJZ-TV's "Papa Cellini." De Angelo will resume his production chores after recovering from his recent illness. Fudger, Smith & Ross has signed George F. Foley to produce a color film, narrated by Thomas Mitchell, for Plymouth Cordage. Donald Buka stars with Olive Deering in ABC-TV's "Tales of Tomorrow" Friday (14).

Brig. Gen. David Sarnoff, RCA board chairman, spoke on "World Brotherhood and Science" at the 25th annual luncheon in Washington yesterday (Tues.) of the National Conference of Christians and Jews. Speech was aired as a simulcast by NBC. Chrysler Dealers of N. Y. named Birmingham, Castleman & Pierce as their ad agency for TV in the metropolitan area.

Embassy cigarettes picked up its option with NBC for another 13-week ride on the Bob (Elliot) & Ray (Goulding) "Embassy Club," aired Tuesday nights from 10:30 to 10:45. Martin Kosleck, usually cast as a Nazi or other villain, has his first sympathetic role this week as star of WABD's "One Man's Experience," broadcast cross-the-board from 11:45 a.m. to noon. Sam Goldwyn, now east in connection with the preem of his "Hans Christian Andersen" film, trying to influence Ed Sullivan to originate his "Sam Goldwyn Story" via CBS-TV's "Toast of the Town" from Hollywood. Birmingham, Castleman & Pierce set as agency for Chrysler Dealers of N. Y. for their TV activities, which includes sponsorship of "Leave It to the Girls" via WNBT. Legit-TV actor Ivan MacDonald back from the Army and making the TV casting office rounds.

Dorothy B. McCann leaves for the Coast Monday (17) to supervise filming on commercials for "Death Valley Days," due back Thanksgiving. ABC-TV launches a new "brandy and cigars" gab program, "Perspective," tomorrow (Thurs.) at 9 p.m., with UN assembly prez Lester Pearson, Dean Rusk and Bethuel M. Webster participating. Edith Barstow, ill with a virus, couldn't do her customary choreographic chores for

the Milton Berle show last night (Tues.), but will be back next week. WNBT newscaster Bob Wilson copped second prize in an upper Hudson motorboat race. Swanson food is sticking with ABC-TV's "Name's the Same." Johnson's wax is coming in to take the niche being vacated by Bendix.

Drama critic Ethel Colby's "Broadway Matinee" extended to five days weekly on the DuMont web at 12:30 p.m. Singer Fran Warren started as a regular on NBC's Winchell-Mahoney show Monday night (10). Actor Robert Christopher set for a role on DuMont's "Plainclothesman" Sunday night (16).

## Hollywood

Dorothy Pearson returned to Coast after winding up TV writing commitments in Gotham. Prexy Don Feddersen of Television Broadcasters of Southern California received award on behalf of group from Goodwill Industries in recognition of public service for physically handicapped. MIT Rosner joined Warner Taub at Independent Artists Agency to handle TV and AM contacts. Patti Moore and Ben Lessy and the Bell Sisters inked for Donald O'Connor show on Colgate Comedy Hour on NBC-TV Nov. 16. KLAC-TV to cover world preem of Arch Oboler's "Bwana Devil" at Hollywood Paramount, Nov. 26, with Barbara Britton, Nigel Bruce and Robert Stack, in cast of three-dimensional film, to be on telecast. "You Asked For It" renewed for 52 weeks on ABC-TV by Skippy Peanut Butter. Mercedes McCambridge leaves this week for N. Y. where she will make her home with her hubby, Fletcher Markle, and her son, John. "Space Patrol" time slot shifted Saturdays on KECA-TV from 6:30 p.m. Coast time to 11 a.m. Coast time. Al Jarvis and spouse returned from vacash. California Teachers Association, Southern Section, named Groucho Marx TV chairman, and Eve Arden and Phyllis Kirk pix chairmen for anniversary of American Education Week. ABC-TV grabbed video rights to Olympic Auditorium wrestling, with telecasts to start in December for 11 western states; two-hour weekly program is already sold out. Claude McCue, exec secretary on coast of American Federation of Television and Radio Artists, to N. Y. to participate in network negotiations.

## San Francisco

"I Love Lucy" topped both Telepulse and ARB-Telescope polls for this area. Lucille Bliss celebrated second birthday of her "Happy Birthday" show with local columnists, headed by Ted Friend, interviewing moppets for a change of pace and laughs. Dr. Lloyd Luckman's "Gold Label Round Table" previously devoted to political issues, switched format after the election, began new series on

controversial topics. William Winter and the News parting company with Jenkel-Davidson after two years of sponsorship. Winter picks up new KPIX sponsor; Jenkel-Davidson negotiating for new show. Local scribes skyking to Hollywood for CBS Television City premiere. New KPIX local shows: Wilma Wright as "Your Glamour Counselor," Gordon Hammett and Wanda Wirth co-hosting "The Desecrow Show," a variety affair mixing music with food. Carol Levene giving six "Behind the Scenes in TV" lectures at Benjamin Franklin Adult School. Wanda Ramey hosting a new "Art Is Fun" segment on Jay Grill's "Fun Matinee," Tuesdays.

## Chicago

Jack Drees debuted a weekly interview sports show Monday nights on WENR-TV, with Grover J. Allen directing. Frank Hogan handling the p.a. bookings for Johnny Coons, who's racking up big ratings as host of WBQZ's "Noontime Comics." Russ Reed and Jim Green currently in NBC-TV's "Hawkins Falls." Joe Wilson grabbed the assignment to call the Black Hawk hockey Sunday night telecasts when they bow the first of the year via WBKB. Burr Tillstrom and his "Kukla, Fran & Ollie" entourage trekked up to Milwaukee Friday (7) for the annual p.a. at Gimbel's department store. Troupe is mulling a California junket in January.

Canada Dry is spotting "Terry and the Pirates" vidpix alternate weeks on WGN-TV, starting Dec. 6. Sun-Times columnist Irv Kupcinet's nightly stint on WBKB stays bankrolled, with Sandra Motors taking over from Manhattan Motors. Cowkick Bob Atcher preems a new video rodeo display Saturday morning (15) on WENR-TV. Dolph Nelson and Jack Payne have taken over as co-hosts on WGN-TV's "Hi Ladies," with regular emcee Tom Moore off on his annual Florida junket. Paul Harvey resumes his ABC-TV commenting Sunday (16), with Burton-Dixie hoisting the tab. Daily News scribe Tony Weitzel and frau Dorothy working a new Sunday afternoon half-hour on WBKB for Style Crest Furniture. Douglas Fairbanks telepix series bows on WGN-TV Dec. 16 under Phillips Petroleum auspices. Oxydol picked up a new Ulmer Turner five-minute newscast on WBKB.

## London

Sir John Barbirolli will introduce the Halle Orchestra in "The Conductor Speaks" Nov. 20. Robert Atkins and Mary Kerridge will head the cast in "The Merry Wives of Windsor" Sunday (16), which Julian Ames will stage. Last of the series of "This is Show Business," presented by Vic Oliver Nov. 22, will include Phyllis Calvert, Jack Watling, Natasha Litvin and Richard Dimbleby. Winston Clewes' "It's An Ill Wind" will be produced by Dennis Vance next Tuesday (18), with Dodo Watts, Vi Stevens, Gwen Cherrill and Basil Appleby. "Florentine Bronze" will be featured in the children's program Nov. 20, when John Slater and David Spenser will top the cast. "Toppers About Town," produced by Richard Afton Nov. 21, will be telecast from the Bagatelle Restaurant, with Nancy Donovan as star.

## Lag in Educ'l TV

Continued from page 57

non-commercial educational applicants, he said.

If permits are granted, however, and construction of the non-commercial TV station is not started within 60 days because of lack of funds or other reasons, prospective commercial station promoters have the privilege to come in and ask that the permit be forfeited and awarded to them, and unless special circumstances warrant an extension such procedure is likely, he pointed out.

Minderman and other speakers urged that the non-commercial educational TV interests get the ball rolling with their plans as speedily as possible.

Devoted to discussions of problems and procedures in connection with non-commercial educational TV and radio reports on institutions with TV construction-permits and educational TV projects in the planning stage, the convention had 15 speakers, in addition to Minderman, FCC chairman Walker; G. H. Griffiths, director of Mass Media Fund for Adult Educational; Sydney Roslow, Pulse director; Ralph

# Shades of Orson

Unusual script on ABC-TV's "Tales of Tomorrow" Friday (7), which simulated a mysterious technical mishap in which an "actual" drama "disrupted" production of the telecast, resulted in 150 calls jamming the web's N. Y. switchboard. Handling was so realistic that WCPO-TV, Cinco, not informed about the stunt and thinking that there actually was a technical failure, threw in a standby slide for a period while it checked the network by phone.

Script, by Frank P. De Felitta, started out with a typical "Tales" science fiction yarn, which lasted two minutes and was then interrupted by a picture taken through a window in which a husband, his wife and her lover were talking. Scene then cut to the studio, where producer Mort Abrams, ABC eastern technical operations manager, actor Roger De Koven, floor manager Jim Walsh, director Don Medford, cameramen and technicians were shown trying to figure out the mysterious signal and get their own show back on the air. Mystery pickup showed the husband being murdered, and the phone calls came from viewers, many of whom thought the stunt was on the level and a crime had really been committed.

Kreislser watchbands, alternate-week sponsor, of "Tales," got its commercial in during the time when the web was supposed to have temporarily gotten its signal back on the air.

Steele, and others. Burton Palu, NABE secretary, presided.

Discussions revealed that the big problem is raising of necessary funds for construction and maintenance of non-commercial educational TV stations through legislative appropriations or otherwise.

## Mutual Lops

Continued from page 23

several alternative courses open, according to MGMRA topper Bertram Lebar, Jr. One possibility is for the Loew's, Inc., outfit to go back into the syndication field, in which it was for a couple of years prior to making the MBS deal in the summer of 1951. (Mutual paid \$2,000,000 for the package for the two-season run.) Another course is setting another contract with another network, in which eventually it would probably add fresh material. Another potential is for Metro to get out of the transcription field entirely, selling its platters to a transcription company which peddles open-end shows.

The Paula Stone show, which MGM produced and sold on its own to two sponsors, Pequot Mills (Naumkeag Steam Cotton) and Amana Refrigerator, will continue. Show, beamed Monday-Friday at 10:15 a.m. (with a repeat at 2:30 p.m.), has a firm 52-week contract with Pequot, which backs the Tuesday and Thursday segments, and Amana is expected to hold on to the other three days. This series is also carried on the Loew's N. Y. outlet, WMGM.

Julius Seebach, MBS program v.p., is currently wrapping up details on the new properties, which start Dec. 29.

Milwaukee—Blaine Walsh has joined the announcing staff of WTMJ and WTMJ-TV. He formerly served as news director at WDUZ, Green Bay, Wis., and announcer and program director at WJPG, Green Bay.

## WNBC's 'Ain't We Devils' Promotional Bally To Herald Rayburn Shift

With Gene Rayburn shifting from his long tenure at WNEW, N.Y. radio indie, to NBC's flagship, WNBC, starting Monday (17), the WNBC promotion staffers have lined up a series of unique ballyhoo stunts to herald the event to both the public and agencies. Most of the campaign will be pegged to the line that "Rayburn Returns to NBC," since the disk jockey started his career at that network as a page boy.

Hoopla opens with a cocktailing tomorrow (Thurs.) at the Rainbow Room, N.Y., which is being tagged as a "record shower" so diskery execs can bring their latest pressings to Rayburn for use on his new show. Tying in with the page boy motif, WNBC will have all current NBC pages "fall out" in honor of Rayburn in Rockefeller Centre that day, with other pages who have subsequently won reputations serving as an honor guard. For the agencies, a group of men with crew haircuts a la Rayburn will parade around the agency offices bearing sandwich signs saying that "Rayburn returns to NBC."

As the clincher, the station has arranged to buy up most of the N. Y. Times and Herald Tribune editions next Monday from all the newsstands in suburban Westchester and Connecticut. Inserts plugging Rayburn's show will be stuffed in the papers and they'll then be handed out for free to commuters on the railroad, on the basis that most agency execs commute on that line.

Detroit—The national and Michigan offices of the Veterans of Foreign Wars have recognized WJR's outstanding service to veterans with an unusual dual presentation of citations at the annual VFW fall convention.

Delaware **TOPS** all U. S. in 1951 Average Income

**WDEL** AM FM TV

**TOPS** all stations in this richest market.

Let it sell your product effectively, economically.

Write for information.

\*Figures released August 1952 by U. S. Dept. of Commerce.

**ROBERT MEEKER ASSOCIATES**

New York Chicago Los Angeles San Francisco

Profitable TV Audience exclusive with

**WGAL-TV**

**LANCASTER, PENNA.**

Only TV station in — only TV station seen — in this large rich Pennsylvania market area

Clara R. McCollough, Pres.

Represented by

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# WCAU-TV

## ELECTED BY A LANDSLIDE!

### THE ADVERTISER'S CHOICE!

In the first three-quarters of 1952, more advertisers bought more time on WCAU-TV than on any other Philadelphia TV station.\*

- MORE ANNOUNCEMENTS
- MORE PARTICIPATIONS
- MORE SPONSORED UNITS
- MORE NATIONAL SPOT ADVERTISERS
- MORE TOTAL ADVERTISERS

### THE PEOPLE'S CHOICE!

- WCAU-TV CARRIES 8 OF THE TOP 10 PROGRAMS IN THE PHILADELPHIA MARKET.\*\*

SPEAKING FOR FREEDOM



## WCAU-TV

\*Rorabaugh \*\*ARB Sept., 1952

Television Reviews

Continued from page 25

surefire attention-grabber with this Saturday morning show pegged at aviation-minded youngsters. As a matter of fact, "Jet Pilot" looks potent enough to win votes from a lot of dads, too.

It's obvious that Heinemann got plenty of financial backing from his superiors on this project. Show is laid out in a realistically trimmed hangar office and had the appearance of being a three-camera job. Working the program are pro thespes Jerry Garvey, who plays the air-minded teenager, and George Cisar, as Spike the airport mechanic. Lt. Cmdr. Robert Horder, commander of a Navy jet squadron at the Glenview Air Base, has the big task as the airport manager.

The youngster wandered into the office and struck up a conversation with the commander and the grease monkey, who decided it would be fun to teach the lad how to fly. First off, Spike established some of the history of flight by showing Jerry a batch of Leonardo da Vinci sketches. Then Commander Horder took over, and using an excellently integrated combination of film and blackboard drawings, explained the fundamental principles of aerodynamics. Session finished with the first of a series of plane identifications, again using charts and models.

The really complicated production came off clean as a whistle and the trio romped through the affair with a fine degree of ease and naturalness. Considering his tyro status, Commander Horder handled the assignment in great style.

This is commercial teevie at its educational best—expertly paced and with full use of the medium's visual values. The series may well merit consideration for network display. Dave.

**GADGET GALLERY**  
With Bob Isaacson, Z. R. Segal  
Producer: Isaacson  
15 Mins.; Tues. and Fri., 5:45 p.m.  
Participating  
WOR-TV, N. Y.

While the makeup and operation of gadgets obviously are vastly interesting to almost everyone, "Gadget Gallery" succeeds in making them vastly disinteresting. For the prem of this 15-minute, twice-weekly show on WOR-TV, N. Y., Friday (7) was marred with banal dialog, awkward continuity and long blurbs for the sponsor.

Producer Bob Isaacson, who conducts the show with Z. R. Segal, muffed the name of his bankroller and frequently was at loss for words. Segal was no better. Format called for them to be seated

at a table and demonstrate such gadgets as a paint sprayer, closet light and a knitting device.

If intelligently presented, the use of gadgets could command a wide viewer audience. But few set-owners will stay on channel 9 merely to watch two guys sit at a table and make with the small talk for the entire 15 minutes. Show of this nature calls for movement, better continuity and more practical demonstrations of the product. Jamaica Stove & Furniture picks up the tab on Fridays, Allen Carpet Shop on Tuesdays. Gilb.

**YOUR GRAB BAG SHOW**  
With Wally Sherwin, Cindy Urban  
Producer: Sherwin  
Director: George Vieira  
30 Mins.; Sat., 5:30 p.m.  
CREST FURNITURE  
KECA-TV, Hollywood

This new quiz show is reminiscent of the dinosaur era of television, when programs were aimed not as entertainment, but to fill a timeslot at the lowest possible cost. The giveaway show is overloaded with commercials not only for the sponsor, but for each firm giving away a gift.

Producer-emcee Wally Sherwin and his assistant, Cindy Urban, show stills of silent pix stars, and trick is for the viewer to identify the star of yesterday, thereby winning a present. Background music (canned) is the only entertainment in the 30 minutes.

Not much can be said for this throwback to the stone age of TV. George Vieira is credited as director, which, it's assumed, means he directed the commercials. Crest Furniture angels. Daku.

**FINAL DECISION**  
With John A. Eckler, host; Murray Lockhard, announcer, panel of lawyers.  
Producer-director: John Haldi.  
Writer: Huntington Carlisle, John Brown, John Mitchell.  
30 Mins., alt. Tues., 8:30 p.m.  
WBNS-TV, Columbus

This panel show puts the lawyers on the spot. It was cooked up by the station in cooperation with the Columbus Bar Assn., which supplies the questions and a panel of three attorneys. John Eckler, a telegenic law partner of Sen. John Bricker, is the host and briefly presents an actual case to the panel—all except the decision. The lawyers are given two minutes to arrive at their own ruling and after they do, an offstage Voice of Legal Authority gives the real decision, the reasons therefore and cites the court which delivered it.

Cases are selected with an eye to variety and range all over the legal landscape from those involving wills and marriage agreements to crimes and misdemeanors.

Near the end of the show the panel is given a set of clues and asked to identify from these a famous or infamous person involved in the courts. Recently the clues were all puns: a herring for Goering, a ribbon for Ribbentrop and Rudolf the Red-Nosed Reindeer for

Hess, all of which led to the Nurnberg Trials and Robert Jackson, the chief prosecutor.

The show usually winds up with each lawyer relating an unusual law that exists somewhere.

"Final Decision" is tricked out with some neat production ideas. When the Voice of Authority renders the real decision, a copy of Themis (Blind Justice) is shown tipping the scales to proper level. The "mystery guest" is outlined in light sitting in a chair, and the three clues to him are shown the TV audience at the beginning of the program.

Snow is high in I.Q., which seems the only way to pitch when you're opposite Berle. It is highly interesting and should appeal to the inquisitive and curious-minded. In the firmament of panels this places high in the upper third. Dean.

**VIC PERRY**  
Director: Bill Taylor  
15 Mins.; Mon.-thru-Fri., 10 p.m.  
COLE-FINDER  
WBKE, Chicago  
(Rockin-Irving)

Former film actor Vic Perry has taken over the curbstone duties held down for nearly four years by Ernie Simon on this WBKE man-on-the-street. On show caught (5), the bearded emcee evidenced that he still hasn't got the "feel" for this sort of an off-the-cuff free wheeler. Even by informal standards, this particular session was a prett' ragged affair.

Most of the stanza this time was an unveiling of Perry's prediction of the election outcome, which had been written down before the voting started and sealed up by an armed messenger service. Armed guards in an armored truck returned the prediction on the post-election program. It was revealed that Perry had guessed that General Eisenhower would win with a popular tally of 31,895,000 votes and a electoral vote of 450. Guess was amazingly accurate. It was a good topical gadget but "over-produced."

Regular interviews with the Loop nightlifers got a fast shuffle and added up to little excitement for the home viewers. Dave.

**RUSSELL SAGE COLLEGE**  
30 Mins.; Mon., 11 a.m.  
Sustaining  
WGB, Schenectady

Russell Sage College tees off the second year in WRGB's "Community Campus" series, embracing three area institutions whose faculty members and students discuss subjects covered in the curriculum. Dr. Justin Emerson, of the English department at Troy, an assistant, and several women students considered the United Nations and UNESCO on the first half-hour viewed. Dr. Isabelle Taylor and five girls in her psychology class analyzed fortune-telling on the second program.

The latter probably hit a high water mark in popular appeal of the topics so far agendaed on campus originations. It may encourage participating colleges to schedule other subjects which have a wide interest to the television audience. Block was rather well handled, despite at start slowness and other minor flaws.

Sage College scored a reasonably creditable mark in the new medium last year. There are reasons to believe it will show steady, if not spectacular, progress this season, as bright, earnest, attractive girls and knowing professors collaborate. Jaco.

Vitapix

Continued from page 21

Toomey and Sara Haden and "Trail Blazers." Broidy is a veepee of Vitapix.

Firm also announced it had acquired rights to more than 100 Tele-disks, three minute films synchronized with platters.

Robert H. Wormhoudt, prexy of the firm, will direct operations and sales. Other officers, in addition to Broidy, are Don G. Campbell, L.A. electronics supplier, veepee and treasurer; and directors include John E. Fetzer, prexy of Michigan's WKZO-AM-TV and WJEF; C. Howard Lane, prexy of KOIN, Portland, Ore., and KJR, Seattle and part owner of KFBI, Wichita; Harry C. Wilder, who retired a month ago as president and director of WSYR-AM-FM-TV, Syracuse, N.Y.; Richard A. Borel, general manager of WBNS-TM-TV, Columbus; and attorney Horace L. Lohnes.

Syracuse—Promotions at WSYR (AM & TV) include James McDonald to supervisor of TV program operations; A. I. Marshall, Jr. to radio sales manager, and William R. Alford to AM-TV sales director.

From the Production Centres

Continued from page 26

the U. S. Junior Chamber of Commerce . . . WWDC sportscaster Bob Wolff currently raising a \$2,400 fund to send a local junior football team to the "Santa Claus Bowl," annual moppet grid classic in Lakeland, Fla. . . . Gunnar Back, WMAL-ABC newsmen, was guest moderator for fourth time on web's "America's Town Meeting of the Air" on Armistice Day . . . Bob Ralford, U. of South Carolina student, has joined WTOP-CBS staff of radio announcers . . . Bob Addie, local sports writer, and his wife, the former Pauline Betz, tennis champ, have teed off a new husband-wife sports show over WMAL-TV.

IN PITTSBURGH . . .

Mary Lou Tardio, secretary of the Pittsburgh Radio & Television Club, has resigned from the Cavanaugh-Morris advertising agency to join the Whitman-Shoop outfit . . . Sam Levenson will be the toastmaster for the Bonds to Israel dinner at the Schenley Hotel Nov. 19 . . . Dale Jackson of KDKA has taken over Vickie Corey's radio writing classes at the U. of Pittsburgh while she's touring Africa . . . Jerry Lee, cameraman at WDTV, has been upped to a director's berth . . . Hilary Bogden, WPAS newscaster and disk jockey, has joined the Pittsburgh Opera chorus again and is now busy rehearsing "Carmen" . . . Mildred Eisler is chief engineer Ray Rodgers' new Girl Friday at Channel 3. She replaces Virginia Rix, who resigned to marry Rodgers' assistant, Bob Markle . . . Engineer Mike Sedore celebrating his 12th anniversary with KQV this month . . . Olga Thomson and Helen Reagan have just been added to the WDTV accounting department . . . Carl Dozer, sales manager of WCAE, has been elected Chief Barker of the Variety Club here for 1953 . . . Gimbels department store reported to be preparing to file for one of the three UHF channels allocated to Pittsburgh.

IN PHILADELPHIA . . .

Plans for a local non-commercial TV station will be revealed Friday (14) at educators' meetings in Franklin Institute . . . "I Love Lucy" led the local poll raings for October . . . TV and radio stars will feature Gimbels Thanksgiving Day Parade. Taking part will be Hopalong Cassidy (William Boyd), Tom Corbett and his Space Cadets, Dennis James "Chuckwagon" Pete Boyle, Willie the Worm, Patches the Clown, Gene Crane, Clarabelle, Chief Halftown and McGuire . . . RCA Victor Division, RCA, will honor 129 men and 29 women who have achieved 25 years of service with the company. The ceremonies held at plant locations will culminate with a banquet in Philadelphia (22), at which 1,100 new and old members of the 25-year-club will be honored . . . WKDN, Camden, N. J., has put out a column written by Jim Nadline, about Phila. and South Jersey radio and TV doings, to be distributed free to weekies in South Jersey.

Radio-TV's Election Bows

Continued from page 24

broadcast station spots aggregated nearly 3,000 hours of time.

While many other organizations joined in the campaign, NARTB points out, the Foundation depended on local broadcasters for leadership at the "grass roots" level. Stations made their facilities available to various community groups, aided in furnishing transportation of citizens to the polls, provided baby-sitter service, helped election officials in preparing for the heavy turnout, and performed many other services.

Calling the drive the most successful "sales campaign" in broadcasting history, NARTB prexy Harold Fellows declared in extending congratulations to the industry for its support to the "register and vote" appeal:

"There are three particularly heart-warming aspects to this story. First, the listeners and viewers of America have demonstrated in convincing fashion their loyalty toward reliance upon radio and television. Second, broadcasting has added a new chapter to its 30-year record of public-spirited good citizenship. And third, one cannot help but feel that the unparalleled coverage given to the conventions, the campaign, and the issues by TV and radio have created in the citizen a new feeling of closeness to political decisions and a more active desire to have a part in them."

NARTB gave considerable assistance to stations (members as well as nonmembers) in the campaign. The Association furnished kits containing suggested spot announcements, ideas for programs,

tie-in appeals for use with local merchants and community organizations, etc.

Participation in the campaign was voted at the NARTB convention in Chicago last March which resulted in formation of a committee headed by John Patt, prexy of the Richards stations. Robert K. Richards, assistant to Fellows, and John H. Smith, Jr., directed the program at the staff level.

Reading, Pa.—David J. Miller, Jr., ex-WPTZ, Philly, and ABC network, named technical operations director for WEEU (AM & TV).



Eileen BARTON

AMERICAN MUSIC HALL and  
U.S. COAST GUARD SHOW  
EVERY SUNDAY, ABC, RADIO  
CBS-TV

CORAL RECORDS Dir.: MCA

STARRING MARTIN KOSLECK



in  
'Strange Confession'

CHANNEL 5—WABD

A One Man Performance

Monday-Friday

11:45-12:00

November 10-14 Incl.

HARPO MARX  
NBC-TV  
RCA-VICTOR  
Mgt.: GUMMO MARX

Due to a Reorganization We  
Must Lose the Services of a Competent,  
Superbly-qualified Administrator . . .

EXECUTIVE PRODUCER-DIRECTOR

. . . who is a Vice-president and  
member of our management team.

We are anxious to find the right spot for this man. He is a skilled recording director, has dealt with top talent of all kinds both here and abroad. He is a fine musician, producer, director—and an excellent administrator—he heads his own department. Extensive experience in radio and TV. Excellent budget-sense, has dealt with unions, is an asset to any organization in the entertainment or allied fields. We will be proud to put you in touch with him.

Write Box V-0177  
Variety, 154 W. 46th Street  
New York 36, N. Y.

# ASCAP SPARKS U.S. PROBE OF BMI

## Flock of Top-Name Concert Packages Getting B.O. Rebuff in Booking Jam

Billy Eckstine, who pulls into Carnegie Hall, N. Y., Saturday (15) for a two-concert engagement on the last leg of his 67-date tour with George Shearing and Count Basie, claims that the flock of packages now in the works may develop into a detrimental factor in the concert biz picture.

According to Eckstine, agencies and indie promoters are slapping together packages and sending them out on the road haphazardly so they can get in on the concert field's fast buck. Plethora of packages now travelling are raising promoter squawks since they're jamming up in certain areas and in some instances cutting down on overall take.

Eckstine, who's on his third annual concert hop, believes situation can be alleviated if agencies would work together in routing their packages. Since Sept. 9, when his current tour teed off in Los Angeles, Eckstine has come across towns loaded with two or three musical packages in the same week. "Coordinated planning," he added, "with a two or three weeks separating each attraction would raise the b.o. and insure a black ledger entry for the promoter."

Small town promoters are being hurt the most by the package jam and its b.o. effect in the big cities also is becoming evident. Most recent example is booking of a Duke Ellington package into Carnegie Hall for a two-concert date on Friday (14), night preceding the Eckstine-Shearing-Basie entry.

Eckstine, who will wind his tour in Washington Nov. 23, expects to top last year's gross take of \$500,000 for 62 dates. The package will reorganize in March for a 45-date trek through the south. Eckstine also is prepping a concert tour of Europe which will tee off after his London Palladium engagement sometime in May. It'll be his initial European assignment.

Among the packages which have been hitting the concert route since September are Norman Granz's perennial "Jazz At The Philharmonic," "The Biggest Show of 1952," starring Nat (King) Cole, Sarah Vaughan and Stan Kenton; Woody Herman's "Caravan of Stars," a Jan Garber unit and a Dinah Washington unit.

## Promotion, Not Payola, Wins Philly D.J. Spins, Indie Diskers Assents

Editor, VARIETY:

As one of the country's largest independent record manufacturers, I must take exception to the allegation that independent labels get plays in Philadelphia only because of payolas.

I am very close to the Philadelphia situation, because I have a branch there with a live wire manager. My promotion manager is a former Philadelphia deejay who gets wonderful cooperation in Philly and elsewhere, built up through years of friendship and being a right guy.

We have found that the Philadelphia deejays are a bunch of boys who take great pride in their chosen profession and are always on the alert for material which has hit possibilities, regardless of label or artist. All the payolas in the world couldn't make national hit records like Al Martino's "Here In My Heart," The Hilltoppers, "Tryin'g," Slim Whitman's, "Indian Love Call," Four Aces, "Sin," and Del Wood's "Down Yonder."

I would advise the major company executive who contemplates buying Philadelphia deejays, to save his money. It can be put to better use in intelligent, cooperative contact and promotion work. Jerry Blaine (Pres., Jubilee Records)

## Goodman Likely to Set New Sextet for 1-Niter

Benny Goodman, who has been riding high on disks as a result of Columbia Records' album packaging of 1937-38 recordings, will probably form a new instrumental sextet for one-niter dates to cash in on his new popularity on wax.

Goodman recently has been playing solo longhair dates and his sextet will likely be launched early next year.

## LPs Big Abroad Despite Top Price, Wallichs Reveals

Long play 33 rpm disks, which were introduced overseas during the past year, are taking Europe by storm, according to Glenn E. Wallichs, Capitol Records prexy who just returned to the U. S. after an eight-week o.o. of his company's Continental branches. Wallichs was accompanied by international manager Alec Porges after installing Bob Weiss, newly appointed Continental rep for Capitol, in his Paris headquarters. Wallichs planned to the Coast last night (Tues.).

Wallichs asserted that the 33 disks were selling at a spectacular rate abroad despite the high prices ranging up to \$10 in U. S. currency. The LPs are going best in Paris, Hamburg, England and Italy. At the present time, the 45 rpm disks are popular only in Norway, with few in circulation in France and Italy and none in Germany.

The Capitol prez said his company was in a particularly strong position in Europe because it was the only diskery, aside from M-G-M, which uses its U. S. trademark overseas and which operates with wholly-owned companies in Europe. (RCA Victor is distributed under the HMV label, Columbia under the Philips label and U. S. Decca under the British Decca and Brunswick labels.)

Wallichs reported that M-G-M is doing an exceptionally good job in Europe with its film soundtrack sets. M-G-M distributes only 78 rpm disks in Europe at present.

## ECKSTINE PACKAGE PULLS 10G IN PITT

Pittsburgh, Nov. 11. Billy Eckstine-George Shearing-Count Basie package packed Syria Mosque for its one-niter last Thursday (6), doing better than \$10,000. Concert drew more than 4,100, and that included 250 who bought standing room, and 100 in extra chairs in the pit. There weren't any extra seats on the stage because Basie's big band needed the space.

Originally two performances were planned, but at last minute it was decided to do only one.

## Richmond Picks Up South American Hit

In line with the publishing companies' current global prowl for new melodies, Howie Richmond reached down into South America last week to acquire U. S. rights to the Latino click, "India," Tune, which was penned by Jose Asuncion Flores and Manuel Ortiz Guerrero, will be pushed initially in the U. S. market as an instrumental.

Richmond acquired the rights through the Brazilian firm, Fermano Do Brasil. He has not yet assigned it to any of his subs.

## SEEK DATA FOR AMENDED DECREE

Sparked by charges made by the American Society of Composers, Authors & Publishers in its fight for licensing deals with indie TV outlets, the Dept. of Justice has opened an investigation of the Broadcast Music, Inc., setup. As far as it's known, it's the first time that the Government has turned the attention of its antitrust division towards BMI since the ASCAP consent decree several years ago.

The probe is not regarded as a possible forerunner to an antitrust suit aimed at BMI. It's aimed, rather, at establishing whether ASCAP's plea for an amended consent decree is justified.

It's understood that the Government is focusing its probe on ASCAP's charges that it is under a handicap in its competition with BMI due to the fact that the latter is owned by the broadcasters. In its petition to the N. Y. Federal Court, which is arbitrating the ASCAP-TV dispute, ASCAP stated that "the broadcasting companies almost without exception have blanket licenses from BMI which permit them to use any composition in the BMI repertory in any program for a fee based on total receipts, without any charge for each use. With the Society's (ASCAP) license on a "per program" basis, broadcasters have an interest in preferring the use of BMI music on particular programs instead of music composed by the Society's members, irrespective of the merits of the music or its appropriateness for the program."

ASCAP said it will produce evidence (Continued on page 72)

## NEW PITCH FOR COPYRIGHT REVISION

With an eye to the new Congressional setup in Washington following last week's election, the standard publishers will tee off another pitch for a revision of the Copyright Law at the monthly meeting of the Music Publishers Assn. at the Hotel Warwick, N. Y., today (Wed.). According to the proposed agenda, the standard pubs will initially discuss general objectives with regard to the Copyright Law, and will lead up to specific proposals at later meetings.

Efforts of the pop publishers and the American Society of Composers, Authors & Publishers to effect a change in the Copyright Law with respect to getting performance coin from jukeboxes were defeated last summer in the House Rules Committee. It's expected, however, that another attempt will be made to get the jukebox amendment through at the next Congressional session. "Senator Estes Kefauver from Tennessee is one of the chief supporters of the bill.

## PLUGGERS SET TALKS FOR NEW MPCE PACT

With its current pact with the music publishers expiring Dec. 31, the Music Publishers Contact Employees is lining up a series of confabs with the pubs to negotiate a new contract. Notice was sent to all the pubs as well as the American Society of Composers, Authors and Publishers and Broadcast Music, Inc., that meets will be set up during the next couple of weeks.

According to Bob Miller, MPCE prez, union will suggest several contractual changes and additions in the upcoming talks. Current pact was negotiated in 1948.

M. G. M. Records waxing an album, "Marguerite Piazza Favorites," this month.

## Some Orch Leaders Upsetting Band Biz Price Pattern by 50-50 One-Niter Splits

### 'Biggest Show' Grosses \$13,700 in Mpls. 1-Niter

Minneapolis, Nov. 11. "Biggest Show of 1952," with Nat (King) Cole, Stan Kenton and Sarah Vaughan, grossed a huge \$13,700 for Sunday night (9) one-niter in the 9,400-seater auditorium main hall at a \$3 top.

It was show's second annual appearance here.

## Cut Dancehall Price as Lure For Teeners

In a move to attract a new generation of teenagers to live-music dances, Ralph Flanagan orch is slashing admission prices to 50c a head at a special engagement at Levittown Hall, Levittown, L. I., Sunday (16) afternoon. Dance is being held under the sponsorship of the Beat the High Cost of Living Assn., which was set up by Flanagan and his managers, Herb Hendler and Bernie Woods, for this date.

The 50c tab represents a drastic slice from the usual \$1.75 to \$3 admission price at dancehalls. Flanagan has been fighting against the high tabs which, he claims, is one of the chief reasons the business went sour in the postwar period. Flanagan's theory is that the band biz has to adjust itself to a profit based on volume rather than high prices. Only a few big money-making bands, according to Flanagan, profit from the high prices, with the medium bands suffering from the fact that the kids don't have enough money to patronize dancehalls regularly under these conditions.

Since no promoter has cottoned to Flanagan's ideas, the bandleader decided to experiment with the price-cutting on his own hook. Flanagan believes that it'll be tough to make a profit at the 50c admission level but believes that \$1 or \$1.25 tabs are more realistic in that they would get a large segment of the dancing public out to the ballrooms again.

## COL DISTRIB REVAMP; SOUTHARD NAT'L MGR.

Columbia Records has revamped its distribution setup with the naming of Terry Southard, formerly east coast division manager, as national sales manager. Southard, who fills a post vacant for the past three years, will work under Paul Wexler, Columbia's viceprexy over sales.

In other sales department switches, Stan Kavan has been upped from merchandise manager for the pop and folk division to general merchandise manager. Bill Nielsen was promoted to sales manager for Okeh Records, Col's blues and rhythm subsid, while Doug Duer was named merchandise manager for the children's record division. George Hayes, who was assisting Wexler, was upped to chief of the Philadelphia area while Dan Stevens was appointed district manager in Cleveland under division manager Forrest Price.

## AMP Expands

Associated Music Publishers, longhair publishing wing of Broadcast Music, Inc., is expanding its operation with the opening of new offices in Hollywood.

Carl Post, concert artist, will be in charge of AMP's Coast operation under prexy Charles A. Wall in New York.

Disturbing new wrinkle seen developing in the band biz is practice of some orch leaders to undercut the competition by making special 50-50 deals with ballroom operators and one-niter promoters. The deals, thus far, are being made only by a few name leaders but band managers are squawking that it's having a harmful effect on the biz by interfering with the orthodox buying and selling agreements.

The ops naturally approve these special deals since it takes them off the guarantee hook and assures them some coin for the date. It's a hazardous practice for the orchs, however, since they've got to shell out a specified musician's union rate to their sidemen and allot double rate for themselves as a leader whether the orch pulls in enough coin to meet the nut or not. In instances when the nut isn't met, the leader generally shells out from his own pocket.

The union, however, frowns on this practice, and the leader is running the risk of bringing about union interference to halt this special arrangement despite its legality.

General practice in band bookings is for the operator to give the orch a guarantee against a percentage. The guarantee and percentage deals vary with the orch's drawing power and the b.o. potential of the spot being played. In some instances a band will accept a lower guarantee to gamble on higher percentage payoff but in all cases the orchs arrange for a guarantee that will at least allow them to break even on the date.

## Johnnie Ray Sued For 'Appropriating' Tunes; Pulls \$4,300 in Portland

Portland, Ore., Nov. 11.

Johnnie Ray brought his variety revue to his hometown for a one-niter at the Civic Auditorium Saturday night (8) and was served with an order to appear in court here Friday (14). He is on the receiving end of a \$40,000 civil suit filed for James W. Johnson, who alleges the singer appropriated several musical manuscripts and arrangements belonging to Johnson. Johnson is a 25-year-old polio victim who composes pop tunes in his spare time.

When Ray's manager was in town several days ahead of Ray, incidentally, he made commitments galore for the singer. Only singing appearance was set for the Star Furniture Co.'s "Stars of Tomorrow" radio show. This program has been going for 25 years and Ray was supposed to renew old acquaintances on the program he sang on when a kid. Furniture outfit spent coin on ads, papers carried the story and ABC station KEX was loaded with people waiting for the local boy. He failed to show.

Ray racked up a \$4,300 gross at the Civic Auditorium. This is the first date that Ray has played here since his rise to fame.

Promoter Van Tonkin, also presented The Hot Shots (2), Four Lads, Tucker Trio, Gary Morton and a 15-piece band. The 3,500 seat spot was scaled at \$3.60 top.

## Berkowitz Heads

### Music Box Society

Sidney Berkowitz has been named prez of the recently formed Music Box Society of America, org devoted to the collation of info on music making machines of the 18th and 19th century. Also appointed to exec posts were Sidney Feisberg, vicepre; George Richard Brown, secretary, and Madeleine Brown, corresponding secretary.

Society is currently lining up museums, community centres and retail stores for displays of the oldie machines.



By HERM SCHÖNFELD

Doris Day-Johnnie Ray: "Ma Says, Pa Says"—A Full Time Job" (Columbia). Johnnie Ray's change of pace on these light, cry-proof items should help lift him high on the bestseller lists again. He gets, of course, a major assist from Doris Day, who sells these sides with her flawless rhythm attack. "Ma Says," another item from

Don Estes: "All Day Singin' and Dinner on the Ground"—"One Kiss" (Victor). Don Estes is one of Victor's more promising young vocalists who's due to break through with the right material. "Dinner On The Ground" is a lively item in the folksy groove. It's possible that there have been too many of

GEORGIA GIBBS .....	"A MOTH AND A FLAME"
Mercury .....	"The Photograph on the Piano"
DORIS DAY-JOHNIEE JAY .....	"MA SAYS, PA SAYS"
Columbia .....	"A Full Time Job"
MARGARET WHITING .....	"COME BACK TO ME, JOHNNIE"
Capitol .....	"Why Don't You Believe Me"
DON CHERRY .....	"FROM YOUR LIPS ONLY"
Decca .....	"I Don't Want To Set the World On Fire"

**Mantovani:** "La Cumparsita"-  
"Tango Della Luna" (London).  
Mantovani's rich instrumental styl-  
ing is evident in its best form on  
"La Cumparsita." The Latin  
standard is worked over in a taste-  
ful symphonic arrangement which  
is likely to make a strong dent in  
the pop market. Reverse is in a  
similar groove, with Mantovani  
giving out with the brand of or-  
chestral coloring that has ranked

**Lucy Ann Simms:** "It's The End of the Line," "Red Is For Roses" (Columbia), "End of the Line" is a finely written torch-lambert which rates spins. Lucy Ann Simms pipes the standout lyric with a delicate blues shading. This side stands up under repeated spins and could build slowly into an important pop item. "Roses" is another melancholy number delivered in excellent style by Miss Simms. **Percy Faith** batons with usual tastefulness.

**"Christmas With Eddie Fisher"** (Victor). With Eddie Fisher remaining consistently on top of the hit lists for the past year, this set of Christmas tunes will be a click seasonal package. Fisher handles the assignment in fine voice and with good taste. The album's repertory is varied, mixing up standards like "Silent Night" and "Come All Ye Faithful" with **Irving Berlin's** "White Christmas." Other numbers include "You're All I Want For Christmas," "Christmas Day," "That's What Christmas Means To Me," "Here Comes Santa Claus" and "Jingle Bells." **Hugo Winterhalter** orchestra and chorus supply fine backgrounds.

**Nelson Eddy: "Oklahoma"** (Co-

Miss Haskins also scores with her lucid soprano pipes as the romantic femme lead while Miss Nelson delivers the "Kansas City" number with Wilton Clary in appropriately strident comedy style. Kaye Ballard hits as Ado Annie on "I Can't Say No" while David Morris handles "It's A Scandal! It's An Outrage" with dramatic punch as does Lee Cass on "Lonely Room." David Atkinson also contributes topflight support.

**Burl Ives** has packaged a first-rate album of Christmas folk songs for Decca . . . In a straight pop vein, the **Three Suns** also hit with a flock of Xmas seasonal instrumentals for Victor . . . Decca has come up with an interesting collection in **Victor Young's** "Love Themes From the Motion Pictures" . . . **Vicente Gomez's** superlative guitar is showcased on the musical themes from the United Artists pic, "The Fighter" (Decca) . . . **Steve Lawrence** hits on "Tango of Roses," another big ballad in the Latin genre (King) . . . **Dolores Gray's** version of "I Don't Care" is a straight carbon of **Damita Jo's** slice for Victor . . . **Paul Weston** orch, with **Charles Nelson** vocaling, has a good side in "The Commandments of Love" (Columbia)

On the same label, Sammy Kaye has two fine sides in "Sailin' Along the Ohio" and "Forget Me Not" . . . Anita O'Day comes strongly on "The Lady Is A Tramp" with good rhythmic backing (Mercury) . . . Count Basie is spot-on on a live organ in "Paradis' Square" with Eddie Davis on sax for a solid side " (Mercury) . . . Savannah Churchill has a fine slice in "Walking By The River" (Victor) . . . Guy Lombardo has one of his top dance arrangements on "Because You're Mine" with Kenny Martin vocalling (Decca).

Standout folk, western, religious, blues, rhythm, etc.: **Jimmye Davis**, "Please, Please" (Decca) ... **Lloyd Weaver**, "One Wheel Draggin'" (Coral) ... **Al Britt**, "Wishing Ring" (M-G-M) ... **Jimmy Ballard**, "The Creek's Gone Muddy" (King) ... **Ahmad Jamal's Three Strings**, "A Gal In Calico" (Okeh) ... **The Swallows**, "Where Do I Go From Here" (King) ... **Red Rodney Sextet**, "Honeysuckle Rose" (Okeh).

**Verdi: Il Trovatore** (RCA Victor, 2 LPs, \$11.14). A topflight definitive recording of the reliable old, dramatic work, full of spirit, operatic drive and distinguished singing. Zinka Milanov brings lyric beauty and expressive power to the Leonora role; Fedora Barbieri is an impressive, richly-voiced contralto as Azucena; Jussi Björling a manly, musical Manrico and Leonard Warren a powerful Duke. Robert Shaw Chorale and RCA Orchestra lend fine assists, under Renato Cellini's authoritative baton.

**Mozart: Serenade No. 7 in D** (Decca, LP, \$5.85). So-called "Haffner" Serenade is very long (no less than eight movements). Actually part-symph, part-concerto, it's a pleasant, melodious work, well recorded and performed here by a leading German ensemble, the Bamberg Symphony Orchestra, under Ferdinand Leitner. Denes Zsigmondy plays solo violin passages ably.

**Mahler: Symphony No. 9 in D Minor** (Vox, 2 LPs, \$11.90). Mahler's last (and rarely-recorded) symphony is overlong (like so much else he wrote), but it is a profound, melodic work, hailed by some as his finest composition. Here it gets a full-bodied, sympathetic treatment by the Vienna Symphony Orchestra, under Jascha Horenstein, for attractive results. *Bron-*

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 October 31-November 6**

Anywhere I Wander	Frank
Because You're Mine—†"Because You're Mine"	Feist
Dance of Destiny	Spinlan
Glow Worm	Marks
Half As Much	Acuff-R
High Noon—†"High Noon"	Feist
I Went To Your Wedding	St. Louis
If'n	Disney
I'm Never Satisfied	Simon H
Jambalaya	Acuff-R
Keep It a Secret	Shapiro-B
Lady of Spain	Fox
Lazy River	Southern
Live Oak Tree	Burvan
Lover	Famous
My Favorite Song	Gold
Outside Of Heaven	Bregman-V-C
Punky Punkin	Paxton
Ruby and the Pearl	Famous
Sleepytyme Gal	Miller
Somewhere Along Way	United
Stay Where You Are	BMI
Takes Two to Tango	Harman
That's a-Why	Santly-J
To Know You (Is To Love You)	Roncom
Voters on Parade	Morris
Walkin' My Baby Back Home	DeSylva-B, H
Whispering Serenade	Chappell
Wish You Were Here—*†"Wish You Were Here"	Chappell
You Belong To Me	Ridgeway
Yours	Marks

### Second Group

A Shoulder to Weep On	Laurel
Auf Wiederseh'n Sweetheart	Hill & R
Caravan	Amer Aca
Cherries	Dartmouth
Don't Let the Stars Get in Your Eyes	Four-Star
Down by the O-h-i-o	Forster
Everything I Have Is Yours	Robbins
Forget Me Not	Weiss-B
Forgetting You	DeSylva-B, H
Love of My Life	Chappell
Meet Mr. Callaghan	Leeds
Mood Indigo	Mills
Rudolph the Red-Nosed Reindeer	Nicholas
Sophisticated Lady	Mills
String Along	Regent
Take Me In Your Arms and Hold Me	Hill & R
Thanks to You	Paramount
When I Fall In Love	Young
Who Kissed Me Last Night	Roger
Why Don't You Believe Me	Brandon
Zing a Little Zong—t "Just For You"	Burman

## Top 10 Songs On TV

Because You're Mine	Feist
Glow Worm	Marks
High Noon	Feist
Lady of Spain	Fox
No Two People	Frank
Sleepytime Gal	Miller
Thumbalina	Frank
Wish You Were Here--* <i>"Wish You Were Here"</i>	Chappell
You Belong to Me	Ridgway
You'll Never Get Away	Bourne

## FIVE TOP STANDARDS

Blues in the Night .....	Remick
Gypsy in My Soul .....	Robbins
Ma, He's Making Eyes at Me .....	Mills
Slaughter on Tenth Avenue .....	Chappell
St. Louis Blues .....	Handy

† *Filmusical*.    \* *Legit musical*.

## VARIETY

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

**Week Ending  
Nov. 8**

[illegible]

# VARIETY Scoreboard

## OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING NOVEMBER 8

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS This Last week. week.	ARTIST AND LABEL	TUNE
1	1 JO STAFFORD (Columbia)	{ You Belong to Me Jambalaya
2	2 PATTI PAGE (Mercury)	{ I Went to Your Wedding You Belong to Me
3	3 MILLS BROS. (Decca)	{ Glow Worm Wish You Were Here
4	4 EDDIE FISHER (Victor)	{ Lady of Spain Outside of Heaven
5	5 HILLTOPPERS (Dot)	{ Trying
6	8 JONI JAMES (MGM)	{ Why Don't You Believe Me
7	7 LES PAUL-MARY FORD (Capitol)	{ Lady of Spain Meet Mr. Callaghan
8	6 PEARL BAILEY (Coral)	{ Takes Two to Tango
9	10 JOHNNY STANDLEY (Capitol)	{ It's in the Book
10	.. MARIO LANZA (Victor)	{ Because You're Mine

### TUNES

POSITIONS This Last week. week.	TUNE	PUBLISHER
1	1 I WENT TO YOUR WEDDING	St. Louis
2	2 YOU BELONG TO ME	Ridgeway
3	3 JAMBALAYA	Acuff-R
4	4 GLOW WORM	E. B. Marks
5	6 TRYING	Randy Smith
6	5 WISH YOU WERE HERE	Chappell
7	8 MEET MR. CALLAGHAN	Leeds
8	9 BECAUSE YOU'RE MINE	Feist
9	.. WHY DON'T YOU BELIEVE ME	Brandon
10	7 TAKES TWO TO TANGO	Harman

## VARIETY 10 Best Sellers on Coin-Machines Week of Nov. 8

1. I WENT TO YOUR WEDDING (9) (St. Louis)	Patti Page	Mercury
2. YOU BELONG TO ME (11) (Ridgeway)	Jo Stafford	Columbia
3. JAMBALAYA (10) (Acuff-R)	Dean Martin	Capitol
4. TRYING (5) (Randy Smith)	Jo Stafford	Columbia
5. GLOW WORM (6) (Marks)	Hilltoppers	Dot
6. MEET MR. CALLAGHAN (7) (Leeds)	Mills Bros.	Decca
7. WISH YOU WERE HERE (13) (Chappell)	Les Paul-Mary Ford	Capitol
8. LADY OF SPAIN (11) (Fox)	Eddie Fisher	Victor
9. IT'S IN THE BOOK (1) (Chas. Hanson)	Eddie Fisher	Victor
10. WHY DON'T YOU BELIEVE ME (2) (Brandon)	Johnny Standley	Capitol
	Joni James	M-G-M

### Second Group

TAKES TWO TO TANGO (3) (Harman)	Pearl Bailey	Coral
I LAUGHED AT LOVE (Redd Evans)	Sunny Gale	Victor
BLUES IN ADVANCE (Hollis)	Dinah Shore	Victor
BECAUSE YOU'RE MINE (2) (Feist)	Nat (King) Cole	Capitol
HIGH NOON (9) (Feist)	Mario Lanza	Victor
HALF AS MUCH (8) (Acuff-R)	Frankie Laine	Columbia
SOMEWHERE ALONG THE WAY (8) (United)	Bill Hayes	MGM
MY FAVORITE SONG (Shapiro-B)	Rosemary Clooney	Columbia
INDIAN LOVE CALL (Harms)	Nat (King) Cole	Capitol
OUTSIDE OF HEAVEN (B.V.C.)	Tony Bennett	Columbia
COMES ALONG A-LOVE (Shapiro-B)	Georgia Gibbs	Mercury
AUF WIEDERSEHN (17) (Hill-R)	Slim Whitman	Imperial
EARLY AUTUMN (Cromwell)	Eddie Fisher	Victor
STRING ALONG (Regent)	Kay Starr	Capitol
MY LOVE AND DEVOTION (Shapiro-B)	Vera Lynn	London
YOU'LL NEVER GET AWAY (Bourne)	Eddy Howard	Mercury
LUNA ROSSA (BVC)	Jo Stafford	Columbia
	Ames Bros.	Coral
	Perry Como	Victor
	D. Cornell-T. Brewer	Coral
	Alan Dean	MGM

(Figures in parentheses indicate number of weeks song has been in the Top 10)

## Promoters Get Cancellation-Happy; Dailey Yanks Gibbs in Time-Clock Row

### Best British Sheet Sellers

(Week ending Nov. 1)

London, Nov. 4.	
Here in My Heart	Mellin
Isle of Innisfree	Maurice
Half as Much	Robbins
Homing Waltz	Reine
Walkin' My Baby	Victoria
Sugarbush	Chappell
High Noon	Robbins
Forget-Me-Not	Reine
Meet Mr. Callaghan	Toff
Feet Up	Cinephonic
Somewhere Along Way	Magna
Blue Tango	Mills

### Second 12

I'm Yours	Mellin
Auf Wiederseh'n	Maurice
Zing a Little Zong	Maddox
Kiss of Fire	Duchess
Day of Jubilo	Connelly
You Belong to Me	Chappell
Walkin' to Missouri	Dash
Rock of Gibraltar	Dash
Trust in Me	Wright
Faith	Hit Songs
When You're in Love	Connelly
Botch-a-Me	Kassner

Continuing hassles between promoters and disk artists is developing into an agency headache. Latest rhubarb between Georgia Gibbs and Frank Dailey, operator of the Meadowbrook, Cedar Grove, N. J., follows on the heels of Al Martino's cancellation out of Blinstrub's, Boston, after his crack that "nine out of 10 openings are flops and this is one."

Dailey cancelled Miss Gibbs out of her last performance Nov. 2 for allegedly showing up 80 minutes late. According to Miss Gibbs, however, she only arrived a few minutes late due to the difficulty in travelling from New York to the Meadowbrook. Dailey claims that she came too late to perform for a big party of tablers and said there was no point in singing that night. Miss Gibbs was in for a three-day date at \$500 per performance (one show Friday and two each Saturday and Sunday). Dailey paid her the full \$2,000 but Miss Gibbs claims she had to squawk first to the American Guild of Variety Artists to get the full amount.

### Martino 'Depressed'?

Martino, who disappeared after the Boston fiasco last Monday (3), was picked up Sunday (9) near a breakdown in the Manchester, N. H., railroad station after a missing persons alarm had been sent out. It was reported that Martino was depressed over the Blinstrub incident. He's currently recuperating in St. Mary's Hospital, Hoboken.

Joseph Piccola, Martino's manager, claimed that Blinstrub had tried to cancel Martino two weeks prior to the opening. Martino's opening night blast, according to Piccola, was provoked by the refusal of the emcee to introduce him.

## Turning Out Hits Is Just Applied Psychology: Miller

Robert Rice, who is gathering material on Mitch Miller, chief of a. & r. at Columbia Records, for a New Yorker mag profile, has been asking around on what makes the bearded maestro-showman tick and click on disks. VARIETY also had occasion to ask Miller that and he says that he's only "applying the applied psychology I studied at school to the modern idiom."

He feels that tastes are basically the same; it's merely that the treatment varies. One era it may be "all in the 'Alexander's Ragtime Band' idiom, then comes the more leisurely Victor Herbert or Sigmond Romberg period, and right now we're in a more staccato and vibrant mood, and we must learn to attack our song treatments differently," in his opinion.

Flanked by Columbia Records prexy James R. Conkling and executive veepee Goddard Lieberman, Miller states that his "100% freedom—the carte blanche I enjoy is truly unique in any artistic-creative business"—is the key. "You'll find that theoretically they'll say, 'I'll leave you alone,' but that 6% 'suggestion' that crops up dissipates that complete freedom of action which I have at Columbia," he adds. "Nor are there any postmortems when my average bogs down, and it does and must."

Conkling and Lieberman attested to the great teamwork, including Paul Wexler, the general sales manager, who doesn't care about "covering" hits; he knows that he may get 200,000 or 300,000 but "covering" is some surprise pop, but if Miller rings the bell with an unique treatment it means more when they're out front in the field with a 1,000,000-copy bestseller. It's just a case of "having a way with a song."

### Taylor to Bourne As ABC Pro Mgr.

Larry Taylor resigned his post as professional manager of General Music to join ABC Music in the same capacity.

The ABC firm is a Bourne subsidiary.

### Weston's 1,000th Disk

Paul Weston, Columbia Records' Coast recording chief, cut his 1,000th side last week at a Hollywood session. It's estimated that Weston has sold 50,000,000 disks over a 10-year period under both the Columbia and Capitol labels, with which he was formerly associated.

Weston's top disks have been collaborations with his wife, Jo Stafford, currently Col's bestselling artist.

## Band Biz Solid For Early 1953

Chicago, Nov. 11.

A check of the major booking offices the past week shows the consensus to be that the band business is continuing on its way up. In line with the heavy promotion around, Chicago, the whole mid-west is taking on renewed vigor. A o.o. of the booking sheets revealed that location dates have been inked in heavily for March, April and May. Moneywise, there has been no falloff for the major orchestras; in fact, in several return spots payoff is greater than before.

Also surprising is the one-nighter situation, which has improved considerably. Dates have been blocked in very well into February. Defense installations, along with colleges and regular ballrooms, have been using orchestras on a more regular basis.

## Supreme Court Rejects AFM Request to Enter Featherbedding Suit

Washington, Nov. 11.

Supreme court yesterday (10) rejected the request of Local 24, American Federation of Musicians, to intervene in the suit brought by National Labor Relations Board against Gamble Enterprises.

Case, which involves the featherbedding ban in the Taft-Hartley Act, will be argued before the High Court Thursday or Friday of next week. Local 24 refused to sign a contract with the Palace Theatre of Akron, unless house agreed to keep the pit musicians working when name stage bands played. The union argued that its men would not be featherbedding, since they would play during intermissions and also play at the end of the show. Gamble Enterprises replied they didn't want or need the pit orch at such times and that this was featherbedding as prohibited by the Taft-Hartley act. NLRB supported the union position, but was reversed by the Federal courts. NLRB then took the case on appeal to the Supreme Court.

**AS POLLED VIA LEADING U. S. DISK JOCKEYS**

**VARIETY**  
**WEEK ENDING NOV. 8**  
 This compilation is designed to indicate those records rising in popularity as well as those on down. Ratings are computed on the basis of 10 points for each record, 9 for a No. 2 and so on down to one point. Cities and sockets will vary week to week to present a comprehensive picture of all sectors of the country regionally.

VARIETY

WEEK ENDING NOV. 8

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regatta.

Pos. Pos. No.

this last weeks

wk. in log

Artist

Label

Song

1	2	10	Fatti Page	Mercury	I Went to Your Wedding	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5</
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2nd Week!

RCA VICTOR'S

# POP DRIVE!

The following merchandise has been "picked for potential" — based on immediate and sharp reaction from record buyers, deejays, dealers and coin-operators across the country. These are your Best Bets . . . top of the chart merchandise!

PLAY 'EM!  
PUSH 'EM!  
PROMOTE 'EM!

POP SINGLES

Listed numerically, position does not indicate sales performance.

Order Blank  
45 78

Mario Lanza . . . .	BECAUSE YOU'RE MINE • THE SONG ANGELS SING . . . .	10/49-3914
Eddie Fisher . . . .	WISH YOU WERE HERE • THE HAND OF FATE . . . . .	20/47-4830
Dinah Shore . . . .	BLUES IN ADVANCE • BELLA MUSICA . . . . .	20/47-4926
Eddie Fisher . . . .	LADY OF SPAIN • OUTSIDE OF HEAVEN . . . . .	20/47-4953
Perry Como . . . .	TO KNOW YOU IS TO LOVE YOU • MY LADY LOVES TO DANCE	20/47-4959
Dinah Shore . . . .	KEEP IT A SECRET • HI LILLI, HI LO . . . . .	20/47-4992
Hugo Winterhalter .	BLUE VIOLINS • FANDANGO . . . . .	20/47-4997
Tony Martin . . . .	DANCE OF DESTINY • SLEEPY TIME GAL . . . . .	20/47-5008
June Valli . . . . .	SHOULDER TO WEEP ON • WHY DON'T YOU BELIEVE ME .	20/47-5017
Damita Jo . . . . .	I'D DO IT AGAIN • I DON'T CARE . . . . .	20/47-5022
Eddie Fisher . . . .	CHRISTMAS DAY • THAT'S WHAT CHRISTMAS MEANS TO ME	20/47-5038
Buddy Morrow . . .	GREYHOUND • STAIRWAY TO THE STARS . . . . .	20/47-5041

Coming Up Fast!

Vaughn Monroe & Sunny Gale . . . .	Jump Back Honey • So-So . . . . .	20/47-5028
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ALBUMS

78 45 33 1/3

Eddie Fisher . . . .	I'm in the Mood for Love . . . . .	P-EPB-LPM-3058 (78-45-33 1/3)
Eddie Fisher . . . .	Christmas with Eddie Fisher . . . . .	P-EPB-LPM-3065 (78-45-33 1/3)

COUNTRY • WESTERN

45 78

Hank Snow . . . .	I Went to Your Wedding • The Boogie Woogie Flying Cloud . . . . .	20/47-4909
Eddy Arnold . . . .	Older and Bolder • I'd Trade All of My Tomorrows . . . . .	20/47-4954
Pee Wee King . . . .	The Crazy Waltz • Tennessee Tango . . . . .	20/47-5009
Hank Snow . . . .	A Fool Such as I • The Gal Who Invented Kissin' . . . . .	20/47-5034
Johnnie & Jack . . .	Don't Let the Stars Get in Your Eyes • The Only One I Ever Loved I Lost . . .	20/47-5040

RHYTHM AND BLUES

Damita Jo . . . . .	I Went to Your Wedding • Wait . . . . .	20/47-4835
Jackson Bros.' Orch.	We're Gonna Rock This Joint • I'm the Biggest Fool . . . . .	20/47-5004
John Greer . . . . .	Since You Went Away From Me • I'm the Fat Man . . . . .	20/47-5037
Steve Gibson . . . .	Why Don't You Love Me • Truthfully . . . . .	20/47-5013
Walter Davis . . . .	Tears Came Rollin' Down • You Make My World So Bright . . . . .	20/47-5012

WRITE, WIRE OR PHONE YOUR NEAREST DISTRIBUTOR



## RCA VICTOR RECORDS



# Inside Orchestras—Music

Henri Rene and Merv Griffin, who generally etch on the RCA Victor label, cut a "private" waxing several weeks ago for airing at a Coast party given for Rene before he left for a permanent assignment at Victor's New York headquarters. Lyric, which bemoans the state of the industry through the squawks of publishers and artist & repertory men, is set against Harold J. Rome's clicko melody, "Wish You Were Here." Griffin delivers in stand-out deadpan vocal style.

They're not writing songs as good this year, Ain't got a hit.  
Whether Robbins or Chappell or Larry Spier, Ain't got a hit.  
Even Maggie or Tony Bavaar, And the brains at a. & r.  
Just wait and sit, so mad they could spit, Ain't got a hit.  
Whether ASCAP or BMI, no foolin', Ain't got a hit.  
Such experts as Acuff-Rose or Julian, Ain't got a hit.  
They're under an awful spell,  
Even the Brill Building's starting to smell,  
It's not legit, Ain't got a hit.  
Even 14 guitars on triple track can't make a hit.  
It's nothing short of a finx.  
The whole goldarn business stinx.  
It's not legit, Ain't got a hit.

Frank Loesser became a music biz triple threat man with the release this week of a kidisk package via the M-G-M label. Set, which includes the tunes "Inch Worm," "Ugly Duckling" and "The King's New Clothes," were penned by Loesser for the forthcoming Samuel Goldwyn pic, "Hans Christian Andersen," and are sung by Loesser (with an assist from his wife, Lynn, on "Inch Worm") and also are published by him via his firm, Frank Music.

Perry Como's RCA Victor waxing, "One Little Candle," has been picked by the National Tuberculosis Assn. as the Xmas Seal song for 1952. Como has dubbed a pitch for Xmas Seals on to the original Victor release for disk jockey distribution around the country. Seal's design this year is "one little candle."

Joe Mooney, blind organist who was one of M-G-M Records' best-sellers several years ago when he worked with an instrumental quartet, has received a new break via RCA Victor in his teamup with the newly organized Sauter-Finnegan band. Mooney is being used as vocalist on some of the band's etchings, his first being "Nina Never Knew," which was cut in New York last week.

Chappell Music's tune "Wish You Were Here," from the Broadway legituner of the same, is currently the only song from a Broadway musical riding the hit lists. It was inadvertently omitted from VARIETY's disk jockey chart last week (5) where it earned fourth position.

## Muggsy Spanier Set For 40 Europe Dates

Chicago, Nov. 11.

Muggsy Spanier, currently at the Blue Note here, is set for a four-month concert deal throughout Europe beginning Feb. 1 at Berne, Switzerland. Dixieland group will do 40, or possibly more, concerts with a heavy schedule in France, Germany, Belgium, in addition to a series in Sweden and Finland. Joe Glaser, head of Associated Booking, set the deal. Spanier will also do some dates in Great Britain if the British musician union nix against Americans can be worked out.

Combination goes into the Yankee Inn, Akron, Nov. 22 for two frames and follows with three weeks at the Mahogany Hall, Boston. After the holidays Spanier goes into Toronto for his sixth repeat in two years just before he sails for Europe. Leader just re-packed with ABC for another year.



## BILLY ECKSTINE

SINGS

BE FAIR

COME TO THE MARDI GRAS

MGM 11351  
K 11351

78 RPM  
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT



171 SEVENTH AVE. NEW YORK 14, N.Y.

# RETAIL DISK BEST SELLERS

**VARIETY**  
Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

**Week Ending Nov. 8**

National Rating		This Last wk. wk.		Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music)	Seattle—(Sherman & Clay)	San Antonio—(Alamo Piano Co.)	Cleveland—(Record Mart)	TOTAL POINTS
1	1			PATTI PAGE (Mercury) "I Went to Your Wedding".....	3	2	1	6	4	6	2	10	2	5	2	5	84
2	2			MILLS BROS. (Decca) "Glow Worm".....		1	8	2	4	2	5	7	5		2	4	70
3	4			JO STAFFORD (Columbia) "Jambalaya".....		2			8	6	4		4	6	7	3	53
4	3			JO STAFFORD (Columbia) "You Belong to Me".....		4	5			5	2			1		1	51
5	9			JONI JAMES (MGM) "Why Don't You Believe Me"....	7	1		1	1	10	8						48
6	8			HILL TOPPERS (Dot) "Trying".....		8	3		2	10	3		2	4		10	46
7	5			PEARL BAILEY (Coral) "Takes Two to Tango".....		6	7	7	7	7	8			5	3		38
8	7			JOHNNY STANLEY (Capitol) "It's in the Book".....			10		5			1	1			6	32
9	6			EDDIE FISHER (Victor) "Wish You Were Here".....	10		8					3	3	6	5		31
10	9			LES PAUL (Capitol) "Meet Mr. Callaghan".....			6					7		4	7		20
11	13			MARIO LANZA (Victor) "Because Your Mine".....		5	4					8			8		19
12	14			VERA LYNN (London) "Yours".....			9		3							4	17
13				DINAH SHORE (Victor) "Blues in Advance".....							5					3	14
14	13			EDDIE FISHER (Victor) "Outside of Heaven".....					8		4	9					12
15A	12			ROSEMARY CLOONEY (Col) "Half As Much".....			10					6	9		9		10
15B	11			FRANKIE LAINE (Columbia) "High Noon".....						1							10
15C	14			DEAN MARTIN (Capitol) "You Belong to Me".....										1			10
16A				NAT (KING) COLE (Capitol) "Somewhere Along Way".....			5					8					9
16B				LES PAUL (Capitol) "Lady of Spain".....			6			9	9						9
16C				PATTI PAGE (Mercury) "Conquest".....												2	9

FIVE TOP ALBUMS	1 WISH YOU WERE HERE Bway Cast Victor LOC-1007 OC-1007	2 LIBERACE Columbia CL-6217 B-308 C-308	3 NEW FACES OF 1952 Bway Cast Victor OC-1008 WOC-1008 LOC-1008	4 BIG BAND BASH Billy May Capitol KCF-329 DCN-329 L-329	5 THE MERRY WIDOW Hollywood Cast M-G-M M-G-M-157 K-157 E-157
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## Alexander Loses Plea To Amend ASCAP Decree

Petition filed by publisher Perry Alexander in N. Y. Federal District Court last May in an attempt to divorce film company-owned music publishers from the American Society of Composers, Authors & Publishers was dismissed last week by Judge Henry W. Goddard. Alexander, an ASCAP publisher, had asked that the Government's 1950 antitrust consent decree be amended but failed to present to the Department of Justice reason that the decree should be amended.

Case was dismissed upon suggestion of Harold Lasser, special assistant U. S. attorney. Frederick E. M. Ballon repped Alexander in the action.

## AMI's 234G Net

AMI, Inc., one of the leading jukebox manufacturers, has reported a net income of \$234,000 for the first nine months of this year, ending Sept. 30. Earnings, after taxes, are equivalent to \$1.06 per share on the 220,870 shares of common stock outstanding.

AMI's board declared a third-quarter dividend of 15c per share payable Dec. 5 to stockholders of record as of Nov. 8.

Vaughn Monroe will appear at the State Armory in Albany Nov. 29, doing his Camel show over CBS.

## WANTED

Tavern piano player; permanent home; Southampton Hotel, L. I. State age and experience, etc. Write Joseph Loris, Prop., East Hampton, Long Island.

## Band Review

DEL COURTNEY ORCH (12)  
Mark Hopkins Hotel, S. F.

This versatile outfit, which heeds to solid, commercial handling of its chores, holds its eyes on the terpers by providing a judicious mixing of pops and oldies, with seasoning via an occasional rumba, samba and some novelties. Courtney's attractive troupe has no set formula but ranges as far and wide as it can, playing anything that's playable if it's tuney. Style ranges from sweet to brash depending on the mood of the customers.

Four sax, two trumpet, trombone, piano, bass and drums give Courtney everything he needs to pace his troupe using his hefty library of arrangements. Courtney is a bandstand favorite with patrons, obliging with requests and otherwise.

Vocals by Tommy Page and Bob Wellman, aided by Bob Moonan doubling from the piano, offer a lively interplay.

Dick Johnson orch opened in Fort Worth last week (7) for an extended engagement at the Keystone Room of the Hotel Texas. He follows Tommy Cunningham in to the spot.

The Popping! Favorite

# Santa Claus Is Comin' To Town

LEO PRIST, INC.

MILLS MUSIC Presents

HUGO WINTERHALTERS

EXCITING RENDITION OF

# FANDANGO

R.C.A. VICTOR 20-4997

# DECCA RECORDS

America's Fastest Selling Records!

## On the Upbeat

### New York

Lionel Hampton orch playing a one-ner at the Municipal Aud. San Antonio, today (Wed.). . . Joe Allegro opened at the Pecos Club, Newark, yesterday (Tues.). . . Tony Alamo, recent M-G-M Records pactee, on a disk jockey trek through Philly and Washington. . . Howard Roseff, Seeco Records veepee, engaged to Evelyn Krauthamer. . . Nat (King) Cole begins a two-week engagement at the Chicago Theatre, Chi., Nov. 21. . . Billy May orch one-niting through southwest for two weeks, then into midwest until Xmas. . . Johnny Desmond guesting on CBS-TV's "This Is Show Business" Nov. 23. . . Joe Morris-Lowell Fulson package plays a one-ner at the Belmont Club, Toledo, Nov. 19. . . Mark Schreck, professional manager of Southern Music and Peer International, into hospital for major surgery. . . Jim Landay, formerly with London Records, back in town after a two-year hitch in the Army. . . Jack Newman, Canadian rep for Peer International, in town last week for confabs. . . Jackie Gleason will plug his

initial Capitol Records album, "Music For Lovers Only," on local disk jockey shows Nov. 17. . . Frankie Lohmann handling disk jockey promotion for Frank Campana, Jubilee Records pactee. . . Jan Arden into Meadowbrook, Cedar Grove, N. J., Friday (14) for 10 days.

### Chicago

Ernie Rudy goes down to Pappy's Showland, Dallas for two weeks starting Nov. 14 before going into Peabody, Memphis, Dec. 1 for two more frames. . . J. Ann Jordan Trio plays its first Chicago date with four-week end at Old Heidelberg Dec. 4. . . Norm Dygon returns to Club Lido, South Bend, Nov. 14 for two weeks. . . Bob Vincent and the New Moods in for a week at Chanute Air Base, Ill., Nov. 11. . . Tobin Duo inked for Lorraine Hotel, Madison, Wis., for an indefinite stay. . . Sax Maillard starts a run at Nob Hill Nov. 12. . . Max Miller Trio currently at the Brass Rail. . . Larry Faith does 21 days at Melody Mill beginning Nov. 26 with Ralph Marterle following Dec. 17 through Jan. 4. . . Ralph Sterling takes over the Monday and Tuesday orch duties at Porterhouse Room as well as doing two days at the Balinese Room, Blackstone Hotel.

### Pittsburgh

Ted Weems comes to Vogue Terrace Monday (17) for a week's engagement. . . Pat Donny Trio into Bill Green's cocktail lounge, following Zany-Acs, who have moved to the Blue Moon. . . Clare Nelson, Tommy Tucker's vocalist, was home for several days last week to huddle with deejays in promoting the first two M-G-M sides she made with Tucker. . . Gal's right name is Clare Lippart and she was "Miss Pennsylvania" in the 1951 Atlantic City beauty pageant. . . Jimmy Confer, Baron Elliott's singer, signed to warble the production numbers for George Arnold's ice show at Stanley Theatre week of Nov. 20. . . Art Farrar's orch plays a one-night stand on stage of WB's big nabe house in East Liberty, the Enright, tomorrow (Thurs.). . . Walter Gable band will get two months off after first of year when Ankara shuts down to increase capacity and install permanent ice rink, which will slide under the bandstand. . . Hugh Tully Trio had option picked up again at Carlton House Lounge. . . Ink Spots got a quick week's booking at the Twin Coaches, where they opened Monday (10). . . Ralph DeStephano has taken over the band at the Carousel with Herman Middleman's retirement.

### Kansas City

Harry James to the Pla-Mor Ballroom for a one-ner Nov. 15. . . Len Harris orch follows Leo Peeper into Terrace Grill of Hotel Muehlebach opening Nov. 12. Peeper outfit does some one nighters in the Iowa-Illinois territory and works back into Chi. . . Don Roth Trio's time extended through balance of the year in the Drum Room of Hotel President, and outfit will go to the Officers Club, Maxwell Field, Ala., early in 1953. . . Tony Caracci's Trio currently in new Zephyr Room of the Hotel Bellevue.

### Omaha

Wayne King canceled show at Paramount for Monday (10) because of TV commitments. . . Mischa Elman set for concert at Blackstone Hotel December 7. . . Harry James in at Peony Park Dec. 7 following Skippy Anderson and Bobby Mills. . . radio singer Lucile Cummings featured at Nebraska Symphony Orchestra's fall concert in Lincoln (9). . . Jose Vera 88ing at Ron-d-vo Room of Hill Hotel.

### Kaye in D.C. Stand

Sammy Kaye has been signed for a two-week date at the Statler Hotel, Washington, starting Jan. 12. He'll be there during the inauguration of President-elect Eisenhower. . . It's Kaye's first date at that stand.

### Walker on M-G-M Tour

Frank B. Walker, M-G-M Records topper, headed out last week on a tour of the diskery's distrib setup in the south and midwest. . . He'll be gone about two weeks.

### Eckstine N. Y. Concert . Set for Global Airing

Voice of America has lined up the Billy Eckstine-George Shearing-Count Basie orch, jazz concert at Carnegie Hall, N. Y., Saturday (15) for global airing.

Broadcast will be narrated by jazz critic Leonard Feather.

### 45 EP's in Nip Bow

Tokyo, Nov. 4. RCA "extended play" records will be introduced in Japan this week (6) at a concert sponsored by Richard A. May, distributor for RCA in Japan, and Record Music Magazine.

Concert will follow presentation of RCA prizes to winners of essay contest based on record listening.

### Decca's New Subsid

Decca Records has formed another music publishing firm, Champion Music, which will handle some of the unpublished tunes waxed by the diskery. Decca also operates another pubbery, Northern Music, as a subsidiary.

Directors of the new company, according to incorporation papers filed in Albany, are prexy Milton R. Rackmill, exec vice-prexy Leonard Schneider and treasurer Samuel Yamin.

T. Arthur Evans has been named exec secretary of the Society for Advancement of Canadian Music. Evans was formerly secretary-treasurer of the Canadian Assn. of Broadcasters.

### Slow Speed Platters

#### Introduced in Italy

Genoa, Nov. 4. First Italian-made slow speed records are currently being released by Columbia, His Master's Voice and Pathe. Platters are in both the 33 and 45 rpm categories. First batch of 30 releases are all in the classical or semi-classic groove, with companies planning a later release of jazz disks.

Release of the locally-manufactured platters will help alleviate shortages and uncertainties previously encountered by stores in dealing with imported disks, both legally and illegally introduced into the country, as well as helping to stabilize market and prices.

Starting in 1949 — Billboard Said:

'THE BIGGEST CHRISTMAS NOVELTY OF ALL TIME'

## RUDOLPH THE RED-NOSED REINDEER

By JOHNNY MARKS

38—GREAT RECORDINGS—38

3 Years—On "YOUR HIT PARADE"—3 Years  
Featured in a Max Fleischer Technicolor Short

Being Shown in

6000—THEATRES—6000

★ ★ ★ ★ ★

And **NOW** in 1952

as Picked by Variety, Billboard,  
Cash Box, Radio Daily and Walter Winchell

We Proudly Present

## THE NIGHT BEFORE CHRISTMAS SONG

Adapted by JOHNNY MARKS

ROSEMARY CLOONEY and GENE AUTRY  
(Columbia)

RUSS MORGAN  
(Decca)

EILEEN BARTON  
(Coral)

BIG JON ARTHUR  
(Decca)

DOLLY DAWN (RCA Thesaurus) and more to follow

**ST. NICHOLAS MUSIC INC.**  
1619 Broadway, New York 19, N. Y.

Jerry Lewin, Prof. Mgr. New York  
Joe Whelan Chicago  
Ralph Smitman Hollywood

the shawl collar  
tuxedo that's making  
style news!



*After Six*  
BY RUDOLPH

THE ORIGINAL  
**TONY MARTIN**  
TUXEDO

The slender Skinner satin lapels make you look taller, slimmer, trimmer. The 2-ply imported worsted in midnite blue is lightweight enough for year 'round wear! Look for the Tony Martin signature on the label.

At Better  
Dealers Everywhere



## Nashville Notes

Frank Kelton setting up Mason & Dixon Publications (BMI) in addition to his other firms. New firm will be especially for sacred material. Kelton hopes to have firm in operation before leaving Nashville on Nov. 20 for a promotional trip to the west coast.

Annie Lou and Danny Dill have a daughter, born Nov. 3, while Ida and Sherman Collins now have a son, who arrived Nov. 8. Annie Lou and Danny have been a "Grand Ole Opry" duet for over six years. Sherman Collins is guitar man with the Ray Price band.

Columbia's Don Law arrived in Nashville Saturday (8) for a week's work with label's country talent. Capitol outstringer, Faron Young, reports to the Nashville Army Induction Center on Nov. 18 for draft examinations.

LaCroix Sisters have been replaced by Peggy Potts in Roy Acuff's Smoky Mountain troupe due to the inability of the sisters to make many of Acuff's out of town performances.

## Country Chatter

Tom Parker setting 1953 dates for Eddy Arnold with January dates in New York City and Buffalo; February p.a.'s in Chicago and Denver; Feb. 4-15 as headliner at Houston Fat Stock Show, and a March San Francisco stand already slated. All except the Houston bill are for radio bank-roller, Ralston Purina Co. Arnold's showings also include The Oklahoma Wranglers, Hank Garland, Roy Wiggins and the Dickens Sisters.

Smiley Burnette will close his 1952 professional activities with Gene Autry in New Orleans on Dec. 7 and return to his San Fernando Valley home for the rest of the year.

George Biggar, WLS, Chicago, artist foreman, reports very little booking activity of WLS talent due to heavy daily commercial broadcast schedules. This week only two appearances were scheduled with Captain Stubby and the Buccaneers in Rochester, Ind., Nov. 10, and John Dolce doing a

show in Wilmetter, Ill., Nov. 14.

Eddie Zack's Saturday night NBC'er moved to new 10 p.m. (EST) spot just following "Grand Ole Opry"... Eddy Arnold coming in for guest appearance on Perry Como's Chesterfield TV'er on Dec. 3... Elton Britt doing two week's at Detroit's Roosevelt Lounge.

Joe Nixon, who has a top five hours each day with records and chatter on Fort Worth's KCUL, guest appearing on KWKH's "Louisiana Hayride" in Shreveport Nov. 15... Slim Bryant returns to NBC after Christmas with a KDKA, Pittsburgh, pickup.

Johnny Arizona now handling 13 hours a week on KXOC in Chico, Calif., with rural records and his own song interpretations... Banjo comedian Jimmy James returned to WLS "National Barn Dance" last Saturday night (8) after several weeks recuperation from auto accident.

Zeb Carver begins his second year at NYC's Village Barn on Armistice Day where he is doing three Mutual net shots per week... The 101 Ranch Boys at WBSA, in York, Pa., beginning their fifth year on ABC network... RCA Victor's recording duo, The Beaver Valley Sweethearts (Colleen and Donna Wilson), celebrated their second anniversary as WLS National Barn Dance entertainers Nov. 8.

Folk singer-emcee Bob Atcher preems his third regular tele show on WENR-TV, Chicago, when "Junior Rodeo" bows Saturday (15). Jimmy James, banjo plunker and comedian on WLS' National Barn Dance, back on the show after recovering from injuries suffered in an auto smashup.

Fiddler Sleepy Marlin came up last week from WHAS, Louisville, for a guest shot on the WLS Saturday night barn display.

Beaver Valley Sweethearts notched their second annl with WLS and RCA Victor.

Texas Rhythm Boys, featured under WPTX, are playing for square dancing Saturday nights in the Rip Van Dam Hotel, Saratoga Springs.



"HIGH VOLTAGE" PICK

◆ **GREYHOUND** (Aladdin) — Buddy Morrow (Vic.) lands a *Billboard* "PICK" for "a wild performance" of the exciting rhythm ditty, sparked by a solid reading of the tune by Frankie Lester. *Cash Box* likes the Ella Mae Morse (Dec.) version and *Variety* calls Ella's "a high-voltage platter." Vic Damone (Mer.) waxing will also hype the tune.

"EXCELLENT"

◆ **DON'T ROB ANOTHER MAN'S CASTLE** (Hill & Range) — Once a smash hit in the folk field, this ditty comes to life via a new Guy Mitchell-Mitch Miller (Col.) disk. *Billboard* rates it "excellent." Tune and rendition are equally praiseworthy.

EARNIS FAVOR

◆ **SENTIMENTAL SERENADE** (Johnstone-Montel) — Ever-dependable Tommy Dorsey (Dec.) earns *Billboard* favor with this "good side." Marv Hudson does the chanting as "a slow beat paced this fine reading."

"SLEEPER OF THE WEEK"

◆ **I** (Sherwin) (non-exclusive BMI) — "A sensational piece of wax in a lovely ballad." Reports *Cash Box* on Don Cornell's (Coral) latest. Naturally, it's a "Sleeper of the Week." *Billboard* calls it a "top-notch disk effort."

"BEST BET"

◆ **BOOMERANG** (Sheldon) (non-exclusive BMI) — Lisa Kirk (Vic.) lands a *Variety* "BEST BET" for a tune that "has strong, driving impact... the kind of excitement that's pegged for clicko returns."

"BULLSEYE"

◆ **A CRAZY WALTZ** (Ridgeway) — Pee Wee King and Redd Stewart (Vic.) have penned another moneymaker. *Cash Box* names it "Bullseye of the Week." *Billboard* reports: "another strong effort." Meanwhile Helen O'Connell and Gisele MacKenzie (Cap.) team up on a pop version with "more than a few chuckles in the grooves."

"OKAY"

◆ **I WILL STILL LOVE YOU** (Garlock-Scherer) — Dorothy Collins and Snooky Lanson (Dec.) in a novelty ditty of which *Variety* says, "an okay dueting job." The team may click with this.

"POTENTIAL"

◆ **CLOSE YOUR DREAMY EYES** (Eastern) — *Variety* reports: "Sandy Solo (Barry) has a breakaway potential." *Billboard* finds "Solo's intimate style is full of warmth... should rack up a lot of spins."

## Disk Companies' Best Sellers

### CAPITOL

1. IT'S IN THE BOOK (2 Parts).....Johnny Standley
2. LADY OF SPAIN.....Les Paul-Mary Ford
3. MY BABY'S COMING HOME.....Les Paul-Mary Ford
4. MEET MR. CALLAGHAN.....Les Paul-Mary Ford
5. TAKE ME IN YOUR ARMS AND HOLD ME.....Molly Bee
6. TENNESSEE TANGO.....Helen O'Connell
7. THE KIDS WHO PAY.....Gisele MacKenzie
8. WATER CAN'T QUENCH LOVE.....Gisele MacKenzie
9. A CRAZY WALTZ.....Gisele MacKenzie

### COLUMBIA

1. KEEP IT A SECRET.....Jo Stafford
2. ONCE TO EVERY HEART.....Jo Stafford
3. JAMBALAYA.....Jo Stafford
4. EARLY AUTUMN.....Jo Stafford
5. THE THREE BELLS.....Les Compagnons De La Chason
6. WHIRL WIND.....Les Compagnons De La Chason
7. WALKIN' TO MISSOURI.....Sammy Kaye
8. ONE FOR THE WONDER.....Sammy Kaye
9. I SAW MOMMY KISSING SANTA CLAUS.....Jimmy Boyd
10. THUMBELINA.....Jimmy Boyd

### CORAL

1. I BE FAIR.....Don Cornell
2. TAKES TWO TO TANGO.....Pearl Bailey
3. LET THERE BE LOVE.....Pearl Bailey
4. YOU'LL NEVER GET AWAY.....Don Cornell-Teresa Brewer
5. THE HOOKEY SONG.....Don Cornell-Teresa Brewer
6. STRING ALONG.....Ames Bros.
7. ABSENCE MAKES THE HEART GROW FONDER.....Ames Bros.
8. HOLD ME, THRILL ME, KISS ME.....Karen Chandler
9. ONE DREAM.....Karen Chandler

### DECCA

1. GLOW WORM.....Mills Bros.
2. AFTER ALL.....Mills Bros.
3. JUST SQUEEZE ME.....Four Aces
4. HEART AND SOUL.....Four Aces
5. TAKES TWO TO TANGO.....Louis Armstrong
6. I LAUGHED AT LOVE.....Louis Armstrong
7. BLUE TANGO.....Leroy Anderson
8. BELLE OF THE BALL.....Leroy Anderson
9. TRYING.....Ella Fitzgerald
10. MY BONNIE LIES OVER THE OCEAN.....Ella Fitzgerald

### MERCURY

1. I WENT TO YOUR WEDDING.....Patti Page
2. YOU BELONG TO ME.....Patti Page
3. IT'S WORTH ANY PRICE YOU PAY.....Eddy Howard
4. KENTUCKY BABE.....Eddy Howard
5. FORGETTING YOU.....Richard Hayes
6. FORGIVE AND FORGET.....Richard Hayes
7. WHY DON'T YOU BELIEVE ME.....Patti Page
8. CONQUEST.....Patti Page
9. MY FAVORITE SONG.....Georgia Gibbs
10. SINNER OR SAINT.....Georgia Gibbs

### M-G-M

1. WHY DON'T YOU BELIEVE ME.....Joni James
2. PURPLE SHADES.....Joni James
3. LAZY RIVER.....Art Mooney
4. HONESTLY.....Art Mooney
5. YOU WIN AGAIN.....Tommy Edwards
6. SINNER OR SAINT.....Tommy Edwards
7. MAGIC MUSIC BOX.....David Rose
8. FLAVIA.....David Rose
9. JAMBALAYA.....Hank Williams
10. WINDOW SHOPPING.....Hank Williams

### RCA VICTOR

1. CHRISTMAS DAY.....Eddie Fisher
2. THAT'S WHAT CHRISTMAS MEANS TO ME.....Eddie Fisher
3. BECAUSE YOU'RE MINE.....Mario Lanza
4. THE SONG THE ANGELS SING.....Mario Lanza
5. WISH YOU WERE HERE.....Eddie Fisher
6. THE HAND OF FATE.....Eddie Fisher
7. EVERYTHING I HAVE IS YOURS.....Eddie Fisher
8. HOLD ME.....Eddie Fisher
9. LADY OF SPAIN.....Eddie Fisher
10. OUTSIDE OF HEAVEN.....Eddie Fisher

## ASCAP Sparks

Continued from page 65

dence that the broadcasters have been urging advertisers to use BMI rather than ASCAP tunes where per program licenses have been in effect. ASCAP also asserted that BMI has been urging broadcasters to obtain per program licenses from ASCAP in place of blanket licenses though BMI licenses are on a blanket basis.

Examination of BMI's operation by the Dept. of Justice is being made, it's believed, along the lines of the above ASCAP allegations. ASCAP is seeking an amendment to the antitrust decree under which it will not be compelled to issue per program licenses to any broadcaster which has a blanket license from BMI. ASCAP is also seeking a cut from spot announcements adjacent to programs using ASCAP music in per program situations.

## Dick Charles Diskery

Dick Charles, former ABC producer-director, and chirper Peggy Anne Ellis have formed a record company, Charles Records, with Charles clefting the tunes and Miss Ellis vocalizing. Four sides have been cut, with Glenn Osser, ABC music director, batoning the orch. Songs were published by Hartley Music.

## M-G-M Pacts Peeper

Lee Peeper orch, Kansas City outfit, has been pacted to wax several sides for M-G-M Records. Initial Peeper release is coupling of "With All My Heart" and "Little Honey Bee."

Billy May To Texas

Beaumont, Tex., Nov. 11. Billy May band has been scheduled for a series of one nighters in the Texas area. He opens here Wednesday night (12) at the Harvest Club.

## ASCAP Record

Continued from page 1

the first eight months of the year ending Aug. 31.

At the same rate, ASCAP is likely to hit the \$15,000,000 marker for the year instead of the \$14,000,000 originally calculated. Most of the increase over last year's \$12,000,000 income is coming from television, which will probably contribute well over \$6,000,000 in performance fees.

Bernstein reported that ASCAP's expenses for the period amounted to \$2,092,000, with \$1,000,000 of that total going for the salaries. Another positive feature of the financial report was Bernstein's statement that the Society had reduced its cut for administrative expenses from the usual 20% to 19% for this year to date, leaving 81% to be distributed among writers and publishers.

The BMI problem, however, was highlighted in the speeches of prexy Otto A. Harbach and other ASCAP execs who made a plea for loyalty to the Society. The ASCAP execs conceded that BMI had an advantage in its ability to subsidize publishers and writers, a procedure which is precluded by ASCAP's setup. Writers and publishers, however, were urged to stick by the Society for the long-range benefits.

The ASCAP meeting was noteworthy for its lack of fireworks from the floor. In place of the beefs against ASCAP's payoff plan, which was the main target in past meetings, the ASCAP membership displayed an unusual attitude of unity with the ASCAP administration.

## King Inks Snow

Songstress Valaida Snow has been inked to a longterm pact by King Records. Thrush formerly waxed on the Derby and Apollo labels.

Her initial King releases are due in January.

## 'SILVER RIVER'

Recorded by  
**DUSTY WALKER**  
on Columbia Records

Backed by  
**'Some Day You'll Cry'**  
Dusty Walker

Heard on KNEH Monday through Friday and Nightly at Hoot Gibson's "Silver Spur" in the San Fernando Valley, California.

Bellamy Music — ASCAP  
Allan Case Ralph Pierce  
RCA Bldg., Hollywood

## "SOME DAY YOU'LL CRY"

Recorded by  
**DUSTY WALKER**  
on Columbia Records

Backed by  
**"Silver River"**  
Vier Publications — BMI  
Allan Case Ralph Pierce  
RCA Bldg., Hollywood

It's Music by

## JESSE GREER

Program Today Yesterday's

## JUST YOU

## JUST ME

ROBBINS

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380 FIFTH AVENUE • NEW YORK 19 N.Y.

New York • Chicago  
Hollywood • Toronto  
Montreal

# Henie Abandons Arena-Style Bladers; May Play N.Y. Roxy in War With Wirtz

Sonja Henie, following completion of her stand last week at the Armory, Washington, announced her intention to abandon the arena-type presentation in favor of a small show that can play theatres and television. Miss Henie is reported to have sustained some heavy losses during her current tour and hopes to recoup in other media.

Skater left Washington yesterday (Tues.) for Boston to confer with officials of the Boston Opera House for a Nov. 20 opening there. She's also after a date at the Roxy, N.Y. In preparation for the new type of presentation, she signed with the William Morris Agency for all fields except arena tours.

Originally, Miss Henie had expressed herself as against the Roxy idea, but it now looks like she'll go

into the house around Jan. 14, if negotiations jell. That would be just one day before Arthur M. Wirtz's "Hollywood Ice Revue" opens at Madison Square Garden.

Miss Henie's appearance at the Roxy in competition with Wirtz would present some interesting aspects. In the first place, her name plus a film at pop prices will probably dent the Garden boxoffice tremendously. But at the same time, it's possible that once having been seen at the lower tariffs, it would be difficult at another time to sell herself for \$6 top in an armory or the Garden should the latter ever become available to her.

Another factor to be considered in the event of a Roxy date lies in Miss Henie's ability to do four shows or more daily.

Completion of negotiations for Miss Henie at the Roxy may cause complications from another quarter. Talks were originally instituted by Dick Henry, who left that office two months ago and opened his own agency. Henry says he started the Roxy deal before the skater signed with Morris.

# Olympia, Miami, Sets Bill After 8-Month Hiatus

Miami, Nov. 11.

Florida State Theatres will return vaude to the Olympia here Dec. 10, after an absence of eight months. House took off on first-run pictures when patron-drawing toplineers began asking too much for the house budget to carry.

According to George Hoover, head of the chain, first bill is in process of being set via Harry Levine and the Paramount offices in New York. Olympia was for years the only vaude in south Florida and returns to that status next month.

# Miami's Chapter & Verse on 'Torso'

Miami, Nov. 11.

Despite protests from some nitery operators, Miami city commission passed this week, on first reading, an ordinance strapping stripperies to rigid rulings on what the unveilers can reveal. With it was added a paragraph to clarify references to "vulgarity" and definition of "lower torso."

Ordinance was introduced by Commissioner Perrine Palmer, Jr., a familiar figure around the better cafes. As amended, it forbids a stripper to unclad to the point where her "torso is revealed below the hip line." References to "vulgarity" were also revised when Lee Mason, rep of American Guild of Variety Artists, protested the wording. Rewriting brought in "obscene and indecent" on acts to be banned.

State Liquor Board joined in the action with hearing in Tallahassee yesterday (Mon.) on case of Gaiety Club here, which faces loss of liquor license on claim of officials that state law was violated by the strip spot in not serving foods with the liquors dispensed.

Miami statute calls for a suspension of license for as long as six months on proof that any operator allowed a performer to breach the provisions of the law. Matter comes up for second reading next Monday (17).

# Liquor Score: Drys Win in Key Jersey Towns, Affecting Philly; Oregon Cafe Gain 'Per Drink' Status; Miami 'Saved'

Philadelphia, Nov. 11.

The entertainment business here received an unexpected jolt with a victory by dry forces in Gloucester Township, New Jersey, in a referendum on the Presidential ballots last Tuesday (4).

Tied up with a hassle concerning increased wages for the police, the drys squeezed through a law which shutters cafes and taprooms in Gloucester City and Gloucester Heights at midnight Saturday and all day Sunday. Gloucester, which lies south of Camden, N. J., is one of the first stops in the "Jersey Free State" for thirsty Philadelphians fleeing the bone-dry Pennsylvania Sabbath.

Since a large and profitable part of the South Jersey cafe trade depends on this weekend business, there is speculation here on the new law's ultimate effect on such entertainment spots as Andy's Log Cabin, Nicholson's Tavern, the Twin Bar and Lou Palma's Cafe.

The Sunday closing ban went into effect immediately. It marked the worst setback cafe business has received across-the-Delaware since Pennsauken Township, N. J., passed law forbidding women to sit at the bar, four years ago.

Bookers and acts see possibilities that all four big cafes might slough entertainment and music, under the new restrictions. Other local reverberations were expected among Philly cafe owners, currently engrossed in an all-out drive to extend Pennsylvania's Saturday closing hour from midnight to 2 a.m. Sunday.

A similar referendum in Somers Point, N. J., mainland resort which adjoins the traditionally dry vacation spot of Ocean City, N. J., was turned down by the voters, 2 to 1. As a result, the 18 taverns and cafes in Somers Point will continue to remain open Saturday night until 3 a.m. and reopen Sundays after church services have finished. Three-quarters of the Ocean City and Somers Point vacation population is comprised of Philadelphians.

which prohibited the sale of liquor by the drink in this state. For the last few years nitery owners have had the repeal on the ballot but never came close. This year they went all-out and won by a big margin.

When the Oregon Legislature convenes in January, it will be forced to repeal the law and set up a new deal whereby liquor can be sold by the glass. Oregon was one of the few states where cafe patrons and cocktail customers had to go to a State Liquor Store, purchase a bottle of liquor and carry it to the spot.

The people of Portland also voted

(Continued on page 74)



**DARVAS and JULIA**  
Opened MOCAMBO  
Hollywood  
(November 11)

# OMAHA SETS PLANS FOR '54 CENTENNIAL

Omaha, Nov. 11.

Plans for Omaha's centennial celebration in 1954 are afoot, with ad exec Morris E. Jacobs heading the committee.

Sets are a year-long series of historical events, including pageants, parades, concerts, speeches and fireworks; frontier village, with eye to amusement park; civic improvement projects; and exhibits of Nebraska farm and industrial products.

No announcement as yet on entertainment side, although name bands and vaude acts are first up on the agenda.

**Richman for Gleason TV, Then Wonderbar, Mont'l**

Harry Richman, who recently played a date at the Cafe de Paris, London, has been pacted for the Wonderbar, Montreal, Dec. 1.

Singer will come into New York Nov. 29 to play the Jackie Gleason tele show.



**THE CHORDS**  
Instrumentalists without Instruments  
WEEK NOV. 13 TO NOV. 19  
Club Dates  
Louisville and Atlanta  
Dir.: GENERAL ARTISTS CORP.  
Club Date Bookings by  
HARRY GREBEN 203 N. Wabash Ave. Chicago, Ill.  
NAT DUNN 1650 B'way New York

# Choristers Blackout Their Choppers And This Producer Sees Red

Patrons of the Holiday Theatre, N. Y., got an unexpected laugh last week. During the finale of one of the shows at that house, the customers were watching a sequence that showed off the beauty of the costumes that producer Michael Rose provided. The line was parading nicely in front of some lush sets and then the girls smiled. Six showgirls had blacked out their teeth.

Rose didn't think it was funny. He brought the girls up on charges before the American Guild of Variety Artists. At first the c'orus denied the charges, but later four confessed they blotted out their cupid's as a gag. The union didn't ride along with the gag either. Two girls, who maintained their denial, were let off and the four were given a 10-day suspension. Two girls who were acquitted, Joyce Quinlan and Bea Norman, were subsequently let out by Rose. These femmes maintain that they were signed for four weeks and had only worked two. They've filed countercharges with the union asking for two weeks' pay.

# Capitol, Scranton, Vaude

Scranton, Nov. 11.

The Capitol Theatre here will open as a three-day vaude stand starting Nov. 20. Initial bill is still to be set by the Feinberg Agency, New York.

House is part of the Comerford circuit which has the Penn, Wilkes-Barre, on three-day vaude; Capitol, Williamsport, and Capitol, Binghamton, both two days.

**Repeal Wagner Act**  
Portland, Ore., Nov. 11.

The people of Oregon went to the polls last week and repealed the long-standing Wagner Act

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## Copa City, Miami, Sets Preem Show, 'Inspiring' %ers; M&L for 2d Bill?

The major question mark of the Florida cafe season, Copa City, Miami Beach, made known its plans to open either Jan. 23, 24 or 25.

Murray Weinger, one of the operators of the nitery, was in New York last week and packed Jack Carter, Ames Bros. and the Szonys for the preem show.

Heavy barrage of names will start with the second show for which Martin & Lewis are tentatively slated. Deal is okay with the comics, but they have to clear with the Coast on possible picture

commitments in that period. Copa City has also packed Harry Mimmo. Now that Copa has started booking, talent agencies will probably concentrate on Florida sales. Until now, it wasn't known whether that nitery would even open. Until plans were revealed, the percentages felt it wouldn't be wise to set acts into clubs in that area.

Hitherto, the major agency action had been for the Clover Club and the Beach hotels.

### Entratter Finalizes Sale of His Copa Stock, Setting Acts for Vegas

Jack Entratter finalized his bow-out from the Copacabana by disposing of his 30% interest in Jules Podell's Copacabana, N.Y. nitery, in order to devote himself exclusively to the new Sands Hotel, Las Vegas, wherein he is interested. It meant foregoing almost \$5,000 in salary until the end of the year but Entratter has been anxious for the change, primarily because of the dry Nevada climate and its beneficial effect on his arthritis. This leaves Podell in 100% control of the click Copa, with George Frazier as his general aide and p.a.

Danny Thomas tees off the new Sands Dec. 15 for 3½ weeks at \$12,500 per week, followed by Edith Piaf Jan. 8, then Billy Eckstine and Patti Page.

In light of the current scramble for names, Entratter's idea is to build new cafe attractions such as an "I Love Lucy" package with Lucille Ball and Desi Arnaz; Joan Davis; possibly Ethel Merman (who hasn't played saloons since becoming a Broadway and Hollywood star), et al.

Entratter has set his ballyhoo plans for his new operation by getting Budd Granoff to send his Al Freeman to Vegas for on-the-site advance-campaigning, working with the Hollywood firm of Foladare, Greed & Bock. Harold Dobrow, formerly of the William Morris Agency, has been named assistant to Entratter.

The Sands has 200 rooms and on Jan. 2 plans adding 160 more.

Sophie Tucker has been signed for the Cave Club, Vancouver, for a week starting March 9.

### THE DOLINOFFS and Raya Sisters "DANCING DOLL-USIONS"

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### 'Ice Follies' Fancy 87G At Cincy Halfway Mark

Cincinnati, Nov. 11.  
Shipstads & Johnson's "Ice Follies" cut a fancy \$87,200 for seven performances up to last night (Mon.) at Cincinnati Garden. Show is playing at a \$3 top. Attendance so far has been clocked at 39,500. Troupe stays until Sunday (16) at this stand.

### ESSANESS CHAIN TAKES OVER TWO CHI CAFES

Chicago, Nov. 11.

In an unusual deal last week the Essaness Theatre circuit found itself taking over the management of two niteries. Circuit, headed by Eddie Silverman, took over the Brass Rail and Bandbox, both formerly run by Al Greenfield. Both spots are in the Woods Theatre Bldg., which Essaness owns. One is on street level and the other in basement.

Ralph Smitha, general manager of the film house circuit, is president of one of the new corporations, but Harry Rich, former manager for Greenfield, continues as host at the cafes.

Brass Rail uses jazz units, currently headlining the Max Miller group, while the Bandbox is on a vaude policy, with accent on femmes. In the past, it played male orcs, but not in recent years.

### Joe Jansley, Sister (Mrs.) Loyal) Die Week Apart

The Jansley family, a long-established circus name, whose members have long done novelty acts, lost two members within a week. Joe Jansley, who worked the risley act (The Jansleys); and his sister, Mrs. Alf Loyal, widow of the trainer of Loyal's Dogs, both died within a week of each other.

Jansley died last Wednesday (5) in New York and his sister in Farwood, N. J., Oct. 29. Both had been ailing for some time.

A brother, Alphonse Jansley, who now operates Loyal's Dogs, survives. He's married to agent Hattie Althoff. Joe Jansley's daughter is Nana Wilfred (Wilfred's Dogs).

### N.Y. Hungaria's Petition

Zimmerman's Hungaria, one of the oldest niteries in New York, has filed a petition for arrangement in N. Y. Federal Court. Spot listed liabilities of \$131,211 and assets of \$15,900.

### Liquor Score

Continued from page 73

out Mayor Dorothy McCullough Lee. The lady mayor did a neat job of cleaning up the city the last four years. City Commissioner Peterson was elected to run the city for the next four years on a program of opening up the town, more or less.

With a more liberal mayor and liquor by the drink in effect, it's anticipated that tourists will again frequent this state and plush spots will mushroom.

### Dade Curfew Nixed

Miami, Nov. 11.  
Attempts by Dade County Commission and some reform elements to institute early uniform closing hours for bars, cafes and hotels was abandoned this week. Meeting scheduled for yesterday (Mon.) with reps of municipalities was cancelled.

Original proposal several weeks ago to shut all liquor-dispensing establishments at midnight (bars) and at 2 a.m. (night clubs) brought a storm of protest from such cities as Miami Beach, Hialeah, Miami Shores and other communities which make up the greater Miami area, largest concentration of population in the county. Miami Beach councilmen were especially vigorous in turning down the commission's proposal.

If law had been passed, it was agreed, it would have put every big night spot eventually out of business and badly hurt hotels.

## JACK DENTON

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### KAYE'S SOCK 47G, 48G IN SEATTLE, PORTLAND

Seattle, Nov. 11.  
A terrific \$47,000 was scored by the Danny Kaye show at the Paramount Theatre here. Layout started slowly with a \$4,500 take the opening session Wednesday (5), but built tremendously to a strong \$10,000 for the closing night Sunday (9). Scale was \$2.50 to \$4.30.

Kaye worked the Paramount Theatre, Portland, for \$48,000 in four days starting Nov. 1. He opens today (Tues.) at the Georgia Auditorium, Vancouver, for two days.

### Kaye Picks Palace After Nixing Warner, Shubert 2-a-Day Deals

Deal for Danny Kaye to reopen the Palace Theatre, N. Y., two-a-day policy has been completed. Comedian will start some time in January with the 20th most likely. It's not yet known how long he will remain.

Inking of the Palace deal marks the climax of some close infighting among three houses. Warner Bros. was also interested in signing Kaye for the now closed Warner Theatre on Broadway and the Shubert office would have liked him for the Winter Garden.

Kaye's last N. Y. vaude appearance was at the Roxy Theatre two years ago.

Comic will pay for the surrounding talent, which will be pacted by the William Morris Agency, with Kaye having the right to approve the other acts.

Although terms of Kaye's Palace deal haven't been divulged, it's known that he'll go in on a percentage deal which will permit him to take out more than the theatre will keep. There had been reports that Kaye will get 70% of the take with the house keeping 30%. At this figure, it's likely that the comic will share in advertising costs. It's also known that the Palace had to come up from its original offer because of the Warner and Shubert competition.

### Gingold to N.Y. Waldorf?

Deal is in the works for Hermione Gingold to play the Empire Room of Hotel Waldorf-Astoria, N. Y.

Music Corp. of America is handling the British comedienne for a U. S. tour to begin late next month.

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### Tex. State Fair's Boffo 361G Net

Dallas, Nov. 11.  
The State Fair of Texas, in its 16-day run, Oct. 4-19, made an estimated net profit of \$361,000, expo prez R. L. Thornton revealed to the 48-man directors' board Friday (7). Net from the 1951 fair was \$320,000. Not only did profits for '52 increase, despite heavier expenses, Thornton said, but this year's record 2,387,240 attendance was 67,000 greater than in 1951.

Boff net take from the '52 expo caused the directors' board to vote two more payments on Cotton Bowl bonds, which are already paid through January, 1956.

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**French Casino, N. Y.**

M. N. Martini presentation of "Amours de Paris," directed by Helene Martini, with Sugar Ray Robinson (2), Dominique, Ginette Wander, Jane Laste, Rudy Cardenas, Paulette Sisters (4), Jean Dubois, Euy Lynn & David, Irene & Leopold, Line, Corps de Ballet, Can Can Girls; \$4.50 minimum.

With but slight revisions, M. N. Martini continues the revue with which he took hold of the former Diamond Horseshoe in the underground of the Paramount Hotel last July. Having hurdled the sweltering summer, he is now well into the regular season.

Many of the Broadway wisecracks didn't rate him much of a chance to come this far with his leasehold. Should the Galtie impresario manage to click through the winter, he will undoubtedly have jumped the most strategic hurdle in his attempt to set up shop permanently.

The large cafe cannot help but swing a lot of the town's coin its way during the incumbency of middleweight champ Sugar Ray Robinson (New Acts), who made his niery debut last Friday (7) to a pair of jampacked houses. There was considerable trade from Harlem as well, and if Robinson can maintain the pace or nearly so, the spot can turn over a profit. Perhaps of greater importance, the personable fighter's presence on the bill figures to bring a horde of non-regulars.

Robinson, who is assisted in his act by another Negro called Scotty, is spotted three times. There is also an overabundance of parade numbers between regular acts. Layout was two hours in the unfolding opening night. This may be a lot of show but it's poor showmanship. The costumes show evidence of over-use.

There's some fine talent in the lineup. Aside from Robinson, a high point is the 20-minute magic and pickpocket turn of Dominique. The lad puts the mob in a frenzy with his thefts antics on stage and audience floor. He's a masterful performer. New in the line is Rudy Cardenas, with a wide juggling repertoire that scores.

In the chirping section, Ginette Wander adds a rich Gallic flavor to the bill both solo and in pairing with Jean Dubois. Jane Laste is a sizzling ballerina in rapid-fire whir and twirls. The can-can number is hot but overlong. The Paulette Sisters (4) do three or four pops okay but seem lost in the show.

In an item built around "An American at Pigalle's" there's good Apache work by Euy Lynn & David and a corking modified strip on toes by Irene (& Leopold) in which the shedding has an 1890 costume as starting point. Sauciest of the ensemble motifs is "An Evening with King Louis XV." It's Minsky in elaboration.

The big hero is Vincent Travers, who bats the orch expertly in this marathon. All this bill needs for improvement is discipline plus a stopwatch. The ingredients are there. Trau.

**Colony & Astor**

London, Nov. 5.

Pearl Bailey, Felix King Orch., Don Carlos and Sid Phillips Bands; Colony: \$5 minimum; Astor: \$3 minimum to 11 p.m., \$3 cover thereafter.

Pearl Bailey has lost about 30 pounds in weight but has gained correspondingly in stature since her last cabaret appearance in London. The svelte outline is definitely more becoming and in the slimming process she has lost none of the vitality and vivacity for which she is noted. She is far more agile and enhances her act with fancy bits of not too intricate stooping.

The Negro singer plans an indefinite stay in Europe and has been lined up for a new musical production. She is a lively performer and represents one of the more attractive packages to come over from the U.S. since the European recovery program began. There will certainly be plenty of work for her in the Paris niteries even though the field in London may be restricted.

With a strong comedy note predominating, Miss Bailey glides through a swift 30-minute routine, with frequent asides to garner an extra chuckle. A packed room at the Colony (where act was caught) forced her to a begoff situation with vociferous applause accorded each number. A skilled entertainer with a wealth of experience, she has the savvy to make her patter an integral part of the show, using it effectively to intro new tunes.

Miss Bailey tees off in sparkling style with "A Hussy for My Husband" and keeps the pitch with her second offering, "They're Good Enough For Me." Follows with a switch to a couple of ballads,

"Nothing for Nothing" and "Cabin in the Sky," then back to the original comedy pattern for the rest of the show, including hit tunes like "The Laziest Girl in Town" and "Something Better Than Love."

The Felix King combo provide background music in their regular confident manner and alternate for the dance music with the Don Carlos orch. Myro.

**5 O'Clock, Miami Beach**

Miami, Beach, Nov. 8.

Martha Raye, Nuts Bros. (3), Ted Wills Quartet, Alf Carlson, Len Dawson Orch.; \$2.75 & \$4.75 minimum.

Martha Raye is virtually a native here now and with it, her cafe in the heart of the plush hotel line has become a must-see for tourists. It's one of the most consistent cafe money-makers in this area.

Her return from the N. Y. TV wars solidly proved the point, with turnaway biz since reopening, at both sessions. Miss Raye has plenty of material to choose from, but sticks to the standard act she has been presenting; and from the manner in which the aud reacts, it's a wise blueprinting.

Miss Raye's mixture of frenetic waggery and zany version of a Calypso tune, rhythm items and change of tempo to that still sock handling of a ballad such as "Black Magic" or "Love For Sale," holds them all the way. Her lampooning of "La Vie En Rose" is a topper. For the payoff, there's a return for the slapstick carryings-on with the Ted Wills Quartet, complete to blacked-out teeth.

Supporting show is a stout one. Teeoff s'ot is an aud-attention getter with balancer Alf Carlson. Work on Low and high stands is built carefully and in showmanly style, for heavy mitts.

The Ted Wills group has replaced the Yost singers. Personnel is composed of ex-members of the Guardsmen and with switch to their own act they've discarded the Shubert road company type of costumery for black and white, with idea marking them a click (see New Acts).

Male comedy portion of the lineup is handled by the Nuts Bros. They're new hereabouts and earn themselves a score with session of laughs via screwballisms. Mixture has special vocals by the trio. They work to recordings with a "Figaro" mouthing a top howler via manipulation of the platter for vocal growl and slide effects, and legit takeoff on Laine and Johnnie Ray. Bowoff bit has the trio in striped blazers and straws to hoofery and mugging on "Oh You Beautiful Doll." Turn is well received.

Len Dawson orch is adept as the Raye's accompanist, handles her stylings with skill and participates in the act via some barbs she tosses at him. Lary.

**Gray's Band Box, L. A.**

Los Angeles, Nov. 4.

Mickey Freeman, Wilder Bros., Alice Tyrell & Dick Winslow, Larry Green, Bill Howe; \$2.50 minimum.

Comics that pass in the night at this nocturnal assembly of the fast set must know the temper of the room to get over the hump. Those who have gone before the current booking, have been fast of lip, gamey with their monolog and with a smattering of a dialect savored by this trade. Mickey Freeman measures up to most of the requisites but his material needs sharpening.

He's out of the Catskills and new to the west, which should cue him to a changed repertoire of jokes, routines and situations that fall in to the Hollywood idiom. Diminutive and a hard worker, his gags have more of a resort flavor than the racy innuendo demanded of these tab-litters. He's in for two weeks, as is the rest of the bill, to keep the stage warm for the return of Billy Gray, Patti Moore and Ben Lessy, who'll hold over through the holidays and keep the waiters hopping.

Alice Tyrell, a forthright mimic, is reunited with Dick Winslow, her piano thumper, and the act comes off as a triumph for the femme member, who should be scouted for television. She knows how to handle comedy and her spoof of the singing greats is brilliant caricature. Winslow lacks the warmth to enhance her comedies.

Wilder Bros. start as a singing trio and then have mad fun with novel instrumentals and a takeoff on the Hoppy craze with boots strapped to their knees. They're pleasantly acceptable in these surroundings.

Larry Green and Bill Howe keep the room in tune with their pianology and co-owner Sammy Lewis makes himself useful by shifting props, but strictly as a gag. Helm.

**Sahara, Las Vegas**

Las Vegas, Nov. 6.

Jan Murray, Quintetto Allegro (5), Beverlee Dennis, 7 Ashtons, Gene Nash, Sa-Harem Dancers (12), Cee Davidson Orch (12); no cover or minimum.

Although bowing in on Nov. 4, this new Sahara chapter didn't get off the ground until two days later when comedian Jan Murray flew out from Gotham to take over as headliner. Originally, new import act, Quintetto Allegro, was booked as a sleeper to topline, but combo did nothing for the room and vice versa, so producer Stan Irwin put in a call for Murray. Quintetto stays on, but with the good Las Vegas rep of Jan Murray, biz should slip upward and onward.

Dimensions of the room are such that a standup comic must fight every inch of the way for attention. Distance is great, from back tiers to stage, which is why sight acts will always go over better here. But a smart comedian needn't be thrown by this nitery—and Jan Murray isn't. He begins punching the moment he hits centre, and lets the good ones trail rapidly along until the yocks pile up good and stay there.

Murray keeps the room in an uproar through his opener with Beverlee Dennis, a quipkie "How Could You Believe Me?" and his honey based on "Mother, Goose, Stops and starts of "Laugh, Clown, Laugh" registers fair, but narration about gal he married whams into climax for begoff.

Quintetto Allegro has offbeat Continental touch with humor and combined musicianship, but seem better suited for a posh intine cocktail lounge. Dressed up to here—white tie and all—combo begin by converging on the Steinyway all at once to pound out "Prelude in C Sharp Minor." Sharp drop is felt after this intro to funny business, when they veer into "La Vie en Rose," with the singer flat most of the way, and his clarinet obligato in slightly different key. Rest of Quintetto wander ringside playing fiddles and guitars.

"Passing of the Regiment" could only be an idea of Continentals, with each musician beginning softly and fiddles and drums leading into forte as the regiment passes by. Something about "Zsa Zsa," sung offkey in many languages—and obviously not about the screen actress—is a complete puzzle and should be buried at the most convenient and nearest musical crypt.

Beverlee Dennis, a diminutive lass with a resounding voice, puts touches of comedy into her duce spot. Lets go with "Gotta Have An Opening Song," to establish her. The tune does just that, and followup lament of a chorus girl is well defined, but her Sophie Tucker receives the best mitts of the entire spot.

Seven Ashtons, with their risley and balancing to start off everything, is a gem of an act. Speed is terrific as the six guys and one femme toss each other by footwork. Flash closer with merry-go-round pole manipulated by understander's feet, and two members hanging on the whirl, grabs salvos.

Gene Nash acts as emcee, but has his moments of smooth terping with the Sa-Harem Dancers midway. Gals add color to opening by theming wall murals and carvings in the Congo Room, pounding out a Watutsi tribal terp.

Cee Davidson was spelled at show caught by relief miscrew headed by Benny Short, with good results noted. Will.

**Chez Zi-Zi, N. Y.**

Bob Savage, Lucille & Eddie Roberts, Joan Kayne, George James Orch; \$4 minimum.

Monte Gardner is now partnered with Bob Monroe in the operation of this club which was previously the Torch and the Parisian Frolics, among other tags. There's little change in the decor of the room as instituted during the brief term when it functioned as Jack Eigen's Guest Room based on a disk jockey presentation. The present attempt as the Chez Zi-Zi shapes as the most likely to succeed. The operators have assembled some talented acts who can get across in this room.

There are two turns here that arrest major attention. Bob Savage, who debuted in New York recently at Cafe Society Downtown, and Lucille & Eddie Roberts, who have worked some of the top hotel spots locally.

Savage has a well-produced turn. His songs are well-arranged, are dramatically projected and get audience attention. Savage is a big, well-built citizen and pulls a lot of femme attention. He delineates "Love, Your Magic Spell Is Everywhere," "Through With Love," "Lonesome Old Town" and other torches. He needs more re-

hef in a lighter vein than he uses. However, he makes the maximum impact on this house.

Lucille & Eddie Roberts never fail to amaze audiences. Their mentalist act is one of the slicker bits of business. The boy migrates into the audience picking up objects which the blindfolded femme identifies. It's done so well that the act provides a source of wonder that generates plenty applause. The Roberts even quieted the patronage at the bar during their turn and made it easier for Savage who followed.

Completing the act lineup is Joan Kayne (New Acts). The George James orch does the show-backing. Jose.

**Hotel Chase, St. Louis (CHASE CLUB)**

St. Louis, Nov. 5.

Paul Gilbert, The Asia Boys (3), The Showtimers (3), Eddie O'Neal Orch (12); \$1-\$1.50 cover, no minimum.

New faces and new routines feature the current bill at this swank west end spot. With the effervescent and personable Paul Gilbert doubling as emcee, a fast pace is maintained throughout the 45 minutes. Gilbert's rapid-fire chatter touching on the casino activities at Las Vegas, his trials and tribulations with traffic laws, his interplay of a surgeon in full operating regalia delivering a radio lesson, and his hilarious antics of pulling on a pair of rubber gloves are sock.

Gilbert also does a swell drunk bit while warbling "My Wife Has Gone And Left Me," adapted from an old folk ditty and a portion of "The Bone Song." To show his versatility, he then joins two of the Asia Boys for a strong-man bit.

The Orientals, undersized and agile, work atop a table to click with series of acro-contortion routines, that cop a mitt. Act is one of the best of its kind to be presented in this room.

The Showtimers, one gal and two young lads, warble, dance, clown and present some comedy sketches that are rewarded with solid pounding from the customers. Sandwiched in are their individual or group work on "1, 2, 3, Smile," "Limehouse Blues," "Circus" and "The Gay 90s." The femme, a blonde looker, and one of the boys in a softshoe routine, uncover some new steps that score solidly. Eddie O'Neal's tooters back up the proceedings in an acceptable manner. Sahu.

**El Rancho, Las Vegas**

Las Vegas, Nov. 5.

Jerry Lester, Mary Small, Vic Mizzy, El Rancho Girls (8), Ted Fio Rito Orch (10); no cover or minimum.

Coming along with election week hullabaloo, this Jerry Lester comedy spree and Mary Small warbling jubilee will do okay in spite of stay-at-homes.

Lester finds himself face to face with a medium he hasn't had much to do with for over two years. He made the transition smoothly after some hard work for the few shows. Then, all of a sudden, his old sure-fire formula was working and in clicko style. He retains his spontaneity throughout, with his "what'll-we-do-next" manner. For solid structure he maintains his standbys—opener, "Beanbag" and segue into "Orange-Colored Sky," his poems and quips while holding a trombone and sequel of funny "Old Man River" blasts. Tosses in "Africa" for a good closer.

In the interim, Lester inserts a funny piece of biz, the reading of a special verse supposedly written by boniface Beldon Kattelman. Entitled (and what else?) "El Rancho Vegas," the contents are a slight Ogden Nash nightmare, but good and yockful.

Mary Small makes her hegira to this Baghdad on the Desert with plenty of fire and sparkle. She goes over very well with casino customers who haunt the theatre restaurant before attending to more serious matters. Accompanied by spouse-conductor-composer-pianist Vic Mizzy, Miss Small strikes into a big voice or purr as she chooses, opening with "Learn to Lose" and following with "Wish You Were Here," "You Belong To Me," "Only For Americans," and "You Can Have Him, I Don't Want Him." Her main portion is devoted to songs by Mizzy, and she sells all his tunes in top form.

El Rancho Dancers waltz around for their first routine, then don "devil" flame and sequins for a mid-turn before comedies of Lester. Gals arc eye-fulls, but in the terp department, little is accomplished. Ted Fio Rito, when not drumming the 88s as maestro of his orch, makes a very funny stooge for Lester, grabbing many yocks in his own right. Will.

**New Golden, Reno**

Reno, Nov. 5.

Peggy Lee, Hal LeRoy, Martells & Mignoni (4), Golden Girls, Sterling Young Orch; no cover or minimum.

Peggy Lee races across the desert sands at approximately the same gait she used for "Lover" for almost her entire repertoire. Except for one short "walk," the gal is galloping very becomingly most of the time.

Singer has packed four instrumentalists—bass, trumpet, drums and piano—who start the assault. While they're off to a mambo on her intro, she glides on and takes over the lead of the legion with "From This Moment On." The adventure contains the interesting background of the racing instruments while she casually reins in for an easy relaxed voicing in front.

Only time the four instruments slow down with her is in second number, "Getting to Know You," which she breathes and sighs for exquisite delivery. With this out of the way, the race is on again.

Benny Goodman background theme gives Miss Lee a chance to explain her first big break with BG, "Why Don't You Do Right," and she picks up a fast rhythm for a knockout style which she used to popularize the number at the start of World War II. While in the mood for the oldies and her trademarked songs, she trots out "Manana" for big response.

Quartet sets a honkytonk scene for the delightful, sequinned Miss Lee who swivels on stage to chirp "Louisville Lou" real hot and bluesy. She even throws in a few subtle bumps to color this up. Foursome winds up with mambo backdrop again and she goes into "I've Got You Under My Skin." "Lady Is a Tramp" follows in up tempo and then she pulls out all the stops for "Lover." This goes practically note for note with her disclick, but with chirper building up emotionally via music, impact is even greater. Kudos demand an encore here, but without fitting followup, she keeps building on "Lover" for three more choruses.

Songstress is stunning as silver blonde and in tasteful bare shoulder ballerinas. Clever use of eyes pour sex and meaning into songs. Whole stint is exciting.

Hal LeRoy pulls tough duty in Reno's 4,500-foot elevation and finds the going rough midway in stint. With three shows nightly, hoover will have to cut down time on deck. Long legs ramble gracefully through sharp tapography and soft-shoe. Bill Robinson copy of "Melody in F" is not familiar enough for payees to know whether interpretation is authentic, but it goes for okay response. Sequence of four rhythms while sitting down—with feet and drumsticks—is a little weak. Charleston with some comic steps is bright windup.

Altitude is especially rough on Martells & Mignoni, three men and a girl. The trio tosses the femme around in a sensash manner. However, low ceiling also limits act and at times makes it appear ludicrous when strong men push girl halfway out of sight in the light recess over the stage. When they toss her, she sometimes disappears entirely. The group still manages some smash acro with all the hand-icaps and ends the job with a loss of the femme clear across stage, to be caught in the small of the back on the outstretched arm of the third. Mark.

**Hotel Nicolet, Mpls.**

(MINN. TERRACE)

Minneapolis, Nov. 8.

Beachcombers (4), Cecil Golly Orch (8) with Mildred Stanley; \$2.50 minimum.

This is the Beachcombers' second visit to this smart room and their brand of lively, melodic entertainment again meets approval. The three boys and the tiny, vivacious Hawaiian miss once more cut fancy stepping capers, make merry generally and embroider their vocalizing with plenty of nifty business. Net result is that each of their numbers takes on production values and rises well above par, so that the act, also helped by top-drawer lighting and dressing, emerges as considerably more than a straight singing presentation.

There's plenty of fire, dash and dramatics and a buff blending of voices as the quartet gives out with effective arrangements of "Can't Help Loving That Man," "Island Chant," "You'll Never Walk Alone," "Skip to My Lou" and "Hawaiian War Chant." Routining is an example of smart showmanship as ballads alternate with snappy stuff.

Cecil Golly's orch and attractive singer Mildred Stanley fill their chores clicko. Rees.

### French Casino, N. Y.

M. N. Martini presentation of "Amours de Paris," directed by Helene Martini, with Sugar Ray Robinson (2), Dominique, Ginette Wander, Jane Laste, Rudy Cardenas, Paulette Sisters (4), Jean Dubois, Evy Lynn & David, Irene & Leopold, Line, Corps de Ballet, Can Can Girls; \$4-5 minimum.

With but slight revisions, M. N. Martini continues the revue with which he took hold of the former Diamond Horseshoe in the underground of the Paramount Hotel last July. Having hurdled the sweltering summer, he is now well into the regular season.

Many of the Broadway wisecracks didn't rate him much of a chance to come this far with his leasehold. Should the Gallic impresario manage to click through the winter, he will undoubtedly have jumped the most strategic hurdle in his attempt to set up shop permanently.

The large cafe cannot help but swing a lot of the town's coin its way during the incumbency of middleweight champ Sugar Ray Robinson (New Acts), who made his nifty debut last Friday (7) to a pair of jam-packed houses. There was considerable trade from Harlem as well, and if Robinson can maintain the pace or nearly so, the spot can turn over a profit. Perhaps of greater importance, the personable fighter's presence on the bill figures to bring a horde of non-regulars.

Robinson, who is assisted in his act by another Negro called Scotty, is spotted three times. There is also an overabundance of parade numbers between regular acts. Layout was two hours in the unfolding opening night. This may be a lot of show but it's poor showmanship. The costumes show evidence of over-use.

There's some fine talent in the line-up. Aside from Robinson, a high point is the 20-minute magic and pickpocket turn of Dominique. The lad puts the mob in a frenzy with his shifting antics on stage and audience floor. He's a masterful performer. New in this edition is Rudy Cardenas, with a wide juggling repertoire that scores.

In the chirping section, Ginette Wander adds a rich Gallic flavor to the bill both solo and in pairing with Jean Dubois. Jane Laste is a sizzling ballerina in rapid-fire whirls and twirls. The can-can number is hot but overlong. The Paulette Sisters (4) do three or four pops okay but seem lost in the show.

In an item built around "An American at Pigalle's," there's good Apache work by Evy Lynn & David and a corking modified strip on toes by Irene (& Leopold) in which the shedding has an 1890 costume as starting point. Sausiest of the ensemble motifs is "An Evening with King Louis XV." It's Minsky in elaboration.

The big hero is Vincent Travers, who bats the orch expertly in this marathon. All this bill needs for improvement is discipline plus a stopwatch. The ingredients are there.

Trau.

### Colony & Astor

London, Nov. 5.

Pearl Bailey, Felix King Orch., Don Carlos and Sid Phillips Bands; Colony: \$5 minimum; Astor: \$3 minimum to 11 p.m., \$3 cover thereafter.

Pearl Bailey has lost about 30 pounds in weight but has gained correspondingly in stature since her last cabaret appearance in London. The svelte outline is definitely more becoming and in the slimming process she has lost none of the vitality and vivacity for which she is noted. She is far more agile and enhances her act with fancy bits of not too intricate stepping.

The Negro singer plans an indefinite stay in Europe and has been lined up for a new musical production. She is a lively performer and represents one of the more attractive packages to come over from the U.S. since the European recovery program began. There will certainly be plenty of work for her in the Paris nighties even though the field in London may be restricted.

With a strong comedy note predominating, Miss Bailey glides through a swift 30-minute routine, with frequent asides to garner an extra chuckle. A packed room at the Colony (where act was caught) forced her to a begoff situation with vociferous applause accorded each number. A skilled entertainer with a wealth of experience, she has the savvy to make her patter an integral part of the show, using it effectively to intro new tunes.

Miss Bailey tees off in sparkling style with "A Hussy for My Husband" and keeps the pitch with her second offering, "They're Good Enough For Me." Follows with a switch to a couple of ballads.

"Nothing for Nothing" and "Cabin in the Sky," then back to the original comedy pattern for the rest of the show, including hit tunes like "The Laziest Girl in Town" and "Something Better Than Love." The Felix King combo provide background music in their regular confident manner and alternate for the dance music with the Don Carlos orch.

### 5 O'Clock, Miami Beach

Miami Beach, Nov. 8.

Martha Raye, Nuts Bros. (3), Ted Wills Quartet, Alf Carlson, Len Dawson Orch.; \$2.75 & \$4.75 minimum.

Martha Raye is virtually a native here now and with it, her cafe in the heart of the plush hotel line has become a must-see for tourists. It's one of the most consistent cafe money-makers in this area.

Her return from the N. Y. TV wars solidly proved the point, with turnaway biz since reopening, at both sessions. Miss Raye has plenty of material to choose from, but sticks to the standard act she has been presenting; and from the manner in which the aud reacts, it's a wise blueprinting.

Miss Raye's mixture of frenetic waggery and zany version of a Calypso tune, rhythm items and change of tempo to that still sock handling of a ballad such as "Black Magic" or "Love For Sale," holds them all the way. Her lampooning of "La Vie En Rose" is a topper. For the payoff, there's a return for the slapstick carryings-on with the Ted Wills Quartet, complete to blacked-out teeth.

Supporting show is a stout one. Teeoff spot is an aud-attention getter with balancer Alf Carlson. Work on Low and high stands is built carefully and in showmanly style, for heavy mits.

The Ted Wills group has replaced the Yost singers. Personnel is composed of ex-members of the Guardsmen and with switch to their own act they've discarded the Shubert road company type of costuming for black and white, with idea marking them a click (see New Acts).

Male comedy portion of the line-up is handled by the Nuts Bros. They're new hereabouts and earn themselves a score with session of laughs via screwballisms. Mixture has special vocals by the trio. They work to recordings with a "Figaro" musing a top howler via manipulation of the platter for vocal growl and slide effects, and legit takeoff on Laine and Johnnie Ray. Bowoff bit has the trio in striped blazers and straws to hoofery and mugging on "Oh You Beautiful Doll." Turn is well received.

Len Dawson orch is adept as the Raye's accompanist, handles her stylings with skill and participates in the act via some barbs she tosses at him.

Lary.

### Gray's Band Box, L. A.

Los Angeles, Nov. 4.

Mickey Freeman, Wilder Bros., Alice Tyrell & Dick Winslow, Larry Green, Bill Howe; \$2.50 minimum.

Comics that pass in the night at this nocturnal assembly of the fast set must know the temper of the room to get over the hump. Those who have gone before the current booking, have been fast of lip, gamey with their monolog and with a smattering of a dialect savored by this trade. Mickey Freeman measures up to most of the requisites but his material needs sharpening.

He's out of the Catskills and new to the west, which should cue him to a changed repertoire of jokes, routines and situations that fall in to the Hollywood idiom. Diminutive and a hard worker, his gags have more of a resort flavor than the racy innuendo demanded of these tab-lifters. He's in for two weeks, as is the rest of the bill, to keep the stage warm for the return of Billy Gray, Patti Moore and Ben Lessy, who'll hold over through the holidays and keep the waiters hopping.

Alice Tyrell, a forthright mimic, is reunited with Dick Winslow, her piano thumper, and the act comes off as a triumph for the femme member, who should be scouted for television. She knows how to handle comedy, and her spoof of the singing greats is brilliant caricature. Winslow lacks the warmth to enhance her comedies.

Wilder Bros. start as a singing trio and then have mad fun with novel instrumentals and a takeoff on the Hoppy craze with boots strapped to their knees. They're pleasantly acceptable in these surroundings.

Larry Green and Bill Howe keep the room in tune with their pianology and co-owner Sammy Lewis makes himself useful by shifting props, but strictly as a gag.

Helmer.

### Sahara, Las Vegas

Las Vegas, Nov. 6.

Jan Murray, Quintetto Allegro (5), Beverlee Dennis, 7 Ashtons, Gene Nash, Sa-Harem Dancers (12), Cec Davidson Orch (12); no cover or minimum.

Although bowing in on Nov. 4, this new Sahara chapter didn't get off the ground until two days later when comedian Jan Murray flew out from Gotham to take over as headliner. Originally, new import act, Quintetto Allegro, was booked as a sleeper to topline, but combo did nothing for the room and vice versa, so producer Stan Irwin put in a call for Murray. Quintetto stays on, but with the good Las Vegas rep of Jan Murray, biz should skip upward and onward.

Dimensions of the room are such that a standup comic must fight every inch of the way for attention. Distance is great from back tiers to stage, which is why sight acts will always go over better here. But a smart comedian needn't be thrown by this nitery—and Jan Murray isn't. He begins punching the moment he hits centre, and lets the good ones trail rapidly along until the yocks pile up good and stay there.

Murray keeps the room in an uproar through his opener with Beverlee Dennis, a quickie "How You Believe Me?" and his honey based on Mother Goose. Stops and starts of "Laugh, Clown, Laugh" register fair, but narration about gal he married whams into climax for begoff.

Quintetto Allegro has offbeat Continental touch with humor and combined musicianship, but seem better suited for a posh intimate cocktail lounge. Dressed up to here—white tie and all—combo begin by converging on the Steinway all at once to pound out "Prelude in C Sharp Minor." Sharp drop is felt after this intro to funny business, when they veer into "La Vie en Rose," with the singer fast most of the way, and his clarinet obligato in slightly different key. Rest of Quintetto wander ringside playing fiddles and guitars.

"Passing of the Regiment" could only be an idea of Continentals, with each musician beginning softly and fiddles and drums leading into forte as the regiment passes by. Something about "Zsa Zsa," sung offkey in many languages—and obviously not about the screen actress—is a complete puzzle and should be buried at the most convenient and nearest musical crypt.

Beverlee Dennis, a diminutive lass with a resounding voice, puts touches of comedy into her duce spot. Lets go with "Gotta Have An Opening Song," to establish her. The tune does just that, and followup lament of a chorus girl is well defined, but her Sophie Tucker receives the best mits of the entire spot.

Seven Ashtons, with their risley and balancing to start off everything, is a gem of an act. Speed is terrific as the six guys and one femme toss each other by footwork. Flash closer with merry-go-round pole manipulated by understander's feet, and two members hanging on the whirl, grabs salvos.

Gene Nash acts as emcee, but has his moments of smooth terping with the Sa-Harem Dancers midway. Gals add color to opening by theming wall murals and carvings in the Congo Room, pounding out a Watutsi tribal terp.

Cec Davidson was spelled at show caught by relief musicrew headed by Benny Short, with good results noted.

Will.

### Chez Zi-Zi, N. Y.

Bob Savage, Lucille & Eddie Roberts, Joan Kayne, George James Orch; \$4 minimum.

Monte Gardner is now partnered with Bob Monroe in the operation of this club which was previously the Torch and the Parisian Frolics, among other tags. There's little change in the decor of the room as instituted during the brief term when it functioned as Jack Eigen's Guest Room based on a disk jockey presentation. The present attempt as the Chez Zi-Zi shapes as the most likely to succeed. The operators have assembled some talented acts who can get across in this room.

There are two turns here that arrest major attention. Bob Savage, who debuted in New York recently at Cafe Society Downtown, and Lucille & Eddie Roberts, who have worked some of the top hotel spots locally.

Savage has a well-produced turn. His songs are well-arranged, are dramatically projected and get audience attention. Savage is a big, well-built citizen and pulls a lot of femme attention. He delineates "Love, Your Magic Spell Is Everywhere," "Through With Love," "Lonesome Old Town" and other forches. He needs more re-

lief in a lighter vein than he uses. However, he makes the maximum impact on this house.

Lucille & Eddie Roberts never fail to amaze audiences. Their mentalist act is one of the slicker bits of business. The boy migrates into the audience picking up objects which the blindfolded femme identifies. It's done so well that the act provides a source of wonder that generates plenty applause. The Roberts even quieted the patronage at the bar during their turn and made it easier for Savage who followed.

Completing the act lineup is Joan Kayne (New Acts). The George James orch does the show-backing.

Jose.

### Hotel Chase, St. Louis (CHASE CLUB)

St. Louis, Nov. 5.

Paul Gilbert, The Asia Boys (3), The Showtimers (3), Eddie O'Neal Orch (12); \$1-\$1.50 cover, no minimum.

New faces and new routines feature the current bill at this swank west end spot. With the effervescent and personable Paul Gilbert doubling as emcee, a fast pace is maintained throughout the 45 minutes. Gilbert's rapid-fire chatter touching on the casino activities at Las Vegas, his trials and tribulations with traffic laws, his interplay of a surgeon in full operating regalia delivering a radio lesson, and his hilarious antics of pulling on a pair of rubber gloves are sock.

Gilbert also does a swell drunk bit while warbling "My Wife Has Gone And Left Me," adapted from an old folk ditty and a portion of "The Bone Song." To show his versatility, he then joins two of the Asia Boys for a strong-man bit.

The Orientals, undersized and agile, work atop a table to click with series of acro-contortion routines that cop a mitt. Act is one of the best of its kind to be presented in this room.

The Showtimers, one gal and two young lads, warble, dance, clown and present some comedy sketches that are rewarded with solid pounding from the customers. Sandwiched in are their individual or group work on "I, 2, 3, Smile," "Limehouse Blues," "Circus" and "The Gay '90s." The femme, a blonde looker, and one of the boys in a softshoe routine, uncover some new steps that score solidly. Eddie O'Neal's tooters back up the proceedings in an acceptable manner.

Sahh.

### El Rancho, Las Vegas

Las Vegas, Nov. 5.

Jerry Lester, Mary Small, Vic Mizzy, El Rancho Girls (8), Ted Fio Rito Orch (10); no cover or minimum.

Coming along with election week hullabaloo, this Jerry Lester comedy spree and Mary Small warbling jubilee will do okay in spite of stay-at-homes.

Lester finds himself face to face with a medium he hasn't had much to do with for over two years. He made the transition smoothly after some hard work for the few shows. Then, all of a sudden, his old sure-fire formula was working and in clicko style. He retains his spontaneity throughout, with his "what'll-we-do-next" manner. For solid structure he maintains his standbys—opener, "Beanbag" and segue into "Orange-Colored Sky," his poems and quips while holding a trombone and sequel of funny "Old Man River" blasts. Tosses in "Africa" for a good closer.

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El Rancho Dancers waltz around for their first routine, then don "devil" flame and sequins for a mid-turn before comedies of Lester. Gals are eye-fuls, but in the terp department, little is accomplished. Ted Fio Rito, when not drumming the 88s as maestro of his orch, makes a very funny spoof for Lester, grabbing many yocks in his own fight.

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Singer has packed four instrumentalists—bass, trumpet, drums and piano—who start the assault. While they're off to a mambo on her intro, she glides on and takes over the lead of the legion with "From This Moment On." The adventure contains the interesting background of the racing instruments while she casually reins in for an easy relaxed voicing in front.

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Mark.

### Hotel Nicolet, Mpls.

(MINN. TERRACE)

Minneapolis, Nov. 8.

Beachcombers (4), Cecil Golly Orch (8) with Mildred Stanley; \$2.50 minimum.

This is the Beachcombers' second visit to this smart room and their brand of lively, melodic entertainment again meets approval. The three boys and the tiny, vivacious Hawaiian miss once more cut fancy stepping capers, make merry generally and embroider their vocalizing with plenty of nifty business. Net result is that each of their numbers takes on production values and rises well above par, so that the act, also helped by top-drawer lighting and dressing, emerges as considerably more than a straight singing presentation.

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Cecil Golly's orch and attractive singer Mildred Stanley fill their chores clicko.

Rees.



**Bagatelle, London**

London, Nov. 4.

Nancy Donovan, Arnold Bailey Band; Santiago &amp; Latin American Orch.; \$5 minimum.

On her London debut at this cafe last year Nancy Donovan became a firmly established favorite mainly on the basis of one outstanding quality. The warmth that she projected from the floor permeated the room and she always had the customers with her. A typically British clientele could not, for example, resist her demand to join in the chorus of a popular ditty.

It was as a result of the successes scored on her two dates last year that operator Harry Levene was prompted to bring her back for a new season. The generous and enthusiastic response of the opening night audience suggests that this was a shrewd decision which should pay off handsomely. The titian-haired thrush has made many friends and has a useful local following often denied other artists in her category.

With a completely new routine Miss Donovan steps up the quality of her act and includes some special material admirably suited to her style and personality. On her first night she responded too readily to the public clamor for more and was tempted to do a little too much. But there is nothing wrong with her show which the deletion of a couple of numbers won't put right. For 30 minutes or so she's a cinch and the act needs to be trimmed to fit into this timetable.

Making a striking impression with an attractive gown, the chanteuse has left nothing to chance and her show has the trademark of detailed preparation. She has a varied repertoire blending pops with ballads and standards with originals. She uses the mike freely although revealing she could quite easily dispense with it. Plus credits go to the effective way in which she renders "I'll Get By" and "I Went to Your Wedding." Among her special lyrics, "Shoppin' Around" is good but not as bright as "Monotonous," which is a neat merger of charm and satire. Her stand out hit, however, is scored by her "Calypso Blues" with a drum as the only accompaniment. This number deserves the hefty palm mitting it receives. Other tunes, including "September Song," "Galway Bay," and "Auf Wiederseh'n Sweetheart" neatly provide the balance.

Music backgrounding is skillfully handled by the Arnold Bailey combo. Rhythm music is supplied for the first time by Santiago's Latin American Orch which has taken over the Edmundo Ros spot.

**Mark Hopkins, S. F.**

(PEACOCK COURT)

Alexander Bros. (2), Ben Light, Del Courtney Orch. (12); \$2 cover.

This sleeper booking, in a room that has almost exclusively played names, is evidence that talent can pay off without traditional pre-hoopla. With the added handicap of an opener on election night, this brace of breezy songmen and a click 88'er wraps up an evening which leaves everyone well fed. A case of straightaway material, it holds up solid-throughout with a big mitt and encore requests as rewards.

Alexander Bros. are a couple of genial guys with a catchy sense of song values who play it safe by sticking to their last, which is hitting the tunes with savvy selling. They have voices that take the range in stride, handle the ballads with understanding and move along with a sure and varied tempo. Their opener, "From This Moment On," is a neat howdy and they toss in "September Song" and "Jambalaya" with considerable impact. Their highlight, a medley from "Guys and Dolls," is pleasing stuff that draws a bid for their encore, "We're Brothers," a payoff novelty which pays off. Appearance of boys is smooth and stage presence ingratiating.

Ben Light, at the washboard, does about everything with 88 keys in the pop vein. With uncanny dexterity, his digits pound out a lot of piano for the money and all of it is easy to take. His Jerome Kern medley, including "All the Things You Are" and "Smoke Gets in Your Eyes," is a quick winner that sets him for his other copy, which is equally solid, and a rumba assortment consisting of "Siboney," "Mama Inez," and "Mama Quiero," his recent Capitol recording. Encores, "The Very Thought of You" and "12th Street Rag," let him out to top advantage.

This is a big room and it's to considerable credit of both Alexander Bros. and Ben Light that they hold the customers from start to begoff.

Music by Del Courtney troupe

on show-backing and for dansapation is in top shape.

**Mt. Royal Hotel, Mont?**

(NORMANDIE ROOM)

Betty Jane Watson & Jerry Austen, Gerri Gale, Max Chamitov Orch. (8) with Norma Hutton, Bill Moodie Trio; \$1-\$1.50 cover.

Brightest and most popularized of the song teams to play Montreal in recent months is the duo of Betty Jane Watson & Jerry Austen. As in a previous appearance in this room, Austen tees off in breezy baritone with the offstage piping of his wife and partner, Betty Jane Watson, joining in on the last chorus. Austen makes necessary intros to payees and then femme half of outfit solos with "Somewhere Along the Way" for plaudits.

Joining forces again, they reprise a Gershwin medley which registers solidly and then the femme scores with an item from the late musicomedy, "Texas L'il Darling," in neat fashion. Team has nice, casual manner without going overboard and the femme's inherent sense of comedy comes through at all times.

A large party of celebrants didn't give couple much of a chance on night caught until they broke their routine, to pipe a few requests, but once they satisfied the hecklers they could've gone on for another 20 minutes. As both singers were in "Oklahoma" at one time, their obvious windup is a group from this classic and they beg off to salvos.

Terpster Gerri Gale leads off the show. This trimly-built blonde is a cinch for a class spot such as this. Gal shows plenty of ballet training and has adapted the more elementary toe routines to the nitery trade. Two straight hoofing sets get her offering away to a good start and then she does a production number called "Solitaire" using a recorded voice as background and miming the business of a gal getting ready for a big date and the aftermath when it's cancelled. A number in rumba tempo done on her toes makes a fine clincher and she gets off to okay mitting.

Music is under the steady baton of Max Chamitov with Norma Hutton warbling during dance sets.

Newt.

**Last Frontier, Las Vegas**

Las Vegas, Nov. 4.

Dorothy Shay, Dave Barry, Russ Black, Buddy Bryan, Dolores Frazzini, Eddie Gallagher, Jean Devlyn Revue (12), Garwood Van Orch. (10); no cover or minimum.

Back to the rock-ribbed Ramona Room comes the chantage of backwoods and cactus tunes, Dorothy Shay, and reception is resulting in capacity biz.

Easy manner, sliced with informal gab about her "relatives," and homespun intros heighten Miss Shay's term. She piles her trademark tunes effectively, beginning with "Sagebrush Sadie," and wending through a more or less familiar routing to include "If It Wasn't For Yore Father," "Television Tough on Love," "Doin' All Right for a Mountain Gal," "Little Western Town Called Beverly Hills," "Uncle Fud," and the always included and much requested "Feudin', Fightin', Fussin'."

Dave Barry's fortunes as a Las Vegas staple in the comedy department came about during the Josephine Baker fortnight in the spring of this year, and at same nitery. His session had be cut, spliced and pretty well chopped up, but to many, wishing more comedy instead of the Baker fashion parade, Barry was tops.

He returns with all new material conceived in collaboration with Phil Shuken. Results most of the way are very good. At least, he's socking over tunes and bits of business geared for himself, and not a patchwork of odds and ends. He works over the femmes thoroughly in "Women, We Love You," taking them apart, putting them together and making them like it. "Amazing America" and "I Like Sounds," he makes full use of his ability to re-create sound effects via tongue and larynx.

Stage is filled fore and aft with the dozen Devlyn pretties, augmented by terms of Buddy Bryan, Eddie Gallagher and Dolores Frazzini. Two distinctive routines are exercised, the opening "Kerry Dance," in kilties, and a "Hollywood Barn Dance" to punctuate Miss Shay's previous hillbilly plaudits.

Garwood Van not only twirls his baton over a thorough musicrew, but skips the show along in casual style befitting the room. Steps down for the knowing 88ing and conducting of Russ Black, or Miss Shay.

Will.

**Hotel Monteleone, N. O.**

(SWAN ROOM)

New Orleans, Nov. 7.  
Billy Vine, Jody Miller, Piersal Thal Orch. (7); \$2 minimum.

Sparked by the mirth of rotund Billy Vine, the current layout in this plush spot is socko throughout.

The 225-pound Vine is a genuine funny guy with material spiced with ad libs that fit perfectly into the audience mood. Quickwitted, he's able to gag his way into as well as out of a situation to take care of the little diversions that constantly crop up.

Vine gets close to his audience quickly and holds them throughout.

Overstuffed funster has an easy-going manner and material is loaded with a nonstop flow of guffaw-provoking stories and situations. Comic also dispenses sure-fire mimicry and then enters into hilarious magical note with a cigarette turn to the tune of "Smoke Rings."

High spot is Vine's impression of a drunk sobbing over "that old gang of mine," which rocks the room. Another character bit enthusiastically received is his poignant portrayal of an old actor who lives with his memories. As attested by the opening night success, Vine and the Swan Room fit like a glove.

Meriting strong applause is songstress Jody Miller, a lovely brunet thrush with a delicate, intimate ballad style. Most of the time Miss Miller skirts the ring-side tables with a portable mike, putting a personal touch into her delivery and exhibiting schooled charm as she warbles "Just Shoppin' Around," "So Nice To Have A Man Around The House" and other tunes.

Gal's simple delivery and careful choice of songs, plus her fresh looks, combine to win a nice mitt. Piersal Thal, his piano and his orch, honors with the acts and draw tableholders to the floor for the dance sessions.

Luz.

**Mapes Skyroom, Reno**

Reno, Nov. 6.

Arthur Lee Simpkins, Ruth Costello & Igor Dega, Billy Barty, Mapes Skyettes, Eddie Fitzpatrick Orch.; no cover or minimum.

Arthur Lee Simpkins held on for 45 minutes opening show, and local devotees will assure good biz for the versatile singer for the two frames. Singer progresses slowly but surely, building to peak request in gradual process. "Marie" gets him started snappily and he steps from that into "Loveliest Night of the Year." Simpkins next takes up "Begin the Beguine" and "Tenderly," with rippling piano background receiving rapt attention and honest kudos.

Idea of always winding up numbers in big smile while last few notes fall out in effortless clarity, is pleasant. With tongue in cheek, Simpkins handles "Dear Old Donegal" in an authentic Irish lilt. "Bless the House," a hymn, gets "bravos" on aria from "Pagliacci" top reception. Among others of his arias from night to night are "La Tosca," "Marta" and "Aida."

For a well-chosen climax, Simpkins swings into "It's Later Than You Think," with short explanations of each verse. Nice personality is displayed and aud joins in on chorus. Encore stint includes "Diane," "Danny Boy" and "September Song." This is singer's fourth engagement in this spot.

Ruth Costello & Igor Dega lose about 50% of their proficiency in their strenuous dance turns at this altitude. The poise of Dega in evening dress is lost almost completely by the end of the first few routines. Miss Costello is sexy blonde well dressed in various helpings of black for each number. When they have their wind, couple looks graceful and smooth. Some unique acro gets appreciation—a unique whirl with arms interlocked, and another toss in with Costello vertical and upside-down presents a clicko picture. After this, Dega is obviously worn.

Miss Costello does a "Blues in the Night" sequence with a talk-song intro which is almost meaningless. Out of breath anyhow, she cannot tell the story properly and the buildup is unnecessary. The couple needs no chatter.

The wear of this altitude even tells on singers, so strenuous routines account for sub-par performances until artists get their wind back.

Billy Barty is a 3-foot-11 comedian and impersonator who works from a platform and gets lost immediately when he jumps to the floor for a closing dance. Impresses are of Frankie Laine, Billy Eckstine and Jimmy Durante, and except for Durante, it's a good thing he says in advance what they are.

Mark.

**Sans Souci Revue**

(FLAMINGO, LAS VEGAS)

Las Vegas, Nov. 4.

"Sans Souci Revue," with Olga Chaviano, Skippy, Miguelito Valdes, Rocio & Antonio, Nancy & Rudy, Cachá, Jorge Martinez, Roberto Argas, Maria T. Del Valle, Mercedes Valdes, Natalia Herrera, Carmen Chasco, Xiomara Alfaro, Olga Gonzales Farouk; Bata Drummers, Trinidad Torregrosa, Julio Besabe, Candido Rensoll, Raul Diaz; Miguelito Valdes Orch. (12); Sans Souci Ballet Corps 8 femmes, 8 males. Production by Cesar Alonso; costumes, Juan Perez; lighting, Phil Rynn; musical arrangements, Rafael Ortega; co-producer, Hector Del Villar; no cover or minimum.

The first authentic Cuban carnival to play Las Vegas, "Sans Souci Revue" makes a good impression with its hour of Latin wares, rhythmic cadences, and almost unbroken exhibition of terps: From the al fresco nitery of the same name in Havana, the large cast was flown directly here for stateside preem of the novel production. Booked for one month, "Sans Souci" can hold excellent audiences and will do even better biz as word-of-mouth travels along the Strip grapevine.

To producer Cesar Alonso credit should be given for the minute care in the mounting of the revue, the selecting from the cane fields and surrounding plantations of Cuba, from the dock dives, the upper-strata cafes, and even into Cuban motion pix for his talent. The potpourri was trained and for eight months at the Sans Souci in Havana.

Boniface Norman Rothman has several units to fit into his Havana cafe, and also touring South America. Basing decision upon success of current revue at the Flamingo, Rothman may send more authentic Latin flavorings into the States.

Dinner and supper shows are entirely different, but both are colorful and go the limit with production choreography, brilliant costuming and sparkling pace. The early show climaxes with "Sun Sun Dambee," an abridged version of a voodoo ritual, during which the only non-Latin in the troupe, Skippy, performs the role of a Havana tourist transfixed and completely berserk with the pounding of drums and the highly sexual rhythmic.

In the late-show climax, Skippy—who is considered one of the finest exponents of Latin dancing in Cuban cafes—displays her terrific technique with rumba, mambo, and ritual dancing with the eight males of the ballet. This curvaceous, platinum blonde just three years ago was one of the line members of the Carlyle Dancers, which opened Hotel Thunderbird.

One of the most vivid impressions is made by the Latin screen beauty, Olga Chaviano. Her basic movements capture the Cuban spirit, and her well-stacked frame, set off at first with expensive gowns, and then peeled for view of rounded gams, gets in motion and never slows down. Her piping is relatively unimportant, but the sexy tones captivate and hum the libido. Of Chinese, Negro, Mexican, Indian, and Cuban descent, Miss Chaviano's looks and fire are striking.

Rocio & Antonio pound out full Spanish effects with heel and toe, castanets clicking, and with assists from the Ballet Corps. Both are exponents of the true Iberian mode of terpology, and moods engendered are outstanding.

Breaking up the headlong drive of various rhythms in dancing, Miguelito Valdes steps from his podium to win big rounds of applause for the warbling of his dislicks, "Bim Bam Bum," "Babalu," "Rumba Rhapsody" and "Cubanero," with latter self-accompanied on the big congo drum. Nancy & Rudy are a pair of youngsters, fleet in their legwork of mambo and various offshoots of Cuban rhythms.

Full accolades should be directed toward the ballet group, with each presentation a full spectrum of color and action. Entire stage overflows with patterns of terps in dinner show curtain-raiser, "Munecade Pixe," a Brazilian dance featuring, along with the ballet, Cachá, Jorge Martinez, Roberto Argas, Maria T. Del Valle, and thrashing by Mercedes Valdes. The brilliant voodoo ceremonial is filled with kinetic flow, as the Bata Drummers, Trinidad Torregrosa, Julio Besabe, Candido Rensoll, and Paul Diaz pound out the throbbing messages to each dancer. Response grows wilder as singers Natalia Herrera, Mercedes Valdes, and Xiomara Alfaro chant the Creole cadences, and featured

**Unit Reviews**

dance soloists, Carmen Chasco, Cachá, Farouk, and Skippy heighten the excitement into a feverish and orgasmic tempo.

Supper show has the ballet in a mambo party for its opening terps, with soloists Olga Gonzalez, Jorge Martinez, Roberto Argas, and Mercedes Valdes. Finale to this late round is a "Mardi Gras in Havana," with a procession leading in through the room and up to stage, carrying the tall torchlights, and the background rhythms by the Bata Drummers supplying the beat for Skippy and the ballet.

Although the choreography was developed into its present form by Cesar Alonso, the originator of most Sans Souci terps was by a Havana named Roderico Neira, or simply known as Rodney on the island. One of the best-known choreographers in Cuba, Rodney, almost paralyzed from arthritis, nevertheless shaped the dances as a hired hand on the Sans Souci, at \$35 per week, into glowing rhythmic reels.

Costuming is richly supplied, and the purse wasn't spared by Havana's Juan Perez. The same goes for the reputed \$50,000 wardrobe of Olga Chaviano created by Pepito.

Will.

**International Revue**

(DESERT INN, LAS VEGAS)

Las Vegas, Nov. 4.

"International Revue," with Ming & Ling, Buddy Hackett; Vieras (2) with Tippy & Cobina; Clark Bros. (2), Ruth Chio, Buck Young, International Lovelies (12), Carlton Hayes Orch. (11); no cover or minimum.

This packet was mobilized for action by Tom Ball and Frank Sennes as replacement for the annual junket of "China Doll Revue." With lack of Oriental talent available for full revue, "International" tab was introduced to widen fields for obtaining acts. As a Desert Inn lure, chances are better than okay for full month's solid lineup at the ropes. However, production in entirety doesn't match previous Minsky melange.

A thinly contrived thread lays down the hackneyed theme of a producer on shipboard touting talent for a show. After a while, the whole cloth is dropped in favor of bringing on the acts in regular vaude formation.

Buddy Hackett ambles on in closing section, taking a standup sesh in front of steamer cabin, painted scrim and railing set pieces. The rotund lipser from either the Bronx or Brooklyn settles into easy chatter line, but loaded with boomerangs in his first Vegas stand. Many of his one and two-liners are sneakers, with punches coming out of "mother" routine switcheroo. Several gags on dinner show caught were questionable. He edges over half of his stuff in blue, but isn't supposed to be firing into a kindergarten squad, so let 'em fall where they may without apology. Best is closer, Chinese waiter serving six people at a table with menu mixup and chop-chop dialect emerging for big yocks.

Ming & Ling use the same one-two-three as in previous sorties here. Impression conveyed builds into chuckles, although Ling's mimicry of Laine, Como, and Ray does not excite much furore. Best is Ink Spots with Ming's antics breaking in. Rest of turn is nonsense gab, added to slapstick sight gags and the like. Pair bow off to good mitts.

Tippy & Cobina are always sure bets for laughs. The simian pair, handled expertly by trainers, the Vieras, mugg and cavort through several diodes. Play maracas and miniature timbals, undergo a banana-eating contest, and check out with sock "People Will Say We're In Love," bonged on the electric organ by Tippy and bated by a somewhat harried Mrs. Viera.

Clark Bros. are show-toppers here in prime spot with their zestful legmania. Working in smoking Harlem tempo most of the way, the two sepias lads bring on the boffo mitts easily with challenge hoofery and difficult parqueting. Ruth Chio is viewed briefly while flashing through line terps of International Lovelies. The eight hoofers and four showgals aren't too positive as to directions essayed, but somehow everything seems to come out all right.

Revue was staged by Babe Pierce, with Pony Sheril and Phil Moody cleffing original music and lyrics. "Here We Are In America," "Louisiana Lucy" and "Wait 'Til Paris Sees Us," warbled by the good pipes of Buck Young. Nothing sensational about the melodies, but they serve to bring bright rhythm to line numbers.

Will.

# VARIETY BILLS

WEEK ENDING NOVEMBER 12

Numerals in connection with bills below indicate opening day of show whether full or spill week

Letter in parentheses indicates circuit: (FM) Fanchon (Marco) (I) Independent (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner (WR) Walter Road

**NEW YORK CITY**  
Musie Hall (1) 13  
Patricia Drylie  
Hal Norman  
Los Gatos  
Rockettes  
Corps de Ballet  
Sylvia  
Vic Shaddy  
Jimmy Billar  
McFarland & Brown  
Les Chamberlyns  
Tip Tapp & Toe  
3 to 11  
Paramount (P) 12  
4 Acres  
Charlie Barnett Orc  
Lunnie Gale  
Joy Lawrence  
Luna Bros  
Roxie (1) 11  
Frances Langford  
Harmonia Rascals  
Blackburn Twins & M. Colby  
Maurice Iocco  
Arnold Snodgrass & Consuello  
Chicago (P) 14  
Frankie Laine  
Gloria & Russell  
Jeri Southern

**PROF BACKWARDS**  
Tivoli (P) 14 only  
Asylum of Horrors  
**KINGSTON**  
B-way (WR) 14-15  
Dorinda Dixon  
Bessie Clifford  
Janette Duprie  
Jean Badini Co  
Jesse Johnson  
Jimmy Quinn  
Bill McCullough  
BROTHERVILLE  
Capitol (P) 16-19  
Blackstone Co  
**ROCKFORD**  
Palace (I) 14-16  
Frank Scott  
Wanda & Amand  
Cathalas 3  
Fabian  
5 Musketeers  
**SOUTH BEND**  
Palace (P) 14 only  
Paul Whitman Rev  
**WASHINGTON**  
Capitol (L) 14  
Reddingtons  
Fanny Telle  
Ritz Rittner  
Artie Dunn  
**WAKEGAN**  
Globe (P) 15 only  
Asylum of Horrors

**PAVNE & EVANS**  
Jimmy Wheeler  
Monarch Bros  
**T & G DURANT**  
Pete Raynor  
R & M Lamar

## Cabaret Bills

NEW YORK CITY

**BIRDANE**  
Slim Gaillard  
Blue Angel  
Dwight Fliske  
Patricia Chaseley  
Charlotte Roe  
Annette Warren  
Lilias Larkin 3  
Bart Howard  
Sol Sol  
Jimmie Daniels  
Fletcher & Sheidy  
Tony & Eddie  
Fanny Telle  
Garland Wilson  
Mae Barnes  
Cafe Society Dtnwn  
Cyril Coleman  
Erskine Butterfield  
Celebrity Club  
Collins & Leemans  
Freddie Stewart  
Haydocks  
Copacabana  
Carl Ames  
Jackie Kannon  
Paul Sydel  
De Marlos  
Doris O'Leary  
Ray Steele  
Milt Page  
Chateau Madrid  
Ciro Rimauc Ore  
L & E Roberts  
Bob Savage  
Joan Kayne  
Jim Smbers  
Joe Bushkin  
Bunty Pendleton  
Laurie Collins  
Sugar Ray Robinson  
Ginette Wander  
Jane Laste  
Laurie Kimmer  
Dominique  
Rudy Cardenas  
Vincent Travers  
Hotel Ambassador  
Julius Laude Ore  
Hotel Astor  
Three Suns  
Hotel Billmore  
Michael Kent Ore  
Hotel Edison  
Henry Jerome Ore  
Hotel New Yorker  
Teddy Powell Ore  
Sid Krofft  
Joan Walden  
Dobby Blake  
Collins & Leemans  
Adrian Rollins rto  
Hotel Pierre  
Margaret Phelan  
Stanley Heiba Ore  
Chico Bulli Ore  
Hotel Plaza  
Mindy Carson  
Jerry Sallie Ore  
Continental  
Hotel Roosevelt  
Guy Lombardo Ore  
Donna Marie Regis  
Celia Lipton  
Milt Shaw Ore  
Horace Diaz Ore

**Village Barn**  
Zeb Carver  
Ted Huston Ore  
Miles Bell  
Patricia & Norton  
Waldorf Astoria  
Victor Borge  
Alex Alstone Ore  
Nancy Burr Ore  
Hotel Warwick  
Harold Saudier Ore  
Hotel Sherry  
Richard  
Helene Francois  
Hugo Pedell Ore  
Vincent Loper Ore  
Latin Quarter  
Collette Fleuriot  
Audrey Sperling  
Ruth Young  
Darvas & Julia  
Art Waner Ore  
La Vie en Rose  
Amalia  
Red Caps  
Dimita Jo  
Doris O'Leary  
El Chico  
Rosita Bros  
DeLeon & Graciella  
C. C. Smith 3  
Alvaro de la Cruz  
Carlos Camacho  
Eddie Davis  
Eddie Davis  
Bobby Ramsen  
Argo & Fay  
Midge Minor  
Helen Curtis  
Art Waner Ore  
Oliver D'Arcy  
No. 1 Fifth Ave  
Nancy Andrews  
Bud McCreery  
Bob Downey  
Harold Fonville  
Hazel Webster  
Joe L. Gormanian  
Sadie Banks  
Sonny Sands  
Caroline Carpenter  
Laurie Collins  
Joe LaPorte Ore  
D'Aquila Ore  
Park Sheraton  
Irving Fields  
Town & Country  
Ernestine Mercer  
Johnny Morris Ore  
Lois Plaza 6  
Two Guitars  
Sigui Ahern  
Elv Swidars  
Misha Usdanoff  
Kostya Poliansky  
Versailles  
Edith  
Emile Petti Ore  
Panchito Ore  
Robert Clary  
Sylvia Syms  
Phil Leeds  
Clarence Williams  
Sai Noble  
Bob Lee

**Flamingo**  
"Sons Souci Revue"  
Sloppy  
Olga Chaviano  
Nancy & Rudy  
Rocio & Antonio  
Ballet Corps  
Miguelito Valdes O  
Desert Inn  
"International"  
Buddy Hackett  
Ming & Ling  
Tippy & Cobina  
Ruth Chio  
Buck Young  
International  
Carlton Hayes Ore  
Last Frontier  
Liberace  
Marilyn Hecht  
George Liberace  
Bob Sandy  
Jean Devylna Revue  
Garwood Van Ore  
El Rancho Vegas  
Ben Blue  
Sid Slatte  
Don Cornell  
El Rancho Girls  
Ted Fio Rito Ore

**Thunderbird**  
Doretta Morrow  
Earl Wrightson  
Mar-Vel  
Kathryn Duffy  
Danaitions  
Christina Carson  
Al Johns Ore  
Sahara  
Jan Murray  
Quintetto Allegro  
Bertie Dennis  
7 Ashtons  
Gene Nash  
Sa-Harem Dancers  
Cec Davidson Ore  
El Cortez  
4 Knights  
Mardoni & Louise  
Fulton Burley  
Dave Rodgers Ore  
Silver Slipper  
Hank Henry  
Woo Woo Stevens  
Sea Jesters  
Hollywood Cover  
Girls  
Russ Clark  
Jimmy Cavanaugh  
Genii Young  
Joe Ann Malone  
George Redman Ore

LAS VEGAS, NEVADA

**Flamingo**  
"Sons Souci Revue"  
Sloppy  
Olga Chaviano  
Nancy & Rudy  
Rocio & Antonio  
Ballet Corps  
Miguelito Valdes O  
Desert Inn  
"International"  
Buddy Hackett  
Ming & Ling  
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George Liberace  
Bob Sandy  
Jean Devylna Revue  
Garwood Van Ore  
El Rancho Vegas  
Ben Blue  
Sid Slatte  
Don Cornell  
El Rancho Girls  
Ted Fio Rito Ore

**Havana**  
Zoraida Marrero  
Miguel Angel Ortiz  
Tropicana Chorus  
Ana Gloria & Fernandez  
Rolando  
Monmartre  
Facundo Rivero  
Quartet  
Lyanna & Renny  
Serenata Espanola  
Ray Carson

PORTLAND, OREGON

**Amato's**  
Day, Dawn, & Dusk  
Ed Ford & Whitley  
Margaret Brown

**Wyn Walker Ore (S)**  
Clover Club  
The Merry Macs (S)  
H. Jobelmann (S)

**\$30,000,000 Budget**

Continued from page 7

filming are "Elephant Walk" and "Legend of the Incas."

**'New Faces'**  
High on Hartman's current agenda is his intention to push "new faces." It's imperative that "we bolster our star stable," for frequently we're at the mercy of freelance players who set a production date according to when they'll be available. Moreover, he added, Paramount's star backbone needs building up for the studio is down to Bing Crosby, Bob Hope and William Holden.

In keeping with the drive to turn up fresh talent, Hartman stressed that cooperation of both press and exhibitors is needed. For example, he pointed out, "Atomic City" drew critical acclaim, yet the picture (which had several new faces) didn't do well. Exhibitors were apathetic. But despite some opposition from theatremen, the production topper emphasized that the "public will be the final judge."

To attract filmgoers with a few of Par's "new people," Hartman said he's mulling preparation of a 30-minute feature "How to Break Into the Movies." Half-hour film would utilize actual screen tests of such Par players as Audrey Hepburn, Joanne Gilbert and Rosemary Clooney. After the tests were run off, scenes from the same actresses' new pictures would be screened.

If his idea wins approval from sales and distribution execs, Hartman noted, it probably would be released some time in February. He described the project as a "very entertaining" one, replete with informality, and an illustration as to "how it happened that the Hepburns, Clooney's, et al., were put under contract."

His recently disclosed four-point program for "economy without loss of quality," Hartman estimated, will result in an annual saving of between \$1,500,000-\$2,000,000 to the studio. Basic essential of the program call for better pre-production planning. A recent 16-week study into how production economies could be affected was prompted by Par's experience with the Bob Hope starrer, "The Lemon Drop Kid," where extensive retakes cost the company an extra \$200,000.

## New Acts

**SUGAR RAY ROBINSON**  
With Scotty  
Dance, comedy  
French Casino, N. Y.

There has never been any doubt about Sugar Ray Robinson's lure at his prize ring outings, and there is little question of his wall-to-wall potential for stage ring-siders as well. The middleweight champ has at least one great entertainment asset—personality. He didn't learn it from a book; he just has it.

On this weapon alone, plus a good deal of grace, he's way ahead of the fighter-turned-footlighter field. Jim Corbett (B. Van) was a vaude bigtimer, but a comparatively cold operator on the stage against the dazzling aura of his fisticuff pre-eminence. Before him, John L. Sullivan was strictly hammola in his legit meller excursions. The colorful Jack Dempsey never did shape as a "freak" book, and Max Baer's chief claim to greasepaint fame was based on the slick work he did vis-a-vis Myrna Loy in "The Prizefighter and the Lady." Joe Louis was okay for some picture money when he was the hottest property in the world, but if his friends sent "success," flowers on the set it was an act of faith. Since he is a singer, Buddy Baer can make a living in vaude and niteries sans the advantage of a title's glitter. Of the ex-champs, the most durable are Slapsie Maxie Rosenbloom and Tony Canzoneri, but neither one can qualify as a single.

Robinson has at least tried to learn the dancer's craft. While he is no Bill Robinson, most of the best pro hoofers can't stand that kind of comparison. His is a Sugar-in-the-bank act because his tapstering, at this point, can get him by in any large niterly not rigged to the sophisticates, and his selling qualities will provide the wrapping.

This leaves out several other Ray-diant strongpoints. He has no mere pyphenated handsomeness but goodlooks by the conventional standards, period. He breaks out in this bow at the cavernous French Casino with a wardrobe that's in extremely good taste and tailored to that dandy "built" of his. He is as unmarked on his twinkling puss and around the ears as if he were never hit; that's how he appears on the stage.

The French Casino bow is no ideal showcaser for Robinson except for an evaluation of his cleating and general deportment. He is on three times, twice with a comic and hoover, yclept Scotty. They essay banter of the old joke school, with Ray the straight and the timing under-developed. It's obvious that the material can bear considerable improvement on the talk side.

In the terp stanzas, they're a good duo, and Ray's solo effort, built around a "flirtation" production number, is the best of his contributions. For this he is neatly attired in blue-tails and a black topper, and his fullstage cavortings represent on interesting exercise in which he never loses the crowd. In a later stanza, he displays a fine if familiar shuffle-tap which again is mated to projection. Robinson has chosen gladrags which are mostly sporty, as good in Florida or Palm Springs as on a stage. These complement his pigmentation.

In addition to regular spots, the champ functions as an informal emcee—citing the acts and kibbitzing with some of the troupe. Thus, as a star-billed performer, he is doing more work than the average for such a debut stint. It has the advantage of a shakedown cruise but, even so, liberal scissoring is clearly indicated.

For vaude, obvious re-routining would be in order, with rewrite of material and insertion of new facets, plus a tightening process. As the act stands now, it can easily go once around the cafe and theatre circuits and provide a natural pull.

**WOODIE & LORRAINE**

Novelty  
Palace, N. Y.

Skating turn of Woodie & Lorraine impresses as an okay bet for vaude owners. Woodie does the roller-work while Lorraine assists with props and provides eye appeal. Act is neatly paced, and despite an occasional lull, is an overall pleaser. Woodie's whirling on the rollers on a circular table is the biggest milt-grabber. High spot in act is his roller-skating on revolving cylinder while he's supporting gal hanging from a bar on a strap. It's a sock wind.

Team is attractive and could also do well on tele variety programs. Gros.

**BLACKBURN TWINS & MARION COLBY**

Songs, Dance  
15 Mins.  
Roxie, N. Y.  
Blackburn Twins have added another to their string of femme partners. Originally this twosome were doing okay on their own, then they teamed with Janet Blair, followed by Martha Stewart and latterly Pam Cavan. The aforementioned femmes were blonde and thus contrasted with these dark lads. The major point of difference in their new partner is that she's dark, too. Marion Colby has been a singer in the ranks of standards for years, and she's a vet performer who knows her way around an audience.

The Blackburns' steady succession of partners brings out one fact. No matter with whom they work the act is virtually the same. The difference is so subtle that it's not readily grasped by the majority of audiences. The songs are similar. They have added and subtracted material. The tunes are still cute, their terping energetic, and Miss Colby gets a chance to show off via a vocal solo. And Miss Colby generally blends neatly with the talents of her partners.

It's still a good song and dance act that has pace, charm, good material and talented personnel.

Jose.

**ANNY ROSS & BLOSSOM DEARIE**

Songs  
20 Mins.  
Mars Club, Paris  
Anny Ross & Blossom Dearie are stateside chantoosies who decided to team up here, and they achieve generally, pleasing results. Gals duo and solo at intervals, with piano accomp supplied by Miss Dearie and undulating part of duo fulfilled by the well-proportioned Miss Ross. Gals sashay into opening, "Jupiter Forbid," which shows their respective voices well blended for good ad appeal. In singles Miss Dearie gives with a pert-type voice that has a tendency to be too cute and precocious when material is not a fit underlining of the babyish voicing.

She is in fine fettle with "I've Taken A Fancy To You" and "I Can't Get Started With You," with lyrical counterpointing the voice of the innocent in love. Anny Ross glides back and forth across the small room as they go into duets for a good eye-catcher and blends her simple and low larynx for good effect. She scores with "Everything I Have Belongs To You" and "By Myself."

Gals show up well in intimacy but still lack the projection for big rooms. Show biz background helps both. Anny Ross, incidentally, is Ella Logan's daughter and Blossom Dearie is a Fred Waring alumna.

Mosk.

**JOHN ARCESI**

Songs  
18 Mins.  
Thunderbird, Las Vegas  
On the wave of exploitation and buildup via Capitol Records, John Arcesi makes his niterly bow and looks like a winner. Formerly known in the band biz as Don D'Arcy, singer cut out for Hawaii and beachcombing until discovery by a promoter in the islands. He was brought back to California, resumed his real cognomen, and began anew.

Act is staged by Ray Gilbert, tunesmith who has several such credits under his belt. Gilbert has given the tyro plenty to do onstage in order to point up his varied repertoire, and all emerges as far above average for a newcomer. Aside from nervousness at show caught, Arcesi socked over like a vet. He pounds "Old Man River" with big pipes for a neat getoff. In succession, follows a crooning carbon of his recent platter, "Wild Honey," and a spiritual-rhythmed "Noah's Ark."

In dramatic recitative, he opens up "Lost in Your Love" with good effect. Closer is taxing, but Arcesi flies through with growing fervor a "Songbook," complete with top tunes of the alltime clefters.

Backing Arcesi is the Ray Anthony orch, with excellent batoning by Lloyd Shaffer.

Will.

**MONICA LIND DANCERS (8)**

Dance  
10 Mins.  
Palace, N. Y.  
Monica Lind Dancers are effective as an offbeat vaude attraction. Team of four guys and four femmes offer a ballet interpretation of the fave Richard Rodgers melody, "Slaughter On Tenth Avenue," for click impact. Although the "Slaughter" sequence has been worked over time and (Continued on page 85)

**AUSTRALIA**

**BRISBANE**  
His Majesty's (T) 10  
Carl Ames  
3 Faves  
Pat Gregory  
Gerd Bjornstad  
Chirri  
Marika Saary  
Phillip Tappin  
Win De Jong  
Jacques Cariaux  
Jimmy Elder  
Joe Whitehouse  
Nissa Trenholm  
Terry Scanlon  
Babs Mackinnon  
Betty Sullivan  
Joy Stewart  
Gusie Brox & Myrna  
**MELBOURNE**  
Tivoli (T) 10  
Tommy Trinder  
Batons & Konarski

**BRITAIN**

**BIRMINGHAM**  
Hippodrome (M) 10  
Bessie Hutton  
Laurie Watson  
Clarkson & Leslie  
Kykys  
Savages  
Louise Pets  
Jackie  
**BLACKPOOL**  
Palace (1) 10  
New (S) 9  
Freddie Frinton  
Ronnie Collins  
Irving & Girdwood  
Ron Parry  
Nancy Valerie  
William Clothier  
Wallace Delyse & Jeannette  
De Ver Dancers  
**BOSCOMBE**  
Hippodrome (1) 10  
Sandy Lane  
Marty Hartins  
Valentine Napier  
Benedere Bros  
A. Brandon  
8 Girls  
Patricia Joyce  
Sonny Lane  
**BURTON**  
Empress (1) 10  
Issy Bonn  
Jimmy James Co  
Herbie Marks  
Babu Co  
Lyn & Margot  
Bobby Dennis  
Odetta  
June & Julie  
**CARDIFF**  
New (S) 10  
Vic  
Bill Kerr  
Victor Senathorn  
Stella Campbell  
Maureen Powels  
Les Raynor & Betty  
Eileen Rae  
Auntie McFarlane  
Bertie Gooney  
Llewellyn John  
Seaton & O'Dell  
Emile  
**CHELSEA**  
Palace (1) 10  
4 Graham Bros  
Nita Keen  
Irene Dickson  
Glen Arthur  
Syd Jeffery  
Peggy French  
Bertie Sellers  
Tommy Graye  
Thelma Stanley  
**EAST HAM**  
Granada (1) 10  
3 Harrys  
Kenton & Hunter  
Kenton & Keen  
2 Starlettes  
Aerial Kenways  
Patricia Keen  
Metropolitan (1) 10  
Dorothy Squires  
Joyce Golding  
Morris  
Rhoda Diane  
4 Burgess Bros  
Palace (1) 10  
Hans Leister Co  
Haydeses  
Spectrum  
Silhouettes  
Carolyn Cousins  
4 Village Slickers  
King Kong Jr  
**FINSBURY PARK**  
Empire (M) 10  
3 Jills  
Anne Shelton  
Campbell & Rogers  
Jon Pertwee  
Ed Granadas & 4 others  
Bernard Miles  
4 Nordies  
5 Skyliners  
Verney  
**GLASGOW**  
Empire (M) 10  
Betty Driver

**Professor Olgo**  
Carl Ames  
R MacGregor  
Harry Moreyn  
Tommy Lamond  
Pete  
4 Singing Girls  
2 Show Girls  
4 Dancing Boys  
12 Adorables  
**SYDNEY**  
Tivoli (T) 10  
Mara & Maurice  
Dorinda Dixon  
Lowe & Ladd  
Guy Nelson  
Bertina Kramer  
Bourne  
Ray Overbury  
Suzette  
Sonny Carbeau  
12 Show Girls  
10 Nudes  
Boy Dancers & Ballet

**GRIMSBY**

**Palace (1) 10**  
Sandy Powell Co  
Dudley Dale Co  
New (S) 9  
Freddie Frinton  
Ronnie Collins  
Irving & Girdwood  
Ron Parry  
Nancy Valerie  
William Clothier  
Wallace Delyse & Jeannette  
De Ver Dancers  
**BOSCOMBE**  
Hippodrome (1) 10  
Sandy Lane  
Marty Hartins  
Valentine Napier  
Benedere Bros  
A. Brandon  
8 Girls  
Patricia Joyce  
Sonny Lane  
**BURTON**  
Empress (1) 10  
Issy Bonn  
Jimmy James Co  
Herbie Marks  
Babu Co  
Lyn & Margot  
Bobby Dennis  
Odetta  
June & Julie  
**CARDIFF**  
New (S) 10  
Vic  
Bill Kerr  
Victor Senathorn  
Stella Campbell  
Maureen Powels  
Les Raynor & Betty  
Eileen Rae  
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Bernard Miles  
4 Nordies  
5 Skyliners  
Verney  
**GLASGOW**  
Empire (M) 10  
Betty Driver

**LEICESTER**

**Palace (S) 10**  
Tanner  
Jack Watson  
R & C Wlad  
Tommy Godfrey & Dee  
Original Peter  
Chris Sands  
Mary Meredith  
Leslie Roberts  
Girls  
Cooper Twins  
**NEWCASTLE**  
Hippodrome (S) 10  
Peggy  
Peggy Palmer  
S. Marlowe Line  
Tony Lopez  
Cork Club  
Jo Thompson  
Delmonico  
Allan  
Crayton & Lopez  
Carlos & Melissa Ore  
Frolic Club  
Rathlin  
Don Charles Ore  
Harem Club  
Jimmy Day  
Rushy Marsh  
Flash Lane  
Cantile Stevens  
Bertie Gooney  
Ginger Marsh  
Lombardy  
Don Baker Ore  
Nita Keen  
Julio & Mae  
**MARTINEAU HOTEL**  
Manolo & Ethel  
Dorinda Dixon  
Rose & Paul  
Vincents  
Monte Carlo  
Day & Alva  
Music Box  
Belle Barth  
Music Box Trio  
Malayan Lounge  
Elaine Brent  
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Julie Romero  
Sid Stanley Ore  
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Clifton Hayes  
San Marino Hotel  
Dorinda Dixon  
Arne Barnett (3)  
Gale City Club  
Aquarium  
Dorinda Dixon  
Blue Drake

**MIAMI-MIAMI BEACH**

**Allison Hotel**  
Beachcombers (4)  
Julio & Mae  
Casablanca Hotel  
Milt Ross  
Jack Marshall  
Milt Roberts Ore  
Clover Club  
Novelties (S)  
Peggy  
Peggy Palmer  
S. Marlowe Line  
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Cork Club  
Jo



**Paramount, N. Y.**

The 4 Aces, Sunny Gale, Charlie Barnett Orch (16), Jay Lawrence, Lane Bros. (2); "Operation Secret" (WB), reviewed in VARIETY Oct. 15, '52.

There's plenty of fodder for disk enthusiasts on tap at this Paramount session. Although the package is musically overloaded, it should pull in the fans, especially at the matinees. Platter draw is headed up by the Four Aces (Decca) and Sunny Gale (Victor) adds extra lure.

The Aces, currently of the shellac select, don't disappoint in their songalot. Response from howling femmes augurs a couple more encores, but the boys give all in their five-song set and beg off big. Group's harmonizing technique follows the frenetic pattern set by the current crop of waxers and they belt out each selection with plenty of energy. Staging of the songs, which attempts to capture in motion what they convey vocally, is a bit erratic and at times confusing, but on the whole it sprinkles set with lots of spirit.

Combo, with tenor Al Alberts in the key vocal spot, score easily with discjacks "Perfidia," "Squeeze Me" and "Should I." Offer neat change of pace with "Begin the Beguine" and in windup, "My Hero."

Miss Gale, who hit the bigtime after her "Wheel of Fortune" on the indie Derby label last year, gets her second crack at the Par crowd on this bill and wins again. Femme packs a lot of power in her pipings and works over each number with a solid rhythmic punch. She opens with a fast paced "Please Don't Talk About Me When I'm Gone" and after sliding through the now familiar "Fortune," takes over with a standout rendition of "I Laughed At Love." It's her strongest entry. Encores "You Belong To Me" in okay style.

Jay Lawrence starts off slowly, in the trey, with some conventional carbons of Gable, Grant and Cooper. Yocks begin rolling in with his etching of a BBC broadcast via shortwave and he wins big reception with parody of fight broadcast a la Clem McCarthy and Bill Corum. Lawrence is an amiable laugh-getter and gets the most from his material via slick delivery. Closes pleasantly with a carbon of Nat (King) Cole warbling "That's My Girl."

The Lane Bros. tee off with a series of comic acro-terp stunts that get the pewholders off their hands. Their serious acro work, which includes some amazing rope-skipping from the prone position, builds for big reception.

Charlie Barnett's orch (three rhythm, six reed and seven brass) opens with a bright rendition of "Cherokee" and comes in at mid-show for a rendition of the maestro's composition, "Skyliner." It's a breezy number which gives Barnett opportunity to show off his fancy reed work. Orch backs bill excellently. Gros.

**Chicago, Chi**

Chicago, Nov. 7.

Frankie Laine with Carl Fischer; Jeri Southern, Professor Backwards; Gilbert & Russell, Louis Basil Orch; "Iron Mistress" (WB).

This bill is a welcome relief after the last several offerings. It has a potent headliner in Frankie Laine and the rest of the revue is good support. Booking of Jeri Southern may not seem well-balanced on paper, but the styles of the two singers contrast.

Laine, recently returned from a European trip, shows the latter-day "big voice" pipers what a real vocalist can do. In fact, he seems to have gathered more polish and resonance since the throat trouble early this summer which forced him to take time off for a few weeks. There's also more assurance in delivery.

Laine starts off with a beat tune that gets the holdover femmes screaming, and he hangs across one of his big hits; "That's My Desire," which seems as potent as ever. He has to talk to the first-rowers to calm them down, but it's all done in a good-natured way to rat on the good-natured way to audience. "Jezebel," with its sexy intonations, registers strongly. "Rock of Gibraltar," with double-meaning lyrics is the least successful of his whole book.

Jeri Southern is a young miss who has clicked with her soft, sexy vocalizing on records. However, the fresh debutante look of this blonde belies that reputation. With proper lighting, her turn would be more effective. She starts with "Let's Fall In Love" follows with "When I Fall In Love." Both fairly well received. She does better with "You Better Go Now." Even stronger is "Something I

Dreamed Last Night," done in a soft spot.

Professor Backwards gets laughs with his fast guises, some old, some fairly new. But he should drop his political jokes some of them cutting, for recent election has made them oldhat and awkward. Some are also slightly tinged, but the comedian doesn't dig into the filth too much. He wheels out a blackboard and starts his name game, reeling off front-and-back spelling in a flash. He's quick on the rejoiners from seatholders and receives a nifty reception.

Gilbert & Russell, youthful terp team, open show in bright fashion. There are several short dances before male jumps on a small, round platform to click with fast "Drum Bolero," after which duo join up again for hectic jive session which payees like. Louis Basil wraps things up nicely with his baton work. Zabe.

**Missouri, K. C.**

Kansas City, Nov. 7.

Phil Spitalny & Hour of Charm Orch, with Evelyn, Linda, Roberto & Aida; "Golden Hawk" (Col).

After many months of straight screen fare, RKO is brightening the stage of the big Missouri for a week of vaudville. For the one-shot, house took Phil Spitalny and his all-girl orch in a week's stop as they trek westward. It's been many years since outfit has appeared in a film house here, and with its rep and accomplished crew proves good billing and good biz. With admission upped from 75c to 90c top, a fine gross is indicated, and with it the possibility that some other attractions might make it go here likewise.

A polished contralto on "Hallelujah" and "Can't Help Lovin' That Man." Back to the instrumental displays Louise in a brief piano concert from Liszt. Choir then backs featured singers Maxine, Rose Maria and Dorothea in a roundup of western tunes. Pace is changed with Roberto & Aida contributing a pair of their authentic Spanish dances and giving the show a delightful highlight.

Evelyn brings her "magic violin" to the mike for round of gypsy airs, and goes to the pop lists for "I Went to Your Wedding," ably abetted by Jeanie with her sky-high soprano and guitar strumming. She's backed by string section for an unusual new number, "Laughing Violin." Four-year-old Linda provides an enjoyable interlude in vocal duo with her mama, Elyse. Finale has choir and orch in "Stars and Stripes Forever" with President-elect Eisenhower projected on scrim to a rousing hand for a timely piece of showmanship. Pace is swift, show compact and entertainment value high throughout. Quinn.

**Seville, Montreal**

Montreal, Nov. 7.

Marjane (with Walter Eiger), George Tapps, Harmonica-aires (2), Los Robertos (3), Jimmy Cameron, Len Howard House Orch (7); "Lady Takes a Chance." (RKO).

Following two years of playing Anglo-American topliners on the vaude circuit, Archie Laurie, new manager of the Seville, comes up with the rather obvious (for this town) but never-before-tried business of introducing a French chateausse into the lineup.

Currently the choice is Marjane and attractive bilingual chirper scores heavily with all patrons from every angle. Her husky piping in every carry into all corners of the theatre, and nifty stage presence plus socko wardrobe make this gal a cinch for any theatre stint.

In the spot before her, George Tapps wins over a doubtful audience with his subtle interpretations of terping at its best. At times the guy goes overboard, for a house such as this, with his dance pants, but by getting back into lowdown version of "Birth of the Blues," he is home free. Windup is an elaborate soft-shoe routine that can't possibly miss.

The Los Robertos, two gals and a guy, open bill with a nifty display of Indian club patterns and juggling. Concentration on the part of the two main performers has tendency to take edge off general effect, but act is slick and fast, ideal as a teeoff for this type show.

The Harmonica-aires, always a natural in this town, pick up a rousing reception for their reed-ing. Boys lift the instrument out of the usual groove and offer a collection of pops and semi-classics that sell heavily.

Emcee Jimmy Cameron is affable and Len Howard's band backs show with authority. Newt.

**Roxy, N. Y.**

Frances Langford, Borrah Minevitch Harmonica Rascals (5) with Johnny Puleo; Blackburn Twins & Marion Colby; Maurice Rocco, Bob Boucher Orch; "Way of a Gaucho" (20th), reviewed in VARIETY Oct. 8, '52.

Following the run of this layout, the Roxy will stage one more vaude show before converting into one suited strictly for the ice-policy. House manager Dave Katz has been handicapped in setting a show of this kind inasmuch as the usual ice and stage production are missing. He's had to build a vaudeville show for a clientele which has been accustomed to fairly lush production with masses of cheesecake. Until the eye gets used to the paucity of people on this massive stage, it will be extremely difficult to get truly satisfactory results with four acts.

In the current bill, there's an overabundance of singing. With the exception of the Borrah Minevitch Harmonica Rascals featuring Johnny Puleo, all other acts have vocal focal points. It gives proceedings too much accent in that department.

The opening bit is by Maurice Rocco, the standup pianist-singer. Sepia, performer works in an uninhibited manner, and provides warmth at the start via his particular brand of rhythmic. He's good at the ivories handing out some exciting boogie woogie. His chirping ties in well with piano background and incidental terping to get him a handsome mitting.

The good pace of the show is continued by the Harmonica Rascals. They are spotted too early for maximum results, but their slot still provides high entertainment. Little Johnny Puleo sparks the troupe to a top reception. The comedies as well as the instrumental side are of top order. They get a boffola.

It's difficult for Frances Langford to continue this hot pace. Miss Langford is grooved in a quiet vein and there seems to be a uniform tinge to her efforts. Her tunes are from the ranks of the standards. She makes a pleasing impression but, unfortunately, suffers from her slotting.

The Blackburn Twins with Marion Colby, a new partner, are reviewed under New Acts. The house orch directed by Bob Boucher backs the show nicely. Arthur Knorr's sets dress up the display. Jose.

**Capitol, Wash.**

Washington, Nov. 9.

Patti Page, Frank Fontaine, Dick Brown, The Carnevalles (2); Sam Jack Kaufman House Orch (18); "Sons of Ali Baba" (U).

The Patti Page name is paying off at the b. o. with best session here in several months. Lure is wrapped up completely in the blonde pop chantousey, though, package she headlines is unusually solid and fast.

Miss Page's top spot on the best-selling disk list presells her to her jukebox and TV fans. She gets a rousing reception from the minute she comes to the footlights, sparkling in a blue mari-bou gown at show caught. Gal's bright smile, her washed-behind-the-ears wholesomeness, and her natural manner are as much a part of her style as her husky voice and clear lyrics. Payees embrace her before she strikes the first note and whoop it up until she begs off. Chirper repays them with a long and varied routine and an enthusiasm for her work to match theirs. Therein may well lie the secret of the peculiar brand of charm Miss Page dispenses, for there's more warmth and appeal than real music in her valuable pipes.

Preceding headliner is comic-impressionist Frank Fontaine, featured on her TV show. The Fontaine technique consists of a rapid-fire succession of takeoffs on sure-fire personalities. After a brief warm-up, goes through special trademarks to Arthur Godfrey, Amos 'n' Andy, Cary Grant, Charles Boyer, among others, winding up with a serious version of the FDR charm. Steady customer appreciation cheers him on. Best bet is a novel version of "Home on the Range" with each line sung in style of various pop singers. Payees roar with delight at his windup, a bit from "John L." the lovable imbecile Fontaine has created in video.

Capable Dick Brown, singing topper of "Stop the Music," has an attractive personality to match his pleasant voice, but crowd is keyed up with anticipation of Page warbling. He warms them up, but never gets all-out response for a routine of romantic tunes, including "Walkin' My Baby Back Home," "It's Almost Like Being in Love," "Wild Stories" (a new tune), "I

Hear a Rhapsody" and "Baby Face." Last named, sung sans title line, in "Stop the Music" style, shapes as best bet. More of the same, perhaps with a request angle, would speed up act.

Ralph & Mary Carnevale make up unusually solid curtain-raiser. Accenting comedy, team terps adding to act. They do a jitterbug number, and a rib-tickling Charleston, complete with vintage costume. Walk off to almost-show-stopping mitt action. Lowe.

**Apollo, N. Y.**

Josh White Family (3), "Hot Lips" Page & Band (12), Stuffy Bryant, Chuck Brown & Rita, Pigmeat & Co. (4), Zephyrs (2); "Waco" (Mono).

Flanked by his young son and daughter, folk singer Josh White heads the current layout at Harlem's vaude flagship. Always a click at cafes and in numerous concert appearances, White also registers big with Apollo clientele. He evinces savvy showmanship in employing his offspring for the vaude turns and handles them in an unobtrusive, kindly manner which carries over for sock audience reception.

White scores handsily with three solo numbers before bringing on Josh, Jr., a handsome, wide-eyed youngster who complements his father's pro approach with appealing naivete.

Lad strums the guitar expertly and earns a solid mit with his vocalizing of "One Meat Ball." Beverly White, although she has a small voice, knows how to handle such items as "Half as Much" and "I've Got Nothing But the Blues." The three combine for a rousing closer with "The Green Grass Grew All Around."

Stuffy Bryant gets the sesh off to a good start with some tricky tapping. Coast lad, making his Apollo debut, works from a drum-like platform and wins the crowd with his slides and jumps from the elevated position.

Chuck Brown & Rita, a comedy gymnastic bar act, are in the deuce spot. Brown does most of the work with his femme partner merely a foil for unfunny comedy involving a semi-strip routine. Brown shows possibilities with his opening pantomime terp turns, but is considerably better on the bars.

The Zephyrs are a competent tap duo, but show bad taste in an interpretive number, perhaps aiming for a comedy effect, by employing such stereotype props as a razor and a pair of dice. Pigmeat & Co. offer their standard burlesque blackout.

The "Hot Lips" Page crew (four reed, four brass, three rhythm, with maestro on trumpet) backs the show neatly and earns the spotlight in renditions of "Casanova Crick" and "Honey Loving Arms." Holl.

**Earle, Philly**

Philadelphia, Nov. 8.

Larry Steele's "Smart Affairs of 1953," with Steele, 3 Chocolaters, Butterbeans & Susie, 5 Keys, 2 Earls, Olivette Miller, Conrad & Estelle, Line (12), Paul Bacomb Orch (14); "Models, Inc." (Indie).

Larry Steele, veteran entrepreneur at Atlantic City's Club Harlem, knows how to package a show. His current array at the Earle is a new reshuffling of such standard ingredients as fast hoofing, acro-interludes, goodlooking chorines who really move, belly-laugh comedy, jumpy orchestral backing and flashy production numbers. For good measure Steele brings along the Five Keys, hit recording group who turn out to be six, four vocalists, a pianist and saxophonist. This is a sound addition for the Earle audience and the Keys garner the heaviest applause of the evening with such lifts as "Hold Me," "I Went to Your Wedding" and "7-Up Around."

Steele, who produces and directs and even does some of the writing, is a genial and experienced emcee.

There is a variety of associate talent. The Three Chocolaters, with one dressed in femme garb, offer high-speed comedy dancing. Butterbeans & Susie, veteran comedy duo, announce 35 years in matrimony and show biz, as a springboard for their amusing domestic bickering. Olivette Miller, jazz harpist, is heard in "Two for Two" and even makes the instrument of the angels develop a sexy tang with her version "Old Black Magic." Also good are the Two Earls, comedy acros whose finale is a showy fight routine that entails plenty gymnastic skill and boffo timing. Paul Baccomb's band is mounted on stage and backs up the revue with fast and busy music. Gag.

**Palace, N. Y.**

Woodie & Lorraine, Beau Jenkins, Danny Shaw, De Santos Trio, Jackie Bright, Monica Lind Dancers (8), Ken Whitmer, Trampo Looneys (2), Jo Lombardi House Orch; "Montana Belle" (RKO), reviewed in VARIETY Oct. 29, '52.

Though there are a couple of turns which bring some lifts to this eight-act affair, Palace show this week is somewhat offish. Vaude ingredients, comedy, song and dance, add up to only moderate fare and aude gets little opportunity for mitt work.

Big winner, this sesh, is Jackie Bright, in fifth spot, with his zany auctioneering bit and comedy and participation routine. His rapid-fire gabbing and his slick stage demeanor win house approval from start and warms it up neatly for the participation stuff that follows. Gets a trio of customers for some question-answer gab and then calls for five males to participate in a hat-switching game. It's a silly bit that doesn't seem to embarrass the nonpros, so Bright milks it for all it's worth. And it's worth plenty. House is with him most of the way. Act's 18-minute running time, however, could be trimmed for sharper results.

Negro tapster Beau Jenkins pleases in the second slotting. Opens with late Bill Robinson takeoff for good response and segues into some action-packed acro-terpery which clicks. Pipes a chorus of "When You're Smiling" and again displays his nimble footwork for closer.

Comedian Danny Shaw follows with a blending of patter and pratfalls that miss. His falls are better than his gab, which could use a rewrite. Gets off nicely, however, with a panto carbon of a bus rider seated above the rear wheel.

De Santos Trio, in the fourth niche, supply a Latino flavor with a mixture of chile terping and deff acro work. Two guys and a femme work smoothly through the seven-minute set with guys hoofing in ballet fashion and getting across the acro bits with good throws and catches. Gal does little more than offer eye appeal.

Ken Whitmer, comic instrumentalist, is an okay entry in the next-closing. After a zany opening tooting off fives resembling a cigar and an umbrella, he gets off good impersonations of Goodman (clarinet), Dorsey (trombone), and Clyde McCoy and Harry James (trumpet). Whitmer also works in pit on piano and drums. He's assisted by an unbilled looker who brings him his instruments.

The two Trampo Looneys score in the closing spot with their acro-comedy. Boys work the trampoline to a fair-though well. Deft somersaults and body twists aren't displayed by the comedy intrusions.

Woodie & Lorraine, skating turn, and the Monica Lind Dancers are reviewed under New Acts. Jo Lombardi backs all acts with care. Gros.

**Lyric, Indpls.**

Indianapolis, Nov. 9.

Tommy Dorsey Orch, with Marietta Knox, Marvin Hudson, Sam Donahue, Doug Gilbert, Mickey Sharp, Lottie Brunn, Bobby Clark; "Rose Bowl Story" (Mono).

Band shows make a strong re-entry at Lyric here this stanza, with Tommy Dorsey's music sparking a good variety bill. But it proves theatergoers here will have to be re-educated to combo policy after a two-year lapse, as attendance was good nights only.

Orch takes over at start, getting big results with its special arrangements of "Opus 1," featuring Sam Donahue on tenor sax, and "Boogie Woogie," with a lot of Doug Gilbert's piano. Vocalist Marvin Hudson impresses with his stylish handling of such cleffings as "Wish You Were Here" and "Old Black Magic." Marietta Knox adds a nifty touch of blonde ginger with "Sunny Side of the Street" and "Jam-balaya." Dorsey runs show smoothly and gets in some good licks on the trombone, especially in his old standard, "Song of India."

Comic Mickey Sharp, in closing spot, keeps up in guffaws and his sharp line of radio gags and take-offs. His President Truman, with disarming foreword that swerves focus to lighter side of politics, is the topper.

Lottie Brunn, a cute trick, scores with an assorted bag of juggling feats that couple speed and skill. Her finale in which she claims to be only femme juggling eight hoops is a bit of anticlimax, however, as she doesn't keep them in air long enough to be impressive.

Bobby Clark has a smart marionet specialty, featuring four varied hip-high dolls in lively routines. Corb.



**Paramount, N. Y.**

The 4 Aces, Sunny Gale, Charlie Barnett Orch (18), Jay Lawrence, Lane Bros. (2); "Operation Secret" (WB), reviewed in VARIETY Oct. 15, '52.

There's plenty of fodder for disk enthusiasts on tap at this Paramount session. Although the package is musically overloaded, it should pull in the fans, especially at the matinees. Platter draw is headed up by the Four Aces (Decca) and Sunny Gale (Victor) adds extra lure.

The Aces, currently of the shellac select, don't disappoint in their songalog. Response from howling females augurs a couple more encores, but the boys give all in their five-song set and beg off big. Group's frenetic pattern set by the current crop of waxers and they belt out each selection with plenty of energy. Staging of the songs, which attempts to capture in motion what they convey vocally, is a bit erratic and at times confusing, but on the whole it sprinkles set with lots of spirit.

Combo, with tenor Al Alberts in the key vocal spot, score easily with disclicks "Perfidia," "Squeeze Me" and "Should I." Offer neat change of pace with "Begin the Beguine" and in windup, "My Hero."

Miss Gale, who hit the bigtime after her "Wheel of Fortune" on the indie Derby label last year, gets her second crack at the Par crowd on this bill and wins again. Femme packs a lot of power in her pippings and works over each number with a solid rhythmic punch. She opens with a fast paced "Please Don't Talk About Me When I'm Gone" and after sliding through the now familiar "Fortune," takes over with a standout rendition of "I Laughed At Love." It's her strongest entry. Encores "You Belong To Me" in okay style.

Jay Lawrence starts off slowly, in the key, with some conventional carbons of Gable, Grant, and Cooper. Yocks begin rolling in with his etching of a BBC broadcast via shortwave and he wins big reception with parody of fight broadcast a la Clem McCarthy and Bill Corum. Lawrence is an amiable laugh-getter and gets the most from his material via slick delivery. Closes pleasantly with a carbon of Nat (King) Cole warbling "That's My Girl."

The Lane Bros. tee off with a series of comic acro-terp stunts that get the pawholders off their hands. Their serious acro work, which includes some amazing rope skipping from the prone position, builds for big reception.

Charlie Barnett's orch (three rhythm, six reed and seven brass) opens with a bright rendition of "Cherokee" and comes in at mid-show for a rendition of the maestro's composition, "Skyliner." It's a breezy number which gives Barnett opportunity to show off his fancy reed work. Orch backs bill excellently. Gros.

**Chicago, Chi**

Chicago, Nov. 7.

Frankie Laine with Carl Fischer; Jeri Southern, Professor Backwards, Gilbert & Russell, Louis Basil Orch; "Iron Mistress" (WB).

This bill is a welcome relief after the last several offerings. It has a potent headliner in Frankie Laine and the rest of the revue is good support. Booking of Jeri Southern may not seem well-balanced on paper, but the styles of the two singers contrast.

Laine, recently returned from a European trip, shows the latter-day "big voice" pipers what a real vocalist can do. In fact, he seems to have gathered more polish and resonance since the throat trouble early this summer which forced him to take time off for a few weeks. There's also more assurance in delivery.

Laine starts off with a beat tune that gets the holdover femmes screaming, and then bangs across one of his big hits, "That's My Desire," which seems as potent as ever. He has to talk to the first-rowers to calm them down, but it's all done in a good-natured way to rate chuckles from rest of audience. "Jezebel," with its sexy intonations, registers strongly. "Rock of Gibraltar," with double-meaning lyrics, is the least successful of his whole book.

Jeri Southern is a young miss who has clicked with her soft, sexy vocalizing on records. However, the fresh debutante look of this blonde belies that reputation. With proper lighting, her turn would be more effective. She starts with "Let's Fall In Love," follows with "When I Fall In Love." Both fairly well received. She does better with "You Better Go Now." Even stronger is "Something I

Dreamed Last Night," done in a soft spot.

Professor Backwards gets laughs with his fast quips, some old, some fairly new. But he should drop his political jokes some of them cutting, for recent election has made them oldhat and awkward. Some are also slightly tinged, but the comedian doesn't dig into the filth too much. He whips out a blackboard and starts his name game, reeling off front-and-back spelling in a flash. He's quick on the rejoinders from seatholders and receives a nifty reception.

Gilbert & Russell, youthful terp team, open show in bright fashion. There are several short dances before male jumps on a small, round platform to click with fast "Drum Bolero," after which duo join up again for hectic jive session which payees like. Louis Basil wraps things up nicely with his baton work. Zabe.

**Missouri, K. C.**

Kansas City, Nov. 7.

Phil Spitalny & Hour of Charm Orch, with Evelyn, Linda, Roberto & Aida; "Golden Hawk" (Col).

After many months of straight screen fare, RKO is brightening the stage of the big Missouri for a week of vaudeville. For the one-shot, house took Phil Spitalny and his all-girl orch in a week's stop as they trek westward. It's been many years since outfit has appeared in a film house here, and with its rep and accomplished crew proves good billing and good biz. With admission upped from 75c to 90c top, a fine gross is indicated, and with it the possibility that some other attractions might make it go here likewise.

A polished contralto on "Hallelujah!" and "Can't Help Lovin' That Man." Back to the instrumental displays Louise in a brief piano concert from Liszt. Choir then backs featured singers Maxine, Rose Maria and Dorothea in a roundup of western tunes. Pace is changed with Roberto & Aida contributing a pair of their authentic Spanish dances and giving the show a delightful highlight.

Evelyn brings her "magic violin" to the mike for round of gypsy airs, and goes to the pop lists for "I Went to Your Wedding" ably abetted by Jeanie with her sky-high soprano and guitar strumming. She's backed by string section for an unusual new number, "Laughing Violin." Four-year-old Linda provides an enjoyable interlude in vocal duo with her mama, Elyse. Finale has choir and orch in "Stars and Stripes Forever" with President-elect Eisenhower projected on scrim to a rousing hand for a timely piece of showmanship. Pace is swift, show compact and entertainment value high throughout. Quinn.

**Seville, Montreal**

Montreal, Nov. 7.

Marjane (with Walter Eiger), George Tapps, Harmonica-aires (2), Los Robertos (3), Jimmy Cameron, Len Howard House Orch (7); "Lady Takes a Chance" (RKO).

Following two years of playing Anglo-American topliners on the vaude circuit, Archie Laurie, new manager of the Seville, comes up with the rather obvious (for this town) but never-before-tried business of introducing a French chanteuse into the lineup.

Currently the choice is Marjane and attractive bilingual chirper scores heavily with all patrons from every angle. Her husky piping is clear, carries into all corners of the theatre, and nifty stage presence plus socko wardrobe make this gal a cinch for any theatre stint.

In the spot before her, George Tapps wins over a doubtful audience with his subtle interpretations of terping at its best. At times the guy goes overboard, for a house such as this, with his dance panto, but by getting back into lowdown version of "Birth of the Blues," he is home free. Windup is an elaborate soft-show routine that can't possibly miss.

The Los Robertos, two gals and a guy, open bill with a nifty display of Indian club patterns and juggling. Concentration on the part of the two main performers has tendency to take edge off general effect, but act is slick and fast, ideal as a teeoff for this type show.

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Emcee Jimmy Cameron is affable and Len Howard's band backs show with authority. Newt.

**Roxy, N. Y.**

Frances Langford, Borrah Minevitch Harmonica Rascals (5) with Johnny Puleo; Blackburn Twins & Marion Colby; Maurice Rocco, Bob Boucher Orch; "Way of a Gaucho" (20th), reviewed in VARIETY Oct. 8, '52.

Following the run of this layout, the Roxy will stage one more vaude show before converting into one suited strictly for the ice policy. House manager Dave Katz has been handicapped in setting a show of this kind inasmuch as the usual ice and stage production are missing. He's had to build a vaudeville show for a clientele which has been accustomed to fairly lush production with masses of cheesecake. Until the eye gets used to the paucity of people on this massive stage, it will be extremely difficult to get truly satisfactory results with four acts.

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The opening bit is by Maurice Rocco, the standup pianist-singer. Sepia performer works in an uninhibited manner and provides warmth at the start via his particular brand of rhythmic. He's good at the ivories handing out some exciting boogie woogie. His chirping ties in well with piano background and incidental terping to get him a handsome mitting.

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It's difficult for Frances Langford to continue this hot pace. Miss Langford is grooved in a quiet vein and there seems to be a uniform tinge to her efforts. Her tunes are from the ranks of the standards. She makes a pleasing impression but, unfortunately, suffers from her slotting.

The Blackburn Twins with Marion Colby, a new partner, are reviewed under New Acts. The house orch directed by Bob Boucher backs the show nicely. Arthur Knorr's sets dress up the display. Jose.

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Patti Page, Frank Fontaine, Dick Brown, The Carnevals (2); Sam Jack Kaufman House Orch (18); "Sons of Ah Baba" (U).

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**Apollo, N. Y.**

Josh White Family (3), "Hot Lips" Page & Band (12), Stuffy Bryant, Chuck Brown & Rita, Pigmeat & Co. (4), Zephyrs (2); "Waco" (Mono).

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De Santos Trio, in the fourth niche, supply a Latino flavor with a mixture of chile terping and deft acro work. Two guys and a femme work smoothly through the seven-minute set with guys hoofing in ballet fashion and getting across the acro bits with good throws and catches. Gal does little more than offer eye appeal.

Ken Whitmer, comic instrumentalist, is an okay entry in the next-to-closing. After a zany opening tooting on fifes resembling a cigar and an umbrella, he gets off good impressions of Goodman (clarinet), Dorsey (trombone), and Clyde McCoy and Harry James (trumpet). Whitmer also works in pit on piano and drums. He's assisted by an unbilled looker who brings him his instruments.

The two Trampo Looneys score in the closing spot with their acro-comedy. Boys work the trampoline to a fair-throw-well. Deft somersaults and body twists aren't dissipated by the comedy intrusions.

Woodie & Lorraine, skating turn, and the Monica Lind Dancers are reviewed under New Acts. Jo Lombardi backs all acts with care. Gros.

**Lyric, Indpls.**

Indianapolis, Nov. 9.

Tommy Dorsey Orch, with Marietta Knox, Marvin Hudson, Sam Donahue, Doug Gilbert, Mickey Sharp, Lottie Brunn, Bobby Clark; "Rose Bowl Story" (Mono).

Band shows make a strong re-entry at Lyric here this stanza, with Tommy Dorsey's music sparking a good variety bill. But it proves thetergoers here will have to be reeducated to combo policy after a two-year lapse, as attendance was good nights only.

Orch takes over at start, getting big results with its special arrangements of "Opus 1," featuring Sam Donahue on tenor sax, and "Boogie Woogie," with a lot of Doug Gilbert's piano. Vocalist Marvin Hudson impresses with his stylish handling of such cleffings as "Wish You Were Here" and "Old Black Magic." Marietta Knox adds a nifty touch of blonde ginger with "Sunny Side of the Street" and "Jambalaya." Dorsey runs show smoothly and gets in some good licks on the trombone, especially in his old standard, "Song of India."

Comic Mickey Sharp, in closing spot, keeps up in guffaws with his sharp line of radio gags and take-offs. His President Truman, with disarming foreword that swerves focus to lighter side of politics, is the topper.

Lottie Brunn, a cute trick, scores with an assorted bag of juggling feats that couple speed and skill. Her finale in which she claims to be only femme juggling eight hoops is a bit of anticlimax, however, as she doesn't keep them in air long enough to be impressive.

Bobby Clark has a smart marionet specialty, featuring four varied hip-high dolls in lively routines. Corb.

# Barn Hassles Prompt Morris Agency To Quit Major Strawhat Activity

William Morris, the only major talent agency still active in the strawhat field, has decided to discontinue that department, except on a greatly reduced scale. Hillard Elkins, who has been in charge of the work, will concentrate on television and regular legit.

According to Morris executives, the agencying of the barn circuit has not only been unprofitable financially but has involved constant turmoil with producers who resent the firm's efforts to get top terms for its clients, and dissatisfaction among the clients themselves. The latter, it's explained, have tended to be influenced by and echo managerial squawks.

Also, stars frequently fail to appreciate the amount of detail work necessary in booking and managing a silo tour. In addition to the contractual work involved for the agency's legal staff, there are countless arrangements to be made about transportation, lodging, local production details, etc. Morris execs say they have provided this representation in the past chiefly as a service to their clients. But when it merely brings complaints, there's no point in continuing, it's claimed.

Under its proposed new setup, Morris plans to offer limited representation to those of its leading clients asking for strawhat bookings. Any such deals will be on a spot basis, however, and no attempt will be made to juggle dates and locations to work out continuous tours. Also, no package shows will be produced or booked by the agency.

With Morris withdrawing from major activity in the barn field, it's expected that various smaller agencies and package producers will move to take over the booking of unit productions and the representation of top names for silo tours. This may largely fill the gap for strawhat managers who build their summer seasons with package shows and with top names that Morris has submitted in the past.

However, a few local managements who don't use few high-bracket stars or book packages, but try to produce their own shows and emphasize resident companies, may actually welcome the Morris exit. These producers generally do their own talent scouting, rather than merely cull lists of available names submitted by agents, and they rarely pay the top fees that Morris, in particular, has demanded.

## N.Y. City Ballet Off to Boff Fall Season Start After Return From Europe Tour

The N. Y. City Ballet, still flushed from the successes of its five-month European tour last summer, made a sock bow last Tuesday (4) at City Center, N. Y., to start off a six-week fall season. Troupe isn't completely intact. Leads Diana Adams and Hugh Laing are still in Europe, working in the Gene Kelly film, "Invitation to the Dance," but will be back in the company in two weeks. Dancer Nora Kaye has joined Bette Davis' "Two's Company" legit, but will be available Sunday nights when the revue reaches Broadway. Choreographer Jerome Robbins, assistant artistic director, has also been away with "Two's Company."

Melissa Hayden has stepped into Miss Kaye's role in the controversial "The Cage" and into Miss Adams' role in "Picnic at Tintagel" (in neither case, quite successfully), but otherwise troupe's dance roster is still so strong, and its repertoire so varied, that the absences aren't strongly felt or calibre of troupe affected. Brilliant dancing by Maria Tallchief ("Swan Lake"), Miss Hayden ("The Duel"), Tanaquil LeClercq, Andre Eglesky, Patricia Wilde, Yvonne Mounsey, Janet Reed and other leads, and by a finely-trained corps de ballet, has been the feature since last week's bow.

Troupe has skedded two premieres during the fall season, both choreographed by George Balanchine. One, "Scotch Symphony," to Mendelssohn's music, was due to bow last night (Tues.). The other, "Metamorphoses," originally skedded to preem next Tuesday (18), has been put over to Nov. 25.

Bron.

## Little Orchestra Group Sets 3 Carnegie Operas

The Little Orchestra Society, conducted by Thomas Scherman, will present three operas in concert form at Carnegie Hall, N. Y., Dec. 15, Jan. 13 and Feb. 16. Operas will be "L'Enfance du Christ," by Berlioz; "The Pearl Fishers," by Bizet, and "Euryanthe," by Weber.

Leads for "L'Enfance du Christ" will be Martial Singher, Leopold Simoneau, Donald Gramm, Mary Davenport, plus the Choral Art Society Chorus. Cast for "Euryanthe" includes Margaret Harshaw, David Garen, Carol Smith, Luis Pichardo, Kenneth Smith, and the Westminster Choir. "The Pearl Fishers" will have Martial Singher, Rhea Jackson, Kenneth Smith, Davis Cunningham, and the Westminster Choir.

## Hefin 'Shrike' May Come to N.Y.

On the basis of the rave reviews and sock grosses being garnered by "The Shrike" on tour, Kermit Bloomgarden may bring the production to New York for a return engagement next spring. It is tentatively booked through March 14 in Chicago, but would be available thereafter.

Particularly satisfying to Bloomgarden are the critical raves for Van Heflin in the star part played on Broadway last season by Jose Ferrer. In some cases the road critics have compared the Hollywood star's performance favorably with that of Ferrer, whom they saw in the role during its original run at the Cort, N. Y.

For its two weeks in Boston, the touring production grossed \$19,000 and \$24,600, respectively, and added a strong \$20,500 last week in Baltimore. At that rate, the venture will probably recoup its \$30,000 investment in a few more weeks, after which a group of road theatre manager-backers will receive two-thirds of the profits and Bloomgarden will get the remainder.

A possible hitch to a return Broadway engagement for the show may be a reported film commitment for Heflin. However, it's assumed that he would be able to arrange to have that assignment postponed if necessary.

## Albany Stock Co. Preps Preem in New House

Albany, Nov. 11.

The new Colonial Playhouse stock company reported Monday afternoon (10) to begin rehearsals in "Affairs of State" for the premiere Nov. 19. Appearing in the production, to run two weeks, will be Melanie York, Charles Campbell, William Tregoe, Paul Anderson, Alton Wilkes, Michael St. John, Malcolm Atterbury and Ellen Hardies (Mrs. Atterbury). Atterbury, who with his wife operate the uptown theatre, will direct the opener. Wilkes conducts the Lake Regions Theatre, Guilford, N. H., during the summer.

Second play will be "An Inspector Calls." The third has not yet been selected, while the fourth probably will be a musical, holding the boards for three weeks. Ten productions are scheduled in a season extending 21 or 22 weeks. This season, performances will be given Wednesday through Saturday, with matinee on the latter day.

This is the Atterbury's sixth season of stock in Albany.

H. L. (Jack) Garren, managing director of the R.P.I. Field House in Troy, N.Y., bought seats, switchboard, masking and spotlights used by Malcolm Atterbury at the Albany, N.Y., Playhouse. The latter is to be demolished for a parking lot. Atterbury switching operations to the Colonial Playhouse, in Albany.

## Young Preps Revise On 'The Big People'

Stanley Young, whose "Mr. Pickwick" closed last Saturday (8) at the Golden, N. Y., leaves this week for Florida. During his four-week stay he will work on revisions of "The Big People," which was tried out in Philly by Theatre, Inc., in 1947, with Ernest Truex as star. Play was regarded as "having considerable merit, but needed revision for Broadway."

It's assumed that Roger L. Stevens, who produced "Pickwick" under Playwrights Co. auspices, will get first refusal of the new version of "Big People."

## Sloane-Stone Bicycle Act

With two shows on tour and another in preparation, producers Paula Stone and Mike Sloane will have a complicated commuting schedule the next couple of months between New York, Chicago and Hollywood. Miss Stone is currently in New York, where she tape-records a daily comment-interview radio series for local broadcast in various cities. Her producer-husband is on the Coast supervising forthcoming musical, "Carnival."

Couple meet Nov. 20 in Chicago for the local opening of their "Top Banana" production at the Great Northern. Miss Stone then returns to New York and Sloane goes back to the Coast. They'll both be back Dec. 1 in Chicago for the local opening of their touring edition of "Country Girl."

Pair next return to New York and after a couple of weeks take their children to Chicago for Christmas, then go to the Coast for New Year's Eve with Miss Stone's parents, actor Fred Stone and his wife. They're due back in New York for the Jan. 5 scheduled start of "Carnival" rehearsals.

Sometime during the producers' various visits to New York they'll hold "Carnival" backer auditions, using tape recordings of the score made on the Coast. Meanwhile, George Oppenheimer, who adapted the show's book from the French film, "Carnival in Flanders," has just come east and will be joined shortly by composer Jimmy Van Heusen, lyricist Johnny Burke and overall director Bretnage Windust. Associate producer Julian Claman is already in New York.

## Why Not Opera?

Prof. Douglas Moore, MacDowell Professor of Music at Columbia U., will discuss "Opera in America—Why and Why Not," in the fourth of a series of lectures at Barnard College tonight (Wed.).

Professor Moore has composed three operas, including "The Devil and Daniel Webster" and the Pulitzer Prize winner, "Giants in the Earth."

## High Finance

One of the strangest fiscal deals in the history of the American theatre is that involving the one-night performance of "Room Service" at the Lambs Club, N. Y., on Monday night (10).

The revival, which was presented and acted exclusively by Lambs at free admish, included the following investors: Arthur Ashley, \$2 (gasoline to get the moosehead used in the play); William Gaxton, \$10, for postcard announcements; John Effrat, 20c, for simulated stage food; Russ Brown, 64c, for phone calls (including taxi); George Feinberg and Emil Friedlander of Dazian's, for donated groundcloth; Walter Vincent, two suits of clothes (which had gotten too small for him); Mickey Alpert, 18c, for six 3c stamps.

Production was budgeted at \$25, with the privilege of a \$7 overall. Total expenses added up to \$13.02, which probably made it the only play in American theatrical history to have a 50% profit before it even opened.

## Inside Stuff—Legit

Backers of "Paint Your Wagon," the John Yorke-Wolfe Kaufman touring production of last season's Broadway musical, include Lee Shubert, \$7,200; Yorke, \$3,600; Kaufman, \$2,000; Gabe Rubin, manager of the Nixon, Pittsburgh, \$1,600; Dan R. Hanna, Cleveland, \$1,600; Ernest Rawley, of the Royal Alexandra, Toronto, \$1,600; John G. Cella, of the American, St. Louis, \$1,600; Mrs. Yorke and Geoffrey D. Yorke, the co-producer's wife and son, \$800 each; James Nederlander, of the Lyceum, Minneapolis, \$800; theatrical accountant J. C. Koritzer, \$800; Mrs. Edward Kook, wife of the Century Lighting head, \$800; Richard T. Kemper, of the Erlanger, Buffalo, \$800; actress-singer Nola Fairbanks, who was in the show on Broadway, \$800; actress Amelia Corley, \$800; theatrical insurance agent David Davidson, \$800; Robert Boda, of the Hartman, Columbus, \$800; Mrs. Harry Schumer, wife of the theatrical hauling executive, \$400; former producer Lee Posner, \$400; James Stroock, president of Brooks Costume, \$400, and Mrs. Harold Friedlander, wife of the theatrical printer, \$400. The venture is capitalized at \$40,000, with provision for 10% overall.

Ad submitted by Sylvia Siegler for her Preview Play Club and intended for publication in the N. Y. Times amusement section Sunday (9) was refused by the newspaper because the copy listed several unproven Broadway shows as "hits." The sheet's ad copy editor reportedly objected to the claimed "hits" in the case of "Children's Hour," which isn't slated to open until mid-December, and "Bernardine," "Time of the Cuckoo" and "Deep Blue Sea," on ground that they aren't proven successes. The proposed ad listed the four shows under a heading, "Preview Play Club Wins Again."

Odd angle of the situation is that the Times occasionally permits in its ads descriptions of shows that are matters of opinion aside from the usual critical quotes. For example, in the amusement section Sunday (9) the ABC ad for "My Darlin' Aida," billed it as a "spectacular musical triumph."

Howard S. Cullman, board chairman of the N. Y. Port Authority, co-owner of the Alvin Theatre, N. Y., and a prolific legit investor, was inadvertently omitted last week from a list of backers of the new Broadway hit, "Dial M for Murder." Matter is noted in a letter from Cullman's investment adviser, John Byram, eastern play representative for Paramount Pictures. Byram writes, "Another lucky fellow who dialed 'M' for money with Maurice Evans was Cullman. There are 12,500 Cullman dollars, Eisenhower, Truman and even Confederate riding on the murder shenanigans at the Plymouth. I am sure you know this, but probably through oversight, Howard's name was omitted. He belongs between Lee Shubert and Gilbert Miller in the list. Lucky Pedro?"

Jessica Tandy and Hume Cronyn, who have been doing extremely well boxoffice wise at the Blackstone, Chicago, with "Fourposter," have taken on another role—as teachers. For the past six weeks at least one university department of speech or drama has taken over most of the balcony each Friday. After the show they descend and fire questions at Miss Tandy and Cronyn, who talk for at least an hour and as long as three to the youngsters. Not only about questions of stagecraft of the one-setter, but also on any subject relating to the theatre. Youths number at least 50 to 75, with some groups going as high as 150. It's not only Chi local schools, either, but college groups have been coming in from Iowa, Indiana and Wisconsin.

Clare Powers, staff writer for the Chicago Stagebill, took a paid ad in the current issue of that theatregoers' magazine to deny being author of a story under her byline in the November issue of Commerce magazine. Commerce carried a yarn titled "So You Want to Be an Angel," with Miss Powers' signature, which she claims contains heavy-handed arguments against investing in the theatre.

Miss Powers said she wrote and submitted a straight factual article on play costs, but the Commerce story which appeared is definitely not hers. And she said that unless she gets a correction from Commerce, she'll follow up with stringent action.

## Legit Bits

Philip Barry, Jr., busy with plans for the Broadway production of "Seacoast of Bohemia," by Lorenzo Sample, Jr., will not be associated this winter with the Palm Beach Playhouse, but will be succeeded by Paul Crabtree as stage and co-producer. Crabtree is also working on plans for the Broadway production, in partnership with Frank J. Hale, of "Lily," by Vina Delmar... Steffen Zacharias plans a spring production of Lee Marion's "Wine of Astonishment"... Eddie Dowling will produce, direct and costar with film actress Margaret O'Brien in Edwin Bronner's "The Intruder"... Sidney Kingsley expects a late-winter production on his untitled new play, which is nearing completion.

Elmer Rice is working on a new script, which he expects to have ready early in January... "Uncle Sam in Israel," Yiddish musical current at the Public, N. Y., is being translated into English by William W. Brickman and will switch languages Thanksgiving night and continue in the new version at the same house thereafter. Hildy Parks will play the femme lead in the new Reginald Denham-Mary Orr comedy, "Be Your Age," to be produced by Alexander H. Cohen and Joseph Kipness, in association with Morris K. Bauer... George Schaefer, executive producer of the N.Y. City Center drama season, lectured yesterday (Tues.) at Lafayette U... When "The Shrike" plays Washington next week, Van Heflin's brother, Marty Heflin, will have a party for him at the National Press Club.

J. Myles Putnam will be production stage manager for "Maggie," the musical version of "What Every Woman Knows"... Gabe Rubin, manager of the Nixon, Pittsburgh, was in town last week to line up future bookings, particularly something for the Christmas-New Year week... Producer-composer Julie Styne will supply the score for Paramount's forthcoming "Martin & Lewis in Paris"... European play scout George Banyai in town for several days en route to the Coast... Kermit Bloomgarden's production of Irving Ravetch's "Where Late the Sweet Birds Sang," to be directed by Daniel Mann, is being financed at \$60,000... Bill Butler is directing the new Princeton Triangle Club show, "Ham n' Legs," with Bill Powers coaching the chorus and Earle Moss orchestrating the music.

Richard Reich, stage doorman at the Broadhurst, N. Y., has written a play, "House Without Windows," which Charles Adams plans to produce this season... Richard Maney, who regularly pressagents Lillian Hellman's shows, will have his usual assignment with Kermit Bloomgarden's revival of the playwright's "Children's Hour," with Jose Vega slated to be stage manager... Because Barbara Bel Geddes is due for motherhood, there has been an indefinite postponement of the London production of "Moon Is Blue," in which she is to costar with Donald Cook and Barry Nelson... Josephine Hull will star in Robert Finkel's "Whistler's Grandmother," which has replaced "Air-Conditioned Jungle" on Anthony Parella's schedule for the President, N. Y.

Former stage manager Tommy Ward will make his bow as a producer with George Groszkrit's "Genesis 1952," for which Herbert L. Kneuter will be general manager and David Lipsky pressagent... Company manager Paul Groll sailed Saturday (8) on a two-month vacation in Europe... Barnet Biro has joined the touring "Mister Roberts" as assistant stage manager.

Gertrude Berg planning a play for presentation by the Theatre Guild next season. It won't have anything to do with her radio-TV Goldbergs clan... Richard Skinner left N. Y. Sunday (9), to be company manager for the touring Dancers of Bali, which will be out till Xmas... The 28-year-old Houston Little Theatre plans to close its 1952-53 season Nov. 20, due to financial losses.



# Duncan Pacting as Equity Exec Sec Seen Easing Tension Among Staffers

Appointment of Angus Duncan as permanent executive secretary of Actors Equity is expected to ease tension among the union's officers and staff. Situation has been seething for many months, since the crisis culminating in Christopher O'Brien's "resignation" as Coast representative and Louis M. Simon's subsequent exit as executive secretary.

Council reportedly ignored the recommendation of its personnel committee in giving Duncan the full exec-sec post, which he had been holding on an interim basis. The committee, headed by Donald Cook, is understood to have made a three-part recommendation calling for the appointment of John Effrat as exec-sec, Newbold Morris as special assistant to president Ralph Bellamy and the "elimination" of an undisclosed staff position.

The turnaround of the committee recommendation, besides constituting a vote of confidence for Duncan, apparently represents a defeat for Bellamy as well as the committee. The union president is understood to have strongly favored naming Morris as his special assistant on a permanent basis and to have proposed Effrat for the exec-sec post. However, Bellamy left on vacation last Friday (7), so was not present at the special council meeting Monday (10) when the Duncan appointment was voted.

## Payroll Problem

The committee's recommendation that Morris be made special assistant to the president, coupled with the proposed "elimination" of one executive post, was offered as a move to streamline the union staff. However, it would probably (Continued on page 84)

# Golden, Cullman in Clash On Legit's Ills; Producer Decries Fault-Finding

Howard Cullman and John Golden disagree with each other on the ill of legit in the letter-bag of last week's (8) issue of Saturday Review. Answering producer Golden's previously-stated argument that what the theatre primarily needs is good plays, theatre owner Cullman says:

"There are many factors influencing people away instead of to the theatre. One factor is the unavailability of tickets in good locations at boxoffice prices which somehow or other have found their way into black markets. Why are not good locations available at boxoffice prices, and what excuse is there for any theatre owner to take for his own account 20,000 house seats a year for his so-called friends?"

"I do not believe producers should pay for central ticket offices. As one interested in operating the Alvin Theatre, I would be glad, with the other theatre owners in New York, to underwrite \$5,000 a year for the more equitable and fair distribution of theatre tickets to the general public, which I think could be accomplished without in any way hurting the legitimate brokers who serve a useful purpose for both visiting firemen and others."

## Tenement House

"The privilege of smoking except in the auditorium and having bars is a factor which, in my opinion, has helped the London theatre, where comfort of the patrons has (Continued on page 84)

# MIDWEST SMALL TOWN LEGIT CIRCUIT MAPPED

Minneapolis, Nov. 11. James Nederlander, manager of the Lyceum, local legit house, is organizing a circuit of the territory's small towns to play touring shows for the first time.

Included so far are Duluth, Rochester and Bemidji, Minn., and LaCrosse, Wis. In Duluth, Bemidji and LaCrosse the attractions will be housed in the high school auditoriums. In Rochester they'll play the Mayo Civic Auditorium.

The circuit will be available for all attractions that care to play it, says Nederlander, who believes the additional time for the legit hereabouts will improve his own Lyceum's outlook.

# Julie Wilson Scores As Martin LONDON 'SP' Sub

LONDON, Nov. 11.

Singer Julie Wilson took over Mary Martin's lead role in "South Pacific" at the Drury Lane here Monday night (10), to get an ovation from an SRO celebrity-filled audience and kudos from most of the critics. "There's hardly a thin dime to choose between Miss Wilson and Miss Martin," said the News Chronicle. Daily Telegraph pointed out that Miss Wilson didn't try to ape Miss Martin, but relied on her own "tactful blend of grace and charm."

Miss Martin, who played the Nellie Forbush part here for about a year since the show premeed, is returning to the U. S. tomorrow (Wed.).

# Odd Union Status On 'Ladies' Tour

"Good Nite, Ladies," Jules Pfeiffer-Dan Goldberg touring comedy production, reportedly has a novel status in relation to stage unions. Show has an Equity cast, but uses union stagehands and musicians in only some of its engagements, and has no union company manager or pressagent.

Situation has been the subject of several discussions at meetings of the Fact Finding Committee of the various craft unions. However, the union reps have been unable to figure any way to bring the show under full union status, so it's continuing without interference. It's understood that the stagehands' union permits the production to use non-union grips in non-union auditoriums, halls, etc., but requires the employment of IATSE members for stands at regular legit houses.

Although the cast of the show is said to be full Equity, the thespians' union hasn't been officially notified of reports that actors are doubling as stagehands in some locations, and is taking no formal notice of that aspect of the situation. Equity officials apparently figure that the operation is working on such a slim margin that strict enforcement of union regulations might force it to fold.

Meanwhile, the production travels by bus and truck, thereby eliminating transfer charges and the need for employing union labor at various stops. Pfeiffer and Goldberg reportedly handle the company manager and pressagent assignments themselves.

# K.C. STARLIGHT PREPS 10-PLAY '53 SEASON

Kansas City, Nov. 11.

Starlight Theatre Assn. will kick off the 1953 all fresco season (its third) in Swope Park with a 10-play series beginning June 22: Opener will be "The Student Prince," and schedule tentatively includes "Wizard of Oz," "The Merry Widow," "Bloomer Girl," "On Your Toes," "Up in Central Park," "New Moon," "Kiss Me Kate," "Blossom Time" and "Annie Get Your Gun." Last play will run two weeks, with one week each for the others.

Herbert H. Wilson, president of the Emery Bird Thayer Co. (department store), was elected president of the association. He succeeds John A. Moore, realtor, who headed the organization for its first two years.

Other officers include Henry J. Massman, Sr., and William N. Deraemus, vice-presidents; Crosby Kemper, re-elected treasurer, and Cliff Jones, Jr., re-elected secretary. Richard H. Brger again will be production director for his third straight year.

William M. Symon, business manager, said total attendance for the 1952 season was 440,000, about 75% of the theatre's seating capacity (7,500 seats). The organization acquired a surplus of \$35,000 by putting aside 5c on each seat sold, and this will be used as a fund for maintenance and improvements.

# Ballet Theatre Set For 7-Month Europe Tour

Ballet Theatre, last in Europe two years ago, will return for a seven-month engagement in spring, summer and fall of 1953.

Troupe will open at San Carlo Opera House, Naples, May 4. It will tour Europe till late November. U. S. State Dept. is expected to help sponsor the tour, as it did in 1950. Troupe of 60 will appear in London, Paris, Zurich, Rome and in festival appearances in Edinburgh, Holland, Florence, Venice and Berlin.

# 'Sin' Sub for Vye To Get Equity O.O.

New Haven, Nov. 11.

Circumstances surrounding the replacement of Murvyn Vye two days before the opening of "Rise By Sin" at the Shubert here last week indicate a hassle that, presumably, will require Equity action for settlement.

A statement from the play's producers, Trudi Michel and Herbert L. Berger, implies that Vye was not well enough to continue with rehearsals and in order to protect their investors, as well as other members of the cast, it was necessary to replace the actor so that the play could open as scheduled.

Producers claim they offered a settlement to Vye, who has a run-of-play contract, but that the offer was rejected.

Vye was in the audience at Thursday night's (6) premiere and when approached for a statement on his version of the incident remarked that he had no comment to make until the matter comes up before Equity.

Stephen Elliott, who took over at short notice, got up in the part in time for the preem and drew considerable favorable comment on the accomplishment.

There were no boxoffice requests for refunds as a result of the cast change.

# Case of Too Many Wills As Conn. Court Unwinds Estate of Playwright

Washington, Conn., Nov. 11.

Although playwright Leroy Clemens assertedly wrote three wills, none was valid, according to a decision handed down in Probate Court here. Ruling terminated a hot contest over which will, if any, should be admitted to probate. Hearings on the case began Feb. 28. Estate is believed to have a value of about \$100,000.

Clemens, who wrote such plays as "Aloma of the South Seas" and "Alias the Deacon," died in St. Petersburg, Fla., Dec. 18, 1951, at the age of 63. His legal residence was New Preston, Conn., where he lived on a farm. Letters of administration were granted Burl R. Vestal last Feb. 14 by the local Probate Court. But a week later Elizabeth Miele, play producer and television writer, filed a paper purporting to be Clemens' last will.

Document submitted by Miss Miele allegedly was drawn up on Oct. 1, 1944, at Coleman's Station, N. Y. She was beneficiary to the extent of a cash bequest of \$5,000. Vestal, through attorney Jerome F. P. Tobin, contended that will was not valid since Clemens made a later will at Hot Springs, Ark., on April 28, 1947. However, this instrument was revoked when Clemens executed still another will April 28, 1949, at New Preston.

Curiously, the New Preston will could not be admitted to probate (Continued on page 84)

# New 'Ear' Road Edition Prepped for Coast Bow

Hollywood, Nov. 11.

Jack Present will produce on the Coast a road edition of "Lend an Ear," bowing here around the first of the year. Revue originally debuted here, and ran 29 weeks at the 400-seat Las Palmas before going to Broadway.

Deal for a new company, which may feature some members of the original cast, was finalized over the weekend between author Charles Gaynor and Harry Zevin, Present's associate in the east.

# Equity Pressuring Mgrs. on Rule Vs. Blacklisting; Matter Up in Air

## Hurok Dinner-Concert To Aid Israeli Fund

Spyros P. Skouras is heading a list of sponsors as chairman for a dinner-concert to be given at the Waldorf, N. Y., Jan. 8, in honor of impresario Sol Hurok. Event will be a benefit for the American Fund for Israel Institutions.

Artists participating will include Ezio Pinza, Roberta Peters, Jan Peerce, Tamara Toumanova, and the Philadelphia Orchestra under Leonard Bernstein. (Several of the above artists took part in the recently-filmed biog of Hurok, "Tonight We Sing," which 20th-Fox will release).

## Settle 'Broadway' Plagiarism Suit

Plagiarism suit brought by George Abbott and Philip Dunning, authors of the legit play, "Broadway," against radio package producer Hilman Brown and WOR-Mutual over a broadcast titled "Time Step" on the "International Airport" series has been settled out of court on payment of \$4,000 to the plaintiffs. Case was to have been heard before Judge Vincent Leibel in N. Y. Federal Court.

The authors claimed that the radio script, written by Ed Adamson, was an almost exact paraphrase of their play, a Broadway hit of 1926-27. Suit charged that the basic idea, principal characters, background and setting, general plot, complications, sequence of events and even incidental details were identical, with merely the names of characters changed. Defendants denied the allegations, Adamson asserting his script was original and that he had never seen or read "Broadway."

When the radio show was first done in 1949 over the Mutual network, Abbott and Dunning didn't hear it, but were subsequently told by various friends of its remarkable similarity to their legit play. They made a point of listening to the rebroadcast a few days later on WOR, New York, and arranging to have it recorded off the air. An angle of the resultant plagiarism action was that the bonding company that insured the network refused to defend Brown or Adamson, on the ground that they were independent contractors and were not covered by the policy. However, they brought action as part of the Abbott-Dunning suit to force the company to cover them.

Under the 1909 copyright law the damages might have been multiplied by the number of stations carrying the program, but also might have been limited to as little as \$250. For that reason and to establish the rights in the case, Abbott and Dunning accepted the \$4,000 settlement.

Edward E. Colton was the lawyer for the plaintiffs, and Couderd Bros. represented WOR-Mutual and Brown.

## 'WAGON' VAMPING EAST WHILE WAITING CHI BID

With no suitable theatre available in Chicago for the immediate future, the touring edition of "Paint Your Wagon," with Burl Ives as star, has been booked into key eastern cities through next Jan. 3. Producers John Yorke and Wolfe Kaufman hope that by that time the situation will have cleared up in Chicago so they can move the Alan Jay Lerner-Fredrick Loewe musical there.

The show, currently playing the Taft, Cincinnati, goes next week to the Nixon, Pittsburgh, then has two-week stands at the Gayety-Shubert, Washington; the Forrest, Philly, and probably the Colonial, Boston. The latter two engagements are repeats, as the tuner played both towns during its original tryout tour last fall.

Under the goading of repeated resolutions of its membership, Actors Equity has been pressuring the League of N. Y. Theatres for a stiff rule against blacklisting in legit casting, but has been unable to resolve its own problem of wording a statement on the question. Entire matter remains indecisive.

Although the League has endorsed the idea of condemning blacklisting on political grounds and, in fact, made the original proposal that a joint producer-union statement be adopted on the subject, its representatives have refused Equity's demand for an enforceable rule on the matter. They claim that few, if any, actual cases of blacklisting could be proved. Also, they argue that producers should not be forced to engage anyone actually guilty of subversive activity.

For example, one prominent League official says that he would willingly hire any actor presumably innocent of disloyalty charges and would favor joint League-Equity action to support anyone blacklisted on unproven accusations. But he asserts that he would personally not hire anyone who had defied a Congressional committee or an authorized Government agency, and he would never agree to any rule requiring other producers to do so.

On the matter of wording a statement against blacklisting, the Equity council is understood to have been stalling a decision pending the outcome of the recent Presidential election, in the hope that the vote might indicate the direction of public sentiment on the question. However, the union's governing body is believed to disapprove in general of the latest resolution passed at a recent membership meeting.

That statement not only condemned blacklisting in general but criticized the tactics and conclusions of Congressional committees in loyalty investigations. That resolution was stronger than several previous ones adopted at membership meetings but not subsequently approved by council.

Although blacklisting is reportedly extensive and steadily increasing in television-radio and pictures, there have been no overt instances in legit as yet. There have been several rumored cases, however, and some instances of picketing shows with which suspected leftist figures were associated. On the other hand, as far as is known, no actor who has refused to answer Congressional committee questions has subsequently been engaged for a Broadway or touring production.

## B'way Mgrs. Mull Nixing Election Night Showings Due to Sad '52 Boxoffice

On the basis of very poor attendance on Broadway last Tuesday night (4), legit producers are mulling the idea of cancelling that performance in favor of a Sunday night show on Election Day four years hence. The unusual intensity of the Presidential race, plus the fact that television was a major factor in the campaign for the first time, is blamed for the terrible Election Night business this year.

According to managers, boxoffice men and brokers, receipts that night were the worst in many years, even including that for the record-breaking blizzard the night after Christmas in 1947. In the cases of several established hits, blocks of tickets were given to service men to obtain large enough audiences to give acceptable performances. Only shows with theatre parties and/or large advance sales had sellout or even near-sellout houses.

However, "My Darling' Aida," which had cancelled the Election Night performance, substituted a soldout theatre party the previous Sunday night (2), and thereby cleaned up on the arrangement. So other managements are already figuring on making a similar switch for next Presidential election, in 1956. It's figured that the off-year elections before then will have relatively little effect on the b.o.



## Plays Out of Town

### Time Out for Ginger

Wilmington, Nov. 7.  
Shepard Traube and Gordon Pollock (in association with Don Hersey) production of comedy in three acts (scripted by Ronald Alexander. Stars Melvyn Douglas. Directed by Traube. Scenery and lighting, Eldon Elder; costume consultant, Virginia Volland. At Playhouse, Wilmington, Nov. 6, '52: \$4.20 top.)

Lizelle	Laura Pierpont
Agnes Carol	Polly Rowles
Howard Carol	Conrad Janis
Joan	Mary Hartig
Jeannie	Lola Smith
Ginger	Nancy Malone
Edna	Conrad Janis
Tommy	Larry Robinson
Mr. Wilson	Roland Volland
Ed Johnson	Philip Loeb

Constructed for laughing purposes only, this new comedy by Ronald Alexander succeeds pleasantly in its mission. With the aid of an ingratiating cast, "Ginger" should do okay on Broadway and shapes up as ideal material for films.

The play starts slowly but builds through several hilarious scenes to one of those gay but lump-in-the-throat finishes. The author reveals a flair for sparkling dialog, while his characters emerge as likeable individuals rather than stage puppets.

The plot has to do with the progressive-minded father of three attractive teenagers. His difficulties start when he makes a speech at school on manners, subscribing to the theory that everyone should have complete freedom of choice in doing or not doing things. The students take the advice literally, with the result his tomboy daughter, Ginger, decides to try out for the football team.

The complications arising from her screwball sports career and its effect on her family comprise the rest of the play. However the individual scenes ring the bell and give this one the lift needed to overcome plot limitations.

The producers have provided a blue-ribbon cast, directed with a good sense of timing by Shepard Traube, the latter also one of the producers. The role of the modern father fits Melvyn Douglas like the proverbial glove and he responds with a delightful performance. His second act recital of his daughter scoring a touchdown is a comedy gem. Polly Rowles is a perfect foil for the star as the patient, understanding wife who can hold her own in the repartee division.

Additional cast interest is provided by three charming newcomers. Of the trio, Nancy Malone as Ginger has the biggest role and puts it across with verve. Her transition from tomboy to normal girlhood is both graceful and touching.

Mary Hartig and Lola Smith portray the other sisters, the latter especially scoring as a stagestruck kid. Laura Pierpont brings acting authority to the part of family maid and Philip Loeb has two amusing scenes as the banker boss. Roland Wood is effective in a brief appearance as an outraged school principal, and Conrad Janis and Larry Robinson as effervescent teen-agers round out the fine cast. Eldon Elder's single, living-room setting is in excellent taste and Virginia Volland rates a nod for the costuming. Klep.

### Rise by Sin

New Haven, Nov. 8.  
Trudi Michel and Arthur Berger production of drama in two acts (nine scenes) by Scott Michel. Features Louise Albritton, Stephen Elliott, Robert Carroll, Lawrence Fletcher, and Herbert Brodtkin; settings, costumes, lighting by Paul Morrison. At Shubert, New Haven, Nov. 8, '52: \$3.00 top.)

Andrew Banner	Stephen Elliott
Anthony Ives	Robert Carroll
Julie Ives	Louise Albritton
Ben Gaunt	Lawrence Fletcher
Smith	Kam Dibbs

This new drama by Scott Michel, product of a year and a half of scrivening labor, has a number of things to recommend it. Trouble is, the recommendations add up merely to good, not standout, stage fare and maybe that just won't be enough.

Story is interesting, cast is good, staging offers some tense scenes—but overall impression is of an extended one-act rather than a full-length play. Another 15 minutes, on a quality par with what is displayed, could make a vast difference here.

Author has shown a talent for writing, and director has shown a talent for staging, taut scenes. Perhaps one of the things that propels this one through to an early curtain is the jet speed of much of its dialog and action. There's rapid-fire wordage punctuating this script and little time is wasted in lost motion.

Built around the theme of a woman whose ambition for her husband's success ultimately leads to the destruction of three people, story opens with Anthony Ives, up-and-coming lawyer, hiring an amateur private eye to track down a rumor that his wife, Julie, was

having an affair with Ben Gaunt, powerful political bigwig whom Julie, unknown to Ives, was using to further her husband's career. Actually, for years Julie had procured every upward step of her husband by the familiar practice of being familiar with the right contacts, a situation of which Ives was unaware.

Setup takes an unexpected turn when Adam Banner, the shadow, falls for Julie and, by threatening to expose her to her husband, blackmails her into an affair with him.

Julie connives to have Gaunt make Ives' next attorney general, but before the election takes place, Banner demands that Julie divorce Ives and marry him. From a political angle, the situation becomes untenable with Gaunt and he attempts to brush Banner out of the picture. It doesn't work and an overall showdown discloses the real status of Ives.

After leaving Julie, Ives attempts, unsuccessfully, to kill Banner but later returns to his wife for a reconciliation. In a desperate attempt to step aside for Ives' benefit, Julie phones Banner and offers to go to him. Overhearing the conversation, Ives misinterprets her motive and strangles her. Curtain finds Julie dead, Ives indicted for her murder, and Banner about to be bumped off by a mobster whose hatred he had aroused.

Louise Albritton makes a capital Julie. Featuring the feminine qualities that make her appeal to men believable, she adds to this physical asset an acting skill that amply fills the bill. Opposite her, Stephen Elliott, replacing Murvyn Vye two days before opening, does an outstanding job as Banner, having completely caught the spirit of the role in unusually short time.

Robert Carroll gives an ace interpretation of Ives and Lawrence Fletcher adds considerable tugging ability as the political boss. Kem Dibbs, as Fletcher's mobster bodyguard, is effective in a minor role.

With action shifting back and forth between a dead end street on the East River and the Ives home, two atmospheric sets point up these locales in good fashion.

Play's title is taken from the lines "Some rise by sin, some by virtue fall, from Shakespeare's "Measure for Measure." Bone.

### Goodbye, Your Majesty

Dallas, Nov. 4.  
Theatre '52 production of comedy in three acts (six scenes) by Vivian Connell. Features Rex Everhart. Directed by Ramsey Burch. Technical direction, James Pringle; set and costumes, Dale Clement. At Theatre '52, Dallas, Nov. 3, '52: \$2.50 top.)

Willy	Edwin Whitner
Captain Zoltan	Charles Olsen
Countess Olga	Norma Winters
Baron Slick	Bob Mullen
Joey	Rex Everhart
Court Marshal	John Munson
Prime Minister	Bill Mayhew
Countess Olga	Norma Winters
Herald	Howard P. Brown
Strog	Charles Braswell
U. S. Ambassador	George Russell
Archbishop	Norman Howard
Helene	Lita Brunstein

Margo Jones, opening her seventh season of theatre-in-the-round in Dallas, bears out her promise of better scripts for Theatre '52. Staging of "Goodbye, Your Majesty," new three-act comedy by Irish-English author Vivian Connell, whose "Throng, O'Scarlet" was a preem hit here at Theatre '47, is a hefty crowd pleaser. Furrigged play is in for three weeks and augurs a successful new 30-week season for Miss Jones.

Associate director Ramsey Burch takes his able cast through a romp in the tiny, mythical European kingdom of Balkonia, outdated and dependent upon Marshall Plan money for present-day livelihood. Comedy's plot concerns bachelor king Willy, who leans on traditional pomp, has a mistress and a fear of horses. In royal parades his double, Captain Zoltan, fills the saddle. Latter is killed by an anarchist.

King Willy has to go into hiding. Brother Joey, 28-year-old fat boy, becomes king. Indolent, sloppily dressed, and with a fetish for peppermints, jazz and Hollywood pix, Joey reverses form. Sans crown and royal robes, Joey utilizes modern biz machines in putting his subjects to work. In three months he has a new People's Party tillering royal acreage, and sets up a self-supporting kingdom.

Disregarding protocol in meting out affairs of state, Joey shares his kitchen and boogie waxings with the U. S. ambassador in promoting a huge loan for hydroelectric plants for Balkonia, and also arranges for a king to marry a commoner. Rex Everhart, as Joey, scores heavily in his debut here. His timing, confident delivery and script presence rate attention. Script

gives him no yocks; however, payees listen and laugh at his throwaways and asides.

Capable support is given by returnees from Theatre '51. Edwin Whitner as King Willy is suitably weak-kneed, cowardly and reliant upon his mistress, Countess Olga, played by Norma Winters, a favorite here, with her eloquent speech. Mary Dell Roberts, a looker, sports coiffure and low-cut gowns on a neat chassis as Gloria, former film player who marries the new king, Charles Braswell, as the People's Party leader, Strog; Norman Howard, as the archbishop, and John Munson, as the court marshal, capably handle dialog bits. Newcomer George Russell, as U. S. ambassador, adds dignity and polish to a role revealing his love for liquor and jive times.

To cavil about author Connell's effort would be to question his redundancies in using American slang. Too often his lines prove he isn't hep. Disregarding such dialog frailties, his script is amusing throughout.

Single relay setting is elegantly furnished, until Joey takes over and it becomes a modern office. Costuming by Dale Clement, of both king's servants and cast in modern dress, is authentic and colorful. Bark.

### Maid in the Ozarks

Philadelphia, Nov. 3.  
John Kenley production of drama in three acts by Claire Parrish. Stars Bert Wheeler. Staged by Leslie Cutler. At Erlanger, Philadelphia, Nov. 3, '52: \$2.50 top.)

Gram Calhoun	Kay Hart
Thad Calhoun	Leslie Cutler
Mohawk	Brad Olson
Brad Calvert	Ann Sorg
Lydia Tolliver	David Tyrrell
Frances Tolliver	Ann Vaughn
Cypress Young	Bert Wheeler
Ann Young	Ken Jones
Daisy Belle	Janet Stack
Miss Blecker	Dulcie Cooper

Philly had never seen this much-publicized theatrical item until it bounced into town here for a two weeks' stay with a pop-pled scale (\$2.50 top) at the indie Erlanger. Lawrence Shubert Lawrence and William Goldman, who control the house, did very well back in early September with another quickie—"Good Nite Ladies"—which turned in a neatly profitable four weeks' trick in what amounted to its third local appearance.

"Maid in the Ozarks," never seen here before but much talked about, was greeted by a capacity audience and gives every indication of doing two big weeks; in fact, as of now, there is talk of holding the opus in for an additional week or two.

No matter how you look at it, this Claire Parrish hillbilly rampage is strictly corn and if it is not, as some critics remarked, "the worst play in the world," it seems close to it. The only angle that is to be considered is the unexpected addition of Bert Wheeler, as star, playing the role of the lecherous Cypress Young. A fine trouper always, Wheeler does a grand job, and for good measure and since the actual running time of the play is skimpy, he does a 10-minute stint at the end of the evening which includes a lot of his familiar vaude routines and is immensely funny, especially when he sapiently remarks that this play ("Maid in the Ozarks") will never get on television.

Producer John Kenley, who was induced into this managerial venture by the success it achieved in Barnesville, Pa., as a strawhat last summer, has done well enough by it in casting all the way along the line, although the rest of the boys and girls don't stack up beside a real artist like Wheeler. On the right side of the ledger are Ann Sorg and Ann Vaughn as the Tolliver sisters and Wally Perkins and Leslie Cutler as the completely uninhibited Calhoun boys.

Scenically the production is (and admittedly) sketchy but that doesn't make any difference in a ramblous, raucous contraption like this. The important factor to be considered is that "Maid in the Ozarks" had its audience at the first night howling and has been taking a lot of shuffles in at the boxoffice ever since. Waters.

### Tahiti Preview Benefit

#### For Composers League

The League of Composers is presenting a benefit preview of Leonard Bernstein's short opera, "Trouble in Tahiti," Friday night (14) at home of Mr. and Mrs. Carleton Palmer, River House, N. Y. Opus is getting its air preem Sunday (16) by the NBC-TV Opera Theatre, and the NBC cast will participate Friday, with Bernstein at the piano.

Work had a stage presentation, in its world preem, last spring at the Brandeis U. Arts Festival at Waltham, Mass. Opera has been slightly revised since then.

## Plays on Broadway

### The Deep Blue Sea

Alfred de Liguoro, Jr., and John C. Wilson production of drama in three acts by Terence Rattigan. Stars Margaret Sullivan; features Alan Webb, James Hanley, Herbert Berghof. Directed by Frith Banbury; scenery and lighting, Charles Elson. At Morosco, N. Y., Nov. 5, '52: \$2.50 top (55 Friday, Saturday nights; \$7.20 opening). Hester Collyer.....Margaret Sullivan Mrs. Elton.....Betty Sinclair Philip Welch.....John Merivale Stella Andrew.....Stella Andrew Mr. Miller.....Herbert Berghof William Collyer.....Alan Webb Frederick Page.....James Hanley Jackie Jackson.....Felix Deebank

This is turning into another season of notable femme performances. Latest to join the distinguished parade is Margaret Sullivan, returning to the Broadway stage for the first time since "The Voice of the Turtle," in 1943-44. "Deep Blue Sea" turns out to be fairly heavy going. A drama of feminine character, it seems a bit static and weighty for widespread popularity, although it should have some femme appeal. Its intensive theatre party bookings and a reportedly large advance sale should carry it for a couple of months or so, but after that it is likely to depend on Miss Sullivan's personal draw.

This is another Rattigan play somewhat suggestive of Pinero, not only in its careful, knowing construction as a "well-made" play, but in its apparent artificiality and emotional flavor. It is a drama about a woman with a romantic obsession about love. Its heroine is unable or unwilling to compromise with love; a woman whose determination to have what she wants has become virtually a fixation.

Married to a successful but middle-aged peer who failed to meet her romantic standard, she has left him to live with a career, intellectually and emotionally adolescent young ex-RAF flyer and test pilot. At the opening curtain, he has also failed to satisfy her ideas of passionate devotion, and she has attempted suicide.

The rest of the fairly perceptive and intense but somewhat slow drama shows her futile attempts to hold her irresponsible lover, her repeated refusals to return to her husband and, at the final curtain, her apparent acceptance of the possibility of living not necessarily on her own terms.

Miss Sullivan, made up to look older, rather plain and in a couple of scenes positively dowdy, still seems a bit attractive for the role of an unwanted dame. But she gives a smouldering performance that has conviction and style (with few of the familiar Sullivan mannerisms), that builds to an impressive, stinging peak.

London actor Alan Webb, who has previously scored in New York in such diverse parts as the indomitable father in Rattigan's excellent "Winslow Boy" and the hilarious spouse in the dismal "Nina," gives such credibility and dimension to the role of the deserted husband that he makes the heroine's illicit affair seem just a little unbelievable. British film legit actor James Hanley makes the lightweight lover something of a perennial juvenile.

Herbert Berghof is plausible and moving as a de-licensed doctor who has learned to "live without hope." There are also acceptable support-actresses by Betty Sinclair as a kindly landlady, John Merivale as a pompous neighbor, Stella Andrew as his worried wife and Felix Deebank as the young lover's embittered friend.

Frith Banbury, who directed the original London production starring Peggy Ashcroft, has repeated the somewhat studied treatment here, and Charles Elson has supplied the effectively dingy apartment setting. Hobe.

### The Climate of Eden

Joseph M. Hyman & Bernard Hart production of comedy-drama in two acts by Moss Hart. Based on Edgar Mitchell's novel, "Shadows Move Among Them." Features John Cromwell, Isabel Morley, Penelope Munday, Lee Montague, Rosemary Harris. Directed by Hart; scenery, Frederick Fox; lighting, Jess Beek. N. Y., Nov. 6, '52: \$2.50 top (55 Friday, Saturday nights; \$7.20 opening). Olivia.....Penelope Munday Rev. Harmon.....Ken Walker Mrs. Harmon.....Isabel Elsom Garvey.....Rosemary Harris Gregory Hawke.....Ray Stricklyn Logan.....Earle Hyman Howard.....Jane White Robert.....Leon Moore

Natives: Tom Torressi, Charles Gordon, Charlotte Wright, Tamara Thompson, Millie Daniels, Sheila Davis. Children: Charlynn Wright, Michael Jackson.

Moss Hart is being serious again. The author of "Lady in the Dark" and a string of hit collaborations with George S. Kaufman has gone deadpan; not as solemn as in the case of the unfortunate "Chris-

topher Blake," but not exactly a playgoer's lark, either.

The new play, based on Edgar Mitchell's novel, "Shadows Move Among Them," seems likely to leave most audiences unsatisfied; but may find a few ardent enthusiasts who will go into raptures over it. With its obviously heavy operating cost, lack of star draw and limited popular appeal, it doesn't seem long for the show-me world of Broadway. However, there's perhaps the basis for an unusual picture in it.

"The Climate of Eden" is a sort of parable about the power of innocence and love. As a sinister character from the cynical outside world remarks during the course of his salvation under the benign influence, the purity of this happy family and unselfconscious community amounts to a kind of climate of Eden.

In the sort of psychiatric idiom in which Hart reveals, the homicidal maniac visitor with a hate fixation achieves recovery in the angelic atmosphere of this amoral missionary family in the British Guiana jungle. Despite some colorful and ingratiating scenes, the place seems to go around and around without quite focusing into coherent drama.

But "Climate of Eden" contains some beautifully written parts which are eloquently played. John Cromwell has a beguiling simplicity and honesty as the eccentric, wise and saintly missionary, although his performance could stand more style and forcefulness. There is a striking portrayal by British actress Penelope Munday in the difficult role of a disconcertingly perceptive, talkative teenager, a part not dissimilar to young Frankie in "Member of the Wedding" (and Miss Munday is reminiscent of Julie Harris in appearance, voice and manner). Another young English import, Rosemary Harris, is a stunning looker who makes the most of an appealing role.

Isobel Elsom is persuasive as a tranquil mother, Ray Stricklyn is acceptable as a teenage son and Jane White brings definition to the part of a native servant, but Ken Walken seems stilted as a self-conscious moppet. Lee Montague, imported from London for the role of the crazed visitor with the irresistible fascination for the daughters of the household, seems miscast and stiff.

Frederick Fox has designed a magnificent atmospheric multiple setting including a dining room, porch steps, two upstairs bedrooms, a church interior and a village street. Kenn Barr's costumes are appropriate, Jean Rosenthal has admirably arranged the difficult lighting and Trude Rittman's incidental music supplies proper mood.

In fact, nearly everything about "Climate of Eden" is outstanding, yet the net effect is somehow disappointing. Hobe.

### Iolanthe

S. M. Chortack presentation of musical in two acts, libretto by W. S. Gilbert, music by Arthur Sullivan. Features Martyn Green, Ella Halman, Frank Rogier, Joseph Macaulay. Staged by Chortack. Musical director, Lehman Engel. Lyrics, Martyn Green; costumes, Peggy Morrison; production consultant, Green. At Mark Hellinger Theatre, N. Y., Nov. 10, '52.

Celia	Mary Roche
Cliff	Audrey Dearden
Felia	Eileen Moran
Fairy Queen	Ella Halman
Iolanthe	Glynis Hyl
Stephan	Frank Rogier
Phyllis	Lillian Murphy
Lord Chancellor	Martyn Green
Earl of Mount Ararat	William Earl
Private Willis	Robert Eckles
Fairies: Mar. Louise Beale, Dolores DeFuglia, Helen Dodge, Grace Lang, Sheila Matthews, Shirley Pringle, Rita Schoen, Catherine Currie, Bonnie Greaves, Jan Newby, Athena Pappas, Gloria Sacks, Jeanne Schlegel, Helen Whitfield.	

Peers: Anthony Cerami, Vincent Henry, Mary Morrissey, Michael Rich, Ken Smith, Feodore Tedick, John Dorin, Herbert Estrow, Radley Flynn, Roger Franklin, Irl Mowery, Bill Nuss, Sam Propper, Chase Willard, Robert Driscoll.

For the final offering in its four-week repertory, the S. M. Chortack company of Savoyards is presenting a gay, lulling version of "Iolanthe." The G & S romp through fairyland and the British peerage is given a fine comic reading by Martyn Green and his well-cast aides. It's an excellent bowout for the Chortack crew and augurs repeat repertory in this or future seasons.

Green's characterization of the wily Lord Chancellor sparks the production and though he dominates the stage, there's plenty of opportunity for the other players to show to advantage. Glynis Hyl, for example, is properly poignant in the title role and Ella Halman is effective as the stern but warm-hearted fairy queen. And Frank

(Continued on page 84)

# Election Nips Chi Boxoffice; Dolls' \$37,900, 'Poster' \$25,400

Chicago, Nov. 11. Theatres here were sloughed last Monday and Tuesday by the election, but started getting back to normal Wednesday. "Guys and Dolls" closed a 38-week run at the Shubert with a strong take. "Gigi" Shubert Wednesday (5) to good opened and good business. "Fourposter" wasn't affected by the election, grinding out another sock this week. "Stalag 17" is showing fine staying power. "Tree Grows in Brooklyn" opens at the Shubert today (Tues.), and the N. Y. City Opera at the Opera House starts a three-week run tomorrow. Next entry will be "Top Banana" at the Great Northern, Nov. 24. "Country Girl" is due Nov. 1 and "The Constant Wife" Dec. 26. Schedule for January is heavy with "Point of No Return," "Call Me Madam" and "The Male Animal" all inked for theatres then.

**Estimates for Last Week**  
**"Fourposter,"** Blackstone (7th wk) (\$4.20; 1,534). Solid \$25,400 for the week.  
**"Gigi,"** Harris (\$4.40; 1,000). Bright \$12,000 for first five performances.  
**"Guys and Dolls,"** Shubert (38th wk) (\$6; 2,100). Closed Saturday (8) with fair \$37,900.  
**"Stalag 17,"** Erlanger (11th wk) (\$4.40; 1,334). Doing well with \$14,100.

## 'COMPANY' POOR 14G; 'ROBERTS' 20G, DETROIT

Detroit, Nov. 11. "Two's Company," starring Bette Davis, grossed a very poor \$14,000 in its third and final week at the Shubert here. Current attraction is "Call Me Madam," in for three weeks. The Cass grossed \$20,000 with "Mr. Roberts." Cass now is dark for two weeks, reopening Nov. 24 with Katharine Cornell in "Constant Wife."

## 'Don Juan' Smash \$41,800 For 7 in Four Dates

Washington, Nov. 11. "Don Juan in Hell" shrugged off the election last week with a smash \$41,800 gross for a seven-performance split of four dates. String started Sunday (2) at the Music Hall, Detroit, and included the High School Auditorium, Kalmazoo; University Auditorium, Ann Arbor, and Constitution Hall here. Take was a record \$20,551 for the two shows here. Shaw piece, costarring Charles Boyer, Vincent Price, Cedric Hardwicke and Agnes Moorehead, is splitting this week between Baltimore, Richmond, Philadelphia and Allentown.

## 'Affairs' \$13,600 in Sixth; 'Farfel Follies' 17G, L.A.

Los Angeles, Nov. 11. Weekend biz helped off election time inroads last week and the town's top offerings continued to register okay tallies. "Affairs of State" hit around \$13,600 in its sixth week at the Carthay Circle and "Farfel Follies" grabbed \$17,000 in its third at the Biltmore. Latter's stay was extended one session and will end Saturday (15). "The Web and the Rock," which closed last Tuesday (4) after a fortnight at the 400-seat Las Palmas, lost around \$2,500. Production grossed only \$1,800 for the two weeks.

## 'Shrike' 20½, Balto

Baltimore, Nov. 11. They turned out for leg it in a big way here again last week with Van Heflin in "The Shrike" mounting a robust \$20,500 at Ford's at a \$3.50 top. Comes now another lapse until Nov. 24, when Henry Fonda is due in "Point of No Return," and nothing listed after that.

## 'Girl' 3-Way \$9,900 for 6

Des Moines, Nov. 11. Touring production of "Country Girl," costarring Robert Young, Dane Clark and Nancy Kelly, couldn't compete with election interest last week and wound up with a gross of \$9,900 in a six-performance spread between the Metropolitan, Seattle; Omaha Theatre, Omaha, and the KRNT Theatre here. Show is at the Lyceum, Minneapolis, this week.

## Current Road Shows

(Nov. 10-22)

**"Anonymous Lover"** (Larry Parks, Betty Garrett)—Aud., Rochester (13-15); Her Majesty's, Montreal (17-22).

**"Bell, Book and Candle"** (Joan Bennett, Zachary Scott)—Civic, New Orleans (8-15); Paramount, Baton Rouge (17-18); Robinson, Aud., Little Rock (19-20); Aud., Memphis (21-22).

**"Call Me Madam"**—Shubert, Detroit (10-12).

**"Constant Wife"** (Catharine Cornell, Robert Fleming, John Emery)—Her Majesty's, Montreal (10-15); Royale Alexandra, Toronto (17-22).

**"Country Girl"** (Robert Young, Dane Clark, Nancy Kelly)—Lyceum, Minneapolis (10-15); Davidson, Milwaukee (17-22).

**"Don Juan in Hell"** (Charles Boyer, Vincent Price, Cedric Hardwicke, Agnes Moorehead)—Lyric, Baltimore (10); Mosque, Richmond (11); Academy of Music, Philadelphia (12-14); Rockne Hall, Allentown, Pa. (15); Keith's, White Plains, N. Y. (17); Rensselaer Polytechnic, Troy, N. Y. (18); Mundy Aud., Springfield, Mass. (19); Shubert, New Haven (20-22).

**"Fourposter"** (Jessica Tandy, Hume Cronyn)—Blackstone, Chi (10-22).

**"Gigi"** (Audrey Hepburn)—Selwyn, Chi (10-15); Harris, Chi (17-22).

**Gilbert & Sullivan** (American Savoyards)—Court Square, Springfield, Mass. (10-11); Alumnus Hall, Wellesley, Mass. (12); McCarter, Princeton (13); Mary Washington College, Fredericksburg, Va. (14); College Theatre, Greenville, N. C. (17); Armory, Charlotte (18); Memorial Aud., Spartanburg, S. C. (19); Field House, Clemson, S. C. (20); Civic Aud., Kingsport, Tenn. (22).

**Gilbert & Sullivan** (Chartock)—Shubert, Phila. (17-22).

**"Good Night Ladies"**—Majestic, Boston (17-22).

**"Guys and Dolls"**—Wisconsin, Milwaukee (10-22).  
**"I Am a Camera"** (Julie Harris)—American, St. Louis (10-15); Orpheum, Dayton (17); Iowa, Cedar Rapids (18); Paramount, Omaha (19); KRNT Theatre, Des Moines (20); Capitol, Salt Lake City (22).

**"I've Got Sixpence"**—Shubert, New Haven (13-15); Walnut, Phila. (17-22).

**"Jane"** (Edna Best, John Loder, Howard St. John)—Royal Alexandra, Toronto (10-15); Erlanger, Buffalo (17-19); Hartman, Columbus (20-22).

**"Maid in the Ozarks"** (Bert Wheeler)—Erlanger, Phila. (10-15); Lyric, Allentown, Pa. (17-18); Reading, Pa. (19-20); Auditorium, Rochester (21-22).

**"Mister Roberts"** (Tod Andrews)—Palace, Rockford, Ill. (10-11); Rialto, Joliet (12); Davidson, Milwaukee (13-16); Oshkosh, Oshkosh, Wis. (17); Orpheum, Greenbay, Wis. (18-19); Capitol, Manitowish, Wis. (20); Parkway, Madison (21-22).

**"Nina"** (Edward Everett Horton)—United National, S. F. (10-15).  
**"Oklahoma"**—Capitol, Regina (10-12); Capitol, Saskatoon (13-15); Grand, Calgary (17-22).

**"Paint Your Wagon"** (Burl Ives)—Taft, Cincy (10-15); Nixon, Pitt. (17-22).

**"Paris '90"** (Cornelia Otis Skinner)—Ryman Aud., Nashville (10); Tower, Atlanta (11-13); Lanier Aud., Montgomery (14); Murphy H. S. Aud., Mobile (15); Civic, New Orleans (17-22).

**"Rise By Sin"**—Shubert, Wash. (10-15).  
**"See the Jaguar"** (Arthur Kennedy)—Parsons, Hartford (13-15); Forrest, Phil. (16-22).

**"Seven Year Itch"** (Tom Ewell, Vanessa Brown)—Wilbur, Boston (10-15).

**"Shrike"** (Van Heflin)—Community, Hershey, Pa. (10-11); Playhouse, Wilmington (12-15); National, Wash. (17-22).

**"South Pacific"** (Janet Blair, Webb Tilton)—Aud., Denver (10); Orpheum, Kansas City (12-22).

**"Stalag 17"**—Erlanger, Chi (10-22).

**"Time Out for Ginger"** (Melvyn Douglas)—Locust, Phila. (10-15); Shubert, Wash. (17-22).

**"Top Banana"** (Phil Silvers)—National, Wash. (10-15); Taft, Cincy (16-22).

**"Tree Grows in Brooklyn"** (Joan Blondell, Robert Shackleton)—Shubert, Chi (11-22).  
**"Two's Company"** (Bette Davis)—Nixon, Pitt. (10-15); Shubert, Boston (17-22).

## Jose Greco Fair \$17,000; 'Nina' Thin \$7,000, Frisco

San Francisco, Nov. 11. A sudden booking of "Farfel Follies" will relight the Curran Theatre. "Follies" has been set for five days, to open Wednesday, Nov. 19.

**Estimates for Last Week**  
**"Nina,"** Alcazar (5th wk) (C-\$3.60; 1,157) (Edward Everett Horton, Martha Linden, Christopher Plummer). A thin \$7,000 (previous week, \$9,000).

**Jose Greco Spanish Dance Co.,** Curran (2d wk) (R-\$4.20; 1,758). A fair \$17,000 (previous week, \$15,000).

## 'Ladies' \$13,500, 'Itch' 14½G, Hub

Boston, Nov. 11. Lone newcomer this week is "The Temptation of Maggie Hagerty," which relights the Brattle, shuttered since windup of straw-hat season. Comedy preems to night (11). "Seven Year's Itch" continues to build in second frame, with favorable crix and customer reaction helping. "Good Night Ladies" continues in fourth week at Majestic. "Two's Company," bowing into the Shubert next Monday (17), should result in a sell-out during the two-week stint due to fact that star Bette Davis is local gal making her first legit appearance here in many years.

**Estimates for Last Week**  
**"Good Night Ladies,"** Majestic (3d wk) (\$3.60-1,100). Not bad at \$13,500.

**"Seven Year's Itch,"** Wilbur (1st wk) (\$3.60; 1,200). Nice \$14,500, with second week shaping stronger.

## BALI DANCERS END N.Y. 7-WEEK STAY WITH 140G

Dancers of Bali wound up a two-week extra engagement at the Fulton, N. Y. Saturday (8), with a capacity \$42,000 take on the fortnight. Together with a previous five-week run in N. Y. this fall, Balinese troupe garnered a sock \$140,000 on the seven-week run.

In between the two Manhattan engagements, Oct. 20-27, troupe was out of town on a string of one-nighters along the east coast, taking in \$34,000 on six performances, and in addition doing a benefit in D. C. for the Indonesian government.

Troupe opened its regular tour in Cleveland Monday (10).

## Skinner-Paris' \$10,200 In Three-City Stand

Memphis, Nov. 11. Cornelia Otis Skinner just about managed to keep up with the political tide last week, getting a total of \$10,200 in an eight-performance run in her one-woman musical, "Paris '90." Star drew \$3,000 in four performances Monday-Wednesday (3-5) at the Hartman, Columbus, added \$3,200 for a one-nighter Thursday (6) at the Auditorium, Louisville, and finished with \$4,000 in three shows Friday-Saturday (7-8) at the Auditorium, Memphis.

Show is splitting this week between Atlanta, Montgomery and Mobile.

## 'Jenny Kissed Me' \$11,000 For Week in St. Louis

St. Louis, Nov. 11. Although it had the local legit field to itself for the second consecutive week, interest in the Presidential election slowed down b.o. activity at the Ansell Bros. midtown Empress. "Jenny Kissed Me," with Ruth Saville and Brennon Moore of the original New York cast, wound up a week's frame Sunday (9) with an estimated \$11,000 at \$2.50 top. Eva Gabor and Ken McEwen in "Happy Time" tee off a week's frame at the Empress tonight (Tues.). After being dark for a fortnight, the American relighted last night (Mon.) with "I Am a Camera" for a one-week stand. Julie Harris and Charles Cooper have top roles. House is scaled to \$3.66.

## 'Wagon' \$22,400, Cleve.

Cleveland, Nov. 11. "Paint Your Wagon" had some of its paint chipped off by the election-week furore, but came through surprisingly well here. Musical headed by Burl Ives rolled up \$22,400 in eight performances at \$4.95 top at the Hanna. House's next booking is "Bagels and Yox," Nov. 24.

# Election Biffs B'way; Upturn Due; Sullivan \$23,600 (7), 'Eden' \$5,200 (4), Evans Dials \$24,300, Booth \$24,200

Hit by Election eve and Election night public apathy, Broadway grosses took another big drop last week. With television keeping political-minded patrons at home, attendance varied from offish (in the case of shows with theatre parties or solid advance sales) to miserable on Monday and Tuesday nights (3-4), but perked quickly thereafter and reached boom proportion by Friday night and Saturday (7-8). Business was much better Sunday and Monday nights (9-10) of this week.

Of the new openings, "Deep Blue Sea" drew mixed reviews, but got heavy attendance, presumably on the strength of its party bookings, mail order advance and Margaret Sullivan's personal draw. "Climate of Eden" also got a split press, but started tepidly at the b.o.

**Estimates for Last Week**  
**Keys:** C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operaetta).

Other parenthetical 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.

**"Bernadine,"** Playhouse (4th wk) (C-\$4.80; 999; \$21,500). Nearly \$15,900 (previous week, \$16,100).

**"Climate of Eden,"** Beck (1st wk) (D-\$6.40; 1,214; \$31,000). Opened Thursday night (8) to two favorable notices (Chapman, News; Watts, Post) and five fans (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American); first four performances drew about \$5,200.

**"Deep Blue Sea,"** Morosco (1st wk) (D-\$6.40; 912; \$26,000) (Margaret Sullivan). Opened Wednesday night (5) to two favorable notices (Coleman, Mirror; McClain, Journal-American); four pans (Chapman, News; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Watts, Post) and one yes-and-no (Atkinson, Times); drew capacity \$23,600 for first five performances and two paid previews.

**"Dial M for Murder,"** Plymouth (2d wk) (D-\$4.80; 1,063; \$30,000) (Maurice Evans). Just missed solid sellout at \$23,600 (previous week, \$24,300 for first five performances and two previews).

**"Evening With Beatrice Lillie,"** Booth (6th wk) (R-\$6; 900; \$24,500) (Beatrice Lillie, Reginald Gardner). About \$23,000 (previous week, \$24,500).

**"Fourposter,"** Barrymore (55th wk) (C-\$4.80; 1,060; \$24,996) (Betty Field, Burgess Meredith). Almost \$13,000 (previous week, \$13,700).

**Gilbert & Sullivan** (Heller) (3d wk) (C-\$4.80; 1,507; \$40,113). "Pinafore" and "Trial by Jury" double-bill drew \$22,200 (previous week, "Pirates of Penzance" got \$16,000). "Iolanthe" is current and the engagement ends next Saturday (15) for tour.

**"Guys and Dolls,"** 46th St. (103d wk) (MC-\$6.60; 1,319; \$43,904). Reached \$38,000 (previous week, \$44,000).

**"In Any Language,"** Cort (5th wk) (C-\$4.80; 1,056; \$27,700) (Ufa Hagen). Nearly \$10,300 (previous week, \$9,600); closing next Saturday night (15).

**"King and I,"** St. James' (85th wk) (MD-\$7.20; 1,571; \$51,717) (Yul Brynner). Almost \$44,900 (previous week, \$51,000).

**"Male Animal,"** Music Box (28th wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Nearly \$13,000 (previous week, \$14,400).

**"Millionaires,"** Shubert (4th wk) (C-\$6.40; 1,361; \$39,000) (Katharine Hepburn). Went clean again, with party commissions limiting the take to \$38,700 (previous week, \$38,800).

**"Moon Is Blue,"** Miller (88th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Rilely). About \$9,600 (previous week, \$11,000).

**"Mr. Pickwick,"** Golden (8th wk) (CD-\$4.80; 769; \$19,195). Under \$7,000 (previous week, \$4,600); closed Saturday night (8) after 61 performances, at a loss of about \$95,000.

**"Mrs. McThing,"** 48th Street (31st wk) (C-\$4.80; 925; \$22,927) (Helen Hayes). Nearly \$16,000 (previous week at the Morosco, \$21,200).

**"My Darling Aida,"** Winter Garden (2d wk) (O-\$7.20-\$6.60; 1,519; \$51,881). Almost \$44,400 (previous week, \$45,700).

**"New Faces,"** Royale (26th wk) (R-\$6; 1,035; \$30,600). Nearly

\$23,500 (previous week, \$27,200).  
**"Pat Joey,"** Broadhurst (45th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Almost \$31,000 (previous week, \$36,000).

**"Point of No Return,"** Alvin (43d wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Over \$17,900 (previous week, \$20,200); closing Nov. 22 to tour.

**"South Pacific,"** Majestic (186th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Nearly \$35,200 (previous week, \$40,100).

**"Time of the Cuckoo,"** Empire (4th wk) (D-\$6.40; 1,082; \$25,056) (Shirley Booth). Went clean all times, with commissions cutting the gross to \$24,200 (previous week, \$24,400).

**"Wish You Were Here,"** Imperial (20th wk) (MC-\$7.20; 1,400; \$52,080). Still the town's top grosser at nearly \$49,800 (previous week, \$52,000).

**OPENING THIS WEEK**  
**French Repertory,** Ziegfeld (C-\$4.80; 1,628; \$40,000) (Madeleine Renaud, Jean Louis Barrault). Sol Hurok presents the Parisian troupe, opening tonight (Wed.) with "Les Fausses Confidences" and "Baptiste."

## 'JANE' POOR \$11,400 IN MONTREAL STANZA

Montreal, Nov. 11. "Jane," with Edna Best in the lead, did a poor \$11,400 at Her Majesty's Theatre last week, with the 1,704-seater scaled to \$3.38. The Theatre Guild production folds next Saturday (15) at the Royal Alexandra, Toronto.

Katharine Cornell is current in "Constant Wife" and biz is good. In a season not overloaded with good legit offerings, the idea of presenting two Somerset Maugham plays in subsequent weeks backfired. Given the choice of two plays by the same author, the public did the obvious. They side-stepped "Jane" and waited for "Constant Wife."

## 'Sin' Slim \$4,600 For Four Shows in New Haven

New Haven, Nov. 11. Crime didn't pay at the Shubert boxoffice last week as "Rise By Sin" had its preem for a three-day stand (6-8). In four performances at a \$3.60 top, play drew a slim estimated \$4,600, despite okay word-of-mouth.

Another breakin holds down the boards this week, with John van Druten's "I've Got Sixpence" in for four days (12-15). Only a fair advance.

"Don Juan in Hell" is set for last half of Nov. 20-22, then comes another preem, "Gray-Eyed People," due Nov. 27-29.

"Ice Follies" plays the Arena Dec. 7-14.

## Ballet Theatre \$23,700 For Week in Toronto

Toronto, Nov. 11. With the U. S. presidential election providing stiff T-V competition earlier part of week, Ballet Theatre grossed only a fair \$23,700 at the Royal Alexandra here, with the 1,523-seater scaled at \$4 top with tax. Friday and Saturday nights, however, were sellouts, plus a near-capacity Saturday matinee. Top here was Alicia Markova, in as guest artist for three performances, her "Giselle" on Friday night rating a terrific ovation and 15 curtain calls.

## 'Madam' \$32,200, Dayton

Dayton, Nov. 11. "Call Me Madam" bucked election apathy last week to garner a fair \$32,200 gross at the Victory Theatre here. Musical is at the Shubert, Detroit, this week.

## 'Okla.' \$32,900 in Split

Minneapolis, Nov. 11. "Oklahoma," including some new stops around the circuit, gathered a \$32,900 gross last week in eight performances divided between Duluth, Bemidji, Minn., and the Lyceum here. Musical is splitting this week between Regina and Saskatoon, Saskatchewan.



# Kirstein Sees New N.Y. City Center In 10 Years; Coin Crisis Spurs Drive

A new City Center of Music & Drama, with permanent acting groups, and in its own building properly equipped for the presentation of legit. opera and ballet, is envisioned for N.Y. by the Center's new managing director, Lincoln Kirstein. It may not come about for 10 years, but it will come, he says. It won't be at the present quarters on West 55th St., converted from a Masonic temple, but it will be a specially-built house, with proper facilities for staging, storing, workshops, etc.

Agreeing that it's far off, Kirstein also admits that in the meantime his job is a difficult one, financially as well as artistically, as evidenced by last week's emergency meeting at City Hall between Mayor Impellitteri and civic leaders. Called to discuss the financial straits of the Center, group had pointed out to it that the nine-year-old organization needs between \$75,000 and \$100,000 to keep going.

With a nominal rent from the city, Center is otherwise privately run and supported. (Rent is \$25,000 annually, but the Center is trying to get this reduced to \$1, which is what other civic houses like the Brooklyn Academy of Music pay.) With only a \$3.60 top on attractions, Center has run into the red regularly, deficits being made up from private gifts. (Recently-closed opera season was hoped to bring in a \$30,000 surplus; instead, there was a \$40,000 deficit.)

The Center plans, for the first time, to make a public drive for funds to raise \$100,000. Drive will probably take place some time this fall.

Kirstein's appointment as general director, first time such a post has been made at the Center, is a long-awaited move to centralize operations. At the same time, one technical director was appointed for its various branches, in Jean Rosenthal, and one publicity director in Philip Bloom.

Kirstein sees the future Center as a unique stand-out temple of varied performing arts in N.Y., with an actor's studio, and a singer's wing, added to the legit and opera divisions, just as the present ballet school adds the terp group. Meantime, he's beset by money problems. With \$30,000, for instance, he could electronically improve the house to make it ideal, for legit.

Center now has about 32 weeks of activity a year in legit, opera and ballet, and Kirstein would like to add 20 more weeks of entertainment. He feels, for instance, that the Center would be an ideal place for presentation of operettas, which would be a good summer item. He's mulling other possibilities.

## K.C.'s Schweiger to Direct Operas at U. of Kansas

Kansas City, Nov. 11. Hans Schweiger, Kansas City Philharmonic Orchestra conductor, will be musical director for a series of opera productions next spring at the U. of Kansas. Lawrence Docket includes two one-act modern operas in English, "The Well," by Louis Mennini, and "Primadonna," by Arthur Benjamin.

The Philharmonic will play a special concert at K.U. in Hoch Auditorium Feb. 23.

Move by which Schweiger does the operatic chore at Lawrence is part of a two-way deal which will find him working with Dr. John Newfield, drama director at K.U., who will be stage director for the Philharmonic's own opera series here next spring.

## 'Banana' Fair \$31,800- 'Tree' Okay \$22,500, D.C.

Washington, Nov. 11. "Top Banana" racked up a so-so \$31,800 for the first half of its two-week stand at the National Theatre here last week. Musical is playing to a \$6 top, but was hyped by good reviews, which saw a strong pickup of business during the last half of the week.

At the Shubert, second week of "Tree Grows in Brooklyn," scaled to a \$4.80 top, did about \$22,500. Business was helped by the Theatre Guild subscription list.

## Duncan

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have increased the organizations' payroll substantially, as Morris' salary would obviously be greater than any regular staff member.

As temporary special assistant to the president during five-branch merger talks last summer, Morris reportedly was paid \$3,000 a month. It has not yet been learned how much his salary was to have been if he had been given the assignment permanently, but as a noted attorney and former N. Y. City council president, he would obviously rate a sizeable amount for serving on a full-time basis.

If the turnaround of the committee recommendation and appointment of Duncan represented a defeat for Bellamy and the committee, it appears to be a victory for Rebecca Brownstein, the union's attorney. The appointment of Morris, not only a lawyer, but a forceful figure, to a top executive spot would almost certainly have weakened her position.

Pretty much the same situation would have existed if the committee had recommended and the council had named A. Frank Reel as permanent exec-sec. Now the New York local executive head of the American Federation of Television & Radio Artists, Reel is also an attorney, and is understood to be anxious to get into active practice. However, the committee decided last week to recommend Effrat rather than Reel.

Duncan's appointment to permanent status as exec head has had a reassuring effect on the union's office staff and is expected to be generally acceptable to the membership. There had been a feeling, particularly among the employees, that he deserved a chance at full title and authority. His recent status as pro-tem executive was the second time he had been in that position. Previously, he had the assignment for some months after the resignation of Paul Dullz as exec head and until the appointment of Simon.

## 'Ginger' SRO \$11,000 In Four at Wilmington

Wilmington, Del., Nov. 11. "Time Out for Ginger," starring Melvyn Douglas, chalked up an excellent \$11,000 gross in four performances (one matinee) in the 1,223-seat Playhouse Nov. 8-8. Show, second selection of the Theatre Guild-American Theatre Society subscription season, was well-liked here and drew capacity audiences. Van Heffin, in "The Shrike," third on the subscription list, opens tomorrow (Wed.) for five performances through Saturday (15).

## 'Pacific' Fine \$51,500 In Seven-Show String

Denver, Nov. 11. "South Pacific," playing a seven-performance string including a final one-nighter Sunday (2) in Spokane and six shows at the Auditorium here Wednesday through Saturday (8), grossed a total of \$51,500 last week.

The musical continued its local run through last night (Mon.) and moved next to the Orpheum, Kansas City, opening tomorrow (Wed.).

## College Play

### Cloud Mountain (YALE DRAMA DEPT.)

New Haven, Conn. 5. Yale Dept. of Drama production of drama in three acts by Arthur Kelley. Directed by Frank McMillan. Scenery, Anne de Courcy; costumes, Warwick Brown; lighting, George Snowden. At University Theatre, New Haven, Nov. 5, '52. With Mimi Bowen, Grant Kilpatrick, Paul Lukather, Marion Herrod, Dorothy Pierson, Paul R. Barstow, James O. Barnhill, Mary Blattspieker, Bro Herrod.

The curtain has gone up on the Yale play factory's first major production of the new semester, and it has come down on a somewhat confused note that stymied what gave earlier promise of an interesting script.

Like the newlywed housewife who gets halfway through a good recipe and then doesn't know how to finish it, author of this one starts out with a sturdy character who pursues honesty and integrity at all costs, until his own son becomes involved in a scandal—then the author doesn't know exactly what to do with his crusader.

Plucking its theme from current headlines, story has upright New England Senator Wentworth as head of an investigating committee about to launch an attack on finagling in Boston. Senator has raised his son, Richard, in his own image and is measuring him for shoes to follow in his Congressional footsteps. The father's world comes crashing down when it is revealed that the son had used Government contacts for private gain and he would be involved in the contemplated investigation.

Paul R. Barstow gives conviction to the senatorial role, particularly in interpreting the precise, straight-and-narrow facet of the part. Paul Lukather is acceptable as the son and similar comment applies to James O. Barnhill, as a political boss, and Mary Blattspieker, as a femme political columnist. Marion Herrod is adequate as Richard's wife, but Bro. Herrod is too casual for a man threatened with destruction via investigation. Dorothy Pierson's contribution as the Senator's wife is a minor one. Mimi Bowen and Grant Kilpatrick are completely at ease as family servants.

Technical work, in the various phases of setting, costumes and lighting, rates a favorable nod. Direction has eliminated any possible tendency toward the static; whether the ultimate confusion is in the writing or staging can be determined only by script examination. Also lacking clarification is significance of play's title. As is, it carries an unhealthy implication of somebody along the line being in a fog. Bone.

## Plays on B'way

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**Iolanthe**  
Rogier's delinquent of the confused Strophon (half fairy-half mortal) is standout, while Lillian Murphy is completely winning as his vis-a-vis.

The principals, as well as the rest of the company, display their appreciation for the libretto and score via bright, zestful renditions of the tunes in solo or in chorus. Musical director Leehman Engel holds the director in line and makes each reading a gem.

Ralph Alsberg's sets and Peggy Morrison's costumes contribute to the happy mood. Grqs.

## Murder Mistaken

London, Nov. 5.

Wauna Paul Playwrights (London) Ltd. (in association with Edward Choate and George Ross) production of drama in two acts by Janet Green. Stars Derek Farr, Directed by John McCormick. At Ambassadors, London, Nov. 4, '52: \$2.20 top. Monica Bane ..... Denis Hoey Edward Bore ..... Patricia Lane Freda Jefferies ..... Brenda de Banzie Philip Mortimer ..... Anthony Marlowe Charlotte Young ..... Patrick O'Neil Emmie ..... Phyllis Morris

Coming at the tail end of the season, this thriller likely to top them all. It should certainly equal the success of "Dial 'M' for Murder" and "Meet Mr. Callaghan." Play has only a three-week tenancy, pending another production, and it will be unfortunate if unable to transfer elsewhere. This is a first play by an actress (Janet Green), and gives every promise that play-writing should prove a lucrative second string. It might stand a good chance on Broadway, and provide good screen material.

It is a pathological study of a murderer who, it is disclosed, started in his teens by filling his aunt-guardian up with hooch and loosening a stair to encompass her death, and thus acquire her modest savings. Interest is held from curtness and develops into a dramatic, unexpected climax in good theatrical tradition.

Story opens with the man flustering around his elderly, bemused wife with flippant affection, proposing to secure her wealth by subtly murdering her on the eve of her signing a will which he fears may limit his inheritance. He gets her befuddled with drink and lays her before a gasfire, insuring that she will be overcome by fumes while he has a safe alibi.

The coroner's verdict of accidental death leaves him in the clear. Nemesis overtakes him when the lawyer informs him that a will made at the time of marriage is valid, giving him a small income, whereas the proposed new one would have given him control of his wife's fortune. Left with a bare subsistence and an old-fashioned house, the "bereaved" husband soon gets interested in a wealthy widow, and marries her with indecent haste.

He proposes to dispatch her by a faked auto accident when an attractive younger woman appears on the scene with apparently more gold. After a dramatic showdown she halts his schemes by announcing that she is his sister-in-law and co-heir, come from Jamaica to investigate her sister's death. Before the police can be contacted, he dashes away in the tampered car, preferring a quick death to incarceration.

Derek Farr gets full value from the richly endowed role of the husband, reminiscent of the Emlyn Williams character in "Night Must Fall." The two wives are played with vivid realism by Iris Hoey, as the maudlin victim, and Brenda de Banzie as the brash, good natured ex-barmaid in whom a streak of pity manifests, suggesting to the murderer the final way out. Anthony Marlowe is icily disapproving and suspicious as the family lawyer, while Patricia Burke is sleek and ruthless as the avenging sister. Phyllis Morris makes a homely figure of the faithful old housekeeper whose humble legacy was not safe from her master's clutches. John McCormick directs the play with superb timing. Clem.

## Wild Horses

London, Nov. 7.

Linnit & Dunfee Ltd. production of comedy in three acts by Ben Travers. Stars Robertson Hare and Ralph Lynn. Directed by Charles Hickman. At Aldwych, London, Nov. 6, '52: \$2.20 top. George Slaughter ..... Robertson Hare Trumper Norton ..... Ralph Lynn Iris Ingle ..... Joan Haythorne Kate Slaughter ..... Constance Lord Cora Slaughter ..... Pat Keeney Mrs. Beebe ..... Ruth Maitland Louis Belle ..... David Lloyd Sir William Reckham ..... Dodd Mehan Fred Harnett ..... Robin Underhill Kerst ..... Cyril Smith P. C. Osborne ..... Colin Douglas P. C. Blood ..... Neil Wilson

There is bound to be a lot of nostalgic sentiment aroused by this new farce by Ben Travers, back after 19 years in the theatre that saw a succession of hits by the same author and stars. In conceding this point, chances of top marks being awarded on its merits are slender. It will depend mainly on the past reputation of the old team. Comedy could never achieve anything outside this environment, but as a popular Christmas attraction it should fit the bill.

Returning to the stage at the age of 70, Ralph Lynn retains much of his old sparkle and school-boyish innuendo, partnered by his junior by 10 years, the tubby little baldhead Robertson Hare. His perpetual gloom has always been his stock-in-trade, contrasting with the

# Plays Abroad

virile worldliness of Lynn and the late Tom Walls in the old production which netted a fortune.

There is a lot of restless coming and going, comic police officers and the inevitable woman intruder who stirs the suburban conscience exemplified by Hare. As in most of these farces, there is a scene where one of the males is disguised as a woman, with much of the laugh-getting dependent upon this well-worn situation.

The story is about as improbable as most of the past ones. It revolves around the ownership of a valuable painting, which gets sold by two or three people when its worth is discovered. Three of the main characters turn out to be old bellmates, now steeped in respectability, but not adverse to cashing in on the picture deal. Hare had given it to his daughter on her impending marriage, then his first wife's mother turns up claiming it as her property. Lynn, a hanger-on of a woman about to buy the house, sells it to an art collector for her, but pockets the proceeds. When the police have romped through the house, interrogated Hare in his female disguise and discovered even the picture expert is an ex-con, they all sort themselves out with the usual hilarious windup.

Lynn and Hare play into each other's hands with the slick assurance of old association. Joan Haythorne, as a disturbing widow whose perception proclaims the painting's value, sails graciously through the hotpotch of chase and intrigue. Pat Keeney and Robin Hunter bicker agreeably as the young lovers while Constance Lorne twitters gaily as the girl's stepmother. Dodd Mehan contributes an effective performance as the shady connoisseur. David Stoll makes a tiny part of a rookie cop stand out. Charles Hickman exhibits his customary skill as director. Clem.

## Golden

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been encouraged. That is a minor factor, but I think an important one in the general philosophy that we have today made the theatre a hard place to get to via traffic and an impossible place to get tickets for at boxoffice prices.

"And, despite Golden's viewpoint, our theatres are, in my opinion, rookeries—antiquated, ill-ventilated mausoleums—rather than good showcases for the plays which I hope he and others will encourage to be written. And I am not unminful that Golden must be fully cognizant of the tenement house conditions existing backstage in most theatres."

In his reply, Golden says he agrees with every one of Cullman's ideas, "but until the legal and economic situation makes it practical to bring these things about, I would urge that less fault be found with our poor live theatre, such as it is today."

"It is my opinion that frequent references to our present playhouses as 'rookeries—antiquated, ill-ventilated mausoleums' are, in the first place, not entirely true (see the comfortable and delighted audiences witnessing 'The Male Animal' at the Music Box; the Alvin's a pretty good one, too). But what's worse, such heavily publicized fault-finders are affecting the attendance in the only theatre we have today by discouraging some of those theatregoers we are trying to win and hold."

## Case of Wills

Continued from page 81

since it had but two witnesses, while three are required under Connecticut law. In clearing up the tangle, the Probate Court held that Clemens died intestate and directed that his estate be handled by Vestal as administrator.

Under the 1949 will both Burl Vestal and Earl Vestal, whom Clemens referred to as "my good friends," were left \$1,000 each. After numerous other bequests, the residuary estate (including interest and title to all play properties) was to have gone to his brother, Victor G. Clemens, of Port Clinton, O.

Aside from "Aloma of the South Seas" and "Alias the Deacon," Clemens authored "The Hurdy-Gurdy Man," "Young Mr. Dudley," "The Bride Confesses" and 11 others. In addition, he turned out 14 one-act plays and three scenarios.

## FAIRFAX BURGER

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# Literati

## Plush Poetry Kickoff

A publisher's dream literary party was the cocktailery which Sherman Billingsley hosted for Nick Kenny on the occasion of the N. Y. Mirror's columnist's publication of his "Collected Poems," via Prentice-Hall. Obviously a work of this nature couldn't afford that kind of a publisher's tab, but the P-H firm had all the benefits of VIP get-togethers, capped by the poet laureate of the Hearst tabloid going on the "Stork Club" video show that same night (Saturday) for a ballyhoo kickoff to the book.

## Gene Fowler Reviews 'Spice'

Whenever big names, or their ghosts, write pieces for vacationing columnists or for trade publication annuals, the results are not always spectacular. Indeed, some of these writings make the reader believe that the worst things in life are free.

It is noteworthy then to come upon an engaging symposium of articles written for VARIETY by 51 guest-authors, several of whom have something to say, and a few who say it brilliantly. This collection of essays, edited by Abel Green, editor of VARIETY, and bound between bookboards under the title, "The Spice of Variety" (Henry Holt; \$3.50), represents the contributions over the years of famous byliners who have participated in show business as actors, authors, or as professional observers of the stage and its more or less giddy geniuses.

In editing and writing the preface and marginal comments to "Spice of Variety," Green has exercised sound editorial powers. Broadway will take this book to what is left of its once-great gay heart. And it is reasonable to suppose that the rest of the country will find in it much to turn aside the tired and confused minds preoccupied with political smears, taxes, atomic-bomb palsies and savage class hatreds. Any book that accomplishes this much for even 10 minutes at a time is worth its weight in Pulitzer Prizes. And to heck with its literary merits or demerits!

Payoffs on anthologies being what they are, in this instance editor Green insisted on: Holt prorating the royalties equally among the contributors, which in itself is still another spicy distinction to this VARIETY galaxy.

For the "Old Timer," to quote a phrase from Hopalong Cassidy and Dean Acheson, there are thrilling memories revived, as in the articles by the late, great critic Ashton Stevens, and the not-late but equally beloved Gene Buck, and by the ageless triple-threat man, Harry Hershfield.

There are Chicago memories, also, as supplied by a more youthful gentleman of that mighty city on the Lake: Irv Kupcinet.

The 51 authors, represented in this book range in terms of style, looks, fame, and fortune from Gypsy Rose Lee and the solid-gold James Durante to George Jean Nathan and the late Sir Charles B. Cochran. The general tone of the articles is satirical, but underneath the spoofing one discerns a love of the stage and its folk, or for the various stepchildren of the theatre: radio and motion pictures.

I missed only two things in this work: an article by Sophie Tucker and an index. As a matter of fact,

I had to read all of this book to find my own name in Gene Buck's chapter. Gene Fowler. (Holt has put a second 10,000 copies into print before publication; first edition also numbered 10,000 copies.—Ed.)

## 'Mile. Tips Chapeau' to 'Variety'

The November Mademoiselle includes a special section on "State of Entertainment," which has been edited by Leo Lerman as a sort of publication-within-a-publication survey of the show biz scene. To key the special 8-page editorial layout the section leads off, "Mile. Tips Chapeau to Show Biz Bible," stating in part, "Ever since Sime Silverman thought the paper up, it has lived by its initial rule, 'If you tell the truth, even the people who don't like it must respect it.' VARIETY is not only world-famous, for telling the truth but for the special language in which it tells it." Lerman opens up, "With a curtsy to VARIETY, bible of show biz, greatest entertainment trade paper in the world..." adding that "VARIETYese (is) an argot that has considerably enriched the American language."

In sequence, covering the various phases of show biz scene, are pieces by Harriet Van Horne, George T. Simon, Edwin Schallert, Aline B. Louchheim, with Lerman doing rest of the coverage on legit, the arts, inside stuff, chatter, foreign pix, bands, disks, etc.

## New PH-Ken Giniger Subsid

Just out from the Army, after being recalled to CIA service, Capt. Kenneth S. Giniger is setting up a subsidiary book publishing firm within Prentice-Hall, where he was editor-in-chief, as an independent division of the company. It will be an experiment to further Giniger's ideas and explore new techniques in the manufacturing, creating, selling and merchandising of books. It will be confined to books for specific markets and, under that setup no unsolicited mss. will be entertained. Giniger has certain ideas about creating books to fit that market.

Howard E. Goodkind, executive editor, succeeds Giniger as editor-in-chief of PH, and he may or may not appoint a successor exec ed from within the ranks.

## Dunlap, Sr., 91, Votes

Orrin E. Dunlap made news in his native Niagara Falls, N. Y., as the oldest inhabitant to vote. ("I Like Ike," he was quoted as saying.) Dunlap, 91, is unique in N. Y. Times annals as the oldest stringer, having covered every Niagara Falls news event (jumps, etc.) and still at it. He was editor of the Niagara Falls Gazette from 1890-95.

His son, Orrin E. Dunlap, Jr., vicepresident of RCA on press relations, was formerly radio editor of the N. Y. Times.

## Hynd'sight

Under the arresting title of "Alan Hynd's Murder," whodunit scripster Hynd has gotten together a good omnibus of his grisly tales for Duell, Sloan & Pearce-Little, Brown; \$3). There are 12 such "cases," Ken Purdy, editor of True, has written a brief intro. Much of Hynd's hep mystery meller writing is in that man's mag, but these whodunits are for all aficionados of the cloak-and-dagger Bertillon and Baker Street school of literature. Abel.

## Feteing Wellbaum

George Wellbaum, N. Y. Telephone Co. veepee in public relations department who retired Nov. 1, will be feted by the New York City press at a cocktailery today (Wed.) in the Bowman Room of the Hotel Biltmore.

Wellbaum, a vet Indianapolis newspaperman, had been with N. Y. Telephone for 20 years.

## '52 'Year' the Best

The new "Year" (1952 edition) (\$6.95 and \$9) is, as the subtitle states, "Your Lifetime in Pictures." It's an enactment of the days of our years in excellent photo and text-montage. It is a cavalcade of the passing show of life, and not merely the just-passing year, which, by the very nature of the full times in which we live, seemingly doesn't permit fullest appreciation and digestion as happening. It is only in retrospect that there is an awareness of the richness of the whole pattern. "Year" brings that vividly to life, both for historic refreshment and entertainment.

As Baldwin H. Ward, editor and publisher of "Year," notes in his foreword, this, the fifth since "Year" first started publishing in

'48, makes over 6,000 pictures and over 500,000 words are now between covers. Managing editor T. Ugrul Uke, exec ed Erwin M. Rosen, associate eds Frank R. Pierson, Bart Sheridan and Rollo Fogarty, and the entire large board of editors, have done a tiptop picture-story job in the newest (and best) "Year." Ralph J. Bunche did the foreword.

"Year" embraces everything from people and events to show biz; war and riots to women and fashions; science and medicine to politics and elections. It's a library must and an entertainment plus. Abel.

## Voorhees Book Comes Out

Simon & Schuster yesterday (Tues.) published "Korean Tales," by Lt. Col. Melvin E. Voorhees, former chief censor of the Eighth Army, despite the fact that Voorhees is being investigated at Fort Meade, Md. on charges he violated procedure. Colonel said he's willing to stand court martial to uphold his right to publish the book.

Voorhees lashed out at "one-man dictatorial censorship" of an Army information officer, who, he said, didn't like his references to Generals MacArthur, Ridgway and Van Fleet and several correspondents.

## CHATTER

Sam Boal doing a Jackie Gleason story for Coronet.

Allen Churchill profiling Willie Bryant, Harlem disk jockey, for Magazine Digest.

Author Christopher Morley in from Britain Sunday (9) on the Cunard liner Media.

Horace Sutton's travel tome, "Footloose in Switzerland" set for reprinting in Britain.

Ann Lewis, Coast editor of Showmen's Trade Review, recovering from surgery in Hollywood.

Phil Minoff, Cue magazine's TV critic, will have an article in the Dec. 13 issue of Collier's on television boners.

Roland Gammon, associate editor of See Mag, has his third piece in an inspirational series in Redbook for December.

Victor Rosen, who's completing his book on Otto H. Kahn set for a tome on Vincent (Mad Dog) Coll for Lion Publishing Co.

Hal Foster, "Prince Valiant" cartoonist, awarded the sixth annual Silver Lady of the Banshees at the club's lunch last Thursday (6).

Eric Arthur, freelance TV scripter, had his first novel published last week. Tagged "Invitation to Dishonor," it was brought out by Eton Press.

Screen writer-producer Claude Binyon, onetime VARIETY mug, will be profiled by Sidney Carroll for Arisny under the title, "Binyon: Filigim's Progress."

Melvin Evans, editor with Doubleday, and Mrs. Pauline Rush Fadiman, ex-Mrs. Clifton Fadiman, will wed Saturday (15) in Danbury, Conn., home of writer Rex Stout.

Jack Eigen's quip book comes off the Norman Kassell press this week to coincide with the 20th anniversary of Chez Paree, Chicago, where he's the night disk jockey.

Annual Front Page dinner dance will be held by the N.Y. Newspaper Women's Club at the Waldorf-Astoria, N.Y., Nov. 21. Event is for the benefit of the Club's educational fund.

Freeman Lewis, exec veepee of Pocket Books, Inc., will give this year's Bowker Memorial Lecture today (Wed.) at N.Y. Public Library. He'll talk on "Paper-Bound Books in America."

Lou Shainmark, former managing editor of the Chicago Herald-American, has been named editor of Israel Life, a picture magazine, which will be published monthly in Chicago shortly after January. "Stephen Crane: An Omnibus," edited by Robert Wooster Stallman, and containing for the first time the complete version of "The Red Badge of Courage," was published Monday (10) by Alfred A. Knopf.

The N.Y. Public Library's recorded music concert series will honor John Martin, N.Y. Times dance critic, at its Nov. 19 concert, on occasion of his 25th anni as first regular dance critic in the U.S. Program will comprise music for the dance, with Anatole Chujoy as guest commentator.

Miriam Young, who authored "Mother Wore Tights," is working on a sequel tentatively called "Father Was a Ham." She's the daughter of the oldtime vaude team of Burt & Rosedale who prototyped the central characters in the book. Other daughter is Iris (Mrs. Ted) Hartman, wife of the publicist. Latter pair, now in Europe, expect to return to the States in May or June.

## Big Agenda

Continued from page 5

cluding appeals to the appropriate committees of congress. Board will take up the report and recommendations of Allied's arbitration negotiating committee on the distributors' draft. Allied board will decide whether to ask the convention to renew the association membership with COMPO. There will be a report on the COMPO drive to repeal the 20% admissions tax.

Television will be one of the most important subjects. Board will consider its impact on theatre attendance to determine whether this is on the increase or decrease, and will hear about the proceedings before the FCC to obtain theatre TV channels and about the Government's 16m antitrust suit.

Among other topics to be considered will be the matter of motion picture exhibits at state fairs, exchange of business information between the various allied territories, complaints against high prices and "poor service" by National Screen Service, Cinerama, non-inflammable film, the new ASCAP demands for royalty payments on performances of music not on film soundtracks, audience behavior, and ways to increase Allied's revenue from its members.

## WB May Await

Continued from page 5

However, plan was scrapped, with the company attributing its decision to changes in the film industry and in the company's biz. Latter included the sale of theatres and other properties and buyups of its common stock.

In addition, WB has been hoping to take advantage of the Revenue Act of 1951, which contains a clause known as a "spinoff," relating to tax-free reorganization. Okay from the Justice Dept., which hasn't been forthcoming yet, to make use of the "spinoff" would allow WB to maintain the present company and merely form a new one. Under the present consent decree ruling, company must be dissolved and two new firms must be formed.

## Starr

Continued from page 4

uniform national policy as regards each picture. It is perfectly fantastic to reason that a picture worth 40% in a large metropolitan theatre is also worth 40% in a small theatre in a small town. I call upon distribution to lead the way in providing the solution to the print problem before it explodes in their faces. The existing condition is almost intolerable, and it grows worse every day."

Starr declared that it was a shame and disgrace that exhibition is lacking in national organization, and "that almost nothing is being done to protect ourselves in the same manner in which other industries have been doing." He pointed out that a national popcorn association recently allotted \$1,000,000 for the protection and promotion of that branch of concessions and bemoaned the fact that all of exhibition cannot raise nearly that much. The reason, he stated, for exhibitors to be in such a position is because "every man is for himself."

Herman M. Levy, TOA general counsel, stated: "The approval of the Theatre Owners of North and South Carolina of the principle of arbitration, and the adoption of the plan ultimately approved by TOA, or by its arbitration committee, is most encouraging. This is the sixth unit of TOA to respond enthusiastically to this action. It proves the crying need for arbitration, the fact that exhibition wants it, and that arbitration is here."

## Speedy Tribunal

"The basic intention of the proposed system was to provide a speedy, effective and inexpensive tribunal for exhibitors, large and small, with grievances, large and small. It may be that the plan is subject to criticism for one reason or another; there may be room for improvement. It may be that, after a period of trial and error, amendments will be necessary or advisable. None of this, however, detracts from the justified conclusion that the plan is a good one,

worthy of immediate approval by all segments of the industry."

Jack Braunagel declared that one of the big faults of drive-in theatre operation is the over-emphasis on the sale of concessions rather than on the sale of motion pictures. Braunagel stressed the fact that exhibitors should spend more time and energy finding out what the public wants, since they must deal with the masses and not the classes. "Exhibitors," he said, "should know more about the product they exhibit in order to do a better selling job."

New officers of the groups are: Y'oodrow G. Fussell of Bladenboro, N. J., president, to succeed Robert Bryant of Rock Hill, S. C. Bryant was elected first vicepresident. Fuller Sams of Statesville, was named second v.p.; Mrs. Walter Griffith was reelected executive secretary and treasurer. The board of directors was increased from 17 members to 20 because of the growth of the organization. More than 650 were registered at the convention.

## New Acts

Continued from page 78

again by ballet groups and soloists, the Monica Lind Dancers give it an exciting and fresh quality that goes over.

Miss Lind, who worked the vaude-cafe beat as a solo terpsier, is a stylized ballerina and integrates her choreographic patterns into the routine. It's imaginative and packs plenty of s.a. punch. She sets the pace for her terp aides, who are all standout in their portrayal of the shady characters involved in the mayhem on 10th Ave.

Costuming clinches the mood, with gal's accenting gams and derrieres. Could go over big in niteries where stage layout is big enough. Gros.

## TED WILLIS QUARTET

Songs

25 Mins.

Five O'Clock, Miami Beach

Composed of former members of the Ben Vost Royal Guards, songsters, who have worked with Martha Raye at her club and elsewhere around the country, have departed from the Vost format, which called for operetta type of costuming, and come up with an intelligently blended session of song-selling. Added to this is formal attire that befits the good looks of the quartet, for a touch of class and obvious stamp of readiness for the better cafes and video.

They tee off with a special on Miami, then into an operatic medley which gives them all a chance to display vocal ability. Follow with an array of international hits and come back for a wham arrangement of "Granada" for an entry into the group harmony ideas. Return later in show in Robin Hood outfits for standard clown sesh with Martha Raye. Act was built and arranged by Sid Franklin. Lary.

## JOAN KAYNE

Dance

8 Mins

Chez Zi-Zi, N. Y.

Joan Kayne is a likeable newcomer who has a solid background in terps. Routines are well designed and taps are well executed, her dance motifs borrowing heavily from ballet. She's well-built, charming and dances are good enough to rate presentation in some of the upper-crust clubs and theatres.

Miss Kayne on this occasion is handicapped by the fact that the stage space is too small. Her routines look like they are telescoped to meet the physical requirements of this room. With a larger stage she would have a greater sweep. Another factor that handicaps her is the inability of those in the rear of the room to watch her foot movements. However, there is plenty of interest in her upper torso. Her graceful spins provide a great measure of interest. Jose.

## BERYL REID

Comedy

10 Mins.

Empire, Glasgow

Scot-born comedienne, small and dainty, with blonde tresses, politely-spoken accents and continuous smile, scores strongly with style of naughty sophistication. She makes top use of travesty of highfalutin' accent.

Gal has lots of personality, garbs herself colorfully, and adds for good measure useful impersonations of Grace Fields and British pic actress Margaret Rutherford. Okay for radio, TV and vaude.

Gerd...



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HOLT

## Broadway

Actor Ralph Meeker in Gotham from the Coast.

Jerry Tobias, son of songwriter Charles Tobias, weds Mary Lynn Davis at the Hotel Plaza Nov. 23.

Armand Deutsch, Metro producer, due in from the Coast today (Wed.) for a week.

Bernard Sobel convalescing in Doctors Hospital following a siege of long but not serious illness.

Actress Yvonne De Carlo and former opera diva Lucretia Bori in from Europe yesterday (Tues.).

Karl Malden east after completing his role in Alfred Hitchcock's "I Confess," set for Warner release.

Carleton Carpenter, Metro contractee, back to the Coast Sunday (9) to begin work on "A Slight Case of Larceny."

Joe Lopez, long maitre d' at the Copacabana and before that at the Stork, planning to open in Miami Beach this winter.

Russell Holman, Paramount Pictures' eastern production head, pulled in from London, where he surveyed Par's film plans.

Louis Lurie, millionaire San Francisco realtor, theatre owner and legit angel, arrives in New York from the Coast this week.

Indie film producer Harry M. Popkin in on the Queen Elizabeth yesterday (Tues.) after an extended visit to London and the Continent.

Jerry Pickman, Paramount's ad-pub v.p., hopped to the Coast yesterday (Tues.) to huddle with studio officials on upcoming promotion.

Danny Kaye due in N. Y. Nov. 17 to help plug the opening of Samuel Goldwyn's "Hans Christian Andersen" at the Criterion Theatre Nov. 24.

David Rose and Raoul Walsh, producer and director, respectively, of Coronado Productions' "Sea Devils," in from Britain yesterday (Tues.) on the Queen Elizabeth.

Preem matinee performance Dec. 27 of the Howard Dietz version of Puccini's "La Boheme" at the Met Opera House to be a benefit for the Institute for the Crippled & Disabled.

First anniversary memorial mass will be celebrated for Jack McInerney at noon Monday (17) in St. Jean Baptiste Church. He had been publicity head for the Paramount Theatre for 25 years.

"Key Women of the Year" to be honored by N. Y. Federation of Jewish Philanthropies at the Hotel Plaza, Dec. 8, include Fleur Cowles (publishing), Arlene Francis (TV), Mary Margaret McBride (radio), Anita Colby (industry) and Lilli Palmer (stage and screen).

The Earl Wilsons "poured" Monday night for some visiting mid-west newspapermen, and another literary cocktail, which also brought out the town, was last Friday's turnout at Toots Shor's for the Gladys Glad-Jim Bishop shindig to launch the new "Mark Hellinger Story" blog, authored by the latter.

Joan (Mrs. A.) Daff, Australian-born and a first-class citizen, was wheeled by her husband, Universal Pictures executive vicepres., from Doctors Hospital to the polls to cast her first ballot. She had practically just gotten over the post-operative anesthetic but didn't want to miss voting for her first President. Mrs. Daff is now recovered and home.

## Portland, Ore.

By Ray Feves

Walter Hoffman, Paramount field man, in town for a few days.

Les Brown orch set for a twoniter at Jantzen Beach Ballroom, Nov. 21-22.

The Cooper Sisters and Roberto & Cerrito held for a second week at Clover Club.

Don Cummings, Sis & Sonny Arthur, and Terri Andre in at Amato's Supper Club for two innings.

Danny Kaye show did such a sizzling job at the Paramount Theatre last week that Evergreen loop will probably look for other top-liners to play the 3,400-seater.

## Dallas

By Bill Barker

Billy May orch drew an SRO 1,800, at \$1.60, in Showland one-nighter.

Majestic, Interstate deluxer, debuted large-screen TV in Texas with cufo election returns.

Margo Jones, a '32 alumna, addressed student body at Texas State College for Women, Denton. Samia Gamal into return date at Sky Club, as sister-in-law Patricia King quit short-lived show biz career.

Karl Hohlitzelle, Interstate Theatre's prez, pledged \$25,000 to Gonzales (Tex.) Warm Springs Foundation.

Walter Wanger and daughter, Shelly, en route to Joan Bennett

in New Orleans, house guests of the R. J. O'Donnells.

Betty Blanchard, Shreveport legit producer, signed a five-year lease for Civic Playhouse here, where she'll offer non-pro players in January.

## Rome

By Helen McGill Tubbs

John Ringling North off to Baden-Baden to take the waters.

Clark Gable here for 10 days before going to Morocco for a picture.

American singer Linda White is featured in the new Italian revue, "La Piazza."

Grace Hoffman, Cleveland soprano, won a prize at the Vercelli music festival.

Jean Renoir, after a year and a half here, goes to Paris then likely to Hollywood.

Having finished "Roman Holiday," Gregory Peck goes to Paris to join his family.

Paul Gallico in to script part of the DeSica-Jennifer Jones film, "Terminal Station."

Katherine Dunham and troupe held over several days at the Quattro Fontano Theatre.

Marissa Pavan, twin sister of Pier Angeli, signed to play lead in an Anglo-Italian film.

Singer Bill Johnson trained out for Austria to entertain the troops; recently returned from Korea.

## Chicago

Joan Blondell, in a "Tree Grows in Brooklyn," started a run at the Shubert.

New York City Opera opened for three weeks at the Opera House this week.

John Charles Gilbert, manager of the Opera House, off to New York to view the legaters.

"Skating Vanities," with Olsen & Johnson, came in for five days at the Chicago Stadium last week.

Victor Borge seeing old friends with the Danish National Orchestra, playing a concert here. He was a child soloist with the group.

Helen Richards in town trying to have some Confederate money printed to use in promoting "John Brown's Body" which she's flack-ing.

James Hanson in town to see Audrey Hepburn, his fiancée, who opened in "Gigi" last week. Also in was Anita Loos, who adapted the play.

Harry Zevin, general manager for Paula Stone and Mike Sloane, in before their two shows, "Top Banana" and "Country Girl," open here in the next few weeks.

## Zurich

By George Mezoeff

Swiss date of Louis Armstrong set for early November at Kongresshaus.

Veteran German dancer Harald Kreutzberg will give recital at Schauspielhaus.

Tino Rossi appearing in song recital at Kongresshaus, with French orchestra Pierre Spiers.

U.S. singer Uriel Porter gave song recital at Kammersaal, but got unfavorable notices.

Schauspielhaus rehearsing German-language preem of Sean O'Casey's drama "The Prize Cup."

French-Italian co-production, "Little World of Don Camillo," a smash hit at the Rex here being in sixth week of capacity biz.

Reissue of "Queen Christina" (M-G) in German-synchronized version a click in Bern where in fourth big week at Jura Theatre.

Spanish dancers Rosario and Antonio were slated to appear at Schauspielhaus, but had to be cancelled at the last minute when Antonio did not arrive in time from Paris. House was SRO.

## Madrid

By Genoa Garr

Mexican director Roberto Gavaldon will do a film in Spain after Christmas.

"Piano Duet," by Mary Heley Bell (translated by Luis Prendes) a hit at the Beatriz theatre.

French star Claude Laydn here under contract to Rafael Gil and Vicente Escrivá to do a film.

Legit actress Pilar Vela will star in "Cabaret," produced by Intercontinental Films. It will be her first screen vehicle.

Spanish actors whose voices are dubbed into foreign films are asking that their names appear as "provider-of-the voice" along with the name of the foreign artist in the credits.

Ana Mariscal, a legit actress turned star, producer and director of her own pix, has done so well with her first one, "Segundo Lopez," that she already is planning a second film.

## London

Milton Rackmil in London for a few days, mainly to attend to affairs of Decca records.

James Carreras, Exclusive top-ter, tossing a cocktail party for Howard Duff Friday (14).

Lawrence Wright inked Jack Storey to star in next season's production of his "On With the Show" at Blackpool.

James Woolf of Romulus Films planned to N. Y. over the weekend and is heading for the coast to negotiate new Anglo-US production deals.

Jack E. Baker, Republic's production vicepres., arrived last week to o.o. the production scene before hopping to the Continent on a similar chore.

Jane Morgan planning a quickie trip to N. Y. after her current visit in Paris, but is due back to play the femme lead in next year's production of "Latin Quarter."

Sir Alexander Korda setting production of "Taj Mahal" in Technicolor next year. It will be lensed in India in collaboration with Indian artists and writers.

Steven Pallos hosted a press reception to Dennis O'Keefe and Colleen Gray, who came over to star in "The Fake," which he is making for United Artists release.

Mary Martin made her farewell appearance when she starred in a charity gala at the Cafe de Paris last Sunday (9) with Noel Coward. She left the cast of "South Pacific" the previous night.

Big line up of show biz personalities who sailed on the Elizabeth last Thursday (6) include Eileen Herlie, Bill Johnson, Cecil Beaton, David E. Rose, Raoul Walsh and J. Higham, managing director of the J. Arthur Rank organization in Jamaica.

## Paris

Paramount will distrib Italo pic, "Sensualita," here.

New nitery with South American motif, the La Macumba, opening here.

Jean Renoir back for talks on release of his new film, "The Golden Coach."

Larry Adler here to recital at Salle Gaveau, and then heading for New Orleans.

Robert Cravenne back here to assume Unifrance Film duties after a vacation trip south.

Claude Autant-Lara preparing a new film, with screenplay by Jacques Prevert, called "Eight Mad Stories."

Cecil Saint-Laurent finishing four screenplays "Lucrecia Borgia," "Caroline's Caprices," "Bolivar" and "Whatever You Desire."

Marjorie Tallchief, who has not danced for seven months, is back in Paris with the Marquis de Cuevas Ballet at the Empire Theatre.

Michel-Maurice Levy's opera "Dolores" finally will be performed here this month after various difficulties in getting this Spanish-locale opera launched.

Marcel Carne, who's had his shooting script of "Therese Raquin" ready for months now, is still being stalled by censorship problems here. Based on an Emile Zola story, censors are balking at its sharp naturalism.

## Philadelphia

By Jerry Gaghan

The Wedge discontinued shows Saturday (8).

Phil Guber, co-owner of Big Bill's, is in Hahnemann Hospital for spinal operation.

Val Vallee, recently discharged from U. S. Army, reopens his Carousel in suburban Paoli this week.

Robert Q. Lewis here two days early for advance promotion on his opening at Latin Casino tomorrow (Thurs.).

Elsa Lanchester to give one-woman benefit show for Main Line Business & Professional Women's Club, Nov. 22.

Phil Jaye (Jaye Bros.) is in Naval Hospital and comedy-vocal duo forced to cancel booking at Carman Theatre.

Billy Eckstine-George Shearing-Count Basie concert at Academy of Music (7) was sellout. Norman Granz promoted.

Serge Chaloff is heading a group of former Woody Herman sidemen at Blue Note Cafe. Combo is called the Little Herd.

United Fund has received largest gift in history of organization from Philco Corp. employees and management, a total of \$218,000.

Charlie Ventura, Jr., 16-year-old son of the sax virtuoso, received his union card this week and is sitting in on jam sessions at his dad's South Jersey Open House cafe.

La Scala Opera's opener, "La Traviata" (6), was dedicated to

Benjamin Altieri, Sr.; veteran stage director of troupe who is seriously ill. Altieri's son, Benjamin, Jr., directed.

## Copenhagen

By Victor Skaarup

"Girls in Cellophane" is the title of the new local Burlesk Parisienne's first show. It is a hit.

Denmark's popular actor, rotund Ib Schonberg, who each year appears in at least 10 Danish pix, was feted on his 50th birthday.

Henry Schmidt, the new manager for Norrebro Theatre, formerly used mostly for operettas, has had soldout houses for months with its policy of playing farces at a 15-50c scale.

Danish film biz has stopped all advertising in the Politiken, a leading daily. The paper claims the boycott is a protest against its film critics while the industry contends it is over the paper's ad rates for pix.

Danish State Television, operating in its second year under Lawaert's management, is slowly emerging from the experimental stage. The 4,000 viewers see four to eight hours of TV weekly. New equipment plus many new producers have bettered the quality of the programs. The Danish film biz does not yet regard tele as a competitor.

## Pittsburgh

By Hal V. Cohen

Dave Lewises home again after a Havana fortnight.

Bill Doll and wife in for Hildegarde's opening at the Horizon Room.

Georgia Sothorn comes back to Casino Friday (14) for her second visit this season.

Kaye Gordon, local dancer, left town with "Top Banana" as member of ensemble.

Dorothy Claire booked to headline Carousel's anniversary show week of Nov. 24.

T. C. Jones winds up a two-month stay at the Carnival Lounge on Saturday (15).

Mrs. Frank Jarema, wife of the bandleader, into Columbia Hospital for operation.

Vogue Terrace still dickering with Patty Paige for first weekend in December.

Fay DeWitt headed from Monte Carlo for her first Hollywood engagement at Bar of Music.

Pearl Hipps has lead in G. Wood's original musical, "Dance for Joy," at community theatre.

## Minneapolis

By Les Rees

Joe Shea here ahead of "Mister Roberts." Lyceum underline.

Hotel Nicolet Minnesota Ter. St. Paul Civic Opera Co. opening its season this week with "Traviata."

race has the Beachcombers.

Songstress Marjorie Garretson continuing at Hotel Radisson Flame Room.

Jerry Murad's Harmonics rounded out week at St. Paul Colony club.

Edyth Bush Little Theatre presenting new play, "Today's Daughter," by its head, Mrs. Bush.

Singing comedienne Weela Gallez in sixth month of Hotel Minnesota Panther Room return engagement.

Minnesota Terrace has underlined Penny "Blondie Singleton, Nov. 17; Carol Bruce, Dec. 15, and Honey Dreamers, Dec. 29.

Comedian Sheeki Green, roller skaters Bob & Diane and singer Kathryn Clark with Vic Torriro's orch into House of Hastings.

St. Paul Club Capitol's show comprises dancers Denise Kessler and Callie Blaine, comedian Bill Conway and the Irv Williams orch.

## Genoa

By R. F. Hawkins

Duse Little Theatre opens season with "Poor Relations."

Katherine Dunham dancers here for two days at Verdi Theatre.

Emma Gramatica, vet Italian actress, stars in production of H. Bernstein's "Israel" at the Augustus. Mario Carotenuto follows there with the musical, "Cavalcade On Foot."

Milan's Scala Ballet scheduled to open local season at the Carlo Felice Theatre, with concerts by Molinari Pradelli, Scherchen, Klecky, Wolf Ferrari, Cattini, Andre and others.

Doris Day's voice, well-known locally via top-selling disks, is missing from sound track of her latest pic "Lullaby Of Broadway" (WB). Italian-dubbed voice not only sings translated songs in the version shown here, but original English verses as well. This is unusual in local dubbing procedure and obviously disappointing to her admirers.

## Hollywood

Raoul Walsh in from London. Lex Barker bedded with virus. Sonny Tufts planed in from London.

Basil Rathbone planed in from N.Y.

Barbara Payton legalized her film name.

Byron Haskin vacationing in Hong Kong.

Joan Rice returned from the Fiji Islands.

Bing Crosby returned to work at Paramount.

Allyn McLerie in town after a month in England.

Rory Calhoun and Lita Baron vacationing in Acapulco.

Cornwall Jackson and Gail Patrick adopted a baby girl.

Will Rogers, Jr., to 29 Palms for a three-week vacation.

Denise Darcel to Houston on a charity fund-raising mission.

Sydney Greenstreet announced his retirement from the screen.

Ken Englund on the new Martin & Lewis pic at Par (Hal Wallis).

Eddie Cantor expected to leave the hospital at end of this week.

Arthur Jacobson checked in at Paramount after a month in Paris.

Gertrude Berg paused in Las Vegas on her way back to Manhattan.

Jack Oliphant, London publicist, in town for a week of sight-seeing.

Earl I. Sponable in town to huddle with 20th-Fox on the Eidophor system.

Charles Farrell withdrew his resignation as mayor of Palm Springs.

Frank Freeman, Jr., hospitalized with internal hemorrhages caused by ulcers.

Joe Pasternak commended by the U. S. Navy for producing "Skirts Ahoy."

Harpo Marx will star in the Pasadena Playhouse legitier, "The Yellow Jacket."

Victor Mature tossed a Hollywood preem for his new electrical appliances store.

Farley Granger suspended by Sam Goldwyn for nixing a role in UT's "The Golden Blade."

Jack Gordon in town briefly before taking off for Japan and Korea on business for Movietone News.

## Miami Beach

By Lary Solloway

Myron Cohen set for December date at Club Morocco.

Art Gordon set Rosalind Court-right for January date at new Algiers Hotel.

Jack Goldman due back at his Clover Club after hospitalization for burns on legs.

Variety Tent 33 sponsoring Ringling Bros. Circus Nov. 21-23, for Children's Hospital.

Leo Morgan in town at Casablanca to confer with Martha Raye on details of her Dec. 6 TV show which he produces.

Harry (Superman) Donsenfeld at the Saxony. Louis B. Mayer, also there, will address the National Realtors convention.

Touring company of "Mr. Roberts" set for Dade County auditorium Jan. 20-22. "Oklahoma" plays the house March 12-15.

## San Francisco

By Ted Friend

Gussie Moran doing the seven hills.

Carmen Miranda into Peacock Court of Mark Hopkins.

Eleanor Todd hitting the TV and radio circuit for "Lusty Men."

Louis Lurie hosting Hedda Hopper at Jack's and at Press Club dinner.

Margo Jones due in from Dallas to set up proposed local theatre-in-the-round.

John Payne, Susanne Morrow, Richard Arlen and Roscoe Ates advancing "Blazing Forest."

Tony Buttina, Civic Light Opera pressagent, back from northwest where he advanced the Danny Kaye show.

## Birmingham

By Fred Woodress

Grand Old Opry at Aud. Sun. (9).

Black Hills Passion Play opened at Aud. Mon. (10) for five days.

John Mason Brown speaks at Alabama College, Montevallo, tomorrow (Thurs.).

Chuck Murphy back for week at Christy's before opening eight-week tour at Elmira, N. Y., as piano-singing act.

Ringling Bros. Circus in Decatur (10), Birmingham (11), Selma (12), Montgomery (13) and Columbus, Ga. (14), on last leg of tour.

George Jessel back for first time in 42 years here to address 600 at United Jewish Appeal dinner last week. Ruth Chatterton spoke to woman's group.



# OBITUARIES

## JOE JANSLEY

Joe Jansley, 74, former member of the Jansleys, w.k. risley act, died in New York Nov. 5. Further details in vaude section.

## MRS. ALF LOYAL

Mrs. Alf Loyal, 72, widow of the operator of Loyal's Dogs, died in Fanwood, N. J., Oct. 29. Further details in vaude section.

## JAMES J. DARLING

James J. Darling, 92, retired legit producer-director, died Nov. 9 in New York after a long illness. Darling, who retired 24 years ago, had been associated with the late Charles Frohman and Florenz Ziegfeld. He was employed by Ziegfeld as stage manager for "Sally," "Kid Boots" and other Broadway productions. He produced "Kid Boots" in London.

Darling was stage manager for the late George W. Lederer on the production of "The Belle of New York" in 1897. He subsequently

## HARRY NORWOOD

Harry Norwood, 65, former vaude performer and talent agent, died of leukemia Oct. 31 in Los Angeles. For 27 years he played major vaude houses with his wife, Alpha Hall, from whom he was later divorced. As an agent he had developed such acts as the Merry Macs, Bob Hawk and Anita Gordon.

Norwood's last activity was as professional rep for the Frank Loesser music firm.

## ALBERT B. DORRIS

Albert B. Dorris, 74, a pioneer of the motion picture industry, died Nov. 5 in North Hollywood. He entered film work with the old Vitaphone studio in New York as an assistant director and later moved to Hollywood with Jesse L. Lasky.

His last film post was that of production manager at Universal, from which he retired years ago.

## RALPH R. STUART

Ralph Ramsay Stuart, 62, legit actor-director, died Nov. 4 in New York. He also appeared in silent pix. He had been a director of the Provincetown Playhouse, N.Y., and later directed productions in Elitch's Gardens, Denver. His last Broadway appearance was in "Come of Age" (1934).

Wife, legit and TV actress Doris Rich, survives.

## PHOEBE STRAKOSCH

Phoebe Strakosch, 84, retired operatic soprano, died Nov. 7 in New York. She had sung at Copenhagen, La Scala, Milan, and the Metropolitan Opera, N. Y. Her first Met role was in "Faust" in 1900. She retired 30 years ago. She was the niece of the late Max and Maurice Strakosch, opera impresarios.

A sister survives.

## RAYMOND HEADLEY

Raymond Headley, 41, legit actor, director and designer, died of a heart ailment Nov. 5 in Point Pleasant, N. J. He had been with the Queen Players of Rutgers U. from 1945 to 1950 and was a member and director of the Point Pleasant Play Shop.

His parents and a brother survive.

## MRS. DOROTHY E. ABEND

Mrs. Dorothy E. Abend, 52, wife of Sam Abend, owner of the Exhibitors Film Delivery & Service Co., theatre owner, and active member of industry and film row organizations, died in Kansas City, Mo., Nov. 6.

In addition to her husband, a son, four sisters and a brother survive.

## SOPHIE ROSENSTEIN

Sophie Rosenstein, 45, dramatic coach at Universal-International, died Nov. 10 in Hollywood. She came to Hollywood nine years ago as a coach for Warner Bros. She switched to UI about three years ago.

Her husband, screen actor Gig Young, survives.

## EVERETT McLAUGHLIN

Everett McLaughlin, 60, former member of the Paul Whiteman orch, died Nov. 7 in Hollywood of complications following optical surgery. In recent years he had operated a repair shop for musical instruments in Hollywood.

Wife and son survive.

## RUTH SHAW

Ruth Shaw (Mrs. William B. Emerson), 46, former legit actress, died Oct. 20 in New York. She had appeared in "Captain Jinks."

Surviving are her husband, two daughters, her father and a sister.

## WILLIAM R. FRASER

William R. Fraser, 72, for many years manager of the Harold Lloyd Corp., died Nov. 5 at his home in Encino, Cal.

He was Lloyd's uncle.

Helen Grace Jones, 81, formerly active in concert work in Columbus and Cincinnati, died Nov. 5 in Columbus. She had managed the "Music Interlude" series sponsored by the F. & R. Lazarus store and until her death was managing director of the Columbus Artists Group.

Paul Harris, Jr. 41, former bass violinist at the Palace Theatre, Dallas, died Nov. 3 in that city. His late father was a bandleader there for 50 years. Surviving are his wife and mother.

Son, 22, of Frank Thomas, veteran projectionist in Pittsburgh, was killed in action Oct. 27 in Korea only three weeks after he had landed there with a detachment of marines. Shortly before heading overseas, he and Shirley Palese, of the 20th-Fox exchange in Pitt, had announced their engagement.

Frank H. Plant, 68, director of Central Canada Exhibition Assn. at Ottawa since 1927, died at his Ottawa home Nov. 7. He was one-time mayor of Ottawa.

Luis Barbosa, 65, composer and first violin of Portuguese Symphonic Orchestra, died in Lisbon recently.

Mrs. Grace Atwell, 80, former stage and screen actress known as Grace Mordant, died Nov. 2 in Hollywood.

Mother, 67, of Abe Berger, ad agency exec and former VARIETY mugg in Dallas, died in that city Nov. 6.

Harry Fitzgerald, 50, musician, died of a heart attack Nov. 1 in Los Angeles. He was formerly Rudy Vallee's accompanist.

Jesus Marquez, member of Paramount's special photograph department, died Nov. 3 in Hollywood.

Chris Hanson, 72, studio policeman at Columbia for 10 years, died Nov. 6 in Los Angeles.

Wife, 41, of Bill Thall, WLW radio and TV emcee, died Nov. 1 in Cincinnati.

Father, 72, of Eddie Mayehoff, comedian, died Nov. 2 in Los Angeles.

Miley Glen Miller, 49, former trick roper in rodeo and vaude, died Oct. 22 in Lincoln, Neb.

James W. Watts, 75, former orch and choir director, died Nov. 5 in Poughkeepsie, N. Y.

Son, 5, of Acquanetta, actress, died Oct. 30 in Los Angeles.

## MARRIAGES

Diane Stathas by Byron C. Karzas, Highland Park, Ill., Nov. 8. Groom is connected with the management of the Karzas Ballrooms in the Midwest.

Toby Robins to Bernard Freedman, Toronto, Nov. 5. Bride is radio and TV actress.

Dorothy Ross to Harlan Jackson, New York, Nov. 8. Bride is a publicist; groom is an artist.

Madlene Morgan to Phil Provenzano, Las Vegas, Nov. 2. Bride is office manager of Freddy Martin Music Co.

Virginia M. Brown to Dick Smith, Worcester, Mass., Nov. 1. Groom is disk jockey at WORC there.

Ruth Russell is Mord Sherman, Columbus, Nov. 7. Bride is publicity director of WTVN; he's merchandise director of WBNS-TV.

Marian Jean Tinker to Isiah Davis, Pittsburgh, Oct. 26. Bride is the daughter of Harold Tinker, of RKO exchange staff there.

Catherine Obringer to Edward Nathan, Pittsburgh, Nov. 7. Groom is assistant to John Walsh, manager of Shea's Fulton Theatre in Pitt.

## Ike Setup

Continued from page 1

America" in the State Dept. but there will be a tightening up of its spending and an effort to make it more effective. Howland Sargent, husband of actress Myrna Loy and the Assistant Secretary of State in charge of the program, is almost certain to go. Herbert Edwards, in charge of the "Voices" motion picture section and husband of India Edwards, vice chairman of the Democratic National Committee, is likely to be replaced for policy reasons, although he has done a good job in his post. Eddie Rooden, ex-picture industry man, now ambassador to Uruguay, will probably go.

2. The Motion Picture Assn of America, National Assn. of Radio & Television Broadcasters and other industry trade bodies must maintain their Washington representation. Such men as Eric Johnston and Justin Miller have been dealing for years with Republicans as well as Democrats. They certainly will continue to do so successfully. The networks have Washington vicepresidents and the motion picture studios all have contactmen in Washington to deal with the Administration, with Congress, and with the Government Agencies. There is not one of these men who cannot deal as well with Republicans as with Democrats. In fact, over the years, they have gotten along well with the GOP minority in Congress, and with Republicans who have accepted posts in the New Deal and Fair Deal administrations.

3. Secretary of Commerce Charles Sawyer, who has owned interests in amusement parks and theatres, will naturally turn in his resignation. But Nathan D. Golden, veteran chief of the Commerce Dept. motion picture division and a non-political career man, has a very good chance of remaining. Plenty of people in the film industry are prepared to support him as one who has continually helped the industry.

4. The two largest Government producers of documentary films, Dept. of Agriculture and U. S. Office of Education, are expected to keep on with their jobs, although their budgets for this purpose may suffer some reduction.

5. The Armed Forces deal continually with the picture and radio industries and also, via the Armed Forces Professional Entertainment Branch and USO, get live talent for Camp Shows in this country and abroad. Nothing is expected to change these relationships.

6. There are no plans, so far, to eliminate the Savings - Bond drives. Hence Treasury Dept.'s Bond Division, which deals extensively with Hollywood, Broadway, and the broadcast stations and webs, must continue this cooperation to promote the bond program.

7. Justice Dept. Antitrust Division will still police the decrees with the majors and with the various theatre chains. Whether it will actively push the 16m suit against the majors is anybody's guess. The suit has been widely criticized.

It may be quietly shelved. This will depend in part upon the new Attorney General, who hasn't been chosen yet. Generally speaking, this new administration is expected to do less antitrust crusading and to commence fewer actions.

8. The makeup of the Federal Communications Commission will naturally change. The chairman will be a Republican, and the Republicans will take over the majority control of FCC. It will be the first time in the agency's history that it has operated under a Republican administration. Senator Charles W. Tobey (R., N. H.) and Rep. Charles W. Wolverton (R., N. J.) will head the Senate and House Commerce committees, respectively. These committees handle all FCC legislation.

9. House Un-American Activities Committee will continue to probe and hold hearings of Communism in films and other branches of show biz. On the Senate side, the Internal Security Sub-committee, created by Senator Pat McCarran, may remain active in the coming 83d congress. It has been digging into Communism in broadcasting and the live stage. In addition to the reports and hearings already released, it has several others to issue.

10. The issue of televising and broadcasting sessions of Congress will come up again next year. Also the issue of televising sessions of congressional committees. The House finally saw a ban slapped on televising of committee sessions, which may be lifted when the Republicans take control.

## Larry Adler

Continued from page 2

the hotel, said the hotel took no stand one way or the other about Adler's alleged organizational activities. "The Legion told us they didn't want him to appear in our Swan Room," he stated. "We acted simply on the basis of the Legion's protest."

Mayer's committee, which conferred with hotel officials about Adler's appearance, said that Adler was "mentioned" five times in the report of California's Un-American Activities Committee. Mayer also said that the 19 groups to which Adler belonged "were all declared subversive by the attorney general."

Mayer added that the Legion also objected because "Adler was on a committee that went to Washington and picketed the House Un-American Activities Committee when it was questioning Hollywood people."

Questioned about the Legion's charges, Adler refused to comment. Adler's local appearance was to be the first of a tour through the U. S. since his arrival from overseas.

## Bing Swings

Continued from page 1

Warren as Don Carlo and Cesare Siepi as Padre Guardino were in top form, with Mme. Milanov and Tucker especially distinguishing themselves for lyric lushness. Zachary Solov's second-act ballet was effective. Opera, in toto, had drama, warmth and vocal distinction, and though essentially a somewhat static vehicle, was a high-class achievement at preem.

## Exhibitionists Gone

Another feature stood out. Among his various improvements, general manager Rudolf Bing has worked a major miracle. The swank, opening night audience comes now—not to see and be seen by each other, socially—but to hear the music. Opening-night audience has changed all right. It's still society, in the main (who else could pay \$30?), but the rowdy exhibitionists and noisy clothes-horses have given way to quiet, attentive listeners.

Evidenced throughout on Monday night was Bing's new Met look or outlook, that of snappy presentations appealing as much to the eye (as theatre) as to the ear (as music). The Met is offering three new productions this season, at a combined cost of \$175,000, these being "Forza," an American premiere in Stravinsky's new "The Rake's Progress," and Puccini's "La Boheme."

Last-named will be given in two versions, in Italian and in English, the latter in a new libretto by Howard Dietz. Film director Joseph Mankiewicz will stage both "Bohemes." Other innovation will be a revival of "Boris Godunov" in the original Moussorgsky version.

In his third season as Met manager, Bing has heightened his borrowings from popular show biz fields, to make his presentations more and more theatrical.

## BIRTHS

Mr. and Mrs. Vic Skaggs, son, Pittsburgh, Oct. 23. Father is a director at WDTV.

Mr. and Mrs. William Leech, daughter, Pittsburgh, Nov. 3. Father is staffer of Playhouse School of the Theatre there.

Mr. and Mrs. Grier Barbour, son, Pittsburgh, Nov. 1. Father is an engineering technician at WDTV.

Mr. and Mrs. Art Vittur, daughter, Columbus, Oct. 25. Father is WBNS-TV continuity director there.

Mr. and Mrs. Harold Schuster, daughter, Hollywood, Nov. 4. Father is a screen director.

Mr. and Mrs. Mervyn Blake, son, Stratford-on-Avon, England, Oct. 9. He is a member of Shakespeare Memorial Theatre Co.

Mr. and Mrs. Guy Biondi, son, New York, Oct. 31. Mother is radio-TV actress Andrea Wallace; father is Universal homeoffice publicist.

Mr. and Mrs. Tommy Powers, daughter, San Antonio, recently. Father is manager of the Texas Theatre there.

Mr. and Mrs. John Baker, daughter, Los Angeles, Nov. 4. Mother is Jane Nigh, the Lorelei of "Big Town" on TV.

Mr. and Mrs. Bruno Zirato, Jr., daughter, N.Y., Nov. 3. Father is producer-director at CBS.

Mr. and Mrs. Alan Young, daughter, Glendale, Cal., Nov. 7. Father is film, radio and TV comic.

Mr. and Mrs. Norman Greer, twin daughters, Hollywood, Nov. 5. Mother is Gloria Grant, actress; father is a publicist.

Mr. and Mrs. Al Wyatt, son, Burbank, Cal., Nov. 6. Father is a film stuntman.

Mr. and Mrs. Robert Miles, daughter, Van Nuys, Cal., Nov. 5. Mother is Vera Miles, screen actress.

Mr. and Mrs. William Levine, daughter, Nov. 6, New York. Father is business manager for Theatre de Lys, N. Y.; mother is former radio singer Ruth Robbins.

Mr. and Mrs. D. John Phillips, son, New York, Nov. 9. Mother is United Paramount Theatres attorney; father is exec director of Metropolitan Motion Picture Theatres Assn.

Mr. and Mrs. David Oppenheim, son, New York, Nov. 10. Mother is legit-film actress Judy Holliday; father is director of Columbia Records' Masterworks division.

Mr. and Mrs. Lou Weiss, daughter, Bronxville, N. Y., Nov. 10. Father is with the William Morris Agency, N. Y.

Mr. and Mrs. Dave Halper, daughter, Chicago, Nov. 8. Father is managing director of the Chez Farcie nightery there.

## In Loving Memory of

## LOUIS RYDELL

(Nov. 9, 1947)

'Gone but not forgotten'

## THE FAMILY

assisted Lederer on "Madame Sherry."

Surviving are his wife, a son and a daughter.

## 'CHESTY' MORTIER

Polydore "Chester" Mortier, veteran clown, died in his bunk aboard the Ringling Bros.-Barnum & Bailey train on the run between Winston-Salem and Greensboro, N.C., Nov. 6.

His death came three weeks before his planned retirement after 42 years of trouping.

Mortier came to the U.S. as a hand balancer in 1910 and switched to clowning in 1927.

A native of Belgium, he leaves

## In Memory of

## My Beloved Husband

## JACK MCINERNEY

NOV. 14th, 1951

Hortense

no known survivors in this country. Body was sent to Sarasota, Fla., for burial.

## BESSIE E. KIHCHER

Bessie E. Kihcher, theatre owner in the Pittsburgh area and widow of exhibitor Oliver A. Kihcher, died Oct. 25 at her home in Jeannette, Pa. In failing health for the last year, she had been hospitalized several times recently.

After her husband's death in 1946, Mrs. Kihcher and her sons, Burt and Oliver Jr., built the new Kihcher in Jeannette on the site of their old Princess. She had been a partner in exhibition for a long time and took over the active management of the theatre upon her husband's death.

## CLINTON "BUDDY" TWISS

Clinton "Buddy" Twiss, 45, vet-

## James Merrill Herd

Nov. 15, 1950

eran radio announcer and author of a recent best seller, "The Long, Long Trailer," died of a heart attack Nov. 7 in Hollywood.

For many years an NBC announcer, Twiss later turned to special events. After severing his connection with Carleton E. Morse as associate on his radio properties, he toured the country in a trailer collecting material for his tome, "Trailer" was bought by Metro and served Twiss as a series on CBS. Wife survives.

## JULIAN (BUD) MURRAY

Julian (Bud) Murray, 61, former stage and screen dance director, died Nov. 1 at Veterans Hospital, Santee, Cal., after a cerebral hemorrhage. Murray moved to Hollywood in the late '20s after 15 years as an actor-dancer with the Shuberts. He was dance director on numerous "Our Gang" films and on musicals at Metro, Fox and Paramount, and for a number of years operated his own dancing school in California. His wife and a daughter survive.



# Mindy Captures Mink-Monicle Set At Plaza With Spell of Vocal Magic

By JOE CSIDA, (Billboard)

Any legit, filmusical or TV producer who happens to be in New York and looking for a comely lass with genuine vocal talent and dramatic ability in a wide range, need go no further than the Plaza on 57th Street. The Miss is Mindy Carson. And her act is one of the most smartly paced, solidly entertaining and thoroughly captivating this reviewer has ever seen a girl vocalist deliver.

Mindy runs the gamut from pixieish comedy to wistful heart-break, selling each song for considerably more than it inherently possesses.

She wraps up the mink and monicle audience (as she would any house) right from her opening projecting with an impact rarely equalled by the business' most seasoned performers.

All in all, Miss Carson has developed into one of the smoothest, most polished, warm and gay turns in show business, and she literally had to beg off opening night here.

## VARIETY

### Hotel Plaza, N. Y.

She's in as a cafe attraction... socko, which she is fundamentally as a performer, in fact she's a welcome new personality to the class hotel circuits, on which she has been concentrating of late.

At the Hotel Plaza's Persian Room. Her charm and her personal good looks are backed up by a song stylization and showmanship savvy that are beyond her years. She mixes the currents with a harkback to a yesteryear Bert Williams excerpt, "Nobody," that in its modern application (dilapidated topper, exaggerated bow-tie, grotesque white gloves and all) exceeds in values even what the original perhaps might have achieved.

She is a capital disease, an expert interpreter of the modern song scene and no mere pop song singer. She is a definite stylist who has made the bigtime, and this has brought to do with the plush precincts of the Persian Room. On performance alone Miss Carson would ring the bell in anybody's auditorium.

... and  
**NATIONWIDE**  
*too!*

### HOLLYWOOD

"Mindy Carson captivates at the Mocambo — spellbinding an audience... sorcery... the audience was in her power and they loved every minute of it."

Citizen-News

"Glamor came back to the Sunset Strip... an assured song stylist."

Herald & Express

"A pure song stint that's worth undivided attention, zest... impact... appealing... a top turn."

Daily Variety

### MILWAUKEE

"Radiant-smart... she's as sweet as 'Candy'n'Cake'."

Journal

### CLEVELAND

"—the impact of seeing her literally hypnotize a room."

Press

### ST. LOUIS

"Smart booking... scored solidly... a sock draw."

Variety

### WASHINGTON, D. C.

"A lovely doll—elegant vocalizing."

Daily News

### DALLAS

"—the sweetest voice this side of Paradise... captivated Dallas audience."

Daily Times Herald

### DENVER

"One of the freshest and sweetest voices being heard these days."

Rocky Mountain News

Currently

Persian Room  
**PLAZA HOTEL**  
New York

to follow

**PALMER HOUSE**  
Chicago

**MINDY CARSON SHOW**  
CBS Network  
Tues. and Thurs. 7:30 P.M., EST.

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# VARIETY

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VOL. 188 No. 11

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## CALIFORNIA, HERE WE COME

### Legit Financing Hypo Seen Likely In Wake of Recent Eisenhower Win

Feeling in Broadway managerial circles appears to be that the Eisenhower victory in the recent election has eased legit production financing. However, there has been no definite boxoffice reaction to the first Republican win in a general election since 1928.

The reported relaxation of investment coin may have a psychological basis, since the return of the Republicans to national power presumably promises a more conservative regime, with the prospect of a more sympathetic attitude toward large capital and industry. On this assumption, producers of new shows say they have already found potential backers in a generally cheerful mood and more inclined to make investments.

Actually, observers believe the only likely legislative change in the monetary setup is the expected cancellation or modification of the excess profits tax, a step said to have been in the works regardless of the election outcome. Despite election promises, no major tax reduction is anticipated, since there is believed to be little chance of serious curtailment of the armament program, which is the major item of the national budget, or of other principal classifications of Government spending.

However, it's figured that in the matter of interpretation and application of tax regulations, which is of obvious concern to people with large incomes, there may be a more sympathetic attitude on the part of Treasury officials in a Republican administration. So people with available investment capital may

(Continued on page 63)

### Dicker Sinatra to Follow Sugar Ray's 'Big Bally' Run at French Casino

Sugar Ray Robinson's engagement at the French Casino, N. Y., is likely to result in encouraging other headliners to go into that room. Currently in negotiation is Frank Sinatra, who returned Monday (17) from Europe and would start at the niterly following Robinson's stand ending either Nov. 21 or 28.

Business at the French Casino picked up via middleweight champ Robinson, who can earn \$15,000 there on a guarantee and percentage. Spot hasn't reached its top capacity, but date is regarded as profitable inasmuch as publicity surrounding the boxer's niterly debut was among the heaviest ever accorded a cafe headliner.

Free space is expected to accrue to the spot's advantage when subsequent headliners come in. Immediate profit for the spot is seen in the fact that the William Morris office started to dicker for Sinatra there. Before Robinson's entry, virtually every major office had refused operator Nachat Martin's bids to submit top performers.

### Pixites' Xmas in Korea

Hollywood, Nov. 18.

Fifteen film names have volunteered thus far to entertain servicemen in Korea during the Christmas holidays. Hollywood Coordinating Committee expects to round up 15 more by Dec. 19, when the players take off from Burbank Airport.

First fifteen are: Unit 1—Paul Douglas, Jan Sterling, Richard Allan; Unit 2—Walter Pidgeon, Keenan Wynn, Barbara Ruick, Peggy King, Carleton Carpenter, Carolina Cotton; Unit 3—Beverly Tyler, Pat Moran, Bill Shirley, Jack O'Connor, Donna Lee Hickey, Rory Calhoun, Lita Baron.

### ASCAP Cleffers, Pubs Differ Over Anti-BMI Tactics

Friction is developing among top writers and major publishers in the American Society of Composers, Authors & Publishers over strategy in the fight against Broadcast Music, Inc. The fight between the pubs and cleffers has been kicked off with the latter's attempt to amass a \$500,000 war chest with which to conduct a possible law suit against BMI.

Some publisher members of ASCAP's board are flatly dissociating themselves from the anti-BMI maneuvers while pointing out that the Society is not in any way linked to the writers' efforts. These publishers contend that there's nothing to be gained from the anti-BMI moves, whether propagandistic or legal, and that the solution for ASCAP's problems lies solely in the developing of hit material.

The top writers, on the other hand, are continuing the buildup of the kitty with which they are aiming to finance an eventual showdown with BMI. The well-heeled ASCAP tunesmiths are be-

(Continued on page 63)

### LURIE MAY GO IN ON CINERAMA WITH MAYER

Chicago, Nov. 18.

Louis R. Lurie, San Francisco realtor and showman, is en route to New York from Chicago to give Cinerama the o.o. and to look into his investments in legit attractions.

Lurie has indicated that he's interested in investing in Cinerama, noting that he'd go along with any deal in which Louis B. Mayer is associated. Realtor, who recently bought Frisco's Curran Theatre, is an investor in the current hit, "Dial M for Murder."

### TV CITY SPARKS COAST TELE BOOM

By GEORGE ROSEN

Hollywood, Nov. 18.

Bill Paley-Frank Stanton & Co. aren't kidding about this one. If there were any doubts about CBS' TV City sparking the "new show business" on the Coast, they were dispelled in one fell swoop over the weekend when Columbia's \$12,000,000 baby was officially dedicated in one of the major Hollywood hooplas of recent vintage.

Out of the CBS round-robin of weekend events, for which the network picked up a \$100,000 entertainment-promotion tab highlighted by the Saturday night (15) "Stars in the Eye" Coast-to-Coast TV show and the N. Y.-to-L. A. airborne junket of 60 newspapermen, has emerged a TV City which stands as a symbol of "things to come" in reshaping Hollywood's future sphere of influence in the entertainment world.

For TV City, as perhaps the most unique plant in modern show biz, is everything—and more—than was pre-heralded. All the gadgetry and video inventiveness of modern science (as detailed by the CBS-TV braintrusts in last week's TV City session of VARIETY) generated an enthusiasm and excitement at last weekend's dedication ceremonies that left no doubt as to Hollywood's awareness of its future stake in TV. And if Stanton, Paley, CBS-TV prexy Jack L. Van Volkenburg and the rest of the Columbia high command who converged on Hollywood for the fes-

(Continued on page 22)

### \$1,000,000 Facelift For Met Opera

The Metropolitan Opera Assn. is contemplating a \$1,000,000 facelift, with the renovation job intended to modernize the N. Y. operatic emporium, and especially add some much-needed seating space.

Plans are still in the talking stage, but it's reported that the Met is mulling a public drive or a special funding deal for the \$1,000,000, sometime after the first of the year. Extra seating space provided, it's believed, will bring in an added \$100,000 annually to the boxoffice, so that if the renovation coin is a loan, it can be paid off roughly in 10 years.

Refurbishing job would go on next summer, after the Met opera season was over. It might run into the fall, which precludes any domestic ballet company from using the house, as customary, but won't prevent engagement of the Sadler's Wells Ballet of London, which is due to return to N. Y. next autumn. Ballet Theatre, which used the house this September, will be abroad next fall, until November.

### AFTRA Nixes 7½%, Wants 20% Tele Tilt, Plans Walkout on AM-TV Nets

#### V.P. Barkley's Spiels

Vice-President Alben W. Barkley, who had previously been on the lecture lists of the National Concert & Artists Corp., is being booked by the Columbia Lecture Bureau for a limited tour beginning in February.

Barkley, one of the top gabblers touring the circuit, usually gets between \$750 and \$1,000 per lecture.

American Federation of Television & Radio Artists is threatening a strike against both the AM and TV networks and their owned and operated stations in N. Y., Chi., L. A. and San Francisco.

New York local of AFTRA on Monday (17) unanimously voted to empower the recently merged union to call the walkout. Chi., Frisco and Coast locals are meeting this week and next, and will probably follow the recommendation of the national board to pass a strike vote.

Negotiations are in a state of suspended animation. At the end of the last bargaining session last week, AFTRA told the skeins there was no use setting any further discussions until it confabbed with the membership. Parties are far apart not only in the network pacts but also on contracts for the o-and-o staffs.

In the TV sphere, according to N. Y. local executive secretary A. Frank Reel, the union asked for a

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### Acts Mull Vegas Boycott; Burned At 'Trust' Booking

Hollywood, Nov. 18.

Some of the top niterly acts in the country, incensed at what they call the "arbitrary" attitude of Las Vegas hotels, are quietly considering a boycott of the desert resort city—the nation's biggest employer of live talent. Explosive situation, which has been gradually coming to the fore in recent months, has been aggravated in recent weeks by indications that Reno, another center for top name niterly shows, is planning to follow the lead of Las Vegas in setting down rigid rules designed to eliminate booking raids.

Most of the major talent agencies are quietly supporting the entertainers' rebellion, but no open action is expected since the agencies must continue to do business in Las Vegas. It's reliably reported here, however, that several agencies have agreed not to submit to

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### Critics Pass Buck on Who's 'Undermining' the Theatre; Everybody Else, of Course

With much beating around the bush, critics John Chapman (N. Y. News), Virgil Thomson (music, N. Y. Herald Tribune) and Vernon Rice (N. Y. Post), joined playwright Stanley Young ("Mr. Pickwick"), producer Lawrence Langner (Theatre Guild) and actor Clarence Derwent in a discussion of "Are the Critics Undermining the Theatre?" sponsored by the New York Chapter of ANTA at the ANTA Playhouse last Thursday (13).

Word "undermining" may have caused the pussyfooting, for, as one of the panel members mentioned, it suggested that if an affirmative answer were arrived at by the end

(Continued on page 15)

## The Hour of Charm

ALL GIRL ORCHESTRA AND CHOIR

Under the Direction of PHIL SPITALNY

MID-WINTER ITINERARY	
Nov. 12. Kansas City	Nov. 20. Denver
" 14. St. Joseph, Mo.	" 21. Laramie, Wyo.
" 15. Omaha, Neb.	" 22. Ft. Collins, Col.
" 16. Beloit, Kan.	LAST FRONTIER HOTEL
" 18. Colorado Spgs.	LAS VEGAS, NEV.
" 19. Pueblo, Col.	Nov. 25 thru Dec. 26

## Detroit Gabber Claims Govt. Pressure During War to Silence Red Blasts

Detroit, Nov. 18.

Government pressure was exerted in 1943 to silence a Detroit radio commentator's blast at Russian atrocities, it was revealed in testimony before a House committee investigating the wartime Katyn Forest massacres in Poland.

After the Government moved in, Polish newscaster Marion Kreutz, now with Detroit station WJLB, was suspended three times from Detroit station WJBK and finally walked out in a quarrel over censorship, he testified at the Washington hearings.

Kreutz said his troubles began after he had told his radio audience on the Polish Hour that Russia was the most likely suspect for the Katyn atrocity. "After I blamed the Russians, I got orders to cut out the Polish news service and use only INS and the Associated Press," Kreutz said.

Earlier testimony from other witnesses established that James F. Hopkins, former operator of WJBK, had been warned to use only the "reliable" news services and stay away from editorial comment. The warning came from Joseph Lang, a Philadelphia radio operator who headed a voluntary radio censorship group. Lang testified that Allen Cranston, of the

(Continued on page 21)

## Man Vs. Femme Rassling Closes Mex City Nitery

Mexico City, Nov. 11.

Claiming that it went overboard in indecency, the city amusements supervision department closed El Golpe, novelty nitery here which had become a popular tourist hang-out. Spot featured prize fights and wrestling matches instead of floor shows, patrons being served food and drink around the ring. Biz was terrific. Shows had been with men boxers, with the variation of two femmes wrestling.

Department said it was provoked to step in and shutter when the El Golpe presented wrestling matches between men and women which it alleged were extremely immoral.

## Harvard Pudding Show Gert Lawrence Tribute

Boston, Nov. 18.

Harvard's Hasty Pudding Club is dedicating this year's theatrical production, "Strike While It's Hot," to the memory of Gertrude Lawrence. Long a Hasty Pudding 'ave, Miss Lawrence was picked by members in 1950 as "Woman of the Year," and students figure the forthcoming comedy is the type of production the public associates with the late star.

A pic of Miss Lawrence, coupled with a tribute to her importance to show biz and Hasty Pudding theatricals, will occupy a prominent section of the printed program for the 105th annual production, which premees here Dec. 2. Vice-chairman of last year's production, "Seeing Red," was the star's stepson, David Aldrich.

## Coward-Mary Martin Net \$8,000 at London Gala For Actors' Orphanage

London, Nov. 11.

When Noel Coward played the Cafe de Paris last season, the ropes were up every night for a month, but at a special Sunday night gala in aid of his pet charity, the Actors' Orphanage, he took no chances and gave himself co-star billing with Mary Martin. Latter had made her final appearance in "South Pacific" the night before.

The result was capacity plus, with extra covers laid to meet the overwhelming demand for table space. Normal capacity of 400 was stretched to 475, and the thespians orphanage netted \$8,000 on the evening.

Minimum price tab was \$15, and this was handed over in toto by the Cafe de Paris management, who made no charge either for the use of the restaurant or for the cost of providing the dinners. Their only proceeds from the evening was on

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## GOP TO LIFT TV BAN ON HOUSE HEARINGS

Washington, Nov. 18.

The ban on televising House Committee hearings is expected to go out the window in January when the Republicans take over control. Rep. Joseph W. Martin (R., Mass.), in line to become the next Speaker of the House, said on the CBS "Man of the Week" video program Sunday (16) that he will lift the ban. It was imposed by Democratic Speaker Sam Rayburn.

Martin, who expressed his disagreement at the time Rayburn turned thumbs down on televised hearings, said he believes each committee should be free to make its own decision on this matter. This is the system used in the Senate.

## House Red Probe Of Show Biz Ends

Washington, Nov. 18.

House Un-American Activities Committee has virtually concluded its Hollywood hearings for 1952 and, in the next Congress, may sharply reduce the amount of attention given to Communism in the entertainment field and devote itself to almost entirely Red influence in other businesses and in labor.

This, at least, is the present line of thinking within the committee. Meantime, last week, the Committee had two show biz witnesses before it—one fully cooperative, and the other seeking constant refuge behind the 5th Amendment. Abe Burrows, the comedian-writer-director, who ducked no questions,

(Continued on page 16)

## Rommel Pic Sets Off Pen Struggle in Argentina; Stench Bombs in Berlin

Buenos Aires, Nov. 18.

Showing of the 20th-Fox biopic of Marshal Erwin Rommel, "Desert Fox," here has touched off a struggle between neo-Nazi and anti-Nazi factions in Argentina.

Writing in the Freie Presse, newspaper of the neo-Nazi movement in Argentina, assistant ed Wilfred von Oven attacked the "patently false if not criminal" policies of Franklin D. Roosevelt in decrying the film treatment of Rommel.

Opposing von Oven's views, Hermann Brunswick, former German corvette captain, wrote in the anti-Nazi sheet Argentinische Tageblatt that Rommel was murdered by Hitler. Observers here believe the pen-battle inconsequential, but both groups consider it an important element in helping swing the majority of Argentina's 70,000 German citizens to their side.

Berlin Nabe Fights

Berlin, Nov. 18.

Demonstrators interrupted showings of "Desert Fox" in two theatres here last week (14) when they broke in and threw stench bombs into the audience.

Pic had been showing here for several weeks with only minor incidents. However, it has now moved from the larger downtown pic houses to smaller theatres in working-class districts.

## D.C. Radio-TV Press Corps Maps Prez Dinner Revival

Washington, Nov. 18.

Radio-Television Correspondents Assn. is seeking to restore its annual dinners to the President of the U. S. Association's executive committee has already made several approaches to General Eisenhower and is waiting to get word from him before he leaves for Korea. Association has nailed down Feb. 7 as the date for the affair.

Dinners were called off two years ago, after the outbreak of the Korean war. President Truman decided at that time not to attend any more of the correspondents' affairs until the world situation settled down. At the same time, annual dinners of the White House Correspondents' Assn., and the Press Photographers Assn., were also put in mothballs. In the event General Ike okays the ether-wave newsmen, it would be a signal for the other two groups to restore their dinners.

## This Week's Football

By HARRY WISMER

### College EAST

GAMES	SELECTION	*PTS.
Boston-Villanova	Villanova	12
Villanova's best season since the days of Clipper Smith.		
Brown-Columbia	Columbia	14
Lou Little deserves cheers from coast to coast.		
Dartmouth-Princeton	Princeton	21
Charlie Cardwell and his Tigers again Ivy League champions.		
Fordham-Syracuse	Syracuse	7
Too much for the Fordham Ram; Temple was another story.		
Harvard-Yale	Yale	14
Oliver is Yale's modern Frank Merriwell.		
Holy Cross-Temple	Holy Cross	28
Alderson can win this one as he pleases.		
Lafayette-Lehigh	Lafayette	10
Lehigh's big year was last year.		
Penn State-Pittsburgh	Pittsburgh	14
This win could help Dawson and Pitt go to the Orange Bowl.		
Rutgers-NYU	Rutgers	6
Finishing out the season.		

### SOUTH

Alabama-Maryland	Alabama	3
The Terrapins broke their luck last Saturday.		
Auburn-Clemson	Auburn	6
Clemson's worst season in years.		
Baylor-SMU	SMU	2
Texas can support college teams.		
Duke-No. Carolina	Duke	20
Sanvaley's last game as coach of the Tarheels.		
Florida-Miami	Florida	14
The 'Gators get revenge.		
No. Carolina State—Wm. & Mary	Wm. and Mary	10
No trouble here.		
So. Carolina-West Va.	West Virginia	17
If Gamecocks can't lick W. V., they can't handle anyone.		
Tennessee-Kentucky	Tenn.	12
Volunteers have too much power.		
TCU-Rice	TCU	7
No oil wells here.		

### MIDWEST

Illinois-Northwestern	Illinois	14
It's been a rough season for both clubs.		
Indiana-Purdue	Purdue	14
The Old Oaken Bucket is at stake, and that's all.		
Iowa State-Kansas State	Iowa State	3
Iowa State in a wheeze.		
Iowa-Notre Dame	Notre Dame	21
The Irish should be able to hang onto the ball in this game.		
Kansas-Missouri	Kansas	8
Too much Reich for Old Missou.		
Mich. State-Marquette	Michigan State	35
The Spartans, nation's No. 1 team.		
Mich.-Ohio State	Michigan	7
Wolverines better coached.		
Minnesota-Wisconsin	Wisconsin	14
The Badgers missed the boat this year.		
Nebraska-Oklahoma	Oklahoma	21
The Sooners should have been undefeated this year.		
Tulsa-Arkansas	Tulsa	24
The Oilers one of the nation's great scoring machines.		

### FAR WEST

Southern Cal.-UCLA	Southern California	7
The Rose Bowl hangs in the balance.		
California-Stanford	California	6
The Golden Bears have enough left to capture the Indians.		
Wash. State-Okla. A&M	Oklahoma A&M	12
The Aggies roar by.		

### PROFESSIONAL

Giants-Redskins	Giants	14
Steve Owen's team plays better while on television.		
Browns-Eagles	Browns	7
Browns fight to stay on top.		
49-ers-Rams	Rams	6
49ers reeling.		
Bears-Lions	Lions	14
Lions are on their way to title.		
Cards-Steelers	Steelers	7
Steelers have played some great football while losing.		
Packers-Texans	Packers	40
Parelli and Tobin Rote too much for most teams.		

### SEASON'S RECORD

Won, 231; Lost, 71; Ties, 15; Pct., .752.

## TV MAKING ACTORS OF SPORTS OFFICIALS: BELL

Philadelphia, Nov. 18.

Television is making actors out of our sports officials, according to Bert Bell, Commissioner of the National Football League, in a talk to sportswriters and others at a Maxwell Club luncheon here (10).

"Some officials appear to be too aggressive," Bell said. "As an example, they throw the flag in an antagonistic manner when they see a violation. That's irritating to both the players and the spectators. Some members of the shorts pants brigade throw their markers as though they were tossing a javelin for distance."

Bell felt that most of them weren't intentionally belligerent and had no desire to be antagonistic, that they just wanted to make sure everyone on the field sees the flag. He also suspected some of putting a touch of theatre into their actions. "That comes of being on TV," the Commissioner said; "video has made actors out of so many of our sports performers."

Bell pointed out that with much less effort and no irritation at all, the markers could be merely dropped. They are brightly colored and can be seen, even without dramatics, he said. Calm officials, he felt, were an even greater asset in soothing aroused players when regrettable incidents crop up.

## 'When I Lose Money I'm No Piker,' Sez Wirtz In Pre-Holiday Turkey Talk

Omaha, Nov. 18.

Arthur M. Wirtz, in town with his "Hollywood Ice Revue" last week, laughed at newsmen inquiring if he had ever fielded an entertainment flop.

"When I lose money I'm no piker," he chuckled, then related how he dropped \$500,000 on Cole Bros. Circus operated in partnership with Bill (Hopalong Cassidy) Boyd a few years ago.

Wirtz also told of his aspirin-packed venture into pro basketball and declared, "In show business it's easy to get overconfident and make a simple mistake that costs plenty."

## Pixites Fete S. Africa's 50th Show Biz Anni

Hollywood, Nov. 18.

Michael Silver, managing director of the Schlesinger Commercial Radio Corp., South Africa, is here to line up at least 50 film names to tape-record a greeting to South Africa for the 50th anni of showbiz there next year.

Bob Hope, Arlene Dahl, Ray Milland and William Holden are already set.



11/19

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# SEE DEPINET 'ACTIVE' AT RKO

## Theatre TV of 'Carmen' Breaks Thru Union Barriers; Future Co-op Seen

Scheduled big-screen televising of the complete production of "Carmen" Dec. 11 from the Metropolitan Opera House, N.Y., may be the long-sought-for event to get theatre TV rolling on a weekly big-time scale.

Various talent and craft unions involved at the Met, who have frowned on any cooperation with theatre TV until now through fear of setting a precedent which could backfire later, are cooperating fully with Theatre Network TV on the "Carmen" presentation. If they find big-screening to their liking, they may break down all barriers now existing against the televising of other entertainment shows, which has been the prime deterrent to theatre TV's expansion.

Big-screen video until now has been subject to the same type of "chicken-and-the-egg" routine which initially stalled the development of home video. Exhibitors have been reluctant to invest \$15,000 and up in theatre TV equipment without a guarantee that they would have enough shows available to amortize their cost rapidly. Those interested in promoting or producing such shows, on the other hand, couldn't proceed because of too few interconnected theatres for a payoff. Now that the unions are cooperating, even though it's only on a one-shot deal so far, the logjam may be broken.

Performance of "Carmen" is to be a benefit for the Metropolitan Opera fund, which probably was the chief factor in TNT's getting an okay from the International Alliance of Theatrical Stage Em-

(Continued on page 15)

## May Not Fill U's Benjamin Bd. Post

There is a possibility that the vacancy left on the Universal board by the resignation of Robert S. Benjamin may not be filled. Matter will be taken up at a U-board meeting later this month when Benjamin's resignation will be formally acted upon.

Benjamin resigned from the U board last week to take the board chairmanship of United Artists. He'll remain as prez of the J. Arthur Rank Organization in the U. S., which he repped on the U board. Provision of the consent decree in the industry antitrust suit, which forbids interlocking directorates, forced Benjamin to quit as U director.

If a successor is appointed, it's believed that it will be a Decca man. Although Decca Records is the majority stockholder in U, Milton R. Rackmil, U and Decca prexy, is the only Decca rep on the U board.

## Johnston Follows Quick Paris Trip by Winging To S. America Trouble Spots

Eric Johnston, Motion Picture Export Assn. prexy, arrived in New York from Paris last Friday morning (14), reported to the MPEA on his French negotiations by noon, in the afternoon flew to Washington, and on Saturday (15) winged to Rio de Janeiro, where he arrived Sunday night (16).

Abandoning for the moment his plans for an eight-country South American trip for the State Dept., Johnston is concentrating on film industry problems in Brazil and Argentina. He's accompanied by Mrs. Johnston, Mary Smith, his secretary, and Robert J. Corkery of the MPEA's international division.

The MPEA prexy plans to remain in Rio until Friday (21) when he takes off for a weekend in Montevideo, where his party will be

(Continued on page 16)

## Pix Moral Tone Up

Washington, Nov. 18.

Moral tone of motion pictures has shown improvement during the past year, annual meeting of Catholic Bishops was told last week by the Catholic Bishops' Committee on Motion Pictures.

The Most Reverend Michael J. Ready, committee chairman, said in his report that only one film out of 370 was condemned, although 64 were found objectionable in part. He said over 45% of the pictures made in Hollywood were unobjectionable for family viewing and another 38% were morally unobjectionable for adults.

## Price Scale Key 'Carmen' Snarl For Theatre TV

Theatre TV exhibitors now being offered a chance to carry a production of "Carmen" directly from the stage of the Metropolitan Opera, N. Y., are running into numerous problems generating plenty of head-scratching—most of the problems keyed to the fact that this is a "first" in every sense of the word. Exhibits, for the most part, are anxious to carry the show to determine more fully the boxoffice potential of big-screen video, but most of them want to settle these problems before inking for the event with Theatre Network TV.

Chief hurdle for the theatremen is the question of a ticket price scale. TNT is asking a 40c-per-seat guarantee against 50% of the gross, which is considerably less than that charged for the recent Joe Wolcott-Rocky Marciano heavyweight title fight. But with no precedent in the way of big-screen entertainment shows to go by, exhibitors don't know how much their potential is.

(Continued on page 21)

## PIX DIVS \$5,000,000 BEHIND YEAR AGO

Washington, Nov. 18.

Motion picture industry dividends for the first 10 months of 1952 amounted to \$22,709,000, more than \$5,000,000 behind the \$27,786,000 figure for the comparable period last year, U. S. Department of Commerce reported last week.

For the month of October, the dividends were \$2,894,000, contrasted with \$4,167,000 in October, 1951. According to the Commerce Dept., the drop is due to WB paying \$1,238,000 this October as against \$1,671,000 a year ago; RKO, which paid \$392,000 last year, issuing none this October; and Paramount Theatres paying only \$825,000 this year, about half of last year's figure.

Commerce Dept. estimates that the publicity announced dividends in any industry usually amount to about 60% to 65% of all dividends actually disbursed.

## Nick Schenck to Talk With M-G Superdees

Hollywood, Nov. 18.

Nick Schenck and Charles Moskowitz are here for huddles with Metro toppers. It's understood Schenck personally will take a hand in the studio's growing list of contractees on suspension, and will interview Mario Lanza, Michael Wilding and Carleton Carpenter, all on suspension for nixing roles.

He will also huddle with Dore Schary, Eddie Mannix, Louis K. Sidney, Benny Thau and others on production plans and overall studio problems.

## FOX CONTINUING RKO BUYOUT BID

The shifting tides of RKO have assumed almost chameleon changes from day to day, since Arnold M. Grant's resignation as chairman of the board last Thursday (13) after Sherrill C. Corwin and Edward G. (Buzz) Burke, Jr., had rejected his nominations for new board members. At prestime yesterday (Tues.), RKO's horizons for future management assumed these salient aspects:

(1) Howard Hughes might give Ralph Stolklin, Abraham L. Koolish, Ray Ryan, Corwin and Burke some extensions, in exchange for casting his own board, leaving control in Hughes' hands but not leaving the Stolklin syndicate off the hook on its \$7,345,940 individual and collective commitment to buy out Hughes' 29% control in the company.

(2) Matty Fox was to confab again today (Wednesday) in Chicago with the syndicate which had flown to Hollywood over the weekend to discuss matters with Hughes. Fox, too, is asking for certain concessions. He claims he has the bankroll for 100% individual takeover of Stolklin & Co.'s stock interests. Counter-reports in the trade had it that Fox was still trying to align his bankroll, but he is getting serious consideration

(Continued on page 18)

## RKO Stockholder Finds Out Why His Son-in-Law Shouldn't Live With Him

Swift upheaval in the RKO setup on Thursday (13) proved too much for one bewildered stockholder, resulting in a serious breach in the gentleman's family relationship.

Armed with Arnold Grant's exiting statement, the stockholder wandered into the RKO building in New York on Friday in search of an explanation. A mixup found him on the RKO Theatres floor, and eventually in the office of Sol Schwartz, prexy of the theatre company. Latter did his best to explain that the firms were different corporate entities when the stockholder popped up with, "Oh, I'm

(Continued on page 18)

## Along With Blast at Film Rentals, Allied Threatened COMPO Walkout

### Reisman Settles at RKO

Phil Reisman, who exited as RKO foreign chief when the new management recently took over, has come to terms with the controlling group on settlement of his contract. Reisman, who received \$1,500 per week, will be paid off over an undisclosed period of years. He will receive under a year's severance pay.

He is now v.p. of Joseph P. Kennedy Industries.

## Corwin Stresses Wish for Depinet 'In RKO's Future'

Sherrill C. Corwin, RKO's new studio chief, virtually concedes that the utilization of ousted RKO prexy Ned E. Depinet's services in the new company's future is inevitable. The statements from both factions—departing board chairman Arnold M. Grant on one side and Corwin-Burke on the other—put accent on the schism.

Corwin's side of it stressed the desire for Depinet as "consultant," with latter stating he'll reassume no new responsibilities unless everything "is the way I want it, and even then I'd have to think about it."

Reports of foreign sales manager Phil Reisman's return are coupled with Depinet. This is part of the rumor factory that Joseph P. Kennedy, with whom Reisman is now associated as veepee of Kennedy Industries, might be coming back into the picture business. The former Ambassador to the Court of St. James told VARIETY "there isn't a chance of it," but admittedly Reisman and he, old friends and now business associates, have a board pattern of capital and operation under the J. P. Kennedy Industries banner. Certainly vidpix, with or without any RKO in their future, is an inevitability for Kennedy-Reisman.

Chicago, Nov. 18. Fireworks expected at the 19th annual convention of Allied States Assn. of Motion Picture Exhibitors erupted this afternoon (Tues.) but simmered somewhat when the exhib outfit, after an implied threat to wreck the Council of Motion Picture Organizations, decided to go along with the all-industry org for another year.

Decision to stick with COMPO was based mainly on the industry's fight to eliminate the 20% admission tax. It's anticipated that the battle will be climaxed this year and the more than 700 delegates at today's forum session felt that Allied should be part of the overall fight. A rump movement, led by Sig Goldberg, Wausau, Wis., exhib, was quickly beaten down when Goldberg urged Allied withdrawal immediately from COMPO in line with the minority report of Boston exhib Nathan Yamins. (COMPO is the public relations outfit encompassing all branches of the industry and works on problems affecting all groups jointly.)

Earlier in the day, the Allied board, in a sweeping statement, had urged withdrawal from all industry cooperative ventures. Board blamed the threatened action on

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## Lurie Cold to RKO Syndicate Bids

San Francisco realtor Louis R. Lurie, here to inspect his real estate holdings, was approached by several groups to become part of a syndicate to buy out the Ralph Stolklin & Co. interests in RKO. Lurie noted that "they're trying to get me in," but he indicated that he was cold to taking part in any deal, noting that "I want no part of it as it is set up now," he declared.

Feelers to Lurie have been made by Virgil Dardi, a fellow San Fran-

(Continued on page 21)

## National Boxoffice Survey

Key City Biz Spotty to Slow; 'Snows' No. 1 for 4th Week in Row; 'Secret' 2d, 'Zenda,' 'Quiet' Next

Current week is being described by some more optimistic exhibitors as a transition period. Actually, biz with few exceptions is on the skids, with various factors being blamed including an early start on Xmas shopping, rainy weather and too much weekend TV competition. A fourth and vital factor is a dearth of strong boxoffice fare.

For fourth stanza in succession, "Snows of Kilimanjaro" (20th) is champ by a wide margin. "Operation Secret" (WB), which was third a week ago, is taking second position while newcomer "Prisoner of Zenda" (M-G) is third. Fourth money is going to "Quiet Man" (Rep) although it was supposed to have played most key dates.

"Because of You" (U), new last week, is capturing fifth place, with "Ivanhoe" (M-G), which several weeks ago finished its principal playdates, showing enough to land sixth position.

"Springfield Rifle" (WB) is seventh and "The Thief" (UA) rounds out the Big Eight list. "The Promoter" (U), "Because You're Mine" (M-G), "Miracle of Fatima" (WB) and "8 Iron Men" (Col) are runner-up films.

Of 10 new films being launched this session, a fair percentage indicate promise. "Happy Time" (Col) shapes up better than it has been, with a torrid session in Washington, good returns in Boston and solid takings in Philly. "Pony Soldier" (20th), mild in Detroit, is neat in Buffalo.

"Iron Mistress" (WB), which opens today (Wed.) at N. Y. Paramount, is big on its second Chicago week. "Steel Trap" (20th) is very spotty this round. "Flat Top" (AA), also new, is fair in Frisco. "Bloodhounds of Broadway" (20th) looks mild in Washington, okay in Cincy and light in N. Y.

"Cleopatra" (Par), being tested as a reissue, is rated bangup in Pittsburgh, okay in Buffalo and fine in Baltimore. "My Pal Gus" (20th) looms hefty in Indianapolis to top city. "Blazing Forest" (Par), okay in Seattle, is not so good elsewhere. "Plymouth Adventure" (M-G) teed off only fair at N. Y. Music Hall. "Turning Point" (Par), also fairly new, ranges slow to fair in most spots.

"Horizons West" (U) is doing very well currently, being good in Portland, okay in Pittsburgh, fair in Frisco and trim in Philly. "Devil Makes Three" (M-G) looms fine in Chi. "Monkey Business" (20th) looks strong in Louisville. "Wakamba" (Indie) turned in a sock week in St. Louis. "Everything I Have Is Yours" (M-G) is okay in Seattle and Cleveland.

"Limelight" (UA), solid in Frisco, is great in two N. Y. houses, third round. "Yankee Buccaneer" (U), good in Detroit, is nice in Denver.

"Battle Zone" (AA), good in Cincy, is slow in St. Louis. "Savage" (Par) is good in Montreal and fine in Portland. (Complete Boxoffice Reports on Pages 10-11)

## VARIETY

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ABEL GREEN, Editor

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## Greene's Minority Group Continues To Eye Control in RKO Theatres

Continuing purchases on the open market to strengthen its position in RKO Theatres, group led by Wall St. broker David J. Greene is still eyeing majority control of the circuit.

With Howard Hughes perhaps returning to active participation in the theatre company, Greene group may make an active stab to purchase his holdings. Hughes' holdings, amounting to 929,020 shares, are currently being trustees by the Irving Trust Co. under terms of the RKO consent decree. Since Hughes has sold his stock in the picture company, the Dept. of Justice has approved his removal of the theatres holdings from the trust arrangement, a move Hughes has not yet undertaken. Some quarters doubted that Hughes would attempt to replace the Irving Trust reps on the board. Bank's reps are William J. Wardall and Ben Fleming-Sessel.

Although Greene group has bolstered its holdings, it's still a long way from challenging Hughes or the present management. Exact total the Greene group currently controls is not clear, but as of last May it held 107,950 shares, making it the second largest single stockholder. In addition, Greene has been able to line up other dissident stockholders to vote with his group. Last year this led to his and A. Louis Oresman being named to the chain's board.

Greene unit is also the second largest stockholder in RKO Pictures. However, it has made no move in that direction because of its active interest in the theatre company. It's indicated, though, that it has been carefully observing the recent shifts in the picture outfit.

### N.Y. COLLARITES MISS CHANCE FOR PAY HIKE

New York film white collarites narrowly missed a wage hike this week when the cost-of-living index failed to hit the mark set by their union and the filmieries. Under terms of the two-year pact signed last November between the Motion Picture Home Office Employees Union, Local H-63, IATSE, staffers were entitled to an automatic increase if the Consumers Index of New York City went up five points. It increased by 4.5.

Pact calls for a 1c per hour increase for each 1.7 increase in the cost of living. Had the index been upped by the required five points, it would have meant an average increase of about \$1.50 per week for each white-collarite.

### SDG Preps Decision On Biberman Reinstatement

Hollywood, Nov. 18. Herbert Biberman's application for reinstatement in the Screen Directors Guild of America will be decided at a meeting next Monday (24).

Decision has been delayed to permit the Guild to make an exhaustive investigation of Biberman's political activities since his release from prison. He was sent there for refusal to answer questions asked by the House Un-American Activities Committee.

### Heifetz Sues Over Cancelled Pic Fiddling

Los Angeles, Nov. 18. Jascha Heifetz has filed suit for \$10,000 in Superior Court against Rudolph Polk, producer, and World Artists, Inc., charging breach of contract.

Violinist declares he pacted in 1949 to make two films for \$5,000 apiece and has not been compensated, although he was ready and willing to perform in them.

### 'Movietime' in Texas

Hollywood, Nov. 18. Nine Hollywood personalities planned to Dallas to start a tour of 30 Texas cities for "Movietime, U. S. A."

Troupe consists of Susan Cabot, Wayne Morris, John Carroll, Keenan Wynn, Hugh O'Brien, Vera Ellen, Alix Talton, Jean Hagen and Fred de Cordova.

### Autry Goes Pip-pip

Hollywood, Nov. 18. Gene Autry and his rodeo will gallop thataway in England on an eight-week schedule in May and June, through arrangements made by Mitchell J. Hamblurg.

Deal is also in the making for an Autry picture over there, in cooperation with Scotland Yard.

## Push Repeal Of 20% Tax Via Proof Of Exhib Losses

Believing that dollar-and-cents proof will be the most effective manner in which to wage repeal of the 20% Federal admission tax, the film industry's National Tax Repeal Campaign Committee has adopted the coin angle in presenting arguments to Congressmen. Group notes that when small exhibs present proof that the tax is crippling their biz, "almost invariably they snare a pledge from a legislator to vote for repeal of the tax. Committee also believes the dollar-and-cents angle will be the backbone of the industry's pitch when the tax comes up for hearing before the House Ways and Means Committee.

In pursuing this approach, industry tax group is seeking info from exhibs throughout the country to prove the point. It's urging exhibs to send letters to the national committee setting forth in detail the financial damage that has been done their operations as a result of the tax bite.

Dope sheet has gone out to all industry State and Congressional district committees outlining the type of information the national group requires for exhibs. Info includes profits and losses of theatres over past five years (this, of course, only if figures prove that tax has made house operate at loss), number of times the tax ex-

(Continued on page 21)

### RKO EXEC TAKES STAND IN JARRICO HASSLE

Hollywood, Nov. 18. RKO exec Ernest Scanlon was scheduled to take the stand today (Tues.) as the first witness in the complicated RKO-Paul Jarrico legal hassle over "Las Vegas Story." Both sides waived a jury, case being heard by Superior Court Judge Orlando H. Rhodes, who paved the way for testimony Monday by denying Jarrico's attorney, Edward Mosk a motion for a judgment solely on basis of the pleadings.

RKO seeks court sanction of its refusal to give Jarrico screen credit on "The Las Vegas Story." It claims it hired other writers to reshuffle all Jarrico's work on the script after he had been fired from his \$2,000-a-week job. He was discharged, the studio declares, because of his refusal to answer questions on his alleged connection with the Communists.

Jarrico, in his \$350,000 damage suit, denied that his "Las Vegas" script was discarded. He claims that a Screen Writers Guild arbitration board recommended that he be given screen credit, even after he had been discharged. He also asserts that he was fired on the day he was subpoenaed and before he actually testified before the House Un-American Activities Committee.

It's expected Howard Hughes will be called to the stand late this week or early next. He was studio head when Jarrico was discharged. Mosk also plans to have script read, then screen film so judge can make necessary comparisons.

### PCC Gets \$931,045

Hollywood, Nov. 18. After the first two weeks of formal solicitation, the film industry's Permanent Charities Committee has rounded up 16,012 subscriptions, amounting to \$931,045, or about 76% of the 1953 campaign's goal of \$1,225,000.

## GOLDENSON PREZ OF NEW AB-PT CO.

Washington, Nov. 18. The American Broadcasting Co. will have five of the 18 directors of the new American Broadcasting-Paramount Theatres, Inc., which will operate both the network and United Paramount Theatres following FCC finalization of last week's report by Examiner Leo Resnick favoring approval of the merger. Executives of AB-PT will be:

Leonard H. Goldenson, president and director; Edward J. Noble, director and chairman of the finance committee; Robert E. Kintner, v.p., director and president of the ABC division; Walter W. Gross, v.p., director and general counsel; Robert H. O'Brien, v.p., secretary, director and executive v.p. of the ABC division; Robert H. Hinckley, v.p. and director.

Other directors: Earl E. Anderson, John Balaban, Abraham H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Robert L. Huffines, Jr., William T. Kilborn, Walter P. Marshall, Herbert J. Schwartz, Robert B. Wilby, Owen D. Young, Edward L. Hyman will be v.p., Robert M. Weitman will be v.p., plus veepee of the ABC division; Sidney M. Markley, v.p.; Simon B. Siegel, comptroller; James L. Brown, assistant treasurer.

### Church-Conscious Exhibs Blame WB Terms for 'Fatima' Mix

Wishing to maintain good public relations with the Catholic Church, yet faced with high terms demanded by Warner Bros. for "Miracle of Fatima," exhibs are blaming their inability to show the film on the distrib company. WB has been asking as high as 70%.

Leadership in the move has been assumed by the Allied Independent Theatre Owners of Iowa and Nebraska, headed by Charles Niles. In a letter to The Most Rev. H. P. Rohlfman, Archbishop of Dubuque, with copies to seven other Archbishops in the Iowa-Nebraska area, Niles charges that in "the parishes where this picture is not exhibited, the blame rests entirely on Warner Bros." He points out that the exhibs "wish to do everything within our power to show 'The Miracle of Fatima.'" However, he notes that WB has either not made it available to the theatres of Iowa and Nebraska or have asked for such stiff terms that it makes it "impossible for our members to show it."

Niles further points out that many members of the clergy had received invitations from WB to view the pic, resulting in requests to the theatres from priests and church organizations asking when the film would be shown.

A WB spokesman denied that the picture had been withheld anywhere in Nebraska or Iowa, pointing out that it had played first-run engagements in Lincoln and Omaha and in the Iowa cities of Davenport, Des Moines and Sioux City. Only city in which a church official had received a copy of the Niles letter where pic hasn't played, according to the Warner spokesman, was Grand Island, Neb. This, he pointed out, was due to the clearance, with "Fatima" opening there as soon as the Omaha run is completed.

He noted that the company was dickering for smaller houses so it could obtain longer runs for the pictures. Exec stressed that company had normal negotiations with exhibs in the area and had come across no difficulties in booking the film.

### Krim to Paris

Arthur B. Krim, United Artists prexy, leaves New York by plane for Paris today (Wed.) for a month-long swing through Europe.

Krim plans to visit London and Rome, and may also go to Spain. While in Europe he will negotiate various new deals and will also see "Moulin Rouge" and other pix slated for UA release.

### N. Y. to Europe

Richard Aldrich  
Babs Dae  
Bobby Dae  
Tony Dean  
Don Dellaire  
John Dervin  
Henry Deutschmeister  
Dorothy Matthews

## The ABC-UPT Decision

Washington, Nov. 18. Here are some of the highspots of last week's initial decision by FCC Examiner Leo Resnick on the Paramount package proceedings.

On competitive factors involved in ABC-UPT merger: "There is little likelihood of substantial change in the competitive situation . . . with respect to ABC-UPT theatres and AM and TV owned-and-operated and affiliated stations. Any affirmative efforts on the part of ABC-UPT to change this competitive situation will be limited, in the case of theatres, by the general prohibition in the consent judgment against the acquisition of additional theatres unless ABC-UPT could show to the satisfaction of the court that competition would not be unduly restrained; in the case of additional broadcast facilities, by the necessity for securing the approval of the Commission; and, in the case of acquiring additional affiliates, by the competition with other networks . . . failure (of ABC-UPT) to develop strong ABC programming would more probably result in greater audience for programs of its broadcast competitors than for ABC-UPT theatres."

On justification for the merger: "In our opinion, the merger will not only fail substantially to lessen competition but will promote competition. The merger will provide ABC with the financial resources to carry out its plans to strengthen its programming and improve its physical plant and thereby provide substantial competition to the other networks, enabling both its o and o stations and its affiliates to improve their service to the public, and stimulating the other networks and stations to compete in turn. "Furthermore, the increased competition which the merger will foster appears certain, substantial and immediate whereas the lessening of competition which may occur would be minor, limited and remote. We therefore conclude that the merger will be in the public interest."

On the Paramount-DuMont control issue: "There is no doubt that Paramount has a substantial interest in DuMont. However, the extensive investigation conducted into the 'actualities' of the Paramount-DuMont relationship . . . discloses that under the leadership of Dr. DuMont, the Class A officers and directors dominate the corporate management and policy of the DuMont organization and that the veto power possessed by Paramount, as the Class B stockholder, has not been exercised and is applicable to a limited class of situations not likely to occur in the foreseeable future."

## UPT's \$30,000,000 Surplus Pledged To ABC in Expanding TV Network

Washington, Nov. 18. Important developments in television can be expected soon as a result of last week's epochal initial decision by Federal Communications Commission Examiner Leo Resnick in the Paramount package proceedings. The ruling is likely to be affirmed by the full Commission within a month.

By approving the merger of the American Broadcasting Co. with United Paramount Theatres, the decision gives the green light for expansion of the network into a position where it can compete for programs and affiliates with the National Broadcasting Co. and Columbia Broadcasting System. UPT has committed itself to the Commission to building ABC into a strong network and sought approval of the merger on the promise it would provide competition to the "big two" webs. The enormous resources of the theatre company, which has a surplus of \$30,000,000, were pledged to this purpose.

It can therefore be expected that shortly after the Commission has finalized Resnick's decision, ABC will begin to move in the program field in order to attract its share of affiliates from the new stations coming on the air and to

(Continued on page 63)

### Goetz in N. Y.

William Goetz, production head at Universal-International, planned into N. Y. from the Coast yesterday (Tues.) for conferences at the home office. He was accompanied by Al Horwitz, U studio publicity director.

While in N. Y., Goetz will confer with Milton R. Rackmil, U prexy; Nate J. Blumberg, board chairman, and Alfred E. Daff, exec v.p.

## Par to Press For 4 More Video Outlets

Hollywood, Nov. 18. Now that the Federal Communications Commission has ruled tentatively that Paramount does not exercise control over the DuMont television network, Par is expected to prosecute its applications for new TV outlets to bring its ownership up to the maximum of five permitted by the Commission. Paul Raibourn, Par veepee and Par TV Productions prexy, arrived on the Coast over the weekend for huddles with studio execs and also with Klaus Landsberg, veepee-general manager of KTLA, Par's

(Continued on page 16)

### N. Y. to L. A.

George Banyai  
Marlon Brando  
Wendell Corey  
Linda Darnell  
Yvonne DeCarlo  
Armand Deutsch  
Lynn Farnol  
John Gregory  
Mauril Gresham  
Will Jason  
George Jessel  
Jesse L. Lasky  
David Rose  
Leah Salisbury  
Joe Schoenfeld  
Frank Sinatra  
Jack L. Warner

### Europe to N. Y.

Sidney Gordon  
Eric Johnston  
Arthur Loew  
Irene Manning  
Felipe Mier  
Joyce O'Hara  
Leonard Sillman

### L. A. to N. Y.

Andrews Sisters  
Josef Auerbach  
John Beal  
Valerie Bettis  
Judy Canova  
Hoagy Carmichael  
Harry Cohn  
Hans Conried  
Lester Cowan  
Pat di Cicco  
Roy Disney  
Y. Frank Freeman  
William Goetz  
Wanda Hendrix  
Al Horwitz  
Cy Howard  
Danny Kaye  
Tony Landis  
Edward Lewis  
David Lipton  
Virginia Mayo  
Ann Miller  
Harold Mirisch  
Edward Morey  
Michael O'Shea  
Jerry Pickman  
Walter Pidgeon  
Herman Rikkin  
Morton V. Ritchey  
Philip Rivero  
Kay Spreckles  
Jonie Taps  
Al Vaughan  
Hal Wallis  
Harry Warner  
Ethel Waters

# COL'S \$3,000,000 FOR VIDEO

## Matty Fox as RKO Insurance?

Matty Fox, former executive vicepresident of Universal, a potent factor in putting together the present management in United Artists (Arthur B. Krim, Robert S. Benjamin, et al.), has 100% control of Motion Pictures for Television, of which he is prez. Elliot Hyman and Joe Harris are still with MPTV, but under employment contracts.

Fox long ago bought out both Hyman's Telinvest and Associated Artists Productions and Harris' Flamingo Films, whose product constitutes the available flow of pix under the MPTV trademark.

Fox's billings from MPTV, whose business is renting pix for video, were \$400,000 last month. He has been doing better than \$300,000 for some time. He has some \$4,000,000 in forward contracts. Trade observation is that Fox's entry into RKO must mean a continuing catering to the theatres, and that the fear of selling off the residuals to TV is something very much for the future.

For one thing, any major dumping of strong competitive product on the TV market would undermine MPTV, whose prime value comes from the fact that it has some competent but now quite old features for which it gets a certain standard of rentals. Any influx of superior or strongly competitive pix would perforce knock down MPTV's potentials.

Therefore, unless overriding interests of the other stockholders would influence to the contrary, Fox's entry into RKO figures as insurance that the company stays in the normal distribution-for-theatre-exhibition business.

## Incentive Bonus in French-U.S. Pact Seen Precedent For Other Countries

Incentive bonus feature of the new French-U. S. film deal, while it may not substantially increase American production in France, was seen by company execs in New York this week as setting an excellent precedent for future similar agreements with other countries.

The French pact, which remains subject to negotiations on various details, runs for one year and is retroactive to July 1, 1952. Negotiated in Paris last week by Eric Johnston, Motion Picture Export Assn. prez, and covering only Assn. members, the agreement was approved at a meeting of the MPEA board in New York Friday (14). Its main provisions are:

1. Distributions are allocated 110 dubbing permits for the pact year.
2. They can remit the \$4,500,000 accrued under the last deal to June 30, 1952, at the less favorable capital account rate, subject to certain conditions.
3. Current earnings are remittable at the rate of \$120,000 monthly at the favorable official rate with an additional percentage remittable at the capital account rate.
4. They will set up an \$850,000 fund, out of which they can finance co-production, acquire pix for distribution, etc. The French will make available the equivalent of 50% of their investment in dollars, thus permitting a maximum additional remittance of \$425,000.

The agreement avoids any subsidy arrangements, such as might have split the MPEA and the So-

## 125G 'Andersen' Version On TV at Same Time Pic By Goldwyn Circulates

Minor-league pic version of "Hans Christian Andersen," produced in England at a cost of \$125,000 by Jean and Ronald Haines, may be on TV at just about the time Samuel Goldwyn's "Hans Christian Andersen" hits its stride at the theatres.

British film will be plugged as "the real story" of the Danish tale-teller, according to J. J. Hoffberg, prez of Hoffberg Productions, N. Y., who has a financial stake in the pic. It's based on Andersen's "The True Story of My Life," published in 1847, and was shot partly on location in Denmark.

Hoffberg says he has no illusions about competing with the Goldwyn epic and that he is not planning any New York opening "until two to four weeks" after the Goldwyn Technicolor pic has premiered at the Paris and the Criterion. Hoffberg's position is that the whole thing is "just an accident" and that the idea for the film originated with the Haineses two and a half years ago. Pic has been in N. Y. for over a year, having (Continued on page 21)

## A-C's New U Pact

Hollywood, Nov. 18. Abbott & Costello have been signed to a new contract by Universal-International providing for their services through 1955. First pic under the new pact will be "Abbott & Costello Meet Dr. Jekyll and Mr. Hyde." Film goes before the cameras in mid-January.

Deal provides for A & C to make a minimum of four pix. "A & C Meet Dr. Jekyll and Mr. Hyde" will be the team's 25th pic for U.

## Cite Intricate Structure Of Cinerama Co.

Spectacular climb of Cinerama common stock shortly after the company's first production premeed at the Broadway Theatre, N. Y., Oct. 1, and the issue's equally spectacular decline several weeks later, serve to spotlight the firm's intricate corporate background. In a hectic six-week period the shares started off with around 4 bid over-the-counter, reached 8 and yesterday (Tues.) was quoted at 6 bid, 63, asked.

Cinerama's illusion of third-dimension for films grew out of the work of inventor Fred Waller. After a year of experiments, he formed Vitarama Corp. in 1938, which still holds the basic patents for the Cinerama process. Laurence Rockefeller reportedly was one of the original stockholders of the company, of which Waller owns 43% of the outstanding stock.

Waller joined with Hazard Reeves (who designed and built Cinerama's magnetic sound system) in 1947 to form the now-defunct Cinerama Corp. Its stockholders included Laurence Rockefeller, (Continued on page 21)

## Flying Jessel

George Jessel is on a bicycle this week to fill a flock of toast-master engagements on both coasts. He planned in and out of New York within the same day (Tues.), after appearing at a Haddassah convocation at the Waldorf-Astoria to make the Screen Producers Guild testimonial for Louis B. Mayer at the Biltmore Hotel, L. A., tonight (Wed.).

Jessel returns to Gotham for the Picture Pioneers' fete to Nate Blumberg next Tuesday (25), and pulls out for the Coast again the same night to prep for his "All Star Revue" stint on NBC-TV four days later (29).

## BACKING LEGIT, INDIE FILMITES

Columbia Pictures is considering "investments up to \$3,000,000" either in television stations or various new developments in that field. In addition, the company is weighing possible backing of Broadway legit productions and may also set up a subsidiary for the purpose of guaranteeing loans to independent film producers.

Columbia plans were disclosed in connection with its recent closing of a new \$15,000,000 loan agreement with the First National Bank of Boston, Bank of America, National Trust & Savings Assn. and the Manhattan Co. As part of the deal the film company informed the lending institutions what operations it may undertake.

In light of a Federal Communications Commission examiner's recommendation last week that the proposed merger of the American Broadcasting Co. and United Paramount Theatres be effected, industry observers feel that this may pave the way for possible expansion of other major film companies into television.

In the 140-page findings of FCC, examiner Leo Resnick on the ABC-UPT case praised Paramount Pictures (from which UPT was (Continued on page 18))

## Spurt Continues In Trans-Atlantic Production Deals

Hollywood, Nov. 18. Transatlantic co-production deals, which got into full swing in recent months, will mushroom in the months ahead, agent Paul Kohner reported yesterday (Mon.) after returning from an extensive European trek. As a result, Kohner is widening his activities to include such operations in which Hollywood talent joins with foreign producers.

Some two dozen such co-production deals are already firmly set for 1953, Kohner reported, and at least as many more are in the talking stage.

Growing practice, he explains, stems from the new market potential which they open up. English producers particularly are anxious to make deals under which American stars or directors make the ocean trip for production duties under the Union Jack.

"Everybody benefits in these deals," Kohner pointed out. "The English producer gets a name that enhances the boxoffice chances of his picture. And the co-producer on this end gets a better chance at the world market, particularly in the case of English deals, since the British partners in the deal (Continued on page 18)

## SWG Proxy Battle Roars Into Homestretch

Hollywood, Nov. 18. Screen Writers Guild's battle over proposed constitutional amendment limiting proxies to single meeting instead of present seven-year system is waging warmer than ever, with both sides in verbal and written warfare. Over the weekend proponents of the change were drafting a mailer bearing 50 names of guild members to be sent to entire guild membership asking they kill the seven-year stretch when they cast their ballots. Deadline is next Monday (24).

John Rich, meanwhile, asserted his name was wrongfully used in petition sent out by opponents of change. Both Adele Buffington and William R. Cox, supporting continuation of present setup, averred Rich had okayed use of his name on the mailer.

## N.Y. Court to Hear Stockholder Suit This Week On Receivership For RKO

### \$100,000 Week Loss

RKO domestic distribution costs around \$200,000 and the company reportedly has been losing around \$100,000 weekly. Board chairman Arnold Grant's job, while incumbent, was to "cut away the fat," and he claimed to have achieved a big saving. United Artists' weekly nut is \$96,000.

## Terms Agreed On But Grant, Picker Didn't Sign Pacts

Neither Arnold Grant nor Arnold Picker, who exited RKO Thursday (13) as board chairman and executive veepee, respectively, had actually consummated their pacts with the new management.

Grant and the five-man syndicate which last month took over Howard Hughes' block of stock had agreed on terms for the former board chairman's pact and was all set to be inked when the Wall St. Journal broke a series about the background of the new management of RKO. Following the resignations of Ralph Stolkin, A. L. Koolish and William Gorman, Ray Ryan's rep on the board, Grant said he thought it advisable to present the pact to the new members of the board. With the latter never set before his bowout, the contract was not officially consummated. Similarly, terms for Picker were recorded and translated into legal terminology, but he delayed signing the pact reportedly until he knew for whom he was working.

### Fancy Terms

Grant's terms called for \$2,000 per week with an option to terminate the pact at the end of the first, second or third years. The corporation had an option allowing it to cancel at the end of the second or third years. If neither party exercised the option, the pact would run for six years. If the pact were terminated at the end of the first year, neither party was under any obligation. However, if Grant died or became physically unable after one year, the corporation was required to pay his estate \$2,000 per week for every month he worked. In addition, he was allowed the privilege of continuing his law practice, with the company being only allowed to demand half of his time. If the corporation cancelled Grant's pact at the end of the second or third year, it was required to keep him on as a consultant or a director at \$50,000 annually. Company was also required to furnish and maintain an office in Grant's home.

Picker had a five-year deal starting at \$70,000 for the first year, \$75,000 for the second and a confab on the third which called for not less than \$85,000. He also had an option clause to buy 75,000 shares of stock, with stockholder approval, at the market price existing at the time of the okay.

## Atlas' 40c Divvy

Atlas Corp., which has investments in several film companies, declared a regular quarterly dividend of 40c per share Monday (17) following a meeting of its board in New York. Melon is payable Dec. 20 to stockholders of record Nov. 29.

Special divvy consisting of 1/30 of a share of Airfleets, Inc., common stock per share of Atlas common, was also declared by the board. It's payable Jan. 5 to Atlas shareholders as of Nov. 29. Listed on the Curb, Airfleets common has a market value of around \$13 per share.

Whether a temporary receiver should be named to "protect" the interests of RKO stockholders is scheduled to be argued in N. Y. Supreme Court Friday (21). Hearing stems from a minority stockholders' suit filed with the court Thursday (13) against RKO, several of its subsidiaries, Howard Hughes and the Chase National Bank.

Action was brought by Eli B. Castleman and Marlon B. Castleman, holders of 2,500 shares, along with attorney Louis Feuerman, who holds 25 shares. In conjunction with bringing the suit for the plaintiffs, legalite Louis Kipnis obtained an order from Justice Henry Clay Greenberg which directs RKO to show cause by Friday why a temporary receiver should not be appointed.

Technically known as a derivative stockholders' suit, the papers make a sweeping attack upon Hughes' conduct of RKO since assuming control of the company in 1948 via his acquisition of Atlas

## News Series 'Inspired'?

Ralph E. Stolkin, deposed new prexy of RKO and spark-plug of the new syndicate owning 29% control of the company, insists that the Wall St. Journal's "expose" series was "inspired." One accent is on a competitive bidder for a TV channel. Stolkin and theatre owner Ted Gamble have been associated on the Pacific Coast in such operations.

Corp.'s \$29,020 shares. It's charged that he "saddled unfair contract commitments" on the company and is guilty of "gross mismanagement."

Hughes, according to the complaint, violated regulations of the Securities & Exchange Commission in his negotiations with Ralph Stolkin's Chicago syndicate. For, it's (Continued on page 54)

## Coast Confab Slated To Work Out Expo For Film Industry

Plans for the long-delayed film industry exposition originally slated for Grand Central Palace, N. Y., will be worked out at a confab on the Coast in January or February.

Meeting to set up the exposition was initially supposed to be held last summer, but N. Y. exhibitors claimed they had difficulty scheduling a specific date with Coast production toppers. Upcoming Coast seminar will be the second overall get-together of the three branches of the industry, with distribution, production and exhibition reps conferring under the auspices of the Council of Motion Picture Organizations.

## FIDELITY GEARS FOR 5 MORE TO WARNERS

Fidelity Pictures will definitely deliver the balance of its commitment to Warners, board chairman-treasurer A. Pam Blumenthal declared in New York this week. He admitted his indie company had been inactive since turning over "The San Francisco Story" to WB last March but indicated that production may soon be resumed.

Fidelity, which is headed by producer Howard Welsh, is scheduled to make six pictures for WB release; "San Francisco," a Joel McCrea-Yvonne de Carlo starrer, was the initiator. Company's inactivity apparently stems from Blumenthal's recent illness. He's been under doctor's care for a coronary condition.

A Warner homeoffice spokesman expressed the belief that the other five films would be forthcoming from Fidelity. "We've received no word to the contrary," he said.



James Agee's treatment of the Crane story has resulted in swatches, new characters and a general buildup which, however, does not destroy any of the tale's essential flavor. Bretaigne Windust's depiction is a better good, and the plotting by Bert Preston, Minor Watson and the others are in keeping. Preston is the marshal who has cleaned up the small western town and goes off to get himself a bride while Watson, an unregenerated old gunfighter, goes on a drunken spree and waits for the marshal's return so he can have one last gun battle. The story

(Continued on page 16)

# NEW FACES, TINTERS TOP '53

## Industry's Future Rests Mostly With the Exhibitors, Says Al Daff

Future of the film industry rests largely with the exhibitors, as Hollywood depends on them to sell the pix and help build a new reservoir of b.o. stars, it's stressed by Alfred E. Daff, Universal executive vicepres., whose company has just announced a four-month, December-to-March lineup of 10 releases, eight of them in Technicolor.

Daff admitted that the slate's high Technicolor content and U studio plans to tint 75% of its output were substantially increasing operating costs, particularly in relation to Techni prints. "Even if we could control negative costs by efficient management at the studio, we couldn't hold down general operating costs on account of the Techni print problem," he said. It's Universal's feeling that the added b.o. potential justifies the additional cost.

"To enable us to put real quality into our negatives, exhibitors should be warned that it's necessary, particularly with the Technicolor pictures, that they be given maximum possible runs. The exhibitors must help us in this and other respects if we are to continue making important b.o. films," he stated.

Daff said U was concerned not only with giving its pix star appeal, but equally with the development of fresh talent. "The only people who can be really instrumental in raising a new crop of popular performers are the men who run the theatres," he declared. "Even if they spend only a fraction of their time developing talented newcomers, they're helping insure their future."

In line with its policy of strengthening the b.o. potential of its pix as much as possible, U is deliberately coupling such screen vets as Tyrone Power, Loretta

(Continued on page 15)

## 500G Coast Suit Challenges Distrib's Right to Sell to TV While Ignoring Producers

Hollywood, Nov. 18.

Distributors' right to assign films to television without consulting producers is being challenged in a preceptual \$500,000 damage suit brought in Superior Court by Frost Films and Jack Schwarz's Equity Pictures against Chesapeake Industries (formerly known as Pathe Industries) over tele release of "Shed No Tears."

Film, made four years ago at a cost of about \$110,000, and starring Wallace Ford, has been destroyed for possible reuse by television release, suit contends, asking restraining order against further televising plus return of film for violation of distribution agreement via failure to push the film properly. Action contends pic grossed only \$101,835 theatrically, of which producers share \$63,325.07. Gross is described as "grossly inadequate" for a picture of this calibre.

Originally made for Eagle Lion release, pic went to Eagle Lion classics in the merger, thence to U.A. when latter bought ELC.

Also named defendant is Matty Fox's Motion Pictures for Television, which set "Tears" for video release.

## Estimate 100G Damage To Par in Freak Storm

Hollywood, Nov. 18.

Preliminary estimates indicate damage of around \$100,000 was done to the Paramount studio by a freak twister during a rainstorm Saturday (15). It leveled the studio's permanent western set and caused panic when it shook the stages where studio was shooting "Here Come the Girls." Bob Hope starrer and "Little Boy Lost," Bing Crosby pic.

Trees were uprooted at nearby RKO but damage was minor.

## Daff's 7-Year Pact

Universal has handed Alfred E. Daff a new seven-year contract as executive vicepres., starting at \$1,350 a week and going as high as \$1,500, company reported to the Securities & Exchange Commission in Washington last week.

Daff's employment pact starts Jan. 1, 1953, and runs through Dec. 31, 1959. He will receive \$1,350 per week for the first year, \$1,450 for the second year, and \$1,500 from there on in. Contract is dated Oct. 28 and calls for a month's vacation annually and an unspecified expense account.

## Stresses Dualer Inroads in South By Drive-Ins

Unorthodox booking policy of drive-ins is creating the first real double-bill inroads in the south, one of the nation's few remaining single-bill territories, Harry Ballance, 20th-Fox's southern division sales manager, said in New York last week.

Ballance, attending the 20th division managers' meeting, emphasized the ozoners are becoming increasingly important in the 12 southern states under his supervision. There are now more than 1,300 in his territory, and they account for approximately 15% of 20th's business, which Ballance revealed, is ahead by about 5% on an overall basis over last year.

"The drive-ins are bringing a new element of exhibitors into the business," Ballance said. "Quite a few of them are trying double-billing, and it seems successful. Of course, the better-type theatres don't accept it, nor would their audiences, but the outdoor situations are attracting a very different kind of patron."

Many of the so-called "fringe" theatres in his territory are closing, but, says Ballance, "as many people go to see films in the south today as ever before. We have television down there, too, and it's hurt us, but not anywhere near as much as TV may have affected the business up north."

## COWAN'S 'MAIN ST.' SHIFTS TO BROADWAY

With the interiors completed on the Coast, "Main Street to Broadway," joint all-star film venture of an exhib syndicate, Metro, and the Council of Living Theatre moves to Broadway next month for location shooting. Producer Lester Cowan is due in Gotham this week to set up details for the lensing, set to take place in the legit area, including the use of a legit house.

Despite close ties between the exhibs and Metro in the financing, the 13 theatremen involved will get no preference in the booking of the film. They will have to bid for the picture in competition with theatres not involved coin-wise. Release is slated for late April, 1953.

Council of Living Theatre has already received \$50,000 as its share in the venture and is also set to share 25% of the profits. Coin will be employed by the Council to increase subscription memberships in "road show" cities and to further interest in general in the legit theatre.

Connie Russell will make her screen bow in "Here Comes the Showboat," Jonie Taps production at Columbia.

## 50% OF PIX IN COLOR 1ST QTR.

Studios' determination to put some of that old glamor back on the screen via a boost in color content and the introduction of new and fresh faces is reflected in the major distrib's lineup for the first quarter of 1953.

Survey shows tinters taking up a full 50% of the product parade for the first three months of next year, with seven majors set to release 59 pix, 30 of them in color. Count doesn't include RKO, whose releases are still uncertain.

First-quarter total is actually slightly below that of the same period in 1952, when exhibs were offered 64 pix with, roughly, a third in color.

With the accent definitely on light entertainment, the emphasis is decidedly on new personalities. Budding thespians as a rule are coupled with proven b.o. stars by way of a painless intro to the audience, which frequently takes its time warming up to a new face. Exhibs have long prodded the studios for an infusion of fresh glamor. At the same time, theatremen have shown reluctance to book pix with doubtful star appeal.

Need for new players was pointed up forcefully in New York recently by Don Hartman, production topper at Paramount. Hartman cited the teaming of young Audrey Hepburn with Gregory Peck in "Roman Holiday" as his idea of "chain reaction" in building players, and he added that his studio was determined, before long, to have its "own roster of stars." This, he said, would eliminate the need for paying "out-of-line prices" now being asked by freelance players.

First-quarter lineup sees 20th-Fox with eight pix, including four in color; Metro with nine (three color); Par, seven (four color); U-I, eight (seven); Columbia, 11 (three); Warner Bros., six (five); and United Artists, 10 (four). RKO has a tentative schedule for four in January, including one in color. Republic and Allied Artists releases for the first 1953 quarter aren't set yet.

Releases during the first three months of 1952 shaped up as follows: 20th, nine (four in color); M-G, 11 (three); Par, five (two); U-I, nine (five); Col, 10 (1); WB, seven (two) and UA, 13 (four). RKO had 15, with none in color.

Product schedules offer plenty of new names, with a sprinkling

(Continued on page 15)

## 24-PIC LINEUP FOR 20TH IN 9 MONTHS

Accent on tinters marks 20th-Fox's 24-pix nine-month lineup from January to September, 1953. Release slate, including 13 in color by Technicolor, was outlined in New York last Thursday (13) by Al Lichtman, 20th's director of distribution, at a meeting of division sales heads.

Release list indicates at least one Techni film a month and two each for February, April, June and July. Breakdown shows six musicals, eight dramas, seven adventure films, two comedies and a Darryl F. Zanuck personal, "The Robe," which has a Biblical theme. Pic starts in January and is skedded for September release.

Two-day meet of domestic and Canadian division sales managers discussed exploitation and merchandising plans, with special emphasis on the quartet of features skedded for release during the Christmas and New Year holidays. Pix include "Stars and Stripes Forever," "My Cousin Rachel," "Ruby Gentry" and "The I Don't Care Girl." Latter three will be offered for special pre-release engagements.

Other holiday releases include "The Farmer Takes a Wife" and "Niagara" for Lincoln's and Washington's birthday; "Call Me Madam," for Decoration Day, and "Tonight We Sing" and "Destination Gobi" for Easter.

## NLRB Stresses Featherbed Exception In High Ct. Hearing on Akron Theatre

Washington, Nov. 18.

### Tugend Quits Prod. Job

Hollywood, Nov. 18.

Paramount granted Harry Tugend release from his producer contract to permit him to devote full time to screenwriting.

In the last year as producer Tugend turned out "Off Limits" and "The Road to Bali."

## N.Y. Boothmen, Circuits Reach Pay Stalemate

Stalemate has been reached in negotiations for a new pact between the Projectionists Union, Local 306, IATSE, and the N. Y. circuits. While boothmen have been asking for a wage hike, the exhibs are demanding that a formula be evolved to reduce the number of men manning the booth.

In connection with the latter, theatre operators have submitted a written memorandum to the union outlining the current biz situation of the industry. A written reply has been requested from the union, with latter asked to give its views of the analysis. Union has indicated that it has no intention of answering the exhib memo.

Talks broke down last week and union officials are currently conferring to map their next move. No date has been set for a new confab. Union has noted that it'll ask for a new palaver as soon as it decides on its next step, at which time it will want a definite offer from the exhibs.

Dickering has been going on since after Labor Day to replace the pact which expired Sept. 1.

## CLOSE U. S. DEALS FOR SCALERA FILMS

New foreign product due to hit art house and other screens this season will include a number of films from Italy's Scalera Studios, it was disclosed in New York this week by Scalera Film prez Pietro Bullio. Recently arrived from Rome, he has already closed several distribution agreements for his company's pix, and others are pending.

"The Charter House of Parma," a Gerard Philippe starrer, will be released in the U.S. through Joseph Burstyn, Inc. Film is now being dubbed in English by Italian Films Export (IFE). Latter organization is also dubbing another Scalera production, "The White Devil." Distrib arrangements on Orson Welles' "Othello" and the Richard Greene-Valentina Cortes starrer, "Shadow of the Eagle," are still to be set.

Scalera has an interest in the Welles-produced "Othello" as well as in "Eagle," which British producer Anthony Havelock-Allan turned out in Italy two years ago. Although RKO was said to have had a verbal agreement with Welles in which it would distribute "Othello," Bullio stated that no deal had been made with any company as yet.

Aside from Scalera, Bullio also represents several independent Italian film-makers. Among the latter is Maleno Malenotti, whose "Enrico Caruso" is up for U.S. release. Picture has Ermanno Randi as the singer while tenor Mario del Monaco handles the voice requirements.

William Dieterle will direct three films in 1953: "Elephant Walk" for Paramount, "King Saul" his own indie, and one still untitled for Columbia.

In a preview of the argument scheduled for Friday (21) before the Supreme Court, National Labor Relations Board declared in its brief that the featherbedding provision of the Taft-Hartley Act does not outlaw a union's attempt to secure work for its members "whether or not the work is needed or wanted by the employer."

Brief was filed in the case involving Local 24, American Federation of Musicians, and the Palace Theatre, Akron, a unit of Gamble Enterprises, Inc. Same day Gamble Enterprises replied in its brief:

"Sec. 8 (B) (6) of the National Labor Relations Act expressly forbids attempts to cause an employer to make payments in the nature of an exaction for services which are not to be performed. A union cannot evade this provision by attempting to exact payment for the performance of acts which are neither services nor incidental to services and which the employer does not want, does not need, and is not even willing to accept."

Local 24, which failed in its effort to intervene in the High Court argument, filed an amicus curiae brief in which it asserted that it was merely trying to get work for its members.

NLRB said in its brief: "The legislative history of Sec. 8 (b) (6), like its text, shows clearly that a union's attempt to secure the employment of its members for the performance of actual work is not forbidden, whether or not the work is wanted or needed by the employer."

(Continued on page 18)

## Metro Doesn't Object To Disclosing Bids After Deadline Date

Metro has "no objection to the disclosure of bids after the deadline date and before the award is made if this is desired by our customers," Charles M. Reagan, M-G general sales manager, stated in New York Monday (17). Sales topper added that, since the proposed arbitration agreement made provision for such disclosures, "it would be preferable to await the final approval of the arbitration plan rather than to institute an individual plan of our own."

Reagan said his company was doing its best to limit competitive bidding and that it had been successful in cutting down on the number of bidding situations. "We shall continue to exert our efforts to confine competitive bidding to those situations where there is no other alternative as we are fully aware of the feelings of the rank and file of exhibitors on this subject," he declared.

Reagan was to have been in Chicago today (Wed.) as a guest at the Allied States convention. Exec said he was hopeful for adoption of the proposed arbitration and conciliation plans, and he gave a particular plug for the conciliation system which, he thought, would make arbitration unnecessary in many cases.

## High Ct. Nixes Exhib In L.A. Mex-Nabe Suit

Washington, Nov. 18.

The U. S. Supreme Court yesterday (Mon.) refused to take an appeal in another treble-damage suit. Suit was brought by Steve and Emma Choras on behalf of their Puente Theatre, in Puente, small Mexican community near L. A.

They claimed they were being discriminated against in playing dates in favor of the Valley, Tumblewood and El Monte Theatres at nearby El Monte. They sued RKO, WB, 20th, Columbia, Universal, Loew's, Paramount, UA, Republic and Monogram, plus A. L. Sanborn and James Edwards, Jr., of the Edwards circuit.

# **The RKO IS READY TO GO!**

**WITH THE MOST POWERFUL  
PRODUCT LINE-UP IN YEARS!**

Golden days ahead for RKO's exhibitor friends...with the new RKO unfurling its biggest array of boxoffice dynamite in time for the big holiday business and beyond! *Just look...*



## **"BLACKBEARD, THE PIRATE"**

RKO presents "BLACKBEARD, THE PIRATE"  
Color by Technicolor • An Edmund Granger  
Production • Starring Robert Newton • Linda  
Darnell • William Bendix • Keith Andes

**NATIONAL RELEASE DEC. 25**

R K O  
RADIO  
PICTURES



## **"MONTANA BELLE"**

Jane Russell as "MONTANA BELLE" • Co-star-  
ring George Brent • In Trucolor • With Scott  
Brady • Forrest Tucker • Andy Devine • Pro-  
duced by Howard Welsch • Associate Producer  
Robert Peters

**NATIONAL RELEASE NOV. 11**



# "PETER PAN"

A New Achievement in  
Cartoon Entertainment

Color by  
**TECHNICOLOR**

KEY-CITY PRE-RELEASE IN FEB.

# Samuel Goldwyn's "HANS CHRISTIAN ANDERSEN"

Samuel Goldwyn presents "HANS CHRISTIAN  
ANDERSEN and the Dancer" • Color by Tech-  
nicolor • Starring Danny Kaye and Farley  
Granger and introducing Jeanmaire

PRE-RELEASE NOV. 24

# "BEAUTIFUL BUT DANGEROUS"

Howard Hughes presents Robert Mitchum •  
Jean Simmons • Arthur Hunnicutt in "BEAU-  
TIFUL BUT DANGEROUS" with Edgar Buch-  
anan • Wallace Ford • Raymond Walburn

NATIONAL RELEASE FEB. 27

# "ANDROCLES AND THE LION"

Gabriel Pascal presents Bernard Shaw's  
"ANDROCLES AND THE LION" starring Jean  
Simmons • Victor Mature • Robert Newton •  
Maurice Evans and Alan Young as 'Androcles'  
• With Elsa Lanchester • Reginald Gardiner •  
Gene Lockhart • Produced by Gabriel Pascal

NATIONAL RELEASE OCT. 28

# "ANGEL FACE"

Howard Hughes presents Robert Mitchum •  
Jean Simmons in "ANGEL FACE" co-starring  
Mona Freeman • Herbert Marshall

NATIONAL RELEASE FEB. 11

# "NEVER WAVE AT A WAC"

Frederick Brisson presents Rosalind Russell •  
Paul Douglas • Marie Wilson in "NEVER WAVE  
AT A WAC" • An Independent Artists Picture

NATIONAL RELEASE JAN. 16

# "FACE TO FACE"

Huntington Hartford presents "FACE TO  
FACE" • A Duo-Drama comprising James  
Mason in "THE SECRET SHARER" by Joseph  
Conrad with Gene Lockhart • Michael Pate  
and Robert Preston in "THE BRIDE COMES  
TO YELLOW SKY" by Stephen Crane • Intro-  
ducing Marjorie Steele with Minor Watson

RELEASED NOV. 14

**Rain Sloughs L.A. Biz Albeit 'Zenda'**  
**Nice \$25,000; 'Birds' Blah \$11,000,**  
**'Carrie' Fair 11G, 'Lusty' So-So 28G**

Los Angeles, Nov. 18.  
Overall boxoffice pace is slumping in current week, with heavy weekend rains hurting most situations. Only four new bills, too, are available to offset the many extended-runs. "Prisoner of Zenda" in two theatres, shapes nice \$25,000 while "Lusty Men" is rated fairly good with \$28,000 in three sites.

"Operation Secret" looks slow \$20,000 in three houses. Combo of "Carrie" and "Hurricane Smith" is fair \$11,000 in two spots plus \$17,000 in five outlying houses, including three drive-ins.

After last week's spurt, upped-scale, extended-runs are dropping sharply. "The Promoter" looks neat \$5,500 in second week at tiny Fine Arts. "Snows of Kilimanjaro" is rated okay \$20,000 in fourth stanza, two locations. "Something For Birds" got a dull \$11,000 in three spots for 8-day first week.

**Estimates for This Week**  
Loew's State, Egyptian, (UATC) (2,404; 1,538; 70-11.10) "Prisoner of Zenda" (M-G) and "Wac from Walla Walla" (Rep). Nice \$25,000. Last week, "Everything I Have Is Yours" (M-G) and "Scotland Yard Inspector" (Lip) (2d wk-6 days), \$15,300.

Hillstreet, Pantages, Ritz (RKO-FWC) (2,752; 2,812; 1,370; 70-11.10) "Lusty Men" (RKO) and "Strange Fascination" (Col). Mild \$28,000. Last week, with Wiltern, excluding Ritz, "Springfield Rifle" (WB) and "Secret People" (Lip) (2d wk), \$20,200.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-11.10) "Operation Secret" (WB). Slow \$20,000. Last week, Hollywood, Orpheum, "Way of Gauch" (20th) and "Wife's Best Friend" (20th) (2d wk), \$12,400. Downtown, Hawaii, "Miracle Fatima" (WB) (4-day sixth wk Downtown, 2d wk Hawaii), \$6,400.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 70-11.10) "Carrie" (Par) and "Hurricane Smith" (Par). Fair \$11,000. Last week, with other units.

Los Angeles, Chinese, (FWC) (2,097; 2,048; 80-1.50) "Snows of Kilimanjaro" (20th) (4th wk). Okay \$20,000. Last week, \$31,000.

Los Angeles, Hollywood Paramounts (UPT-F&M) (3,200; 1,430; 90-1.50) "Ivanhoe" (M-G) (6th wk). Medium \$19,000. Last week, \$22,300.

Four Star (UATC) (900; 80-1.20) "Androcles" (RKO) (3d wk). Nice \$6,000. Last week, \$7,300.

United Artists, Wilshire (UATC-FWC) (2,100; 2,296; 80-1.50) "Quiet Man" (Rep) (7th wk). Good \$8,000 or near. Last week, \$11,400. Canon (ABC) (533; 1.120) "Full House" (20th) (9th wk). Mild \$2,900. Last week, \$3,600.

Fine Arts (FWC) (679; 80-1.20) "Promoter" (U) (2d wk). Neat \$5,500. Last week, \$7,000.

Globe, Vogue, Loyola, (FWC) (782; 885; 1,248; 70-11.10) "Something For Birds" (20th) and "Night Without Sleep" (20th). Finished 8-day week yesterday (17) with dull \$11,000.

**Pitt Slips Again But**  
**'Horizons' Oke 6G; 'Cle'**  
**Fast 9½G, 'Snows' 10G, 3d**

Pittsburgh, Nov. 18.  
After a slight holiday lift from Armistice Day, the bends have set in again. Not much of a dent being made by any new pix. Pace-setters are "Snows of Kilimanjaro," in third week at Fulton, and reissue of "Cleopatra" at Warner. Two downtown deluxers are drooping, Stanley with "Montana Belle" and Penn with "The Thief." "Horizons West" is giving the Harris an okay stanza.

**Estimates for This Week**  
Fulton (Shea) (1,700; 85-1.25) "Snows of Kilimanjaro" (20th) (3d wk). Holding up very well at \$10,000. May stick until Thanksgiving pic comes in. Last week, fine \$14,500.

Harris (Harris) (2,200; 50-85) "Horizons West" (U) and "Black Castle" (U). Okay \$6,000 in 6 days. House pulled "Wife's Best Friend" (20th) after 3 dismal days at less than \$2,000.

Penn (Loew's) (3,300; 50-85) "The Thief" (U.A.). Notices generally were rather lukewarm and biz will be the same. Not much more than \$8,500. Last week, (Continued on page 20)

**Broadway Grosses**

**Estimated Total Gross**  
**This Week .....\$463,900**  
(Based on 19 theatres)  
**Last Year .....\$556,000**  
(Based on 20 theatres)

**'Fatima' Torrid**  
**\$11,000, Omaha**

Omaha, Nov. 18.  
"Greatest Show," returning to Omaha at the State after a month's roadshow run a year ago, is making the best first-run showing this week. "Miracle of Fatima" is landing the most money with a sock Brandeis session "Caribbean" looms okay at the Omaha.

**Estimates for This Week**  
Brandels (RKO) (1,100; 35-11) "Miracle of Fatima" (WB). Hiked prices should boost this to sizzling \$10,000. Last week, "Lusty Men" (RKO) and "Narrow Margin" (RKO), \$7,500 for 8 days.

Omaha (Tristates) (2,100; 20-70) "Caribbean" (Par) and "Feudin' Fools" (Mono). Okay \$7,500. Last week, "Untamed Frontier" (U) and "Just Across Street" (U), \$7,000.

Orpheum (Tristates) (3,000; 20-70) "Everything I Have Is Yours" (M-G) and "My Man and I" (M-G). Medium \$9,000. Last week, "Somebody Loves Me" (Par) and "Arctic Flight" (Mono), \$10,500.

State (Goldberg) (865; 26-76) "Greatest Show" (Para). Brisk \$6,500 sighted on return popsale date. Last week, "The River" (UA) and "Chicago Calling" (UA), \$3,200 in 4 days, and "Show," \$2,500 in 3 days.

**'Snows' Terrif \$41,500,**  
**Denver; 'Thief' Big 12G**

Denver, Nov. 18.  
"Snows of Kilimanjaro" is packing the Denver and Esquire to new highs in both spots, and holds. Some first-run biz hurt by CBS preem in Hollywood Sunday (18) night. "Yankee Buccaneer" looks fairly good in three spots. "Thief" and stagshow looms good at Paramount.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 50-85) "Yankee Buccaneer" (U) and "Bela Lugosi Meets a Brooklyn Gorilla" (Indie), day-date with Tabor, Webster. Fair \$6,000. Last week, "Sally and Saint Anne" (U) and "Captain Black Jack" (Classic), fair \$5,500.

Broadway (Wolfberg) (1,200; 50-85) "Red Shoes" (UA) (reissue). Okay. Oke \$7,500. Holds. Last week, "Because You're Mine" (M-G), fair \$6,000 4th wk.

Denham (Cockrill) (1,750; 50-85) "Turning Point" (Par). Poor \$8,500. Last week, "Cleopatra" (Par) (reissue), \$7,000.

Denver (Fox) (2,255; 60-11) "Snows of Kilimanjaro" (20th). Smash \$33,000. Stays on. Last week, "Springfield Rifle" (WB) (Continued on page 20)

**'BLOODHOUNDS' BRIGHT**  
**8½G, CINC; 'BATTLE' 7G**

Cincinnati, Nov. 18.  
Keith's return to downtown lineup with pleasing session on "Bloodhounds of Broadway" is bolstering overall count this week to snappy fall pace. "Eight Iron Men" has the Palace in par stride. Town top coin goes to "Snows of Kilimanjaro," a bright holdover at the big Albee. Other new bills are "Caribbean" oke at Capitol and "Battle Zone," good at Grand.

**Estimates for This Week**  
Albee (RKO) (3,100; 75-11.10) "Snows of Kilimanjaro" (20th) (2d wk). Brisk \$14,000 after tall \$21,000 preem.

Capitol (RKO) (2,000; 55-85) "Caribbean" (Par). Okay \$7,500. Last week, "Miracle of Fatima" (WB) (3d wk), \$7,000.

Grand (RKO) (1,400; 55-75) "Battle Zone" (AA) and "Rose Bowl Story" (AA). Good \$7,000 or over. Last week, "The Fighter" (UA) and "Captive City" (UA), \$6,500 in 6 days.

Keith's (Shor) (1,500; 55-85) "Bloodhounds of Broadway" (20th). Brisk \$8,500 on reopening week after several months of darkness.

Rube Shor and associates are now lessees. Theatre redecorated inside and front.

Lyric (RKO) (1,400; 55-85) "Quiet Man" (Rep) (m.o.) (2d wk). Trim \$6,000 trailing last week's \$7,500.

Palace (RKO) (2,600; 55-85) "Eight Iron Men" (Col). Moderate \$9,000. Film's Mary Castle made personals opening day. Last week, "Steel Trap" (20th), \$8,500.

**'Quiet' Loud 19G**  
**Sets K.C. Pace**

Kansas City, Nov. 18.  
Several first-runs are brighter this week with good screen fare the answer. "Quiet Man" in four Fox Midwest houses looks smash and stays extra days. Midland also is nice with "Prisoner of Zenda" and may hold. Brief rain last week interrupted the long dry spell.

**Estimates for This Week**  
Kimo (Dickinson) (504; 50-75) "Tales of Hoffmann" (UA). First time at pop prices, having played house previously roadshow. Strong \$2,700. Last week, "Under Paris Sky" (Indie), \$1,400.

Midland (Loew's) (3,500; 50-75) "Prisoner of Zenda" (M-G) and "Harem Girl" (Col). Fine \$15,000, and may hold. Last week, "Everything I Have Is Yours" (M-G) and "Without Warning" (UA), \$11,000.

Missouri (RKO) (2,650; 50-75) "Captain Pirate" (Col) and "Brigand" (Col). Stays only five days as house goes back to Wednesday openings. Light \$4,000. Last week, "Golden Hawk" (Col) with Phil Spitalny all-girl orch onstage, 90c top, failed to hold opening pace, \$10,000.

Paramount (Tri-States) (1,900; 50-75) "Hurricane Smith" (Par). Dull so-so \$6,000. "Cleopatra" (Par) (reissue) opens test date next. Last week, "Turning Point" (Par), \$7,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) "Quiet Man" (Rep) with "Tropical Heat Wave" (Rep) at Tower and Granada. Best for this combo in weeks. Stays 8 days for sock \$19,000. Last week, "Lure of Wilderness" (20th) and "Lady in Iron Mask" (20th) at Tower and Granada, \$12,000.

Vogue (Golden) (550; 50-85) "High Treason" (Indie) (4th wk). Neat \$1,500. Holds a fifth. Last week, \$1,700.

**Det. Still Dull; 'Rifle' Standout But**  
**Only \$17,000, 'Buccaneer' Good 14G**

Detroit, Nov. 18.  
This is another dull week in Detroit. "Springfield Rifle" at the Michigan looks best of lot but barely average. "Pony Soldier" shapes slow at the Fox. However, "Yankee Buccaneer" is good at the Palms. "Untamed Women" shapes fair at the Madison. "Ivanhoe" continues steady at the Adams in sixth week. "Snows of Kilimanjaro" continues sturdy in fourth round at United Artists.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; 70-95) "Pony Soldier" (20th) and "Faithful City" (RKO). Slow \$18,000. Last week, "Lusty Men" (RKO) (2d wk), nice \$16,000.

Michigan (United Detroit) (4,000; 70-95) "Springfield Rifle" (WB) and "Wife's Best Friend" (20th). Average \$17,000. Last week, (Continued on page 20)

**Wash. NSG, 'Happy' Hep 10G, 'Secret'**  
**Okay 12G, 'Bloodhounds' Mild 14G**

**Key City Grosses**

**Estimated Total Gross**  
**This Week .....\$2,259,700**  
(Based on 24 cities, 202 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
**Last Year .....\$2,360,000**  
(Based on 25 cities, and 220 theatres.)

**'Because' Brisk**  
**\$14,000, Cleve.**

Cleveland, Nov. 18.  
Unusual mild weather is being felt at downtown wickets, but not cutting too much into biz. Rita Gam's personals here helped "Thief" to rack up a good session at Hippodrome. However, one of standouts is Allen's "Because of You" with smash stanza looming. "Eight Iron Men," at Palace, shapes okay.

**Estimates for This Week**  
Allen (Warner) (3,000; 55-85) "Because of You" (U). Lofty \$14,000 or near. Last week, "Operation Secret" (WB), \$13,000.

Hipp (Telemanagement) (3,700; 55-85) "Thief" (UA). Good \$13,500. Last week "Way of Gauch" (20th), fair \$11,000.

Lower Mall (Community) (585; 55-85) "Grand Concert" (Indie) (2d wk). So-so \$2,500 following \$3,500 last week.

Ohio (Loew's) (1,300; 55-85) "Everything I Have Is Yours" (M-G) (m.o.). Oke \$6,500. Last week, "Somebody Loves Me" (Par) (m.o.), \$5,500.

Palace (RKO) (3,300; 55-85) "Eight Iron Men" (Col). Okay \$10,000. Last week, "Steel Trap" (20th), \$9,500.

State (Loew's) (3,450; 55-85) "Prisoner of Zenda" (M-G). Hefty \$17,000 or a bit better, and holding 5 days. Last week, "Everything I Have Is Yours" (M-G), \$11,000.

Siltman (Loew's) (2,700; 55-85) "Turning Point" (Par). Passable \$6,500. Last week, "Hurricane Smith" (Par), \$7,000.

Tower (Telemanagement) (585; 75-11.10) "Snows of Kilimanjaro" (20th) (m.o.). Smart \$3,000 on sixth downtown round following \$4,500 last week.

**'HANGMAN' HEFTY 14G,**  
**ST. LOO; 'GAUCHO' 12G**

St. Louis, Nov. 18.  
Turnstile activity at Mainstem houses was slowed down over the weekend by the return of mid-summer weather, grosses as a sequence being mainly mild. "Hangman's Knot" with a good session at Loew's, shapes best of newcomers. "Wakamba" with "California Conquest" wound up a sock week at the big Fox yesterday (Mon.). "Way of Gauch" looms only average at Ambassador. "Lusty Men" shapes fair at the Missouri.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75) "Way of Gauch" (20th) and "Somebody Loves Me" (Par). Average \$12,000 or less. Last week, "Somebody Loves Me" (Par) and "Night Without Sleep" (20th), nice \$16,000.

Fox (F&M) (5,000; 60-75) "Caribbean" (Par) and "Hurricane Smith" (Par). Opened today (Tues.). Last week, "Wakamba" (Indie) and "California Conquest" (Col), sock \$19,000.

Loew's (Loew) (3,172; 50-75) "Hangman's Knot" (Col) and "Golden Hawk" (Col). Good \$14,000 or close. Last week, "The Thief" (UA) and "Park Row" (UA), \$15,000.

Missouri (F&M) (3,500; 60-75) "Lusty Men" (RKO) and "Springfield Rifle" (WB). Fair \$9,000. Last week, "Just for You" (Par) and "Carrie" (Par), same.

Pageant (St. L. Amus.) (1,000; 90-) "Snows of Kilimanjaro" (20th) (2d wk). Held at \$2,000 after fine \$2,500 initial stanza.

St. Louis (F&M) (4,000; 75-11) "Rose Bowl Story" (AA) and "Battle Zone" (AA). Slow \$7,500. Last week, "Miracle of Fatima" (WB) (3d wk), solid \$12,000.

Shady Oak (St. L. Amus.) (800; 90-) "Snows of Kilimanjaro" (20th) (3d wk). Still fine at \$3,000, following \$3,500 second frame.

Washington, Nov. 18.  
This is a dull session along the town's mainstem, with the annual competition from pre-holiday shopping taking its toll. Sole standup is "Happy Time" at the Trans-Lux. Bolstered by unanimous word from the drama desks, it shapes solid. "Operation Secret" is rated okay at the Warner. Everything else shapes mild to nearly okay except "Snows of Kilimanjaro," still sock in its fifth session at Loew's Columbia.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 55-95) "Steel Trap" (20th) plus vaude. Okay \$19,000. Last week, "Son of Ali Baba" (U) plus Patti Page on-stage, smash \$33,000.

Columbia (Loew's) (1,174; 74-1.20) "Snows of Kilimanjaro" (20th) (5th wk). Still sock at \$15,000 after hefty \$18,000 last week. Holds.

DuPont (Lopert) (372; 50-85) "Lady Vanishes" (UA) (reissue) (3d-firial wk). Okay \$3,700 after surprising \$5,000 last week.

Keith's (RKO) (1,939; 50-85) "Raiders" (U). Slow \$5,000, and yanked after 5 days. Last week, "Lusty Men" (RKO), firm \$8,500.

Metropolitan (Warner) (1,200; 50-80) "Hour of 13" (M-G). Pleasing \$5,000. Last week, "Strange Fascination" (Indie), rock bottom at \$2,000.

Palace (Loew's) (2,370; 50-80) "Bloodhounds of Broadway" (20th). Mild \$14,000. Last week, "Way of Gauch" (20th), ditto.

Playhouse (Lopert) (435; 50-11) "The Thief" (U) (4th wk). Fairly steady \$4,500 after fast \$6,000 last week. Stays on.

Waer (WB) (2,174; 50-80) "Operation Secret" (WB). Okay \$12,000. Last week, "Springfield Rifle" (WB), brisk \$15,000.

Trans-Lux (T-L) (600; 60-11) "Happy Time" (Col). Hot \$10,000 to top town. Holds. Last week, "Eight Iron Men" (Col) (2d wk), slow \$1,500 in 3 days.

**'Because' Boffo \$22,000,**  
**Boston; 'Point' Pert 16G,**  
**'Promoter' Sock 12G, 2d**

Boston, Nov. 18.  
"Snows of Kilimanjaro" in second week at Met continues to lead town with "Because of You" at Memorial way out in front for newcomers. Latter is smash. "Turning Point" at Paramount and Fenway looks oke. "Montana Belle" at Boston is not bad. "The Promoter" in second week at Exeter still is great after record opener.

**Estimates for This Week**  
Astor (B&Q) (1,500; 50-95) "Happy Time" (Col) (2d wk). Holding near \$9,500 following okay \$10,000 in first.

Beacon Hill (Beacon Hill) (682; 50-90) "Miracle of Milan" (Burstyne) and "Last Holiday" (Indie) (3d wk). Off to about \$4,200 for final week after big \$5,800 for second.

Boston (RKO) (3,000; 40-85) "Montana Belle" (RKO) and "Love Island" (Indie). Oke \$11,500. Last week, "Horizons West" (U) and "Scarf Murder Mystery" (Indie), \$9,000.

Exeter (Indie) (1,300; 60-80) "The Promoter" (U) (2d wk). Smash \$12,000 after first week broke house record with \$12,500.

Fenway (NET) (1,373; 40-85) "Turning Point" (Par) and "Brooklyn Gorilla" (Indie). Okay \$4,500. Last week, "Springfield Rifle" (WB) and "WAC from Walla Walla" (Rep), \$4,500.

Memorial (RKO) (3,000; 40-85) "Because of You" (U) and "Has Anybody Seen My Girl" (U). Sock \$22,000. Last week, "Steel Trap" (20th) and "Savage African" (Indie), fairish \$14,500.

Metropolitan (NET) (4,367; 74-1.25) "Snows of Kilimanjaro" (20th) (2d wk). Nice \$30,000 following big \$46,000 for first.

Orpheum (Loew) (3,000; 40-85) "Prisoner of Zenda" (M-G). Opened fairly strong Saturday (15). Last week, "Lure of Wilderness" (20th) and "Hour of 13" (M-G), fair \$11,500.

Paramount (NET) (1,700; 40-85) "Turning Point" (Par) and "Brooklyn Gorilla" (Indie). Unexciting \$11,500. Last week, "Springfield Rifle" (WB) and "WAC from Walla Walla" (Rep), \$12,000.

Pilgrim (ATC) (1,850; 44-90) "Eight Iron Men" (Col) and "Voodoo Tiger" (Col) (2d wk). Down to about hefty \$10,500 following \$14,300 for first.

State (Loew) (3,500; 40-85) "Prisoner of Zenda" (M-G). Opened sturdy (15). Last week, "Lure of Wilderness" (20th) and "Hour of 13" (M-G), sluggish \$7,500.



# Chi Improved; 'Devil'-My Man' Nice \$12,000, 'Mistress'-Laine Big 45G, 2d; 'Snows' Hot 24G, 'Fatima' Fat 14G, 3d

Chicago, Nov. 18.

While there are only two new entries, both fairly good, most holdovers are also strong, giving the local boxoffice a slight lift. Of the newcomers, "Devil Makes Three" and "My Man and I" at Grand looks nice \$12,000 while "Strange Ones" at World is neat \$4,000.

Chicago, pairing "Iron Mistress" with Frankie Laine heading the stage show, shapes stout \$45,000 for its second week. "Eight Iron Men" and "Black Castle" at Roosevelt looks good in second round. "Kansas City Confidential" at Woods is also trim in first hold-over stanza.

Third-weekers are unusually strong with "Snows of Kilimanjaro" at the State-Lake leading with great takings. "Miracle of Fatima" at United Artists, also in third week, still is very strong. "Ivanhoe" at the Oriental continues solid in sixth frame while "Because You're Mine" at Palace is holding near fourth round with a solid fifth session.

## Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Iron Mistress" (WB) aided by Frankie Laine topping stage show (2d wk). Holding strong with \$45,000. Last week, big \$55,500.

Grand (RKO) (1,500; 55-98) — "Devil Makes Three" (M-G) and "My Man and I" (U). Fine \$12,000. Last week, "Battle Zone" (AA) and "Rose Bowl Story" (AA), \$11,000.

Oriental (Indie) (3,400; 98-\$1.25) — "Ivanhoe" (M-G) (6th wk). Neat \$22,000. Last week, \$25,000.

Palace (Eitel) (2,500; 98) — "Because You're Mine" (M-G) (5th wk). Ad splurge hyping this to fine \$12,000. Last week, \$13,000.

Roosevelt (B&K) (1,500; 55-98) — "Eight Iron Men" (Col) and "Black Castle" (U) (2d wk). Bright \$10,000. Last week, \$14,000.

State-Lake (B&K) (2,700; 98-\$1.25) — "Snows of Kilimanjaro" (20th) (3d wk). Excellent \$24,000. Last week, \$33,000.

Surf (I&E Balaban) (685; 98) — "Lady Vanishes" (UA) (reissue) (3d wk). Nice \$3,500. Last week, \$4,300.

United Artists (B&K) (1,700; 98-\$1.25) — "Miracle of Fatima" (WB) (3d wk). Swarms of school ducats keeping this at very big \$14,000. Last week, \$19,000.

Woods (Essaness) (1,073; 98) — "K. C. Confidential" (UA) (2d wk). Holding at \$15,000. Last week, stout \$20,000.

World (Indie) (587; 98) — "Strange Ones" (Indie). Brisk \$4,000. Last week, "Grand Concert" (Indie), \$2,500.

# Rain Bops Frisco Biz; 'Limelight' Lively 14G, 'Flat Top' OK \$12,000

San Francisco, Nov. 18.

Torrential rains for three days is dampening the film boxoffice here. Despite strong exploitation, "Limelight" is rated as somewhat disappointing at the United Artists. However, a solid session looks at the 1,207-seat house. "Prisoner of Zenda" is holding okay in second Warfield stanza while "Flat Top" looks fairly good at St. Francis. Even with opening day personals by a flock of Hollywood players, "Blazing Forest" shapes mild at Paramount.

## Estimates for This Week

Golden Gate (RKO) (2,850; 65-95) — "Horizons West" (U) and "The Swindlers" (Indie) (reissue). Thin \$9,500. Last week, "Lusty Men" (RKO), \$11,500.

Fox (FWC) (4,651; 65-95) — "Way of Gaucho" (20th) and "Wild Stallion" (Mono) (2d wk-5 days). Dismal \$6,000. Last week, blah \$11,500.

Warfield (Loew's) (2,656; 65-95) — "Prisoner of Zenda" (M-G) (2d wk). Oke \$14,000. Last week nice \$20,000.

Paramount (Par) (2,646; 65-95) — "Blazing Forest" (Par) plus opening day personals by Dick Arlen, William Demarest, Roscoe Ates, others. Colorless \$11,000. Last week, "Operation Secret" (WB) and "Silent Dust" (Indie), \$12,000.

St. Francis (Par) (1,400; 65-95) — "Flat Top" (AA). Okay \$12,000. Last week, "Turning Point" (Par), \$14,000 in 10 days.

Orpheum (No. Coast) (2,448; 65-95) — "Outpost in Malaya" (UA) and "Fargo" (Indie). Small \$9,000 or close. Last week, "Hangman's" (Continued on page 20)

## 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.

# 'Zenda' Powerful \$25,000, Philly

Philadelphia, Nov. 18.

Long overdue rains washed out Saturday (15) night's biz, killing usually great Penn-Army grid game weekend. Best newcomer is "Prisoner of Zenda," which is sock at the Randolph. "Steel Trap" failed to catch much at the Boyd. "Turning Point" looks far below par at the Stanley. "Springfield Rifle" misfired at the Mastbaum where a slim session is likely. "Horizons West" is doing okay at the Goldman.

## Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Thief" (UA) (6th wk). Off to \$3,600. Last week, good \$4,200.

Arcadia (S&S) (625; 85-\$1.20) — "Because You're Mine" (M-G) (5th wk). Trim \$7,500. Last week, \$10,000.

Boyd (WB) (2,360; 50-99) — "Steel Trap" (20th). Mild \$8,000. Last week, "Somebody Loves Me" (Par) (2d wk), \$8,000.

Earle (WB) (2,700; 50-\$1.10) — "Holiday for Sinners" (M-G) with "Peep Show" unit onstage. Dull \$10,000. Last week, "Models, Inc." (Indie) with Larry Steele's "Smart Affairs" onstage, thin \$11,000.

Fox (20th) (2,250; 50-\$1.50) — "Ivanhoe" (6th wk). Down to \$16,000. Last week, smart \$20,000.

Goldman (Goldman) (1,200; 50-99) — "Horizons West" (U). Trim \$10,000. Last week, "Eight Iron Men" (Col) (2d wk), \$9,000.

Mastbaum (WB) (4,360; 50-99) — "Springfield Rifle" (WB). Light \$14,000. Last week, "Quiet Man" (Rep) (6th wk), okay \$10,500.

Midtown (Goldman) (1,000; 75-\$1.30) — "Snows of Kilimanjaro" (20th) (5th wk). Big \$17,000. Last week, \$18,000.

Randolph (Goldman) (2,500; 50-99) — "Prisoner of Zenda" (M-G). Fancy \$25,000. Last week, "Because of You" (U) (2d wk), \$8,000.

Stanley (WB) (2,900; 50-99) — "Turning Point" (Par). So-so \$13,000. Last week, "Savage" (Par) (2d wk), \$9,000.

Stanton (WB) (1,479; 50-99) — "Operation Secret" (WB) (2d wk). Okay \$6,000 in 5 days. Last week, strong \$12,000.

Trans-Lux (T-L) (500; 85-\$1.20) — "Happy Time" (Col) (2d wk). Solid \$7,500. Last week, tidy \$9,000.

# 'Because' Fancy \$10,000, Seattle; 'Everything' 7G

Seattle, Nov. 18.

Palomar has reverted to stage-shows this week, with "Lady Godiva" topping stage lineup with "My Man and I." Only okay session looks "Because of You" shapes nice at Orpheum for best showing of a newcomer. "Everything I Have Is Yours" is fairly good at Liberty.

## Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90) — "Blazing Forest" (Par) and "Seeds of Destruction" (Indie). Oke \$7,500. Last week, "Steel Trap" (20th) and "Canyon Ambush" (Mono), \$9,600.

Liberty (Hamrick) (1,650; 65-90) — "Everything I Have Is Yours" (M-G) and "Wide Boy" (Indie). Fairly good \$7,000. Last week, "Lusty Men" (RKO) (2d wk), \$4,500.

Musie B&B (Hamrick) (850; 65-90) — "Man in White Suit" (U) (2d wk). Good \$3,500 after big \$4,200 opener.

Musie Hall (Hamrick) (850; 90-\$1.25) — "Ivanhoe" (M-G). (5th wk) (Continued on page 20)

# 'My Pal' Robust \$13,000, Indpls.; 'Assignment' 8G

Indianapolis, Nov. 18.

Streak of mild weather is benefiting the few drive-ins still open and holding biz at most first-runs below hopes this stanza. Big exception, however, is "My Pal Gus," which got off to fast start in test run at Circle with aid of special exploitation to lead town by nice margin. "Springfield Rifle," at Indiana, and "Assignment Paris," at Loew's are only fair.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76) — "My Pal Gus" (20th) and "Toughest Man in Arizona" (Rep). Hefty \$13,000. Last week, "Sudden Fear" (RKO) and "Annie Oakley" (RKO) (reissue), \$9,000.

Indiana (C-D) (3,200; 50-76) — "Springfield Rifle" (WB). Mild \$9,000. Last week, "Back At Front" (U) and "Yankee Buccaneer" (U), \$10,000.

Loew's (Loew's) (2,427; 50-76) — "Assignment Paris" (M-G) and "Golden Hawk" (Col). So-so \$8,000. Last week, "Devil Makes Three" (M-G) and "You For Me" (M-G), \$9,000.

Lyric (C-D) (1,600; 50-76) — "Tarzan's Savage Fury" (RKO) and "Under the Sea" (RKO). Mild \$5,000. Last week, "Rose Bowl Story" (Mono), with Tommy Dorsey orch., others, onstage, \$13,000 at 55c-\$1 scale.

# 'Because' Boffo \$13,000 in Buff.

Buffalo, Nov. 18.

Standout here this session is "Because of You" with a smash total at the Lafayette. Elsewhere, biz is very spotty although "Pony Soldier" at the Buffalo is rated neat. "Cleopatra" on reissue looks fairly good at the Center.

## Estimates for This Week

Buffalo (Loews) (3,000; 40-70) — "Pony Soldier" (20th) and "Park Row" (UA). Neat \$12,000. Last week, "Everything I Have Is Yours" (M-G) and "Apache War Smoke" (M-G) (9 days), \$15,500.

Paramount (Par) (3,000; 40-70) — "Operation Secret" (WB) and "Marry Me" (Indie). Slim \$8,500. Last week, "Turning Point" (Par) and "Desperadoes Outpost" (Rep), \$10,000.

Center (Par) (2,100; 40-70) — "Cleopatra" (Par) (reissue). Fairly good \$6,000 or near. Last week, "Snows of Kilimanjaro" (20th) (3d wk), \$10,000 at 70c-\$1 scale.

Lafayette (Basil) (3,000; 40-70) — "Because of You" (U) and "Enchanted Forest" (Indie) (reissue). Smash \$13,000 or better. Last week, "Eight Iron Men" (Col) and "Man of Evil" (Indie), \$8,500.

Century (20th Cent) (3,000; 40-70) — "Cairo Road" (Indie) and "Brooklyn Gorilla" (Indie). Soft \$8,000 or close. Last week, "Way of Gaucho" (20th) and "Tropical Heat Wave" (Rep), \$7,500.

# L'ville Perks Up; 'Secret' Big \$7,500, 'Assignment' Tall 12G, 'Trees' \$8,500

Louisville, Nov. 18.

Downtown houses teed off smartly in current session. State, with "Assignment Paris" and "Golden Hawk," reaping benefit of spring-like weather and influx of downtown shoppers, shapes fine. Mary Anderson, with "Operation Secret," likewise had a brisk opening. Rialto's "It Grows on Trees" and "Raiders" looks modest. Fall race meet at Churchill Downs wound up three-week sesh with attendance and betting setting a high figure.

## Estimates for This Week

Kentucky (Switow) (1,000; 54-75) — "Monkey Business" (20th) (2d wk). Still strong at \$4,500 after first week's \$5,500.

Mary Anderson (People's) (1,200; 54-75) — "Operation Secret" (WB). Looks like fine \$7,500. Last week, "Springfield Rifle" (WB) (3d wk), \$5,000.

Rialto (Fourth Avenue) (3,000; 54-75) — "It Grows on Trees" (U) and "Raiders" (U). Weak opening, and shapes mild \$8,500. Last week, "Snows of Kilimanjaro" (20th), with 99c top, took smash \$22,000 and moved to Brown.

State (Loew's) (3,000; 54-75) — "Assignment Paris" (Col) and "Golden Hawk" (Col). Strong \$12,000. Last week, "The Thief" (UA) and "House of 13" (M-G), \$8,000.

# B'way Sluggish; 'Plymouth' Mild 120G Opener, 'Bloodhounds' Plus Vaude 54G, 'Trap' 13G, 'Angel St.' 6G

Despite five new bills, including some supposedly strong fall product, Broadway film business is mainly sluggish this session. Combination of too much TV competition last Saturday (15) and all-day rain that day crimped the vital weekend trade. This was particularly true of newcomers that teed off last Thursday or Friday.

"Plymouth Adventure," with new stagershow, failed to come through as expected, doing mildish \$120,000 for opening week at the Music Hall. It probably will hold three weeks to take it through Thanksgiving. "Turning Point" likewise is suffering from the offish tone, with only a mild \$10,000 probable at the Globe.

"Bloodhounds of Broadway" with Frances Langford, Jimmy Nelson, Mello-Larks, and Borrah Minevitch Harmonica Rascals, topping stage bill, also is being hurt, with not more than \$54,000 likely, sluggish, at the RKO in first stanza. "Steel Trap" got a very modest \$13,000 opening round at the State.

"Angel Street," fifth newcomer, likewise found the going tough to land only a good \$6,200 on first frame at the Normandie.

Bulk of the present week's strength is coming from holdovers and extended-run pictures. "Breaking Through" still is socked with \$21,500 in second session at the Victoria. "Limelight" continues smash at \$24,500 for third round at the Astor, with a great \$9,800 for the Trans-Lux 60th Street, where playing day-rate on two-a-day.

"Operation Secret" with Four Aces, Charlie Barnett band, Sunny Gale topping the stagershow wound up its second stanza at the Paramount with a good \$60,000. Par flagship brings in its 26th anni show today (Wed.), with "Iron Mistress" as the pic.

"The Promoter" continues in terrific style at the Fine Arts, getting a rousing \$12,500 in third week. "Snows of Kilimanjaro" still is strong with around \$20,000 probable this session (9th) at the Rivoli.

Estimates for This Week  
Astor (City Inv.) (1,300; 70-\$1.50) — "Limelight" (UA) (4th wk). Third frame ending today (Wed.) is holding at socko \$24,500. Third stanza was \$26,000, over expectancy. Continues indef.

Broadway (Cinerama) (1,250; 90-\$2.80) — "This Is Cinerama" (Indie) (8th wk). Seventh session ended last night (Tues.) held virtually at capacity with smash \$40,000. Sixth week was \$41,000. Nights are sold out until early next year.

Capitol (Loew's) (4,820; 70-\$1.50) — "Prisoner of Zenda" (M-G) (3d wk). Initial holdover round ended Monday (17) slipped to good \$19,000 or near. First week was fine \$35,000.

Criterion (Moss) (1,700; 50-\$1.80) — "Lusty Men" (RKO) (4th wk). Off to around \$6,000 after light \$8,000 for third frame. Holds a fifth, with "Hans Christian Andersen" (RKO) opening Nov. 25, day-date with Paris Theatre.

Fine Arts (Davis) (468; 90-\$1.80) — "The Promoter" (U) (4th wk). Third week ended Monday (17) continued socko with \$12,500 after \$13,500 for second frame. Long lines Saturday (15) night despite continued rain. Stays indef.

Globe (Brandt) (1,500; 50-\$1.50) — "Turning Point" (Par). First week ending tomorrow (Thurs.) shapes to get mild \$10,000 or less. In ahead, "Cairo Road" (Indie) (2d wk), \$8,000.

Mayfair (Brandt) (1,736; 50-\$1.50) — "World in His Arms" (U) (6th wk). Heading for \$7,000 after okay \$8,000 for fifth week.

Normandie (Normandie Theatres) (592; 95-\$1.80) — "Angel Street" (Hakim) (2d wk). Initial session ended Sunday (16) hard hit by rain but shapes to get good \$6,200 anyway. In ahead, "Magic Box" (Mayer) (7th wk), \$3,000 but winding up fine run.

Palace (RKO) (1,700; 75-\$1.40) — "Something For Birds" (20th) with 8 acts of vaude. Shaping to get \$19,000 or less. Last week, "Montana Belle" (RKO) with vaude, fair \$19,500.

Paramount (Par) (3,664; 80-\$1.80) — "Iron Mistress" (WB) with Toni Arden, Jack E. Leonard, Condos & Brandow, Art Mooney orch onstage. Opens today (Wed.), this being the Par flagship's 26th anni show. Virginia Mayo, from pic, makes personals today to launch film. Last week, "Operation Secret" (WB), with 4 Aces, Charlie Barnett orch, Sunny Gale heading

stagershow (2d wk), held at good \$60,000 after fine \$70,000 opener.

Paris (Indie) (568; \$1.25-\$1.80) — "Young Wives' Tale" (Indie) (2d wk). First holdover stanza ended Sunday (16) was \$4,000. Opening week, fair \$4,200. "Hans Christian Andersen" (RKO) opens Nov. 25, day-date with Criterion.

Rivoli (UAT) (2,092; 70-\$2) — "Snows of Kilimanjaro" (20th) (9th wk). Still strong with \$20,000 or close. Eighth week was socko \$29,000 over hopes, and topping "David and Bathsheba" (20th) for corresponding week at this house. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Plymouth Adventure" (M-G) with new stagershow. Heading for only fair \$120,000 in first week ending today (Wed.). Likely will hold two more weeks to take it through Thanksgiving. In ahead, "Happy Time" (Col) and stagershow (2d wk), disappointing \$114,000 and below hopes. "Million Dollar Mermaid" (M-G), with annual Christmas show, comes in for Xmas season. Likely the first week in December.

Roxey (20th) (5,886; 80-\$2.20) — "Bloodhounds of Broadway" (20th) with Frances Langford, Harmonica Rascals, Jimmy Nelson, Mello-Larks heading stagershow. Initial week ending tomorrow (Thurs.) is heading for lightweight \$54,000. In ahead, "Way of Gaucho" (20th) with Miss Langford, Borrah Minevitch Rascals, Blackburn Twins & Marion Colby topping stage bill (10 days), slow \$60,000. Decided to hold only three extra days past first week after pic fell down mid-week.

State (Loew's) (3,450; 55-\$1.25) — "Steel Trap" (20th) (2d-final wk). First session ended last night (Tues.) was moderate \$13,000 or close. "Outpost in Malaya" (UA) opens Nov. 25.

Sutton (R & B) (561; 90-\$1.50) — "Four Poster" (Col) (6th wk). Fifth stanza ended last night (Tues.) held at \$8,600 after solid \$9,900 for fourth week. Continues on. Big ad campaign stressing fact that "Poster" is continuing here and end of pic's run at Victoria responsible for "nice showings in past two weeks."

Trans-Lux 60th St. (T-L) (453; \$1.80-\$2.40) — "Limelight" (UA) (4th wk). Present frame ending today (Wed.) held at great \$9,800 or close after near-capacity; \$10,800 for third week. Stays indef.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Full House" (20th) (5th wk). Current round ending today (Wed.) is off to good \$7,800 after \$9,000 for fourth week. Continues. Victoria (City Inv.) (1,060; 70-\$1.80) — "Breaking Through" (UA) (2d wk). Initial holdover stanza ending tomorrow (Thurs.) is holding with sockero \$21,500 after great \$26,000 opening week. Stays on for longrun at this place.

# Stronger Pix Up Prov; 'Quiet' Rousing \$15,000, 'For You' Sturdy 10½G

Providence, Nov. 18.

Better film fare is reflected in better than average biz at most houses this week, with stout fare apparently the answer to the TV bugaboo. State's "Quiet Man" shapes solid while "Operation Secret" looks strong at Majestic. Strand's "Just For You" was nice in opening week. Second week of RKO Albee's "Snows of Kilimanjaro" looks fine.

## Estimate for This Week

Albee (RKO) (2,200; 65-\$1.10) — "Snows of Kilimanjaro" (20th) (2d wk). Fine \$11,000. First week was big \$19,000.

Majestic (Fay) (2,200; 44-65) — "Operation Secret" (WB) and "Tromba, Tiger Man" (Indie). Fairly strong \$9,000. Last week, "Springfield Rifle" (WB) and "Tropical Wave" (SG), good \$8,000.

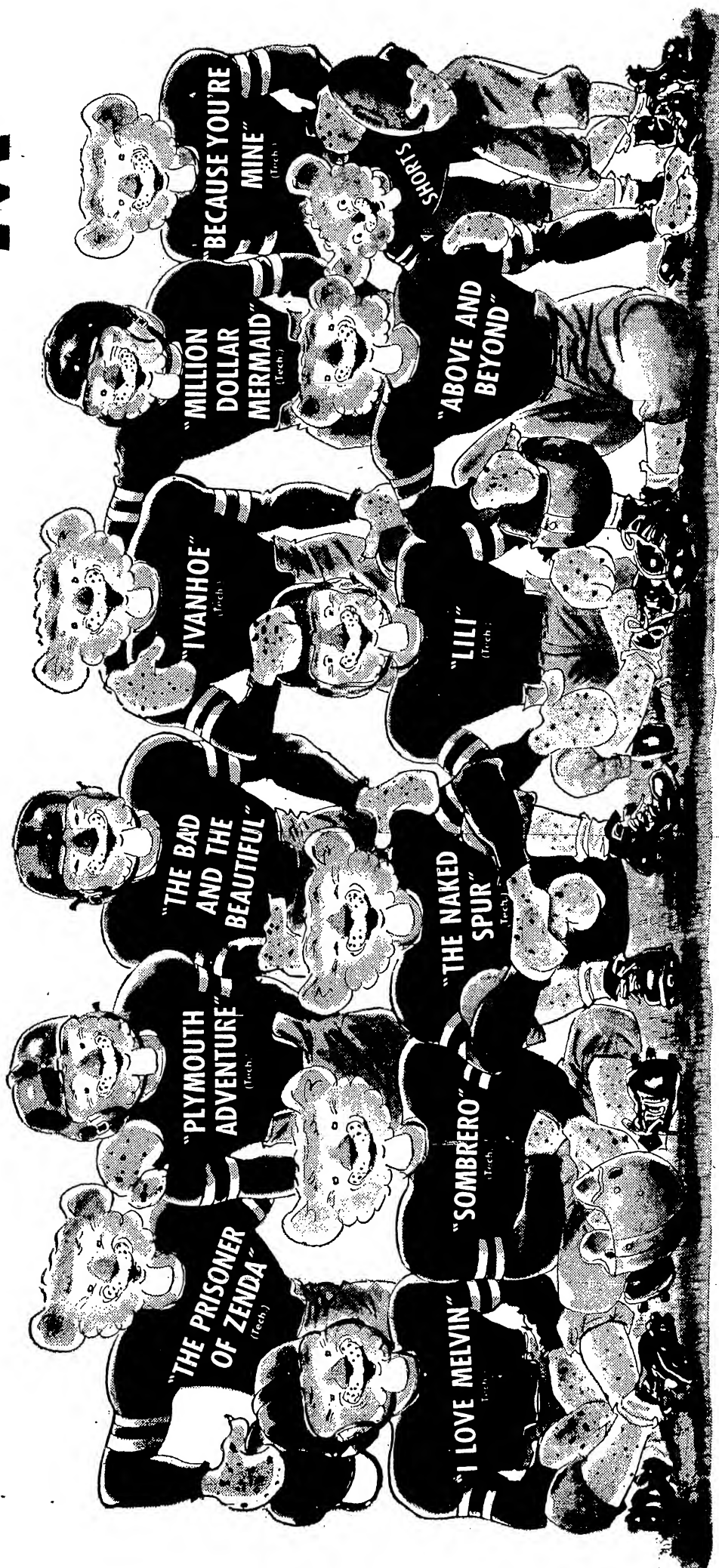
Metropolitan (Snider) (3,100; 44-65) — "Turning Point" (Par) and "Rosie the Riveter" (Indie). Fair \$5,000. Last week, "Hurricane Smith" (Par) and "WAC from Walla Walla" (Rep), so-so \$6,500.

State (Loew) (3,200; 44-65) — "Quiet Man" (Rep). Solid \$15,000 or better. Last week, "Devil Makes Three" (M-G) and "Apache War Smoke" (M-G), \$11,500.

Strand (Silverman) (2,200; 44-65) — "Just for You" (Par). Second week began Monday (17). First week, nice \$10,500.



# THE WINNING TEAM!



AND MORE ALL-STARS including "The Story of Three Loves" (Tech.) • "The Clown" • "Jeopardy" • "Dream Wife" • "Small Town Girl" (Tech.) • "Battle Circus" • "Vicki" (Tech.) • "Julius Caesar" • "Vaquero" (Ansco color) and many others

# Arg. Stix Exhibs, Hard Hit by Crop Failures, Close or Run 1-Day Weekly

Buenos Aires, Nov. 11. Exhibitors in the Argentine hinterland have been finding the going so tough in the past year that some have cut down their operations to two shows per week—and in some instances to a single operating day weekly. Others have just folded.

The vast amount of unemployment stemming from the failure of the 1951-52 grain crop has caused this bad economic situation. Unemployment naturally is more general in the big cities, especially Santa Fe and Rosario. But the rural areas suffer almost as badly, with exhibs commenting on the dearth of coin in the hands of the public. Bahia Blanca, port for the southern part of the country, also has been hard hit. Hence, film grosses have been declining all the past year, despite an attempt to bolster biz by upping admission scales.

Severe droughts have hit the sugar-cane crops, while the vineyards were hurt by the past winter's frosts. However, the dip in biz has not been so marked in Cordoba.

Along with the shortage of money, exhibs find it hard to meet the high rentals demanded from local producers (native product goes best in the rural areas). Additionally, some theatre operators have had to contend with electric power cuts, which often makes it impossible for them to operate at all. They have been subject to many interruptions when the electric power faded, some of this being caused by obsolete or worn-out generators.

Exhibs in the stix have plenty of taxes to meet, apart from the 40 centavo (4c) tax which every patron must pay to the Eva Peron Foundation when buying a ticket.

Besides the 3% taxation exacted by local municipalities, in some districts there is an educational levy on each cinema. In addition there are license fees, insurance and social security charges. Exhibs then have to contend with the fact that salaries of projectionists and the whole staff have bounded up during the last five years.

However, one of the small-town exhib's biggest headaches was eliminated last year when censorship was made uniform for the entire country, with the Entertainment Board's censoring applying to all Argentina. Before this, a local censorship board had to pass on each film, their verdicts often being in conflict with those made in this city.

## W. Germany Lifts Price Controls But Admission Scale Shows No Increase

Washington, Nov. 18. German federal ministry of economics lifted controls last April on theatre admissions and distributors' prices, reports Nathan D. Golden, Commerce Dept. film division chief. But there has been no significant increase in prices since. During the second quarter of 1952, there were 104 films shown in the western zone, including West Berlin. Of these 58 came from the U. S., 18 from France, 12 from Germany, eight Italian, five British, plus one each from Sweden, Austria and Denmark.

Film theatres in the western zone of Germany are generally small, averaging from 200 to 500 seats. Entire country, with over 50,000,000 people, has only 90 houses with seating capacity of over 1,000. There are 4,547 film houses.

In the French West Indies, says Golden, 80 of the 150 films exhibited last year were American, 50 coming from France and the remainder from various nations. The U. S. also sent in the majority of the shorts, although the weekly newsreels were all French.

There is a steady buildup of 16m film theatres in the French West Indies. Presently about 29 commercial 16m houses are operating, with a couple more under construction.

## Ace Mex Newsreel Expands

Mexico City, Nov. 11. Clase-Excelsior, one of the top Mexican newsreels, is now managed by Gonzalo Candiani Castellanos, vet filmite. He plans expansion and improvement in coverage.

## Film Interests Mull Giving Pix to BBC-TV

London, Nov. 11. A meeting of the four trades associations is being called for the end of this month to consider a producer suggestion that exploratory talks be opened with the British Broadcasting Corp. on its film requirements for TV. Proposal was originally made at a meeting of the REP (Renters, Exhibitors, Producers) committee, and since has been communicated to all the major trade groups.

The BBC has been hoping to negotiate a supply of product from the picture industry to ease its program schedule. But BBC has been consistently stymied by the exhibitor attitude against pix shown on TV ever going into theatres.

This ban, which has been in operation for a year or two, has made it impossible for the BBC to obtain any but the oldest pix.

## CEA Stalling On Eady Fund Stand

London, Nov. 18. Adopting delaying tactics which, it is thought, may strengthen its position when negotiations an admission tax concessions start next year, the Cinematograph Exhibitors Assn. has declined to give a clear-cut answer on its attitude towards continuation of the Eady Fund. Through this fund a proportion of boxoffice receipts are passed over to British producers. Instead, a specially convened session of the CEA general council last Wednesday (12) instructed its officers to continue negotiations with other trade organizations on the best way of helping the studio industry.

This means the CEA has refused to accept the producers' argument of urgency. At the same time, a move has started to exert pressure on the government for tax relief to exhibs in return for continuing to support the indirect subsidy to British films. Because of the refusal by successive governments to make any major change in the admission tax schedule, there has been rising resistance by indie theatre owners to promise indefinite support to the Eady scheme.

Defaulters have been growing in number, and the fund is losing out on a substantial amount of coin. It is this determined small exhib action which is compelling the CEA to tread warily and caused the special general council meet.

The Eady scheme, which adds about \$8,500,000 to British productions, is scheduled to expire in August, 1954. Many film makers, however, have warned that unless its continuance is assured by next March, production schedules will have to be slashed.

## 'Prostitute' Top Mex Legit Hit Despite Ban

Mexico City, Nov. 11. The top legit hit here is "The Respectful Prostitute," being done in Spanish. It is playing to turnaway biz at the Teatro de Camara, small art house, but under extraordinary circumstances. It is being presented over the vigorous protest of the city government's amusements supervision department which banned the show because its impresarios, Ivan de Negri and Marta Elba, had neglected to join official authorization for performances. And also they had failed to have programs for each show stamped by the department as the law demands.

The department sealed up the theatre between shows. De Negri and Miss Elba, who also plays the lead, allegedly broke the seals, and went on with the show. The department imposed three fines of \$11.60 each daily for the law violations. The show goes on despite this probably because the producers showed a letter from President Miguel Aleman saying he was interested in this art theatre experiment.

## London May Ban All Hypnotism From Stage

London, Nov. 18. Acting under the authority of the Hypnotism Act 1952, which comes into operation next April 1, the London County Council meeting tonight (Tues.) is to consider a recommendation to exclude stage demonstrations of hypnotism in licenses granted after that date. The new Act does not involve a total ban on hypnotic performances, but they will be allowed with the consent of the council. Licensees will have to apply for permission for each specific performance.

## Rank to Finance Own Film Prods. Without NFFC

London, Nov. 18. Starting next year, the J. Arthur Rank organization will finance its own production program and is withdrawing from the group scheme through which a substantial part of the budget was met by the National Film Finance Corp. Producers who have been associated with Rank under the NFFC plan will be offered facilities to continue production on terms similar to those under which they operated on the group project.

Announcement of this policy switch reflects the healthy trend in the company's affairs since the program of retrenchment was introduced two years ago. It also underscores the important role played in British production by the Eady fund.

According to an official announcement from Rank's office, the assumption of all production risks by the group has been made possible by the Eady scheme, and it is asserted that, provided the fund continues, it should be possible to produce a program of films without loss.

While completely financing its own ventures, the Rank organization will, in the normal course of business, offer world-wide distribution for other British pics in which there will be financial participation by the NFFC.

## 'OUTLAW' TO POSTWAR B.O. MARK IN JAPAN

Tokyo, Nov. 11. Helped by a two-day holiday (National Culture Day), theatres here in general enjoyed lusty b.o. for the period, with "The Outlaw" (RKO) scoring a startling \$27,800 in eight houses. This topped by 16% the previous general release pic record for the postwar held by "Sands of Iwo Jima" (Rep). Exhibs give credit for the healthy bonanza to a hep bally campaign devised by RKO-Japan's publicity chief Kazuo Morita, winner of last year's RKO World Drive.

Meanwhile, with the daily take dwindling to the danger mark, Metro's office here announced that lowest priced tickets, 84c, for "Gone With Wind" roadshow at the Yurakuza Theatre here would be increased to the cost of middle priced seats or \$1.39. Move will increase bottom priced seats by 58%.

## Gordon Sets First TV Film Studio in Berlin

Berlin, Nov. 18. Europaische Television Gesellschaft, said to be the first studio to set up here for the production of TV films, has been formed by Paul Gordon. Outfit currently is readying five projects. Its first series includes 13 one-hour mysteries while the second series will consist of 13 half-hour musicals. All films will be in English and German language, most of them also in French.

SPIO, the local organization for film producers, has decided not to accept any new or old theatrical films for television. Thus, it appears that there will be a heavy demand for product made especially for TV. Gordon, who's just inked James Wakefield Burke to handle the English versions of his company's films, plans a junket to N.Y. in January to screen his product.

# H.O.s Slow Up London Film Trade; 'Marrying' Mild \$3,700, 'Case' \$9,200, Chaplin Wow 18G, 3d, 'Mine' 14 1/2 G, 2d

## Set 'Wagon' Brit. Preem For Manchester in Dec.

Manchester, Nov. 11. "Paint Your Wagon," British version of the American success, will star Bobby Howes along with his daughter, Sally Ann Howes, at the Opera House here next month, under the banner of British impresario Jack Hylton. Elizabeth Larnier, who clicked in the British tour of "Kiss Me Kate," also will be featured.

"Kate" is currently at the Opera House here, continuing its long, successful British tour. "Remains to Be Seen," the U. S. comedy thriller, had its European preem at the Palace, with Naunton Wayne, Diana Dors, and Dick Henderson, Jr. Both productions are presented by Jack Hylton.

## Weak French Pix In Paris 1st-Runs

Paris, Nov. 18. Last week has seen a batch of weak French pix invading the first runs here. Most of the films are of the quickie type that appear destined for the provinces or out-of-way first-run dates. Lack of the double feature here is giving these pix a hard time in trying to stand on their own. Dearth of draw films is again focusing attention on the still undecided Franco-American pic talks.

The Olympia has a comedy, "My Priest Among the Rich," which is leaving a lot of empty seats in this big house. "Women Are Angels," with Viviane Romance, and "Mutiny on the Danae," which features a mutiny, also are not doing well. Sacha Guitry has "I Did It Three Times," which deals with adultery, and "The Norman Hole," with comic Bourvil, also are playing.

Films that are making them line up here are "Limelight" (UA), going strong at four theatres, and "The Quiet Man" (Rep), at two first-runs here in the original version. Latter also is doing fine with a Venice kudo and top reviews to back it up. Long-run French pic like "Adorables Creatures," "Forbidden Games," now on a successful reissue run, "Respectful Prostitute," are doing sock to fine trade.

The French still have a few films for release soon, such as the Rene Clair "Beauties of the Night" and "The Red Curtain." Also holding are "An American in Paris" (M-G) and the French-made "Little World of Don Camillo" with Fernandel.

## Logans Settle on Deal For Outside Appearance

Glasgow, Nov. 11. Jimmy Logan, young Scot comedian and a nephew of Ella Logan, has reached a working agreement with his father, Jack Short, following their dispute when Jimmy was inked for a British panto under the Howard & Wyndham banner. Move meant that the comic would have to withdraw at peak festive season from the Logan Family act. Father, who produces and presents the family group, threatened to sue his son if he left the act.

Compromise has now been reached, with the younger artist being released each December for pantomime and rejoining family act for remainder of year. He will also be offered financial shares in the Logan Family shows.

## Col Ups Tucker in London

London, Nov. 11. Alan Tucker, who has been handling press and public relations for Columbia, has been upped to the position of publicity manager. He joined the company eight years ago in charge of pictorial publicity. Tucker succeeds R. H. Kessler-Howes, who resigned last month.

London, Nov. 11. "Limelight," which started off by breaking the all-time house record at the Odeon, Leicester Square, is still comfortably leading the field and looks set for a three-month run. The second round topped \$19,000 and there was little change in the third when it grossed a smash \$18,000.

Having been panned heavily by crix, the Command pic "Because You're Mine" has not come up to expectations. In its first Empire week (six days), its gross was \$16,200 and it dropped the following week to \$14,500.

The new British entry was Herbert Wilcox's production of "Trent's Last Case," which hit a surprisingly fine \$9,200 in its opening round at the Plaza. Holding sturdy at the Warner is "Big Jim McClain," now in its third week.

**Estimates for Last Week**  
Carlton (Par) (1,128; 55-\$1.70) — "Marrying Mild" (Col). Made moderate beginning with around \$1,800 for first weekend, and looks only \$3,700 on week. Holds.

Curzon (GCT) (500; 55-\$1.35) — "Kon-Tiki" (RKO) and "Stranger in House" (GCT) (4th wk). Still hefty at \$5,200 this frame. Continues indef.

Empire (M-G) (3,099; 55-\$1.70) — "Because You're Mine" (M-G) (2d wk). Below hopes for Command film choice, with good \$14,500 this round, after opening at \$16,200. "Top Secret" (AB-Pathé) opens Nov. 17.

Gaumont — (CMA) (1,500; 50-\$1.70) — "Because of You" (GFD) and "Horizons West" (GFD) (3d-final wk). Doing only moderate biz with around \$3,500 for this week after \$4,000 for second. "Pickwick Papers" (Renown) in from Nov. 14.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70) — "Started in Paradise" (GFD). Fair \$7,000. Continues for regular three weeks with "Snows of Kilimanjaro" (20th) coming in Nov. 21.

London Pavilion (UA) (1,217; 50-\$1.70) — "Big Sky" (RKO) (2d wk). Holding firm at around \$5,000 after solid \$6,700 on first week to be followed by "The Thief" (UA).

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "Limelight" (UA) (3d wk). Still packing 'em in with whom \$18,000 for 1st session after resounding \$19,000 in second. Chaplin pic stays, natch!

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) — "Gentle Gummam" (GFD) (2d wk). Modest \$5,700. Stays a third round and will be followed by "Made in Heaven" (GFD) Nov. 13.

Plaza (Par) (1,092; 70-\$1.70) — "Trent's Last Case" (B-L) (2d wk). Above expectations with good \$9,200 in opening round and solid \$3,800 in second weekend. "Somebody Loves Me" (Par) set to open Nov. 21.

Ritz (M-G) (432; 30-\$2.15) — "Quo Vadis" (M-G) (5th wk). Continues big at over \$4,000 this frame. Warner (WB) (1,735; 50-\$1.70) — "Big Jim McClain" (WB) (3d-final wk). Sturdy \$4,500 looks this week after \$5,800 in second. "Lion and the Horse" (WB) opens Nov. 13.

## Yank Films Got 68% Of \$1,200,000 Italian Key City Sept. Gross

Milan, Nov. 11. Key city grosses for September show that approximately \$1,200,000 passed through the Italian boxoffices in such cities during the initial fall month, an increase over the corresponding figures for 1951. Percentage-wise, the revenue to Yank pix dropped considerably, though preserving a strong lead in holding about 68% of the market or \$816,000 for the period.

Drop was taken up by Italian and French films, which respectively garnered 19% and 11%, with the Gallic pictures making an especially strong climb from last year's figure.

Among the individual pix, consistently strong takes have been registered in recent runs by "American in Paris" (M-G), "Il Cappotto" (Titanus-Italian) and "Altri Tempi" (RKO-Cines-Italian).

# JENNIFER JONES' GREATEST SMASH SINCE "DUEL in the SUN"

The story of a flame  
named Ruby...who wrecked  
a whole town...*SIN BY SIN...*

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JONES  
CHARLTON  
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*Ruby Gentry*

A BERNHARD-VIDOR presentation • Released by 20th Century-Fox

**DATE 'RUBY' FOR THE HOLIDAYS!**

Produced by JOSEPH BERNHARD and KING VIDOR • Directed by KING VIDOR • Screenplay by SILVIA RICHARDS • Story by ARTHUR FITZ-RICHARD



# Amusement Stock Quotations

(N.Y. Stock Exchange)  
Week Ending Tuesday (18)

1952	Low	High	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
12 1/4	8 1/2	ABC	142	10 1/4	9 3/8	10 1/4	+ 3/8
40 1/4	33	CBS, "A"	27	37 7/8	37	37 7/8	+ 1/4
39 1/4	32 1/4	CBS, "B"	31	38	37 1/4	37 1/2	+ 1/4
13 1/2	11 1/4	Col. Pic.	32	11 3/4	11 1/4	11 3/4	+ 1/4
9 1/2	8	Decca	58	9	8 3/4	9	+ 1/4
48	41 1/4	Eastman Kdk	243	45 1/2	42 3/8	44 3/8	+ 1 1/8
18 1/4	11 1/2	Loew's	487	12 3/8	11 1/2	12 3/8	+ 1/8
5 1/2	3 3/4	Nat'l Thea	177	4	3 3/4	3 3/4	+ 1/8
30 7/8	21 1/4	Paramount	237	26 1/4	24	26 3/8	+ 2 1/8
36 3/8	26 3/8	Philco	201	36 3/8	35 1/4	36	+ 3/8
28 1/4	23 1/4	RCA	555	28 1/2	27 3/8	28 1/2	+ 1 1/4
4 7/8	3 1/4	RKO Picts.	714	3 7/8	3 1/4	3 3/4	+ 1/8
4 1/4	3 1/4	RKO Theats.	238	3 3/4	3 1/2	3 1/2	+ 1/4
5 1/8	3 1/4	Republic	66	3 1/2	3 1/4	3 3/8	+ 1/8
10 7/8	9 3/4	Rep., pfd.	4	10 1/8	10 1/8	10 1/8	+ 1/8
12 1/2	10 3/8	20th-Fx (new)	227	11 1/4	10 3/8	11 1/4	+ 5/8
21 1/4	11 1/2	U. Par. Th.	495	14 1/8	11 1/4	14	+ 2 1/4
13 3/8	11	Univ. Pic.	46	13 1/4	12 1/4	12 3/4	+ 3/8
65	57	Univ., pfd.	8	61	60 1/2	60 1/2	+ 1/2
15 1/4	11 3/8	Warner Bros.	113	12 1/8	11 3/8	12	+ 1/2
86	68	Zenith	44	84 1/4	82 3/8	84	+ 1 1/8

N. Y. Curb Exchange							
19 1/4	15	Du Mont	115	17 3/8	16 3/8	17 1/4	+ 1
3 1/4	2 3/4	Monogram	22	3	2 7/8	2 7/8	+ 1/8
27 1/4	20 1/8	Technicolor	97	27 3/8	26 3/8	27 1/4	+ 1 1/8
3	2 1/4	Trans-Lux	5	3	2 7/8	2 7/8	+ 1/8

Over-the-Counter Securities							
				Bid	Ask		
Cinecolor				1 1/8	1 3/8		
Cinerama				6	6 3/4		
Chesapeake Industries (Pathe)				3 3/4	4 1/2		+ 3/8
U. A. Theatres				4 1/4	5		+ 9/8
Walt Disney				6 1/4	7		

(Quotations furnished by Dreyfus & Co.)

## Critics Pass Buck

Continued from page 1

of the afternoon, the audience might posse together to tar the critics with their own venom, feather them with their bad reviews and deport them on the next boat. So a situation fraught with fistcuffs developed as a genteel quilting-bee.

Characteristic of the congenialities of the day was the head-patting (Langner to Chapman; Young to the Times' Brooks Atkinson; Derwent to Rice). However, a final decision of a sort was reached. Though the critics are not to blame so much for "undermining" the theatre, practically everyone else is, including the audiences and VARIETY.

### Each Grabs for Himself

Langner, for instance, charged that the culprits were Equity, League of N. Y. Theatres, stagehands union, scenic artists, Dramatists Guild and "even the Theatre Guild," because each group grabbed for itself instead of "having the good of the theatre" at heart, as did the "giants" of the theatre's rosy past.

He also offered the suggestion that a well-meaning critic could devote his space to praising the acting if the play itself were not up to par. He lauded Atkinson's review of "The Deep Blue Sea" as "perfect" in this respect. Langer also hit out at an unnamed critic who, he said, consistently begins by disparaging the play's construction, its failure to "be like Ibsen or to be a well-made play."

Author Young stated that he "had never found any successful playwright who was dissatisfied with the critics." He suggested that critics might give an assist to the theatre by hammering away at high costs. Young also admitted that possibly the reviews of his "Mr. Pickwick" had something to do with its short run.

### 'Alien Problem'

Rice, agreeing that economics were to share the blame for "undermining," commented that the critics' livelihood is the theatre, and though they might bite at it, they wouldn't bite off the hand that feeds them.

Thomson said the drama critic performs a "shopping service," the book critic a "replacement service" (i.e., his readers read the reviews instead of the books), and the music critic "a post mortem." Thomson also claimed that the box-score was the culprit, cowering the critics who hesitated to be recorded as going overboard for a play that then flops. (VARIETY dropped its box-score two years ago.—Ed.)

Countering a suggestion by Derwent that the critics help solve "the alien problem" by saying in their reviews whether or not performances by aliens could not have been equalled or improved on by members of American Equity, Chapman said that the theatre

should be kept the free institution it is now, including freedom of choice for managers.

It is the audiences, said Chapman, who make shows into "smash hits" and "failures" by blindly following the critics. He didn't know of any critic who were "underminers," he said, "except those who disagree with me."

## Wisberg-Pollexfen In Teamup With Gering

G-L Enterprises, headed by Marion Gering, has joined with Wisberg-Pollexfen Productions to turn out two feature-length films in Eastman Color. Pictures are scheduled to roll next spring in Italy.

Two pix are "The Narrow Street," based on an original by Aubrey Wisberg, and "Beloved," adapted by Gering and A. J. Palmerio from a play by Jay Victor. Aside from these projects, Gering expects to start production in Rome this month on a series of 30-minute films for TV. Titled "Theatre of the Doomed," they're authored by Wisberg. Distribution deals on "Street" and "Beloved" have not yet been set.

## Col's 25c Div

Columbia Pictures board, at a meeting in New York yesterday (Tues.), declared a dividend of 25c on the common stock and voting trust certificates for common stock, payable Dec. 18 to stockholders of record at the close of biz Dec. 4.

Board also declared a 2 1/2% stock dividend on common stock and voting trust certificates, payable in common stock Jan. 18, 1953, to stockholders at the close of business Dec. 5. Cash will be paid where fractional shares of common stock are due.

Attending the board conclave for the first time was distillery executive Alfred Hart. His election as a director was announced last week. He fills one of the vacancies left by the departure of attorney Arnold Grant and Lewis S. Rosenfield, a top exec with Schenley Distilleries.

## WB Testing Bigley

Hollywood, Nov. 18. Isabel Bigley, co-star of "Guys and Dolls" on Broadway, is testing here at Warner Bros. for important part in "The Eddie Cantor Story" and term part.

She's testing opposite Keefe Braselle, male lead. Al Green is directing the Sid Skolsky production.

John Forsythe signed a two-picture deal with U.I. starting as star with Loretta Young in "It Happens Every Thursday."

## Theatre TV

Continued from page 3

ployees, American Federation of Musicians and the American Guild of Musical Artists. Theatres are being charged a flat 40c per seat guarantee for the show against 50% of the gross. TNT is paying all line charges, and an unspecified percentage of the theatres' payment is to go into the Met fund coffers. To date, it's impossible to estimate how many theatres in how many cities will carry the event, although TNT prexy Nathan L. Halperin said the reaction of big-screen exhibs has been "enthusiastic."

The opera will be restaged slightly to meet the needs of the TV cameras making the pickup. Halperin said exactly how much change will be effected in the traditional stage business will be decided later by the producer and director of the

## No 'Carmen' Blackout

Unlike the situation existing in theatre televising of boxing matches, when no house in the city of origin was permitted to carry the show, New York City will not be blacked out from big-screening the special performance of "Carmen" from the Metropolitan Opera stage Dec. 11.

To date, the Guild Theatre in Rockefeller Center, N. Y., has signed on for the event and it's expected that several other theatres in the metropolitan area will tie in. It's not believed, though, that the Broadway Paramount will accept the opera, since it would mean shutting down its regular vaudeville operation for that night. Warner Theatre on Broadway, which is now shuttered but equipped for theatre TV, may sign on.

show, yet to be selected. "Carmen" is to be carried by theatres in its full three-hour version, so that none of the houses screening the show will run a film that evening.

## Mpls. Radio City Gets 'Carmen'

Minneapolis, Nov. 18. United Paramount Theatres' Radio City here (Minnesota Amus. Co.) will be one of the nation's showhouses to carry the exclusive theatre big screen telecast of the Metropolitan Opera's "Carmen" presentation Dec. 11, according to Harry B. French, MAC president. It will be a Twin Cities' exclusive, too.

Aside from several non-exclusive events, this will be only the fourth utilization of Radio City's TV equipment since its installation several years ago. In addition to the Marciano-Walcott scrap, the Robinson-Maxim and Sandler-Pep bouts were also brought into the theatre, whereas the St. Paul Paramount, also having large screen TV, had only the Robinson-Maxim battle.

## Industry's Future

Continued from page 7

Young, Irene Dunne, Errol Flynn, Boris Karloff, Dan Dailey and others with promising newcomers like Piper Laurie, Rock Hudson, Julia Adams, etc. Reasoning is that this is the most effective way of popularizing fledgling talent until it can stand on its own b.o. feet.

### Diversified Lineup

Diversified lineup of U product was emphasized by Daff along with the fact that U is continuing in its policy of extending the appeal of its top pix to cover all audience strata. Under a plan worked out two years ago, U's releasing policy attempts to meet exhib complaints about the "seasonal" flow of pix. "We recognize exhibitors must have film," Daff said. "It's our intention to release important pictures every month, regardless of climatic conditions."

Commenting on the December-to-March releases, Milton R. Rackmil and Nate J. Blumberg, prexy and board chairman of U, respectively, said that, in the final analysis, "the major problem is to get more people into the theatres by offering the public the best in entertainment and the best in publicizing and promotion of good pictures which will provide the entertainment the public seeks."

# Col to Depend Less on Indies

## In Stepping Up Prod. Schedule

## Cancel Red Film

Minneapolis, Nov. 18.

The U. of Minnesota has cancelled "New China," scheduled for Dec. 3 as one of the institution's Film Society's series on the campus, open to the general public as well as to the student body upon payment of admission slightly lower than loop "A" first-run houses.

After previewing the picture, produced jointly by the Soviet Union and Red China, a university committee judged it to be "of such a blatantly propagandistic nature that it has no place in any program" under university auspices.

## Chemical Bank-UA

## Ready 1st of 10 Pix For January Start

Selection of the 10 film packages to be financed by Chemical Bank & Trust Co. under its recent deal with United Artists should be completed by the end of the year, with the first pix going before the cameras in January. UA said Monday (17) that the company had been offered many interesting packages for consideration. Financing will cover the usual 40 to 50% and may run higher in some instances.

The agreement between UA and Chemical, concluded earlier this month, makes available first money for a slate of pictures set for release late in 1953 and during 1954. UA in no way acts as a producer but merely recommends that certain pix be made and that the money for them be advanced by the bank.

According to the UA exec, by acting as a consultative body, the company is in a vastly better position to blueprint its product and arrange its release schedule. Despite the added work load, UA toppers decided against setting up a special department to sift the various package proposals and instead are doing the selecting themselves.

## \$22,200,000 Pay Div

## For 51,000 EK Aides

Rochester, Nov. 18.

Wage dividend of \$22,200,000 for more than 51,000 Eastman Kodak employees was voted here today (Tues.) by the Kodak board. Bonus is payable March 6, 1953. Eligible persons will receive \$27.50 for each \$1,000 earned at Kodak during the five-year period 1948-1952.

Directors declared cash dividend of 60c a share on the common stock and the regular 1 1/2% dividend on preferred stock of \$1.50 a share. Both are payable Jan. 2, 1953, to stockholders of record Dec. 5, 1952. Also voted was a stock dividend of one share for each 20 now held, payable May 29, 1953, to shareholders of record May 1, 1953.

## Roz's Pix Bally

Publicity value of Rosalind Russell's tryout tour with the coming musical version of "My Sister Eileen" will be employed by RKO to push "Never Wave at a WAC." Independent Artists' production starring Miss Russell. Distrib. company plans to book the film in New Haven, Boston and Philadelphia immediately after Miss Russell appears in the legit attraction.

Miss Russell's husband, Independent prexy Frederick Brisson, has set his wife as well as Paul Douglas and Marie Wilson to make six personal appearances each in connection with the pic, set for Jan. 16 release.

Film, first tested via a video script, was built up into a full-length feature by Ken Englund.

## Dave Rose to Coast

Following a week of huddles with RKO sales execs on his recently completed "Sea Devils," indie producer David E. Rose leaves for the Coast today (Wed.) to scout talent for his next venture.

Script hasn't yet been decided upon, but the project will be filmed somewhere in Europe.

Columbia will depend less on the product of outside indie producers and will look to its own studio to meet the needs of its distrib setup. Company has launched a stepped-up program of studio production, and if present plans jell, will look less and less to other sources to supplement its release schedule.

With a program of 22 top-budget pix slated for 1953, studio has bolstered its contract production staffers with the addition this week of Lewis Raehmil, William Fadiman and Robert Arthur. Trio will work under the supervision of recently-appointed exec producer Jerry Wald. Addition of the new staffers will give Col a total of nine contract staffers. Before Wald assumed the top post, Col had only Buddy Adler, Vincent Sherman and Jonie Taps on its production roster. Anson Bond joined the company recently and writers Kenneth Gamet and Oscar Saul were elevated to producer status.

In addition to these, Col is set to receive six pix annually from the Stanley Kramer unit, 17 from the closely-allied Sam Katzman unit, two oaters from the Harry Joe Brown-Randolph Scott outfit, and six from Gene Autry. Add to this six pix annually from Robert Cohn's unit and Col will have a grand total of 59 films emanating from its studio.

Another aspect is the stress on "bigger" pictures, with increased budgets being allotted. With the Rita Hayworth starrer, "Salome—Dance of the Seven Veils," completed, Col is preparing "From Here to Eternity," James Jones' bestseller; "The Quest of the Holy Grail," "The Franz Liszt Story," "Casanova" and "Miss Sadie Thompson," latter as a musical, with Wald personally producing.

## RKO Future No Snag To Bally Activity

Despite uncertainty over the company's future, RKO's New York ballyhoo department is buzzing at peak activity. Department is currently plugging five films set for release shortly and has a total of 15 personalities in town with whom to work.

Samuel Goldwyn's "Hans Christian Andersen" has the largest personality representation, with Goldwyn himself topping the list.

## New Faces

Continued from page 7

of personalities taken over from TV. Others come to join the glamor colony from abroad. At 20th, newcomer Richard Burton, an Englishman just signed to a seven-year contract by the studio, is teamed with Olivia de Havilland in "My Cousin Rachel," which goes out in January. Same month sees Charlton Heston and Karl Malden sharing star credits with Jennifer Jones in "Ruby Gentry," and Mitzi Gaynor doing the honors in "The I Don't Care Girl" in Technicolor.

Constance Smith stars with Dan Dailey in "Taxi" in January and with Cornel Wilde in "Treasure of the Golden Condor" (Techni) in March. Rory Calhoun is down with Dale Robertson for "The Silver Whip," also March.

M-G has Jane Greer and Patricia Medina in "The Desperate Search" for January. Pier Angeli and Vittorio Gassman lead the east of "Sombbrero," in Techni, for March release, and Debbie Reynolds co-stars with Donald O'Connor in "I Love Melvin," in Techni. It's a March release also.

U-I is particularly conscious of the need to develop new players. Company has Rock Hudson and Julia Adams in "The Lawless Breed" for January; Piper Laurie with Tyrone Power in "Mississippi Gambler," in Techni, February; Mala Powers in "City Beneath the Sea," Techni, also February, and Audie Murphy and Mala Powers in "Gunsmoke" for March. RKO, whose "Androcles and the Lion," starring Jean Simmons, goes into release in December, will have that British actress again in "Beautiful But Dangerous," tentatively set for late in February.

# Allied's Convention

Continued from page 3

the distribs, claiming latter took advantage of Allied while the theatre group was engaged in working cooperatively with the various branches of the film industry.

## 'Indiscriminate Heights'

Policy statement charged that the companies had hoisted prices to indiscriminate heights, directly and by numerous practices and devices, such as pre-releasing a picture without regard to the essential merit or investment in such films. While not mentioned in the statement, Warner Bros. "Miracle of Fatima" was singled out this morning in the film clinics.

The board statement charged that the distrib practices were particularly reprehensible because of the emergency which exists among exhibs. Because of this, it noted, the board decided, for the time being and until the distribs reform their trade practices, that Allied leaders would confine their activities to cooperative measures and to those projects which promise

sibilities in the idea, particularly in regard to conciliation.

"Possibly a more certain and detailed procedure along the lines of the abortive UMPI plan of 1942 can be worked out," Kirsch declared. "That must remain for further discussion by those who have given more time to the proceeding than I have. But do not delay any affirmative action you may have in mind in blind reliance on conciliation a solution of your film problems. There are a lot of characters among the film companies, but I have never met one who looked—or acted—like Santa Claus."

Kirsch reviewed the efforts made by Allied and COMPO in seeking repeal of the 20% admission tax, as well as the fight against the bill to exempt non-profit amusements from the tax. He warned that a great deal is yet to be done to offset the Government's suit on turning over 16m films to video. If the Government should by chance win its suit, Kirsch said, "such a calamity would spell ruin for every motion picture theatre in the United States."

He charged that the Attorney General had abused his discretion as a prosecuting attorney in instituting this suit and said exhibs were justified in carrying their complaints to Congress.

Although there were good relations with other branches of the industry in joint ventures, Kirsch charged distribs refused to throw exhibs a lifesaver on such matters as film rentals, pre-releases, "must" percentages and other problems. He urged that the convention unite the exhibs on a course of action "that our distributor friends can no longer ignore."

## Support Myers Report

There is strong sentiment that the conventioners, totaling more than 1,000, including their wives, the biggest gathering in the history of Allied, will go along with the report of Abram F. Myers, chief counsel of the association, and will either refuse to accept the arbitration plan of the distributors entirely or will insist on drastic changes. Report was submitted to the members yesterday (Mon.). His paper claims that without provision for arbitration of film rentals it's ineffective.

## Nixes Pre-Release

In addition, Myers cares little for the new pre-release setup of the major companies limiting each to two pictures a year. He's not objecting to that in first-run situations, but in the subsequent-runs. Here, he claims that "the distribs will enforce competitive bidding, nullifying all the possible benefits of limiting the pre-release flood of pictures. Lawyer also believes that the companies are trying to use the proposed bidding system as a cloak for discrimination."

He comes out with a blast against the planned awards from the arbitration court, asserting that the distributors wish to evade damages for first offenses; also that exemplary damages, limited to the amount of actual profits lost, can only be granted, not triple as in the case of antitrust suits. Myers also claimed that the conciliation section was ineffectual.

Theatre Equipment and Supply and Manufacturers, also meeting in joint session with Allied, is making most of its pitches to the drive-in trade. Over 125 firms, an all-time high, are exhibiting.

Theatre television demonstration, with various Allied leaders appearing on TV over a closed circuit before an audience of Allied members, was arranged today by Nathan Halpern, Theatre Network Television prexy. Halpern predicted the number of houses on the theatre TV circuit would double and triple within the next eight months, and said 90% of exhibs participating in the last large-screen fight had shown profits of from \$1,000 to \$5,000 each.

## TO FETE BRYLAWSKI

Washington, Nov. 18.

Film industry friends are planning a dinner Dec. 1 to fete A. Julian Brylawski on his 70th birthday and 30 years in motion pictures.

Brylawski, president of the Motion Picture Theatre Owners of Metropolitan Washington, has been head of the real estate, maintenance and construction department of Warner Bros. theatres here since 1928.

# Pitt Variety Tent No. 1 25th Anni Celebration Draws Show Biz Toppers

Pittsburgh, Nov. 18. Tent No. 1 of Variety Club is looking for the biggest three days in its history this weekend when 25th anni of the founding of the showmen's organization will be celebrated. Fete begins Friday (21) with winter meeting of international biggies and chief barkers from all over the world, followed by four-hour telethon over WDTV Saturday (22) for the benefit of local charities. Climax comes Sunday with the annual banquet which already is a sellout and will draw show biz luminaries from all over the U. S.

John H. Harris, Pittsburgh theatre owner and producer of "Ice Capades" and "Ice Cycles" and one of the 11 men who originally organized the Variety Club in 1927, is chairman of the powwow. He has received okays from practically all Hollywood studios for appearances by film personalities.

Among those set for the telethon and the banquet roster are Virginia Mayo and her husband, Michael O'Shea, Tony Curtis and his wife, Janet Leigh; George Murphy, Forrest Tucker, Joe E. Brown, Morton Downey, Perry Como, Bert Wheeler, Phil Regan, Forrest Tucker, Herb Shriner, Fran Warren, Senor Wences and Van Heflin. Telethon is to be emceed by Shriner and Carl Dozer, who is WCAE sales manager and newly-elected Chief Barker of Tent No. 1.

Video charity drive was arranged by Harold Lund, general manager of WDTV and second assistant Chief Barker of the local Variety club.

## Pitt Tent Stays in Wm. Penn

Variety Club will remain in its present quarters at the William Penn Hotel after all. Several months ago Tent No. 1 planned to move elsewhere after rent was tripled but satisfactory negotiations since have been completed with Eugene Eppley, owner of the downtown inn, and a new long-term lease was signed.

Variety Club has been occupying space in the William Penn since 1940.

## Wilder Gets 'Joey'

Hollywood, Nov. 18. Columbia's "Pal Joey" will be directed and probably screenplayed by Billy Wilder, who is currently working on Paramount's "New Kind of Love."

Filming starts in April, with Rita Hayworth starring and Vincent Sherman producing.

## Silliphant Sets Gordon

Robert Gordon, onetime Columbia Pictures contractee, has been inked to direct "The Joe Louis Story" for Federated Films.

Appointment of Gordon was revealed in New York this week by Silliphant, who's producing "Louis Story."

Hayes Goetz signed a producer contract at Allied Artists after 15 years with Metro. Harold Mirisch became a member of the Allied Artists board of directors, replacing William Hurburt, who recently sold his Detroit franchise to the company.

## House Red Probe

Continued from page 2

denied he had ever joined the Communist Party. He admitted, however, that he had associated with Reds in Hollywood, had joined various Fronts and contributed to Party causes.

Karen Morley, long sought unsuccessfully by Un-American Activities Committee subpoena servers, was finally caught up with. However, she refused to tell whether she is now or had ever been a Communist Party member on constitutional grounds of self-incrimination, and ducked all other embarrassing questions.

Burrows, who testified last Wednesday (12), appeared at his own request to reply to charges made last October by radio writer Owen Vinson that they had been members of the same Red cell in Hollywood in 1945. Previously Burrows had testified in executive sessions before the committee but his statements then were described as "vague" by Frank S. Tavenner, the committee counsel.

# Film Reviews

Continued from page 6

## Face to Face

is well-rounded with incident, mood and excitement while continuing the whimsical note of the original. Marjorie Steele, the bashful bride, shows promise, and Olive Carey, the town's femme salonkeeper; Dan Seymour, travelling salesman, and the others match the performances of Preston and Watson. George Diskant's lensing is expert. Hugo Friedhofer did the music score for both stories and Otto Meyer the editing. Both are competent. Brog.

## Tromba, the Tiger Man (GERMAN)

English-dubbed. German-made circus feature for secondary bookings; only so-so as program offering.

Hollywood, Nov. 18.

Lippert Pictures release of Georg Richter production. Stars Rene Deltgen, Hilde Weissner, Garry Granass, Angelika Hauff, Gustav Knuth, Grethe Weiser, Adrian Hoven. Directed by Helmut Weiss. Screenplay, Elisabeth Zimmermann and Weiss; camera, Werner Krien; editor, Louise Dreyer-Sachsenberg; music, Adolf Steinel. Previewed Nov. 10, '52. Running time, 62 MINS.

Tromba ..... Rene Deltgen  
Orlando ..... Angelika Hauff  
Ernesto Spadol ..... Gustav Knuth  
Therese Kronbeck ..... Hilde Weissner  
Clare Vets ..... Grethe Weiser  
Garry Granass ..... Garry Granass  
Rudolf Weckerle ..... Adrian Hoven

Lippert Pictures is presenting this German-made circus feature for the programmer market. In that bracket it is just passable, developing so-so interest for lowercase dating. Picture, dubbed in English, bears evidence of having been well-scissored from its original footage, when it was tagged just plain "Tromba."

The Krone Circus of Germany is the setting for a story that deals with a tiger trainer who uses hypnotism to make his jungle cats and his assorted women do his bidding. Rene Deltgen plays this unsavory character in obvious fashion and gets his just desserts when a gai he has abandoned, Angelika Hauff, throws away the drug that gives him his hypnotic powers, paving the way for one of the jungle cats to kill him.

Shots of animal acts in action are interesting, particularly the working of a large group of elephants. Several aerialist scenes are good also but the lensing is mostly low-keyed to the extreme and the film's movement is slow. The original picture, before cutting, evidently had quite a few hot amatory sequences, but these obvious exploitation pegs have been sliced for the domestic market.

Garry Granass is appealing as a young girl who almost comes under Deltgen's evil spell, and the others are adequate, as is Helmut Weiss's deliberate direction of The Georg Richter production. Brog.

## Flat Top (COLOR)

Good war-action feature in color for general market; profitable grosser.

Hollywood, Nov. 13.

Monogram release of Walter Mirisch production. Stars Sterling Hayden, Richard Carlson; features: Bill Phillips, John Bromfield, Keith Larsen, William Schallert, Todd Karns. Directed by Lesley Bed Kelly. Written by Steve Fisher; editor, William Austin; music, Marlin Skiles. Previewed Nov. 11, '52. Running time, 83 MINS.

Dan Collier ..... Sterling Hayden  
Joe Rodgers ..... Richard Carlson  
Red Kelly ..... Bill Phillips  
Snakelips Mackay ..... John Bromfield  
Barney Smith ..... Keith Larsen  
Longfellow ..... William Schallert  
Dorothy ..... Todd Karns  
Willie ..... Phyllis Coates  
Commander ..... Dave Willock  
Commander ..... Walter Cox

A fundamental war story, told along familiar lines, is offered in "Flat Top." Dealing with a Carrier Air Group aboard the USS Princeton during World War II, the picture shapes up as a profitable release for Monogram in key city markets where the company's regular product does not usually play.

Excellent values have been obtained in the Walter Mirisch production by actual scenes shot aboard the carrier, and picture gained an exploitation peg by having its premiere on the Princeton's hangar deck before an audience that included many of the ship's personnel who appear in it. Offering is dressed up in Cinecolor and much use is made of actual combat footage to insure action authenticity.

Leading the cast under Lesley Selander's direction are Sterling Hayden and Richard Carlson. Selander's guidance and the Steve Fisher screen story flow along fa-

miliar ground in topnotch style. Hayden is very good as the realistic commanding officer of the air group, and Carlson gives a satisfactory account of himself as the executive officer under Hayden.

Period of the plot is 1944, when an earlier Princeton was seeing service in Pacific waters. Things get underway when Carlson and a new air group board the carrier to find Hayden a tough c.o., not because he is a martinet but because he knows survival depends on doing the job the right way. Personal conflict is involved with the men's reaction to Hayden's drive after having been wet-nursed through training by the more easy-going Carlson. When the shooting is all over, everyone has realized Hayden was right.

A nifty air of excitement is generated during the story's unfoldment by the actual combat footage cut in. Dogfights between Zeroes and Navy planes, the crescendo of the carrier's defensive weapons, crashing planes and bursting bombs and torpedoes all add to the action punch. However, some of the real war footage scenes are used repetitiously.

Bill Phillips, John Bromfield, Keith Larsen, William Schallert and Todd Karns do well by their stock roles of young fliers. Dave Willock adds some chuckles as a sailor aboard the carrier. Phyllis Coates appears briefly in a "back-at-home" scene as a new mother. Heading the first-rate technical credits is Harry Neumann's color lensing. William Austin's editing and the Marlin Skiles music score are good. Brog.

## Par to Press

Continued from page 4

owned-and-operated station in Hollywood.

Fact that the FCC examiner's report advising approval of the projected United Paramount Theatres-American Broadcasting merger also lifted the onus of former antitrust violations from major film companies seeking TV stations is also expected to benefit Par's quest for more stations. Par now owns only KTLA, and thus, pending final FCC approval of the AB-PT merger, has the right to file for four more video stations. Film company has an application pending for a channel in San Francisco, on which it participated in competitive hearings before the FCC prior to imposition of the freeze several years ago.

Prior to its divorce, Par also owned WBKB, Chicago, but that was turned over to UPT as part of the consent decree splitup. With the Chi outlet and WBKB, the FCC formerly considered that Par owned two stations. And with DuMont owning stations in New York, Washington and Pittsburgh, the FCC had originally ruled that if Par actually controlled DuMont via its stock interest in the latter network, the two companies together owned the full complement of five video outlets and so were not permitted any more. DuMont, by the same token, now has the right to file for two more stations on its own.

While on the Coast, Raibourn is also huddling with Landsberg on plans for new KTLA studios, on which construction is slated to start in six months at a site adjacent to its present studios. Raibourn also went to Palm Springs to eye the progress of Telemeter, the pay-as-you-see system in which it has an interest. Testing of the system is scheduled to start at the resort town in February. Also on the Par veepee's agenda is a trip to San Francisco to check progress of the Lawrence chromatic tube for color TV.

## Johnston

Continued from page 3

the guest of U. S. Ambassador Edward R. Roldan. After that, he's due in Buenos Aires, where he expects to stay a week, returning to New York in early December.

U. S. distribs consider Brazil, where they have in excess of \$11,000,000 frozen, their major S. A. sore-spot. There is strong pressure in that country for a law to limit imports in order to encourage the native industry. In Argentina, all U. S. earnings continue frozen and the companies also are having license difficulties.

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**CHARLES Laughton**

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SAUCY BABES!  
and that  
SPICY SONGSTRESS--  
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PRODUCED BY ALEX GOTTLIEB DIRECTED BY CHARLES LAMONT A WOODLEY PRODUCTION DISTRIBUTED BY **WARNER BROS.**

Their All-Time Biggest--Their All-Time Funniest--IN TIME FOR **XMAS** FROM **WARNER BROS.**



## See Depinet 'Active'

Continued from page 3

from both the Hughes and Stolkin ends.

(3) Ned Depinet would come back actively into RKO.

(4) A number of other syndicates were trying to get into the act.

Depinet's reactivated future in RKO seems most likely. For one thing, dating back to the Grant debacle, latter would have offered Depinet and possibly also Phil Reisman, former veep over RKO foreign, their old board posts back, had Corwin and Burke approved Grant's nominations of Robert Butler, former Ambassador to Australia and Cuba, and Lawrence Cowen, president of the Lionel Corp., world's largest manufacturers of toy electric trains.

### Depinet Back as Prez

More directly, it is understood that Hughes, if he reassumes control of RKO's board until the Stolkin group can consummate their financial obligations, would want Depinet not only back on the board but as president.

The Corwin group likewise accented its statement, following Grant's own elaborate statement when he resigned, that it would also reenlist the services of Depinet who, at present, is on a "consultative" basis.

Depinet states that he has heard lots of rumors but that "nobody has come near me; I would want to make sure just what it is they have in mind."

Fox, meantime, virtually had a deal all set with Stolkin when he met with the group in Chicago. This included one session with Koolish, Stolkin's father-in-law, Corwin and Burke.

Fox is leaving for Chi with his attorney, Jerry Edwards, of the Phillips, Nizer, Benjamin & Krim law firm, to continue negotiations with Stolkin & Co., who meantime, left L. A. for Chi, their home base.

The rumor factory about new syndicates being formed to take over the company include Floyd Odlum, who, coincidentally or otherwise, left his Indio, Cal., home and is now in New York. He owns over 120,000 RKO shares. Depinet denies his affiliation with a Karl Hobbittzle-Bob O'Donnell Texas syndicate. Joseph P. Kennedy ditto. Sam Goldwyn is noncommittal on reports linking him with a Jim Mulvey-Eddie Small group. Sol Lesser has been mentioned. Also Louis Lurie. There are two stockholders on the Coast, Ed Hersher (groceries) and M. J. Stevens (machinery), who are supposed to have a plan to present to the other RKO stockholders this week.

### Fox's 100% Financing

Fox, whose deal in principle with Stolkin in Chicago last week was balked only because of certain conditions and concessions he reportedly wanted, also took advantage of the weekend hiatus to review the potentials of a minority stockholders' suit. Under normal circumstances, if a company is a going business with a responsible board and slate of officers, it is reasonable to assume that no court would seriously entertain a receivership plea. As now constituted, with Grant's resignation (see separate story); with the previous withdrawal of Stolkin and William Gorman (Ryan's representative) from the board; and with Corwin (now acting chairman) and Burke (a complete novitiate in the picture business) the lone remainders thereon, Fox chose not to risk any potential interference from a court. (See separate story on receivership proceedings).

Fox reportedly has other ideas on the consummation of the deal. He is prepared to finance it 100%. As detailed elsewhere he is solo in the negotiation; his former partners, Eliot Hyman and Joe Harris, are now merely under employment contracts to Fox's Motion Pictures for Television distribution outfit, which last month topped \$400,000 billings and which has been doing over \$300,000 in rentals of late. Fox's MPTV reportedly has \$4,000,000 in forward billings.

On the heels of the Grant walk-out, leaving the company's future responsibilities with Corwin and Burke, Fox reportedly had been invited on the board by Stolkin & Co. He refused. He is supposed to have told the Stolkin syndicate that he can't operate as an employee; that, in effect, he'd be just another hired hand taking orders

from them; that that's what hampered the Grant situation; and the only way he'd ever take it would be as the No. 1 boss.

### Other Negotiations

Even if the Fox dicker fliv, there are other negotiations for a sale. Stolkin, et al. want out, that's no secret now. Until they do get out, however, they have Corwin and Burke representing them, with an operating board of RKO Pictures, Inc., subsid of RKO Pictures Corp., augmented by general sales manager Charles Boasberg, studio exec Ross Hastings and general counsel William Zimmerman. William H. Clarke, treasurer, is also a member of the board. Gordon Youngman, member of Bautzer, Grant, Youngman & Silbert, law firm of which Grant is also a partner, had been a board member, but he resigned Friday (14). No new board members were named to the parent company, leaving Corwin and Burke the only members of this panel. Pair can form a quorum under terms of the bylaws of the corporation which requires the presence of only two members for an official meeting. Parent corporation has a five-man board while the subsid operating company has a nine-man board.

There are still other groups very much interested in gaining control. Fred Packard, son-in-law of J. Arthur Rank and for a time a producer at Universal, is heading up one group. Brior Dahlberg, who had been very much in the negotiations picture even before the Stolkin & Co. acquisition, is back in the running. And oilman Ed Pauley is reportedly heading up another group on the Coast. The Louis Lure-Si Fabian & Co. syndicate is elsewhere covered.

The trade believes that the sell-out by the Corwin-Burke remnants of the original Stolkin syndicate is inevitable. But obviously Stolkin & Co. didn't pay \$7 a share for something that's \$3.37½ on the open market. The consideration was the 29% control.

Incidentally, hotelier Arnold M. Kirkeby reportedly put up around \$500,000 of the Stolkin initial bankroll.

Grant bowed out Thursday (13) in one of the most hectic days RKO has undergone since its formation. He departed with a lengthy blast at the new management, in which he charged that failure to second his nominations to the board "manacles his hands." He declared that, despite his requests to do so, Corwin and Burke told him they had no nominations of their own to make. Grant added that he had consented to adjournments of previous board meetings only with the understanding that definite action would have to be taken at Thursday's confab. When Corwin and Burke declined to accept his nominations, Grant exited.

## NLRB Stresses

Continued from page 7

player . . . There is no doubt that Congress rejected the proposal to regulate unneeded employment because that body thought it unwise and premature to legislate on that subject.

"Congress extended its regulation of featherbedding practices to require that work be performed. But it left to the pressure and persuasion of the bargaining process the determination whether the employer shall accede to a demand for work and the manner in which work should be done to yield the employer the greatest benefit."

"The court below rejected this view of Congressional policy, stating in effect that Sec. 8 (b) (6) should be interpreted to reach unneeded or unwanted work as well as unperformed work, because the same vice of featherbedding inheres in both."

NLRB has taken the case on appeal to the Supreme Court. Gamble Enterprises contends that Local 24 violated the Taft-Hartley Act by insisting that pit bands be employed when name bands played on stage at the Palace Theatre. Local 24 said its members could play during intermission and before and after the show. Gamble said it neither wanted nor needed a house orchestra on such occasions.

It took the case to NLRB, which supported the union. Suit was appealed to the U. S. 6th Circuit Court, which overruled NLRB.

## Goldwyn Urges Requests To Rogers Hosp Fund, Adds \$25,000 Donation

An appeal that members of the film industry remember the Will Rogers Memorial Hospital, Saranac Lake, N. Y., in their wills was made by Samuel Goldwyn in New York Thursday (13). Producer advanced the suggestion at a luncheon given in his honor at the Hotel Waldorf-Astoria by the hospital's trustees.

Goldwyn, who previously had contributed \$5,000 to the institution, announced that he is making an additional \$25,000 donation and would make a provision in his will upon his return to his Coast home. "The film business has done a great deal for me," he said, "and this is a way of giving something back that will benefit all humanity."

Abe Montague, prez of the board of trustees, outlined the hospital's work and cited the great strides the institution has made in its research as to the cause and cure of tuberculosis. Some 50 prominent industryites attended the luncheon.

Meantime, tickets for the special benefit performance of Goldwyn's "Hans Christian Andersen" at the Criterion Theatre, N. Y., Nov. 24 reportedly have racked up heavy sales. Scaled at a \$25 top, entire proceeds will go to the Rogers hospital fund. Screening is scheduled to be the first in a contemplated annual series of benefit showings for the fund.

## Frank Freeman in N. Y. For Homeoffice Talks

Y. Frank Freeman, Paramount veepee in charge of the studio, arrives in New York from the Coast today (Wed.) for talks with homeoffice execs and Don Hartman, production chief, who's been in Gotham about a week.

Following confabs, it's expected that Hartman will go to England and then Rome. In latter city, he'll confer with William Wyler and Gregory Peck, director and star of Par's currently shooting "Roman Holiday," on the possibility of the pair assuming the same roles for "Babylon Revisited," film version of the F. Scott Fitzgerald story.

## Col's \$3,000,000

Continued from page 5

divorced) for putting "its house in order" with respect to alleged unfair trade practices and "antitrust activities." Thus the film industry apparently has a legal greenlight to enter TV.

Columbia told the three banks that:

(1) "Our company may lend to and make advances to and invest in financing stage productions such amounts as we believe to be necessary."

(2) "Our company and its subsidiaries may make investments up to \$3,000,000 in television stations and television inventions, including new developments in that field."

(3) "Our company and its subsidiaries may produce and distribute motion picture photoplays for television."

(4) "Our company may lend to and invest up to \$3,000,000 in a subsidiary to be organized by us to engage in the business of guaranteeing loans to motion picture producers. . . . Certain provisions call for a lien to be made on a film benefiting from a loan, picture must be distributed through Col, etc."

Columbia, incidentally, has been inactive in legit financing in the past, but often has provided "second money" to such indie film producers as Stanley Kramer and Sam Katzman. Its subsidiary, Screen Gems, Inc., has been turning out films for television for some time. Fact that Col has tentatively earmarked \$3,000,000 for possible TV expansion would give it no more than two or three stations, trade circles point out, if the entire sum went for that purpose.

Bank loan agreement covers the five-year period from Oct. 1, 1952, through Sept. 30, 1957, and grants a maximum credit of \$15,000,000. Under the transaction, Col borrowed \$10,000,000 on Oct. 1 and paid \$7,000,000 in previous outstanding notes with the same banks. Dated as of Aug. 1, 1950, these loans were cancelled and terminated.

## Fingerprinting

With the falling-out of Arnold M. Grant and the Sherrill C. Corwin-Edward Burke, Jr., contingent from the original Stolkin-Koolish-Ray Ryan syndicate that took over RKO last month, the trade points to some "fingerprinting" in the press release of last Thursday (13) night, following Grant's exodus.

The attorney, in the press statement, gave his reasons for quitting as RKO's new board chairman; and other pronouncement soon came from Corwin-Burke's side accenting, not unsubtly, their point of view. Grant's statement read, in part:

"On Oct. 2, 1952, I was elected chairman of the board of directors of RKO Pictures and its subsidiaries, and was employed as an executive officer. . . . On Sept. 23, 1952, Messrs. Ralph Stolkin, A. L. Koolish, Ray Ryan, E. G. Burke, Jr., and Sherrill C. Corwin purchased from Howard R. Hughes his stockholdings in RKO consisting of approximately 29% of the outstanding stock. These men thereafter asked me to undertake the duties to which I was elected on Oct. 2. At that time, Messrs. Stolkin, Burke, Corwin and William Gorman, representing Mr. Ryan, were also elected directors of RKO. On the same date, the same individuals were elected directors of the subsidiary operating corporation, RKO Radio Pictures, Inc., as well as A. L. Koolish."

When elected, I stated to the Board that my sole obligation would be to work for the best interests of all the stockholders and employees of the corporation, without regard to special interests. The entire board joined me in an executive press release, in which they stated:

... that a corporation owes an obligation to its employees second only to its stockholders . . . and the objective is to revitalize and build the corporation."

On Oct. 16, 1952, the Wall Street Journal published the first of a series of articles which cast seriously unfavorable reflections on the previous business reputations or associations of Messrs. Stolkin, Koolish and Ryan. These articles led to a mass of unfavorable publicity, some of it in other publications, but even more by word of mouth, primarily in industry and financial circles. It seemed to me that the principle which had been applied to the reorganization of all employees and executives of the corporation must, of necessity, apply to its directors, since without such application there could be no principle. . . . Accordingly, I demanded and received their resignations as officers and directors of RKO and its subsidiaries on Oct. 22, 1952. . . . On the same day, the other two remaining directors, Messrs. Burke and Corwin, against whom no derogatory matter had been published, joined with me as the third director in preparing announcements of the resignations obtained, which authorized me to state on behalf of the board of directors:

"It is the intention of the board as soon as possible to fill the vacancies with men of outstanding calibre who will be well qualified to represent the interests of all stockholders of RKO. It is hoped that this can be accomplished within the next 10 days."

"Since Oct. 22, 1952, I have made every effort to obtain men of the type described to serve as directors of the corporation. . . . It is evidently impossible to reconstitute the board at this time with persons of sufficient calibre to meet the corporation's problems. . . . Being legally and factually stymied in this fashion. . . . I cannot and will not remain in such a . . . futile position."

Immediately following the resignation of Grant, the board of directors announced the election of three new members to the board "in accordance with the company's policy of developing its leaders from the ranks, rather than appointing outsiders who would, by necessity, take inordinate time to learn the workings of the company and the motion picture industry." The new directors are Charles Boasberg, general sales manager; William Zimmerman, general counsel for the corporation; and Ross Hastings, assistant secretary. All three have been with the company many years. Hastings is presently in charge of studio operation for the company.

Grant and his firm of Bautzer, Grant, Youngman & Silbert, who had served the corporation as board chairman and legal counsel, respectively, terminated their services effective immediately. "Grant came into the company Oct. 2 at a salary of \$104,000 a year, plus annual fees to his law firm of \$75,000 a year," the press announcement stated, "and undertook his position after acting as attorney for the five-man syndicate who purchased approximately 29% of the outstanding stock then owned by Howard Hughes."

The board also announced the resignation of Arnold Picker, executive v.p., who was to have taken over last Saturday (15).

## Spurt Continues

Continued from page 5

put up 75% and the film thus qualifies under the quota regulations."

Kohner debunked the theory that foreign producers are in the market only for top names from Hollywood. He pointed out that many "secondary" names or stars whose ratings have slipped in recent years are also in demand.

"A person may be passe here and still be a star in Europe," he underlined. "Particularly since the European market now is getting many films which were made here years ago but never released there because of the war."

Another important factor, he added, is that stars enjoy more loyalty in Europe than they do here. Long-established names continue to command attention from film fans despite one or two bad pictures.

England currently is the center of the co-production deal but Italian producers are becoming more and more interested in utilizing American names. Language is no great problem, Kohner added, since European producers have made a fine art of dubbing and there are many actors overseas who concentrate now merely on this chore and are not seen on the screen.

From a talent standpoint, Kohner declared, the co-production deals have an added value in that they bring players into contact with new personalities and new techniques. Some of the co-production deals, as well, have un-

covered promising European talent which will find its way to Hollywood before long.

The sharing deals, Kohner underlined, take many forms. Most common is that in which the American group gets the Western Hemisphere rights in return for contributing a star and director while the European firm takes the eastern distribution rights. There are, however, several variations now being worked out by many producers.

## RKO Stockholder

Continued from page 3

also a stockholder in the theatre company."

"Then," said the public relations-minded Schwartz, "I hope you were happy with our last dividend."

"What dividend?" demanded the stockholder.

"If you're an authorized stockholder, you received one," Schwartz replied.

Following a moment's contemplation, the stockholder reflected: "Come to think of it, son-in-law was living with me at that time." He then had Schwartz assign a secretary to search through the cancelled dividend checks. A \$10 check was found; the stockholder claimed that the endorsement had been forged.

He picked up his hat and coat and left Schwartz's office shouting, "That son-in-law. That son-in-law."

# RANDOLPH SCOTT

**"A SUPER-WESTERN THAT  
REALLY DESERVES THE  
PHRASE!"** *Motion Picture Herald*

**"UNUSUALLY FINE...LONG ON  
ACTION...SHOULD KEEP  
BOXOFFICES BUSY!"**

*Motion Picture Daily*

**"SHOULD SATISFY THE MOST  
AVID OF ACTION FANS!"**

*Hollywood Reporter*

**"POTENT OUTDOOR DRAMA  
THAT SPELLS BOXOFFICE!"**

*Independent Film Journal*

**"HOUSES THROUGHOUT  
THE COUNTRY SHOULD REAP  
A GOLDEN HARVEST!"**

*Showmen's Trade Review*



COLOR BY  
**Technicolor**

# HANGMAN'S KNOT

with **DONNA REED** · Claude JARMAN, Jr. · Frank FAYLEN · Lee MARVIN  
A SCOTT BROWN PRODUCTION · Produced by HARRY JOE BROWN · Written and Directed by ROY HUGGINS

*from Columbia*

## Clips From Film Row

### NEW YORK

Under mutual promotion pact between Organization of the Motion Picture Industry and NBC, a one-minute spot announcement will be included on Gene Rayburn morning disk jockey show on WNBC. Plug will push recommended films currently playing in metropolitan theatres.

J. Milton Salzburg, prez of the Cornell Film Co., inked pact with United Films of Tel Aviv, Israel, which gives his firm exclusive distribution rights to short, "Life and Times of Chaim Weizmann."

James R. Grainger, Republic's sales chief, returned to home office Monday (17) after a four-day trip to Boston.

Hugh Owen, eastern and southern division manager for Paramount, left over weekend for Jacksonville and New Orleans where he will hold sales huddles.

RKO's Sioux Falls exchange, headed by branch manager Sherm Fitch, topped first place in the company's "Ned Depinet Sales Drive."

### PITTSBURGH

Jack Dolde, first assistant at Loew's Penn, upped to manager of the Ritz, succeeding Carl Ferrara, who resigned to pilot Keith's in Cincinnati.

F. D. (Dinty) Moore, former district sales manager for WB, who recently opened booking-buying office here, landed a big account, doing all booking and buying for Manos circuit. Bernard Buchheit did that for Manos interests until he resigned on account of ill health.

A. J. Grimone, head of an appliance house in Emporium, started work on new drive-in between Emporium and Port Allegany.

M. A. Silver, WB zone manager, for exhibitors, and David C. Silverman, head of RKO exchange, for distributors, are co-chairman of Will Rogers Memorial Hospital fund drive in this territory.

### DALLAS

Tom Sumner named prez of newly-organized San Antonio Motion Picture Exhibitors Assn. Other officers include Eph Charninsky, veepee, and C. O. Donaldson, secretary. Purpose of group is to help improve relations between local theatres and the public.

Eucleide Longnon opened Leon Theatre at Vidor. Longnon was formerly at Lake Charles, La.

National Production Authority approved construction of new drive-in at Decatur for Walter Matney.

Frank Meyers named booker here for Rowley United, replacing Bruce Collins, Jr., who joined the U. S. Air Force.

Roy Smooth promoted from head booker at Universal exchange to

office manager; Louis Dreisbach becomes booker.

Jefferson Amus. Co., purchased the Don Drive-In at Port Arthur, formerly operated there by O. O. Cummings.

Tommy Crump named manager of Carver Theatre, at Austin. Red River Drive-In opened at Clarksville by Theatre Enterprises and Engelbrecht & Wolfe.

Karl H. Hobitzell, prez of Interstate Theatres, disclosed plans to donate \$25,000 to the Gonzales, (Texas) Warm Springs Foundation for Crippled Children.

### CHICAGO

Max Dreyfus, Monogram salesman for about 17 years, ill at Woodlawn Hospital.

Harry Nepo, operator of Kimbark Theatre, also sick at Michael Reese.

Embassy, formerly the Embay, reopened last week at Ft. Wayne, Ind., after facelift.

Telenews Theatres handling closed TV circuit for James Lee Co. Dec. 8.

Distributors' plea that Jackson Park and Towne theatres be forced to bid against other houses, instead of having first refusal on films, is set for hearing in appeals court here Nov. 21.

### TOLEDO

Toledo Theatres Assn. organized here, representing the majority of Toledo theatres. Jack Lykes, manager of the Colony, deluxe nabe, elected prexy. Abe Ludacer, manager of Loew's Valentine, elected veepee; and Martin G. Smith, of Smith & Beidler Theatres, elected secretary-treasurer.

Hamilton is the 12th Ohio City to rid itself of the 3% city admission tax levied since 1947. City council voted unanimously Thursday (13) to repeal the impost after local exhibitors appeared to present a combined plea for financial relief from declining biz. Otherwise, they predicted a drastic curtailment of operations would be necessary.

### MINNEAPOLIS

With judgment entered for \$125,000 in favor of plaintiffs independent exhibitors Sol and Martin Lebedoff in their anti-trust clearance conspiracy suit against major distributors and United Paramount Theatres, counsel for defendants have 30 days left to take an appeal. Federal Judge G. H. Nordbye refused to consider the motion of Lee Loevenger, plaintiffs' attorney, to have the award increased to \$150,000 because of alleged errors in computation of the damage. He took under advisement Loevenger's request for \$29,000 for attorney fees, opposed by defendants' counsel as "excessive."

Favorable for film biz here is

the fact that Minneapolis employment for October reached a new high for that month, hitting 264,700, or 1,700 over previous month and 5,300 more than for corresponding 1951 month, according to state employment service figures.

More than 50 of territory's independent exhibitors attending national Allied States convention in Chicago this week.

Overruling protests of Volk Bros., which operates Nile theatre, 35-day availability house located in same general area as the indie Parkway, several distributors have granted the latter the same clearance.

Metro stationing an exploiteer here for the first time in several years. He is Tom Letcher, transferred from Chicago where he was assistant to Norman Pyle.

Kelly Evidon back at Independent Poster Exchange after recovering from a serious illness during which he received a succession of blood transfusions.

Big demand for "Quiet Man" throughout territory has left Republic here short of prints.

Gordie Rydeen, who recently resigned as manager of Bennie Berger's downtown first-run Gopher, now manager of Volk Bros. circuit Riverview and Nile.

LeRoy J. Miller, Universal branch manager, lining up Will Rogers Memorial drive in territory.

### LOS ANGELES

Frank Fouce bought the California, Main Street house, from estate of Lillian E. Schramm for \$194,000.

Four top 20th-Fox pictures will get saturation booking, Christmas week. They include "Stars and Stripes Forever," "My Cousin Rachel," "I Don't Care Girl" and "Ruby Gentry."

Sam Decker, former Monogram franchise holder, sold his interest in El Miro theatre, Santa Monica, to his partner, Ted Bolnick, and is returning to distribution.

### 'Savage' Strong \$12,500, Port.; 'Mine' Big 10G, 2d

Portland, Ore., Nov. 18. Nothing big in town this week, with first-run biz very uneven. Paramount and Oriental, day-dating "The Savage," look to get a nice total. However, "Blazing Forest" looks only so-so at Orpheum. "Because You're Mine" looks big in second Liberty stanza.

**Estimates for This Week**  
Broadway (Parker) (1,850; 65-90)—"Horizons West" (U) and "Tropical Heat Wave" (Rep). Mild \$4,000. Last week, "Bonzo To College" (U) and "Wac From Walla Walla" (Rep), \$8,000.

Liberty (Hamrick) (1,850; 65-90)—"Because You're Mine" (M-G) and "Hour of 13" (M-G) (2d wk). Big \$10,000. Last week, \$14,000. Mayfair (Evergreen) (1,500; 65-90)—"Springfield Rifle" (WB) and "Arctic Flight" (Mono) (m.o.). Good \$4,300. Last week, "Snows Kilimanjaro" (20th) (6th days) (m.o.), \$7,500 at upped scale.

Oriental (Evergreen) (2,000; 65-90)—"The Savage" (Par) and "Beware My Lovely" (RKO), day-date with Paramount. Fine \$5,000 or near. Last week, "Springfield Rifle" (WB) and "Arctic Flight" (Mono), \$4,400.

Orpheum (Evergreen) (1,750; 65-90)—"Blazing Forest" (Par) and "Seeds of Destruction" (Indie). So-so \$5,000. Last week, "Lure of Wilderness" (20th) and "Voodoo Tiger" (Col), \$8,000.

Paramount (Evergreen) (3,400; 65-90)—"The Savage" (Par) and "Beware My Lovely" (RKO). Nice \$7,500. Last week, "Springfield Rifle" (WB) and "Arctic Flight" (Mono), \$8,000.

United Artists (Parker) (890; 65-90)—"Man in White Suit" (U). Modest \$4,500 in 8 days. Last week, "Something For Birds" (20th), \$2,500.

### SEATTLE

(Continued from page 11)  
6 days. Sturdy \$5,000 to wind up fine run after \$8,400 last week.

Orpheum (Hamrick) (2,599; 65-90)—"Because of You" (U) and "Island Rescue" (U). Nice \$10,000 or near. Last week, "Springfield Rifle" (WB) and "Park Row" (UA), (2d wk), dandy \$8,000 almost same as first stanza.

Palomar (Sterling) (1,350; 65-11)—"My Man and I" (M-G) (2d run) plus "Lady Godiva" topping stage-show. Okay \$7,000. Last week, "Just for You" (Par) and "Wild Heart" (RKO) (2d runs), \$3,200 at 70c top.

Paramount (Evergreen) (3,039; 65-90)—"Yukon Gold" (Mono) and "Way of Gaucho" (20th). Dull \$7,500 in 9 days. Last week, Danny Kaye and his stage-show, great \$47,196 at \$2.50-\$4.50 scale.

## Picture Grosses

### DENVER

(Continued from page 10)  
and "Fighting Rats of Tobruk" (Assoc), fine \$18,000.

Esquire (Fox) (742; 50-85)—"Snows of Kilimanjaro" (20th). Sock \$8,500. Holding. Last week, "Springfield Rifle" (WB) and "Fighting Rats of Tobruk" (Assoc), fine \$4,500.

Orpheum (RKO) (2,600; 50-85)—"Lusty Men" (RKO) and "Apache War Smoke" (M-G) (2d wk). Thin \$8,000. Last week, good \$15,000.

Paramount (Wolberg) (2,200; 50-85)—"Thief" (UA) and stage-show. Good \$12,000. Last week, "Bonzo To College" (U) and stage-show, fine \$15,000.

Taber (Fox) (1,967; 50-85)—"Yankee Buccaneer" (U) and "Brooklyn Gorilla" (Indie). Fair \$6,500. Last week, "Sally and Saint Anne" (U) and "Captain Black Jack" (Classic), fair \$6,000.

Vogue (Pike) (600; 60-90)—"Marry Me" (Indie). Fair \$1,700. Last week, "Sidewalks London" (Indie), \$2,000.

Webber (Fox) (750; 50-85)—"Yankee Buccaneer" (U) and "Brooklyn Gorilla" (Indie). Good \$3,500. Last week, "Sally and Saint Anne" (U) and "Capt. Black Jack" (Classic), fair \$3,000.

### 'Snows' Great \$38,000, Mont'l; 'Quiet' 16G, 4th

Montreal, Nov. 18. The amazing "Quiet Man," still big in fourth round at Palace, is holding favorably with the newcomers and pacing the holdover field. "Snows of Kilimanjaro," terrific at Loew's, is hyping overall returns here currently.

**Estimates for This Week**  
Palace (C.T.) (2,626; 34-60)—"Quiet Man" (Rep) (4th wk). Big \$16,000 following solid third stanza at \$19,000.

Capitol (C.T.) (2,412; 34-60)—"Will Rogers" (WB). Oke \$15,000. Last week, "High Noon" (U) (2d wk), fine \$16,000.

Princess (C.T.) (2,131; 34-60)—"Son of Ali Baba" (U) (2d wk). Held at \$10,000 after a good first session at \$16,000.

Loew's (C.T.) (2,855; 75-11)—"Snows of Kilimanjaro" (20th). Terrific \$38,000. Last week, "Because You're Mine" (M-G) (3d wk), hefty \$20,000.

Imperial (C.T.) (1,839; 34-60)—"The Savage" (Par) and "Stardust, Sweet Music" (Par). Good \$9,000. Last week, "Golden Hawk" (Col) and "Follow That Woman" (Col), \$10,000.

Orpheum (C.T.) (1,048; 34-60)—"Stolen Face" (Par) and "Okla-homa" (Par). Average \$7,000. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues), strong \$9,000.

### PITTSBURGH

(Continued from page 10)  
"Everything I Have Is Yours" (M-G), \$13,000.

Squirrel Hill (WB) (900; 50-85)—"Actors and Sin" (UA). Ben Hecht picture opened big and should be best thing nabe art house has had in a month. Fancy \$3,000. Last week, "Amazing Mons. Fabre" (Indie), \$1,500.

Stanley (WB) (3,800; 50-85)—"Montana Belle" (RKO). Jane Russell starrer won't get much over \$8,000, and this is deep in red. Last week, "Operation Secret" (WB), \$9,000.

Warner (WB) (2,000; 50-85)—"Cleopatra" (Par) (reissue). 20-year-old Cecil B. DeMille epic being tested for possible general re-issue, and obviously has what it takes. Should do great \$9,000 or over. Last week, "Hurricane Smith" (Par), dull \$5,000.

### SAN FRANCISCO

(Continued from page 11)  
Knot" (Col) and "Voodoo Tiger" (Col), \$10,000.

United Artists (No. Coast) (1,207; 65-95)—"Limelight" (UA). Rated disappointing but still solid at \$14,000 or near. Last week, "Because of You" (U) (m.o.) and "Night Without Sleep" (20th), good \$7,000.

Stagedoor (A-R) (370; \$1.00-\$1.20)—"Quiet Man" (Rep) (2d wk). Last week, \$4,200. Holding at big \$4,000.

Clay (Rosener) (400; 65-85)—"Merry Wives Windsor" (Indie). Nice \$2,000 or close. Last week, "Ivory Hunter" (U) and "Man in White Suit" (U) (2d wk), \$1,900. Larkin (Rosener) (400; 65-85)—"Tight Little Island" (U) and "A Run For Your Money" (U) (3d wk). Held at \$2,200 good. Last week, \$2,300.

### 'Front' Okay at \$8,000, Balto; 'Quiet' 6G, 9th

Baltimore Nov. 18. There is a general letdown here this week with extended holdovers not helping the growing resistance of holiday shopping in the downtown area. Reissue of "Cleopatra" is drawing fair activity to Keith's while "Back At Front" looms okay at Century. "Quiet Man" in ninth week at the Mayfair, shows little letup in its record making run.

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 20-70)—"Back At Front" (U). Okay \$8,000. Last week, fifth of "Ivanhoe" (M-G) (5th wk), \$7,800 at \$1.20 top.

Keith's (Shanberger) (2,460; 20-70)—"Cleopatra" (Par) (reissue). Fine \$9,000. Last week, "The Savage" (Par), \$7,300.

Little (Rappaport) (310; 25-90)—"Lady Vanishes" (UA) (reissue) (2d wk). Starting second sesh tomorrow (Wed.) after okay \$3,800 beginning.

Mayfair (Hicks) (980; 20-70)—"Quiet Man" (Rep) (9th wk). Still drawing at good \$6,000 after big preceding week, and house record.

New (Mechanic) (1,900; 20-70)—"Snows of Kilimanjaro" (20th) (4th wk). Slow \$5,000 after previous round inched out \$6,200.

Playhouse (Schwaber) (430; 50-90)—"Brandy for Parson" (Indie) (2d wk). Good \$3,000 after bright \$4,200 preem.

Stanley (WB) (3,280; 25-75)—"Miracle Fatima" (WB) (2d wk). Holding well at \$9,000 after very bright beginning with \$16,700.

Town (Rappaport) (1,500; 35-70)—"Lusty Men" (RKO). Starts tomorrow (Wed.) after "Because of You" (U) (4th wk), got fine \$6,000.

### 'Trap' Bangup \$7,000, Mpls.; 'Trees' NSH 6G

Minneapolis, Nov. 18. Holdovers are hogging limelight currently, and three new offerings are not helping much. Remarkably mild early winter continues a godsend for first-runs. "Steel Trap" looks best of newcomers, with solid State round. It's the sixth and final stanza for "Ivanhoe" and fourth for "Snows of Kilimanjaro" and "Because You're Mine."

**Estimates for This Week**  
Century (Par) (1,600; 78-11)—"Ivanhoe" (M-G) (6th wk). Okay \$4,500. Last week, \$5,000. Gopher (Berger) (1,000; 50-76)—"Because You're Mine" (M-G) (4th wk). Neat \$3,500. Last week, \$4,900.

Lyric (Par) (1,000; 76-11)—"Snows Kilimanjaro" (20th) (4th wk). Hotzy \$7,000. Last week, \$9,000.

Radio City (Par) (4,000; 50-76)—"Outpost in Malaya" (UA). British pic not making much of boxoffice stir. Dull \$6,500. Last week, "Turning Point" (Par), \$6,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"It Grows On Trees" (U). Mild \$6,000 but well-liked comedy. Last week, "Springfield Rifle" (WB), \$8,000.

RKO-Pan (RKO) (1,600; 40-76)—"Springfield Rifle" (WB) (m.o.). Satisfactory \$5,000. Last week, "Tarzan's Savage Fury" (RKO) and "Under Red Sea" (RKO), \$4,000.

State (Par) (1,600; 50-76)—"Steel Trap" (20th). Solid \$7,000. Last week, "Battle Zone" (AA), \$6,500.

World (Mann) (400; 85-120)—"Everything I Have Is Yours" (M-G) (3d wk). Winding up well at \$3,000. Last week, \$3,800.

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## Cite Cinerama Structure

Continued from page 5

Time, Inc., Mr. and Mrs. Joseph V. McMullan and others. Rockefeller and Time withdrew in July, 1950, and during the following month the company dissolved.

Present firm, Cinerama, Inc., was set up in September, 1950, to acquire patent rights and assets of the predecessor outfit. Reeves undertook to reorganize the company and raise money to advance the project, as well as to negotiate for production and exhibition of the first Cinerama film. Reeves Soundcraft became the principal stockholder via acquisition of 625,000 shares of Cinerama, Inc. common for \$77,500 plus an additional 380,000 shares the following November for \$76,000.

Working control of Cinerama, Inc., passed from Reeves Soundcraft to Thomas-Todd Productions, Inc. in August, 1951. Latter organization was formed by newscaster Lowell Thomas and legit producer Michael Todd to produce and exhibit Cinerama product. With the withdrawal of Todd in August, 1952, T-T became Cinerama Productions, Inc. Financing of \$1,000,000 was arranged for CP, which holds exclusive world rights through 1956 to the process. This concession was granted in return for its agreement to turn out two films annually for the next five years.

Control of Cinerama, Inc. was acquired by Cinerama Productions under terms of an agreement in August, 1951, whereby CP received options to buy 500,000 common shares of the 934,349 common shares owned by Reeves Soundcraft. Subsequently, CP was granted further options to buy 500,000 additional shares at prices reportedly ranging from 60c to \$6 per share at certain intervals related to further productions of Cinerama films.

First public offering of Cinerama, Inc. common was made in January, 1951, when the company marketed 100,000 shares at \$2 per share. The firm sold \$1,000,000 of 5% convertible debentures, at which time there were 1,749,300 common shares outstanding. Full conversion of the debentures would increase the outstanding common to 2,082,633 shares. Another side-light is that underwriters of the debenture sale received warrants entitling them to purchase 50,000 common shares at \$3 per share.

Basic relationship of the three Cinerama companies is described by a company spokesman as follows: "Vitarama owns and controls all the basic patents for the Cinerama process. Cinerama, Inc., makes the special cameras and projection equipment, and operates under an exclusive franchise from Vitarama. Cinerama Productions, Inc., has from Cinerama, Inc., the exclusive world rights to produce and exhibit theatrical films made under the Cinerama process until Dec. 31, 1956. This applies only when admission is charged."

Chairman of Cinerama Productions is Louis B. Mayer, Metro's onetime production chief. Lowell Thomas, who stepped out of the chairmanship berth to make room for Mayer, is vice-chairman. Thomas, incidentally, is a major stockholder along with CP prez Dudley B. Roberts, Jr. Latter is also head of the Wall St. brokerage firm of Roberts & Co.

License agreement between Cinerama, Inc., and Vitarama provides that Cinerama must pay royalties of 5% to 10% of Cinerama's gross income. Minimum payments specified in the deal range from \$10,000 in 1952 to \$50,000 in 1955 and

beyond. Company also has an exclusive profit-sharing agreement with Cinerama Productions whereby future proceeds from exhibition of Cinerama films will be split as follows: 75% to Cinerama Productions and 25% to Cinerama, Inc., and thereafter on a sliding scale until Cinerama, Inc., receives \$1,000,000 in gross revenues, after which the production company will receive 90% of the proceeds and Cinerama, Inc., will get 10%.

## 20% Repeal

Continued from page 4

ceeds whatever profits theatres may have made, theatre's schedule of equipment replacements which must be made if the house is to be kept in proper condition, and statements from realtors and other businessmen testifying to the depreciation of realty values in the neighborhood of theatres already closed.

National committee has disclosed that it is currently developing means for the placing of this data in the hands of every congressman.

## Outlines Repeal Case

Columbus, O., Nov. 18.

In a letter to the Joint Committee on Internal Revenue, Robert A. Wile, secretary of the Independent Theatre Owners of Ohio, pretty well stated the terrific tax load under which film exhibitors are currently staggering, and outlined the case for its repeal.

Wile divided his letter into three main parts: one dealt with 20% Federal admissions tax, the second with the administration of the tax, and the third with admission prices and increases in same. He pointed out to the legislators that the Federal tax is a "soak-the-poor" levy, since the average price of a ticket is only 38c, "which makes the movies definitely the poor man's entertainment medium."

As a direct opposite, he observed that wealthy citizens can go to the opera, concerts, symphony, hire a fishing boat for \$60 or \$70 a day, add a \$20 boxlunch and avoid tax completely. Considering other forms of entertainment more in the film price bracket that are untaxed, such as bowling, bingo, bazaars, billiard parlors, etc., he stated that pix are being discriminated against.

Wile wrote that all exhibitors want the same tax base as any other business, but theatres "are already paying every single tax paid by any other business in the country," and the admissions tax besides.

## Lurie Cold

Continued from page 2

ciscan and board chairman of Blair, Rollins & Co., an investment banking outfit; Matty Fox, leading bidder in the RKO takeover try, and the exhib group who are taking part in the production of "Main Street to Broadway," which Lester Cowan is producing.

In listing his reasons for bypassing the RKO setup, Lurie told Dardi that his advice was to get Hughes completely out of the picture, noting that terms of the Stolkin-Hughes deal called for the syndicate to up its payments from \$7 to \$7.50 per share if it didn't meet the specified payments on time. Another Lurie reason for giving the deal a cold shoulder is the fear that the company would be slapped with millions of dollars of lawsuits by minority stockholders.

Lurie, who had never met Fox, received a call from him today (18) and pair are to meet either tomorrow or Thursday. Pertaining to the interest of the exhib group, Lurie was approached by Cowan, an old friend. Latter is allied with such exhib toppers as Si Fabian, Fred Schwartz, M. A. Lightman, Sam Pinanski and George Skouras. Also part of the group is former Postmaster General Frank Walker. Lurie has indicated that he might become an investor if this group succeeds in its efforts, but would take no part in active management.

Johnny Downs doubles as assistant dance director and actor in the next Martin-Lewis starrer at Paramount.

## Claims Indie Stole His 'Pin-Up Queen'

Los Angeles, Nov. 18.

Piracy suit for \$200,000 was filed in Superior Court by Bernard Sommers against Savoy Road Show Pictures, Inc., producer of the indie film, "Body Beautiful." Plaintiff, a photographer known as Bernard of Hollywood, charges the picture was based on his own script, titled "The Dream Pin-Up" or "Pin-Up Queen."

In addition to the company, the defendants are Max Nosseck, Sam Kubitz, Raymond Friedgen and David Kohl. Film stars Bob Clarke and Susan Morrow. Somers wants \$100,000 general damages, \$50,000 punitive damages and \$50,000 for services rendered.

## WB Theatre Execs Back To N.Y. After Regionals

Warner Bros. Theatres execs have returned to the homeoffice following the last of a series of regional confabs. Palaver Thursday (13) covered theatre operations in Milwaukee, where talks were held; Chicago, Memphis and Oklahoma. Previously meetings were held in New Haven, Newark, Philadelphia, Washington and Pittsburgh.

In addition to theatre prexy Harry Kalmine, homeoffice officials who attended sessions included Stewart MacDonald, treasurer; Ben Wirth, real estate topper, and Harry Goldberg, pub-ad chief.

## Dervin to England

John Dervin, Stratford Pictures sales chief, planned to Britain Monday (17) for confabs with Associated British Pictures Corp. officials and to attend the world preem of ABPC's "Top Secret" at the Empire Theatre, London, tomorrow (Thurs.). He plans a 10-day stay.

A subsidiary of Allied Artists, Stratford was set up some years ago to handle foreign imports considered suitable for art houses and specialized situations. Most of its product stems from ABPC, with which AA has a co-production agreement. ABPC also handles AA films in Britain.

## Tevlin Back to Coast

C. J. Tevlin, vp of Howard Hughes' Motion Picture Enterprises, returned to the Coast Monday (17).

He had been in N. Y. for two weeks.

## Detroit Gabber

Continued from page 2

Office of War Information, had appealed to him to "straighten out the Detroit situation."

## 2-Year Censorship

After his news sources were restricted, Kreutz said he asked for permission to pick up information on Katyn from Polish newspapers. He said Hopkins objected "because there's a dispute on about Katyn." Kreutz said: "The censorship went on for two years. My programs were monitored till I couldn't say very much."

WJBK was subsequently sold and is now owned and operated by the Storer Broadcasting Co.

Hopkins, who now owns Muzak Corp. and Ann Arbor radio station WHOV, denied that he had hushed Kreutz because of pressure. He testified that WJLB Attorney Morris Luskin advised him to take Kreutz off the air because he was afraid of inciting the Polish people in Detroit and causing them to slow down their efforts on behalf of the Allies.

But his suspensions of Kreutz, Hopkins admitted, came after Lee Falk, of the FCC, made a special trip to Detroit to ask him to fire Leon Wyszatycki, program director of the Polish Hour. Hopkins said he refused to fire Wyszatycki, but followed his advice in censoring Kreutz. Hopkins added: "I felt that if a story went out in Detroit claiming the Russians had killed the Poles, it certainly would have created feeling against our ally (Russia). It might have had an adverse effect and I felt that such news should be withheld."

Hopkins denied that he was fearful the FCC would refuse to renew his license if he turned down their attempts to supervise the Polish Hour.

## Incentive Bonus

Continued from page 5

city of Independent Motion Picture Producers. The indies are now expected to make their own deal with the French government, calling for the same 11 licenses they were allocated under the last pact. They only used seven of them.

The French government would like to see the majors liquidate their \$4,500,000 in one or two chunks. Question is whether the distributors can find a buyer for so large a slice of coin. Should they run into difficulties, and should the individual distributors try to get the money out by themselves, the French impose a monthly limit of \$300,000 on remittances. U. S. firms originally had almost \$6,000,000 blocked, but the French recently remitted \$1,200,000 as a good-will gesture.

## Breaks Long Deadlock

Allocation of 110 dubbing permits breaks a long deadlock over licenses which had seen the American companies flatly refusing to pick up any further permits. Trouble started in July of this year when the French Cabinet issued a decree reducing the overall total of permits for all foreign imports to 138. The share of the U. S. majors was 90.

In granting MPEA an additional 20 permits, French authorities are understood to be "borrowing" them from next year's quota. Under the last deal, the majors shared 108 licenses among themselves. Metro and 20th-Fox each had 13, Paramount, RKO and Warner Bros. had 12 each, Columbia, United Artists and Universal 11, Republic 10 and Monogram 3. Basic pattern will be retained under the new agreement, but questions remains how the additional two are to be split up.

Remittance of \$120,000 a month, plus the maximum \$425,000 under the incentive plan, give the majors a basic remittable total of \$1,865,000 for the past year. Considering that the U. S. distributors' annual theoretical remittable share runs to about \$6,000,000, this leaves about \$4,000,000 to be disposed of. Companies can make deals at the capital account rate for a certain considerable percentage of this money. The rest remains frozen.

Foreign execs in N. Y. thought that, under the circumstances, the distributors probably would prefer trying to get their money out rather than invest it in production in France where some had bad experiences. Under the last pact with the French, the companies were able to remit \$1,200,000 a year, with compensation deals for part of the rest.

Execs foresaw a certain amount of difficulty in finding a buyer for the \$4,500,000 in one lump sum. They didn't think that disposing

of the excess in current earnings would present a problem. To cover the four months since July 1, 1952, the French have allocated \$500,000 which are remittable immediately at the official rate.

## Price Scale

Continued from page 3

tial patrons are willing to pay. TNT is urging them to set prices low enough so that new opera fans might be lured to the h.o., but some exhibs recall that they made a mistake with the first boxing matches they big-screened by setting their ticket scales too low.

Also worrying exhibs is the problem of what to do during the Met intermissions. Several of the theatre ops, of course, visualize the stretch periods as a methods of coining extra dough via increased candy-and-popcorn sales. But then it's pointed out, will patrons of the opera be customers for the munch-crunch stuff and will they object if regular theatre patrons lured in by the opera sit and eat candy in their seats during the presentation?

Few exhibs, incidentally, are worried that the three-hour presentation will not permit the screening of a regular film that night. Several of those queried by VARIETY noted that, at times when they've rented their theatres for local concert societies and other highbrow affairs, the sponsors have usually sold out. Exhibs, as a result, believe that their active participation in bringing the Met to their screens will serve as a plus factor in establishing goodwill with their communities and patrons.

That enforced elimination of a regular film program, however, may backfire in Hollywood. Top spokesmen for both the major studios and indie producers have already voiced the fear that theatre TV may eventually force much film off theatre screens around the country.

## 125G 'Anderson'

Continued from page 5

ing been completed in 1950, according to Hoffberg.

Similar situation arose when Walt Disney released his "Alice in Wonderland." The Bunin puppet film of the same title played Broadway and some other spots simultaneously, with the Disney animated feature unaffected. Bunin's pic didn't go to TV, however.

Goldwyn office a year ago wrote Hoffberg a letter asking him to change the title of his picture. Latter refused, pointing out that his version pre-dated the Goldwyn film by at least a year.

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## New York Theatres

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## Telepix Reviews

**OH, BABY!**  
With Jack Barry  
Producers: Barry, Dan Enright  
Director: Enright  
5 Mins., Sat., 11:15 p.m.  
MENNON  
WNBT, New York  
(Grey)

New five-minute vidpic series is a novel, imaginative idea with good audience appeal and humor. Moppets are lensed doing adult activities, with voices dubbed in to make it appear they're gabbing with emcee Jack Barry. The approach is to satirize the grown-up world under the guise of giving the infant generation a chance to have its say.

On the initialer, "Oh, Baby!" twitted television's panel and parlor game programs (including packageers Barry-Dan Enright's own "Juvenile Jury" and "Life Begins at 80"). Three kids, aged 14-15 months, were interviewed by Barry on the question, "What kind of baby sitters do you prefer?" With their dubbed-in voices one toddler said she favored males, another gave Bronx cheers and the third little fellow repeated "I'm bored" and finally ambled off for home.

In spoofing the charade-type shows, Barry asked one tiny miss, "I'm six feet tall, handsome and well-built, who am I?" and a small piping voice culped, "Who cares, kiss me!" Others in the capsule-sized series will kid Hollywood films, Channel swimmers, "Author Meets the Critics," etc.

Production was smooth and editing, obviously a painstaking job, was slickly handled. Commercially the property is a natural for Mennon baby products. Plus, incidentally, was a winner with some types duded up cutely, including one in a Martian space suit. Placed on a spot basis, "Baby" is screened five times weekly on N. Y. stations and on four other outlets during a test period, with possibility it will eventually get national distribution for Mennon. *Bril.*

**YOUR JEWELER'S SHOWCASE**  
(Like the Rich People)  
With Ruth Warrick, Barbara Whiting, Robert Sweeney  
Producer: Gil Ralston  
30 Mins.: Tues., 10:30 p.m.  
HAMILTON WATCH-INTERNATIONAL SILVER  
WCBS-TV, New York  
(Y&R, BBD&O)

This new vidpic series can do a good job for its sponsors, judging from the initial entry. The format, half-hour stories each featuring different Hollywood players, is one that has broad audience appeal; and the yarns appear to be slotted for adult viewers, with major emphasis on the femmes, who buy watches and silverware.

Kickoff show was a comedy, "Like the Rich People," highlighting a couple of poor Brooklyn kids-in-love who scout around the countryside on a motorcycle and play the game of dreaming they have money. While eyeing a lush estate along the Hudson, they have an accident and the gal is put to bed in the manse. They envy the wealthy couple, but soon learn that money "isn't everything," and that the wife is Reno-bound. Unexpected visitors' presence delays the woman's flight to Nevada and cues a reconciliation. It's a simple and telegraphed plot, but registers warmly. There are some good comic moments, but also several spots where the humor is muffed and the sentiment is maudlin.

Production is above par, although somewhat uneven, and good use was made of location shooting. Ruth Warrick and Barbara Whiting do well as the older woman and the girl, respectively, with Robert Sweeney contributing a fair characterization of a Brooklyn kid. Commercials for International Silver are effective, with a brief plug for Hamilton Watch, the alternate-week bankroller. *Bril.*

**THE UNEXPECTED**  
(The Doctor Prescribes)  
With Mary Brian, Clark Howat, Edgar Barrier, Virginia Hall, William Ven Gelder, Joan Miller, John Phillips  
Producer: Ziv TV  
Director: Eddie Davis  
Writer: David Boehm  
30 Mins., Wed., 8 p.m.  
IRONRITE IRONER  
KECA-TV, Hollywood

The moral to this piece seems to be: take what the doctor prescribes, whether it be medicine or a panacea for romantic ills. Here the neglected wife tries her own prescription for happiness, but is saved from the uncertainties of rekindling an old love affair by

the ingenuity of the medico. Footage serves well its dual purpose of drama and surprise.

Feeling the pangs of neglect after 19 years of marriage, the doc's wife meets up with an old flame at a college reunion. He proposes marriage and she's all for it. She tells the doc she wants her freedom and starts packing for the getaway. He has his own ideas for keeping their marriage intact, and just when she is to make off with the ex-suitor he plays his trump card.

Told by their daughter of a telephone conversation she overheard, the sawbones sets the trap. He has a quarantine sign posted on the door, with a copper stationed outside to see that no one enters or leaves. The boy friend drives off and the distraught wife allows that she's not so bad off, anyway, and settles for a reconciliation.

Mary Brian, onetime film star, paints a believable portrait of the unhappy wife and keeps her emotions in check. Clark Howat lights up the old flame with a good theatrical touch, and Edgar Barrier, the badgered doc, plays it painfully straight with the proper measure of restraint.

Direction of Eddie Davis keeps the action moving fluidly, and David Boehm's script is well flavored with the bitter and sweet. Ironrite makes an effective appeal for the roller that irons anything. *Helm.*

**WINTER HOLIDAY**  
15 Mins.: Sun., 11:15 a.m.  
Sustaining  
WCBS-TV, N. Y.

This little 15-minute travelog series is strictly filler material for WCBS-TV, the CBS video web's N. Y. flagship, designed to whet the tongues of N. Y. viewers for famed winter resorts around the world. As such, it would ostensibly make for an okay, low-cost sponsorship buy for travel agencies, plane and steamship lines, etc., but it has little in it to attract much of a Sunday morning audience.

Initiated this week (16) dealt with Mexico's Acapulco. Film was well-produced, with some good shots of the resort's hotels, beaches, swimming pools, fishing sites, etc. Result was a neat gratis plug for Acapulco, but since the travelogs are being provided to the station by the resorts themselves, local Chambers of Commerce, etc., it's all a mutual benefit thing.

For any viewer with nothing better to do on a Sunday morning, this makes for okay watching. *Stal.*

**CHEVRON THEATRE**  
(Long Lost Wife)  
With Rod Cameron, Lynn Bari, others  
Producer: Revue Productions  
Director: Robert S. Finkel  
Writer: Lawrence Kimble  
30 Mins.: Fri., 9 p.m.  
CHEVRON STATIONS  
KTLA, Hollywood

An elaborate fabric of insurance fraud serves as the basic plot in "Long Lost Wife," an extremely well-conceived, suspenseful story about the unraveling of a six-year-old mystery. Rod Cameron, stripped of his spurs and hoss for this one, emerges as an excellent thesp in the role of the police lieutenant, who picks up the threads of a virtually forgotten mystery and solves the seemingly insoluble.

He's put on the trail by Lynn Bari, as the woman engaged to a mah whose spouse has been missing for six years. She tells him she wants to know what happened to her predecessor before she marries the man, and with this Cameron is off in a maze of mystery. Trail leads him to an ex-boy friend of the lost wife, who identifies Miss Bari as the missing woman, it all having been a plot to collect insurance. It develops. For the skeptical, it's explained Miss Bari and her hubby deliberately put the cops back on the case to be certain they had an iron-clad insurance claim, figuring the sleuths would miff the case, as they did originally.

There are a couple of minor story flaws, such as the hubby telling the cop the name of the man who eventually is the key to the mystery; and the dubiously concealed identity of Miss Bari, but overall execution of the story is so well done that these don't impede the sense of good, solid entertainment all the way.

Cameron is well cast as the cop, with restraint which adds credibility to his performance. Miss Bari doesn't have too much to do, but

does it well. Ian MacDon 'd as the former friend; and James Craven as Miss Bari's co-conspirator, give unusually fine performances.

A good deal of the credit is due the skillful, tight direction of Robert S. Finkel, who catches all the drama in Lawrence Kimble's better-than-average teleplay. Lending by Ellsworth Fredericks is low key, and helps sustain the mood of this fast-moving meller. *Daku.*

## Hometown Identity Aim Of Chi WNBQ as NBC-TV Preps Web Ride for 'Ding'

Chicago, Nov. 18.

Decision by NBC-TV to give a network ride to "Ding Dong School," novel daily half-hour targeted specifically at pre-school kids, which has created a stir locally via WNBQ, has again focused attention on the web's Chi operation. Although strictly in the "service" category, "School" is pretty much in the same experimental vein that resulted in such Windy City originals as the since-demised "Garroway At Large" and "Studs Place," as well as the still extant "Hawkins Falls" and "Zoo Parade."

The show, which features as its single personality Dr. Frances Horwich, chairman of Roosevelt College's department of education, moves into the half-hour following "Today" next Monday (24).

"School," brainchild by WNBQ program chief George Heinemann and assembled into final form under the supervision of Chi NBC pub-affairs and educational director Judith Waller, is an outgrowth of Heinemann's overall local programming strategy for the Windy City NBC outlet. With the full support of his superiors, veepee Harry Kopf and Chi NBC-TV chief Jules Herbeveaux, Heinemann has evolved a consistent and broad programming concept for the station which is designed to be a compatible complement to the network diet.

It's his belief that it's only hep policy for a web-owned station to use its local time in establishing the fullest possible hometown identity. With the parent network turning back for local use all the pre-noon period except the "Today" eye-opener, Heinemann has been concentrating on the 9 a.m. to noon slot. Emphasis, with the exception of "Coffee And—" a half-hour music-chatter strip, is exclusively on the service or how-to-do-it formats. Included, besides the aforementioned "School," are a daily cooking show and the "Good Living" strip which embraces all facets of homemaking. Recently launched in ahead of "Today" is a quarter-hour farm show.

In each case, the shows are aimed at a specialized audience and the overall morning roster incorporates what Heinemann calls "activity periods," or offerings with a high audio content to permit the housewife to go about her work while listening to the particular program.

## Hallcrafters Set Sales Up 19% Over Last Year

Chicago, Nov. 18.

Record-breaking sales totaling \$42,001,023, an increase of 19% over the previous year, were registered the past fiscal year by Hallcrafters, Chi radio-TV manufacturer. Net earnings were \$378,460, or 46c. a share, compared to \$678,948, or 82c. a share, last year.

With demand for the firm's TV sets currently exceeding production and with a \$21,000,000 backlog of Government orders, prexy William J. Halligan predicted first-quarter earnings for the new fiscal year would come close to the full-year net for 1952.

## New Bromley 'Report' On New Yorkers' Welfare

Dorothy Dunbar Bromley launches a new weekly series, "Report to the People," probing conditions affecting the welfare of New Yorkers, on WMCA, N. Y., tonight (Wed.) at 9:30-10 p.m.

Puberty airer kicks off with a report on crime in the city, featuring civic officials, interviews with victims and on-the-spot recordings. Second edition will cover crime and housing.

## Vidpix Chatter

### New York

Lisa Howard, featured on NBC's "Ford Theatre" vidpix series tomorrow night (Thurs.), inked to star in several "Short Short Drama" vidfilm stanzas being produced by Bernard J. Procter for airing on NBC under Pepsi-Cola sponsorship. "Beat the Experts," a new five-minute sports quiz produced by Telenews, acquired for TV syndication by Sterling Television...Purity Bakers has packed for "Cowboy G-Man" in 24 markets through Young and Rubicam. Half-hour series is produced by Telemount Pictures and Mutual TV and distributed by United Artists-TV...Norman Sper, narrator on the "Football This Week" vidfilm series, narrating "Football Through the Years," a Warner documentary which rolls soon...Bernard Schulman, formerly with Sterling Films, joined Lakeside TV as exec, sales veepee...Three Guesses," 15-minute quiz produced by 20th-Fox's Movietone, bought by Hachmeister, Inc., for Pittsburgh airing and General Tire Co. for Indianapolis.

### Hollywood

Macdonald Carey, Ed Sullivan and Rod O'Connor star in "Family Theatre's" latest vidpic, being produced by Cascade Pictures and Ben Pivar and Associates, at the Hal Roach lot, for Thanksgiving telecreening nationally. Father Peyton is producer, and Fred Niblo, Jr., adapted from Francis Thompson's "The Hound of Heaven," "Racket Squad," being dropped by Philip Morris at year's end, continues without a letup as. Toni picks up sponsorship for alternate week telecasting of Carol Case-Hal Roach, Jr., series...Donna Martel and Ross Ford star in "Ring Around the Moon," pilot pic being produced at Roach studios by Planet Productions, with Jus Addiss directing...Gertrude Michael grabs featured role in Schlitz "Playhouse of Stars" telepic...Second series of 26 "China Smith" rolls at Motion Picture Center studios, with Dan Duryea in title role...Diane Fortset for femme lead in two episodes of Ziv TV's "Boston Blackie" series...Next batch of Flying A's "Range Rider" series rolling with Frank McDonald directing, Jack Mahoney and Dick Jones toplining...Bing Crosby Enterprises wound "Rebound" vidpic, "Dry—With Three Olives," at the Roach lot...Mitch Hamblurg skied in from N.Y., after European trek for Gene Autry.

Sheila Ryan is femme lead in Autry vidpix, "Rio Renegades," and "Outlaw Warning," with George Archambaud directing, support including Pat Buttram, Lee van Cleef, Harry Harvey, Myron Healey, Stan Andrews, Greg Barton, Ernie Lahr, Mickey Little, Melinda Plozman, Budd Buster...Series of "Life of Riley" to be seen on NBC-TV, with Gulf Oil bankrolling, began this week at Hal Roach studios, with William Bendix, Marjorie Reynolds and Tom D'Andrea. Tom McKnight produces, Abby Berlin is director.

Superior Judge Frank G. Swain granted extension of hearing to Nov. 21 in case in which Louis D. Snader seeks injunction preventing partners Alexander Bisno and Samuel Markovitch from selling 750 Snader Telecriptions...Cast in support of Barbara Britton and Richard Denning in "Mr. and Mrs. North" series at Goldwyn studios are Charles McGraw, Jimmy Lyon, Peggy Knudsen, Ric Roman, Charles Cane, Francis DeSales, Lowell Gilmore, Ludwig Donath, Jeanette Nolan, Paul Guilfoyle, June Whitley...George Fisher, formerly with Snader Sales, and John Devine, who was with Standard Radio, join United Television Programs as sales reps.

Jack Mahoney heads western contingent in Macy's Thanksgiving day parade in N.Y. John Jay Franklin of Franklin Television Productions sold 26 half-hour vidpix, "Hawaiian to Paradise," to William F. Brody, and on first 13 gets \$91,000 and retains 50% of the negatives in perpetuity. On second 13 Brody gets distribution, not ownership of series starring Alfred Apaka, and located in Hawaiian Islands...Lawrence A. Harvey, via his attorney, Joseph Brenner, has made application for L.A.'s remaining commercial channel, and plans to spend \$300,000 on construction if given FCC greenlight. Station would be aimed at industrial workers, since there are 515,000 in this area...Second se-

## California

Continued from page 1

activities were beaming with the countenance of conquerors, it was because the signs were unmistakable.

### Hollywood's 'This Is It'

The civic leaders who participated, Gov. Earl Warren (who doubled as an amiable and video-genic performer in the "Stars in the Eye" TV showcase), and the flock of film celebs who put in an appearance all reflected the same high note of certainty—that "this was it" in terms of Hollywood harnessing its creative forces and energies for the future.

To the skeptics and proponents of Gotham-originating TV shows who say: "What's all the shouting and the tumult about, since there are only four live CBS video attractions emanating from Hollywood studios?" CBS has its own answer in backing up its faith in TV City. For only this week it was established that the network has just picked up its option on the remaining Gilmore Island acreage.

### Noblesse Oblige

Hollywood, Nov. 18.

One of the items on the agenda cooked up for the visiting newspapermen converging on Hollywood for the CBS-TV City opening took the boys—and probably NBC—off guard. Dave Jacobson, CBS-TV's director of public relations, who sweated it out here for several weeks engineering the dedication hoopla, decided at the last minute to top off the roster of events by including a visit to the opposition web's new TV studios in Burbank.

(site of TV City) in envisioning its ultimate goal—a 25-acre TV City plant representing a total investment of \$35,000,000. And although the web echelon acknowledges the present "ghost town" status of a TV City full of wondrous architectural and engineering skills with its vast expanse of 12,000 square feet of floor space yet housing but four live TV shows, by the same token CBS sees it as the fulfillment of its "California Here We Come" TV manana.

N. Y.-L. A. Exodus  
Already ambitious plans are in the blueprint stage for a programming convergence on TV City. Shows won't be moved out of N. Y. and transferred to Hollywood at once. But gradually, over a period of years, there will be an exodus of N. Y.-berthed shows. Even sooner, major productions, utilizing the scope and dimensions of the TV City stages, will be created in Hollywood, as for example, the present plans for a full hour melodrama series slated for the Saturday night 10 to 11 (EST) segment.

Obviously CBS, like NBC, sees the necessity for a stake in film syndication (to meet the inroads of Frederic W. Ziv, et al), and in such vidpix enterprises as its own "I Love Lucy" and "Amos 'n' Andy," but TV City is strictly a "live" baby.

The whole atmosphere of the dedication weekend suggested that the Paley-Stanton-Hubbell Robinson-Harry Ackerman signposts point to Hollywood as the key CBS production center. And Hollywood, in kind, is charged today with a sort of electric excitement. It's all over the place. Vidpix enterprises are booming at an accelerated pace, taking over all the space availabilities from the film industry. It's apparent out in Burbank, where NBC has staked a major video claim in Hollywood's future. It's apparent, too, in the tempo and thinking around the agencies and in the plans of major American business enterprises—such as two of the nation's largest breweries—to build plants and operate out of the L. A.-Hollywood area because, from here on in their whole economy is tied in with TV advertising.

# NBC'S TOP SYNDICATION COIN

## Screen Scribes End Strike Vs. Vidpix Producers in Compromise Settlement

Hollywood, Nov. 18.

A compromise settlement giving a precedent pact to vidpix scribes ended a 14-week-old strike of the Screen Writers Guild and Authors League of America against the Alliance of Television Film Producers Monday (17). SWG's original proposal was for a minimum payment against a percentage of the gross. This riled producers, who resisted royalties, but the dispute was resolved through a continuous payment proposal whereby writers are paid minimums plus a flat fee for each rerun. At the end of the seven-year leasing period, rights in the basic material revert to the author, although the producer may continue to reissue or remake the telefilm.

For original yarns for one-time shows, anthology series and episodic series, writer gets \$200 for story, \$550 for teleplay. Where he does both, he gets \$700, plus continuing payments for re-use. Flat payment of \$800 provided for outers and serials, plus re-use coin. On payment of additional coin, motion picture and radio sequel rights may be exploited by the producer in a time to be fixed; otherwise rights revert to the author. All remaining ownership rights, dramatic, book, magazine and commercial, remain the property of the writer.

### Fact Details

If producer makes a theatrical pic based on TV material penned for a one-time show or anthology series, writer gets share in gross receipts. If producer wants to sell theatrical film rights, writer gets additional coin. If producer wants to sell theatrical film rights, writer gets first refusal. If telefilm is shown theatrically, writer gets additional coin. Alliance members vote on new pact this week; SWG, Nov. 24, ALA soon after.

End of strike, which began Aug. 11, means 6,000 members of ALA, SWG, Authors, Dramatists and Radio Writers Guilds can now submit scripts to the Alliance.

Television Writers of America, new union of scribes, attacked SWG-ATFP pact as a "complete sellout" and hinted it might seek jurisdiction in ATFP ranks.

TWA exec Dick Powell claimed ATFP would have been happy to sign "such a contract before the strike began." SWG, countering TWA charges, contended "they loused up the network pact and now they're trying to louse up this one."

## COLLEGE OKAYS CIGGIES AS HOOP GAME SPONSOR

Hollywood, Nov. 18.

In a precedent move for collegiate basketball on TV, Loyola's home games are being offered ciggie makers for sponsorship by KHJ-TV, which will telecast the court contests beginning Dec. 2.

Loyola athletic director Ed Powell had to get permission of all the visiting teams who will be participating, before channel could offer the games to ciggies. Jim Parsons of KHJ-TV and Powell negotiated deal, in which Loyola will get a flat \$250 per game.

## Swank to Sponsor 'Randall' Second-Runs

Pointing up sponsorship interest even in second-run vidfilm series, Swank Jewelry this week pacted to bankroll the "Steve Randall" show on DuMont's WABD, N. Y., and WTTG, Washington. Show is being syndicated by United TV Programs.

"Randall" series, produced by Marion Parsonnet and starring Melvyn Douglas, was aired originally in both N. Y. and D. C. under the title of "Hollywood Off-Beat." In N. Y., the series was sponsored on WJZ-TV by Dixie Cups.

## Vidpic 'Bickerson' Series Now Being Marketed

Jack Denove, former TV production veepee at BBD&O, and Phil Rapp, writer-director, are in Gotham peddling the half-hour vidpic series, "The Bickersons." Pair recently completed the first four of the series, telefilm version of the show which had a long radio career and which recently was a segment on an hour-long DuMont variety stanza.

Lew Parker and Virginia Grey are starred.

## Philco '52 Sales Setting Record; Taxes Nick Net

Philadelphia, Nov. 18.

Philco Corp. sales in the third quarter of 1952 reached the greatest volume in the company's history. Total for the three-month period was \$82,227,000, compared with \$57,408,000 a year ago.

Another record was set for the first nine months of this year with a total sales of \$247,383,000, compared with \$228,431,000 for 1951. Earnings before taxes were up sharply, but increased income taxes caused net income to fall below the same period a year ago.

Earnings before taxes in the September quarter rose to \$3,965,000 from \$1,410,000. Net income declined to \$1,784,000 or 48c a common share, from \$2,222,000, or 68c a share a year ago. (Philco had a tax credit of \$812,000 in the same period last year, because earnings did not equal the excess profits tax base).

For the nine months period earnings dropped to \$6,073,000, or \$1.64 a share, from \$7,963,000, or \$2.18 a share, in 1951.

William Balderston, Philco president, reported demand for all Philco products "continues at high levels. Our television production is approximating our all-time peak and our sales potential continues far greater than our output. This will be the case until our new plant in Philadelphia goes into operation early in 1953, to increase television capacity by 50%." He declared "steps are also being taken to enlarge our radio capacity substantially."

Philco's volume of advanced electronic research development, production and field engineering work for the Government continues to increase, and, based on the orders now on hand, will expand further in 1953, Balderston said.

## Packard Buys New UTP 'Rebound' on DuMont

Packard Motors has bought a new "Rebound" film series from Bing Crosby Enterprises, via United Television Programs, with 18 markets already set and an additional six still to be cleared. Agency is Maxon. Packard, which backed the series last season, picked up 13 of the new vidpix, of which several have been completed.

Packard bought the alternate week Fridays at 8:30 p.m. niche on DuMont. Show starts Friday (21).

## Toni Gets 'Squad'

Hollywood, Nov. 18.

Toni takes up sponsorship of the telepic series, "Rocket Squad," after first of the year for alternate week televising.

Hal Roach, Jr., filmed crimier is being dropped by Philip Morris, which found itself with too much video celluloid on its hands.

## BIG \$5,000,000 NUT TO DATE

NBC's investment in its film syndication project is now over the \$5,000,000 mark, and it's estimated that within another year it will be one of the major facets of the network operation. The web is considerably heartened by the response of the stations to the syndicated properties and those on the future NBC agenda, including such items as the "Douglas Fairbanks Theatre" (now being shot in Europe) and the new Lilli Palmer series. The Fairbanks series alone represents an initial investment in excess of \$1,000,000. Already circulating the syndication route are "Dangerous Assignment," "Hopalong Cassidy" and weekend and daily newsreels.

With choice network time availabilities becoming scarcer and scarcer, both NBC and CBS now envision a lucrative potential from the film syndicate biz. (On CBS' part it represents a reversal of thinking, for that web until recently had more or less shunned any suggestion of establishing a stake in syndicated pic.) It's known that Columbia now has serious ambitions in syndication and, like NBC, is blueprinting some major properties.

NBC had planned adding to its immediate syndication roster the Sax Rohmer "Fu Manchu" series, but it was learned last week that the network had permitted its option on the property to lapse after a pilot had been completed. Understood that Robert W. Sarnoff, who heads the NBC syndication operation, and other web brass, were disappointed in the pilot entry, and decided to write off the approximate \$20,000 expense rather than splurge to the tune of \$750,000, the amount required for a 39-week cycle, on a dubious entry.

Previously NBC had also contemplated adding the Joel McCrea "Texas Rangers" to its syndication roster, but abandoned the plan.

## Snader's 'Spotlight' Show Picked Up by United TV; Second-Run Sales Seen

Although sale of most of the Snader Sales Co.'s vidpix properties are still tied up in litigation between prexy Louis D. Snader and his partners, United TV programs this week acquired the "Washington Spotlight" show, which has been on the Snader roster since its inception. Fifteen-minute series, featuring Marquis Childs and a different guest each week, is now in its 51st week on the air, and UTP is adding new markets to those already sold by Snader.

While the series has Childs and his guest discussing recent news events, UTP execs believe the interest in the topics will make it possible for the show to garner second-run bookings. As a result, UTP sales chief Aaron Beckwith has worked out a new, low-price scale for subsequent-run screenings on the series, and is now offering them on that basis in those markets which are presently airing the first-run stanzas.

## Coffee Firm Takes Silver CBS Tuesday Night Spot

International Silver this week notified WCBS-TV, key station of the CBS video web in N. Y., that it is checking out of the alternate Tuesday night at 10:30 spot after the Dec. 23 broadcast. Station almost immediately, however, sold the time to Medaglia d'Oro Coffee, which will alternate with Hamilton Watches, now rotating with International.

Both the silver firm and Hamilton had been bankrolling "Your Jeweler's Showcase," a half-hour vidpix series. Coffee firm will also slot a TV film show in the time period.

## SAG Strike Call Vs. Film Tele Blurp Prods. Seen This Week After N.Y. Move

Hollywood, Nov. 18.

## Carroll Sax Into Video With 'Double Play' Buyout

Hollywood, Nov. 18.

Marty Martyn has sold out his half interest in the Leo Durocher-Laraine Day telepix series, "Double Play," to Carroll Sax, former studio manager and labor contact at Warners. It marks his entry into TV.

He will produce the next set of films, with Ted Kneeland, his partner in the project, continuing to direct.

## Turner (Ex-RKO) To MBS for Pix, Radio, TV Tieups

Terry Turner, veteran film exploiter and for many years chief of exploitation for RKO until the recent shakeup, has made a deal with Tom F. O'Neill, Jr., whereby Mutual Broadcasting System's radio and TV facilities will tie in vividly with the film theatres' box-office. It will be an extension of Turner's past performances with "area saturation," when a new picture opens, utilizing AM-TV for benefit of b.o. Under the new set-up with MBS, Turner will be operating from the broadcasters' viewpoint.

This augurs (1) a possible mutuality in percentage payoff from the b.o. tills; and (2) MBS possibly going more positively into film distribution, albeit on a specialized scale, by having a "piece" of certain product in exchange for the radio-video ballyhoo.

The eventualities of Turner's operation will switch as the tides of show biz shift in future. Right now, however, O'Neill recognizes how Turner did a bangup bally job for RKO with three different cross-section films—the 19-year-old revival of "King Kong," which garnered a \$3,000,000 "new" gross; a modern release, "Sudden Fear" (Joan Crawford); and another re-issue, this time a Walt Disney subject, "Snow White."

Turner takes the position that there are any number of good pictures 7-8 years old which, having done well before at the b.o., should repeat, especially with a new generation which has grown up and hadn't seen it. He counts on the MBS exploitation for repopularization. He has seen how good b.o. results could be achieved via a 7-14 day pre-opening saturation ballyhoo and spot commercials concurrent with the run. This is a switch on pix and TV—the ballyhoo this time is for benefit of the boxoffice and not for home exhibitions. Turner starts with O'Neill's General Teleradio setup Dec. 1.

## Freedman, Powell in Prez Bid on TWA Election

Hollywood, Nov. 18.

Ben Freedman and Dick Powell have been nominated for prexy of Television Writers of America, which has an election Dec. 16.

Other nominees are John Murray and Ben Brady, v.p.; Bob White, Bernie Ederer, secretary-treasurer, and for exec board, Ben Freedman, Murray, Brady, John Green, Ederer, White, Jess Oppenheimer, Shelby Gordon, Sol Stein, Nate Monaster, Dick Carr, Seaman Jacobs, Phil Sharp, Art Stander, Jack Ellinson, Alan Lipscomb, Hal Goodman, Powell, Jay Somers, Mal Merritt, Hy Freedman, John Rapp and Ann Kazarian. Twelve are to be named to the board.

TWA's hearing before the NLRB is set for Nov. 25, but NBC has asked for a postponement.

Screen Actors Guild is expected to issue a strike call this week against tele film commercial producers following the N. Y. chapter's okay on Sunday (16). SAG bulletin to members over the weekend asserts that in negotiations the Gotham ad agencies said they had made a mistake years ago in granting repayment principle to radio actors in negotiations with AFRA.

Question of reusage coin has been the leading one precipitating the breakdown in talks. SAG charges the strike situation was caused by "employers' adamant refusal to accept Guild proposals, or to put forward any fair or equitable counter-proposals."

In N. Y., the Film Producers Assn. said that it disputed SAG's contention that the producers have refused added coin for re-use of tele blurbs, saying it was willing to pay as much as 800% in additional fees for rescreening plugs. Also, FPA said it's offering increases in minimum pay in no case less than 15% over the existing scales.

To this, SAG retorted it never said the producers wouldn't pay any coin, and a spokesman expressed great doubt as to the authenticity of FPA's "800%" figures.

### Re-Use Hot Issue

FPA explained it was willing to pay the full fee for using a spot in a 13-week period, with additional full fees for each 13 weeks the blurb is used, saying in a two-year span this would be eight additional checks for a thespier. While some thespers now work for the minimum of \$55 a day, FPA is willing to up that to \$70, "which even John L. Lewis would agree is a healthy hike," a FPA rep said.

SAG retorted FPA is "talking in circles," that it wants unlimited runs for 13 weeks for net tele blurbs, while SAG's proposal is for one run only, with thespers to be paid for each additional run. A Guild source stated further that FPA offered re-use coin only for leading players, nothing for supporting players, and said the Guild is interested immensely in the welfare of the supporting thespers.

Furthermore, the Guild spokesman said, the producers want unlimited runs on "wild spots" for 13 weeks, where more than 30 markets are involved; unlimited use for 39 weeks in less than 30 markets, and 52 weeks unlimited on local spots. SAG stressed it wants a one-year pact, and insists players be paid on each run.

In Gotham some vidpic producers feel SAG is forcing an "infant industry to revolutionize the method of payment, which could push it into a tailspin," and claim the principle in the film field has always been hiring a man for a day's work, without repayment for each reuse.

## IRWIN COREY TO STAR IN NEW VIDPIC SERIES

Flack Larry Gore, writer Arnold Stone and comedian Irwin Corey have teamed to form a company for the production of vidpix. Outfit, known as Larry Gore Productions, is set to film 26 half-hour pix starring Corey. First series will be "The Professor."

Gore will produce, with Stone handling the scripting and directing chores. Larry Siegel and Arthur Reich will also handle writing assignments. Arthur Florman is set to lens the series.

## New 'Finest' Trio

Hollywood, Nov. 18.

Telefilm debuts of Barbara Stanwyck, Fred MacMurray and Bette Davis will be made in starring vehicles now being scripted for Revue Productions' high-budgeted series, "America's Finest."

No starting date has been set for the telepic to be made by the MCA vidpix subsid. Joan Crawford, Ray Milland and Dennis Morgan have finished telepic for the series.



## WWJ-TV Dedicates New \$2,000,000

### Studios; National Ad Bid Seen

Detroit, Nov. 18.

WWJ-TV officially dedicated its new \$2,000,000 television center with a special telecast and dedication ceremonies Monday (17).

Portions of the dedication telecast will be presented via special closed-circuit telecasts this week to meetings of advertisers and agencies at the Waldorf-Astoria in New York and the Blackstone Hotel in Chicago. These special programs will show WWJ-TV as a production center with facilities, talent and craftsmanship available to all TV advertisers.

Dedication telecast told of WWJ-TV's growth as Michigan's first TV station and sixth in the nation. Vignettes of the station's shows and talent presented WWJ-TV as "the busiest station in television." Many celebrities, city and state officials took part in the ceremonies.

The new \$2,000,000 building, with 20,000 square feet of floor space, adjoins that of its sister stations, WWJ-AM and FM. The WWJ stations are owned and operated by The Detroit News.

Technical facilities in the new centre are of WWJ-TV's own design. Structural design of the two-story building provides for two additional floors, as expansion demands. The lower level is designed around a central storage area for television properties—an area of 5,600 square feet—adjacent to which is an area for scenery design, carpentry and paint work. Space is also provided on this floor for talent and production offices, film office, newsroom, rehearsal room, dressing rooms, costume and wardrobe rooms and talent lounge.

The first floor centres around the three studios, largest of which covers an area of 4,600 square feet. One of its main features is a large 25-foot turntable built flush to the floor. The studio has 221 feet of wall space available for sets and has 18 motor-operated light battens.

Joseph H. McConnell, NBC president, participated in a half-hour live TV show dedicating the new WWJ-TV studio, along with Warren S. Booth, Detroit News president, Mayor Albert E. Cobo and Edwin K. Wheeler, WWJ-AM-FM-TV general manager. Mechanical difficulties blacked out part of McConnell's speech. Also the ribbon cutting scene was snafued out of the picture. Harry Bannister was among the 200 invited guests who saw the show in the Auditorium. Show consisted of a brief commentary and pictures on Detroit and birth of WWJ and WWJ-TV. Then brief sketches of several WWJ-TV shows were flashed on the screen.

## P&G Replacing 'Life' With 'Sister'; Coin Saving Due Via Easement on Talent

Contrary to previous reports, Procter & Gamble is not cutting back on its daytime radio time spending with the cancellation of the vet "Big Sister" soap on CBS. Bankroller instead will keep the time period to air "Road of Life," dualling the latter show on both NBC, where it's been a longtime P&G package, and on CBS.

System will mean a savings for P&G, of course, in that the sponsor will be paying for only time on one of the webs rather than for talent and production costs also. Under the present daytime lineup, there will be less than two hours' differential between the broadcast of "Road of Life" on NBC and CBS. Show will be aired on CBS from 1 to 1:15, and continue on NBC from 3:15 to 3:30.

## ABC-TV Not Planning

### To Replace Lanigan

ABC-TV isn't replacing John B. Lanigan, sales v.p. who this week moved to NBC-TV. Lanigan recently had been more in an administrative capacity than in direct selling operations, with Edwin S. Friendly, Jr., national director of TV sales, overseeing the department.

Lanigan replaced Fred M. Thrower, who left to become CBS-TV sales v.p.

## PALEY TO BE GIVEN '53

### POOR RICHARD AWARD

Philadelphia, Nov. 18.

William S. Paley, chairman of the board at CBS, will be the 1953 recipient of the Poor Richard Club's Gold Medal Achievement Award. Paley was chosen because of his work in building up the CBS network and for his long record of public service.

Announcement of Paley's selection was made by Joseph L. Tinney, president of the Poor Richard Club and v.p. and assistant general manager of the WCAU stations. The award, one of the advertising field's top honors, will be presented to Paley at a dinner in the Bellevue-Stratford Hotel, Jan. 17, the birthday anniversary of Benjamin Franklin.

In 1950, Paley received a Pennsylvania Ambassadorship Award during Pennsylvania Week, for his work on behalf of the Commonwealth. In receiving the Poor Richard's Achievement Award, Paley joins an array of gold medalists that includes Gen. Dwight D. Eisenhower, Charles E. Wilson, Paul G. Hoffman, Dr. Vladimir Kosma Zworykin, Gen. Henry H. Arnold, Brig. General David Sarnoff and Gen. Douglas MacArthur.

## PM Buys 'Margie'

### Radio Version

Success story of the "My Little Margie" show added another chapter this week, when Philip Morris decided to buy a radio version of the vidfilm situation comedy series for airing on the CBS Radio network. The AM package will utilize Charles Farrell and Gale Storm for the same roles they play in the TV program.

Ciggle outfit, through the Biow agency, will slot the new radio version in its Sunday night at 8:30 slot on CBS. Period is presently occupied by PM's "Playhouse on Broadway." Latter is being moved back to Wednesday nights at 9:30, as replacement for What's My Line, which PM recently ditched and which has since been picked up on CBS by Stopette, same outfit which bankrolls the "TV Line" Sunday nights on the CBS video web.

"Margie" preemed last summer as replacement on CBS-TV for the top-rated "I Love Lucy" and drew a cool critical reception at first. Show soon caught on, however, and climbed into the top 10 rating lineup. PM was so pleased with the results that, when "Lucy" returned, it shifted the show to NBC-TV as a temporary filler until the new "My Hero" vidpix series was ready. Now that "Hero" is on the air, PM is moving "Margie" back to CBS-TV, where it will hold down the Thursday night at 10 slot now occupied by "Racket Squad."

## FCC TV STATION OKAYS

### NOW REACH 108-MARK

Washington, Nov. 18.

Number of TV stations authorized since the lifting of the freeze is now exactly equal to the number of stations which were on the air before licensing was resumed—108, as result of issuance by the FCC last week of 10 more permits.

New authorizations, four of which were for VHF channels, went to KVOA and KOPO in Tucson; KFSA in Fort Smith, Ark.; Santa Barbara Broadcasting and TV Corp. in Santa Barbara, Cal.; KDA in Pueblo, Col.; Southland Telecasters in Pensacola; WRAK in Williamsport, Pa.; Central Texas TV Co. in Waco; WLVA in Lynchburg, Va., and WBAY in Green Bay, Wis.

The Green Bay station will be built by Norbertine Fathers, a non-profit religious order which, in addition to AM station WBAY, also operates WHBY in Appleton, Wis.

## 'Opry's' 27th Anni Fete

Nashville, Nov. 18.

WSM officials are readying plans for celebration of the 27th anniversary of "Grand Ole Opry," with the Saturday (22) broadcast. Invitations have been mailed to 700 disk jocks credited with a big part in building up of WSM's talent names.

These will be feted with a personal get-together with WSM personnel and artists at the Andrew Jackson Hotel, group then moving to Ryman Auditorium for special recognition on the evening's broadcasts.

## Saturday's Flash 'Report' Sale

Pointing up the lucrative operation of the major television networks' N. Y. flagship stations, WCBS-TV this week wrapped up a sale on a new show less than two hours after the idea for the show was dreamed up by program chief Hal Hough.

With CBS-TV turning back its Saturday afternoon time to local stations following the completion of the Armed Services football schedule, Hough on his way to work Friday morning (14) thought of adding the "6 O'Clock Report," now aired cross-the-board, to the Saturday evening schedule as well. He told sales manager George Dunham of the idea on their way to a sales meeting later that morning and, before the meet was concluded, Dunham had sold the final five-minute segment of the show to Dunhill cigarettes.

Saturday version of "Report" will be similar in format to the strip version, but with different personalities for the 6 to 6:05 and 6:05 to 6:10 segments. Jim McKay is repeating on the sports segment from 6:10 to 6:15 and it's his part of the show which Dunhill bought. With the network taking over Saturday nights at 6:30 with "It's News to Me," the station still must fill the 6:15 to 6:30 period. No show has been set yet.

McKay, meanwhile, picked up two new sponsors for his show in the Monday-through-Friday airings. Kaiser-Frazer bought it for Fridays, starting Dec. 12, and Charles-of-the-Ritz bought it for Mondays and Wednesdays, on a short-term ride from Dec. 17 through Dec. 22. When the cosmetic firm bows off, Dunhill, which now sponsors on Tuesdays and Thursdays, will pick up Mondays and Wednesdays as well.

## Philly Set to Establish Educ'l TV Station Soon Via New Civic Setup

Philadelphia, Nov. 18.

Philadelphia is to become one of the first cities to establish a non-commercial educational television station. Outlet will be operated by the newly-established Delaware Valley Education Television Corp.

Function of the corporation, in a report issued by its executive committee, is "to provide television service for cultural, educational and recreational purposes in the areas of Pennsylvania, New Jersey and Delaware, with a radius approximately 50 miles about Philadelphia."

Donations will be accepted from any civic-minded individual or corporate group, provided there were "no strings attached." The executive committee was authorized to go ahead with plans for the station, the result of more than a year's conferences by educators as to how to make best use of TV facilities.

There will be three types of memberships in the new corporation: contributing members (\$1,000 annually), who may use the facilities of the corporation; guarantor members, who will participate in the actual operation of the station, and, as a group, guarantee the funds needed; and sponsor members, those who desire to contribute to the purposes of the corporation.

Construction costs will be secured by a bond issue, and amortization and interest of the bonds, from whatever source the fund is secured, will be considered one of the operating expenses of the station.

## Gotham Music Foundation

In a move designed to make the broadcast industry more of a creative force in the local community and to convince listeners that the station is as much a part of their local community as their newspapers, WNBC and WNET, key outlets of the NBC web in N. Y., have launched a new Music Foundation. Purpose is to provide record libraries, phonographs, radii and TV sets, etc., to hospitals, welfare agencies and Army and Navy centers throughout the city, thereby wrapping up a public service activity which, according to station toppers, has not been filled by any other organization.

Foundation is to be under the supervision of Jackie Robinson, Brooklyn Dodgers' second-baseman and new director of community relations for the NBC flagships. As detailed yesterday (Tues.) by Robinson and station veepee-general manager Ted Cott, each local show aired on either the radio or TV station will assume for a full-week the responsibility of raising money for the foundation. This will be done via direct pitches for public support, until the stations can supply all organizations with all the music and musical accoutrements they need. Stations' roster of name talent will comprise the Foundation's board, which will decide how the money is to be allocated. Cott and Robinson envision the donation of phonos and kid record libraries to all children's wards, similar material to old folks' wards, boys clubs, etc. Also on the agenda is a circulating library for Navy ships docked in the N. Y. harbor.

As explained by Cott, radio and TV stations to date have co-operated fully with various public service activities, but this has always been done on a "reflective" level, rather than a creative one. He said the Foundation can become as integral a part of the N. Y. community as the N. Y. Herald-Tribune's Fresh Air Fund and the N. Y. Times' annual Christmas drive for its "100 Neediest Cases."

## Teachers Now in Show Biz: Kyser; Jansen Warns Vs. Educ'l TV Losses

Schenectady, Nov. 18.

### Radio Chart Postponed

Space limitation this week is forcing VARIETY's annual Estimated Weekly Network Radio Program Chart to be omitted. It will probably be published next week.

Chart on Network TV Program Costs appeared in last week's (12) issue.

## 'Omnibus' Draws Offbeat Backers

Chicago, Nov. 18.

Type of sponsors being set by CBS-TV for its new "Omnibus" show will apparently be as offbeat as the show itself is designed to be. Web this week is reported close to a deal with the Greyhound Bus Corp. to buy in as the second of five participating bankrollers being sought for the hour-and-a-half program, with Willys-Overland already in. Agency for Greyhound, which has never been represented on a network TV show, is Beaumont & Hohman, of Chi.

"Omnibus," which is produced by the TV-Radio Workshop of the Ford Foundation in cooperation with CBS, is aired Sunday afternoons at 4:30. Under the shared sponsorship plan set up by the network, each bankroller buying in pays \$13,000 for a total talent and production out of \$65,000. Top sponsor spot each week will rotate among the five participants.

## LUCKIES-'SHOW BIZ' TIFF STATUS STILL UP IN AIR

Final disposition of Lucky Strike's Sunday night at 7:30 slot on CBS-TV remained up in the air this week, with "This Is Show Business" producer Irving Mansfield still adamant against cutting back his show to an alternate-week only basis. Luckies asked for and was granted an extension on its option on "Show Biz," which expires Jan. 18, to gain more time for its decision on whether to continue the show on a weekly operation.

Cigaret firm wants to cut back the show to alternate with Jack Benny, who's slated to go to an alternate-week basis on TV after the first of the year. Reports that Luckies has already decided to cancel "Show Biz" at the end of its present cycle and buy the new Ann Southern-starring vidfilm series, "Private Secretary," as an alternate vehicle for the Benny show, are untrue, since no deal for the pix has been made.

"Show Biz," meanwhile, drew down a fat 36.1 rating in the latest national Nielsen lineup, and it's reported that CBS already has another of its Sunday night sponsors ready to buy the show if Luckies checks off.

## Martin & Lewis TV ('Long Time No See') Set for Nov. 30 Ride

Dean Martin and Jerry Lewis, who have been missing from TV since they ushered in the "Colgate Comedy Hour" season on NBC-TV almost two months ago, make their second appearance of the season on Nov. 30.

The show's other rotating comics, including Bob Hope, Donald O'Connor, etc., have made the Colgate circuit two or three times since then. This in turn occasioned considerable conjecture as to whether Martin & Lewis, having had their knuckles rapped by the critical fraternity for the shoddy production and material that went into their initial effort, weren't purposely steering clear of the medium until they had a satisfactory show lined up, rather than risk another rap.

NBC claims the M & L team has been forced to forego TV because of a Paramount pic conflict during the past couple of months and that their Nov. 30 show is now well in rehearsal.

## Yonkers Fetes Caesar

Sid Caesar, star of NBC's "Your Show of Shows" TV-er, was feted last night (Tues.) by the city of Yonkers, N. Y., his birthplace.

Day's round of festivities, including visit to City Hall, was followed by dinner-dance at Yonkers Armory. "Show of Shows" producer-director Max Liebman and NBC officials were among the guests.

# SPONSORS COY ON NEW STATIONS

## Report on Paley's Report

In a unique documentary presentation designed specifically for television audiences, CBS-TV is planning a report to the nation sometime next spring on the survey of the President's Materials Policy Commission. Group was asked to investigate the present status of the country's raw materials and, after spending 18 months in research, decided to project its study to 1975, showing what raw materials will be available at that time and what the demand for them will be. (Commission was headed by CBS board chairman William S. Paley.) TV show is to comprise film specially lensed by CBS-TV camera crews in all areas of the country surveyed by the Paley group.

Survey revealed that, whereas the country's basic raw materials sources far outstripped the demand 50 years ago, in 1950 the supply lagged behind the demand by 9%. As a result, CBS feels the nation should be informed that its status is changing today from that of a self-sufficient country to one which must start importing goods. Hour-long show is to be produced and directed by Roy Lockwood under the supervision of Sig Mickelson, CBS-TV news and public affairs chief. Lockwood, at one time associated with BBC and Universal, was recently an associate producer with the March of Time and is joining the CBS-TV staff permanently.

To give the story as much impact as possible, Lockwood has decided to use no narration, letting those interviewed by the reporters-cameramen tell their own story. Research has already started under the supervision of Leon Rice, with actual shooting slated to roll within five weeks. Stan Silverman and Irve Tunick have been assigned to script. Specific day and time for the show have not been set.

## NBC Into Final Reorg Phase With Unification of AM-TV Sales Staffs

NBC network embarked on the last major phase of its new reintegration policy this week, with the unification of the radio and TV sales staffs, which had formerly worked as two separate departments, into a combined unit. John K. Herbert, named sales vicepres for both radio and video last July, continues in charge of the operation, with George H. Frey, until now vicepres and director of TV sales, upped to the post of vicepres-sales director for both media.

Under the new setup, NBC sales will comprise an eastern, central and western division, each headed by a sales manager, and two staff divisions—merchandising and a newly-established sales development and services unit. Walter D. Scott, formerly national sales chief for radio, has been named to the new post of administrative sales manager, in which he'll supervise special sales, policy and planning assignments. Both he and Frey report to Herbert.

Final reorganization of NBC's sales department emphasizes again the difference in operating procedure between that web and CBS. Later network continues on its "split-down-the-middle" setup, in which the radio and TV webs are organized as separate corporate structures within the overall CBS, Inc., fold. At NBC, on the other hand, all branches of the organization, including programming, advertisement, research, publicity, etc., operate under the integrated setup.

In detailing the new NBC sales (Continued on page 41)

## NBC-TV to Co-op 'Goldbergs,' 'Jury'

NBC's co-opping of TV shows becomes a bigtime enterprise soon, with two of the web's major attractions—"The Goldbergs" and "Juvenile Jury"—scheduled to play the co-op circuit. Decision to co-op the brace of shows stems from NBC's faith in the programs in the face of sponsorship handicaps, including failure to obtain station clearances.

Under the co-op plan, "Jury" becomes available to stations as a Sunday morning attraction, while "Goldbergs" will go into the 7 to 7:15 p.m. berth on Fridays. The Gertrude Berg program was originally slated for that time as a full network showcase on a twice-a-week basis, with Procter & Gamble and Vitamin Corp. pacted as sponsors, but the stations refused to clear the time. As a co-op show, permitting the affiliates to sell it locally and pocket all the revenue, it's figured to get a more heartening station response.

## LEERY OF LOW TV CIRCULATION

By BOB STAHL

Operators of new television stations springing up around the country are finding that the top-spending network advertisers are in no rush to buy time for their shows on the fledgling outlets. While the big users of saturation advertising, such as cigaret and soap firms, are rushing into each new outlet as soon as it takes the air, the run-of-the-mill network bankrollers are backing away from such markets, refusing to pay the comparatively high card rates until the stations can guarantee a certain minimum circulation.

Situation thus resembles closely that which confronted most video stations constructed before the recently-lifted FCC freeze originally went into effect. During the pioneering days of TV sponsorship, it was the cigaret, soap and food firms which carried the ball. Other advertisers, either operating on a lower budget or not desiring possible duplication of their other mass media, held off until enough receivers were sold in each market to provide them with a low-enough cost-per-thousand buy.

And just as some of this latter group of sponsors were frozen out of cream time franchises on either the networks or local stations, operators of the new outlets are already warning that they may be sold out when such advertisers decide the time is ripe for them to buy in. Most of the new stations represent the only ones in their localities, so that all four networks are trying to get their shows on the air. As a result, available time on several of them is already at a premium.

In addition, some of the new stations are buying vidpix to fill up their programming hours and, in many cases, finding it easy to sell the films to local sponsors. This means, of course, that they get 100% of their card rates, rather than the 33-35% they might draw from the networks for net shows. As all four of the major webs have already found out, it's not easy to dislodge a local sponsor from a time period once the programming pattern has been established.

While some stations have based their card rates on actual set circulation, this is pegged for the most part to a \$200 Class A hourly rate. Number of network advertisers feel the price is out of line with the audience which can be delivered, citing some markets which have been on the air for several years and which only recently hiked their rates that high.

## Sked Hope Daytime For More Stations

With NBC's "Dial Dave Garro-way" radio show moving to a new 2:30 p.m. slot cross-the-board, the network is shifting Bob Hope's new daytime show from its present 9:30 a.m. strip into the 11:30 a.m. period formerly occupied by Garro-way. Hope's switch becomes effective Dec. 1, and program vicepres Charles (Bud) Barry is currently working on a plan to revive the "Lum 'n' Abner" show to take over Hope's present early-bird spot.

NBC feels that it can get much wider circulation for Hope's daytime show and its sponsor, Jell-O, via the switch in time. Whereas the 9:30 period was station option time, the 11:30 strip is network time. As a result, it's expected that a number of more stations will now pick up the show. Web's sales department is currently attempting to line up clearances among the stations not now carrying the show.

"Lum 'n' Abner" has been off radio the last two years, and re-entry via a daytime slotting follows the pattern set by Hope in the way of name personalities entering daytime radio. Web tentatively plans to sell the show on a co-op basis.

## Y&R Bounces Back Into Bigtime As the 'House of Stars,' But With Hardly a Show It Can Call Its Own

### See It Later

There were some strange doings at CBS-TV headquarters—at 485 Madison ave., New York, last Friday (14), and perhaps it's just as well that all the Columbia brass had already departed for Hollywood for the opening of CBS-TV City.

What happened is probably one for the books. Anyone strolling into the Fred Friendly-Ed Murrow "See It Now" laboratory would have found the producers of the CBS-TV show interrupting rehearsal and guffawing out loud while watching the kine of an NBC-TV show.

They were catching up with the Bob & Ray show of last Tuesday night (borrowed from NBC), which satirized the Murrow "See It Now" stanza.

## WCBS-TV Sets 1st Sponsor for Net 5-Minute Plan

WCBS-TV, the CBS video web's N. Y. flagship, got rolling fast this week on the network's new plan to offer its 11 to 11:30 a.m. strip to advertisers in five-minute segments. Local N. Y. outlet sold the 11:15 to 11:20 segment of the half-hour, which is being reserved for local sales, to Sunkist Orange Juice on Tuesdays, Wednesdays, Thursdays and Fridays, starting this week (18). Agency is Foote, Cone & Belding.

Sales plan, first broached by the network only last week, was devised as CBS-TV's answer to the sales pattern established by the rival NBC video web for its early-bird "Today" show. With an audience participation show, "There's One in Every Family," retained in the 11 to 11:30 period, the net is offering advertisers the right to buy as many five-minute segments as it wishes for as many times as it wants. And, just as NBC reserves two five-minute segments out of each half-hour of "Today" for local cut-ins and local sponsorship, CBS is reserving one five-minute bit of "Family" each day for local sales.

Network sales staff has only just started to pitch the plan to potential clients and advertisers. To date the web has not scored a sale for the show.

## SALTER BACK ON AIR VIA OWN MUSIC QUIZ

Bandleader Harry Salter, one of the creators of "Stop the Music," has come up with a new musical quiz show, titled "Name That Tune," which will bow on the NBC radio network Friday night (21) at 8:30. Salter, who is writer-producer as well as sole owner of "Tune," will also conduct the orchestra for the airer. It's his first show since "Music" went off the air.

An audience participation quiz, with situation comedy angles, show has several couples of studio contestants vying with each other during the half hour for cash prizes, by guessing names of tunes played, with winner then trying for a giant music box prize. Home listener participation comes via sending in of song title suggestions, and sharing in the winnings.

Red Benson is emcee of the show. Show, though bowing on radio, is seen as aiming for a TV spot, because of situation comedy angles involved.

The "Young & Rubicam Story" presents itself as one of the strange anomalies of the agency business today. It's no secret that Y&R is literally jumping with activity these days, notably in television.

In strange contrast to six or eight months ago, when the agency found itself minus the \$7,000,000 Schlitz business, and a couple of other lucrative accounts deserted the premises, Y&R has bounced back into the TV bigtime as the "house of the stars."

Less than a year ago it could point to but a single top personality entrant—Arthur Godfrey, carrying the banner for Y&R's Lipton Tea client. But today the Y&R scratch sheet reads, in addition to Godfrey: Bob Hope (for General Foods on radio); Bing Crosby (for General Electric on radio, with some TV shots in the offing); Joan Davis (for General Electric on TV); Charles Laughton (for Mott's Apple Juice on TV, starting the first of the year); Eve Arden's "Our Miss Brooks" (for General Foods on TV); and William Bendix's "Life of Riley" (for Gulf on TV, upon conclusion of the current 13-week "Gulf Theatre" cycle).

Add to this the Charles Boyer-Dick Powell-Joel McCrea-Irene Dunne "Four Star Playhouse" TV series on behalf of Y&R's Singer client, and the upcoming participation in the TV "All Star Revue" on behalf of Johnson & Johnson. All of which adds up to a lot of stars.

But for all its "star wealth," Y&R won't have a single TV show it can call its own after "Gulf Theatre" checks off to make way for the "Riley" series. Y&R, both in New York and on the Coast, has for years been preeminent as a "production-happy" agency, staffed to the hilt with key producers and directors. But when the agency-pro-

(Continued on page 38)

## Mike Dann Into Key NBC Spot

Mike Dann has been upped to Manager of Planning for NBC's radio and TV networks. In his new assignment he'll report directly to vicepres Frank White, general manager of the combined webs. Working in the planning areas will also bring Dann close to network chieftain Sylvester L. (Pat) Weaver.

Dann moves into the spot vacated by Richard Pinkham, who has taken over duties as exec producer for the NBC-TV "Today" operation.

Reports had been circulating in the trade that Dann was checking out of NBC to accept an executive post with a major agency. He joined NBC in 1948 as trade press editor under vicepres Syd Elges. In 1950 he became coordinator of program package sales and subsequently became supervisor of special telecasts.

## JUDY CANOVA TALKING WEEKLY VIDEO STINT

Judy Canova is in N. Y. talking with NBC-TV execs on the possibility of doing a half-hour weekly telestint. She did her first major video stint two weeks ago on "Colgate Comedy Hour." She's headed with hubby Phil Rivero for Havana, where she'll eye the Cuban AM-TV picture.

"Colgate," incidentally, has been talking to Ray Bolger to do a couple of shots on the Sunday evening show, with the possibility that he'll be skedded during Christmas week and sometime in the spring.

### 'Today's' Tomorrow

NBC-TV's early-morning two-hour "Today" show now looks set at least to the end of 1953. It's known that a blueprint has been drawn up evolving a new sales formula for the wake-up TV show, scheduled to go into effect for the '53 season. Sales pattern permits for different sponsorship categories including 13-week schedules, saturation and special campaigns.

"Today," though starting out as a dubious commercial entry, has been operating in the black for some time.

## AM-TV 'Miracles' Unveiled by RCA Via Transistors

Future miracles in the radio-television field were auditioned Monday (17) by Radio Corp. of America technicians at the David Sarnoff Research Center of RCA, Princeton, N. J. In a progress report of work on the transistor, new electronic development which duplicates operation of the vacuum tube, it was predicted that the size of radio-television equipment would be greatly diminished and equipment cost would be lowered.

Although still in the experimental stage, the transistor, which technicians have been developing since 1948, has now reached the stage where commercial application isn't too far off. According to RCA's crystal-ball gazing technicians, it is only a matter of a year or so before the transistors become generally available in ample quantities and at low cost.

The demonstration, which was conducted by Dr. E. W. Engstrom, vicepres in charge of RCA Laboratories Division, allowed an o.o. into the future with a sample of a portable tele receiver and a revamped "walkie-lookie," which was used at the national political conventions in Chicago last July. By application of the transistor development to the "walkie-lookie" device, the 50-

(Continued on page 34)

### Margaret Truman Back

Margaret Truman, in her first performance since the election, will guest on WOR-TV's (N. Y.) "TV Town Topics" with regulars Whittemore & Lowe, duo-planists. Date is Friday (21) at 2:30-3:30 p. m.

# Educ'l TV on March, Sez Walker; Sees World Network of Colleges

Washington, Nov. 18.

Declaring that "educational television is on the march," FCC Chairman Paul A. Walker said here last week that the number of noncommercial TV applications pending before the agency is no criteria of activity in the field.

Addressing the Assn. of Land-Grant Colleges and Universities on the occasion of the 90th anniversary of the passage of the Morrill Act, Walker emphasized that the total of applications received (nine) and the number of permits issued (nine) "does not give a complete picture of progress" in educational video.

The Joint Committee of Educational Television, said the FCC topper, has informed the Commission of activity in "many states and cities over the nation" in preparation for filing of applications.

In addition, he found "highly encouraging" the interest of foundations in possibilities of establishing production centers and other facilities for assisting educational TV.

Pointing out that educational channels may not be available after next June 2 if there is no interest in their utilization, Walker urged the educators to take steps to protect the reservations.

## All-State Webs

"I am sure," he declared, "that educators who have not actually filed an application by June 2 of next year will be prepared to demonstrate to the Commission that it would be in the public interest to continue the reservation in their community—should that reservation be sought and challenged by commercial interests."

He suggested that educators have as their goal establishment of statewide networks in each of the 48 states, and that prompt action be taken toward surveying engineering possibilities of obtaining additional channels where required for the purpose.

"Educators should look ahead," he said, "and lend support to the creation of educational networks and eventually a national network. Such a network, which might ultimately have 300 or more member stations, could exchange or relay programs by coaxial cable, microwave relay, direct pickup, motion picture films and kinescope recordings."

So fast has television moved, said Walker, that "I would not be surprised if you might some day look forward to international TV which would link your campus station with other TV stations around the globe."

## Philly's WPTZ Airing Both Local, Web Grid Games Sat. Afternoon

Philadelphia, Nov. 18.

Unexpected local interest being shown here in the UCLA-Southern California football game Saturday (22) has forced WPTZ to reverse its decision to substitute a local football contest on its TV schedule Saturday afternoon. Station has now decided to air both games, made possible since the one on the Coast will not hit the airwaves until about 4:45 p.m. local time.

WPTZ originally announced it was dropping the UCLA-USC pickup via NBC-TV to substitute the Swarthmore-Haverford grid tilt, which is a local minor classic. Flood of phone calls, letters and petitions forced the station to change its mind. General Motors will pick up the tab for both telecasts. In this local instance, however, WPTZ must employ its own workmen and camera crews without compensation from the sponsor.

WPTZ is exercising its privilege of optional rights under the NBC-NCAA agreement, which permits each station in the web to televise one game during the season in its own territory, under the same sponsorship, but using its own facilities at its own expense.

Station has to put up two 30-foot-high camera platforms and set up a special electrical transformer at Walton Field. Game will be beamed from the field via two relay points to the WPTZ transformer in Wyndmore, Pa. Game constitutes a good public service promotion for the station, at little, if any, sacrifice.

## Harlem Hour Bow

"Harlem Amateur Hour," aired from the stage of the Apollo Theatre, N. Y., bows on WJZ tonight (Wed.) in the 11:15 p. m.-midnight period. Lucky Millinder will emcee.

Bobby Schiffman is booking the airer, placed via William Warren, Jackson & Delaney.

## Mutual Mysteries Vice MGMRA Set

Mutual program v.p. Julius Seebach has set the mystery block lineup which replaces the 10 MGM Radio Attractions shows starting Dec. 29.

Shows taking the 8-9 p.m. period cross-the-board are: Mondays, Bernard Schubert's "The Falcon" and "Hall of Fantasy," produced and written by Dick Thorne; Tuesdays, "Mickey Spillane's 'That Hammer Guy,'" produced by Dick Lewis, and "High Adventure," with Robert Monroe, as writer-producer; Wednesdays, "Crime Files of Diamond," produced by Reggie Levin, and "Crime Fighters," produced and directed by Wynn Wright; Thursdays, "Official Detective," another Wright production, and "John Steele, Adventurer," produced by Monroe.

On Fridays web is inserting two game shows, "Movie Quiz" starring Johnny Olsen, and "True or False," participation emceed by Eddie Dunn.

Saturday replacements aren't set yet.

## Xmas Holiday Bonuses Set for Affiliates By RCA Thesaurus, World

RCA Thesaurus and World Broadcasting library services are distributing year-end holiday bonuses to their affiliates.

Thesaurus has shipped a "7 in 1" Christmas package designed for local sponsorship, including an hour-long transcribed "Christmas Carol," Walter Hampden in a half-hour "Story of the Nativity," a "Christmas Visit with Ted Malone," shopping jingles and 10 quarter-hour scripts, among other features.

World's Yule gift to stations includes 12 exclusive programs for Christmas and New Year airing. World veepee Robert W. Friedheim said they were part of the library's service to help stations reach local advertisers with effective selling tools. Meanwhile, World parent outfit, Ziv, announced that its open-end shows are each getting a Christmas-slanted script. Shows with special holiday motifs include "Freedom, USA," "Wayne King Show," "Favorite Story," "Meet the Menjous," "Bright Star," "Bold Venture," "Philo Vance" and "Showtime from Hollywood."

## McKENZIE TRIES AGAIN TO REGAIN 'JACK' TAG

Detroit, Nov. 18.

Edmond T. McKenzie, formerly known to his radio-audience as disk jockey "Jack the Bellboy," returned to the courts last week in another attempt to get his radio trade name back.

McKenzie and other members of the "Jack the Bellboy Corp." filed a \$250 bond and notice of appeal in Federal Court from the ruling last Sept. 11 of Federal Judge Arthur L. Lederle in awarding the "Jack the Bellboy" name to Storer Broadcasting Co., owners of station WJBK.

Judge ruled that the firm had purchased the name when it bought the station in 1946. McKenzie contended that he had a right to take the name with him when he left WJBK and WXYZ with over \$200,000 in accounts.

Lubbock, Tex.—John Hicks has been named program manager for KDBU-TV here. Hicks was formerly assistant program manager of KEYL-TV, San Antonio.

## WCBS-TV Sets Full-Day Spot Drive for 'Lucy' Doll

First one-day saturation spot campaign under its "12 plan" was wrapped up this week by WCBS-TV, the CBS video web's key N. Y. outlet, with the new "I Love Lucy" baby doll scheduling a series of 12 spots to run from 11:30 a. m. to 5 p. m. on Thanksgiving Day (27). Agency for the American Character Doll Co., manufacturers of the product, is Sterling.

Under the sales plan, any advertiser contracting for 12 or more spots, a week on WCBS-TV's daytime lineup receives a 45% discount. Station has done a big business with sponsors buying the plan for a week or more, but the doll manufacturer is the first to schedule his entire series of commercials in one day. WCBS-TV this week also sold the plan to the Longchamps eatery chain for six weeks and to Sunkist Orange Juice for two weeks.

## Twin Cities AFTRA Hands Out Plaques to 4 AM-TV Stations for Best Shows

Minneapolis, Nov. 18.

Four Twin Cities radio and TV stations received plaques from the local chapter of the American Federation of Television and Radio Artists (AFTRA) for what a committee of judges voted to be the best locally-produced shows in various classifications, nominated by the various stations. It was the chapter's first annual honoring of outstanding programs.

WCCO radio won with Bob DeHaven's variety "Show Boat" and Cedric Adams' "Noontime News," while WCCO-TV scored with Arthur Murray's "Dance Date," variety show; public service "Video School," and live commercials by Barbara Davies on "Dangerous Assignment."

Coming through for KSTP were Cal Karnstedt's "Farmer's Own News" as best radio farm program, and Bill Ingram's "Today's Headlines" as best radio news. Bill Cleary's "Let's Talk Turkey" on WGDY emerged victorious as the best radio public service program. The same station landed another plaque for Frank Buetel's sports news show.

Plaques also were awarded to WLOL for its disk jockey show, called Larry Fisher's "Swing Club"; to KSTP-TV for Rollie Johnson's sports news program, and to KSTP radio for the Bee Baxter show's live commercials.

Presentations were made at a luncheon. Committee of judges comprised C. T. Hagman, WGDY general manager; Sherman Headley, WCCO-TV assistant manager; Art Lund, vice-president, Campbell-Mithun advertising agency; Les Rees, VARIETY correspondent, and Mrs. C. A. Russ, clubwoman.

## JERRY D. LEWIS' NBC HUDDLE ON TV PKGE.

Jerry D. Lewis, longtime scripter on "This Is Your FBI," who exited that chore last summer to go into TV packaging on his own, is huddling today (Wed.) in New York with NBC's Bud Barry on "This Was Yesterday," a new panel show idea.

Larry Keating is moderator with Mike Romanoff, Vincent Price and Claire Trevor as permanent panelists, plus guests.

## Gemex Buys Into 'Stork' On Skip-Week Basis

CBS-TV's "Stork Club" show this week picked up its first sponsor since last spring. Gemex Watch Bands, which has been pouring money into TV spots in recent months, pacted to bankroll the show alternate weeks, starting Jan. 3, as its first network program. It will continue to be aired Saturday nights from 7 to 7:30.

"Stork," which originates from a specially-constructed replica of the eatery's Cub Room in the Stork building, N. Y., was aired as a 15-minute show twice weekly last season under Fatima cigarets' sponsorship. It was later moved to the Saturday night half-hour spot, with conferencier Sherman Billingsley continuing as emcee.

## From the Production Centres

### IN NEW YORK CITY . . .

Tom Flanagan, managing director of Station Representatives Assn., visited reps in Chl early this week; back today (Wed.) . . . Dick French doing radio spots for new Broadway show, "Seven Year Itch," over WQXR this week . . . Without any rehearsal, Ottavio De Rose, French horn player in the WMGM orch, last week batoned "La Boheme" at Brooklyn Academy of Music; it was his operatic debut.

Red Barber lectures at Town Hall on sports reporting Dec. 3 and at the Kingston (N. Y.) Athletic Assn. banquet Dec. 11 . . . CBS Radio brass back from affiliates meetings on the Coast include Prexy Adrian Murphy, veepees John Karol, J. Kelly Smith and Herbert Akerberg and station relations topper Bill Schudt . . . Sales of Ziv's "Freedom, USA" transcriber have passed the 600-station mark . . . Maggie McNellis heading a celeb committee for American Women in Radio & TV . . . With Paul Affelder in N. Y. Hospital for surgery Monday (17), Margaret Lewerth is spelling him as scripter of CBS' Philharmonic and other longhair music shows . . . WOR has set a series of "unsigned" ads for the trade press in which the call letters are incorporated into the headlines, e.g., "It WORKS" . . . Byron (Biff) Englander has resigned as sports director of WGBB, Freeport . . . Add professorial circuit notes: Ted Brown to spiel at Jo Ranson's AM-TV class at CCNY; Ben Grauer guests at the Columbia U. AM-TV announcing class . . . CBS' "Our Miss Brooks" conducting a "most beautiful teacher" contest . . . Frances Velthuys has resigned as time-buyer at Compton agency . . . WMGM's Eileen O'Connell has clefted a kid tune, "Poor Mrs. Santa Claus" . . . Horace Braham, Elaine Kent, Fran Lafferty, Elaine Rost and Bart Robinson have been added to the "Front Page Farrell" cast.

Leonard Meyers, music trade editor at NBC, will take on extra personal chore for the next two/three months, filling in as music critic for Paul Affelder of the Brooklyn Eagle. Affelder is being hospitalized for extensive surgery.

Nat Asch, WMGM director, and Kal Ross, one of the indie's announcers, elected to Sports Broadcasters Ass'n . . . Robert Dryden into Mutual's "I Love a Mystery," replacing Russ Thorson, who ankled back to the Coast . . . Lin Cook running on "When a Girl Marries" and "Nora Drake" . . . A. C. Nielsen has upped B. V. Lee, W. J. Cousins, C. J. Weber and R. M. Lindsey to veepees . . . Jack Gregson now hosting the daily transcribed "John Sebastian Show" for Coca Cola . . . Ruth Jones, formerly with Benton & Bowles, has joined Compton as time buyer . . . John H. D'Aiutole, recently with WOR-TV, has been added to N. Y. sales staff of O. L. Taylor Co.

### IN HOLLYWOOD . . .

To stimulate dialing to its frequency and with incentive to accelerate the habit, KNX is springing its programs with a mystery voice and plenty of loot for those who guess right. Capital prize is \$1,000 mink stole. Contestants who take a guess must also tell why they dialed the CBS stations to qualify . . . NBC shipped Doris Corwith, supervisor of public affairs programs, to Hollywood to look after four broadcasts of "The Eternal Light" to originate there . . . Jim Hanna, radio-TV head for Ayer, came out from N. Y. to talk renewal of "Meet Corliss Archer" with James Saphier for next year. Show started as a summer standby four years ago and has been commercially active on radio since . . . Ayer's Hollywood headman, Glenhall Taylor, hummed a tune to Harry Owens, Hawaii's best ad on the mainland, and he was so impressed he talked Taylor into a set of lyrics to go along with the melody. It's called "Hawaii, My Island" and Owens' band played it for the publishers to drool over.

### IN CHICAGO . . .

Sun-Times radio-TV ed Bill Irvin launched his own ailer last night (Tues.) via WGN, with a 90-minute deejay session from Curley's Crossroads eatery from 11:30 p.m. to 1 a.m. . . . NBC board chairman Niles Trammell a Chi visitor last week . . . Norman Krafft, WGN farm director, and Harry Campbell, ditto at WBBM, covering the annual National Grange conclave this week at Rockford . . . For the fourth year, Tom Moore is again collecting toys for the Salvation Army on his "Ladies Fair" Mutual ailer . . . Chi NBC press chief Chef Campbell in New York for homeoffice huddles . . . Kirk Logie, ex-WBKB and new radio instructor at Loyola, directing taped documentary series being aired Sunday nights at WBBM as a pub-service via Dorothy Miller's WBBM education department . . . Barbara Margolin, ex-Free & Peters, added to the WMAQ-WNBQ promotion staff . . . Bob Acher, headliner on WLS' National Barn Dance, will lead the annual State St. Christmas parade Saturday (22).

Whitehall Pharmacal bankrolling Julian Bentley's 6:30 a.m. newscasts on WBBM . . . John Ottman, formerly ad manager of Stewart-Warner's electric division, has been named radio-TV sales promotion chief for Admiral . . . Art Hellyer's hour-long Saturday disk session renewed for another cycle on WMAQ by Downtown Nash . . . Board of Education's Radio Council launched a new adult education series "College of Today" over WIND . . . H. V. Kaltenborn coming in to address the annual dinner meeting of the Chi Better Business Bureau Tuesday (25) . . . Chi NBC newsmen Len O'Connor passing out the stogies for the fifth time after the arrival of another son.

### IN SAN FRANCISCO . . .

KNBC premed new half-hour series featuring San Francisco Symphony Orchestra in rehearsal. Producer Bill Gavin tapes a three-hour session, boils it down to 30 minutes, with occasional explanatory asides by the announcer. Guest Conductor Enrique Jorda featured on first . . . KGO recording personal messages to boys in Korea for listeners who donate a pint of blood in response to Virgil Pinkley's program . . . Now that Al Torbet, ex-KROW boss, is managing KSFO and interpolating some of his former ideas, KROW's running ads such as: "If copies were as good as originals, Rembrandt would be a housepainter" . . . Noel Corbett to Hollywood to open publicity office.

Major Jerry Ross, now WAC recruiting officer at Hamilton Field, returns to ABC, western division publicity director Dec. 1 . . . American Assn. of University Women, local branch, published booklet, "The Listener Speaks Again," containing 33 constructive suggestions . . .

Bill Niefeld told U. of Nevada Sigma Delta Chi group about "National News From San Francisco" . . . Virus bedded five KSFOers in one swoop: Wally King, Bob Hansen, Gene De Alessi, "Hap" Roberts, Al Torbet . . . Bill Hillman did a cable-car taping for the "Way Back Home" program for servicemen overseas . . . George Ruge gifting Thanksgiving birds on his KYA "Talking Turkey" show.

### IN PITTSBURGH . . .

Betty Carr and her husband, Charlie Baldour, featured daily on WDTV's "Meet Your Neighbor" program, have just signed to cut four sides for Pitt Records, a local label. Miss Carr recently won first prize of \$1,000 on Dennis James' "Chance of a Lifetime" . . . Josephine Vearl, production assistant on Florence Sando's "Ask the Girls" teeveer, has a role in the Playhouse musical, "Dance for Joy" . . . Fort Pitt Brewing Co. has bought the new "Foreign Intrigue" series and will put them in the 9:30-10 spot on Channel 3 Thursdays nights beginning Dec. 4 . . . Bill Adler's TV Digest just celebrated its second anniversary . . . Joseph Cotten made plenty of radio appearances while

[Continued on page 38]



# BACKERS SLICE AM TALENT NUT

## Azcarraga's Border Troubles

San Diego, Nov. 18.

Emilio Azcarraga, Mexico's No. 1 radio-TV personality, has run into a veritable block-buster in his projected plans for a boarder TV station in Tijuana which would serve the all-important San Diego, Cal., market. But despite a gangup of opposition forces which thus far has prevented Azcarraga from obtaining the nod as the NBC-TV affiliate, Azcarraga has full intentions of going ahead with his Tijuana operation with an official opening scheduled shortly after Christmas.

The NBC-TV affiliation is important to Azcarraga. Whether he could detail without it is problematic. NBC, in turn, hasn't written him off—but finds itself in a peculiar, sensitive position where it can't at this time say yes to his request, because of organized opposition from the San Diego Chamber of Commerce and the CBS affiliate KFMB-TV, which has the lone video operation in San Diego, and with which NBC-TV now does business. (The NBC radio affiliate, KFSD, has filed for one of the two remaining channels, which goes to hearing because there are four contestants.)

Within NBC itself, there's divided opinion as to whether Azcarraga should get the affiliation. Major opposition stems from the fact that "border operations" in radio have been held by U. S. broadcasters in ill repute and it's feared that the same evils will be perpetrated in TV. On the other hand, it's argued, affiliating with Azcarraga is something else again, considering the fact that he's not only one of Mexico's top and respected showmen, but has always held himself aloof from the onus attached to "border-type operations."

Some say that Azcarraga erred on one major tactical point: that he should have first made his peace and the proper overtures with the San Diego factions, which might have eliminated the present gangup.

## NBC Sets Up Testing Service for TV Clients as Result of Schwerin Study

In a move to help its advertisers get the most out of their television dollars, NBC this week set up a commercial testing service for network TV clients, under which the web will provide facilities at cost for producing experimental blurbs and testing them before special audience groups. At the same time the web revealed results of a new study conducted in collaboration with the Schwerin Research Corp., which demonstrates the need for such a pre-testing service.

Under the testing plan, created "in the belief that the relatively small investment can produce substantial profits for the advertiser," NBC will schedule time in its N. Y. studios for rehearsal and shooting of rough commercials. These are to be kinned and later played back to Schwerin test audiences at Schwerin's Avon Theatre, N. Y., to determine how well basic sales points are conveyed. According to Ruddick C. Lawrence, the web's director of promotion, planning and development, a comparison of several versions of the same selling theme will make it possible for the client to select the best approach for use on the air. It's pointed out that, since the idea is to test one copy approach against another, the plugs can be produced without the usual finished production standards.

### Testing at Cost

As detailed by Lawrence, NBC will bill the client's agency for production and testing at cost. Minimum charge per commercial will be \$800 net, including production and testing. This includes one camera and cameraman, one announcer or performer, a director, floor manager, sound man, lighting technician, stage hands, boom man and video engineer. Kine facilities and

(Continued on page 34)

## Cloretts Dates

### 'Judy' on ABC-TV

Cloretts has picked up "Date With Judy," and will insert the show into the 7:30 p.m. Wednesday slot on ABC-TV starting Jan. 7. Sponsor had backed the show for 13 weeks starting in mid-July but dropped it middle of last month. It had been on ABC-TV in the 8 p.m. Thursday slot. After deciding to pick up the stanza again, Dancer-Fitzgerald-Sample agency began shopping for networks and time periods and decided on the Wednesday period in which "Name's the Same" has been berthed—moving shortly to 10:30 p.m. Tuesdays.

## SEEK CUTS TO PAR PARED TIME RATES

By BERT BRILLER

During the past year, radio's talent budget tumbled — although not as much as the cut in evening network time rates. However, in the past few weeks agencies and sponsors have been putting the bee on the webs and package producers to lower price tags on shows still more. In many cases the chains and indie packagers have shown willingness to revise costs downward.

Bankrollers' demand for a re-appraisal of talent nuts stems from the same situation which resulted in the nets' axing their rates for evening time, based on the falling off of after-dark audiences in the wake of TV's circulation boom.

The program price trend is most sharply indicated in the tickets on the big-league shows. Bing Crosby's layout, billed at \$22,500 weekly two years ago, dropped to \$17,000 last year and now is coming in for \$15,000. "Fibber McGee & Molly," during the same two-year span, slipped from \$23,000 in '50 to \$15,000 in '51 and to \$12,500 in the current semester. Jack Benny, who reversed the trend last year, climbing from \$25,000 to \$30,000, slumped drastically and is now tagged for \$22,500. In a lower bracket, "Ozzie & Harriet," which was budgeted at \$8,500 last year, is down to \$7,500 for the '52-'53 ride.

### Sustainer Slashes

Nuts on the less expensive entries are pared, although not as spectacularly. Many sponsors feel a fair price for an evening show is in the \$4,500-5,500 bracket, and most new shows are coming in for under \$5,000. More marked are the price slashes in sustainers, with the webs unwilling to invest heavily in a new program that lacks a tab-lifter.

In the daytime hours there has been some pruning, but of a relatively minor nature. Most of the soap operas remain in the \$2,750 bracket, with only slight cuts. In general, the rule-of-thumb has been to consider a daytime strip a good buy if it costs less than \$1,000 for each rating point it earns. Average washboard weeper, with a \$2,750 weekly talent bill, does better than 3.0 — and thus there is less motivation for pressing economy. It's noted, however, that Procter & Gamble, which is axing "Big Sister" to insert a play-back of NBC's "Road of Life" in the CBS slot, will save about 75% of that soap's \$3,000 weekly talent cost.

Cost-cutting tactics include less over-scale payments to thespians, reduction of live orches and substitution of recorded music and lowered payments for properties. Greater use of news is also a factor in lowering the overall outlay for talent.

## HENNOCK WANTS MORE FEMMES IN EXEC POSTS

Washington, Nov. 18.

More women in executive posts in broadcasting networks was advocated here last week by Federal Communications Commission Frieda Hennock in an address before the D. C. chapter of American Women in Radio and Television. Such a step, she said, would give to women the recognition in broadcasting they deserve.

Miss Hennock also suggested the desirability of a full investigation to determine the role of radio in the broadcasting picture. There's still a great deal that needs to be known of radio's value in the mass media, she said, which would be important in assessing the medium's future.

AWRT is the successor organization to the Assn. of Women Broadcasters.

## Announcer Snafu on Inauguration; Packard Shelling Out 56G on Radio

### Paley Medicine

CBS board chairman William S. Paley kicked off a special series covering the Paley Report on "Resources for Freedom" on the web's "You and the World" Monday (17).

Interviewer Dwight Cooke didn't mention Paley's CBS connection until the closing, when he congratulated the topper on a fine ad lib glibbing job. Paley answered, "Thanks, I'm just taking some of my own medicine."

With Packard Motors signing this week to bankroll the Presidential inauguration on CBS Radio, as well as CBS-TV, a unique inter-sponsor conflict involving a top announcer for each of the two webs has been created. Both the AM net's Bob Trout and the TV web's Doug Edwards are closely identified with competing car manufacturers via their regular-scheduled shows, and the nets are now trying to work out some arrangement whereby they can do the Jan. 20 pickup for Packard as well.

Trout, who served as the top CBS radio announcer in coverage of both the national political conventions and the election night returns, has two five-minute news shows weekly sponsored by Ford. Packard and its agency, Maxon, consequently, while anxious to have him repeat on the inauguration pickup, are skeptical about his association with the competing Ford company. Edwards in the same way is sponsored three nights weekly on CBS-TV by Oldsmobile, and Packard is likewise wary of that association.

With Olds being one of the General Motors lines, GM, which is bankrolling the inauguration pickups on NBC radio and TV, would like to have Edwards work the show on NBC. That, of course, is impossible because of his contractual obligations to CBS, which has created another roadblock on the Jan. 20 ceremonies. And still to be worked out, in addition, is the termination of what brand of car President-elect Dwight D. Eisenhower will ride in during the inauguration parade.

In buying the inauguration package on CBS Radio, Packard is shelling out \$56,000 for time and talent. This includes coverage of the motorcade from the White House to the Capitol from approximately 11:30 a.m. to noon; a roundup of the event in a special newscast from 4 to 5 p.m., and coverage of the inaugural ball from 11:15 p.m. to midnight. CBS Radio, of course, will cover the actual inauguration ceremonies, including Eisenhower's speech, as a sustaining public service. This is expected to be aired from noon to 1 p.m. Jan. 20.

## P&G Cutting Back on Strips

Hollywood, Nov. 18.

Procter & Gamble is cutting back by two-thirds on the three quarter-hour strips it now has on CBS Radio from 6:45 to 7:30 p.m. Both the Dinah Shore-Jack Smith cross-the-board musicale and "Beulah" are slated for axing when the present cycle "expires" Dec. 26, which will leave Lowell Thomas standing alone in the P&G lineup. In addition, "Club 15," bankrolled by Campbell Soups in the 7:30 to 7:45 strip, also may be ditched.

Lester Gottlieb, the web's programming veepee, arrived on the Coast over the weekend. While he's ostensibly here to participate in the Columbia Affiliates Advisory Board meet, he's also spending considerable time in huddles with Guy della Cioppa, Coast programming veepee, in lining up a series of new shows to replace those being axed. Because of the comparatively high cost of the strip shows slated for cancellation, it's believed unlikely that CBS will attempt to sustain them.

"Beulah," incidentally, is something of a unique situation in radio. Since the death recently of Hattie McDaniel, who played the title role, P&G has been repeating old tapes on which she appeared, with a preceding note advising listeners of the fact. Video version of "Beulah," aired on the ABC-TV net, is not affected.

## Hope (Bob, That Is) Springs Eternal In All Webs' Breasts

Bob Hope's NBC debut last week as a morning radio attraction has already sparked some scouting about for other major personalities to join the ayem kilocycle parade. Not only is NBC looking for further morning star bait, but ABC as well is reappraising its program structure, with an eye toward joining in the big-league morning sweepstakes.

CBS, of course, has long solidified its before-noon network roster with the marathon Arthur Godfrey performance, which is not only consistently SRO but leads the daytime Nielsen parade.

With Procter & Gamble serving notice last week that it was cancelling out on "Big Sisters," one of the established soapers in daytime radio with a major audience pull, it's felt in some quarters that the next year will find other top clients abandoning the weepers in favor of name stars.

## METERED TV 'PREVIEW' GIVES HOT BOW TO SHOW

A new spur for producers to get their programs rolling with a hot opening is the "preview system" of metered TV developed by the Preview Corp.

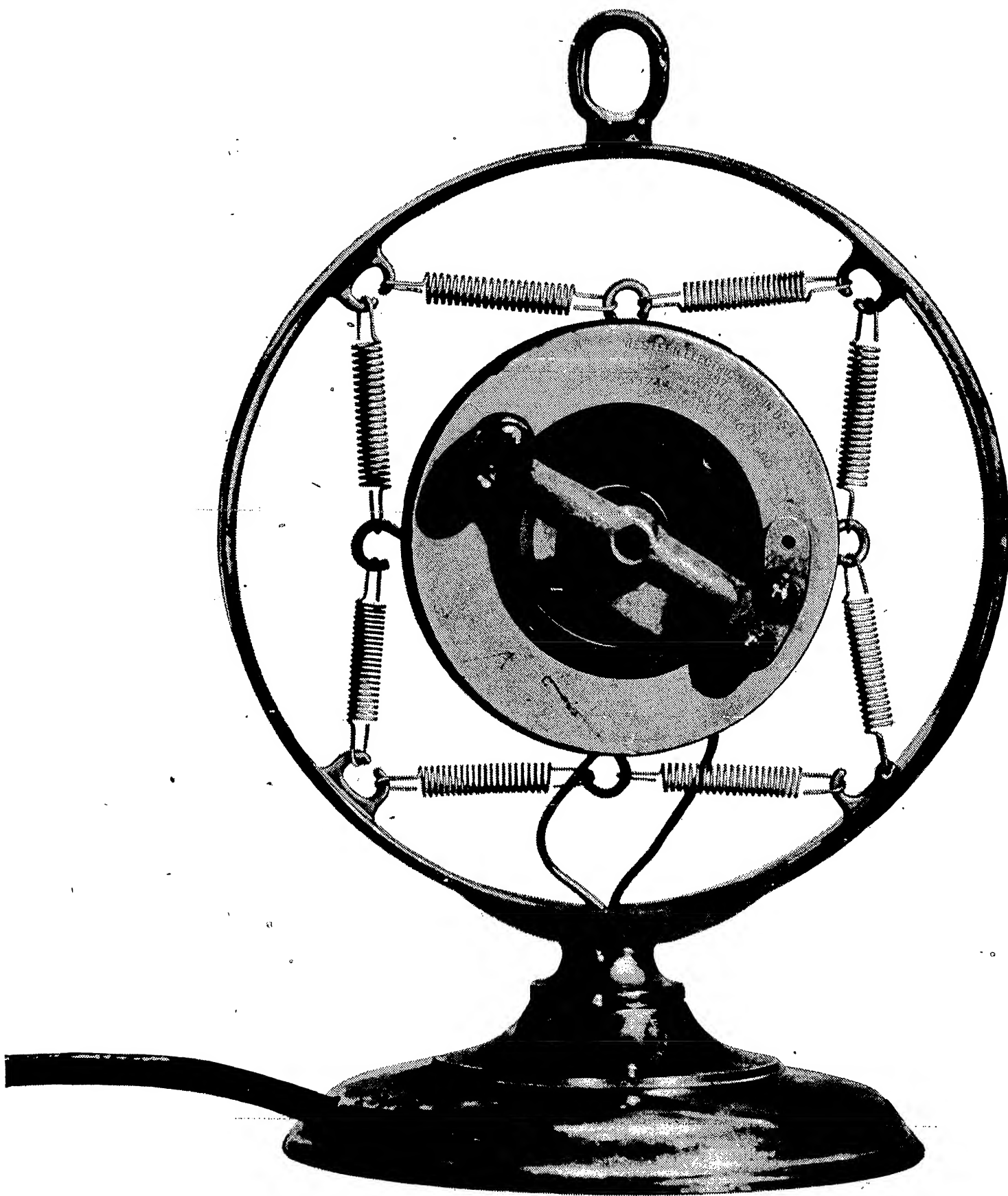
This features an electronic gadget designed for attachment to the tele sets installed in hotels and motels. When shows start, it automatically turns on the set for four minutes, so that the viewer can get a cufo sampling of video fare coming up. If the guest likes any of the programs on the air during his gratis peek, he has to insert a quarter to see the remainder of the show. Outfit hopes to have 50,000 sets in use by end of 1953.

## Reiner Vice Marlowe As WOR-TV Production Mgr.

Harvey Marlowe, production manager of WOR-TV, N. Y., has resigned to go into low-budget vid-film packaging. He's being replaced by Ivan Reiner, ex-program manager of WNBT, who worked with WOR-TV station manager Warren Wade when the latter was at NBC-TV several years ago.

Marlowe is planning to shoot vid-pic properties aimed at skedding in fringe time on local stations. With little Class A time available, stations and spenders are finding it difficult to pick up inexpensive reels for morning, afternoon and late-night screening. He's also mulling a vidpic version of his live whodunit, "Trapped." Marlowe joined WOR-TV in 1949 as program topper, after stints at WPIX and ABC-TV.

Reiner joined NBC-TV in 1947 becoming program manager in 1950.



# Small wonder...

Remember when microphones were big as china plates and twice as fragile? See what a difference research and experience have produced.

Spot radio has developed in much the same way. Gone are the hit-or-miss techniques, the waste motion of yesterday. Today, the spot business is a complex *and vastly efficient* science. And its foremost practitioner—by virtue of twenty years of growth, study and front-line experience—is CBS Radio Spot Sales.

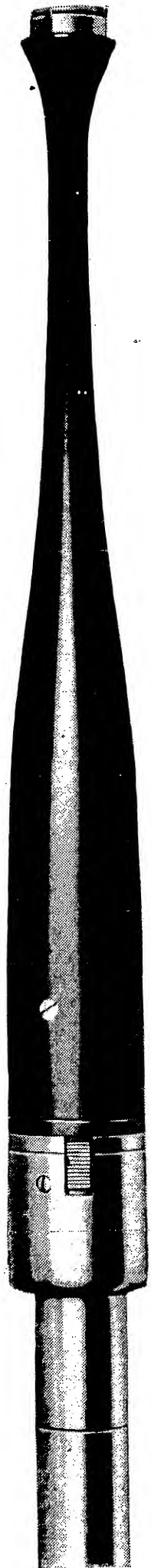
Today, we're 81 people—all *radio* people. There are 22 account executives, with six years' average local-station experience behind them...so they *know* station operation from the inside. (Our department heads have been around, too. They have an average of 13 years in radio!)

The account executives are bulwarked by the biggest research, sales service and promotion departments in spot...so they have at their fingertips *all* the information you need to engineer a *successful* sales campaign. They'll give you complete information on 13 major markets...provide the best availabilities for you...and show you just how many men, women and children your sales message will reach. (You can also predict your results with considerable certainty. For the 13 stations we represent are "Radio's Royal Family." *Each one delivers the largest average total-week audience in its market, month after month!*)

Small wonder then that advertisers and their agencies find CBS Radio Spot Sales gives them better service...insures bigger results.  
Call us when we can do the same for you.

## CBS RADIO SPOT SALES

Representing Radio's Royal Family: W'CBS, New York—W'BBM, Chicago—KNX, Los Angeles  
W'CAU, Philadelphia—W'EEI, Boston—KMOX, St. Louis—W'CCO, Minneapolis-St. Paul  
KCBS, San Francisco—WBT, Charlotte—W'RNA, Richmond—W'TOP, Washington—KSL, Salt Lake  
City—W'API, Birmingham—Columbia Pacific Radio Network—Bonneville Radio Network





## NBC TELEVISION OPERA THEATRE

(Trouble In Tahiti)

With Beverly Wolff, David Atkinson, Constance Brigham, Robert Kole, William Harder, Leonard Bernstein, conducting

Writer-composer: Bernstein  
Producer: Samuel Chotzinoff  
Associate producer: Charles PolachTV director: Kirk Browning  
Technical director: Robert Hanna  
Sustaining  
45 Mins., Sun. (16), 3 p.m.NBC-TV, from N.Y.  
With "Trouble in Tahiti," its second offering of the season, NBC Television Opera Theatre has lived up to the high standards of the first work ("Billy Budd," heard in October). The short, 45-minute modern opera by Leonard Bernstein, which had its video bow Sunday (16), is a little TV musical gem, clever and timely. Performed with great spirit, and by an exceptional cast, it made a vivid impression.

Work, which has both libretto and music by Bernstein who also conducted the orch for Sunday's presentation, was originally heard last June at Brandeis U. and again in the summer at Tanglewood Festival. Now, in slightly revised form, and in the narrow confines of a tele screen, it came off more sharply, to excellent advantage. A gifted quintet of young singers, and a smooth orchestra, all under Bernstein's authoritative baton, aided by sensitive technical direction, carried it off well.

Opera, with a very simple story line, is a sympathetic study of a troubled young suburban couple drifting apart under stress of their daily life and problems. Action, in seven scenes and prolog, covers a day in their life. The couple carries the main singing-acting load, although a subordinate trio of on-lookers comments on the action from time to time, like a Greek chorus. Simplicity of story, settings, music and production are all in keeping, for a modern opera in miniature.

Score, though modern, with occasional jazz interspersions, is most often in lyric, romantic vein, of conventional but appealing style. Music is slightly reminiscent at first, then settles into an individualistic pattern. It has many highlights—the duet of the couple wondering how to find their way back to each other; the woman's lovely, plaintive aria about a garden, sung in the psychiatrist's office; the man's dramatic air, "There's A Law About Men," the jazzy virtuoso bit by the woman as she describes a film she's seen; the trio's "Sugurbia" refrain, and the final duet, "Is There A Day or Night."

All this is first-rate stuff, especially when as well-rendered as they were Sunday. Beverly Wolff, with a rich, dramatic soprano, and David Atkinson, with a sonorous baritone, made a very attractive young pair, gifted both vocally and histrionically. Constance Brigham, Robert Kole and William Harder were a smooth, musical trio of above-average quality. Occasionally, mike didn't pick them up distinctly enough, or let them fade out too fast. Cartoon sets were clever, but the skimpy regular sets may not have suggested a real suburban home.

But these are minor beefs. Clever camera and production work, plus obviously careful overall supervision, made this a fine event.

Bron.

## OUR GOODLY HERITAGE

With William Bush Baer

Producer-writer: Baer

Director: Vern Diamond

15 Mins.; Sun., 11:30 a.m.

Sustaining

WCBS-TV, N. Y.

Latest in a string of educational, public service shows being aired by CBS-TV's key N. Y. outlet, "Our Goodly Heritage" impresses as a welcome Sunday morning entry for N. Y. viewers. Show features William Bush Baer, dean of New York U.'s college of arts and sciences, doing basically what he does in his own class in Bible literature at NYU—reading passages from the Bible and spotlighting their literary excellence. And this he does exceedingly well.

Obviously enamored of his subject matter, Dean Baer is an animated reader who injects considerable life into his work. Show, in a way, fits into the one-man reading pattern set for legit by Charles Laughton, Emlin Williams, etc.

He works against a simulated set of his own study, which lends the correct atmosphere to the show. Emphasis is on the Bible as literature, rather than on the Bible itself, and so the program is not basically a religious. It should consequently find an audience not only among the more religious-minded, but among all viewers.

Stal.

## PERSPECTIVE

With Lester B. Pearson, Dean Rusk, Bethuel M. Webster, Samuel Lane

Director: Edward Nugent

30 Mins.; Thurs., 9 p.m.

ABC-TV, from N. Y.

What this show needs is a little more showmanship savvy. It's a good, new idea in which top spokesmen of various phases of our modern life merely sit around a table and gab about their affairs, as in an after-dinner bull session. With such guests as Lester B. Pearson, prez of the United Nations General Assembly (who appeared on the preem), it can be highly entertaining and informative. But, in terms of the initialer last Thursday night (13), the cast resembled four plodding, boring college professors trying to make work of the conversation. A wise producer could tighten up the format, give the show more cohesion and come up with a solid entry in the "Meet the Press" genre of programming.

ABC's public affairs department is airing the series in cooperation with the N. Y. Bar Assn. and, appearing with Pearson on the ap, is Dean Rusk, prez of the Rockefeller Foundation, and former Deputy Undersecretary of state; Bethuel M. Webster, prez of the bar association, and Samuel Lane, chairman of the association's broadcast committee. Talk naturally centered around the UN and the many problems now facing the international organization. Quartet of gabbers was obviously well-informed but they failed to hold audience interest.

With no moderator or emcee at the helm, their chitchat often ranged too far afield. Any time one of the other three asked Pearson an interesting question, his answer was cut off by the others cutting in on him. There was none of the sharp give-and-take which such shows need to compensate for the lack of visual action. Idea of dolly in on the speakers while they're in the middle of their conversation is a good one, but the 29 minutes or so which followed didn't live up to that promise.

## OPERA CAMEOS

(La Forza del Destino)

With Nicola Moscona, Rina Teili, Lloyd Harris, Hugh LaRue, narrator; David Ross, announcer; musical conductor, Giuseppe Bamboschek

Producer: Carlo Vinti

Writer: Joseph Vinti

30 Mins., Sun., 7:30 p.m.

PROGRESSO BRANDS

WPIX, N. Y.

(Carlo Vinti)

"Opera Cameos" launched its third year of capsulized opera Sunday (16) with Verdi's "La Forza del Destino." Series is an attractive dish for opera aficionados, even though it's limited to three or four arias in the half-hour segment. The vocal vignettes are given standout interpretation by topflight performers and overshadow the unimaginative camerawork and low-budget mounting.

Preem show of its third season was devoted to highlights from the second act of Verdi's majestic opera. The melodious arias were delivered with force and taste by soprano Rina Teili, bass-baritone Nicola Moscona and basso Lloyd Harris. Miss Teili and Moscona were especially effective in their solo choros. Static camera, however, made their offerings more appealing to the ear than the eye.

David Ross' stentorian tones put over the pitch for the sponsor, while Hugh LaRue did an adequate job in running down the plot line. Giuseppe Bamboschek's baton work was a sock asset.

Gros.

## SCOTLAND IN OCTOBER

With Macdonald Daly

30 Mins., Sun. (2)

BBC-TV, from Glasgow

Happenings in Auld Lang 'Syne land during October were surveyed in this modest half-hour of viewing. Amateurish technique showed up flaws in camerawork and editing, but general native interest was upheld, subjects ranging from hydro-electric schemes to card-filing machines and footballers.

As opener, cameras caught a pair of hands at the typewriter, moving in to a closeup of Scot scribe Macdonald Daly doing the emcee chores. Scrapbook technique was used as contents guide, newspaper headlines being used on album flaps. Lack of musical background during film of Royal Family visit to hydro-electric plant in Highlands marred this sequence, a d d i n g outdated atmosphere. Sports page was handled by BBC's football commentator, Peter Thomson, interviewing champion footballers and swimmers.

Stanza, skedded as regular stint, has reasonably good potential, but production qualities will have to be vastly slicked up.

Gord.

## PAUL HARVEY

Director: Dan Schuffman

15 Mins.; Sun., 10 p.m.

BURTON-DIXIE

ABC-TV, from Chicago

(Turner)

For those who like their news served up on a platter of ham, this is their dish. ABC-TV has moved into the slot, vacated by Drew Pearson, one of the most consummate thespians in the Windy City radio-TV scene. That's Paul Harvey, whose new series, billed as a newscast, premed Sunday (16).

There was some hard news on the opening show—about two minutes worth. The rest of the 15 minutes, with time out for burbs for the bankrolling mattress firm, was a steamheated tirade against the United Nations. It was a breath-of-fire attack, delivered with much stamping around the set and closeup scowls that practically had the cameras quivering. It was strictly partisan—Harvey, on this occasion, at least, didn't like the U. N. He implied it's a nest of spys.

That the guy is fascinating, there's no denial. He obviously has the flair to attract big blocks of like-minded viewers. Equally obvious, his is the slant to antagonize sizable blocks of viewers of a different political bent.

This poses an interesting problem for his sponsor, who supposedly is not interested in alienating anyone in the hopes of getting the commercials across to the broadest possible cross-section. At least, that's the argument of "safety," used against commentators repping the opposite side of the political spectrum.

Dave.

## WHERE WAS I?

With Eddie Dunn, emcee; Virginia Graham, Louis Untermyer, Nancy Guild, Peter Donald, panelists; Margaret Whiting, guest, others; Bob Williams, announcer

Producer: White-Rosenberg

Director: Martin Wagner

30 Mins.; Tues., 9 p.m.

WINE CORP.

DuMont, from N. Y.

(Weiss &amp; Geller)

Latest in the string of panel quiz shows which have been weighing down the TV networks in recent months, "Where Was I?" is no better or worse than any run-of-the-miners. Only original idea in the format is the question—panelists are asked to guess where the particular guest was at a certain time, rather than his occupation, his "secret," his name or any of the other gimmicks used by other panel show producers. It's obviously a low-cost package, so should pay off for its sponsor on almost any rating it might draw.

With Eddie Dunn in the emcee chair, the guests bring with them a photograph, which is flashed on a large screen behind the panel, unseen by them but visible to viewers. Audience also is let in on the secret via a super-imposed answer. Dunn tosses the panel some insignificant bit of information, and the panelists then get a chance to ask five questions each in rotation. Each time the questioning shifts from one panelist to another, the sponsor donates \$5 in the guest's name to the Damon Runyon Cancer Fund.

On show caught (11), Dunn impressed as an affable emcee. He's no John Daly, of "What's My Line" fame, but he handles the panel and the guests well. Panelists were animated enough, with Peter Donald, as anchor-man, tossing in most of the bon mots. Others included fashion coordinator Virginia Graham, author Louis Untermyer and actress Nancy Guild. Singer Margaret Whiting appeared as the name guest.

Announcer Bob Williams handled the burbs for Mogen-David Wine acceptably, concentrating on spreading the wine's usage to a general clientele.

Stal.

## TIME OUT

With Jack Drees, guests

Director: Grover J. Allen

30 Mins.; Mon., 7:30 p.m.

Sustaining

WENR-TV, Chicago

After much costly trial and error, programmers of local fare have pretty generally settled on the "how to do it" and interview formats as the most successful within a reasonable budget range. "Time Out," hosted by sports gabber Jack Drees, combines both elements in pleasantly informal fashion, and should command much attention from admirers of things muscular.

Besides being a highly competent athletic speller, Drees is also apparently a homecraftsman of considerable ability and enthusiasm. So the series is pegged along hobbyist lines, with various sports figures dropping into his den for a chinning bee. It stacks up as a good device to get away

(Continued on page 40)

## Tele Follow-Up Comment

CBS-TV's "Omnibus" was carrying a better cargo on its second time out, Sunday (16), when more of its offerings were on film. It added up to a highly absorbing 90 minutes, realizing more of its promise than the first trip, despite the latter's highly-touted William Saroyan and Maxwell Anderson teleplays.

The opening 27 minutes were devoted to a superb vidpic, "The End and the Beginning," which told the story of Lincoln's birth and death. It was a piece of pure film poetry. Long stretches were without dialog or narration (later was by Martin Gabel), but the visual images were more potent than any spoken word. The scene in which the martyred President's body was removed from house opposite the Booth Theatre in D. C. had striking impact, the understated detailing of the event silently but powerfully catching the reverence of a dramatic moment.

The shooting of the "lonesome train" passing through the countryside, through fields of grain and past grieving citizens, used all the resources of the camera to make the train itself come alive as a mourner. Birth sequence, with Craham Denton as Tom Lincoln, Marian Seldes as Nancy Hanks and Doris Rich as the midwife was similarly moving. Royal Dano was convincing as Lincoln, with Joanna Roos playing his wife effectively.

Producer Richard de Rochemont, director Norman Lloyd and James Agee, who wrote the commentary, deserve plaudits for a film which should become classic and which will focus attention on the next four installments on this Ford Foundation series.

Another highlight, also on celluloid, was the Jean Benoit-Levy pic, "Lonely Hearts Club," first of a series of Parisian ballets (being distributed by March of Time). This was a droll item, in dance and pantomime, telling the tale of a light-hearted pickpocket (Gerard Ohn) removing the baubles of his partners and stealing the heart of a pianist (Denise Bourgeois) until he gaily flees from the gendarmes. It was a bit difficult to savvy what was happening at first, since the reel started without an intro, but it built nicely with a deft Gallic touch.

Final film feature was a preview excerpted from Pictura's "Leonardo da Vinci," which profiles the Renaissance genius by lensing his paintings, sketches and models of his inventions in a good educational opus. Somewhat disappointing was the short on plastics, filmed with a Princeton prof lecturing his class, which overworked the trick of having lab equipment and new materials "magically" appear from the chemical crucibles.

Of the live portions, the "Telephone," introed by composer Gian-Carlo Menotti, was a delightful insert, registering perhaps even more appealingly than in its original Broadway edition. It's an enjoyable musical spoof and was neatly sung by Ethel Gordon and Andrew Gaiety, with Emanuel Balaban conducting. Another live section, in which host Alistair Cooke interviewed the principal of a dog training school on canine psychology, was not in the same league with the rest of the layout.

Production, handled by William Spier as producer, Andrew McCullough as director and Boris D. Kaplan as film supervisor, was smoother than the kickoff stanza. Cooke pleased with his usual urbane, relaxed splicing. Commercials for Willys were par.

Bril.

Jimmy Durante, whenever he elects to reduce his kinetic cavortings in tele, can always claim as a "product" peddler. Schnozzola looked devastatingly beautiful (but of course) in a sexy handling of the Del Monte Catsup commercial along about midway in the tri-sponsored "All Star Revue" last Saturday (15) via NBC-TV. The script called for him to trade techniques with the regular gabber on manner of product plugging.

But Durante certainly didn't need any typescript approach when it came to such glamour stuff as delicately—oh so delicately—lifting his pants to reveal his garters, combined with a striptease-type stance, to the greater glory of catsup in general and Del Monte in particular.

Show's big number was built around the "Club Durant Opera Co." pairing him with guesstar Lily Pons in a neatly conceived ballet satire titled "The Fawn," with Durante essaying the title role and Miss Pons in coloratura plus prancing about as a wood nymph. Within that nutty framework they also squared away on a special

ditty, "Obbligato Song," and while on that course belted a new hi-de-o styled lyric to the Kurt Weill-Ira Gershwin "Jenny." Miss Pons' other major appearance was in the "Caro Nome" aria from "Rigoletto" which while technically brilliant, seemed to accentuate the tonsil exercise due to fact that cameras caught her several times in her breathing windup as she went into her skein of trills.

After the usual Durante opening, including a bit with a group of "Cover Girls," regular Candy Candido was brought on to trailerize Miss Pons via his own coloratura followed by his trademarked switch to basso buffo. Met star's entry was set in a niter, dueting with Durante in "You and Your Beautiful Eyes."

The "it's moider" portion of show had JD in pajamas trying to rehearse his niter routine amid some hilarious interruptions by salesmen in which the Schnozz's socks, etc., were sucked in by a vacuum cleaner. This stanza encompassed his gabbing with his conscience, via a Shaftel string replica.

Preceding his standard finish-off with Eddie Jackson, Durante came front and centre for an excursion with the "Cover Girls" in a snappy ditty. There should be more of 'em. Show's special music and lyrics were credited to Jackie Barnett. Roy Bargy's orch did a nifty job throughout.

Trau.

The kingpinning of Henry Fonda in a lengthy slice of the former Broadway legit hit, "Mr. Roberts," plus the showcasing of Edith Piaf, provided a duo of sturdy keystones for "Toast of the Town" Sunday (16). In addition, this session introduced Mario Del Monaco and Leslie Randall. For added measure the U. of Pennsylvania Mask &amp; Whiggers and Harrison &amp; Fisher completed what was one of the more satisfactory "Toast" programs.

Fonda, along with a group of competent actors, enacted a segment from "Roberts" depicting the boredom of the crew, resultant horseplay, and the title character's determination not to let the war get away from him. This particular segment seemed to encompass the central points of the play.

Miss Piaf, doubling from the Versailles, N. Y., negotiated a pair of tunes in which she could do no wrong. "La Vie en Rose" and "L'Accordioniste" are probably the two best-known works from her catalog. She did these tunes excellently, and the surrounding production, although unobtrusive, helped Miss Piaf's cause somewhat.

The others also contributed handsily. Met tenor Del Monaco's rendition of an aria from "Pagliacci" showed his adeptness, while Randall indicated that he could do well on the chichi circuit. Latter has a nice, light comedy touch and should be a good bet in the hotel spots. Harrison &amp; Fisher, a pair of wet ballroomers, showed their ability and comedy and straight terping.

The UP thespes always provide a colorful sequence. Their song-and-dance theme this time was on the American revolution, and their spot at the start of the show helped warm up the proceedings.

Jose.

Donald O'Connor had to go it alone Sunday night (16) on "The Colgate Comedy Hour" (NBC). An hour of O'Connor is not tough to take, because here is one of the fine young performers anywhere. It was fortunate, however, that he was on practically all the time, because there was little else on this show.

The boy sings, dances and reads a line as if he were a script actor all his life (which he has been). And he does all of them superlatively well. What this kid needs right now for the full recognition that he deserves is a top Broadway musical in which to show off his fullest talents. Neither Hollywood nor TV has yet given him the backing that he merits.

O'Connor's top guest star was Ann Sheridan, and Miss Sheridan was no help. She fluffed a couple of times and failed to punch over the lines in the sketch with the headliner, a weak piece of material in which Miss Sheridan played a French saleswoman in a gift shop. And Miss Sheridan had better shed some of that heft, or was it the dress that made her look that way?

Patti Moore and Ben Lessly indulged in a three-act with O'Connor that was a stage wait, while the Bell Sisters got over with their cute personality staccato style of songalogue.

O'Connor and his perennial (Continued on page 40)

**REPUBLIC STAR TIME**  
With Marilyn Cantor; Bill Lang, announcer; Dolores Gray, guest  
Producer-director: Sol Tepper  
30 Mins.; Mon.-Sat., 8:30 p.m.  
**REPUBLIC STORES**  
WMGM, New York  
(Robert Whitehill)

Marilyn Cantor has taken over the disk jockey stint for Republic Stores previously handled by Bea Kalmus. Like her father, Eddie, who does a network (NBC) deejay show, Miss Cantor shows plenty of show biz savvy in gabbing between the sides. However, her stint for indie WMGM differs from the pater's platter-patter series in that she places more emphasis on the gab and uses guests. On the edition caught Thursday (13), the visiting artist was Dolores Gray, with whom she conducted a hep interview.

This included chatting about Miss Gray's dinking for Decca, her musicomedy and radio experience, the difference between vocalizing for wax and for a Broadway audience, the help she got from Mary Martin, etc. Interspersed with the talk were three Gray recordings (including her latest release), all strong items. Adding another tune or two might have been desirable, although the tete-a-tete was informative and of interest to pop music fans. Miss Cantor handles the session in appealing fashion and has been around (for example, she had caught Miss Gray's opening at N. Y.'s Copacabana and in the Philly tryout of a show that never hit Gotham), which makes for a knowledgeable colloquy. Bill Lang delivers the plugs for the TV-appliance store sponsor palatably despite the hard-sell approach. *Bril.*

**MEND YOUR MANNERS**  
With Ed & Pegreen Fitzgerald, Claude Philippe, Victor van der Linde, Mme. Nicole, Irene Hayes  
Producers: The Fitzgeralds  
30 Mins., Mon., 8:30 p.m.  
Participating  
WJZ, N. Y.

Ed & Pegreen Fitzgerald, vet Mr. & Mrs. radio and tele performers, embarked Monday (17) on an informative panel show which seeks to capitalize on the average person's desire to stick to accepted social mores, even without a basic knowledge of Emily Post. The average listener will pick up a few hints that should aid him in his

business or social life during the course of this half-hour local show. The Fitzgeralds, for the preem, gathered together a panel which comprised Claude Philippe, Hotel Waldorf-Astoria exec; Victor van der Linde, an industrialist; florist Irene Hayes, and coutourier Mme. Nicole. The panelists and moderators failed to hit a rapport that would have permitted this half-hour to roll smoothly.

However, the general run of questions seemed to merit serious attention. One of the useful points that seemed to have been inferred on the show is the sound assumption that etiquette seems to be an application of common sense and elementary manners.

The Fitzgeralds, generally a couple of smooth operators, didn't appear to be at their best on this preem. Although it was probably meant to provide comedy, Fitzgerald's admonition to get off the commercial and get the show rolling didn't seem to be very manfully for a session that discoursed on manners. Another error was Mrs. Fitzgerald's signoff, which called the program "Rate Your Manners." But, of course, they'll soon hit their usually charming stride. Mrs. Fitzgerald's commercials had considerable grace and ingenuity.

The panel was cooperative, and tried hard to make with the witty badinage. The male panelists seemed to register best on this session. *Jose.*

**IT'S ALL YOURS**  
With Jimmy Logan, Stanley Baxter, Willie Joss, others  
Producer: Eddie Fraser  
30 Mins., Mon., 7 p.m.  
Sustaining  
BBC, from Glasgow

Comedy stint broadcast weekly from Scot base of British Broadcasting Corp., is of varying quality, though high in popularity with Auld Lang Syne listeners. It features young comedian Jimmy Logan, nephew of Ella Logan, along with funsters Stanley Baxter and Willie Joss. Logan's comedy, while essentially dialectic, is pleasant and entertaining.

Stanza caught (31) had many topical gags and sweet singing by thrush Margaret MacDonald. Close harmony vocals were neatly handled by the Six in Accord, radio and disk team, and entire layout was backed by BBC's Scottish Variety orch under baton of vet conductor Kemlo Stephen. *Gord.*

**MINDY CARSON SHOW**  
With Russ Case orch  
Producer: Louis Melamed  
Writer: Charles Monroe  
Director: Bruno Zirato, Jr.  
15 Mins.; Tues., Thurs., 7:30 p.m.  
Sustaining  
CBS, from N. Y.

Mindy Carson, who is adding lustre to her rep via her current stand at the Plaza Hotel's Persian Room, N. Y., is sparking a cracker-jack song session on the CBS net in a twice-weekly spot. She follows the Jack Smith-Dinah Shore session on the web for a solid back-to-back parlay of vocalists.

Miss Carson's show has a straightforward format, featuring her vocals and also showcasing guest artists. On last Thursday's show (13), Duke Ellington appeared on the occasion of his 25th anni as a top bandleader and dished up a tasteful medley of his hit compositions.

Miss Carson, however, has enough charm and vocal talent to carry this stanza by herself. She has an ingratiating style without any tricky flourishes, and registered strongly Thursday on such numbers as "Why Don't You Believe Me," "I'm Beginning to See the Light" (an Ellington tune) and "Somewhere Along the Way." Russ Case orch furnished tasteful instrumental backing, with Miss Carson also handling the gab with warmth and intimacy. *Herm.*

**THROUGH THE YEARS**  
With Jane Pickens, Frank Black orch

Producer-director: George Wallach  
Writer: George Lefferts  
25 Mins., Thurs., 10:35 p.m.  
NBC, from New York

Producer-director George Wallach has whipped up an interesting wax format to surround thrush Jane Pickens on her new series, "Through the Years." Unusual twist in this platter-spinning show is that in lieu of the orthodox disks, Miss Pickens spins platters representative of a specific year in the past.

Through the platters, and her brief introductory comment, dialers get an adequate picture of what was going on then musically and historically. Series, however, doesn't relegate Miss Pickens solely to a narrator-deejay's position. She's given ample opportunity to pipe which is the show's best feature.

On the initial broadcast Thursday (13), the year of 1927 was re-

captured through a flock of platters. Among them were Charles A. Lindbergh's first address in the U. S. after his solo flight across the Atlantic; Helen Morgan warbling, "Bill"; Al Jolson singing "Kol Nidre," and a reading of "Hamlet" excerpts by John Barrymore. All the waxings were effective, and the preceding commentary, penned by George Lefferts was succinct.

Miss Pickens' "live" offerings were "Make Believe," "Mississippi Mud" and "You Are Love." They were delivered in standout style. Frank Black's tasteful orch backing was an important plus. *Gros.*

**ANYTHING GOES**  
With Dee Finch and Gene Klavan  
210 Mins.; Mon.-Sat., 6 a.m.  
Participating  
WNEW, New York

With Gene Rayburn having switched to a single on WNBC, his ex-confreere Dee Finch on the WNEW wake-up stanza on Monday (17) started working with Gene Klavan. Latter, who comes up from WTOP, Washington, where he took over the old Arthur Godfrey local stint, shows good talent for this kind of assignment. He stacks up as a polished performer. He has a flair for voice caricaturing and teams up well with Finch. Finch knows the ingredients and can keep things running smoothly, without letting the whackiness get out of hand or degenerate into poor taste.

The indie's programmers feel that in the pattern originally set by Rayburn and Jack Lescoulie (who, incidentally, is still in the morning sweepstakes via NBC-TV's "Today") and then for a long span by the Rayburn-Finch duo, is worth hanging on to. "Anything Goes" is the tag and "anything goes" is the theme—with lotsa stress placed on cuteness, kidding the commercials, engineering and disk tricks, pop and off-beat waxings, and off-the-cuff ad lib fun-making.

The format has paid off, with "Anything" racking up top or No. 2 ratings during its 3½-hour daily block. Thus, with Klavan succeeding Rayburn, it's still "Gene and Dee" and the station is doing nothing that will disturb the old listening patterns. Promotionally little was done to herald the changeover, except for on-the-  
[Continued on page 38]

**GENE RAYBURN SHOW**  
With Helen Rayburn  
Producer: Bob Smith  
150 Mins.; Mon.-Sat., 6 a.m.  
Participating  
WNBC, New York

Gotham key of NBC is aiming to strengthen its morning lineup, as the pivotal period of the broadcast day, by inserting Gene Rayburn into the 6-8:30 a.m. niche previously occupied by Bob Elliot and Ray Goulding, and before that by Skitch Henderson, Tex Antoine and Bob Smith (no relation to the producer). Rayburn wayslured over from WNEW, where he had been partnered with Dee Finch for a half-dozen years; Finch elected to stay put on the indie with a new vis-a-vis, and the two aircers are now directly competitive.

Rayburn will do all right. In the teamwork with Finch he had been the more zany half of the twosome, with Finch adding the feet-on-the-ground element. As a solo he exhibits an affable personality, an ability to handle trick voices, a quick and spontaneous wit and an easy-to-breakfast-with manner that's cheerful without becoming unnatural. On the maiden run Monday (17) he wisely played down the antics, while the disks subdued the novelty kick in favor of stronger pop platters — tunes were solid, listenable items.

He did some vocal caricatures, for example, introing a "Robert Hall" as the voice of his clothing sponsor. Device of interpolating a phrase from a record or spot into a commercial as a gag was also used cutely. Rayburn's wife Helen does a bookish society matron take-off which will be an occasional feature on the initialer gabbing on bird-watching.

Jock's ad libability came over as he kidded the N. Y. Times radio section for listing him as "Gene Raymond" and commented on a wire from NBC veepee Charles (Bud) Barry, whose house he recently bought. It was also evident in his tete-a-tete with Skitch Henderson and Meredith Wilson, who had conflicting suggestions for his theme and ended up playing them in obligatio.

An advantage of his one-man routine is a more intimate relation with the audience, via speaking more directly to the dialer. He gives frequent time checks and weather capsules, and handles the blurbs pleasantly, tongue-in-cheek-ing some. *Bril.*

# WALT FRAMER

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|-------|---------------------|--------|
| NO. 1 | 'STRIKE IT RICH'    | CBS-TV |
| NO. 2 | 'THE BIG PAYOFF'    | NBC-TV |
| NO. 3 | 'DOUBLE OR NOTHING' | CBS-TV |

SO...If You Want a "One-Two-Three" Tailor-Made Show for TV-  
Daytime or Nighttime — At Lowest Cost Per Thousand

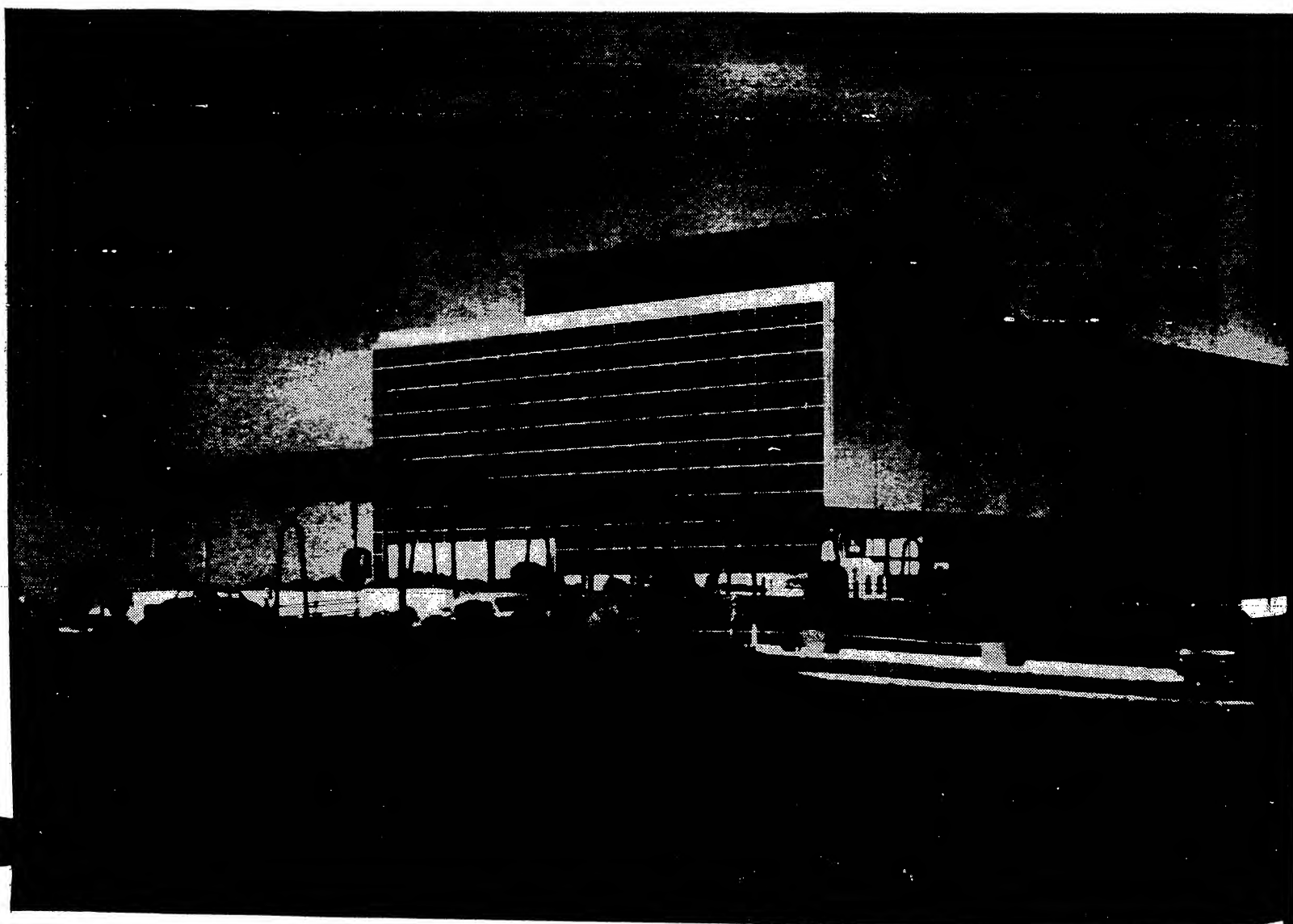
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123 WEST 44th STREET NEW YORK 36, N. Y.

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# MIRACLES MADE





Television has always had to lead a sort of trailer-camp existence. There never was time to find out exactly what it was and what it needed for fluid, efficient production ... for television was in too much of a hurry to pause for station identification.

All the same, miracles happened. Programs got on the air, in increasing dimension, to ever-increasing audiences.

It was clear at once that television was different from any other kind of show business—that it had driving demands of its own. Speed, for instance. Last year, our New York studios alone produced as many hours of program product in an average *week* as the Broadway theatre does

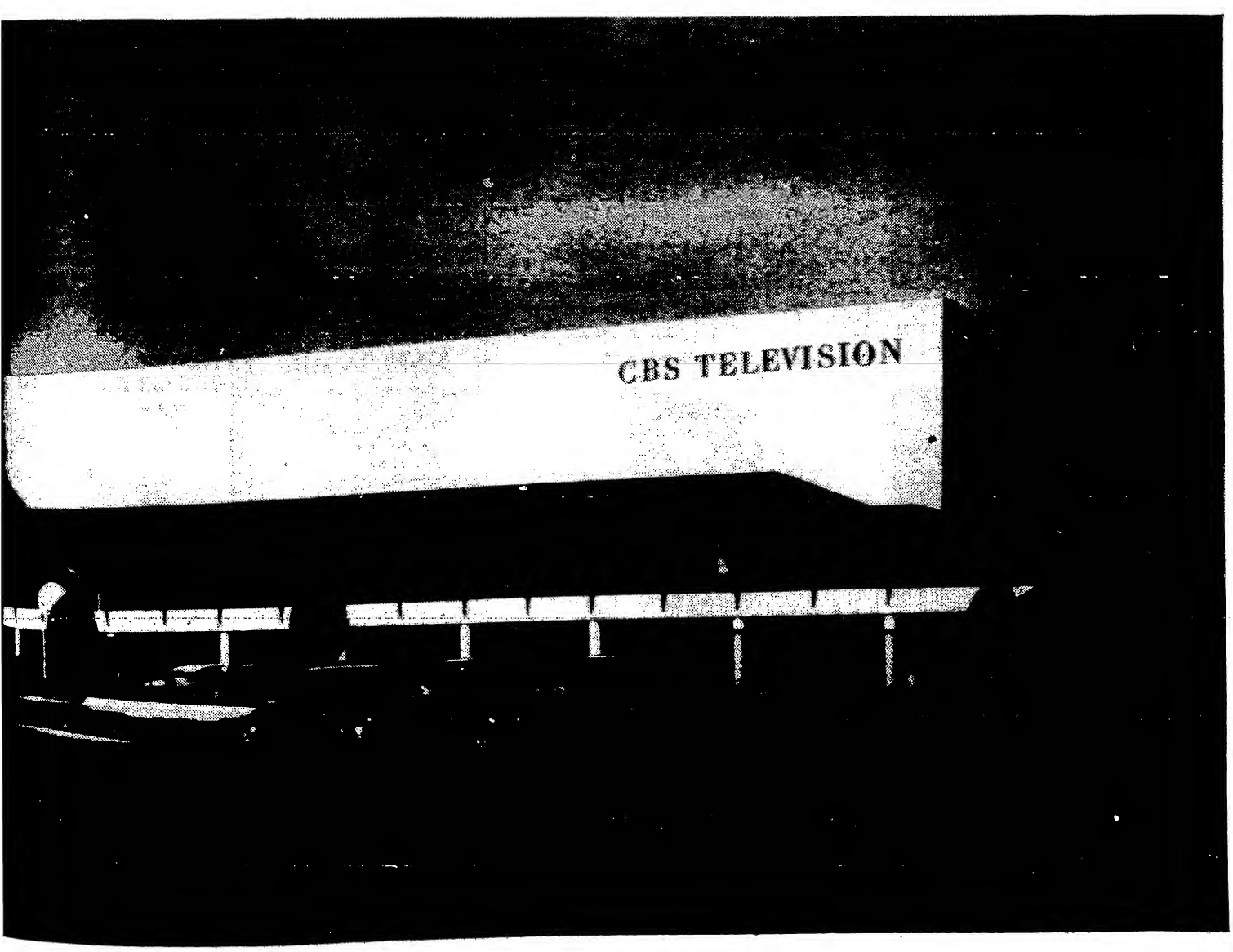
in a *season*, or Hollywood's biggest studio in a *year*.

It was clearer still that television was different from any other advertising medium. It brought a staggering complexity... and a thundering impact, with the most direct and spectacular advertising results the world had ever seen.

But the miracles had to come off more easily, speedily, economically. So we built a factory for them to happen in... a factory where program product could flow on an assembly line, from idea to show-time.

It is called Television City. On November 15, 1952 in Hollywood, the assembly line began full operation. Ready to produce programs as they must be done today—with almost the speed of the light on television's screens. Capable of growing in any direction this astonishing medium may take. Providing greater delight for its constantly swelling audiences... and a constantly better buy for its advertisers.

# EASY



CBS TELEVISION

## NBC Sets Testing Service

Continued from page 27

technicians will also be provided. When additional performers, crew or facilities are needed, NBC will scale the cost accordingly, but the web reserves the right to hike the \$800 price if union scales are raised.

Five basic sets, which can be modified to provide 50 different backgrounds, will be available, along with NBC's film library. A one or two-day production schedule will be worked out whenever NBC receives a request for the production of 10 or more spots. If an advertiser wishes fewer than 10

at a time, he will share the production session with one or more other clients. After the testing, before an audience of 350 persons, a report analyzing the results will be prepared by Schwerin and turned over to the agency. NBC announced that the test service is also available to advertisers on its radio network.

To point up the need for such a testing service, NBC revealed results of testing of approximately 2,000 different TV spots conducted by Schwerin. Research outfit, after gleaning information from the

viewers, set down five basic principles for effective TV commercials, including the need to correlate the sound and picture; effective demonstration of the product; need to keep the copy simple; need to use the right "presenter," and to keep the setting authentic.

Schwerin study concludes: "It becomes increasingly clear that the findings put a premium on good thinking and bold imagination. These principles are not tricks which automatically turn out good commercials; they merely establish boundaries marking off the wide areas in which creative initiative has full play. But we do feel the advertiser who keeps these principles in mind can substantially raise the performance level of his TV commercials."

# WWJ's

## New Listens



**BOB MAXWELL** . . . Fraternity of Early Risers. A *New Listen* at 6:30 A. M. Monday through Friday.



**VICTOR LINDLAAR** . . . "To Your Health." A *New Listen* at 9:15 A. M. Monday through Friday.



**JOHN MERRIFIELD** . . . News for Detroiters. A *New Listen* at 7:00 A. M.—9:00 A. M.



**TOM MacMAHON** . . . News From The Editor's Viewpoint. A *New Listen* at 1:00 P. M. and 2:00 P. M.



**ROSS MULHOLLAND** . . . Detroit's most-quoted disc jockey. A *New Listen* at 1:05 P. M. Monday through Friday.



**CHARLES PENMAN** . . . The Voice With Music. A *New Listen* at 7:00 P. M. Monday through Friday.

Detroit's Station of *New Listens* . . .

The best in programming—for the best in listening



THE WORLD'S FIRST RADIO STATION . . . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY

AM — 954 KILOCYCLES — 5000 WATTS  
FM — CHANNEL 246 — 37.1 MEGACYCLES

## Inside Stuff—Radio

Getting the jump on CBS-TV, which usually is sought for on big-scale promotion tie-ins, the CBS Radio net this week set a deal for a one-shot coverage of Look magazine's annual All-American football awards dinner, slated this year for Dec. 5. Ballyhoo splurge was wrapped up by John Derr, the net's sports director, along with Harry Feeney of CBS Radio's press info department and Look's Bert Barkas. With Red Barber as emcee, CBS will air the dinner in a novel production designed by Derr. While the broadcast itself will plug Look, CBS will benefit via a fullblown promotion campaign being staged by the mag. Show is designed to climax this season's Saturday afternoon "Football Roundup" shows on CBS, which Barber narrates and Derr produces, and spotlight Barber's New Year's Day football bowl coverage.

WLIB, N. Y., has made a tieup with Associated Grocers of Harlem to merchandise the indie's Negro-slanted block. Station has given AGH a 15-minute weekly series, in return for which AGH's 190 stores are plugging the indie and featuring products of its bankrollers. It's designed as a plus for WLIB advertisers.

Outlet has renovated its studios in Harlem's Hotel Theresa and next week will increase its originations there to 6½ hours daily.

There's a move afoot by friends of Lewis Allen Weiss, high in GOP councils, to boom him for the FCC chairmanship. He's been a party worker for many years and the chairmanship can be made available to him on the basis of the present party ratio. After 25 years in radio and TV, more than a dozen of them as headman of the Don Lee network, Weiss is considered one of the sharper minds in the business and a practical choice for the commission leadership.

## Inside Stuff—Television

NBC-TV's Kate Smith show and CBS-TV's "Big Top" were inadvertently omitted from VARIETY's estimated TV talent cost chart last week. Miss Smith's program, aired cross-the-board from 4 to 5 p.m. and sponsored on a participating basis, carries a net talent and production cost of \$3,490 per quarter-hour. "Big Top," sponsored by National Dairy via the N. W. Ayer agency and aired Saturdays on CBS from 12 noon to 1 p.m., carries a net talent and production cost of \$10,600.

Duo-pianists Arthur Whittemore and Jack Lowe set some record with seven N. Y. performances last week. In addition to their regular TV show, Monday, Wednesday and Friday over WOR-TV, N. Y., they appeared twice with orchestra on "TV Dinner Date" Thursday and Friday (13-14), also on WOR. Tuesday (11) the pair played in recital at Southampton, L. I., on the Community Concert Series there. For their seventh performance of the week, they played for the New York Philharmonic-Symphony's Friends Fund luncheon at the Plaza Hotel.

WWJ-TV, Detroit, and its rep, the George B. Hollingberry Co., are "roadshowing" the station's physical talent layout across the country via closed circuit telecasts. Station is beaming a tour of its facilities tomorrow (Thurs.) to an assemblage of agency and bankroller reps at the Waldorf-Astoria, N. Y., and repeats the private showing next Tuesday (25) for their Chi counterparts gathered at the Blackstone Hotel.

Value of radio and television stations in community public service was pointed up this week by a compilation of the free air plugs given charitable organizations by the network flagship stations in N. Y. WNBC and WNET, twin keys of the NBC web, revealed that their Community Bulletin Board, in which they provide gratis station spots for grassroots orgs, such as PTA, suburban fire departments, Boy Scout meetings, etc., has serviced over 150 separate associations this year to date, which would have a rate card value of more than \$70,000. This is in addition to the free time granted by the two stations to the regular charity drives, such as the Red Cross, Community Chest, etc.

Value of the time given to the latter organization by local radio and TV stations was emphasized by the record of WCBS-TV, the CBS video web's N. Y. flagship. During the third quarter this year alone, the station provided public service spots valued at \$300,375. This is a new dollar-value high for the station, the total exceeding the second quarter's by \$26,620. WCBS-TV expects to continue its cooperation with such organizations for the rest of the year, which will probably bring its donated time to more than \$1,000,000 worth.

### AM-TV 'Miracles'

Continued from page 25

pound weight is expected to be reduced by more than one-third. Also demonstrated were a portable public address system, portable FM receivers, wireless phonograph jacks, toy musical instruments and transistor developments in portable radios, phonographs and auto radios.

According to Dr. Engstrom, RCA doesn't expect the transistor to replace the electron tube "any more than radio replaced the phonograph." In fact, he added, "the market for electron tubes may even increase under the full impact of commercial transistors." He said that there are some tasks which transistors perform more effectively than tubes, but that there also are some applications where only tubes will perform.

The demonstration teed off a series of technical conferences for the radio-electronics industry which began yesterday (Tues.).

San Antonio—The Southwestern Bell Telephone Co., started a 153 mile coaxial cable between this city and Corpus Christi Thursday (13). The project has been on the planning boards for the past year and is expected to be completed within three months. At the present time, the cable will be used primarily for telephone conversations, but as soon as Corpus Christi and other cities on the line have TV outlets, then network programs will be carried.

### WHAT'S NEW? THE '53 PLYMOUTH

Radio Announcements — on — CBS NBC National Spot

Featuring  
**MUSIC BY CURTIS BIEVER**  
Complete Production Service Available  
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**HARPO MARX**  
NBC-TV  
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**PERSONALIZED**  
Publicity Service  
For Budding TV Stars — Moderate Fees  
Write Box V-2121-9, Variety,  
154 W. 46th St., New York, N. Y.

**FIRE ISLAND,**  
Ocean Beach; charming 3 bedroom house, fully equipped & furnished; fireplace, sun deck; \$7,300.  
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# Highest rated daytime TV show you can buy

*The Kate Smith Hour*

*4 to 5 p.m., EST*

To reach and sell the women of America, you should have these advantages—Kate Smith's *exclusive* advantages:

1. A rating that's still climbing. Compare this October's 12.2 to last October's 11.5\*.
2. Reaches more homes than any other daytime TV show\*.
3. Twice the sales effectiveness, per dollar spent, of the average TV show. (NBC's study, "TV Today.")
4. No network competition.
5. Big 57-station live network.
6. A merchandising natural. NBC's Merchandising service will help you capitalize at the point of sale on Kate's famous name and faithful following.

7. Demonstrated selling success with these famous advertisers represented now: Procter & Gamble, James Lees, Nescafe, Doeskin, Block Drug, Johnson and Johnson, Pillsbury, Gerber, Penick and Ford, Minute Maid, Simoniz, Knomark, Glidden, Toni.

Add the inherent advantages of television — action, product demonstration, personal selling—and you have the most assured advertising buy you can make in the lucrative women's market. A 15-minute segment every week on the full 63 station network costs only \$138,645, time and talent, for 13 weeks.

\*Nielsen October (Average Audience)

## NBC Television

a service of Radio Corporation of America



## Television Chatter

### New York

NBC press info department will be hard-hit by vacationing honeymoon staffers during the next few months. Magazine editor Auriel Macfie weds wine exec Russell D. Douglas Nov. 23; Helene Schuck, in charge of office servicing, marries Kresge exec Richard Janssen Jan. 24, and on the same day, Christine Casserly, secretary to trade editor Bill Lauten and TV publicity manager Don Bishop, weds M. Henry Launhardt. Bishop's wedding plans, set for Dec. 6, were previously announced.

Jerry Fairbanks, indie Hollywood vidfilm producer who's also been prez of TV Zoomar Corp., sold his interest in Zoomar to Jack Pegler, general manager of the firm, and Dr. Frank G. Back, inventor of the lenses. Under the new setup, Pegler takes over as prexy and Back will be veepee, secretary and treasurer. Admiral Corp., new sponsor of Bishop Fulton J. Sheen's show on DuMont, hosted the press at the show's new season preem last night (Tues.). Jackie Gleason heading a string of CBS-TV stars who will participate in Macy's annual Thanksgiving Day parade, which is to be covered by the web from 11 a.m. to noon. Bob Trout is narrating the overall activities for the web. Millicent Brower set for a

feature role on NBC's "Aldrich Family" Friday night (21).

### Hollywood

Robert L. Welch joins NBC Jan. 1 on deal giving him percentage of TV shows, both live and filmed, which former Paramount writer-producer creates. Mickey Freeman, former pub director at KLAC-TV, began new chores this week as publicity manager for Hoffman Radio. NBC v.p. John K. West to Philadelphia, where his mother died. George Putnam is new moderator of KTTV's "How Did We Meet?" and Bob Sweeney joins panel. Mimi Benzell inked for guest shot with Ritz Bros. on NBC-TV's Nov. 22 "All Star Revue." Bill Harmon is producer, Sid Kuller director. Rocky Marciano, Denise Darcel, Ben Blue and terpers Nelle Fisher and Jerry Ross appear on George Jessel's NBC-TV "All Star Revue" Nov. 29. Jack Kenaston inked KTTV for same job of ad-promotion manager at KNBH.

"You're Never Too Old," Harry Koplan production on KLAC-TV nearly two years, has been axed due to lack of sponsor interest. "Dude Ranch Varieties," starring Leo Carrillo and featuring Carole Richards, debuts on KTTV, with Hal Davis and Bob Sheppard producing hour-long stanza formerly on KLAC-TV, and Philippe deLacy

directing, Bill Danch writing. Continental Lab sponsors. Ed Reimers began new show, "Cinema Chef," on KTTV, replacing "Marjorie Heid's Kitchen."

### Chicago

Frank Pacelli has taken over the director reins on NBC-TV's "Hawkins Falls," replacing Chi NBC program chief Ben Park, who treks to New York later this week to pitch some new ideas at the home-office brass. Park continues as "Hawkins" producer. Tele producer Jack Brand recovering from burns suffered when a flash fire gutted his apartment. George Jennings, radio-TV director for the Board of Education, discussed "TV in Education" last week before the City Club Forum. Lee Phillip subbing for WBKB gabber Luckey North, who's recapping from an auto collision. Chi ABC-TV topper Jim Stilton in Gotham on biz. Gee Lumber & Coal bankrolling "Regal Theatre" vidpix Tuesday nights on WGN-TV.

WNBG program director George Heinemann and scripter Marv David have cooked up a hush-hush project dubbed "Faces in the Window" as a late Saturday night closer. Ken Nordine will appear as the yarn spinner. Sue Hangan new WBKB staffer. Clifton Utley's 10:15 p.m. WNBQ newscasts stays SRO, with the First National Bank checking off and Western Ave. Buick coming aboard. Marks Bros. Jewelers sponsoring Sunday afternoon and Thursday night feature pix on WGN-TV.

### San Francisco

KRON's Dorris Carr named "Sweetheart, First Class" of Navy Jet Fighter Squadron 93. Pictures in the papers 'n' everything. Telephone company announces second east-to-west TV microwave channel to be opened in mid-January. Also an additional north-bound and south-bound channel between here and Los Angeles. Ted Mack's "Original Amateur Hour" one-nighting (29) at the Cow Palace here. Virginia Lee Burton and her new book, "Mabelle the Cable Car," getting big play from local cable car-boosting TV emcees.

Edward Everett Horton, here in "Nina," did a TV commentary on one of his 1937 films rolled by KGO-TV. TV casualties: "Let's Look at Fashions with Evangeline Baker," "Your Warm Friend" with Anita Day Hubbard Stars Tomorrow, with Harry Von Zell. Guy Cherney and Dick Roy, who worked the recent KPIX "Wishing Well," team again (18) for a week at the St. Francis. Phyllis Skeleton, recent mama of a new son, returned to her "School Days" program just in time to celebrate its second anniversary. KRON-TV chalked up three full years of telecasting (15). Frieda Hennock to speak here on TV educational programs Nov. 28.

### London

"No Cross, No Crown," by Dennis Parry, will be produced Sunday (23) by Campbell Logan, with Basil Sydney and Olga Lindo heading the cast. Serialized version of "The Pickwick Papers" begins Dec. 6. Adaptation by Robert Christie and Douglas Allen handles production. George Howe is to play the title role. Rose Franken's "Another Language" will be produced by Desmond Hawkins next Tuesday (25). "Mystery at Mountcliffe Chase," by 13-year-old Irene Lipman, scheduled for production next Wednesday (26) in Children's TV. "Hit Parade" on Monday (17) starred Gerdal and his orch, with Diana Coupland, Laurie Payne, Jean Campbell, Joan Anderson, Monty Norman, the Hit Parade Dancers, Rita Williams and the Music Makers. "Music For You" Nov. 28 features guitarist Andres Segovia.

### CLIPP HEADS PHILLY DIMES DRIVE IN 3D YEAR

Philadelphia, Nov. 18. Roger W. Clipp, general manager of the Philadelphia Inquirer stations (WFIL and WFIL-TV), has been named campaign director for the 1953 March of Dimes for the third consecutive year. In addition, Clipp serves as chairman of the executive committee for the Philadelphia chapter, National Foundation for Infantile Paralysis. Clipp served as chairman for the Dimes drive last year, which raised upwards of \$350,000, largest sum ever collected here in the fight against infantile paralysis. Plans tentatively set by Clipp include a telethon with all three Philly TV outlets taking part, Jan. 16, and a Mothers March on Polio, Jan. 27.

### More Fights, Grappling On WOR, WJZ TV Skeds

With expanding interest in local boxing and wrestling, WOR-TV, N. Y., this week added grappling from Ridgewood Grove, Brooklyn, on Mondays. Sponsored by Sunset appliance stores, the matmen will be beamed past the usual 11 p.m. curfew, in the 9:30-midnight period.

Meanwhile, WJZ-TV topper Trevor Adams has optioned a series of fights from the Ridgewood ring, for Tuesdays in the 9-10:30 p.m. slot. This would include name pugilists, with the two main-eventers each getting over \$2,000. There's a possibility that these fightcasts may be a co-op on the ABC-TV network.

### Jason's Coast Stint

Will Jason, PSI-TV director, flies to the Coast Saturday (22), to direct the first two films in the new Gayelord Hauser series.

Currently directing the Pepsi Cola series, Jason will resume this assignment when he has completed the two Hauser films.

### 50 New Jersey Dealers Briefed on UHF as WFGP Preps December TV Bow

Atlantic City, Nov. 18. Fifty television dealers from the southern New Jersey area were briefed on what is in store when television comes to the shore for the first time, as they attended a meeting in Hotel Dennis here (12). They listened to talks by Fred Weber, president of the WFGP-TV here, and Henry E. Bowes, UHF field director for Philco. Weber has promised local TV by Dec. 20, after recently being granted a UHF license by the FCC. Resort station will use channel 46.

Weber promised the dealers that the resort and surrounding counties would have a full holiday fare of top-notch programming. He said that the East-West football game on Dec. 27 would be telecast, as well as the New Year's Day Rose Bowl game and inauguration of Gen. Eisenhower in Washington on Jan. 20.

He declared that WFGP-TV would be a major NBC affiliate, and would also take programs from DuMont and ABC. Radio WFGP is now an affiliate of CBS.

Weber calculated there are approximately 46,000 television sets in Atlantic City and county and the three surrounding counties. None of these sets will be able to receive channel 46 without being converted to UHF. This problem has been simplified, Weber said, by the interest of Philco and other major manufacturers in markets which have hitherto been considered fringe areas. The thousands of tall antennae which extend from most homes in the area will not be needed as far as WFGP-TV is concerned, Weber said. The station, with its 1,800-watt transmitter, will throw a clear signal as far as 35 miles from the resort, and he is confident that the Eastern Shore and parts of northern Maryland will receive the signal over the "water jump"—the wide stretch of the unobstructed Delaware Bay.

Bowes said the local station is the first UHF station to go into operation on the Atlantic seaboard. He declared that within 18 months, 16 stations should be received in the South Jersey area.

James J. Shallow, general manager of Philco Distributors, Inc., Philadelphia, said that in two months following the first program on WFGP-TV, more television sets will be sold to area residents than in the preceding 12 months. Dealers were urged to school their servicemen for the streamline installation of all channel tuners.

Dallas—John K. Mumford, special agent in charge of the Dallas division of the FBI, assisted by Lee Myres of WFAA, will begin a series of airings on WFAA on Sundays for a quarter-hour, titled "Know Your FBI."



### 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
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with 2 3/4 million sales impressions a week!\*

Al's back and still beating the keyboard in the fascinating windmill style that kept his network ratings riding high! And he's back pulling an average of 229,533\* viewers a day in WLW-Television's rich 3-city market.

Average weekly rating—Cincinnati 14.3\*

Average weekly rating in all 3 cities 11.6\*

3 peak week-days, Tues., Wed., Thur. 15.4\*

Nearest competition, well established kids' show 6.4\*

Competition fades away when Al moves into the spotlight. And there's further proof of the Al Morgan magnetism. Thousands tune in specifically to watch his show.

Average sots in use preceding 1/4 hour show 17.3%\*

Average sots in use during this show 25%\*

Let Al Morgan sing a Song of Sales for you!

\*ARB (American Research Bureau)

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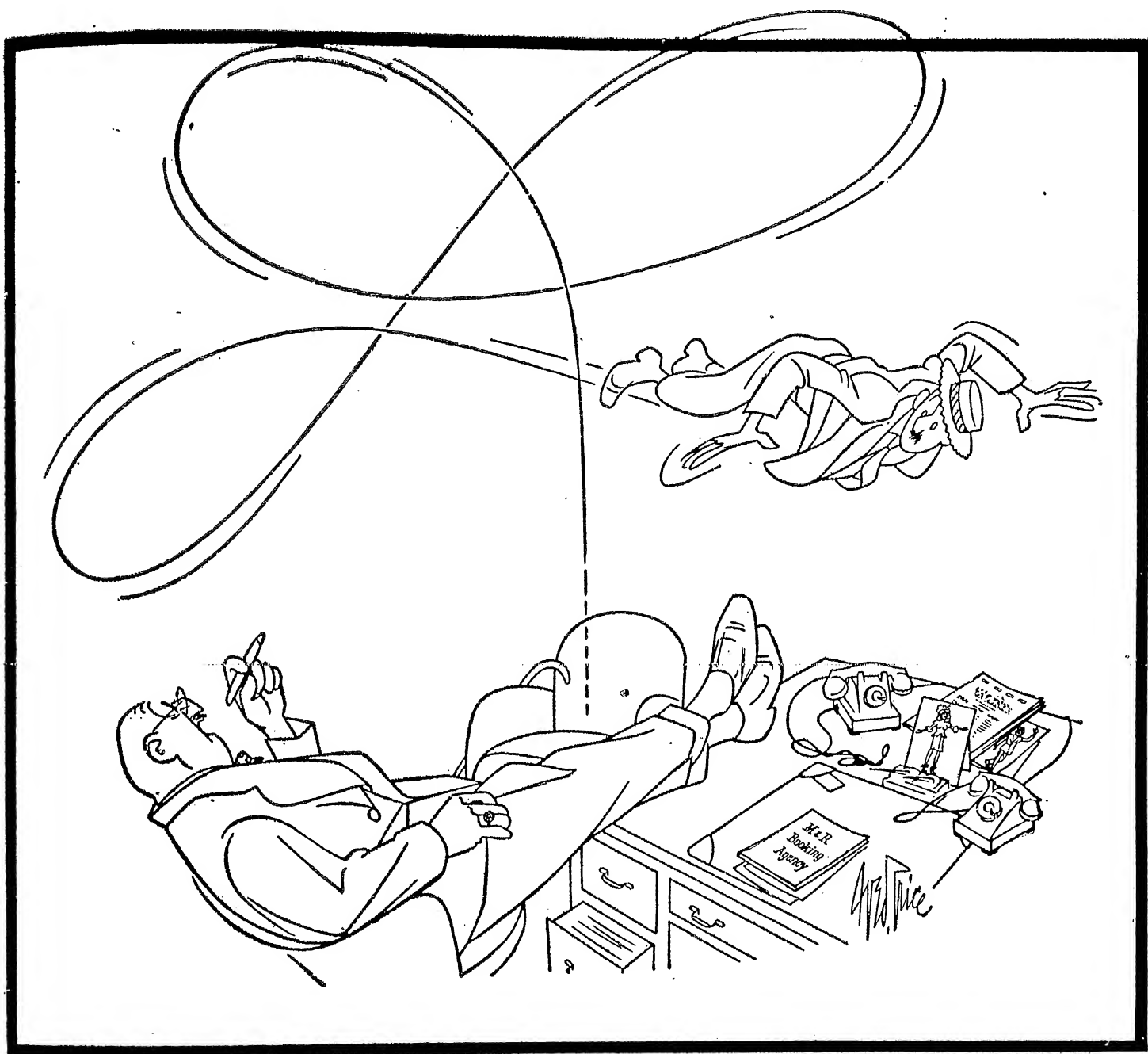
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## "Bird imitations...that's all you can do?"

*Oddly enough, some people take extraordinary things for granted.*

*Like radio, for instance.*

*Today radio entertains, informs and sells more people in more places at lower cost than any other medium in the entire history of advertising.*

Today there are 105,300,000 radio sets in the U. S. A.  
Virtually every home is a radio home—and over half of them have two or more sets.

The average American now spends more time with radio than with magazines, TV and newspapers combined.

No wonder advertisers invested even more money in radio last year than ever before!



**Broadcast Advertising Bureau, Inc.**  
BAB is an organization supported by independent broadcasters, networks and station representatives all over America.

370 PARK AVENUE, NEW YORK CITY

## Radio Reviews

Continued from page 31

air jingles plugging "we've changed the Gene but not the Dee." Those dialers who cottoned to a pair of early birds bantering in the dawn-to-second-cup-of-java stretch are likely to stick. Finch is steeped in the patter pattern and Klavan falls in with it nicely. Biz of having the new Gene (who was selected after a hunt of several months and a large number of hopefuls were tested) auditioned on the commercials was cutely handled. **Bril.**

### THE MIDDLE EAST STORY

With Mohamed Kamil Abdul Rahim, Bill Costello, Steve Cushing, Ron Cochran  
Producer: CBS Radio Dept. of Public Affairs  
30 Mins.; Sun., 12 noon  
Sustaining  
CBS, from Washington

Transcription radio has its points, but the bow program last Sunday (16) of "The Middle East Story," produced by the CBS Radio Dept. of Public Affairs and originating in Washington, was sufficiently behind the spot news to cause embarrassment.

Slotted at noon and with its subject matter the strategic Middle East, this series is reaching for an acknowledged limited audience. At the same time, that audience is in many ways identical with, say, a large segment of readers of the New York Times. That very Sabbath, the Times' Page 1 story from Jerusalem, via its Dana Adams Schmidt, was headed, "Israel-Arab Peace Is Believed Closer." Not one reference was made to Israel by CBS correspondents Bill Costello, Steve Cushing and Ron Cochran during the half-hour interview with Mohamed Kamil Abdul Rahim, Egyptian Ambassador to the U. S.

On the contrary, in an otherwise interesting discussion on the state of affairs in his country, the envoy was put in the unfair position of being in conflict with some of the up-to-the-minute views on non-

Israel matters—of Maj. Gen. Mohammed Naguib, who took over as "absolute power" following the coup of last July in which King Farouk fled.

For example, responding to a question on the Sudan, the Ambassador said that hot-spot area was vital to Egypt, "which lives on the Nile," and that Egypt has historical connections with the Sudan that go back to "Pharaonic days." In the Times' dispatch, however, the correspondent said that General Naguib "has met the British half way and acknowledged the Sudanese right to self-determination and he has been firm in getting rid of diehards of the Arab League," and has kept under control the fanatics of the Moslem Brotherhood. The Ambassador's reply to a question on the Arab League was brief, saying the League is "growing as a stabilizing factor" of security and peace.

On queries pertaining to a Middle East defense organization, Rahim appeared to adopt a fence-straddling position, saying only that "Egypt will be happy to cooperate with her friends"—but parenthetically referring to a hope for the evacuation of foreign (British) troops from his country.

Other topics dwelled on by the articulate Ambassador were Egypt's attempts to help herself postwar, social reforms, economic development, attracting of foreign capital, land reform and industrialization, exports-imports ("we export culture and films; we have a small Hollywood"), problem of the Suez under British occupation ("Egypt is ready to defend herself"), Egypt as a Moslem nation and thus a bulwark against Communism.

Program ended on a pessimistic note in that Ambassador Rahim declared that while the United Nations has had significant success in social and economic fields, it has not been so successful in the international arena, "but I entertain great hopes for the solution" of the problems "still pending." Upcoming ambassadorial guests will be Charles Malik of Lebanon; Allah-Yar Saleh of Iran and Abba Eban of Israel. **Trau.**

### THE PITCH IN SPORTS

With Eddie Waitkus  
5 Mins.; Mon.-Thru-Sat., 7:55 a.m.  
Sustaining  
WPTR, Albany

Eddie Waitkus, first baseman for Philadelphia National League baseball club, goes to the radio plate for his initial appearances, on a segment of Bill Bennett's morning disk show. A scouting report would state that he does reasonably well for a rookie.

Credits would be a clear voice, unassuming though friendly personality, and obvious knowledge of the game. Debts would be a rather hard, Bostonese accent, unevenness in projection, some reading stiffness, slight cloudiness of diction, and time limitation. Five minutes do not provide Waitkus with great opportunity to get rolling, do interviews or incorporate

features which would build air background.

A sharply-drawn picture of the game but weary Phillies (himself included) in the final week of their 1950 pennant victory highlighted the last Waitkus block heard. **Jaco.**

## Radio Followups

With the publicity-slanted feud between Bette Davis and Tallulah Bankhead, it must have sounded like a fine idea to have Tallu play Miss Davis' role in the "Theatre Guild on the Air" production of "All About Eve" Sunday night (16)—especially since the role was allegedly a takeoff on Tallu herself. Show, however, failed to come off as planned, as aired via NBC. Instead of "All About Eve," it played more like "All About Tallu," with the scripters retaining the basic premise of the story but doing considerable rewriting to project the Tallu character built up via her "Big Show" characterizations the two previous seasons. It made for a modicum of fun but had little of the incisive, poignant qualities given the 20th-Fox screenplay penned by Joseph L. Mankiewicz, who adapted from a short story by Mary Orr.

Guild producers backed Miss Bankhead with a topdrawer cast, but there was a little too much of that snarling "dahling" routine for maximum payoff. Aside from obviously playing up that role to the studio audience, Miss Bankhead scored in all departments as the famed Broadway actress who took a young unknown under her wing only to find the girl setting out to steal her career, her lover, et al. Beatrice Pearson registered in the "Eve" role, bringing the character to life neatly. Kevin McCarthy turned in a solid portrayal of the director in love with Miss Bankhead, and Miss Orr herself etched a nice characterization of the actress' best friend. Alan Hewitt, as the acridulous drama critic, wasn't as impressive as George Sanders in the film, but made most of his scenes count. **Stat.**

## DETROIT FREE PRESS IN BID FOR CHANNEL 62

Detroit, Nov. 18.

The Detroit Free Press asked the FCC for a license to build and operate a television station in Detroit. The application filed by Knight Newspapers, Inc., which publishes the Free Press, said the transmitter would be located atop the Penobscot Bldg., tallest building in Detroit. At the start the new station would broadcast from 5 p.m. to 11 p.m. Programs would cover the entertainment, news, religious, sports, educational, agricultural and public service fields, with special emphasis on public service and educational presentations.

Initial costs are estimated in the application at \$255,544 and operating costs for the first year at \$418,190. The applicant seeks to operate on ultra high frequency channel No. 62.

## ABC Inks Sponsor on New Aude Participationer

ABC radio yesterday (Tues.) inked Alseo to sponsor a new audience participationer, "Payroll Party," starting this Saturday (22) in the 11:30-11:55 a.m. slot. Agency is Max J. Jacobs. Firm will plug its deep-freezers and storm windows.

Web has also gotten a renewal from General Motors on its Henry J. Taylor show which will also be extended to full network, and a renewal from Philco on Edwin C. Hill.

### Miller's WNJR Stint

Dave Miller, who has been spinning country music disks in the North Jersey-New York area for 10 years, has returned to WNJR, Newark, with a Monday-Saturday 9-10 a.m. show.

The western music strip has a full complement of local bank-rollers.

### Martindale to Hutchins

James K. Martindale, formerly copy veepee at Dancer, Fitzgerald & Sample, has joined the N. Y. office of the Hutchins agency. He takes over the duties of Maitland Jones, who resigned as Hutchins copy veepee some time ago.

Martindale will report to H. Pierson Mapes, head of Hutchins' N. Y. headquarters.

## From the Production Centres

Continued from page 28

here exploiting his latest picture, "The Steel Trap," but put his foot down on video... Jan Andree, WPIT deejay, conducting series of talent hunts in city's high schools... Russ Offhaus, former WPIT announcer, is now general manager of WMFS in Chattanooga... Jeanne Graver, daughter of Peggy Bruce, KQV record librarian, marrying David Carnahan Nov. 29... Si Steinhilber, of the Press, only local radio-TV editor to take in the dedication of CBS Television City in Hollywood... Si Bloom back from his second Army stint, doffing his captain's bars to script for KDKA.

## IN PHILADELPHIA . . .

Nick Clooney, Rosemary's brother, has joined the announcing staff at WDEL, Wilmington, Del. . . Little Johnny (Merkin), midget tavern keeper and former film player, has new TV show on WCAU-TV, sponsored by Slinky Toys. . . Sales of television receivers in Philadelphia area for month of September totalled 20,728, compared with 23,409 for September, 1951. Totals for first three quarters of 1952 were 109,654; for 1951, 141,200. . . Chet Cooper, member of the WFIL-TV production staff since May, 1951, has been named studio manager for the station. Cooper was a freelance in N. Y. before coming here.

Stan Lee Broza celebrated his 26th anniversary with the WCAU stations and the Horn & Hardart Co. Children's Hour Sunday (16). Occasion was marked by hour-long tribute from his youthful performers and such alumni of program as Paul Douglas and Ezra Stone. Broza also received an award from Philadelphia Chamber of Commerce for contributions in furthering juvenile talent. . . WIP's sports editor Stoney McLinn is seriously ill at the Shore Memorial Hospital, Somers Point, N. J., where he is stricken with heart condition. . . WPTZ will televise one of college football's oldest and most traditional rivalries, the Quaker college game between Swarthmore and Haverford, instead of regular NCAA game Saturday (22). . . Paul Whiteman, for the first time in years, has gone out on a series of one-nighters and Jimmy Blaine is pinch-hitting for him on the WFIL-TV Saturday "TV-Ten Club" program. . . Benn Squires, veteran WPTZ staffer, has been named to membership in the Screen Directors Guild.

## IN CLEVELAND . . .

Ken Ward's "Around Home," a 10-minute, Monday-through-Friday pitch, moved from WNBK to WXEL. . . Ray Shoulders, WJMO, and Lamarr Wilson, WDOK, mulling new \$75,000 all-Negro AM'er. . . WTAM's sales manager William Dix has SRO on Johnny Andrews' "Bandwagon" two-hour (7 to 9 a.m.) Monday-through-Friday radio pitch. . . George Condon, Plain Dealer radio-TV editor, in two-week New York stay. . . B. F. Goodrich Co. renewed 15-minute Tom Manning TV sports show, Mon.-Wed.-Fri., WNBK, 6:30 p.m. . . First-run theatres, State, Stillman, Ohio, Palace, Hippodrome, Tower, Fairmount, Lower Mall, bankrolling half-hour Sunday TV show over WXEL through MCA and Wyse Advertising, with diskier Bill Gordon emcee. Show called "Lights-Camera-Questions," presents panel of local film men with Hollywood star to answer questions. . . Herman Spero, TV producer, is joining WAKR staff. . . Western Reserve U. and WEWS have teamed up for new series of half-hour educational shows.

## Y & R

Continued from page 25

duced "Gulf Theatre" folds, only a single entry, "Second Mrs. Burton," and that a radio show, will remain as a "house-created" package.

"Our Miss Brooks," for example, is a CBS-TV package. Godfrey belongs to Columbia. Joan Davis, "Life of Riley" and Laughton, all on film, are acquisitions from outside. Ditto "Four Star Playhouse" and the agency's participation in the NBC-TV-built "All Star Revue." Crosby is a Y&R star in name only—he and show's production components moving in bodily.

Frank Telford, producer of the "Gulf Theatre" series (he also did the now extinct "We the People"), stays put with the agency, as do such other key production personalities as Felix Jackson (operating on the Coast), Joe Scobetti, etc.

## Why Be BALD

When Arrangements Can Be Made To  
**PAY AFTER RESULTS**

"Even in cases of over 10 years baldness — hair, not fuzz, has been grown."

**SKEPTICAL?**

**OTHERS FAILED?** Let JOSEPH R. MESSINA, recognized authority, lecturer and writer on BALDNESS, its CAUSES and PREVENTION PERSONALLY solve your HAIR problems. Even cases of Long Standing Baldness have been helped through my personal attention combined with accumulated knowledge and experience of over 30 years. Free consultation. Phone for appointment. Men and women. For my article "How Dangerous Is Dandruff? Send a stamped, self-addressed envelope."

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LANCASTER, PENNA.

Only TV station — only TV

station seen — in this large

rich Pennsylvania market area

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Delaware **TOPS** all U. S.  
in 1951 Average Income

# WDEL

AM  
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all stations in this  
richest market.

Let it sell your product effectively,  
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Write for information.



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by U. S. Dept. of Commerce.





## GRAND OLE OPRY World's Biggest Box Office!

The fact that these 15 national publications have recently run feature stories on WSM's Grand Ole Opry merely points up the most significant fact in show business:

GRAND OLE OPRY TALENT, WHETHER FOR PERSONAL APPEARANCES OR ESPECIALLY PRODUCED NETWORK OR TRANSCRIBED RADIO PROGRAMS, IS AUTOMATIC INSURANCE FOR THE WORLD'S BIGGEST BOX OFFICE!

For availabilities and full information, write, wire or call

**James Denny, Manager**  
**WSM Artists Service Bureau**

**WSM**  
NASHVILLE

## Tele Followup Comment

Continued from page 30

sidekick, Sid Miller, clicked more on personality and verve in their duo bit than on material, while one other major number was the GI talk routine between Tom D'Andrea and Hal March, which was mildly effective.

O'Connor's production finale, in which he reprised old dancing masters like George Primrose and Pat Rooney, with a Broadway bright-lights background, is strictly from the Friars Club files and should have had a little more imagination, though there certainly was nothing wrong in O'Connor's performance of the number. Kahn.

NBC-TV's "Philo TV Playhouse" came through with a top-flight drama Sunday (16) in what promised to be a routine criminel tagged "Parole Chief." Based on the memoirs of David Dressler, script by Richard Sanders (who incidentally played a member of the parole board on the show) had plenty of human feeling and understanding of psychology. It told the story of Dressler, who in 1931, came to the parole officer job with a sincere desire to help the ex-convicts rehabilitate themselves.

In the first act he befriended a hardened parolee, only to find his trust misplaced and himself played for a sucker. That disillusionment dispelled his faith in his charges, and the second act had him forcing a parolee to stick to the letter of the law, with the unhappy result of the ex-con's being shot by his former gangland associates. The final act was the yarn of a youngster who had gone straight but who was placed in a sharp conflict due to his brother's criminality. It gave the vehicle a sock ending and underlined the theme of humane treatment for prisoners.

Entire production had a warm quality. Harry Towne was highly effective as the parole officer, a combination of detective and social worker, playing it as a nice ordinary guy with a down-to-earth charm. Terry Becker did very well as the mistrusted parolee, with Leo Penn scoring nicely as the youth in the final sequence and Mario Gallo registering competently as Dressler's first failure. Perry Wilson was appealing as Dressler's wife, with Donald Foster, Allen Nourse and Sidney Poitier rounding out the cast. Poitier, incidentally, pleased as a parole officer, a role in which the Negro actor did not play a stereotypical type but a real person. Show wound up with a statement by George W. Smythe, a parole exec, asking for public cooperation in strengthening the parole setup.

Production team included Fred Coe as producer with Gordon Duff as his associate and Delbert Mann as director. Commercials for Philco were effective. Bril.

DuMont's "Author Meets the Critics" Thursday (13) examined "Report on the American Commu-

nist" (Holt; \$3) by Morris L. Ernst and David Loth. With Virgilia Peterson as moderator, the tome was defended by Leo Cherne, top of the Research Institute of America, while Louis Budenz, quondam editor of the N. Y. Daily Worker and now a prof at Fordham U., sat in the anti seat.

Taking up the cudgels for the book was attorney Ernst, who explained his and Loth's objective as an attempt to learn "what makes the American Communist tick," by questioning 300 ex-Communists. He reported that their sampling showed that the average "ex" had joined the party between ages of 18-23, came from an upper middle-class background and stayed in for a three-year span. Loth-Ernst thesis is that Communism is not an economic movement but a psychological, religious one.

All participants made clear their strongly anti-Communist views. The difference between the proponents and antagonist of the book was on the method to be used in fighting the party. Ernst's stance is that it should be made easier for members to leave the party, and he noted that as part of this "redemption" policy he has found jobs for 50 ex-CP's.

Budenz tagged the book an "essay in utter confusion" and said that the Ernst-Loth approach would curb effective dealing with Communism by Congressional investigators, etc. He also scored the E-L attack on "vigilantism," saying that "the ex-Communists have to atone" and testify openly before Congressional committees and in court.

Miss Peterson kept the show moving smoothly. Alier started with an anti-Communist film segment produced some years back by Cherne. Bril.

The "Eternal Light" presented another first-rate show on NBC-TV Sunday afternoon (16), with a dramatization of the recent best-seller, "Anne Frank: Diary of a Young Girl," Morton Wishengrad's script captured the adolescent longing and heartbreak of the book, while Abby M. Bonine, as Anne, performed the role with suitable sensitivity. Setting for the half-hour drama adequately represented the hiding place in which the Frank family escaped the Nazis for a couple of years.

Although the story accented talk rather than action, the cast projected the script with enough inner tension to sustain interest throughout. Peter Capell was excellent as Anne's understanding father, with Adelaide Klein also contributing a "standout" performance as the mother. In lesser parts, Robert Harris, Ruth Yorke, Paula Waksman, Frances Carlin and Martin Newman furnished strong support. Martin Hoade directed, with Doris Ann handling production for the show. Herm.

Hartford—Cy Kaplan, ex-World Broadcasting System, appointed sales manager of WONS here.

## Ev Crosby Sets Details Of Bing Ice Cream Bow

Everett Crosby returned to Gotham from the Coast early this week after setting details anent launching of the new Bing Crosby ice cream project. Cream will preem in Kansas City and franchises will be set up in other markets.

Prior to the death of his wife this month, Bing made a series of one-minute transcriptions which will be used to plug the new product in those cities where it has distribution.

## Teachers

Continued from page 24

tive steps—"get your feet in the water, and don't worry about money"—Kyser closed with a word on the opportunity which educators have, through video, to be the medium for fusing "the knowledge of the few with the understanding of the many."

### Commercial Warning

Strong pleas by Dr. Lewis A. Wilson, State Commissioner of Education, and Dr. William Jansen, New York City Superintendent of schools, for favorable consideration of the Regents' unified plan—FCC has issued licenses for six of the stations, requested, two others are being "processed," and engineering data on an additional pair is being revised—were marked by recognition of the fact that, as Dr. Jansen put it, "many, if not all commercial stations, make some time available to educational institutions." Dr. Jansen and Ralph Steele, executive director, Joint Committee on Educational Television, urged educators to take advantage of these availabilities.

However, Dr. Jansen and other speakers insisted that the channels allocated by FCC to educational television—estimated at 11% of the total—should not be given to commercial operators—even if non-profit groups are not ready to "take up their claims soon." Declaring "this threat should be opposed to the utmost," Dr. Jansen said the mistakes which the nation made in giving away valuable forest land and water power "should not be made with the air waves... a reasonable number of channels should be reserved in perpetuity for the public and for the better education of the public. Dr. Jansen, incidentally, cautioned against being "carried away by unjustified claims" for the role of television in education.

Dr. Wilson, who enumerated the "unrivaled" resources of New York State in colleges, public and primary schools, museums, libraries, historical societies and cultural agencies—capable for the production and programming of the proposed 10 stations—said that the proposal called for the State to "build and staff them technically, including the program director," and for local educational-cultural groups to program them.

Estimated cost of construction is \$3,000,000. The Legislature must vote the appropriation. Dr. Wilson pointed out that the body would wait the report of the Governor's study commission, which will be filed by Feb. 10, 1953. Four members, including Assembly Speaker Oswald D. Heck, who introduced the resolution establishing the commission, attended the Institute.

## 'Showboat Disk Jockey'

Capt. Billy Bryant, show boat skipper and son of a pioneer riverboat Belasco, is entering the radio-and-tele picture.

Bryant, whose vessel, the Golden Rod, homes at Pt. Pleasant, Va., will do a regular stint on indie WJEH, in neighboring Gallipolis, O. The airer, will be taped for 10 local stations and be sponsored by local bankrollers. His will be a "showboat disk jockey" stint and will comprise Capt. Bryant's reminiscences, river poems, appropriate tunes and snatches of old-time showboat mellers which the river-playing theatres featured. Deal was worked out with Truman A. Morris, WJEH general manager.

Videowise Bryant is launching a telefilm series, lensed on 16m, to recapture the fabulous legends of the show biz boats.

Milwaukee—Ivor McLaren has joined the producer-director staff of WTMJ-TV here. He previously served with WTCN-TV, Minneapolis, and WENR-TV, Chicago.

## Television Reviews

Continued from page 30

from the formalized deckside interview sessions.

Teetoff edition (10) came through with flying colors, due in large measure to Drees' easy way with the ad libs, but also because the trio of guests fitted nicely into the freewheeling half-hour. Show opened with Drees showing Chuck Hunsinger, Chi Bear halfback, how he turns out his own archery equipment on his lathe.

Wid Matthews, director of player personnel and TV ambassador for the Chi Cubs, dropped in and the three sat down for an interesting roundtable on the affairs of the two Wrigley field teams. This bit even had some humor for the local fans during the discussion of the baseball bonus rule. Matthews, repping a team that has finished in the National League bottom half the past several years, straight-faced that the Cubs stress "quality over quantity" in player selections. Gabfest broke up with the arrival of archer Duayne Gardner, who demonstrated his sharpshooting ability. Added by some tight camera cutting, this portion held a lot of interest.

A leisurely-paced affair, "Time Out" looks to have the stuff to carve a niche for itself. Dave.

### LIFE IN PHILADELPHIA

Narrator: George Skinner  
Producers: Life magazine, WPTZ  
Director: Elmer Jaspán  
30 Mins., Fri., 2:30 p.m.

WPTZ, Philadelphia  
Life magazine and WPTZ have linked forces for a new series highlighting various spots and institutions in Philadelphia—banks, railroads, colleges, etc., along the line of "Life Visits an Oil Refinery." Show is to be alive, although opener (14) was also kine-scoped for audition purposes in New York. Initial venture covered Philly's "Waterfront Pier 98."

Introductory shots had narrator George Skinner aboard the American Export liner Exchange, giving a brief history of the Delaware River from the early 17th century, employing stills and a camera tour of the stream up to the present day's "Port of Prosperity," which ranged the river from the Navy Yard to Levittown and the U. S. Steel's gigantic plant now being set up near Morrisville, Pa.

Time element was well integrated, since liner had just arrived from Far East only an hour and a half before. There were interviews with the captain and mate about the cargo, which apparently consisted of opium and gunnysack, being traded for 50 tons of coins made at the Philadelphia mint for use as Oriental currency. Skinner elicited the fact that the captain had a side interest—he owned a motel.

Interviews generally held interest, particularly Skinner's chat with the 86-year-old owner of the dredging company, Capt. John Taylor, who got across a genuine feeling for river and ships, the result of his 64 years on the Delaware. Talks with longshoremen dwelt largely on the subject of improved conditions along the waterfront since 1929, one burly stevedore commenting that things were going "pretty lovely now."

Loading and unloading heavy cargoes made for visual interest, movement more than compensating for TV's usual haphazard photographic composition. The musical background was too fast for lumbering cargo scenes. Men and things would have had to hoo and skip to keep time with it. Finale went back to the studio with a plug for the port from four commercial civic leaders, all of whom told interviewer Fred Bennett they were for still more expansion. Gagh.

LIGHTS, CAMERA, QUESTIONS  
With: Frink Murphy, Dick Wright, Jack Silverthorne, Max Mink, Leonard Greenberger, Bill Gordon, emcee; Mary Castle, guest moderator.

Producer-director: William Boyce  
Technical director: Bruce Stauderman

Writer: W. Ward Marsh  
30 Mins.; Sun., 1 p.m.

Participating  
WXEL, Cleveland  
Angeled by major theatres here and the motion picture industry, this new Sunday afternoon panel series does a lot of significant ice-breaking in a concentrated drive to make Greater Clevelanders more pix-minded.

All the traditional quiz tricks are merged with some novel twists. Hollywood pin-up girls as guest moderators and a jury of theatre exhibitors. Their pitch may be strictly commercial in plugging first-run films, but the subject matter is neatly glamorized with tantalizingly short scenes from old-

time and new pix. They serve it up so palatably in a tersely paced continuity that the first program Sunday (16), despite a few bugs, proved to have muscular puller-sleeper possibilities.

Brain-truster behind the show is W. Ward Marsh, veteran film critic of the Cleveland Plain Dealer, who wrote it. For nearly a year he has been working on the idea, selling it to exhibitors and getting exclusive rights from top six distributors. Scenarist isn't given any billing, due to controversial ban enforced by local publishers, forbidding newspapermen from doubling or capitalizing their byline on television or credit, so MCA is handling series for Marsh.

Bill Gordon from WHK emcees and helps dramatize film questions sent in by video watchers who are tipped off to the answers via large illustrated posters. Permanent panelists comprise Frank Murphy, manager of Loew's Ohio theatres; Dick Wright, of Warner Bros. houses in this area; Max Mink of RKO theatres, Jack Silverthorne of downtown Hippodrome and Tower, Leonard Greenberger of Fairmount and Lower Mall. They were slightly self-conscious until they got into a brisker give-and-take bit of crystal-bowling chatter.

Mary Castle, shapely screen femme of "Eight Iron Men" (Col), dressed up the starter as guest star who picked prizes out of a "Treasure Chest." All contributions used rated a pair of theatre ducats, while winners whose questions stumped the panel got prizes ranging from steam-irons to watches, toasters and garbage-disposal units. Grand prize will be given weekly for the best 100-word letter describing "What the Movies Have Done For Me."

Kicking off with some easy quiz stuff, show built up to trickier film riddles or charades. Some involved props, sound effects and good-natured gags by Gordon. Latter kept up almost a breathless rapid-fire pace in moderating questions about stars of oldtime flickers, casts of often-filmed stories, current Hollywood players, etc.

Although over-crowded with stunts, they were tightly directed by William Boyce of MCA, while technical work by Bruce Stauderman of WXEL had good showman-ship values. Between the clue-hunters, shots from two-interesting pioneer films dating back to the Gay 90's were shown, along with short preview scenes of Metro's "Plymouth Adventure." A couple of attractive models ankled through program, which closed by quickie trailers on all current first-run pix. Staged with color and intelligent variety, "Lights, Camera, Questions" fulfills its dual purposes so well that it may stack up as a long-running series here. Pull.

St. Joseph, Mo.—Newscasters added to KREB staff here are Joseph Kramer, ex-KRH, Wichita, news chief who'll be assisted by Ben Hubbard, ex-KRUL, Corvallis, Ore. Frank Smith has joined staff from KCLO, Leavenworth, Kan.

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## Pubservice Video Comes Into Own

Current video season is emerging as the era in which public service programming is coming into its own. Each of the webs has come up with strong entries in the educational-cultural field, with CBS-TV's "Omni-bus," NBC-TV's "Victory at Sea" and ABC-TV's "Seminar" notable examples.

One factor behind the greater emphasis on more adult fare is the fact that the skeins are now in a better financial position to shell out for programs in the public interest. While the networks had more free time to fill with educational-cultural shows a couple of seasons back, they were on a financial hook and couldn't afford the window-dressing prestige series provide.

Another point is the support which outside organizations are providing. In the case of "Omni-bus," the Ford Foundation is not only putting up heavy production coin but also wowed in the show's first sponsor, Willys. U. S. Navy is abetting NBC on the "Sea" operation. On ABC's "Seminar" Columbia U. is providing support, while the same chain's new "Anywhere, USA" comprises six half-hour vidfilms produced by the Health Information Foundation with the web's advice and counsel. DuMont's Bishop Sheen series, sustained last season, has Admiral picking up the tab for the religious lecture.

Both NBC and Columbia are telenessing the United Nations sessions on a regular bases. In order to cover the UN, NBC even had to shell out extra coin to solve the knotty jurisdictional questions on the engineer union front.

While the skeins are beaming programs in the "think" category, they are still having difficulty in getting some local affiliates to carry the sustainers. In the one-, two- and three-station markets, where the networks have a fight to get their commercial programs cleared, it's naturally tougher to squeeze in a public service layout. In some areas, however, while an outlet may turn down the network show, the latter may provide the inspiration for the affiliate to come up with a similar stanza of its own, angled for local viewers.

The Presidential conventions, election coverage and upcoming inauguration are also examples of TV's public affairs orientation. "But," one network exec said, "those are the things we have to do. The test of our sincerity in public service programming is willingness to do the things we're not 'forced' to do."

## Ford Fund Makes Two Bids To Aid Cleve. Educ'l TV

Cleveland, Nov. 18. The Ford Foundation Fund for Adult Education has made two offers to help provide for a non-commercial educational television outlet here, according to Mark Schinnerer, superintendent of public schools, spearheading a drive to acquire Channel 25.

Foundation's offer of up to \$150,000 is dependent upon raising local funds, it was pointed out during a meeting of educational groups, in an effort to expedite setting up of a common meeting ground for pursuance of an educational license.

## Ziv's Back-to-Back Sale

Ziv TV has sold two of its vidpic series to Hudson Dealers of Chicago for back-to-back airing in the Wednesday 8-9 p.m. period starting Dec. 4, via WGN-TV.

Properties are "Story Theatre" and "Your TV Theatre." Agency for Hudson is Malcolm Howard.



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## FCC Sets Theatre Video Hearings Back to Jan. 26

Washington, Nov. 18. Hearings on non-technical phases of theatre TV have been postponed by the FCC from Jan. 12 to Jan. 26. Difficulties of witnesses in securing hotel accommodations here during the inaugural occasioned the delay.

In order to expedite the forthcoming hearings, the Commission has called for information on substance of testimony to be presented, advance exchange among parties of exhibits to be offered, and notices of appearances of witnesses who will testify.

Agency ordered that notice of appearances be filed by Dec. 1 and lists of witnesses, summaries of testimony and exhibits by Dec. 22.

Motion picture industry has been planning to bring around 100 persons to testify at the sessions.

## Femme AM-TV Job Setup

American Women in Radio & TV has formed a job counselling service to aid unemployed members in getting posts. Not an employment agency, but a source of information and guidance, new service will be cuff and for members only.

Committee is headed by Lillian Okun of WMCA, N. Y.

## Wright in 'Famous Men'

Chicago, Nov. 18.

Frank Lloyd Wright, kingpin figure in American architecture, is the latest to get the NBC-TV "Famous Men" treatment. A half-hour film of Wright discussing his philosophy was lensed here last week in the Kling Studios, under the production reins of Chi NBC-TV program director Ben Park, and will be beamed in a month or so as part of the series which teed off with the Bertrand Russell gabfest.

Ballrolling queries were tossed at the stormy petrel of the architectural world by Hugh Downs.

## Cleve. Jock Adds Akron Program Chores to Stint

Cleveland, Nov. 18.

Jack Clifton, d. j. at WJW, Cleveland, has accepted appointment as program director of Akron's WCUE, which he will carry in addition to his current duties.

Clifton is currently set to begin carrying WCUE's 7 to 9 a.m. "Sunshine Club" remotely from his Cuyahoga Falls home, along with full direction of programming for the Akron independent.

Omaha—Grant Plains Television Properties, Inc., got a go-ahead sign from Washington for a new TV station at Sioux City, Ia. Will use channel 36.

## NBC Final Reorg.

Continued from page 25

structure, Herbert cited the reintegration as being designed for "maximum effectiveness under present-day selling conditions." Instead of agencies and clients being serviced by individual salesmen, each will now be serviced by a sales unit (comprising an account supervisor and one or more account execs), which will concentrate on specific sales problems and development. Herbert added:

"More and more, radio and TV are being bought and sold as complementary media. Many advertisers recognize that they must use both to achieve the most effective and comprehensive coverage. Our new sales organization will enable us to serve the immediate needs of such advertisers more efficiently and also will enlarge the scope of our services in participating with all advertisers and their agencies in forward planning for sales, distribution and merchandising."

Web's eastern, central and western sales chiefs will all report to Frey. Edward R. Hitz, formerly manager of the eastern sales division for TV, becomes central division sales manager for both media. He'll headquarter in Chicago. John Lanigan, who resigned last week as TV sales veepee for ABC, has joined NBC as eastern sales chief. Walter Gross, NBC's special sales

rep in Detroit, will report to Lanigan. On the Coast, John T. Williams, formerly western sales rep for NBC-TV, becomes western division sales manager for both radio and video. Frank A. Berend, now network sales chief in Hollywood, will assume a new post under Coast veepee John K. West.

Also reporting to Frey will be Fred N. Dodge, who continues as merchandising division chief, and George MacGovern, named director of the newly-established sales development and services division. Reporting to MacGovern are Frank Reed, now manager of sales services for both media; Howard Gardner, manager of sales development and training; and Hamilton Robinson, now manager of office services.

## Gamble's KJR Buy

Seattle, Nov. 18.

Theodore R. Gamble, chairman of the board of Mount Rainier Radio and Television Broadcasting Corp., owners of KJR, ABC outlet here, has purchased the minority stock holdings of Stolk, Burke & Corwin in the corporation.

Now Gamble, C. Howard Lane, president of the corporation, and J. Archie Morton, manager of KJR, are sole stockholders.

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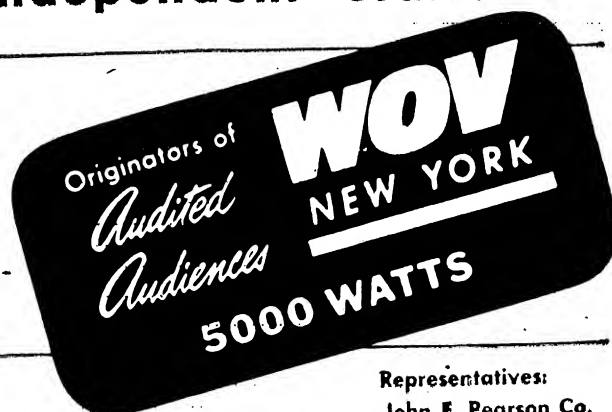
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1136	homes on Network Station C
1076	homes on Network Station D
883	homes on Independent Station E

Based on minimum published rates for one minute daytime announcements and station's own coverage claims. Ratings by Pulse, Inc. Detailed information on request.

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# Jocks, Jukes and Disks

By MIKE GROSS

**Rosemary Clooney:** "You're After My Own Heart" (Columbia). The tender piping technique of Rosemary Clooney comes across so much on this pair of ballads. "You're After My Own Heart" is a slick entry which gives Miss Clooney a good melody and an attractive lyric to work with. Should go over big with the platter spinners. "If I Had A Penny" is an extension of its mate's sentimental mood and it, too, gets a topflight workover. **Percy Faith's** tasty orch backing is an important plus.

**Mills Bros.** "A Shoulder To Weep On" (Decca). Standout harmonizing on this coupling of above average Tin Pan Alley output, gives the Mills Bros. a click followup to their high-riding "Glow-Worm." Both tunes have a breakaway potential and it's a tossup as to which side will get the disk jockey push. "A Shoulder To Weep On," a finely constructed sentimental item which

reverse for a zestful rendition of "I Don't Care."

**Frank Loesser:** "The King's New Clothes," "The Ugly Duckling," "The Inch Worm" (M-G-M). Three tunes from the forthcoming Samuel Goldwyn pic, "Hans Christian Andersen," have been attractively packaged in a set of two disks by M-G-M with composer Frank Loesser on the vocals. Although pegged for the kiddie market, sides should do well on the adult level, too, because of their class quality in both melody and lyric. Hypo from pic should get good disk jockey coverage and make it a sock commercial bet. Tunes, which relay the fave Andersen fables, are given an amiable reading by Loesser. Although he's not an orthodox warbler, his wry delivery makes each side a delight. **LeRoy Holmes** backing is topflight.

**King Guion Orch:** "Amore," "Pagan Love Song" (Coral). King Guion makes an impressive wax debut with a vibrant workover of

sults. Jimmy Leyden's orch backing is fine but his choral group intrudes a bit to often on Carroll's piping.

**Frank Campana:** "Tenderly," "I Wish I'd Known" (Jubilee). Frank Campana is a potent comer in the wax field with this coupling. His style is another step away from the moaning warblings who've been dominating the field for the past year. Straight delivery and warm projection should win him a flock of devotees. His workover of the oldie, "Tenderly," is ear-arresting. On the Jubilee flip, Campana gets plenty of mileage from the romantic lyric set against a lilting waltz. Rates spins.

**Don Cornell:** "Let's Have An Old Fashioned Christmas," "I've Got The Christmas Spirit" (Coral). Don Cornell hits the Xmas shellac sweeps this season with a couple of strong Yule entries. Cornell gives them both a reverent reading and his big following should lap it up. "Old Fashioned Christmas" should get the most action. **Norman Leyden's** orch and chorus lend an appropriate backing.

## Platter Pointers

Desto Records has packaged some flavorome, but obscure, melodies of **Jerome Kern** and **George Gershwin** in two long play albums with **George Byron** on the vocal. Byron is a standout interpreter of the Kern and Gershwin output and makes each album a show tune aficionado's delight. He's backed on Kern, the better of the two albums, by **William Roy** at the keyboard. **Dick Hyman** handles the ivories on the Gershwin set. The Fontane Sisters have a cute slice in "Winter's Here Again" (Victor). **Monica Lewis** has a strong seasonal item in "The Christmas Song" (Coral). **Eileen Barton** scores with "The Night Before Christmas Song" on the same label. **Alan Dale** and **Judy Lynn** are teamed up for a bright waxing of "Do Baby Do" (Coral). The Sauter-Finegan waxing of "Nixie Never Knew" with **Joe Mooney** on the vocal could be one of Victor's big ones. **Acquaviva** has a bright instrumental in "Holiday In Rio" (M-G-M). **Perry Como** has a sock entry of "Don't Let The Stars Get In Your Eyes" (Victor). **Nancy Reed** has an okay cut of "You're Not For Me" on the indie MRT label. **Xavier Cugat's** workover of "Yours" on Mercury is one of his best. **Hadda Brooks** has lively interpretation of "Jump Back Honey" (Okeh). **Bing Crosby** has an excellent slice of "Sleigh Ride" (Decca).

## Dot Inks Peabody

Dot Records, indie label which jumped into the national wax picture recently with the Hilltoppers etching of "Trying," took another step in its roster-building efforts last week with the pacting of banjoist **Eddie Peabody**.

**Randy Wood**, Dot prez who's currently eyeing the publishing and recording scene in New York, heads back to home base, Gallatin, Tenn., next week.

## Longhair Disk Review

**Strauss:** "Der Rosenkavalier." A handsome, high-grade recording of the sumptuous Strauss opera, recorded (complete) by the Munich State Opera in Munich in 1944. (Vox, 4 LPs, \$23.80). Lush album has the right Viennese flavor, with some distinguished singing, especially by **Viorica Ursuleac** (Marchschallin), **Ludwig Weber** (Ochs), **Adele Kern** (Sophie) and **Georgine von Milinovic** (Octavian). **Clemens Kraus** conducts cast and orchestra with suave authority. Recording technically is excellent.

**Romberg:** "Student Prince." Columbia is following up its successful "Merry Widow" album with this equally fine recording, using same participants (LP, \$5.45). Dusty perennial still has plenty appeal when as carefully prepared and as tastefully performed as here. **Dorothy Kirsten** and **Robert Rounseville** sing the leads, latter sometimes straining a little. "Deep in My Heart" duet is still the high-spot. **Genevieve Warren**, **Clifford Harvuot** and others add okay support under **Lehman Engel's** baton. Bron.

**Jack Walker** has been named publicity director of Shaw Artists. Walker also tops the publicity set-up for Atlantic Records.

## Metop to Pass Up St. Louis Spring Visit; Orch Nixes 70G Guarantee on 4 Dates

St. Louis, Nov. 18.

Because execs of the St. Louis Symphony Society refused to guarantee \$70,000 for four performances of the Metropolitan Opera Assn. next spring, when the N. Y. group goes on tour, the skedded engagement was cancelled last week. Met management said it couldn't travel unless it got a guarantee for \$20,000, or at least \$18,000, a performance.

The Met was guaranteed \$40,000 last May and realized more than \$68,000 for four performances in the Henry W. Kiel Auditorium, according to **William Zalken**, local symphony secretary. While Zalken did not blame the Met for going where it could get the most money, he termed the requested guarantee "too much of a gamble." Zalken also stated that the local organization would have to take in between \$85,000 and \$90,000 to "come out even." The Met's last local visit was its sixth in seven years.

**Captain Stubby** and his crew headline the entertainment portions at the Illinois Agricultural Assn.'s annual convention in Champaign (Wed.). WLS warblers **Beaver Valley Sweethearts** vacationing in Pennsylvania.

## Best Bets

ROSEMARY CLOONEY	YOU'RE AFTER MY OWN HEART
(Columbia)	.....If I Had A Penny
MILLS BROS.	A SHOULDER TO WEEP ON
(Decca)	.....Someone Loved Someone
SPIKE JONES	I SAW MOMMY KISSING SANTA CLAUS
(Victor)	.....Winter

has been getting plenty of wax coverage, shows the group's slow mood styling off to advantage. **June Valli's** cut of tune on Victor label, incidentally, also has pull-away possibilities. "Someone Loved Someone," is in a livelier vein and they whip it out for payoff results. **Sy Oliver** supplies a first-rate backing.

**Spike Jones:** "I Saw Mommy Kissing Santa Claus," "Winter" (Victor). Spike Jones' Xmas novelty entry, "I Saw Mommy Kissing Santa Claus," is a surefire bet to grab top spinning time on the jock and juke level for the next six weeks. Vocal, handled by **George Rock** in falsetto, is given a straight and effective backing by the Jones contingent. "Winter," another seasonal entry and is given a typical Jones styling for good results.

**Dolores Gray:** "Two Other People," "I Don't Care" (Decca). "Two Other People" stands out as one of the best ballads to come out of Tin Pan Alley output via Dolores Gray's charming treatment. Neat melodic line and cliko lyric work for her but she adds the important warmth that makes it sock shellac. **Denny Vaughan's** treatment of the tune on the indie MRT label is okay but the side is hampered by an obtrusive vocal chorus. **Miss Gray** changes pace on the

two oldies, "Amor" and "Pagan Love Song." It's a high-spirited group packing plenty of musical excitement. Arrangements are imaginative and rhythmic and pegged for listening as well as dancing. "Amor" should pick up the most spins while **Anne Simms** tasty piping on "Pagan Love Song" will get that side repeat plays.

**Vic Damone:** "Greyhound," "I Don't Care" (Mercury). Vic Damone tackles the rhythm & blues item, "Greyhound," and comes out on top. It's a driving number and Damone stays with it all the way belting out with force and vitality. Side's impact, however, may be dissipated by the earlier versions of **Ella Mae Morse** (Capitol) and **Buddy Morrow** (Victor). His cut of "I Don't Care" has an appealing bounce and should see lots of action on the jukes.

**Bob Carroll:** "Where," "Say It With Your Heart" (Comet). Bob Carroll has a couple of lilting numbers to work with on his indie Comet label etching. Carroll's an appealing warbler and impresses as an okay shellac potential. "Where's" lively beat makes it a good entry in the tune sweeps but average lyric will probably hold it back. "Say It With Your Heart" blends good lyric and ingratiating melodic line for above average re-

## 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 November 7-13, 1952

Because You're Mine—'Because You're Mine'	Feist
Early Autumn	Cromwell
Everything I Have Is Yours	Robbins
Forgetting You	DeSylva-B-H
Frosty the Snow Man	Hill & R
Glow Worm	Marks
High Noon—'High Noon'	Feist
I Went To Your Wedding	St. Louis
Jambalaya	Acuff-R
Keep It A Secret	Shapiro-B
Lady of Spain	Fox
Lazy River	Southern
Love of My Life	Chappell
Meet Mister Callaghan	Leeds
My Favorite Song	Gold
Once In A While	Miller
Outside Of Heaven	Bregman-V-C
Ruby and the Pearl	Famous
Sleepytime Gal	Miller
Somewhere Along Way	United
Stay Where You Are	BMI
Takes Two To Tango	Harman
To Know You (Is To Love You)	Roncom
When I Fall In Love	Young
White Christmas	Berlin
Wish You Were Here—'Wish You Were Here'	Chappell
Why Don't You Believe Me	Brandon
You Belong To Me	Ridgeway
You'll Never Get Away	Bourne
Yours	Marks

## Second Group

A Shoulder to Weep On	Laurel
Anywhere I Wander	Frank
Caravan	Amer Aca
Don't Let The Stars Get in Your Eyes	Four-Star
Half As Much	Acuff-R
Heart and Soul	Famous
"I"	Sherwin
I'm Never Satisfied	Simon
Live Oak Tree	Burvan
My Lady Loves to Dance	United
Nina Never Knew	Jefferson
Rudolph the Red-Nosed Reindeer	St. Nicholas
Sinner or Saint	Vitmark
Sophisticated Lady	Mills
South Rampart Street Parade	Feist
Thanks to You	Paramount
That's a-Why	Santly-J
Trying	Smith
Walkin' By the River	Sheldon
Walkin' My Baby Back Home	DeSylva-B-H
Walkin' to Missouri	Hawthorne

## Top 10 Songs On TV

Amorada	Cromwell
Blue Tango	Mills
Fool, Fool, Fool	Progressive
Glow Worm	Marks
Here in My Heart	Mellin
Jambalaya	Acuff-R
Trying	Smith
Why Don't You Believe Me	Brandon
You Belong to Me	Ridgeway
Yours	Marks

## FIVE TOP STANDARDS

It's a Most Unusual Day	Robbins
My Heart Sings	Leeds
Notre Dame Victory March	Melrose
Oh, What a Beautiful Morning	Williamson
On, Brave Old Army Team	Shapiro-B

† Filmmusical. \* Legit musical.

VARIETY

## 10 Best Sellers on Coin-Machines Week of Nov. 15

1. I WENT TO YOUR WEDDING (10) (St. Louis)	Patti Page	Mercury
2. WHY DON'T YOU BELIEVE ME (3) (Brandon)	Joni James	M-G-M
3. YOU BELONG TO ME (11) (Ridgeway)	Jo Stafford	Columbia
4. TRYING (6) (Randy Smith)	Dean Martin	Capitol
5. GLOW WORM (7) (Marks)	Hilltoppers	Dot
6. LADY OF SPAIN (12) (Fox)	Mills Bros.	Decca
7. JAMBALAYA (11) (Acuff-R)	Eddie Fisher	Victor
8. WISH YOU WERE HERE (14) (Chappell)	Jo Stafford	Columbia
9. MEET MR. CALLAGHAN (7) (Leeds)	Eddie Fisher	Victor
10. IT'S IN THE BOOK (1) (Magnolia)	Les Paul-Mary Ford	Capitol
	Johnny Standley	Capitol

## Second Group

TAKES TWO TO TANGO (3) (Harman)	Pearl Bailey	Coral
BLUES IN ADVANCE (Hollis)	Dinah Shore	Victor
KEEP IT A SECRET (Shapiro-B)	Jo Stafford	Columbia
I LAUGHED AT LOVE (Redd Evans)	Sunny Gale	Victor
MY FAVORITE SONG (Jack Gold)	Georgia Gibbs	Mercury
BECAUSE YOU'RE MINE (2) (Feist)	Nat (King) Cole	Capitol
HIGH NOON (9) (Feist)	Mario Lanza	Victor
STRING ALONG (Regent)	Frankie Lane	Columbia
EARLY AUTUMN (Cromwell)	Bill Hayes	MGM
COMES ALONG A-LOVE (Shapiro-B)	Ames Bros.	Coral
INDIAN LOVE CALL (Harms)	Jo Stafford	Columbia
OUTSIDE OF HEAVEN (B.V.C.)	Kay Starr	Capitol
SOMEWHERE ALONG THE WAY (8) (United)	Slim Whitman	Imperial
HALF AS MUCH (8) (Acuff-R)	Eddie Fisher	Victor
AUF WIEDERSEHN (17) (Hill-R)	Nat (King) Cole	Capitol
YOU'LL NEVER GET AWAY (Bourne)	Tony Bennett	Columbia
MY LOVE AND DEVOTION (Shapiro-B)	Rosemary Clooney	Columbia
	Vera Lynn	London
	Eddy Howard	Mercury
	D. Cornell-T. Brewer	Coral
	Perry Como	Victor

[Figures in parentheses indicate number of weeks song has been in the Top 10]

# SONG SCRAMBLE AIDS CLEFFERS

## Small Pubs Hit Well-Heeled Firms

### For No-Royalty Deals to Get On Wax

Current ASCAP-BMI rhubarb is drawing some strong anti-BMI comment from several publishers in the BMI fold. According to these dissident BMI-ers, there are too many special deals, subsidies and artificial hypos being made by some BMI firms.

Big sore spot with these pubs is growing difficulty in getting diskeries to cut their tunes. The situation, they claim, has been aggravated by the unfair competition coming from other BMI firms that receive hefty annual guarantees from BMI. This nest egg gives the firms an unprecedented opportunity to make special deals with diskeries to get their tune on wax.

The firms with the BMI cushion are reported to have worked out angles with the artists & repertory toppers in which they regularly accept less than the 2c per side copyright guarantee and in some instances even agree to waive royalty payment for the waxing. Reasoning here is that the big money lies in performances and sheet sales which, in current market, only can be kicked off by a disk. Pubs with small guarantees can't afford to make these deals since they need coin from all sources to continue operation.

The BMI "civil war" also is being sparked by the insistence of BMI toppers that the small firms invest as much coin and time as the big-guarantee firms in the promotion & exploitation of their tunes. It's an unfair demand, one BMI-ite said, and is only building disunity.

They also allege that the stronger BMI firms also have worked out deals whereby the a.&r. man arranges to put their tunes on the flip side of a potential hit item so they can ride along with a winner. It's gotten so, they claim, that you can't get a wax assignment unless you've got an "in" with the a.&r. men.

The publisher-recording company axis now revolves under the system of the three P's, "Payola, Personality and Pals," according to one BMI publisher.

## MARTINO-BUSSE-'CATS IN CLEVELAND FIASCO

Cleveland, Nov. 18. Al Martino, with Henry Busse's band and The Harmonicats in a unit, gave the Arena's management a brutal b.o. shock in the 12,000-seater auditorium at the first of two performances Sunday (16).

Only 238 persons showed up for the matinee, about 15% of them on passes, at a \$2.50 top. Evening performance was slightly better, with the total gross for both showings pulling a little over \$1,600. Date was one of the worst fiascos ever staged here.

## All Guest Maestros For Frisco Symp's Season

San Francisco, Nov. 18. The San Francisco Symphony season, which opened Saturday night (15) at the Opera House, promises to be of unusual interest. After 17 years in which the symphony had Pierre Monteux as regular conductor, it now is officially leaderless, and as result this season the orchestra will present eight or nine guest leaders. Not all these visiting conductors are candidates for the permanent symphony batoning post, but probably more than half of them are.

Some of the guest conductors are new to the U. S., like Enrique Jorda, of Spain, who made his debut as the first winter guest leader, and Karl Munchinger of Germany. Other guests include Bruno Walter, Leopold Stokowski, Alfred Wallenstein, Massimo Freccia, Victor de Sabata and George Szell.

Alan Dean, M-G-M Records vocalist, booked into the Riverside Theatre, Milwaukee, Nov. 21 for a week.

## Miller Back From Fla., Mills Europe, Morris Cal

Mitch Miller, Columbia Records artists and repertoire chief, returns to the N. Y. homeoffice today (Wed.) after a week's vacation in Florida.

Other music biz returnees to N. Y. this week are Jack Mills, Mills Music prez who's been in Europe for two months, and Buddy Morris, E. H. Morris Music topper, who is planing in from the Coast.

## Christmas Tunes In Fast Getaway

Music execs are now counting on a solid holiday market in December on the basis of early strength of Christmas tunes. The Xmas numbers have already begun to show as the bestsellers for sheet music, jumping the usual after-Thanksgiving start by about two weeks. Jobbers are describing the spurt as the earliest getaway for the Xmas numbers in the last five or six years.

Irving Berlin's "White Christmas" is currently the No. 1 seasonal entry, followed by "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman," "Winter Wonderland," "Santa Claus Is Coming To Town" and "Here Comes Santa Claus." All are holdovers from previous years with no new Xmas tune, as yet, showing up on the bestseller charts.

## Satchmo & Troupe Beaucoup SRO in Paris

Paris, Nov. 18. Louis Armstrong's combo clicked with Gallic jazzophiles in his concert last Sunday (9). He has been playing one-night stands around Europe since Sept. 24. Combo gives a matinee and evening show at all stops. Paris shows were sponsored by the Hot Club of France, and biz was SRO, with fervid fans sitting on the stage around the sextet.

Besides Armstrong and his hot trumpet there is Trummy Young on the trombone, Bob McCracken on clarinet, Marty Napoleon on piano, Arvel Shaw on bass, Cozy Cole on drums and Velma Middleton for vocals and duos with Armstrong.

Outfit is due to barnstorm Bordeaux, Toulouse, Rouen, Strasbourg, Nancy, Lyon, Marseille, Montpellier and Lille in France, and then hops across the Mediterranean to concert in North Africa in Casablanca, Oran and Algiers. Then back to Europe for a turn in Germany in Munich, Frankfurt and Hamburg, and then state-side Nov. 29. Outfit has already played Scandinavia, Italy and Switzerland. Welcome here has been tops, with Armstrong disks best-sellers and the darling of the jazz clubs here.

## 4 Writers Seek Return Of 22 Tunes From Pub Co.

Four songwriters brought action against Lewis Music in N. Y. Supreme Court last week in an effort to obtain the return of their tunes from the publishing firm. The writers charged that the pubbery had taken 22 of their tunes which it had failed to publish or exploit.

The writers in the action are Edgar Battle, Wilmore Jones, Le Roy Smith and Franz Jackson.

## PUBS BIDDING FOR EXCLUSIVE DEALS

The publisher scramble for song properties in current uncertain market is resulting in a better "shake" for writers. Pubs are steadily eyeing the left-field entries and are latching on to them via exclusive pacts or working agreements whereby they'd get first crack at future output. Publishers affiliated with both the American Society of Composers, Authors and Publishers and Broadcast Music, Inc., are putting in their bids for exclusive pacts with the new crop of writers who've indicated a hit tune potential.

Writer interest now is at its highest point and although the Tin Pan Alley hazards for the songsmiths remain the same, they claim they're in a better bargaining position and receiving primary consideration from the publishing flock via the "romance" treatment.

Top example of a major publishing firm latching on to a click left-field writer is Shapiro-Bernstein's recent pacting of Jessie Mae Robinson to an exclusive writing deal. Miss Robinson broke into the big-time via "I Went To Your Wedding," which was published by St. Louis Music. Her first entry via S-B is "Keep It A Secret," currently getting big wax coverage. Other pubwriter affiliation is the Tommy Valando (Sunbeam Music) pacting of rhythm and blues tune-smiths Joe Thomas and Howard (Continued on page 49)

## Major Diskers Map Big Slash In 'Deadwood'

With the advent of the new year, the major recording companies are planning to slash their artists' roster drastically. Aim will be to cut away the dead weight of vocalists who have failed to carry their share of sales for the past couple of years.

Among the casualties will be some top name artists who have been getting heavy coin guarantees but haven't been delivering saleswise. These artists will be either dropped or given the option of remaining without the guarantee provision. The shift in platter-buyer tastes over the last few years has put some disk companies out on the hook with hefty minimums to artists who once were top pushers of wax but who since have slipped into secondary importance.

Clipping of the artist rosters down to fighting weight will also serve to help cut down on the number of releases issued by the major labels weekly. Better spotting of tunes will go to the remaining artists, who will get more attention and concentrated promotion.

The majors, however, will still be on the lookout for promising new vocalists. These deals represent little risk for the companies since the young vocalists work with no guarantees and with royalty cuts of 2% to 2½% under relatively short-term one-year pacts with options. When these youngsters click, they have demanded better royalty deals from the diskeries but none has been able to bring back the heavy coin guarantee proviso.

## Plugger Job Upbeat

Evidence of upbeat in publishing firms' plugging operation was further pointed up last week with the hiring of several contactmen by Tin Pan Alley firms.

Added to the plugging beat were George Gilbert by Jefferson Music, Burt Haber by Jack Gold Music and Jack Richmond by St. Nicholas Music.

## ASCAP Pubs Eye New Coin Lures For Young Writers as BMI Offset

### Set Prelim Plans For Musicians' Frat Org

A group of New York publishers and contactmen are currently setting prelim plans for the formation of a fraternal organization for the music industry similar to The Friars or The Lambs Club.

A committee of music men met last week to discuss the project, with a further organizational meeting slated to be held early in December.

## Decca Revolves \$4,000,000 Loan

Decca Records and two of its wholly owned subsidiaries have negotiated a \$4,000,000 loan with the First National Bank of Boston, it was disclosed this week. No cash proceeds accrued from the transaction, for the deal constituted re-financing of a similar loan made by the same bank on Oct. 15, 1951.

Under the agreement, Decca Distributing Corp. and the Brunswick Radio Corp. issued their promissory notes to the bank in the amounts of \$1,000,000 and \$500,000, respectively. Balance of the loan went to the parent company. Bearing interest of 3¾%, the notes were inked as of Oct. 7, 1952. They mature Jan. 2, 1959.

Decca pledged its 406,175 shares of Universal Pictures common stock as security for the notes. Wax firm also agreed to place certain restrictions upon distribution of its dividends until the principal and interest on all the notes are paid in full. This is standard bank loan practice.

Decca, meantime, reported net earnings of \$487,168 for the first nine months of this year, ending Sept. 30, after provision of \$325,721 for income tax. Earnings were equal to 47c per share on the 1,035,533 shares of common stock outstanding. Net compares with the \$401,793 earned in the similar period last year, or 52c. per share on 776,500 shares outstanding on Sept. 30, 1951.

Decca's gross sales for the quarter, ending Sept. 30, totalled \$3,839,000.

## Incumbent MPPA Bd. Reelected at N.Y. Meet

The Music Publishers Protective Assn., at its annual membership meeting in New York yesterday (Tues.), reelected the incumbent board of directors. About 50 publishers were represented at the meeting.

The MPPA board consists of Louis Bernstein, Saul Bourne, Max Dreyfus, Buddy Morris, Abe Olman, Jack Mills, George Joy and Bernard Goodwin. Election of officers for the association will be made by the board at its December meeting.

## Rubinoff Won't Play For Kids at 35c Admission

Quincy, Ill., Nov. 18. Violinist David Rubinoff cancelled his performances here last week because he objected to the low prices charged for a children's matinee.

Optimist Club, sponsors of both appearances, had put a 35c tag on the afternoon concert and violinist refused to play. Club then accepted cancellation of both of his recitals.

Connée Boswell, currently at the Jung Hotel, New Orleans, leaves that spot Nov. 25 for bookings in Des Moines and St. Louis.

Faced with the quick writer payoff lure of Broadcast Music, Inc., deals, publisher members of the American Society of Composers, Authors & Publishers are seeking new means of attracting young cleffers into their stables. One major ASCAP publisher is readying a radical new plan under which it would give writers a cut on performance coin that would exceed ASCAP's standard 50% division between publishers and writers.

Situation is especially acute for ASCAP firms that are now romancing the hillbilly tunesmiths. Since ASCAP pays off predominantly on network plugs, which are the main revenue source for the Society, the hillbilly writers have been shying away, since their tunes are mostly plugged on small indie stations. Under BMI's system of logging the small stations and the disk jockey spins at a payoff rate to writers of 4c per plug for local shows and 6c for network shots, the hillbilly writers stand to make quick killings with BMI deals.

ASCAP's distribution system precludes a spectacular performance, payoff since only 20% of the writers' fund is based on current performances. The other 80% is based on a five-year performance average, an availability factor and seniority. Under this setup, it would take a writer at least five years to get substantial earnings from ASCAP, and then only if he produced hits consistently.

Any deals for more performance coin for the hillbilly writers would be a strictly private matter between the cleffers and the publishers. Latter would shell out the extra payoff from his own ASCAP share in order to make the ASCAP affiliation more attractive.

Many of the ASCAP firms, of course, have solved the problem simply by opening BMI subsidiaries. This solution, however, can't be used by some of the top publishers, many of whom are on ASCAP's board, without laying themselves open to charges of disloyalty. These publishers, moreover, believe that ASCAP would be more beneficial to the writer in the long run but they still have to come up with answers to the short-term factors which put BMI in a better competitive position for new talent.

## COL EXTENDS 45 PITCH VIA KIDISK ALBUMS

Columbia Records is extending its move into the 45 rpm extended play field with release of several of its kidisk albums via the new type platter. A special drive on the 45 rpm EP's in the kidisk field will be made for the anticipated heavy Christmas trade.

Col execs have pointed out to their field force that the 45 rpm kidisks represent a big market potential since many of the 45 rpm players were originally sold as kiddie machines.

## Out-of-Court Settlement By Lindner Vs. Morris

A copyright infringement suit brought by Edmund Lindner against E. H. Morris Music was settled out of court last week just before trial was scheduled to open in N. Y. Supreme Court.

Lindner, who claimed to own the rights to a German marching tune, "Das Neu Deutschland," charged that Morris infringed on his copyright with a tune, "Tomorrow," published in 1947.

## Ajemans' N.Y. Concerts

Maro and Anahid Ajeman, long-hair violin and piano sister team, will present a survey of three centuries of chamber music in a series of three concerts at Town Hall, N. Y., Nov. 23, Dec. 7 and Dec. 21. Anahid Ajeman is the wife of George Avakian, Columbia Records jazzologist and director of the diskery's pop album repertoire.

## AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and sockeys will vary week to week to present a comprehensive picture of all records of the country regionally.

# Variety

**WEEK ENDING NOV. 15**

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Critics and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP. † BMI.

Post. Pos. No.		Artist		Label		Song	
this last week		wk. in log					
1	2	16	Jo Stafford	Columbia	†You Belong to Me	1	143
2	1	11	Patto	Mercury	†I Went to Your Wedding	3	8
3	3	11	Mills Bros.	Decca	†Glow Worm	7	4
4	5	7	Jon James	M-G-M	†Why Don't You Believe Me	2	120
5	6	4	Vera Lynn	London	†You're My Heart and Soul	1	104
6	15	4	Four Aces	Decca	†Heart and Soul	3	67
7	4	8	Eddie Fisher	Victor	†Lady of Spain	4	6
8	7	18	Eddie Fisher	Victor	†Wish You Were Here	6	54
9	11	7	Johnny Standley	Capitol	†It's in the Book	1	1
10	10	6	Eddie Fisher	Victor	†Outside of Heaven	2	41
11	50	2	Jo Stafford	Columbia	†Keep It a Secret	1	10
12	11A	8	Jo Stafford	Columbia	†Jambalaya	5	38
13	47	9	Pearl Bailey	Coral	†Takes Two to Tango	6	36
14	19	5	Georgia Gibbs	Mercury	†My Favorite Song	1	33
15	12	5	Don Cornell	Coral	†I	6	32
16	9	12	Ralph Flanagan	Victor	†I Should Care	10	27
17	6B	23	Ames Bros.	Coral	†My Favorite Song	3	27
18	30	4	Nat (King) Cole	Capitol	†Ruby and the Pearl	2	26
19	15	6	Mario Lanza	Victor	†Because You're Mine	5	22
20	4A	4	P. Como-Fontane Sis.	Victor	†To Know You	7	22
21	14	12	Hilltoppers	Dot	†Trying	7	22
22	2A	1	Les Paul & Mary Ford	Capitol	†My Baby's Coming Home	5	17
23	18	3	Ella Fitzgerald	Decca	†Trying	5	17
24	34	5	Kay Starr	Capitol	†Comes A-Long A-Love	3	17
25	29	5	Four Aces	Decca	†Just Squeeze Me	3	16
26	39	26	Nat (King) Cole	Capitol	†Somewhere Along the Way	5	16
27	46	4	Nat (King) Cole	Capitol	†Faith Can Move Mountains	8	16
28	8	2	Sarah Vaughan	Columbia	†My Tormented Heart	10	16
29	30	3	Johnny Desmond	Coral	†Stay Where You Are	7	15
30	39	6	Connie Boswell-A. Shaw	Decca	†Little Nest, Heavenly Blue	9	13
31	1A	3	Tony Bennett	Columbia	†Stay Where You Are	9	12
32	21	2	Frank Sinatra	Capitol	†Birth of the Blues	1	12
33	3	1	Peggy Lee	Decca	†River, River	11	11
34	1	1	Tony Bavar	Victor	†Possess Me	10	11
35	1A	2	Ray Anthony	Capitol	†Bunny Hop	5	10
36	3	1	Ella Fitzgerald	Decca	†Walkin' By the River	7	10
37	39	6	Art Mooney	M-G-M	†Lazy River	6	9
38	30	3	Sarah Vaughan	Columbia	†Sinner or Saint	9	9
39	C	1	Mel Torme	Capitol	†Casualty	2	9
40	D	1	Hugo Winterhalter	Victor	†Blue Violins	2	9
41	25	5	Camara	Decca	†Veradero	9	8
42	A	25	Margaret Whiting	Capitol	†Outside of Heaven	9	8
43	2B	1	Eddy Howard	Mercury	†It's Worth Any Price	6	8
44	C	1	Jimmy Saunders	Coral	†Cry My Heart	8	8
45	D	1	Buddy Morrow	Victor	†Grayhound	3	8
46	3	10	Ferry Como	Victor	†My Love and Devotion	6	7
47	A	39	Johnny Desmond	Coral	†Mina Never Knew	10	7
48	B	29	Rosemary Clooney	Columbia	†Half As Much	9	6
49	A	13	Les Paul	Capitol	†Meet Mr. Callaghan	9	6
50	24	3	D. Cornell-T. Brewer	Coral	†You'll Never Get Away	10	4
51	6	6	Ames Bros.	Coral	†String Along	10	3

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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING NOVEMBER 15

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS	This week.	Last week.	ARTIST AND LABEL	TUNE
1	1		JO STAFFORD (Columbia)	You Belong to Me
				Jambalaya
				Keep it a Secret
2	2		PATTI PAGE (Mercury)	I Went to Your Wedding
				You Belong to Me
				Conquest
3	4		EDDIE FISHER (Victor)	Wish You Were Here
				Lady of Spain
				Outside of Heaven
4	3		MILLS BROS. (Decca)	Glow Worm
5	6		JONI JAMES (MGM)	Why Don't You Believe Me
6	5		HILLTOPPERS (Dot)	Trying
7	9		JOHNNY STANDLEY (Capitol)	It's in the Book
8	8		PEARL BAILEY (Coral)	Takes Two to Tango
9	10		MARIO LANZA (Victor)	Because You're Mine
10	7		LES PAUL-MARY FORD (Capitol)	Meet Mr. Callaghan

TUNES

POSITIONS	This week.	Last week.	TUNE	PUBLISHER
1	1		I WENT TO YOUR WEDDING	St. Louis
2	2		YOU BELONG TO ME	Ridgeway
3	4		GLOW WORM	E. B. Marks
4	3		JAMBALAYA	Acuff-R
5	9		WHY DON'T YOU BELIEVE ME	Brandon
6	5		TRYING	Randy Smith
7	8		BECAUSE YOU'RE MINE	Feist
8	10		TAKES TWO TO TANGO	Harman
9			LADY OF SPAIN	Fox
10	6		WISH YOU WERE HERE	Chappell

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 Nov. 15

National Rating	This week.	Last week.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Chas. DuMont	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Mus. Co.	St. Louis, St. Louis Music Supply	San Antonio, Alamo Piano Co.	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	Indianapolis, Pearson's	TOTAL
1	1		You Belong to Me (Ridgeway)	1	1	1	1	7	1	1	1	1	5	1	2	109
2	2		I Went to Your Wedding (Hill-R)	6	2	4	2	6	3		2	2	1	2	6	85
3	3		Jambalaya (Acuff-R)		3	3	5	1	2		3	4	3	4		71
4	4		Because You're Mine (Feist)	8	5	10		5	3	6	3	7	3	1		65
5	7		Glow Worm (Marks)	7	4	6		4	6	2	5	5	4	6		61
6	6		Wish You Were Here (Chappell)		9	10			4	4	4	6			3	37
7	5		Half As Much (Acuff-R)			2	3	8	7		9	7				30
8	12		Takes Two to Tango (Harman)		7	9				5		8	2	9	10	27
9	15		Don't You Believe Me (Brandon)		4			7	2		6					25
10A	11		Outside of Heaven (B.V.C.)		9	6				8		7			5	20
10B	13		Trying (Randy Smith)					4	5		10					20
11	8		Somewhere Along Way (United)				8	10	9	9	8	9	9	10		16
12	14		Lady of Spain (Fox)		10	7				8			8	8		14
13	9		Meet Mr. Callaghan (Leeds)									10	6		4	13
14			White Xmas (Berlin)		2											9

Small British Publishers Fading Out of Biz With Influx of U.S. Firms

Best British Sheet Sellers

(Week ending Nov. 8)

London, Nov. 11.

Here in My Heart... Mellin  
Isle of Innisfree... Maurice  
Half as Much... Robbins  
Homing Waltz... Reine  
Forget-Me-Not... Reine  
You Belong to Me... Chappell  
Sugabush... Chappell  
Somewhere Along Way... Magna  
Blue Tango... Mills  
Zing a Little Zong... Maddox  
Feet Up... Cinephonic  
High Noon... Robbins

Second 12

Walkin' My Baby... Victoria  
Auf Wiederseh'n... Maurice  
Meet Mr. Callaghan... Toff  
Walkin' to Missouri... Dash  
I'm Yours... Mellin  
Faith... Hit Songs  
Rock of Gibraltar... Dash  
Faith Move Mountains... Dash  
Trust in Me... Wright  
Kiss of Fire... Duchess  
Day of Jubilo... Connelly  
My Love and Devotion... Fields

Ellington, Eckstine Almost Trip Each Other Up At Carnegie, But Not at B.O.

Concertizing jazz troupes almost tripped over each other at Carnegie Hall, N. Y., last weekend when two different shows, the Duke Ellington layout and the Billy Eckstine package, played back-to-back Friday and Saturday nights (14-15) in the longhair auditorium. The boxoffice stamina of this show, biz genre, however, was demonstrated in the fact that the Ellington show was a near-sellout, while Eckstine played to capacity, each delivering two shows apiece at 8:30 p.-m. and midnight. Eckstine grossed \$24,000.

The Ellington layout on Friday was in the nature of a tribute to the composer-bandleader on his 25th anni as a headliner. It was promoted by Patricia Music in a publicity hookup with the Broadway jazz spot, Birdland. As a result, Ellington was framed in hybrid layout of standard and progressive jazz which didn't jell fully into a musical entertainment.

Ellington's band, however, was in top form for its stint. The aggregation of standout sidemen were swinging with a rocking beat in a repertory of new instrumentals and standard Ellingtonia. It was a straight, hardhitting exposition of big-band jazz, with Ellington fortunately eschewing the more pretentious works which have slowed down some of his past concerts in this hall. Among the standout items in the concert were drummer Louis Bellson's skinbeating pyrotechnics on one of his own numbers and Ellington's handling of the recitative in a brief and charming musical number, "Monolog."

Billie Holiday, who came on during the second half of the concert, was by far the most impressive performer of the night. Miss Holiday may not have the same vocal abilities that she had when she worked the N. Y. 52nd St. niteries years ago, but she is still the most dramatic stylist in the business. From "I Cover the Waterfront" to "Fine and Mellow," Miss Holiday projects with a flawless, effortless phrasing.

Another solid turn was furnished by Dizzy Gillespie, who doubled between Carnegie Hall and his Apollo Theatre booking in Harlem. Gillespie delivered only one trumpet solo, but it was expressive of the jazzman's serious talent. Otherwise, he clownwed with Ellington, who kudosed Gillespie as the progenitor of bop.

Also in the progressive groove was Charlie Parker, who set his alto sax against a string section. Parker with strings has proved to be a good seller on disks but it still sounds as a curiously unsuccessful blending of instrumental colors. The Stan Getz sextet dished up additional cool sounds for the devotees of jazz esoterica. The Amad Jamal trio also was featured on some tricky instrumental rhythms.

On Saturday night, Eckstine climaxed his national tour with the George Shearing Quintet and Count Basie's orch with two sell-out performances.

Influx of American publishing firms on the British music business scene has been steadily pushing the small London pubberies out of operation. According to Leslie Abbott, Southern Music's London rep who's in New York eyeing the Tin Pan Alley picture, it's becoming more difficult for the indie pub to keep his head above water with the growing competition coming from U. S. pubs, who are setting up their own firms in England or tying up with pubberies already ensconced there.

In recent months J. J. Robbins, Bobby Mellin and Dave Dreyer have opened up outlets in London while Chappell and Leeds continue to dominate with their flock of subsidis. Current indie British pub who's beating the American invasion is Michael Reine whose "Homing Waltz" has been heading the bestseller lists for the past few months.

The new firms, however, have put the British contactman in a better bargaining position. They're in top demand now, said Abbott, and unlike the U. S. plugger, their importance hasn't been minimized. The live plug, he added, is still the priority goal and personal contact is the only way to get it.

There's some disk jockey contact work, he admitted, but nothing like the deejay concentration in the U. S. Jack Johnson is the only important deejay spinning platters on BBC, Abbott said, and he only has one hour a week. According to an unofficial BBC ruling, Abbott revealed, the deejay isn't allowed to spin the same record more than three times in nine shows.

Disk saturation via the jockeys is virtually impossible over the English airwaves. Radio Luxembourg, however, has developed into an important outlet for pubbery plugging since it has about five hours daily beamed into England and the British contactmen have been making periodic junkets to Luxembourg to set their tunes with the jockeys.

Payola ban, which BBC set about five years ago, is still being adhered to by all the pubberies, Abbott stated. Anyone with air time jeopardizes his job if discovered taking "plug money" so the pubs have just stopped making the coin overtures. BBC also has forbidden orchestras to accept publisher paid-for orchestrations. And, Abbott added, what should irritate U. S. publishers most about the English plugging system, especially at this time of the year, is the fact that the BBC also ruled out Xmas gifts to jockeys or performers.

Krupa Back to N.Y. After Honolulu Date To Disk With Big Band

Winding up his 10-week tour with Norman Granz's "Jazz At The Philharmonic" troupe tomorrow (Thurs.) in Honolulu, Gene Krupa will return to N. Y. next month to record for Mercury with a full-sized band. Krupa, who has been recording with a trio for the past year, will use a big orch with strings on a repertory of popular light classics.

The drummer plans to tour again with his trio early next year.

SHAW ARTISTS OPENS BMI PUBLISHING FIRM

Billy Shaw, prez of Shaw Artists, talent agency, moved into the music publishing field last week with the formation of Marshall Music. The pubbery will be affiliated with Broadcast Music, Inc.

Bud Gately will top the Marshall operation as firm's general professional manager. Gately was formerly on the professional staffs of Bourne Music and Frank Music.

GAC Inks Polka Combo

Chicago, Nov. 18.

General Artists Corp. has signed the Bill York orchestra, a Chicago polka group that just sliced four sides for Mercury Records.

GAC will send the unit out this spring and summer when the sidemen aren't working at their regular jobs as members of the Chicago Symphony Orchestra.

Spike  
Jones

e Greatest Xmas Novelty Since "TWO FRONT TEETH"

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has the  
HIT!*



**RCA VICTOR RECORDS**





## MERCURY PACTS PARKS, RENEWS HILL, DANIELS

Chicago, Nov. 18.

Mercury Records has paced Bernice Parks, whose platter, "You Intrigue Me" on the minor label, Segar, created interest in her. In addition, Art Talmadge, artists and repertoire head, signed John Di Natolia, a protégé of Perry Como. Singer's name will be changed.

A&R topper also repacted Tiny Hill and Billy Daniels. Talmadge is also putting out an extended play disk for the first time with Patti Page, entitled "Christmas With Patti Page." Also on the Xmas release list are two Walt Disney issues, "Aladdin and the Magic Lamp" and "The Magic Carpet."

## Brit.'s Boyd Neel Orch To Make Debut in N. Y.

The Boyd Neel Orchestra of England, making its first U. S. tour, with the Columbia Artists Mgt. booking, will play at Town Hall, N. Y., next Sunday (22), under sponsorship of the New Friends of Music.

The Little Orchestra Society is giving a reception to the orch group on Saturday (22) at Carnegie Hall Gallery.

the shawl collar  
tuxedo that's making  
style news!



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At Better  
Dealers Everywhere

## RETAIL DISK BEST SELLERS

# VARIETY

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.

## Week Ending

## Nov. 15

National  
Rating

This Last  
wk. wk.

Artist, Label, Title

New York—(Davega Stores)  
Chicago—(Hudson Ross)  
Los Angeles—(Denel's Mus. Shop)  
Boston—(Boston Music Co.)  
Philadelphia—(A. Williams Co.)  
Indianapolis—(Pearsons)  
Minneapolis—(Don Leary)  
St. Louis—(Ludwig Music House)  
Kansas City—(Jenkins Music)  
Seattle—(Sherman & Clay)  
San Antonio—(Alamo Piano Co.)

1	1	PATTI PAGE (Mercury) "I Went to Your Wedding".....	5	2	1	5	4	8	4	10	1	2	2	77
2	2	MILLS BROS. (Decca) "Glow Worm".....	1	9	..	3	1	5	7	3	5	1	3	72
3	5	JONI JAMES (MGM) "Why Don't You Believe Me".....	6	1	..	1	2	3	2	..	..	..	..	51
4A	4	JO STAFFORD (Columbia) "You Belong to Me".....	4	5	..	..	5	4	..	..	2	..	1	45
4B	6	HILL TOPPERS (Dot) "Trying".....	7	3	..	2	..	2	..	6	4	..	8	45
5	7	PEARL BAILEY (Coral) "Takes Two to Tango".....	3	8	5	..	6	6	..	..	6	3	10	41
6	3	JO STAFFORD (Columbia) "Jambalaya".....	2	..	..	7	8	..	..	4	3	9	4	40
7	8	JOHNNY STANDLEY (Capitol) "It's in the Book".....	..	..	..	6	6	..	..	1	1	7	..	34
8	14	EDDIE FISHER (Victor) "Outside of Heaven".....	..	6	..	..	9	..	5	2	8	..	..	25
9	11	MARIO LANZA (Victor) "Because Your Mine".....	9	4	..	..	..	7	..	5	..	..	6	24
10	16	LES PAUL (Capitol) "Lady of Spain".....	..	..	..	4	8	..	..	8	..	..	5	23
11	12	VERA LYNN (London) "Yours".....	..	..	..	10	..	..	3	9	..	..	4	18
12	15	FRANKIE LAINE (Columbia) "High Noon".....	8	..	..	..	..	1	..	..	..	..	..	13
13A	9	EDDIE FISHER (Victor) "Wish You Were Here".....	10	..	..	..	..	..	..	..	9	..	5	9
13B	..	KAREN CHANDLER (Coral) "Hold Me, Thrill Me, Kiss Me".....	..	..	..	2	..	..	..	..	..	..	..	9
14A	..	PATTI PAGE (Mercury) "You Belong to Me".....	..	..	..	3	..	..	..	..	..	..	..	8
14B	..	TOMMY EDWARDS (MGM) "You Win Again".....	..	..	..	..	..	..	3	..	..	..	..	8
14C	..	FOUR ACES (Decca) "Heart and Soul".....	..	..	..	..	..	..	..	7	..	7	..	8
15	..	L. PAUL—MARY FORD (Capitol) "My Baby's Coming Home".....	..	..	..	4	..	..	..	..	..	..	..	7
16	16	PATTI PAGE (Mercury) "Conquest".....	..	..	7	..	..	10	10	..	..	..	..	6

## FIVE TOP ALBUMS

1  
WISH YOU WERE  
HERE  
Bway Cast  
Victor  
LOC-1007  
OC-1007

2  
LIBERACE  
Columbia  
CL-6217  
B-308  
C-308

3  
NEW FACES OF  
1952  
Bway Cast  
Victor  
OC-1008  
WOC-1008  
LOC-1008

4  
BIG BAND BASH  
Billy May  
Capitol  
KCF-329  
DCN-329  
L-329

5  
THE MERRY WIDOW  
Hollywood Cost  
M-G-M  
M-G-M-157  
K-157  
E-157

## Nashville Notes

Eddy Arnold's manager, Tom Parker, flew to Houston last week-end to set advance promotion for star's appearance at Houston's Fat Stock Show Feb. 4-15. From Houston Parker will continue to the Coast on business and return to New York in advance of Arnold's Dec. 3 appearance on Perry Como's Chesterfield TV'er.

WSM artists' routes for next week include Ray Price with Oklahoma and Texas dates, closing at Charlie Walker's Barn in San Antonio (28). Ernest Tubbs booked for Boston (26). Roy Acuff playing Dayton, Nov. 23 and continuing with Ohio stands for the week. Moon Mullican set in Louisville (23). Martha Carson has Texarkana (24), Shreveport (26), and Marshall, Texas (28). Johnny & Jack in San Antonio (26) and Velasco, Texas (27). The George Morgan-Lonzo & Oscar package in Missouri and Kansas all week.

Nashville package booker, A. V. Bamford, promoting Hank Williams' dates in Des Moines, Nov. 23, and Augusta, Dec. 16. Bamford also has a Webb Pierce-Hank Thompson date set for Kansas City Nov. 30. Grandpa Jones, recent name to the WSM fold, goes to Ontario, Canada, for two weeks beginning Nov. 24.

Fred and Wesley Rose in New Orleans last weekend on company business along with a meeting with

M-G-M prexy, Frank Walker, who is currently on a two weeks distributor o.o. trip.

Ray Price takes guest honors with Red Foley on his "Grand Ole Opry" Prince Albert NBC'er Saturday night (22).

## Country Chatter

Tex Ritter opened at Washington's Capitol Theatre Friday (14) with appearances in the south and southwest set before returning to Hollywood for the holidays.

E. E. Siman, Jr., and John Mahaffey, officials of Missouri's Radiozark Enterprises, in Los Angeles last week setting final plans for Smiley Burnette's debut to national TV in 1953.

Slim Whitman of Shreveport's KWKH, recently completing a western tour, has started through the east with St. Louis, Dayton, Providence, Boston, New York and eastern Canadian stands booked.

The cowboy-horse act, Homer Harris & Star Dust, leaves Lexington, Kentucky, WLAP Dec. 1, after nine months of airing and personals for sponsor Royal Crown Cola. The duo will begin at WCYB in Bristol, Va., Jan. 1, under same sponsorship. Jim Ballard takes Harris' place with WLAP.

Shorty Warren & Western Rang-

ers are currently on a Canadian tour which will continue through November. Shortly before tour began, Warren bought a Secaucus, N. J., night-spot which he will operate as Shorty Warren's Copa Club with opening set for mid-December.

Jimmie Pierson recently located at WIBW in Topeka, with several shows per day. Pierson has been in radio for 23 years having gained a national rep for his 18 years with Jimmie & Dick, "The Novelty Boys."

## Moss Debuts on Merc

Reta Moss, Negro warbler, makes her wax debut next month via Mercury Records. Although pact between Miss Moss and Merc hasn't been inked yet, thrush cut her first sides for the label last week.

Term pact will be signed within the next few weeks when Norman Granz arrives from the Coast.

## Band Review

WOODY HERMAN ORCH (15)  
With Dolly Houston  
Hotel Statler, N. Y.

Woody Herman has passed through several musical transitions from swing to a touch of bop but he's back on a solid commercial kick with this outfit, "The New Third Herd." This crew has been around on the one-niter and location circuit for over a year and has established itself as a good attraction, with Herman's rep as a top jazzman still undimmed.

Herman may be commercial but he's not cliché. This band has a fresh attack that gives it a distinctive quality in this era of imitative dance orches. Herman's crew, however, can also dish up those dan-sapation numbers with a clear, facile beat needed for the Hotel Statler's Cafe Rouge and other hotel rooms of this kind.

He has a conventional instrumentation of five reeds, including himself, seven brass and three on rhythm. The arrangements are off the beaten track, with an interesting alternation of brass and reed leads over a firm rhythmic base. But it's not so offbeat that the squares are left completely in the dark. Herman's orch, moreover, can also give out with rocking swing sounds that hark back to the late 1930's.


Besides fronting the orch with his sax and clarinet solos, Herman also gives this organization a big lift with his vocals. Herman was always an excellent blues singer and he shows equally fine form on the straight ballads. Gal vocalist Dolly Houston also registers strongly on her assignments, displaying good pipes and a personable mike style. *Herm.*

## Feist, Witmark Sue Texas Spot for Tune Infringement

San Antonio, Nov. 18.

Suit to enjoin the Highland Hills Tavern from using the compositions "Sleepy Time Gal" and "Remember Me" was filed here last week in U. S. Federal Court.

The case, brought by Feist Music and Witmark Music of New York named Al J. Watrek, owner of the spot, as defendant.

**BEN YOST**

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**THE GRANDE**  
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**MILT HERTH**  
his HAMMOND ORGAN  
and his TRIO...

Currently  
**PICCADILLY HOTEL**  
NEW YORK  
Direction: GAC RCA VICTOR RECORDS

**Another BMI "Pin Up" Hit**  
**(Up The) LAZY RIVER**  
Published by Peer

Art Mooney	..... (MGM)
Mills Brothers	..... (Decca)
Phil Harris	..... (Victor)
Tex Beneke	..... (Victor)
Owen Bradley	..... (Coral)

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**DECCA RECORDS**

**America's Fastest  
Selling Records!**

Song Scramble

Continued from page 43

Biggs. Valando also pacted writers Nacio Brown and Carolyn Lee, who've teamed up for future output. S-B also is dickering with several other writers for exclusive deals and is working out a "first-refusal" deal with a flock of others.

Publisher Frank Loesser, who operates Frank Music, hasn't pacted exclusive deals with any writers but believes in giving the young crop the same type of guidance and encouragement he received when he was breaking in as a tunesmith. The writer, according to Loesser, is the source of the biz, and should be nurtured and developed. For the past year, Loesser has been advising the young team of Dick Adler and Jerry Ross whose latest entry, "So-So," was recorded by Vaughn Monroe-Sunny Gale for RCA Victor. Loesser believes that the Ross-Adler combo will develop as an important entity in the pop and show tune market.

Many other pubs are working along the same lines and some are now prowling the Nashville territory to line up writers for exclusive or "first crack" deals.

Some pubs, however, aren't as eager for writers who've signed exclusive pacts with the licensing societies. Feeling is especially evident in firms with both ASCAP and BMI subsids. These firms would like to have their writers unaffiliated so that they can be sure of holding on to them completely if the time ever comes when they decide to pull out of either ASCAP or BMI.

LOCAL 47 OUTS SAY:  
'T'S TIME FOR CHANGE'

Hollywood, Nov. 18. Present administration of Local 47, American Federation of Musicians, has done nothing about mass unemployment of tunesters here, Al Marineau, candidate for prexy, charged in opening his campaign. He's opposing incumbent John E. Groen, but is no longer an active musician, but head of an advertising firm.

He claims only about 1,000 of local's 15,000 members are working. Taking leaf from recent national elections, Marineau says of present faction in power 12 years, "it's time for a change."

On The Way!

THIRTY-TWO FEET  
and  
EIGHT LITTLE TAILS



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SHAPIRO, BERNSTEIN

MILLS MUSIC Presents

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EXCITING RENDITION OF

FANDANGO

R.C.A. VICTOR 20-4997

Inside Orchestras—Music

The 75th anni of the phonograph industry, which was covered extensively in the VARIETY Oct. 1 issue along with RCA Victor's 50th birthday, is getting another major treatment in the current issue of Life mag. Life's picture-story treatment, written by Robert Wallace, again traces the evolution of the disk from Thomas A. Edison's crude beginnings through Eldridge Johnson's popularization of the phonograph under the Victor imprint to its present three-speed high fidelity status. Life's story of the disk industry is carried in eight half-pages of text and photos.

Current waxings of "Yours," revamp of the 1931 Latino fave, "Quiere Mucho," have topped the 750,000 sales mark in less than three weeks on the market. Vera Lynn's London waxing is leading the pack with 450,000 disks and Vaughn Monroe's RCA Victor cut is running second with 120,000. The remaining sales are being racked up by Xavier Cugat (Mercury); Les Baxter (Capitol); Jimmy Dorsey (Decca), and Ray Cura (Mercury).

Tune, which is an E. B. Marks Music copyright, is nearing the 100,000 sales mark in sheet copies with this revival spurt.

In his 18 years in the disk business, Frank Luther, kidisk vocalist, has sold 5,000,000 juve platters for Decca. Luther was among the first artists signed by Decca, joining the label in 1934 shortly after it was organized.

Disk Companies' Best Sellers

CAPITOL	ARTIST
1. IT'S IN THE BOOK (2 Parts).....	Johnny Standley
2. MY BABY'S COMING HOME.....	Les Paul-Mary Ford
3. MEET MR. CALLAGHAN.....	Les Paul-Mary Ford
4. A CRAZY WALTZ.....	Helen O'Connell-Gisele MacKenzie
5. COMES A-LONG A-LOVE.....	Kay Starr

COLUMBIA	ARTIST
1. KEEP IT A SECRET.....	Jo Stafford
2. JAMBALAYA.....	Jo Stafford
3. THE THREE BELLS.....	Les Compagnons De La Chanson
4. WALKIN' TO MISSOURI.....	Sammy Kaye
5. I SAW MOMMY KISSING SANTA CLAUS.....	Jimmy Boyd

CORAL	ARTIST
1. TAKES TWO TO TANGO.....	Pearl Bailey
2. I.....	Don Cornell
3. MY FAVORITE SONG.....	Ames Bros.
4. TILL I WALK AGAIN WITH YOU.....	Teresa Brewer
5. HOLD ME, THRILL ME, KISS ME.....	Karen Chandler

DECCA	ARTIST
1. GLOW WORM.....	Mills Bros.
2. DON'T LET THE STARS GET IN YOUR EYES.....	Red Foley
3. JUST SQUEEZE ME.....	Four Aces
4. SLEIGH RIDE.....	Leroy Anderson
5. DEEP BLUES.....	Red Foley

MERCURY	ARTIST
1. I WENT TO YOUR WEDDING.....	Patti Page
2. WHY DON'T YOU BELIEVE ME.....	Patti Page
3. FORGETTING YOU.....	Richard Hayes
4. IT'S WORTH ANY PRICE YOU PAY.....	Eddy Howard
5. SUMMER LOVE.....	Ralph Marterie

M-G-M	ARTIST
1. WHY DON'T YOU BELIEVE ME.....	Joni James
2. LAZY RIVER.....	Art Mooney
3. JAMBALAYA.....	Hank Williams
4. YOU WIN AGAIN.....	Tommy Edwards
5. BE FAIR.....	Billy Eckstine

RCA VICTOR	ARTIST
1. CHRISTMAS DAY.....	Eddie Fisher
2. BECAUSE YOU'RE MINE.....	Mario Lanza
3. WISH YOU WERE HERE.....	Eddie Fisher
4. EVERYTHING I HAVE IS YOURS.....	Eddie Fisher
5. LADY OF SPAIN.....	Eddie Fisher

On the Upbeat

New York

Buddy De Franco opens at Birdland, N. Y., Nov. 27. Eddie Safranski played a special midnight jazz concert at the Howard Theatre, Washington, Saturday (15) with Max Roach, drums; Miles Davis, trumpet, and J. J. Johnson, trombone. Milton Karle handling disk promotion for Jerry Gray. Nellie Lutcher into Kovako's Club, Washington, D. C., Nov. 24. Robert Q. Lewis booked into Elmwood Casino, Windsor, Canada, Nov. 28. Elliot Lawrence playing one-niter at Ohio State U., Columbus, Friday (21).

Chicago

Harmonicats will start a new show policy at the Preview, which instead of offering continuous entertainment, will do three shows nightly. Group starts Dec. 4 for a month. Lucille Reed is at the Windsor Club. Henry Busse repacted with the McConkey Agency before going on one month concert tour with Al Martino. Helplings is augmenting its show and is bringing in the Leon Sash Trio. Tommy Deed is set for the Claridge, Memphis, for two frames Dec. 12 with Henry Brandon coming Dec. 26 for a like period. Don Glaser, formerly with the Ray Pearl band, has formed his own orchestra and breaks it at the Colony Club, McClure, Ill., Nov. 18.

Pittsburgh

Lee Henry replaced Ted Perry as vocalist with Walter Gable's band at the Ankara. Ralph Flanagan closes season at Sunset Ballroom in Carrolltown with Thanksgiving one-nighter. Will Mastin Trio plays Twin Coaches Dec. 18-19-20. Jack Mahon combo opens indefinite engagement at Beverly Hills Hotel Saturday (22). Joni James couldn't even win a Talent Night contest at the Copa two years ago. On strength of her click record "Why Don't You Believe Me?" she'll get \$1,000 at that same room next week. Baron Elliott's band booked solid with one-nighters until after first of the year.

Kansas City

Thrush Mary Mayo to Hollywood for a recording session at Capital after finishing her two-week stand at Eddys' Restaurant here. She'll be on the Coast until Dec. 17, and is then due for the Statler, Washington, D. C., around Christmas time. Rolly Rolls to Boston Dec. 1 for a two-week date at the Copley Plaza. Betty Reilly into Eddys' Nov. 21 for a fortnight, with Teddy & Phyllis Rodriguez on the bill. Tiny Hill orch working one-nighters in the territory, including Tomba Ballroom, Sioux City, Nov. 23, and the Frog Hop, St. Joseph, Nov. 29. Crew opens the Rainbow Ballroom, Denver, Dec. 5, for an indefinite stay.

Dallas

Patti Page set for January stint in Baker Hotel's Mural Room. Margaret Phelan opens Dec. 27 at Cipango Club for a fortnight. Jan Garber orch, with six acts, signed for Elks' Lodge benefit revue Dec. 2 in State Fair Auditorium. Pappy's Showland has Candy Candido, Howard & Wanda Bell and Jimmy Palmer's orch for holiday show, opening Dec. 13. Samia Gamal, after two big stints at Sky Club, opened Monday (17) in Austin, starting a Texas tour that includes Houston, San Antonio and Fort Worth, with other towns to be added. Dancer returns to Sky Club here in a Christmas show.

Omaha

Jay Jaumotte orch held over at Cave under Hill Hotel. Phil Spitalny and Hour of Charm orch in at Peony Park (15) at \$2 scale. Pianist Jose Vera bowed at Rond-Voo in Hill Hotel. Milt Herth Trio headed for New York's Park Sheraton after two-week stint at Angelo's here. Lambert Bartak and Don Casey orch week-ended at Peony Park and Ballerina Gardens, respectively. Hank Winder band at Howells, Neb., Ballroom. Upcoming at Angelo's before end of year are Eddie Heywood Trio, Errol Garner, Ella Fitzgerald, Pee Wee Hunt and Art Tatum.



JONI JAMES

Sings

Why Don't  
You Believe Me

Purple  
Shades

MGM 11333  
K 11333

78 RPM  
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE. NEW YORK 20, N. Y.

# Sonja Henie N.Y. Roxy Deal Off Again

## On Her 4-a-Day Nix; Shaved Ice Co.

The Sonja Henie deal for the Roxy, N. Y., is off again. The skater, who was tentatively slated to go into that house around Jan. 14, rebelled at doing four arena days, and will continue her arena tour with a smaller company, playing some Canadian dates for the time being.

Miss Henie had been dickering to play the Opera House, Boston, but a ballet company scheduled for that spot couldn't be moved, and other available theatres didn't have sufficient seating capacity. As a result, Miss Henie lined up the Canuck stands and will play her first dates in that country.

Being accustomed to two sessions daily, she felt that twice that number would be too much of a strain on her. Deal was consequently called off inasmuch as the Roxy felt that the theatre couldn't

possibly come out ahead with less than four shows daily.

The William Morris Agency had been handling the Roxy deal for the skater, submitting her unit for \$30,000 weekly and a percentage.

Meanwhile, Miss Henie, with an abbreviated company, has pared down from 80 to 50 skaters including specialty act personnel, which would permit her to work some of the smaller arenas and theatres. Permission to scale down the troupe was granted by the American Guild of Variety Artists which, however, insisted that she honor the longterm contracts she held with various performers.

### Costly Detroit Cancellation

Detroit, Nov. 18.

When Sonja Henie announced in Washington that she was discontinuing her ice show, approximately \$20,000 worth of tickets already had been sold here and upward of \$10,000 spent in local advertising for the engagement which was to have begun Friday (14) at the State Fair Coliseum.

It was understood that Miss Henie had planned on paying \$400 a performance for rental of the 6,400-seat Coliseum. She also had arranged with the Red Cross to donate a pair of tickets to the first 100 donors to appear at the blood bank the day her show opened. Instead of seats to the ice show, the first 100 donors received ducats to the Michigan Theatre to see "Because You're Mine." Seats were donated by Earl Hudson, prexy of United Detroit Theatres.

### Tess Redfield's Mgt. Org

Redfield & Redfield has opened a personal management office in New York.

One of the firm's topper, Tess Redfield, a former "Ziegfeld Follies" girl, was prominently identified with booking soldier entertainment during World War II.

# 强永周

## PADDY WING

Just Concluded  
**Shamrock Hotel**  
Houston, Tex.

### GOOD HOOFER AT SHAMROCK

"A young Chinese tap artist named Paddy Wing is an agile and accomplished performer leaving the customers asking for more."

HOUSTON POST

"Polished style of ballet tap—winds for a strong hand."—VARIETY

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### Stripper, Mgr. Jugged

Los Angeles, Nov. 18.

Betty Rowland, stripteaser, was ordered by Municipal Judge Byron J. Walters to serve four months in jail for putting on an indecent show. Case had been hanging fire since Jan. 13 when the police raided the New Follies Theatre on Main St.

Also sentenced to four months was Maurice Rosen, manager of the theatre.

### Canadian Takeover Halts

## \$1,000,000 Ottawa Hotel; Owner Plans CC Nitory

Ottawa, Nov. 18.

Government action in expropriating his property, presumably to build federal structures, has forced J. P. Maloney to cancel plans to build a \$1,000,000 hotel to replace the Standish Hotel, destroyed by fire a year ago. Mayoney, who also owns Chez Henri, Hull eatery, and the Chaudierre Golf & Country Club, had planned to have his new Standish ready for the Christmas trade with dine-and-dance space for 2,500 and reinstitution of name show policy.

Maloney says he intends to complete the new clubhouse at the Chaudierre and open a nitory on the second floor with a show and dancing. Spot is a 10-minute drive from Ottawa's downtown.

### Nate Blumenfeld Strips

## 75% Off St. Cyr's 6G Claim

San Francisco, Nov. 18.

The Lili St. Cyr-Nate Blumenfeld hassle, which seemed headed for the courts, has been settled with Blumenfeld paying off 25% of \$6,000 claim by the stripper.

Squabble was over burlesque booking originally slated for Downtown Theatre, now being demolished and subsequent shifting of her date to T&D in Oakland. Blumenfeld sold contract to Eddie Skolak of President Theatre in Frisco which she refused to play.

### Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 18.

Out-of-town graduates who report continued good health are: Mary Lou Weaver, Warner Bros.; Cleveland; Shirley Handler (Marion Powers), N. Y., nitory entertainer; "H. Ballantine," always working; H. D. "Hank" Hearn, in the film business in Florida; Harry (Slip-foot) Clifton, newspaperman for past five years; Laura (Loew) Sloan and Walter (CBS) Romonik, both at work.

Patricia Mitchell (Grant), nitory entertainer and ex-patient who had a relapse, is now resting at the Raybrook (N. Y.) Sanatorium and doing well. Ditto Isabelle Rook, singing pianist from Philly, who ended a two-year stint in a plaster cast and mastered surgery for a nifty outcome.

Thomas L. Hamn of the Mello-Larks (they're at Roxy, N. Y.) registered for observation routine.

November appointments by medical director Dr. George E. Wilson are: Downtown shoppers for all the gang, Audrey Lumpkin, Theresa Coppersmith, Ted Brenner, Forrest (Slim) Glenn; mail and specials, Bob Dutton, Shirley Houff, Gloria Davis; magazines and trade papers Max Rosenthal, George (Elephants) Powers.

Birthday greetings to William Nottingham, staffer of Pearl Theatre, Philly, who's taking the routine like a veteran.

Dr. William Stern, V. C. hospital house medico, to Gotham for a series of medical meetings and to sap up a few Broadway productions between lectures. Our own Dr. Homer McCreary back from an extensive vacation in and around Pittsburgh.

### Compagnons' Concerts

Les Compagnons de la Chanson may desert the nitory circuits in favor of the concert platform. The nine-man act has been signed by Columbia Concerts Bureau for a tour starting January, 1954.

The singing group, currently in the U. S., will return to France at the end of their tour and come back to the U. S. next season in time for the longhair loops.

# Acts Mull Vegas Boycott

Continued from page 1

Las Vegas hotels some of the biggest names in the cafe biz.

Cueing the resentment is the recent action of Las Vegas bookers faced with new problems by the opening of the Sahara Hotel last month and the scheduled bow of the Sands Hotel next month. To meet the expected booking hassle, the talent complains, the bookers divided up the existing talent pool. Under this new system, a nitory act "belongs" to a certain hotel and cannot play anywhere else in Las Vegas without a written release, within 18 months. Later is generally not forthcoming, even though the hotel in question has no plans to use the acts for several months.

### Playing the Ignore

"They're acting like a trust," one act complained, "and I'm not going to have any part of it. I'll just stay out of Reno."

Neither talent nor percenters are willing to be quoted by name on the situation, but there is almost universal agreement that a "wait and see" attitude will be adopted. If the boycott should become effective, it would mark the first time in show biz history that talent has tacked an "off limits" sign on any city.

"The actors have a legitimate gripe," one talent agency exec admitted. "They feel that they are being sold like sacks of flour and they see no reason why they should stand for it. As far as I'm concerned, I'll go along with them and not submit any act who complains. None of my acts will be dictated to by anyone—and I'm going to let them play where they want."

Whether the agencies will attempt to meet with Las Vegas bookers in an effort to abolish the system, or whether the American Guild of Variety Artists will be

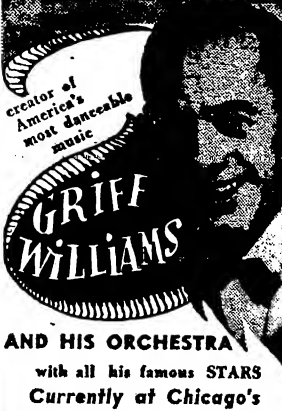
asked to intercede, still hasn't been determined. The agencies are unwilling to go forward with any drastic action, especially since some date diggers privately admit that they realize the Vegas inns have a big problem in their efforts to prevent raiding.

### 'Gentlemen's Agreement'

Some months ago, Vegas hotels attempted to put through a gentlemen's agreement on a salary limit, but the measure was soon short-circuited. The division of acts is seen as another move in this direction.

Under the "allocation" system, salaries are also pegged, which is creating an additional furor. Agencies point out that an act may have been able to double its salary since its last Las Vegas appearance. The hotels, however, in their efforts to keep entertainment budgets within certain limits, are trying to enforce a ruling that an act come back at its original salary.

Bookings now being arranged for the Sands, and the Sahara's scrambling for talent may cue a booker-agent meeting in the near future to settle the undercover dispute. If it doesn't, the top acts insist that Las Vegas will have to depend upon secondary talent in the future.



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# AGVA's Position on Theatre Vaudeo

Resolution of the American Guild of Variety Artists, governing conditions for a Sonja Henie date on closed-circuit theatre television, is regarded as setting a precedent in this field. Pattern of future negotiations for every type of variety show on theatre tele may hinge on the principles set forth by the union in the resolution of which the full text follows:

Motion made, seconded and carried unanimously (Nov. 12): Whereas, a proposal has been made to the AGVA National Executive Committee to set up a temporary trial rate for the exhibition of the Sonja Henie Ice Show on so-called closed circuit theatre television for a period of three consecutive days for a maximum of two shows per day to be performed during January of 1953; and

Whereas, it appears the show will be exhibited in theatres where there are to be paid admissions charged; now, therefore

Be it resolved, that the minimum compensation payable to artists engaged in this show for such purpose shall be equal to their contracted full week's salary for the current Sonja Henie Ice Show; and that said minimum compensation be for the live performance only; and that in addition thereto each artist shall receive 10% of his contracted salary for each theatre in which said show is exhibited by means of the "closed circuit"; and, in addition,

Be it resolved, that there shall be a live audience at the place of origination of the show, which audience shall be charged an admission to be determined by the management, and

Be it further resolved, that the National Administrative Secretary report to the National Executive Committee such other and further recommendations as to conditions which he may find are proper after consulting with the cast of the Sonja Henie Ice Show, which direction was given to him by prior action of this committee, and

Be it further resolved, that the National Administrative Secretary require such additional payment for rehearsals as he in his judgment shall see fit; and

Be it further resolved, that no theatre be permitted to exhibit this show on closed circuit in any town where there will at the same time, or within a period of four weeks thereafter, be shown any live show in a theatre or arena, and

Be it further resolved, that said show not be exhibited in any theatre where there is presently a policy of live entertainment.

## Jose Greco Ballet, Lady Patachou for N.Y. Waldorf

The Jose Greco Spanish Ballet troupe and Lady Patachou have been signed for the Empire Room of the Hotel Waldorf-Astoria, N. Y. The Greco dancers will go in for four weeks starting Dec. 1 and Gallic chanteuse goes in some time in January.

It's the first N. Y. safe date for both turns. The Greco troupe last season played the Palace Theatre, New York.

## European Agents Prowl U.S. in 2-Ply Buy & Sell Spree

European talent buyers are in the midst of a new U. S. invasion. Currently casing acts and shows are Harry Foster, head of the Foster Agency, London; Charles Tucker of London and Alessandro Valdez, who books throughout France and Italy.

Valdez has been tying up packages for European tours, having already paired Tommy Dorsey orch and Gloria De Haven for a European jaunt starting mid-March; and he'll tour Virginia O'Brien and the Duke Ellington orch in Italy for four weeks in February. He's currently prowling other packages for tours.

Foster is currently in Hollywood, while "Tucker just returned to New York from the Coast. Both are gandering acts for placement at the Palladium, London, as well as houses in the provinces.

Lew Grade, of the Lew & Leslie Grade Agency, London, is due in New York shortly. He'll be here to confer with Eddie Elkort, in charge of the Grades' U. S. operations.

The foreign percenters regard U. S. as an increasingly important talent and buying source. Not only do they attempt to tie up American headliners for European dates, but they are selling a greater number of alien acts here. The British percenters, as a matter of fact, are able to entice a great many acts to their offices on the strength of the amount of time they can get for them in America. Radio City Music Hall and Latin Quarter, N. Y., and the Hilton Hotels throughout the country are consistent buyers of foreign acts.

## 'Holiday Ice' Grosses 150G in 19 Mex Shows

Mexico City, Nov. 11. "Holiday on Ice-1952," American company of nearly 120, grossed \$150,000 in 19 shows at the Plaza Mexico, 65,000-seat local sports bowl, according to Manager Bobby Johnson. Iceshow did not use all the bowl. Large sections of seats had to be unused because of their bad angle for the rink. Biz was good throughout the stay. Only one show, the last of the run, was televised. That was by local station XEWTV, with a grocery chain sponsoring.

Blade spec has started a swing through the top Mexican provincial cities, opening in nearby Puebla City. This was "Holidays" first showing in Mexico since early in 1949.

## New Owner Mum on Fate Of Gayety Theatre, Toledo

Toledo, Nov. 18. Abe Goodman, head of Goodman Realty Corp., who recently purchased the Gayety Theatre, burlesque-film house, at an auction conducted by the Bureau of Internal Revenue, has yet to decide whether or not to reopen it. He was high bidder at \$4,300 plus two mortgages, latter being slightly more than \$19,000. Government officials said the sum would not lessen by very much the liens filed against Jack Rubens, former operator of the Gayety, and his associates.

Rubens and his son, Edward, and Mrs. Pearl Irons were charged with owing \$21,883 in taxes from March, 1951, to June, 1952, while Rubens and his wife, Tillie, are alleged to owe \$1,772 in 1952 income tax, penalty and interest. Earlier, Rubens lost his 1951 auto at a public auction which netted the Government \$625.

# AGVA Resolution Makes Major Pitch To Control Theatre TV Variety Bills

The American Guild of Variety Artists has made its first move to control theatre televising of variety shows. Union last week passed a resolution (see accompanying box) which threatens to become one of the stormy topics within the Associated Actors and Artists of America in the fight for control of the theatre TV field and one which is designed to establish some important precedents in the telecasting of vaude and ice shows into theatres.

The AGVA resolution went through following a request by the Fabian Theatres circuit to okay a scale for televising of the Sonja Henie ice show from a theatre. The

union seeks to establish the principle that performers shall have a salary based on a minimum, plus a percentage to be derived from the number of participating houses. Union also seeks to insure that theatre video will not displace live variety shows, and that it shall offer no competition to live shows. Although last week's resolution calls for these stipulations in terms of iceers, it's believed that the same or similar conditions would apply to other types of displays involving variety acts.

The Fabian circuit asked for a scale on three days of theatre TV of the Henie show during which time the troupe would do a maximum of two sessions daily. Fabian proposed a week and a half salary for the three days. As a result of discussions by the AGVA national board, the resolution governing this precedential show was passed unanimously. However, national administrative secretary Jack Irving is seeking to have the board reconsider in favor of a smaller basic guarantee, but with stress on the percentage.

Under terms of the resolution, minimum compensation would be equal to the contracted full week's salary for the live performance and

(Continued on page 55)

## Miami AGVA Seeks 'Better' Strip Law

Miami, Nov. 18. In effort to leaven the new Miami ordinance aimed at strip-tease and obscene comedians, local branch of American Guild of Variety Artists will suggest to City Commissioners inclusion of provision in all performer contracts that violation of the law and conviction would automatically bar them from all greater Miami area spots for one year.

Lee Mason, repping AGVA committee, will make the suggestion to the City Fathers when the ordinance comes up for final passage tomorrow (Wed.). Idea behind the proposal is to prevent police and judicial moves on their own in deciding what is or is not legal in the display of "portions of" the breasts or "lower portions of the torso at the hipline."

Union will ask for striking out of "portions of" to clear up the phrasing. Another change to be requested would reduce the fine on conviction from a maximum penalty of \$500 or 60 days in jail, for first offenders, to a flat \$100 rap.

## St. Paul Nixes License Of Flame, Which Appeals

Minneapolis, Nov. 18. The St. Paul city council has revoked the license of the Flame, one of the town's leading niteries, which was convicted of selling liquor to minors but which has appealed the verdict to the state supreme court.

Previously, the council had voted to withhold revocation of license pending the appeal's outcome. Mayor-elect John Daubney, however, had made the matter a campaign issue and last week he demanded council action.

The minors to whom the Flame was alleged to have sold liquor were members of a teenage hold-up gang later taken into custody. Henry Greene, Flame owner, can apply for a new license after 30 days.

## Philly Bartenders Settle Pact Hassle With Cafe

Philadelphia, Nov. 18. The Bartenders Union, Local 115, settled with Sciolla's Cafe in North Philly following three days of picketing that stemmed from a contract hassle. Settlement was reached last week (13) in Common Pleas Court, where the cafe ops had sought an injunction. New contract was negotiated with the union.

Jackie Miles goes into the Copacabana, N. Y., next Thursday (27).



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## Chi in Revival Of Femme Mimics

Chicago, Nov. 18. While there has been a crack-down on female impersonators in many parts of the country, Chicago, which has had none in its cafes for the past 15 or 20 years, has had a rash of the girl-boy joints opening in the past few weeks. Although there are spots in the Windy City that cater to the "imps" none of the entertainers in these locations has worked in femme clothing recently. Now, several of the dailies carry ads "glorifying" the acts.

Suprisingly, there is no law prohibiting femme takeoffs here, but back in the early 1930s, when several operated here, they became so flagrant that police shuttered them. Since then acts specializing in this form of entertainment have avoided Chi. None of the present shows is on an elaborate basis, usually having one or two performers at most.

Contrast in the new field is a falling off in the number of strip spots, which have been doing poorly of late. Four have closed in the past several months and it's likely that after the first of the year, when license renewals come up, this number may double. Operators are hoping that the "heat" which has prevented mixing and strippers doffing their "all" may be lifted soon. Otherwise, it looks as if the conventioners may have to go to Cicero or Oakmud City, both nearby suburbs, for the more realistic strip clubs. Possibly, with the election over, some of the near north and west side bistros may come out from under the net and patch they have been wearing since spring.

Among the femme spots, that have closed, the best known, Club Flamingo, has been turned into a black-and-tan location with a "Cotton Club" type of revue.

## Wirtz Icer Fat \$130,000 In 8-Day Omaha Debut

Omaha, Nov. 18. Arthur M. Wirtz's "Hollywood Ice Revue" grossed a hefty \$130,000 for eight-day, 10-show stand (5-12) at Ak-Sar-Ben here. The 6,200-seater was sealed to \$3.60. Figure, while not a record for iceers here, compares "very well" with past rink turnouts, according to Coliseum manager, Harry Fowler. There were standees at four of 10 shows.

"Hollywood," in for first time here, subbing for the Shipstads & Johnson "Ice Follies," got rave notices and earned a terrific out-of-town draw. Wirtz and his wife were in for opening night only.

**Motel Pierre, N. Y.**

Margaret Phelan, The Szonys (2), Stanley Melba and Chico-Reli Orchs; \$1.50 and \$2 cover.

Margaret Phelan, who might well be billed the Norma Shearer of songstresses—resembling the film star as strongly as she does—is billed officially as “the saucy sophisticate.” She is that, in spades, and perhaps more on the saucy side than sophistication.

Reminding of a Campfire Girl who would make like Mae West, there would be a disarming charm in her affectation and yen to be a worldly woman, but fortunately—although, perhaps, she may look upon it negatively—the fates have endowed her with tremendous personal charm and a sweet personality that will not be downed.

Admittedly nobody wants to pay a cover to see Elsie Dinmore making like a femme milque-toast, but if on the other hand an erudite thespian like the late Louis Wolheim, who was a scholar and a savant of sorts, realized that he had been endowed with Butch Montana personality, who was he to fight it? Nature is bigger than both of us. So with Miss Phelan. The femme fatale she ain't. She may chirp her French postcard double-entendres right into the rue Blondel and she'll never lose the Pollyanna appeal. Trouble is (1), her double are single-entendres—there's no subtlety; whom, you get the whole script; and (2), she's just a nice girl play-acting at being a wicked woman of the world in song and her story, excepting that none can believe her pitch.

That doesn't mean that Miss Phelan hasn't her moments. In fact she has better than that—she's doing business at the Pierre's Cotillion Room. But why she feels she needs all this s.a. in song, when her own physical s.a. and charm could so well fortify her song stylings on a more broadly appealing basis is one of those things. Comparisons are odious, especially when pinpointed as regards show biz specialists, but if Miss Phelan seems obsessed with the idea that she must punch over the blue stuff what about Dinah Shore, or Hildegarde, or Mandy Corson, or the very nearby Persian Room of the across-the-Park Hotel Plaza?

Miss Phelan can be “the saucy sophisticate,” if she persists, with modern boy-girl songs, and she might even indulge in “Hussy for My Husband,” but she needn't stoop to the bathtub genre. She doesn't need it. She is an eye-filling philly, a competent chirp whose prime problem is merely a little judicious editing.

Entr'acte is The Szonys (2), prime exponents of ballroomology who, in closeup of an intimate class environment like the Cotillion Room, show up even better. Theirs is a terpsichorean tour-de-force as they cavalcade the orthodox and Latin tempos. They're ideal for the class hotel circuit.

Per usual, Stanley Melba is the suave emcee as well as the No. 1 batorner, with the Chico-Reli combo for the Latunes. Biz big, as maitre d' Pasqual attests.

Abel.

**Riverside, Reno**

Reno, Nov. 13.

Kay Starr, The Lancers (4), Riverside Starlets (8), Bill Clifford Orch; no cover or minimum.

Kay Starr and the Lancers are back in this spot after six months almost to the day, with almost the same show. With some reshuffling of tunes and a few additions, however, layout stacks for a successful run, doing trade mainly among the locals. Weekends will crowd with Ca'foreigners.

Miss Starr also hit the first day of the winter season on the nose—wind and rain in town and snow on the mountains knocked out the power right in the middle of her first show. But with enviable calm she pulled to the front of the rostrum and carried on sans mike and at the top of her lungs.

Show opens this time with “Them There Eyes,” for real Starr rhythm. She steps immediately into “Maybe You'll Be There” in Starr-eyed delivery, warm and dreamy. Then comes a group of standard Starr tunes—He's a Good Man To Have Around, “Mama Goes Where Poppa Goes” and “Lonesome Gal In Town.”

Lancers join her for the sad “Two Brothers.” This is the same Civil War background ballad that drew appreciation six months ago, with the same splendid arrangement of life and drums in background. Ken Lane, Miss Starr's conductor-pianist, keeps this number; as all the rest, precise and effective. In “Nobody's Business,” with the Lancers, she trades cute lyrics with each of the boys. Foursome's help on “Kay's Lament” is a new addi-

tion to repertoire for fine blues. Teamwork ends with the socko “People Keep a-Comin' But the Train's Done Gone.”

Encore is still “Wheel of Fortune” and still adding up to biggest returns for the songstress. And, her standard gimmick tune for a smash closer is “Wabash Cannon Ball,” with everybody pulling the “whistle” cord.

Lancers are only other act in the show and youngsters show, more polish than at last appearance with Miss Starr. “Gypsy in My Soul” is lively beginner. “Lonesome Road” with bass and tenor featured is neat. Group's imitations include Ink Spots, Mills Bros., and Four Aces, the latter hammed for yocks. “Muskat Ramble” has clever pantomime and encore is “Side By Side.”

Group are energetic and full of action but it's their individuality which is a relief from the orthodox gesturing of most other vocal combos today. Only mechanical action in this foursome is a stepback and bow.

Riverside Starlets have timed their opener with the weather—a standard thunder and lightning bit with short, transparent slickers and umbrellas. Vocalist with Bill Clifford orch, Don Allen, does “Singing in the Rain,” which segues into “Rain” for tap number. This meshes with “Sunny Side of the Street” and “April Showers.”

George Moro has unwrapped a new line number for the closer, a vivid, flashing samba to “Cumina.” A Carmen Miranda headress and colorful costuming provide a lively curtain.

Mark.

**Mocambo, Hollywood**

Hollywood, Nov. 11.

Darvas & Julia, Joel Grey (with Buddy Bregman), Eddie Oliver Orch (7), Joe Castro Quintet; \$2 cover.

Excitement is the keynote of this new layout and it's obvious that Charlie Morrison, who reaped a harvest a fortnight ago by launching Joanne Gilbert on her pro career, has come up with another beller. This time it's composed of two acts, Darvas & Julia, who are new to the Coast, and Joel Grey, who is comparatively new to show biz.

Package provides a whirlwind half-hour, with Darvas & Julia closing in a spectacular eight-minute spot that combines contortion with terpsichore for effective results. Most of their tricks are in the breathtaking category, particularly the outstretched arm balancing and the windup in which Julia is thrown from a lofty height to land in a perfect split on stage. Intimate room's physical limits rob the turn of some of the impact which can obviously be achieved with a bigger stage, but due easily earn salvos.

Grey's turn (like that of Miss Gilbert two weeks ago) generates considerable excitement because of the combination of what's on view and what's in prospect. Youngster has the potential for a top career. He's billed as an “entertainer,” eschewing any limiting characterization such as comedian, mime or dancer—all of which he is. He too would be more comfortable on a bigger stage where his cavorting wouldn't be as cramped but he socks across his special material stuff with a zest and timing that earn a begoff.

Some of Grey's material could stand a little sharpening, as in the final bars of a “What Is Show Biz?” piece that permits him to run through a series of takeoffs on the various media but gets a little too sticky, and the “nostalgia” bit, frequently hilarious in its takeoff on the usual memory binges, is a little too heavy with impressions. He would do better to develop a definite style rather than lean heavily on apings.

Kap.

**Gatineau, Ottawa**

Ottawa, Nov. 11.

Gloria Ware, Maurice Colleano & Co. (4), The Kings & Their Ladies (6), Harry Pozzy Orch. (8); 75c admission, \$1 Sat.

Gatineau boss Joe Saxe maintains policy of top presentations this week with three solid clicks. Gloria Ware wallows the customers with her smooth pipes, doing semi-operatic and pops in pleasant balance. Her initial booking in this room, she's bound for repeats.

Maurice Colleano & Co., could be Spike Jones in panto, which is an idea. Colleano himself, a socko clown, has paced his team's routine for maximum effect and the act's running time is brim-filled with laughs to begoff.

Buddy King and his five dancing gals, held over, work in a new Calypso routine, using strobes effectively in one sequence. They retain their Afro-Cuban and Oriental terps as well to round out as fine a bill as Saxe has ever offered.

Grim.

**Waldorf-Astoria, N. Y.**

(EMPIRE ROOM). Victor Borge, Alex Alstone and Mischa Borr Orchs; \$2 cover.

Victor Borge leads off this new date at the Waldorf with the note that “the only new material I have is my tuxedo.” That's not entirely true, though. While Borge is sporting much of the routine which has made him a top entertainer in niferies, TV, etc., he also has some classic new stuff and variations on some of the old which brighten his act even more. And the result is almost a solid hour of solid entertainment.

For the old stuff, it's the same old Borge, complete with his kidding of the classics, pratfalls, droll asides as he pounds the ivories, etc., all wrapped up with a sense of comedy which indicates he could be top-drawer almost without his pianistic abilities. Since he embarked on his comedy career, he's developed an excellent sense of timing which garner real yocks for his throwaway lines. Per usual, he gives a legit rendition to only one or two selections throughout the act, disdaining the patrons' clamor for more of the same with a wise leave-em-begging technique.

For his new material, Borge unveils a running gag tied to the remark that the NBC symphony orch is playing his own symph at the time he's doing his act. In order to listen in, he brings a portable radio to the stage, which he tunes in every so often, only to have the announcer come up with a time-signal blurring a misspelled watch, a deejay's list of write-in names requesting his composition, etc. Synchronization of the pre-recorded stuff is surefire and the laughs are well-earned. He also does some of his bookreading, bypassing the former phonetic punctuation in favor of a just-as-funny little story about a couple traveling through Siberia. He's probably one of the few comics who could get away with such a bit, but he sells it solidly. His only buff on the oral side is a couple of attempted bon mots he tosses off kidding the recent Presidential losers. These are in questionable taste.

Borge's 88'ing, of course, is impeccable, whether he's doing a straight version of the Grieg Piano Concerto, “Rhapsody in Blue,” a pop medley or kidding Chopin and Debussy. Alex Alstone orch, held over from the last show and now renewed through January, gives Borge almost a complete symphonic background on these. Orch is slightly off opening night, forcing Borge himself to kid the musicians on the square, but it's nothing—a little more rehearsal won't cure.

Alstone's 13-man crew provides a solid beat for dancing, mixing the current pops and standards nicely and tossing in a few waltzes for variety. Mischa Borr and his rhumba orch, as usual, are stand-out in the Latin terpsy department.

Stal.

**Chez Paree, Chi**

Chicago, Nov. 14.

Sophie Tucker with Ted Shapiro; Harry Mimmo, Sonny King, Johnny Martin, Ches Adorables (8), Brian Farnon Orch (10); \$3.50 minimum, \$1 cover.

It's entirely fitting and a smart promotion move on the part of managing director Dave Halper that Sophie Tucker should be the star of this show. For it was 20 years ago that Miss Tucker headlined Chez Paree's first revue. In the years between, she hasn't tarnished or weathered, while the bricks of this building certainly have. She has only added a lustre that truly makes her “the first lady of the niferies.” While, of course, she harks back to the days of yore, most of her material is as fresh as her new poodle cat, even to a timely warning about the results of the election.

While understandingly most of the first-nighters are followers of the teller of the sex mores of the nations, a surprising number, especially of younger folks, kept emitting yelps, screams and guffaws during Miss Tucker's all too short 30 minutes. Basically, it's the same detailing of what is wrong sexually with the women and men of today and what Miss Tucker can do to cure, such failings. Ted Shapiro, the invaluable accompanist, seems to play more of a straight part, though heckling the singer for some good laughs.

After two selections in the ribald vein, Miss Tucker gets serious and tells of her struggles and her hopes for the near future. It's an abrupt and dangerous change of pace that is, for most anyone else, but her sincerity gets her thunderous applause.

Chanteuse recalls the numbers which she was identified years ago and are reprised his today, ringing the nostalgic bell. She interjects a new tune in fine ragtime

style, “I Want to Say Hello,” and segues into what is now almost immortal, “Some of These Days,” which has her fans cheering. After her closing plea to be elected President in 1956 she returns to thank the audience and hopes that they will be with her in a couple of years when she celebrates her 50th anni in show biz. The saga of 48 years brings not only a choked throat in the singer's voice but many a ditto in the packed room.

Harry Mimmo, pantomimist, is a perfect choice for this show. Short and slight comedian registers with his offbeat impressions of various types of dancers and walkers. His flexible face and seemingly nervous twitch are contagious instruments for laughter. His malaprops also gets yocks.

Mimmo's amazingly sharp take-off on Charlie Chaplin in an old-time flicker is a good change of pace, and depiction of a German dancer who turns into a member of the Nazi goosestepping mob is also unusual. His etching of Fred Astaire could be cut a little. Climaxer of sculpting a man and woman reaches hits on its double-meaning intention for a heavy mitt.

Sonny King starts off with some fasties and switches quickly to a ballad, “Wish You Were Here,” which doesn't register as well. Young singer belzes out “Donkey Serenade” but jetties it up in several passages. Straight rendition would have been more effective although customers give him a fine mitt. He follows with “Vesti la Giubba” from “Pagliacci” and demonstrates some long, sustained notes for neat applause. Some of the fill-in chatter could be dropped.

The line doe. a very spirited job on an anni salute dance which recalls the chorus of 1932. Johnny Martin emcees and does vocal production number in acceptable fashion. Brian Farnon's orch plays the show extremely well and doubles on the dance chores.

Zabe.

**Cafe de Paris, London**

London, Nov. 11.

Douglas Byng, George Smith Orch, Ray Ellington Quartet; \$5.50 minimum.

Douglas Byng, noted for his femme impressions, exploits these qualities in his latest cabaret stint and while many of his songs are new, the act is basically unchanged. The numbers may be circa 1952, but his style is definitely prewar vintage. This apparently is what the customers want, for they lapped it up in a big way on his opening night and brought him back for a couple of encores.

Now in his 60th year, Byng pokes fun at his advancing years by making his entrance down the elegant cafe staircase on a wheelchair, but he quickly dispels any suggestion of immobility and moves around in swift and agile fashion. His vitality and vivacity are as prominent as ever.

Because of the familiar motif of his act, Byng dresses up for each song. Although some costume changes are of a comparatively elaborate character, little time is lost between numbers. Keynote of show is set by the opening number, “Nostalgia,” but this applies more to the pattern of the act. The tunes revive the flavor of the 30s and are played on broad, farcical lines. Hit numbers include “In Soho,” “What Are We Going To Do With Tallulah?,” “I'm Queen of The May” and “Flora Macdonald.” For good measure and for extra palm-mitting, he adds one of his better numbers from his current West End revue.

Myro.

**Sheraton Plaza, Boston**

Boston, Nov. 11.

Maria Neglia, Charles Carls, Johnny Turnbull Orch (7), Paul Clement Trio; \$1.50-\$2.50 cover.

Typically Sheraton Plaza, this combo of slick violin gymnastics of Maria Neglia plus boff card manipulations of Charles Carls adds up to pleasing entertainment. It's class and the customers love it.

Miss Neglia, an accomplished fiddler, manages to project her slyly humorous and attractive personality throughout a program of such diversified numbers as excerpts from Chopin, “Tea for Two” and “Hot Canary,” claiming credit for intruding the latter in this country. In contrast to many concert artists, Miss Neglia gives impress she's enjoying herself which adds to overall impact on ringsiders.

Cards, the tall handsome Frenchman, last here a couple of seasons ago, scores handsily with an array of bafflers spiced with light chatter. Guy's strongest trick from aud reaction standpoint is distributing cards in various pockets, nonchalantly producing the individual card requested by customers.

Ellie.

**Sherry-Netherland, N.Y.**

(CARNAVAL ROOM) Helene Francois, Hugo Pedell Orch, Jan Brunesco's, Tzigane Orch; \$1.50-\$2.50 cover after 10.

A repeat at this smart, intimate dining-supper spot, Helene Francois is probably better known in this country as the sister of Denise Darcel. There is barely a resemblance between the two, since Miss Francois is darkly brunet and Miss Darcel, of course, is blonde.

Miss Francois, who has a good command of English, is leaning towards the Gallic tunes, doing the by-now standard French items heard often in the States by Miss Francois' many French predecessors who have become the American vogue. These include “Mille du Paris,” “Tout Ca,” “Padame,” “L'Aine des Poetes,” “Maladie d'Amour,” plus the pace-changing “I Don't Know Why I Love You Like I Do.”

Miss Francois has a pleasant manner that partially compensates for her lack of vocal projection. Her songs are much too standard for supper club performance, and it would be wise if she routined her act with special material and novelties that would take her out of the straight singer classification and into the “personality” class. As is, she doesn't have the voice to get over on the standards, but she does have enough vocal equipment to put over specialties.

Miss Francois is gowned beautifully and makes a smart appearance, but she's taking a chance of losing her audience when she patrols the floor with the hand mike, because she is frequently engulfed in shadows.

The two orchs, Hugo Pedell and Jan Brunesco, do a neat job for the straight, Latin and Continental music.

Kahn.

**Hotel Astor, N. Y.**

(COLUMBIA ROOM)

Three Suns; no cover or minimum.

The Three Suns make a lot of music for a trio. This combo has been a standard hotel attraction for years and is one of RCA Victor's most consistent album sellers. Initial week's solid business in this room, which has been a problem child, is another manifestation of the combo's wide following and big boxoffice draw.

Crew consists of Morty Nevins on accordion and piano; his brother, Al, on guitar and Artie Dunn (a cousin) on the Hammond. Output is marked by somewhat tricky but always tasteful harmonic combinations with the instruments blending into a tightly integrated sound pattern. These boys have developed a first-rate style and it's trademarked their work in both the lounge and wax medium.

The Suns' book is extensive, covering the full range of standards, showtunes and current pops. For the after-dinner sessions, the music is tailored strictly for dancing with a definite two-step beat to encourage the customer hoofers. Dunn, on keyboard, contributes an occasional vocal, displaying a competent set of pipes and an ingratiatingly straightforward style.

Herrn.

**Hotel Radisson, Mpls.**

(FLAME ROOM)

Minneapolis, Nov. 15.

Evelyn Knight with Ray Sinatra; Don McGrane Orch (8); \$2.50 minimum.

Second visit of singer Evelyn Knight to the smart Flame Room is another happy occasion for those who enjoy her restrained type of stylized warbling and the kind of pop melodies which comprise her repertory. Her warmth, polish and amiability serve to make the offerings that much more listenable. Performer's slick appearance, good humor and amusing bits of business are also sources of customer satisfaction.

Each contribution is clicko. Miss Knight eases her way softly, but with plenty of feeling and fervor, when the occasion demands, through “Irish Lullaby,” “September Song,” “The Man Whom I Marry,” “St. Louis Blues,” “Torie and Her Bonnet,” “Snowflakes” and medleys of waltzes and record hits. Lighting, dressing, arrangements and routine bespeak class and solidity. Whether she's atop the piano paying her respects joshingly to ringsiders, or in the centre of the floor, she always lands.

Conducting the orch, and accompanying her at the piano, Ray Sinatra is a big assist. On his own he solos an impression of vintage pianola and it's good for nostalgic chuckles from the older mob. Don McGrane is a superior emcee and his orch back up the performer ably and make customer satisfaction at treat.

Rees.



# Ambassador Hotel, L. A.

(COCOANUT GROVE)

Los Angeles, Nov. 13.

Blossom Seeley & Benny Fields, Eddie Bergman Orch (15); \$2 cover.

The western outpost of the Schine hotel circuit is conducting classes for this three-week stand—and a generation that knew vaudeville only as an adjunct to second-run films is learning why the old-timers speak of the two-day with moist eyes and in reverent tones.

Many of the current crop of entertainers could do far worse than stop in to class now and then and take a few lessons from Mr. and Mrs. Show Business—Benny Fields & Blossom Seeley.

This date marks Miss Seeley's return to the boards after a far too lengthy retirement. It was cued in part by the recent Paramount film, "Somebody Loves Me," based on the Seeley-Fields story. But there's no reason why it should be left at that; the better bistros around the country could well use this turn.

Nostalgia, naturally, keynotes the act, but this is no maudlin collection of reminiscences; it's a top entertainment offering, delivered with class, savvy and authority. Fields subordinates his activities, soloing only for the introduction of "my wife Blossom Seeley"—a line he proudly announces he had been rehearsing for 30 years—and wallowing over a "Song and Dance Man" routine while she makes a quick change. For the rest of the act, he reverts to his old spot as keyboard accompanist with an occasional vocal harmonic.

Miss Seeley is living proof that "if you got it you never lose it." Her reprising of such Seeley hits as "Trumpet Man," "Teasin' Rag" and "I Love A Piano" is top stuff and she includes "Wish You Were Here" as a gesture to the younger set. This, incidentally, is an aspect that the turn might well develop a little more; many of the Seeley ragtime tunes are unfamiliar to the under-middle-aged ringsiders and consequently have less impact. One or two more contemporary numbers could be included with no difficulty.

From a strict economic standpoint, Miss Seeley's long retirement may mitigate against top dollar response in the early stages of the stand, although the biopic's release will help. But word-of-mouth is a cinch to bring them in; certainly nitery audiences can't ask for a better show.

Eddie Bergman's capable house orch provides backing in the same tasteful groove as the headliners and the melodic dance beat simplifies the Seeley-Fields getoff gimmick, in which they each capture ringsiders as dancing partners and thus invite the rest of the audience to begin dancing and signal the end of the show.

# El Rancho, Las Vegas

Las Vegas, Nov. 13.

Ben Blue & Co., with Syd Slate, Sammy Wolfe, Sandra Gale; Don Cornell, Carmen D'Antonio, Smith Tobias, Jerry Carr, El Rancho Girls (8); Ted Fio Rito Orch (10); no cover or minimum.

Elements of Ben Blue & Co. Don Cornell, and Carmen D'Antonio fuse to make the current El Rancho Vegas offering a good draw for the two-frame span. Blue is a surprise returnee, having played this spot only a couple of months ago. His company of cohorts has expanded to encompass the excellent stooging of Sammy Wolfe, and the eye-appeal of platinum blonde Sandra Gale. Syd Slate, of course, remains in his role of sidekick as in previous turn here.

No sooner does Blue begin his quickie gags than Wolfe skids into the picture with heckling from the house as a waiter. Brought onstage, the fuzzy-haired comic proceeds to bat out a string of impressions, including Ink Spots, Richman, and Ray, for okay results. A terp sesh with Blue interpolating some skids around the floor is interrupted by Slate, who sets up panto sketch to follow. This is a carbon of a recent vid skit of Blue's, "Life on a Paris Boul." with entire company exercising the mime and productive of top yocks at break-a-way clarinet windup.

Blue and Slate then work their hoke-mystic "Chandu," with audience responding fully. Out of this the gang boots "Old Soft Shoe" encompassing terps by Bleu and Slate's great "Charleston" for salvo finish.

Cornell has learned the valuable adjunct to any platter fave's in-person appeal—humility and humor. At least, such a flavoring imbues his deuce. Between tunes, he patters engagingly, the sun tale winning him extra mitting at bowoff. He hits with, "Walkin' My

Baby Back Home" and brings forth hands with reprise of platter, "I'll Walk Alone." In succession, he purrs "O Marie," "This Is the Beginning of the End," slicing with a humorous "It's a Lie," and back to former moods in "My Mother's Pearls" and "I'm Yours."

Miss D'Antonio impresses with her well-stacked frame and savagery of terps. Brief costume shows off figure while castanetting to Spanish opener complete with cape twirls. Followup is sexy blues hip-tossing okay plaudits. She returns before the Blue spot to solo in Afro-Cuban line number, forming a striking effect with body gleaming in oil.

Smith Twins are used mainly to chirp into ditties for various acts. Cute idea has show flowing in musical stream from curtain to curtain, and the gals add a nice touch. El Rancho Girls go rah-rah with college kicks to break the ice, and are fetchingly feathered in cerise for their Afro-Cuban routine with Miss D'Antonio.

# Hotel Jefferson, St. L.

(BOULEVARD ROOM)

St. Louis, Nov. 12.

Sonny Howard, Bobby Jule, Les Elgart Orch (7); \$1-\$1.50 cover.

Management of this No. 1 downtown spot has made a smart move starting with current layout in switching policy from four-week frames to a fortnight. Thus it keeps pace with the top west end rooms that, with but few exceptions, limit stands to two weeks. Two new faces plus the line of lookers are cropping plenty approval.

Sonny Howard merits the top billing with a combo of impressionist-warbling, but finds lusty competitor from Bobby Jule, a young juggler who manipulates rubber balls and Indian clubs with finesse.

Jule, in addition to his clever juggling, furnishes some belly gulfaws when he fires a cap pistol at a rubber ball that escaped him and it flies into a small receptacle on the floor. His forte is placing five clubs between his feet and manipulating them into the air for a solid score.

Howard, in the windup, opens with his edition of "You Made Me Love You" and then goes into vocal miming of Laine, Satchmo Armstrong, Nat (King) Cole, Pinza, Tony Martin and Lanza. He also socks over impressions of Jimmy Durante, Eddie Jackson and others, and an interop of how a wax artist comes into his own with a special bit of material tagged "Mr. P." For windup he returns to his natural voice with a bit of an unknown singer who asserts he has no style but sings "from the heart."

# Mark Hopkins, S.F.

(PEACOCK COURT)

San Francisco, Nov. 13.

Carmen Miranda & Bando da Lua Trio, Del Courtney Orch (13); \$2 cover.

A fabulous outfit, which dripped with artificial vegetation, glamorizing her from headgear to six-inch platform shoes, was Miss Miranda's big, if not only, punch in her second local showing, the first of which sent the town off on a Brazilian bat a year ago.

Whether or not her other commitments—film, TV, etc.—were the cause of her lessening enthusiasm for the nitery medium is arguable, but her impact at this opener was definitely on the negative side. It looked like a hurry-up job with a lack of verve showing at the seams. The old Miranda socko was blunted by a mechanical rundown of her songs and even the Bando da Lua Trio appeared a little tired, or bored or unconvinced of their own or the customers' importance. Miss Miranda will again do better, but this seance indicates that there are times when artists ought to take time out to rest-up from their labors. Otherwise it's tough on the check-payers, covert charges being what they are.

Miss Miranda's 35-minute pitch includes many of her old faves and one or two new items, of which "Around the Island," a Hawaiian specialty, is the best. A bit of business which has her busy combing her currently blonde hair during better than half of her stand is oke but palls from an overplay. Her opener, "South American Way," passes muster and the remainder of her scoresheet is delivered in workmanlike if uninspired fashion. The list includes "I Like You Very Much," "Tico Tico," "Piano Roll Blues," "Cuento La Gusta," "Yisi Yi Oh," "Cumana" and "Mama Y Quiero."

There's no denying Miss Miranda's talents but in this instance they weren't quite put to work.

Del Courtney's orch is its usual top for both show and footwork.

# Biltmore Hotel, L. A.

(BILTMORE BOWL)

Los Angeles, Nov. 11.

The Modernaires (5), Frakson, The Glenns, Barri Chase & Jack Tygett, Dorothy Dorben's Adorables (10), Irene King, Hal Derwin Orch (12), Gene Bari Trio; \$1-\$1.50 cover.

Joe Faber calls this new revue "Spree For All" and that about sums up its general appeal. There is enough variety and balance to wrap up a neat package of entertainment and keep the trade coming for the next six weeks.

Top billing goes to the Modernaires, four guys and a gal, who display more versatility than most singing groups around. Their harmonizing is top-drawer and ultracul-debut, but for a nitery stand they branch off into comedy, mimicry and even a go at tap dancing. Sparkplug of the quintet is Allan Copeland, a bright wit and pleasant impressionist, but the aping seems overdone. They have a smart idea in a comedy treatment of cleaning up the mess after a party in which the material could be sharper. Their recorded hits have a clean melodic flavor.

Frakson is still toying with lighted cigarettes, coins that drop into a pot from nowhere and cards that pop up at the call. His ebullient personality makes his tricks all the more palatable. The Glenns are skilled torso tossers and hand balancers and lend a note of novelty to the well-rounded unit.

Fronting Dorothy Dorben's Adorables, the only line of girls in town and a brilliant production flash, are Barri Chase & Jack Tygett. She's making her nitery debut and shows promise of moving in the best choreo circles. She displays evidence of ballet training and takes he spins, turns and adagio leaps with all the finesse of an established name. Moreover, she is young, a looker and brimming over with enthusiasm.

Hal Derwin's crew on the stand backstops faultlessly and brings out the hoofers in hordes. Irene King, former cigaret girl here, is fast developing into a good band singer and makes her personality pay off. Gene Bari's trio fills the waits comfortably.

# Cafe Society, N. Y.

Gene Baylos, Cy Coleman Trio, Vinni De Campo, Hot Lips Page Orch; \$3, \$4.50 minimums.

Cafe Society Downtown has some established uptown values in its current display. Gene Baylos last appeared in this area at Bill Miller's Riviera in N. J., and is set for Ciro's, Hollywood; Cy Coleman Trio is a regular in the smart rooms of the upper east side, and Vinni De Campo (see New Acts) was been traversing the disk route for Coral and prior to that on the London label. The net result is good entertainment that should hypoo the weekend business which seems fairly regular in this spot.

Baylos is a funny citizen. His routines are of such a nature that he rarely gives the same show twice. His verbiage is for heppers but can be readily understood by the common gardeners. Routines may be formless, but he maintains a strong stream of chatter that gets 'em rolling.

On night caught, Baylos could have maintained an indefinite stand on the floor. A vet performer, he still hasn't reached the top, although he's gained more recognition during the past year. Possibly a little more discipline would make him a firmer figure.

The Cy Coleman Trio has been around. Coleman, at the ivories, is a talented youngster who can weave intricate patterns on the keys. At session caught he was reaching, since he permitted an essential delicacy of musical thought to leave him in favor of gigantic chords. It went over with this crowd, and he probably cased this mob correctly in playing it big. However, he still showed tremendous imagination. The bass and drum background aided his cause considerably.

Hot Lips Page, a vet maestro, is a top jazz figure and he livens up the session with his dapsanation and showbacking.

# Latin Quarter, Boston

Boston, Nov. 11.

Tony Bennett (3), Jack Durant, Condos & Brandow, Down Arden Line (8) Arthur Johnson, Henry Kalls Orch (9), Zarde Bros. Orch (4); \$3 minimum.

Although an all-male lineup, with exception of Donn Arden's slick chorines, current layout is top-notch with solid entertainment down the line.

Tony Bennett, making his initial nitery appearance in this area, hits the applause meter jackpot with a songolog that scores from the ball walkon. Guy has plenty on the ball

with an effectiveness in socking across a song that should keep him busy in the bistro belt for some time. Teeing off with lively "Taking a Chance on Love," he follows with the slower-paced "Since Your Love Has Gone" to nifty and reaction. Included in stint is his latest disk release, "Have a Good Time," "Sing You Sinners"; his trademark, "Because of You," and a nostalgic "Old Gang of Mine." For begoff tenor slams across with "Cold Cold Heart," and "Always," gimmicked to serve as curtain speech for his solid reception.

Layout gets off to snappy start with Condos & Brandow cavorting through a bright sesh of terping, vocalizing and general nonsense. Boys work fast and grab salvos via fancy hoofing. Brandow's impress of Louis Armstrong vocalizing and trumpeting while his Condos' slick footwork while his partner vocalizes "Ace in the Hole" and accomplishes himself on the 88.

Comic Jack Durant, no stranger here, is likewise solid with his laugh interlude interspersed with butterflies and other stylish acro. Guy has a zany line of gab which garners neat yocks, winding with his Greenstreet-Lorre bit.

The gals whirl through several eye-appealing routines with Arthur Johnson handling the production vocals. House band, now led by Henry Kalls, furnishes background and splits customer terping chores with the Zarde Bros. combo.

# Thunderbird, Las Vegas

Las Vegas, Nov. 14.

Doretta Morrow, Earl Wrightson, MarVels (7), Christina Carson, Kathryn Duffy Dansations (7); Al Jahns Orch (10); no cover or minimum.

Booking of Doretta Morrow and Earl Wrightson would ordinarily weigh heavily toward vocalizing, but since this one is only for a week, results will balance. Short term is necessary to open dates for Dancers of Bali making their only nitery appearance in the U. S. next week—and for one frame only.

Miss Morrow is a beauty from every angle. Voice is rich and vibrant, and her personality is inviting, warm, gracious. This occasion marks her second appearance at the Thunderbird this year, her former stand having been made prior to pic. "Because You're Mine." Following its release, name value of the thrush is considerably more potent.

Wrightson has an honesty about his resonant baritone that captures huzzahs from everyone. He knows how to rivet attention and does it from "Great Come and Get It Day" through his closer, a medley of w.k. waltzes. Meanwhile, he sends forth with volume such varied fare as "Wish You Were Here," "Girls, Girls, Girls," which frames several tunes, and "That Old Feeling." Following Miss Morrow's "Poinciana," he returns to duet "Because You're Mine," for big windup.

MarVels are held over with their exciting teterboarding, and maintain the terrific pace and boffo flash. Also held over are the routines of Kathryn Duffy Dansations. The Al Jahns orch is adept in all show-backs.

# Ritz Carlton, Montreal

Montreal, Nov. 11.

Carmen Torres (with Ramon Bastida), Johnny Gallant, Joe Setano Trio; \$1-\$1.50 cover.

A familiar figure and voice to local opera-fans, Carmen Torres is making her nitery debut in the Ritz cafe and after a shaky start is scoring with her hefty piping and astute showmanship.

Opening with a bright Spanish melody composed by her pianist, Ramon Bastida, Miss Torres swings into a modified audience participation routine that is spirited and does much to win over the skeptics who thought they were in for a heavy session of classic warbling.

Following with "Come Back to Me," also by Bastida, gal returns for socko reprise of "Here Is My Heart," for best reception of evening. Cole Porter's perennial, "Begin the Beguine," done in Spanish, is standout, and a French-English entry closes a solid 30 minutes.

This is the first time the Ritz management has tried a performer with a big legit voice, and although patron reaction is mixed, experiment is worthwhile because of Miss Torres' vibrant personality and obvious talents. A little less volume on the high notes in this low-ceilinged bolle would, help, however, and the inclusion of more than one English item would enhance over-all intimacy value.

House pianist Johnny Gallant maintains atmosphere in between the dapsanation moments of the Setano Trio.

# Bar of Music, L. A.

Los Angeles, Nov. 13.

Arthur Blake, Fay DeWitt, Bill Hoffman & Benno Rubiny, Eddie Bradford Orch (5); \$1.50, \$2 minimum.

Annual return of Arthur Blake to this off-Hollywood neighborhood hideaway always signals peak business; the regulars lap up his mimicry and the Hollywood colony makes frequent excursions to see whom he's satirizing this time around. This friendly audience will prove invaluable during the current four-month stand since it will give Blake a familiar coterie on which to try out necessary revisions in his new act.

From an idea standpoint, Blake has come up with what shapes as a promising entry in his "Nightmare" name. Tussaud's. It's skillfully staged, handled with the usual Blake assurance and enhanced by \$15,000 worth of costumes and a City of London backdrop that evoke instant and audible admiration from the onlookers. Unfortunately, the material doesn't measure up to either the performance or the idea.

Blake's idea of limning characters in the famed wax museum by giving them the physical and vocal characteristics of film names has a great potential. It's bogged down now by material that's frequently too blue (even allowing for the bawdiness of the characters being impersonated) and from a lack of variety. Thus, despite the excitement engendered by the costume changes portraying all six of Henry VIII's wives is too much and Blake would have done better to dip briefly into several periods to provide a needed change of pace. The voices he uses for the various characters include Charles Laughton, Marlene Dietrich, and Mae West which are generally good although only Tallulah, Ethel Barrymore and Bette Davis matched the usual Blake standard at opening show.

What Blake and his writer, Dora Maugham, come up with in this 16-week stand can spell the difference between a good idea gone wrong and a top nitery act. Properly handled, it could even lead Blake into the one-man concert field. But there's plenty of work ahead.

With Blake as the lure, the Bar of Music can afford to round out its bill with talent unknown on the Coast, so comedienne Fay DeWitt shares the billing in the new show. She too suffers from a material shortage, each of her special offerings promising more than it delivers. Satire on an imported Russky singer, for example, starts off strongly and then loses appeal. With better material she could be an okay supporting act.

Spot's twin piano team of Bill Hoffman & Benno Rubiny continue to round out the show portion with an admixture of classic and pop stuff.

# Eddys', K. C.

Kansas City, Nov. 14.

Rolly Rolls, Mary Mayo, Tony DiPardo Orch (8); \$1 cover.

Couple of new faces are in at Eddys' fancy downtown club, and giving the spot a moderately good show. Both Rolly Rolls, French pianist-comic, and thrush Mary Mayo are new to this came, although Rolls has played the town before in a nitery stand. Combo classes as satisfactory fare, but both turns could stand a bit of sharpening to make the most of their wares.

Opening quarter-hour is Miss Mayo's, in which she warbles a generous assortment of pop tunes, ranging through the soft and tender ballads to the sprightly rhythm numbers. She's an attractive blonde, and her chirping comes through well polished, as it does on her Capitol platters.

Miss Mayo's songalog includes "Dancing in the Dark," "Here I Go Again," "Dark Is the Night," "Many a New Day," "Gonna Live Till I Die" and "Molly Malone." She's well received, but could add a bit of punch with some nitery-slanted material and it wouldn't hurt to include one or two of her current record releases. She's ably abetted by Al Ham directing the Tony DiPardo orch for her innig.

There's a wide range of tricks with which Rolly fills his 20 minutes, reaching his best heights at his straight keyboard work. He gets going with a variety of rhythms including samba and gypsy numbers and an English ballad. Then combines piano with monolog to tell the "Story of the Third Man." "Rolly's Boogie" is his own version of piano rhythm gymnastics, and goes into another of his pianolog combos for a fairy story. Closer has the orch working with him to wrap up several tunes in simultaneous harmonies.



# VARIETY BILLS

WEEK ENDING NOVEMBER 19

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Panchon (Marco); (I) Independent; (L) Loewi (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

**NEW YORK CITY**  
 Music Hall (I) 20  
 Patricia Drylie  
 Hal Norman  
 Los Gatos  
 Rockettes  
 Corps de Ballet  
 Symph Ore  
 Palace (R) 21  
 Bobby Day & Babs  
 Johnny Dee 3  
 Bob Center  
 Alfred & Lenore  
 Chas Slim Timlin  
 June Chase  
 Gaudiers Tally Ho  
 Paramount (P) 19  
 Toni Arden  
 Jack Leonard  
 S Condos & J  
 Brando  
 Art Mooney Ore  
 Xerox (I) 18  
 Frances Langford  
 Harmonica Rascals  
 Jimmy Nelson  
 Larks  
 Johnny Conrad  
 Renard & Rudy  
**CHICAGO**  
 Chicago (P) 21  
 Nat King Cole 3  
 Teddy Hale  
 T Herbert & D  
 Saxon  
 Nancy Evans  
 Congress (P) 21 only  
 Asylum of Horrors  
 Regal (P) 21  
 Larry Steele Rev

**AUSTRALIA**  
**BRISBANE**  
 His Majesty's (T) 17  
 Armand Perren  
 3 Faxes  
 Pat Gregory  
 Gerd Bjornstad  
 Chirbi  
 Maria Saary  
 Phillip Toppin  
 Wim De Jong  
 Jacques Cartaux  
 Jimmy Elder  
 Zoe Whitehouse  
 Cissy Trenholm  
 Terry Jackson  
 Babs Mackinnon  
 Betty Sullock  
 Joy Stewart  
 Gus Brox & Myrna  
**MELBOURNE**  
 Tivoli (T) 17  
 Tommy Trinder  
 Mara Maurice  
 6 De Pavils  
 Roy Overbury & Suzette

**BRITAIN**  
**ASTON**  
 Hippodrome (I) 17  
 Les Reindeer  
 Pop White & Slagger  
 Al Podester 5  
 Crotina & Kotebinsky  
 Gardner & Baxter  
 Paula D'Oyly  
 F Whitley Girls  
**BIRMINGHAM**  
 Hippodrome (M) 17  
 Norman Evans  
 Betty June  
 Maple Leaf 4  
 V & J Crastonian  
 Bill & Bill  
**BLACKPOOL**  
 Palace (I) 17  
 Bill Waddington  
 Suetie Tari  
 P Nicholls & B  
 Merrin  
 Lizette & Eddie  
 Saven & Daisy  
 Ray  
 Herbie Marks  
 Walthon & Dorraine  
 Royal & Revue  
**BOSCOMBE**  
 Hippodrome (I) 17  
 Hetty King  
 Turner Layton  
 George Wood  
 Albert Whelan  
 Dick Henderson  
 Maud Lloyd Jr.  
 Keele Bros & Annette  
**BRIGHTON**  
 Hippodrome (M) 17  
 Geraldine & Joy  
 Deep River Boys  
 Bob Andrews  
 Dr Crook  
 Campbell & Rogerson  
 Beryl Ord  
**BRISTOL**  
 Hippodrome (I) 17  
 Max Wall  
 Beryl Reid  
 Hedley Ward 3  
 I Moreton & D  
 Kaye  
 5 Speedmaces  
 P & P Page  
 Jean Paul  
 Sherman Fisher  
 Girls  
**CARDIFF**  
 New (S) 17  
 Nilwils  
 Welcome Singers  
 Charlie Claphan  
 Joe King  
 Park & T Trent  
 Orlando  
 Yolandas  
 Merle & Marie  
**CHELSEA**  
 Palace (I) 17  
 Dorothy Squires  
 Joyce Golding  
 Marie Morris  
 Billy De Haven  
 Rhoda Diane  
 4 Burgess Bros  
**CHISWICK**  
 Hippodrome (I) 17  
 Gerry Brereton  
 Chick Watson  
 Finlay Bros  
 Authors & Swinson  
 R & C Wlaet  
 Tommy Godfrey & Dee  
 Original Peter  
 Chris Sands  
 Billy Meredith  
 Cooper Twins  
 Leslie Roberts  
 Girls

Jimmy Tyler Ore  
 12 Daring Girls  
 Wim Brown  
 2 Earls  
 3 Chocolates  
 Harry McGilroy  
 Conrad & Estelle  
 Mergis Thomas  
 Butterbeans & Susie  
 Shon McGowan  
**HAMMOND**  
 Para (P) 21 only  
 Asylum of Horrors  
 Philadelphi  
 Earle (W) 21  
 Dinal Washington  
 Bill Bailey  
 Royals  
 All American Jazz  
 Stars  
 2 Sizzys  
**PITTSBURGH**  
 Stanley (W) 21  
 Ames Bros  
 Billy Bishop  
 T & F Vallett  
**ROCKFORD**  
 Palace (I) 21-23  
 4 Honey Girls  
 Jo Ann Preston  
 Cecil & Shirley  
 Court Maurice  
 Ross Wyse Jr & J  
 Mann  
**WASHINGTON**  
 Jack Morgan & Jeanette  
 Beachcombers  
 Gil Lauder  
 Lanny Ross

**Cabaret Bills**  
**NEW YORK CITY**  
 Birdane  
 Slim Gailard  
 Blue Angel  
 Alice Ghostley  
 Charlotte Rae  
 Annette Warren  
 Ellis Larkin 3  
 Bart Howard  
 Ben Soli  
 Jimmy Daniels  
 Madmoiselles  
 Tony & Eddie  
 Norene Tate  
 Garland Wilson  
 Babs Barnes  
 Cafe Society Dntwn  
 Coleman  
 Erskine Butterfield  
 Celebrity Club  
 Alan Gale  
 Freddie Stewart  
 Haydocks  
 Copacabana  
 Billy Daniels  
 Jack Kannon  
 Paul Sydel  
 De Marlos  
 M Duro Ore  
 Ray Steele  
 Mill Page  
 Chateau Madrid  
 Ciro Ciro  
 Luez Ziti  
 L.E. Roberts  
 Bob Savage  
 Joan Kayne  
 Joe Bushkin  
 Denny Davis  
 Bunty Pendleton  
 French Casino  
 Sugar Ray Robinson  
 Ginnie Watter  
 Jane Laste  
 Laura Tinishi  
 Continental  
 Rudy Cardenas  
 Vincent Travers  
 Hotel Ambassador  
 Jules  
 Hotel Astor  
 Three Suns  
 Hotel Biltmore  
 Mel Kent  
 Henry Jerome Ore  
 Teddy Powell Ore  
 Sid Kroff  
 Joan Walden  
 Bobby Blake  
 Collin & Leomans  
 Adrian Rollin 17  
 Hotel Plerre  
 Margaret Phelan  
 Stanley Melba Ore  
 Chico  
 Hotel Plaza  
 Mindy Carlson  
 Dick La Salle Ore  
 Continental  
 Hotel Roosevelt  
 Guy Lombardo Ore  
 Hotel St. Regis  
 Cecil Deaton  
 Mill Shaw Ore  
 Horace Diaz Ore  
 Hotel Statler  
 Woody Herman Ore  
 Zeb Hurston  
 Ted Carter Ore

**MONARCH BROS**  
 T & G Durant  
 Peter Raynor  
 R & M Lamar  
 PORTSMOUTH  
 Royal (M) 17  
 Arthur English  
 Eddie Gray  
 Peggy Powell  
 Viking 3  
 Charmaine  
 2 Playboys  
 Cycling Aces  
 Maureen Rose  
 Donovan & Hayes  
 Brian Kent  
 Eileen Rogan Girls  
 SHEPHERDS BUSH  
 Empire (S) 17  
 Harry Lester Ore  
 Hayseeds  
**WOLVERHAMPTON**  
 Hippodrome (I) 17  
 Joseph Locke  
 Anthony Glen  
 Jack Ross  
 Noddy  
 Norman Broder  
 Phillip Fraser  
 Terry Taylor  
 Donald Tobin  
 George Z. King  
 Boulevard-ders (6)  
 Frankie Masters O  
 Karen Greer  
 Mandy & Earle  
 Ortons  
 Norman Caley  
 Jimmy Scott

**MIAMI-MIAMI BEACH**  
 Allison Hotel  
 Beachcombers (4)  
 Day & Alva  
 Music Box  
 Belle Barth  
 Hussy Box  
 Malayon Lounge  
 Elaine Brent  
 Calypso  
 Nautilus Hotel  
 Patsy Shaw  
 Taylor Twins  
 Sid Vasser Ore  
 Rendezvous  
 Fats Noel Ore  
 Clifton Hayes  
 Sam Davis  
 Mae Pepper  
 Arne Barnett (3)  
 Aqueduct  
 Dolly Miller  
 Billy Drake  
 Maria Snow  
 Gaiety Girls  
 Bob Morris Ore  
 Johnnie Hotel  
 Jack Murphy  
 Tony Matas  
 Random  
 Don & Eddie's  
 Babe Baker Revue  
 Patti Lane  
 Bill Garg  
 Kitty O'Kelly  
 Jackie King  
 Sans Souci Hotel  
 Shine & Stone

Eddie Snyder  
 Sacasas Ore  
 Ann Herman Ders  
 Saxony Hotel  
 Bobby Escoto  
 Val Olman Ore  
 Tano & Dee  
 Saxonyes  
 Shore Club  
 Rosalie & Steve  
 Candy Twins  
 Caney Ore  
 Shoremade  
 Preacher Rolle 5  
 Harbor Club  
 Joe Moore  
 Helene Riviere  
 Paddock Club  
 Georgetown  
 H. S. Camp  
 Miss Memphis  
 Laurie Raitor  
 Ernie Bell Ore  
 Flo Parker  
 Joanne Allen

**CHICAGO**  
 Chet Parer  
 Sophie Tucker  
 Ted Shapiro  
 Harry Mimmo  
 Sonny King  
 George Z. King  
 Adorables (8)  
 Brian Farnon Ore  
 Conrad Hilton Ore  
 Hayseeds  
 Eric Waite  
 Diana Grafton  
 Charles & Lucille  
 Cavanaugh  
 Dennis & Darlene  
 Phillip Byers  
 Norman Broder  
 Phillip Fraser  
 Terry Taylor  
 Donald Tobin  
 George Z. King  
 Boulevard-ders (6)  
 Frankie Masters O

**LOS ANGELES**  
 Ambassador Hotel  
 Benny Fields  
 Blossom Seeley  
 Eddie Bergman Ore  
 R. De Mott  
 Arthur Blake  
 Pay De Witt  
 Bill Hoffman  
 Benmo Rubini  
 Eddie Bradford Ore  
 B. Gray's Bandbox  
 Billy Gray  
 Patti Moore  
 Ben Lessy  
 Charlie Bagby  
 Bill Howe  
 Biltmore Hotel  
 Modernaires (5)

**LAS VEGAS, NEVADA**  
 Flamingo  
 "Sans Souci" Revue  
 Skippy  
 Olga Chaviano  
 Nancy & Loring  
 Rocio & Antonio  
 Ballet Corps  
 Milguetio Valdes O  
 "International  
 Revue"  
 Buddy Hackett  
 Ming & Ling  
 Tippy & Cobina  
 Clark Bros  
 Ruth Chio  
 Buck Young  
 International  
 Lovelies  
 Carlton Hayes Ore  
 Last Frontier  
 Liberate  
 Marilyn Hecht  
 George Liberate  
 Bob Ward  
 Jean Devlin Revue  
 Lucille Herman  
 El Rancho Vegas  
 Ben Blue  
 Don Cornell  
 Carmo D'Antonio  
 Syd Slate  
 Sammy Wolfe

**HAVANA**  
 Sans Souci  
 Celia Cruz  
 Maria Dominguez  
 Nancy & Rudy  
 Fernand Valencia  
 Tondelayo  
 Sans Souci Corps  
 Johnny Morris  
 Sonny Sands  
 Carolyn Carpenter  
 Bob Downey  
 Joe LaPorte Ore  
 D'Aquila Ore  
 Park Sheraton  
 Irving Field  
 Town & Country  
 Ernestine Mercer  
 Cece Blake  
 Johnny Morris Ore  
 La Plaza 6  
 Two Guitars  
 Signa  
 Eli Spayak  
 Misha Udonoff  
 Kostya Polinsky  
 Continental  
 Edith Fiat  
 Emille Pettl Ore  
 Panchito Ore  
 Cecil Barker  
 Robert Clary  
 Sylvia Syms  
 Phil Leeds  
 Clarence William  
 Wilvel  
 Bob Lee

**PORTLAND, OREGON**  
 Amato's Supper  
 Club  
 Don Cummings  
 Betty Andrie  
 Sonny Arthur  
 Wynn Walker Ore  
 (5)  
 Clover Club  
 Roberto & His  
 South American  
 Marionetta Revue  
 Shirley Martin  
 Herm Jobelmann  
 Ore (5)

**New York Court**  
 Continued from page 5

alleged, a \$3,000,000 profit he made on the disposal of his stock materialized from "selling his position as officer and director."

Plaintiff stockholders, in asking that Hughes account for his RKO transactions, also seek to have the asserted \$3,000,000 profit ploughed back into the company treasury. Dissidents in addition claim that Hughes "forced" Dore Schary to leave the studio, "wasted corporate assets" by keeping Jane Russell on the payroll and made advances of "many millions of dollars" to outside producers with "reckless abandon."

Clarifying the suit in an affidavit, Kipnis said that "immediate solvency" of RKO and its subsidiaries was not involved in his move for a temporary receivership. He explained that the step was taken "to protect and preserve the business enterprises from loss and destruction and to prevent it from becoming insolvent." Chase Bank was named a defendant merely because it's RKO's transfer agent.

## New Acts

### VINNI DeCAMPO

Songs  
 10 Mins.  
 Cafe Society, N.Y.  
 Vinni DeCampo, who's been on the Coral label, has reached the status of many singers who are awaiting a disc in order to hit the tall coin. Vocally, he has the qualifications. His pipes are well developed and his song style embraces nuances that attempt to make him eligible for the "new sounds" department.

DeCampo is highly adept at ballads, showing a good interpretative flair and a high degree of feeling. He essays "Sorrento" and a good rendition of "Temptation." He's similarly adept at rhythms as evidenced by "Devil Sat Down and Cried."

### GLORIA VILLAR

Songs  
 9 Mins.; One  
 Palace, N. Y.  
 Gloria Villar, songstress booked into the Palace as the payoff for her contest-winning efforts on the Dennis James TV show, "Chance of a Lifetime," is a legit canary with highly trained soprano pipes. She delivers effectively in that groove.

Her repertory is light classical, including "Love Is Where You Find It," "One Night of Love" and Victor Herbert's "Italian Street Song." All the numbers, especially the latter, give her a chance to showcase her good vocal control and her facility in the upper range. Gets solid mitting.

**JEAN DAWN**  
 Contortion  
 5 Mins.  
 Apollo, N. Y.  
 Loose-limbed blonde Jean Dawn gets enough variety into her five-minute sesh of torso twists to make her a good bet for vaude. Gai impresses as being made of rubber from the neck down as she manipulates her legs around her head or walks on hands with her head tucked between her legs.

Miss Dawn works easily through each stunt and builds act nicely for a warm mitt.

**THE BOGDADI (4)**  
 Acrobats  
 12 Mins.  
 Victoria Palace, London  
 This Egyptian quartet of acrobats has one of the most spectacular routines of its kind seen in London. Making their local debut in their new Crazy Gang revue, "Ring Out The Bells," they give a standout performance which nabs enthusiastic response.

Act is slick and highly polished with many tricks new locally. Two of the quartet lie on tables with their legs in a vertical position while the remaining couple are tossed about with startling rapidity. Highspot of their unique routine is when the two acrobats pass each other in mid air to land snugly on the feet of their opposite partners.

Act is a sure bet for vaudeville, revue or nitery.

**LES CHAMBERTYS (3)**  
 Trapeze  
 10 Mins., Full  
 Palace, N. Y.  
 Les Chamberlys, French-imported troupe comprising two males and one femme, have an attractive trapeze act designed for theatre stages. Team works from platforms about 12 feet off the boards with a standard repertory of mid-air hand-changing stunts.

Trio works fast with a good change of pace. One of the male partners is especially effective with his double and triple spins. A neat getaway turn for any vaude layout.

**DENNY WILLIS**  
 With Jimmy Plant  
 Comedy  
 10 Mins.  
 Palladium, Edinburgh  
 Young, lanky Scot comic is making good strides in fun-making. He moves around agilely and gains yocks through making awkward use of height and legs. In addition, he cultivates the simple and innocent manner, being fed here with skill by experienced comedy foil Jimmy Plant. Latter, curiously, was foil to comic's comedian father, w.k. Auld Lang Syne artist Dave Willis, now retired. Willis, Jr., is a comic figure wearing the kilt and, with his physical attributes such as slowness and height, could make good use of this. He is also cultivating comedy catchphrases.

This turn is okay for vaude, though restricted dialectically through strong native appeal to Scots.

### VIC SPADDY

Impressions  
 12 Mins.; One  
 Palace, N. Y.  
 Vic Spaddy is a promising young impressionist with a pleasant personality, first-rate voice and a fairly good script. Only drawback is that he doesn't register with any distinctive impact. That may stem from his familiar gallery of carbons.

He essays impressions of Billy Eckstine, Frankie Laine, Perry Como, James Stewart, Louis Armstrong, etc., without furnishing any fresh perspective. On the credit side, however, he does omit the Jimmy Durante and Peter Lorre takeoffs, which of course, have become so stale from overwork.

**NADJA WITKOWSKA**  
 Songs  
 22 Mins.  
 Detroit A. C.  
 Miss Witkowska, tall, pretty, poised and well-gowned, is a coloratura trying out a new turn composed of musical comedy, semi-classical and classical. She's aiming at the better nitery, room and television market, and her aim is better than average.

A winner of the Grinnell Foundation Scholarship in conjunction with the Philadelphia LaScala Opera Co., Miss Witkowska has done extensive concert, oratorio and radio work. She has a strong, rich and well-trained voice that is full and true in its extensive range.

She opens with a sprightly "Granada," getting immediate attention. Other numbers are "They Can't Take That Away from Me," "La Danza," a medley of "Getting to Know You," "Whistle a Happy Tune" and "I Have Dreamed." Adele's Laughing Song from "Die Fledermaus." Her encore was a French medley of "La Seine," "Autumn Leaves" and "Pigalle." A second encore is "Because Your Mine."

**AFTRA Nixes**  
 Continued from page 1

20% hike, plus cutting down of the "included rehearsal time" that rehearsal time which the producers get from the talent without extra payment, a concept which doesn't obtain in the AM field, where each half-hour of rehearsal is paid for.

The networks' "best offer so far," it's reported, is a 74% boost for all categories except chorus dancers and off-camera announcers, whose scales would remain status quo. Webs are also standing on the present included rehearsal setup, although willing to cut the cuffed rehearsal time for dancers on hour-long shows from 40 to 37 hours. Employers are also willing to reduce the included time for off-camera announcers, but union spokesmen claim that this is a concession that "doesn't amount to anything," since the off-camera spiliers don't do much rehearsing anyway.

Another demand which the chains have been adamant on, according to AFTRA negotiators, is the companies' tagging of newscasters as "commentators" and thus removing them from the benefits of the newscaster category.

**Union's Radio Demands**  
 In the AM division, AFTRA seeks a 15% hike for all groups except singers. Best network counterproposal so far has been a 5% raise, provided AFTRA backed down on several other demands. One of the demands that the webs want tossed out is the principle that local rates in N. Y. remain equal to those for network shows. Chains also demand elimination of the repeat fee for shows recorded off-the-line. (At present, performers get the live repeat fee when shows are taped off-the-line for broadcast in some areas, such as the Coast, at a later time.)

Another issue is the union's demand for, and the webs' refusal to grant, a welfare fund supported by employers' contributions. By coincidence, the AFTRA radio-telev bargaining and Screen Actors Guild's fracas with the producers for filmed TV commercials are reaching the boiling point simultaneously. AFTRA, along with other talent unions, has endorsed the SAG actors and it seems likely that SAG will back the AFTRA stand. The two unions, once hostile, apparently are now working side-by-side.

**Music Hall, N. Y.**

Music Hall Symph Orch. (directed by Raymond Paige), Gloria Gilbert, Patricia Drylie, Corps de Ballet, Los Gatos (3), Hal Norman, Glee Club, Sharkey the Seal, Rockettes; "Plymouth Adventure" (M-G), reviewed in VARIETY Oct. 22, '52.

The current Music Hall show is, as usual, long on production effects, but it falls short of entertainment values. It has been staged well, but there is lacking that single exciting spark that has invariably distinguished the stage shows of this Rockefeller showcase. Sharkey the Seal garners the major plaudits, which is the tipoff.

The layout opens with an interesting "Lecuna Fantasy" as arranged and conducted by Raymond Paige with the big Music Hall symph orch.

This is followed by a varied entertainment under the heading of "Star Spangled," and it includes, notably, Gloria Gilbert in her ballerina whirls plus the Corps de Ballet.

Los Gatos, three rubber-bellied male actors, inject a sharp pace in the proceedings as they go through the various balancing stunts, most of them difficult and all of them audience-pleasers. A Glee Club number following it fails to hold the pace.

Then Sharkey the Seal in the show's key slotting, and the mammal, as always, is a strong get-over with responses to its trainer, bell-flapping and, of special note, bell-playing.

Of the production numbers, the "Be A Clown" finale, with the entire company, draws the travelers to a pleasing close. However, it only moderates the feeling that this is a very reminiscent show. Kahn.

**Usher Hall, Edinburgh**

Edinburgh, Nov. 11. Gracie Fields (with Bert Walker), John McHugh, Ron Millington, Tommy Reilly, Wandy Tworek.

Gracie Fields, soon to make a U. S. tour, proves once again that she is a mistress of comedy and song. Not so energetic as once upon a time, she can still entertain in no uncertain manner, raising both tears and yocks from stuholders. Show is under banner of British impresario Harold Fielding.

Get thrush has a happy, homely, good-natured crackle in her voice, as homely as Lancashire hot-pot or a Scottish high tea. She can be tender as well as gay. Comedy is as hearty as in yesteryear, though star turns cartwheels on the stage no more. She gained greatest mitting at show caught when she brought a little gal up to stage and got her to lead the vast audience in her w.k. number, "Wish Me Luck As You Wave Me Goodbye."

British entertainer chooses love, gaiety and romance for her song subjects, bringing a breath of sunshine into a dull Scottish November. Act could be enhanced by a little more gabbing, building up the personality which she undoubtedly is. Tales of her life on Capri, a mention of husband Boris, even a reference to her former days as a Lancashire mill-girl would click with pwholders.

She sings over 30 numbers, including many pops. Apparently it's a problem finding new comedy songs, but star still scores solidly with numbers like "Put Your Shoes on, Lucy," "Oh, the Wickedness of Men" and "He Woored Her and Woored Her and Woored Her." She garners warm reception in a medley of Gershwin tunes. Comedy highspot is a takeoff on a wee Scotch laddie plaintively talking about restrictions in a number titled "What's the Good of a Birthday?" For pops, the femme entertainer chooses "Somewhere Along the Way," "You Belong to Me" and "I'm in Love With a Wonderful Guy."

In between songs Miss Fields tells a story or two. These are new and have clever tags, as well as being fully entertaining. She switches skillfully from gay to serious, charming as in years past with "The Lord's Prayer," "Christopher Robin is Saying His Prayers" and "If I Can Help Somebody." Her two gimmick songs are "Now Is the Hour" and "Wish Me Luck As You Wave Me Goodbye."

Star makes two appearances, first before the interval for 30 minutes, then after the midway breather for 45 minutes. She is gorgeously gowned, changing wardrobe for the second spot. Stuholders, largely of middle-aged and elderly categories, give her affectionate applause, as befits a great lady of the British vaude world.

Rest of bill is slender though worthwhile. John McHugh, English singer, scores nicely in numbers like "Take a Pair of Spar-

kling Eyes" and "I'll Walk Beside You." Slick harmonica work comes from Canadian performer Tommy Reilly, and Wandy Tworek, a young Dane, not only proves a top violinist but also a clown of special eccentric merit.

Auditorium is good acoustically, though more suitable for longhair junkets than vaude. Strange feature is seeing acts making entrance from below-stairs alleyway, something like prisoners from subterranean cells. Gord.

**Capitol, Wash.**

Washington, Nov. 15. Tex Ritter, Artini & Consuelo, The Reddingtons (3); "Steel Trap" (20th).

This is a rather lackluster lineup. Despite efficient individual stints, pace is slow and there's no lift to bill.

Headliner Tex Ritter, sans horse, does okay with a series of cowboy ballads in slow beat. Segment of audience appreciates the intimate, folksy quality of the performance, but it's too far removed from accepted pop style for the teenagers and moppets in house. High spots of his half dozen sagebrush tunes are "High Noon" and "Rye Whiskey." Latter, almost at end of routine, livens proceedings and goes over well with adults. Also noteworthy is "Green Grow the Lilacs."

Ritter, in bright blue cowboy suit, accompanies himself on the guitar, and tosses in some homely patter. Despite warmth and authenticity, reception at show caught was mild.

Terpers Artini & Consuelo are their usual polished selves in an exhibition of ballroom steps. They tee off with a conventional waltz number, then rouse enthusiasm with a series of "request" terps. Strangely enough, despite cries for a mamba, that's the one dance they shun. They do, however, delight with short turns at the samba, tango, Charleston and rhumba. Walk off to top milt action of show.

Artie Dana scores mildly with his routine of gags and song parodies. The little guy with the big nose exploits his Durante brand of humor with a nice touch, however, due largely to fact that comic has had virtually the same material for past three times around. Best bet is still his routine on local traffic. Winds up with a fast rhyme on hands, tagged with some novel lyrics to tune of "There Are Smiles." Does okay towards wind-up with galleries, but would do better with some new output.

The Reddingtons, parents and daughter, add an audience gimmick to their trampoline act in opening slot. There are some laughs and nice technique in a routine stint. Louie.

**Empire, Glasgow**

Glasgow, Nov. 4. Max Wall, Beryl Reid, Hedley Ward Trio, Ivor Moreton & Dave Kaye, 5 Speedacs, Paul & Peta Page, Jean Paul, Sherman-Fisher Girls (8), Maurice Bromley Empire Orch.

Max Wall, eccentric British comedian, is too clever a performer to be serious about monopolizing this show, as he does. He appears on five different occasions, at times for too great a length, and result is he becomes tedious to majority of stuholders. Comic also uses near-the-bone material. His merit is an expressive mien and a body which he wriggles in to most unusual twists and twirls.

Wall scores to strongest effect in a clown sequence, being brightly garbed in characteristic costume and wearing a false red nose. In this segment he is assisted by Jean Paul, a clever gal performer and a looker.

Beryl Reid proves an exuberant little comedienne who registers solidly (see New Acts).

Musical side of the bill is well upheld. The Hedley Ward Trio is slick on instrumental chores in the modern manner. Ivor Moreton & Dave Kaye, w.k. as piano duetists on both BBC and Radio Luxembourg, offer pop numbers and add a few gags.

Novelty is provided by a dusky act, Five Speedacs, who do acrobatics all over the stage in whirlwind style, and by Paul & Peta Page, puppeteer duo. Latter turn is visible while manipulating from atop black screen, thus interesting audience by showing how it's done. They handle a skeleton puppet in luminous paint to accompaniment of disk playing "Dem Bones," limbs being separated at appropriate points in lyric.

Eight Sherman-Fisher Girls hit good choline standard, adding a bright touch to a not-so-strong layout. Their "Danse Militaire" is a standout for precision training.

Show has marquee value via radio names, but doesn't prove so strong in overall content. Gord.

**Roxy, N. Y.**

Jimmy Nelson & Danny O'Day, Mello-Larks (4), Johnny Conrad Dancers (5), Bob Boucher House Orch.; plus holdovers, Frances Langford, Borrah Minevitch's Harmonica Rascals (5) with Johnny Puleo; "Bloodhounds of Broadway" (20th), reviewed in VARIETY Oct. 29, '52.

This looks to be the last show before the Roxy closes Nov. 30 to prepare the stage and house for a permanent blader to be known as "Ice-Colorama," teeing off pre-Christmas with the John Philip Sousa biopic, "Stars and Stripes Forever."

Despite some nice elements, this vaude swansong unfolds uninterestingly, being largely in the dull class. Stuholders react in kind. While previous layout staged but four acts, this one has five, with two holdovers playing out their fortnight, in Frances Langford and Borrah Minevitch's Harmonica Rascals, until Monday (17). On tap after the h.o. are singer Rosette Shaw and acro team of Renald & Rudy, latter moving over from the Music Hall although billed and advertised by the Roxy for the Friday (14) opening.

Bill is a bit bigger than on paper since the Johnny Conrad Dancers are spotted around for two sessions plus a single by Conrad himself. The terpers open proceedings in a five-minute stanza.

In the follow, the Mello-Larks, three boys and a girl, add some life with pops plus a peppy "Dear Old Donegal" with terperolations. In what amounts to a self-imposed encore, foursome return in what is supposed to be a combo chirp and hoke on the Battle of the Little Big Horn, alleging there were actually four survivors of Custer's Last Stand. The jokes are real corny and in bad taste as tied to the subject matter, and fact that they give a lively ride within the hoke to "She Wore a Yellow Ribbon" merely proves they've adopted the wrong link for a pitch that could otherwise pay off. The Custer tragedy seems hardly appropriate for takeoff.

Conrad's solo skill is evident as he interprets "Begin the Beguine" in socko whirls and one-foot pirouettes, although his early kneel-slides take some zing away from later cavortings in this groove. Overall, however, it's a standout effort.

Jimmy Nelson, featured on Milton Berle's "Texaco Star Theatre" with his chief wooten partner, Danny O'Day, is in the starting spot in his standard ventriloquist's laugh-laden in spots. Danny's running gag-sing on "Best Things in Life Are Free" is calculated to draw yocks, and cunning is shown in the duo's switching roles, including cigarette as traditional prop. Good also is their "Rag/Mop" by-play with another dummy, Humphrey Higsbee, and ditty the finishing "Why" song with still another pop. Farfel the canine, who voices just the title for his bit in a deft example of Nelson timing.

The usual, with Johnny Puleo's antics pulling the laughs. Miss Langford does four pops. Conrad group closes the show on a Calypso note in barefoot stepping. With the Bob Boucher house orch onstage throughout, show's background is static, especially so in the case of the dance troupe, which is better showcased sans rear action. Trau.

**Apollo, N. Y.**

Ethel Waters, Dizzy Gillespie Orch. (12), with Joe Carroll; Manny (Tables) Gates, Dusty Rhodes & Co. (3), Jean Dawn, Leon Collins; "The Sword of Monte Cristo" (20th).

Frank Schiffman, who's been getting into somewhat of a rut via the booking of latter-day top liners like his Negro vaude flagship, has one of his brightest marquee draws this sesh in a vet name, Ethel Waters. For her return to the Apollo after years in legit and films, Schiffman has surrounded her with a topflight bill which rounds out one of the house's best layouts in months.

A seasoned trouper, Miss Waters compensates for a weakening voice with warm projection and effective stage demeanor that win ad affection and response from outset. Excellently coiffed and garbed, Miss Waters takes hold from the moment she walks on and never lets go. It's an exciting sesh for those who remember her from her musicomedie and cabaret days, but it's also clicky with the younger set. She's solid in an 18-minute that augurs vaude and nitery followups.

Songalot, which Miss Waters delivers without a break, opens with a trifle tagged "I Ain't Got No More." She builds steadily thereafter with a good special material tune, "Move It Where You Had It

Last Night" and "Frankie and Johnny." Gets biggest reception for the oldie faves in her repertoire "Dinah," "Stormy Weather" and "Cabin in the Sky." She delivers tender praise, in windup, for the supporting turns with a special bow to comedian Dusty Rhodes and house comic, George Wiltshire, with whom she worked 25 years ago.

Dizzy Gillespie's orch, which supplies an outstanding backing down the singer's stint (with her own accompanist, Reginald Bean, at the 88), opens show with a fast and brassy workover of "Russian Lullaby." Band is reduced from 12 instrumentalists (including the maestro) to three rhythm, one reed and leader's trumpet for a zany musical set. With Joe Carroll on the vocals, combo whips out such items as "Bluest Blues," "Swing Low Sweet Cadillac," "Oo Shoo Shoo Dooby" and "School Days." It's familiar Gillespie stuff but it goes over big. Group also clicks with a straight instrumental rendition of "Alone Together" in which Gillespie's trumpet licks are stand-out.

Manny (Tables) Gates wins good reaction with his teeth-gripping stint. Builds from a single chair, which he lifts with his choppers, to hoisting six tables and a chair via the molar. Leon Collins packs a wallop in his terping routine. Nifty turns, slides and spins keep aud's mitts warm. Jean Dawn, acrocontortionist, is reviewed under New Acts.

Standard house comedies are handled by Rhodes with a capable assist from Wiltshire and Edna Mae Harris. Gros.

**Empire, Edinburgh**

Edinburgh, Nov. 4. Jack Anthony, Jane Morgan, Musical Elliotts (3), Clark & Murray, Patricia & Neil Delrina, Colin Dunn, Diana Rhodes, Frank James, Fraser Hayes Quartet, Bertha Ricardo, Cliff Stetson, George Keenan Orch.

Current stage bill here is an even mixture with some acts standout and others n.s.g. Lighting and stage settings are by no means top-grade, and chorines are scraggly and lacking in both polish and looks. Show drags at times.

Comedy lead is expertly handled by Jack Anthony, a blond fellow with a fast peppy style, much pace in gags, and an infectious sense of humor. He transmits his enthusiasm to stuholders, making even the corniest gag seem live and fresh.

Anthony has support in sketches from femme foil Bertha Ricardo, a pert blonde looker with a remarkable facial likeness to Greer Garson, and from Cliff Stetson.

Modern rhythm is offered by the Fraser Hayes Quartet, a native Scot outfit of three young males and a gal. Distaff member, with blonde fluffly hair and twinkling eyes, is best in her takeoff on Betty Hutton, and she has personality. One male's travesty of filmster George Sanders is good, but another member doing ditto with Johnnie Ray is offish.

Gracie Clark & Colin Murray, Scot comedy act, strike native artistry with impersonation of small gal in frock and her daddy. Femme's catch-phrase, "That's Ma Daddy," spoken in broad accent, rocks yocks to solid effect.

Standout comedy and clowning comes from the Musical Elliotts, composed of a red-nosed clown, his aggressive-looking wife, Hazel, and their daughter, Viona. This is instrumental group in which wife heckles her hubby with freezing looks while he toots back at her on the devices, to abundant laughter. Miming and timing are expert.

Jane Morgan, U. S. nitery performer, is again in top form singing pops in 20-minute spot and making novelty gimmick out of her hat-buying hobby. She scores again on quick return visit in her "It's a New Hat from Paris" number; trying on various chapeaux of unusual and chic designs from two large-size hatboxes carried to the stage by couple of chorines. Gal is a looker and exudes personality. At show caught, she could have had better lighting and stage-setting effects.

Graceful dancing from Patricia & Neil Delrina (male is a ringer for Rudolph Valentino), lusty Scot vocals by Colin Dunn, and pop singing by Frank James and Diana Rhodes round off a reasonably entertaining vaude layout. Gord.

**Philly Earle's Tyro Tieup**

Philadelphia, Nov. 18. The Earle Theatre here will stage its first amateur show Nov. 28 with Clarence Robinson producing.

Winner will get a Christmas week booking at that house with the Lionel Hampton band.

**Palace, N. Y.**

Les Chambertys (3), Vic Spaddy, McFarland & Brown, Roy Benson, Tip, Tap & Toe, Gloria Villar, "Slapsie" Marie Rosenbloom (4), Ming Sing Troupe (4); "Something For the Birds" (20th), reviewed in VARIETY Oct. 8, '52.

With "Slapsie" Maxie Rosenbloom headlining and also, incidentally, moldering Shakespeare, the Palace has lined up a cracker-jack supporting bill for one of its best shows in months. Bill plays at a fast clip throughout with several new acts (Les Chambertys, Vic Spaddy and Gloria Villar) carrying their weight along with the more seasoned turns.

Rosenbloom is currently teamed with two unbilled stooges, situated in boxes flanking the stage, and one gal, Mary Warren, who works as Juliet to the ex-pug's Romeo. Shakespeare will probably survive this low comedy blow but will vaudeville? Rosenbloom, doesn't have many lines to handle but he manages the few in okay style, even jabbing with a couple of ad libs, obviously not over-rehearsed, which break up the act.

Rosenbloom earns his biggest laugh from his garb, a pantalooned extravagance which sets the tone for the burlesque. The tone is illustrated by one stooge's crack in the middle of a Rosenbloom soliloquy, "Maxie, you stink," to which Rosenbloom replies, "I need a routine." Maybe so, but the turn serves okay as a clowning item even if it doesn't score a kayo against the customers.

Tip, Tap & Toe, in the five spot, are one of the bright highlights of this layout, giving out with trademarked brand of sparkling hoofology. Combo, however, should cut out the encore-milking tactics and deliver their full routine instead of bowing off a couple of times between numbers.

In the four slot, Roy Benson also clicks solidly with his magic turn. Benson dresses up his excellent bag of tricks with slick gab and a sure sense of timing in his delivery. Preceding Benson, the vet comedy dancing team of McFarland & Brown register nicely with their standard knockabout antics, earning laughs and a good milt. In the closer, the Ming Sing Troupe present a good exhibition of contortionism and balancing of plates on long sticks. Troupe comprises Ming Sing and three femme partners, two of whom carry the main burden of the turn with their intricate body twisting.

Les Chambertys, Vic Spaddy and Gloria Villar are reviewed under New Acts. Jo Lombardo, as usual, batons the show in vigorous style. Herm.

**AGVA Resolution**

Continued from page 51

in addition performers would receive 10% of the contracted wage for each theatre in which the telecast is shown.

AGVA is apparently seeking to avoid any jurisdictional tangles with its sister 4A unions, particularly the American Federation of Television and Radio Artists, judging by another clause in which it declares that the show must be played before a live audience which must be charged admission, scale to be determined by the management.

There were some elements in the union who felt this was necessary in order to preclude AFTRA's insistence that a show before an audience admitted gratis would be similar to one in a studio or a theatre studio. However, there were others in the union who stated that passage of such a clause would imply that shows originating before a cuffo audience would belong to the jurisdiction of another union.

The prevailing opinion was that once it is established that an ice or variety show emanates before a paid audience in a theatre, it would give AGVA a firm footing in the field. Therefore, if a question arose of performing that type of program in front of a free audience, the union would have set a pattern for jurisdiction of variety in theatre TV.

Resolution also stipulated that no theatre be permitted to exhibit this show on closed circuit in any town where there will be a live ice show simultaneously, or within a period of four weeks thereafter. Resolution also banned the ice's display in a house where it would replace a live program.

The Fabian interests have not accepted the AGVA proposal. There will be considerable dickering before a deal will be made, and it's likely that there will be some important changes before the show goes through.



# Steady Ad Rate Rise Hurting Legit As Producers Curtail Coverage

Another 10% increase in the ad rate for the New Yorker mag, to become effective next Jan. 3, illustrates how advertising costs for Broadway shows have risen in recent years. In the cases of most New York dailies the rates have nearly doubled in the last dozen years, forcing producers to curtail lineage, presumably with ill effect on attendance.

Present New Yorker rate, for the city edition, is \$3.50 per line, based on 87,500 circulation. It goes to \$3.85 with the first issue in January. Previous rates were \$3.25 in 1951 and \$3.05 in 1950, based on 82,500 average circulation for the two years. The rate in 1940 was \$1.40 for 55,000 circulation.

Comparative per-agate line amusement rates for other New York publications for the 1952-1941 period include News, \$3.27 Sunday (2,356,861 circulation) and \$2.80 daily (1,997,514), in 1952, and \$1.80 Sunday (2,126,616) and \$1.75 daily (1,796,900) in 1941; Journal-American, \$1.90 Sunday (1,039,550) and daily (692,509) in 1952, and \$1.50 Sunday (1,011,944) and daily (638,195) in 1941; Times, \$2.20 Sunday (1,075,270) and \$1.80 daily (507,281) in 1952, and \$1.40 Sunday (837,358) and \$1.10 daily (470,167) in 1941.

Also, Herald Tribune, \$1.82 Sunday (595,563) and \$1.37 daily (343,289) in 1952, and \$1.20 Sunday (538,005) and \$1 daily (330,138) in 1941; World-Telegram & Sun, \$1.85 daily (555,017) in 1952, and \$1.05 daily (395,201) in 1941 (World-Telegram only); Mirror, \$1.70 Sunday (1,024,080) and \$1.15 daily (845,962) in 1952, and \$1.10 Sunday (693,760) and daily (669,430) in 1941; Post, \$1.11 Sunday (247,755) and \$1.35 daily (372,583) in 1952, and 80c daily (227,713) in 1941 (no Sunday edition).

Also, Brooklyn Eagle, 75c Sunday (145,226) and 65c daily (123,780) in 1952, and same in 1941, when respective circulations were (90,609 Sunday, 95,573 daily); Cue mag, \$2.35 (90,239) in 1952, and \$1.35 (61,018) in 1941; Saturday Review, \$1.60 (109,263) in 1952, and 49c to 57c (depending on number of insertions) (34,347) in 1941.

## Little Margin

Although producers and their pressagents realize that reducing ad lineage for shows tends to hurt attendance and is therefore a costly economy, they often have no choice under present conditions in legit. Reason is that while production and operating costs have multiplied several times in the last decade or so, the gross revenue has risen relatively little, so there's less operating margin (and, of course, considerably less profit).

There has been a tendency to reach for greater revenue by spotting shows in larger-capacity houses (sometimes with unfortunate effects on performance and audience enjoyment, as in the cases of "Venus Observed" at the huge Century and the Olivier-Leigh "Cleopatra" at the Ziegfeld, last season). Also, price scales have been upped from \$3 to \$4 (and in some cases \$5, weekends) for straight plays and \$4 to \$5 and sometimes \$5.50 or \$6 for musicals (the 6 figure represents a rise to the level of 20-odd years ago).

But there is no practical way of increasing the number of performances per week, so the gross income has nowhere near kept pace with the spiraling costs of production and operation.

Fact that in many cases ad rates have increased relatively more than circulation figures is merely another aspect of the general rise of prices and costs. For publications, too, have to meet higher payrolls and general prices, so they must raise ad rates (as well as newsstand and subscription prices) to get by.

## 158G Brooks Shift

Brooks Costume Co. has completed moving from its old quarters at Sixth Ave. and 44th St., N. Y., to a renovated building in West 61st St. It occupies the lower three floors, with offices, fitting rooms, dressing rooms, conference rooms and large storage and workrooms decorated by legi-film costumer Irene Sharaff.

Alterations and moving cost about \$153,000.

## 7 P.M. Mon. Curtain Click For 'Affairs' on Coast

Hollywood, Nov. 18. Henry Duffy's innovation of 7 p.m. curtain for "Affairs of State" legitier last night (Mon.) was highly successful, take of \$912 being second best Monday night since play began two months ago.

Last week's Monday night figure was \$925, previous week \$684 and Mondays before that around \$800 each.

## 20G Budget For Touring 'Dial'

Second company of "Dial M" for Murder," Frederick Knott's new melodrama click at the Plymouth, N. Y., will be budgeted at \$20,000, including bonds. Production will be financed from profits from the Broadway edition, probably going into rehearsal about Dec. 1 for a tentative opening date of Dec. 26 in Boston and Jan. 26 in Chicago, with a possible interim week in Detroit.

Maurice Evans, star and silent partner of London producer James P. Sherwood in the Broadway edition, may stage the touring version. Or Emmett Rogers, Evans' production associate, may do so. Reginald Denham is not available to repeat his directing stint, being occupied with the casting and staging of his and Mary Orr's comedy, "Be Your Age."

The casting problem for the touring "Dial" involves finding three suitable male leads, one of whom should be a star with b.o. draw.

## Chi Equity Library Group Into Expanded 2d Season After Last Spring's Bow

Chicago, Nov. 18. Chicago Equity Library Theatre is going into an expanded program this season after a short but successful tryout last spring. Without any financial aid from New York headquarters, this group, under guidance of Mrs. Frank Dare, Equity rep here, gave a dozen performances and came out with a slight profit. In addition, all the performers and directors, with the exception of those with conflicting jobs, obtained work in the summer stock or regular theatre. Chi ELT this winter will have three groups: one, a Community Theatre for presentation of the past Broadway hits; two, a Scrapbook Theatre, which will present scenes from the classics, and third, a series of one-act plays. Carl Stone will direct the Community project, which gets under way Dec. 2 in the Independence Field House.

## NAT'L HEART FUND TIE SOUGHT BY G&S TROUPE

Washington, Nov. 18. Nationwide tieup with the Heart Fund is being sought by S. M. Chartock for his touring Gilbert & Sullivan company.

Idea is to get the performance exempted from the 20% admissions tax, as sponsored by a non-profit, charitable organization. Amount of the tax, plus any other take above "reasonable expenses," would then go to the charity, which would help to promote ticket sales.

First contract under this plan was signed here last week for the two-week stand of the troupe, commencing Dec. 8 at the Shubert Theatre. Chartock pacted the Greater Washington Alumnae Chapter of Alpha Phi to sponsor the fortnight stand for the benefit of the Heart Fund. Among the local sponsors are Mrs. William O. Douglas, wife of the Supreme Court Justice; Georgia Neese Clark, treasurer of the U. S., and Mrs. Agnes Myers, wife of the owner of the Washington Post.

Chartock is understood to be contacting other alumnae groups of the sorority to sponsor the troupe in other situations.

## Dallas Courtyard Group Signs Pact for House

Dallas, Nov. 18. Betty Blanchard has signed papers with A. J. Urbish, owner of the Oak Lawn Theatre, for establishment here of a theatre project. New resident acting group will be known as the Courtyard Players.

A. G. Blanchard is prez of the new group; Louis J. Hexter is veepee, and Mrs. Suzie Douglas Davidson secretary-treasurer. Miss Blanchard will serve as general manager.

Local season is scheduled to begin by Jan. 15. Miss Blanchard plans to continue the Courtyard Players in Shreveport, where the group is entering its fourth season.

## 'Too Late,' New London Thriller, Seen Unlikely

London, Nov. 18. "Tomorrow's Too Late," which premed at the Comedy Theatre yesterday (Mon.), emerged as an implausible thriller. Press reviews were unfavorable and prospects are poor.

First-nighters generally agreed that the competent cast, headed by Clive Morton, was defeated by a weak script.

## Legit Bits

To a non-French-speaking playgoer, the Renaud-Barrault performances at the Ziegfeld, N. Y., may seem fairly confusing, but what passes for a libretto in the program is a sheer enigma, and tres wordy. Incidentally, presenter Sol Hurok's staff for the engagement includes Edward Haas as company manager, Martin Feinstein pressagent, Carmen Capalbo stage manager and Wolfgang Roth scenic consultant. Back as treasurer at the Ziegfeld is Lewis H. Harris, with Irving Morrison and Louis Berge assistants and Abe Enklewitz house manager. . . . G. M. Loeb, of the Wall Street firm of E. F. Hutton, advises that he is among the backers of "Deep Blue Sea," some of whom were listed last week, as well as of the forthcoming "Can-Can" and the current "South Pacific," "Guys and Dolls," "King and I" and the recent "Gentlemen Prefer Blondes" and "Carousel."

Actress-singer Irene Manning planned from London last week to costar with Franchot Tone in "Second Man" at the Empress, St. Louis, and the United Nations, San Francisco. . . . Edward Choate and George Ross plan a spring production of "Gently Does It," a new hit in London under the title, "Murder Mistaken" . . . Pressagent Anthony Buttitta, back in Frisco after handling Danny Kaye's Seattle engagement, will remain under a doctor's care and revise the script of a new novel. . . . Nancy Walker has taken over the featured role of Gladys Bumps in "Pal Joey," succeeding Helen Gallagher, who will vacation and then go into rehearsal as name star of "Hazel Flagg."

Chicago Stagebill, official legit program in the Loop, has started a new feature, a double-page center layout of scene pictures from former and current shows. Spread in a recent issue included shots from "Life with Father," 1940; "Voice of the Turtle," 1944; "Dear Ruth" and "St. Lazare's Pharmacy," 1945, and the current "Stalag 17" . . . Leonard Stillman's appeal to the Appellate Division to dismiss the breach of contract suit by scene designer Leo Kerz was turned down last week. Incidentally, Stillman is due back from Europe tomorrow (Thurs.). . . . Leroy Anderson and Arnold Horwitz got \$2,500 apiece settlement of their verbal agreements as respective composer and lyricist of the musical version of "My Sister Eileen" with Leonard Bernstein slated to supply the score and Betty Comden and Adolph Green providing the lyrics. George Abbott will direct and be silently associated with Robert Fryer in the production, which will star Rosalind Russell.

Kenneth Banghart, already preparing a touring production of George Batson's "Date with April," to star Constance Bennett, and partnered with Warren Munsell in the production of Warren Munsell, Jr.'s, "Comin' Through the Rye," will present Faye Emerson in a Broadway revival of the George Oppenheimer comedy, "Here Today," in which Ruth Gordon originally starred 20 years ago. . . . Bernard Hart plans a revival this season of the John Murray-Alben Boretz farce, "Room Service," a Broadway entry of 1936-37. . . . Richard Aldrich flew yesterday (Tues.) to London to handle pro-

## Poem in Praise of Practically Gilbert

(On the Occasion of His Birth, 116 Years Ago Yesterday)

By ALBERT STILLMAN

William S. Gilbert, bard—  
The hero of my ditty—  
Believed in hitting hard  
Those who were sitting pretty;  
He had utter disregard  
For the pillars of hypocrisy—  
The pseudo-aristocracy,  
In fact, he used to hate 'em,  
And so I celebrate him.

To do the job in free verse  
Would be quite incorrect,  
In fact, 'twould be the reverse  
Of what one might expect  
From one who's such a libert  
About Sir William Gilbert.

Poet, philosopher, humorist,  
To whom we humbly bow,  
Compiler of that little list  
Of folks who never would be missed—  
Oh, how we miss him now!

When Britain ruled the waves  
In Queen Victoria's time,  
My subject all sublime  
Was occupied in rhyme,  
And what he wrote  
Is worthy of note  
At this particular time.

At two years old, Billy, the kid,  
Was kidnapped by brigands who did  
The deed with great temerity.  
I need not specify how glad  
I am that they returned the lad  
To parents and posterity.  
This childhood incident had lots  
To do with forming Gilbert's plots,  
Which, as we've learned,  
Most concerned  
Mistaken identity of tots.

Because he wrote in 'vitriol,  
Queen Victoria slighted him;  
So he had to wait 'till that jolly old soul,  
King Edward, finally knighted him,  
Which more or less delighted him.  
The honour came at seventy-one—  
A little too late to be much fun.

We all, of course, have our favorite ops,  
But to me his absolute tops—  
I mean my unflinching passion through the years  
Has been: The Mikado, Pinafore, Ruddigore, Patience,  
Iolanthe, The Pirates, Princess Ida, Yeoman of the  
Guard, The Sorcerer, Trial by Jury and The Gondoliers.  
Naturally, any estimate of Gilbert would not be valid  
If it did not also include The Grand Duke, Thespis,  
Utopia, Ltd., and each and every Bab Ballad.

Thayer immortalized Casey  
Taking his final stance;  
F. P. Adams immortalized:  
"Tinker to Evers to Chance."  
Boswell immortalized Johnson  
In three volumes on my shelf;  
But William S. Gilbert  
Immortalized himself.

His verses, heaven-sent,  
Are Gilbert's monument  
In the hearts of the Savoy Group,  
In the hearts of the Blue Hill Troupe,  
In the hearts of the D'Oyly Cartes,  
And in lots of unorganized hearts.

Well, they swung the Swing Mikado  
With music by Guy Lombardo;  
And they heated the Hot Mikado, which wasn't very nice,  
And I understand they're contemplating putting it on ice  
And calling it the Cold Mikado,  
But I'll take the old Mikado—  
Any old Mikado,  
But particularly those in which the boys do not insist  
In "Improving" Gilbert's lyrics to: "I've Got a Little List."

He drew his final breath  
Saving a girl from drowning;

The great clown smiled at death,  
But death—wasn't clowning.  
He gave the heart he often hid—  
It was his duty, and he did.

One more word, and then I'm through:  
Sullivan was all right, too.

duction details on "Love of Four Colonels," which he and partner Richard Meyers are doing with the Theatre Guild. Then he goes to Paris, and next to Madrid for a visit with the Julius Fleischmanns, back to Paris, London and is due home in time for Christmas. . . . Vincent Price, subbing for Charles Laughton as costar with Charles Boyer, Cedric Hardwicke and Agnes Moorehead in "Don Juan in Hell," will continue the assignment for the balance of the tour. . . . Billy Rose confirms reports he will leave his Ziegfeld Theatre, N. Y., to a Lively Arts Foundation for the presentation of opera in English, concerts, debates and legit productions.

Rex Harrison and Lilli Palmer, who start rehearsals soon in the Theatre Guild production of Peter Ustinov's "Love of Four Colonels," are already set to appear in London next season or the following one in the parts they originated in "Bell, Book and Candle" on Broadway. . . . Cheryl Crawford's production of "Camino Real," Tennessee Williams drama to be staged by Elia Kazan, may be ready for presentation this winter. . . . Samuel

French will handle the stock and amateur rights to the new Sidney Michaels play, "Three-Toed Pony," for which agent Claire Leonard is dickering for a Broadway production. . . . British actress Eileen Herlie arrived in New York last week for a vacation and to see the shows. She's due back in London early in January for rehearsals of John Gielgud's revival of Congreve's "Way of the World" . . . William Wymetel, manager of the New Orleans Opera, is in New York this week, but leaves Friday (21) for a conference over the weekend with the board of the Pittsburgh Civic Opera summer series, of which he's managing director.

Al Dalzell, advance man for "The Fourposter," has recovered from a slight heart attack suffered in Detroit last week. His doctor gave Dalzell the greenlight to continue with the company.

Nora Kaye, ballerina appearing currently in the Bette Davis revue, "Two's Company," returns to her old troupe, N. Y. City Ballet, at City Center, N. Y., Sunday evening (23) for one appearance in "Age of Anxiety."



# Little Theatre, Now Bigtime, Seen Bringing About Drama Rebirth to U.S.

By NED ARMSTRONG

Washington, Nov. 18. There has always been and, no doubt, there always will be, a certain condescension on the part of the pros in legit toward the entire little theatre movement. There is fine irony in the fact that there is much more little theatre in America today than bigtime.

Actually, too, there is a much bigger audience attending plays presented by amateurs than the audience for the regular legitimate theatre. In terms of people, not dollars, there is great likelihood that in any week during the winter season more people are congregated in high school auditoriums, university theatres, community theatres and assorted dramatic workshops, than are attending the various few touring attractions around the nation.

Cleveland has 14 such groups active weekly all winter; Pittsburgh a half dozen, and Washington nearly double that. In St. Louis, Kansas City, Des Moines, Denver, Salt Lake City, Los Angeles or San Francisco, a variety of non-pro and semi-professional stages are presenting a gamut of theatrical fare so assorted that it includes classics and musical comedies, foreign translations, originals and popular Broadway successes.

A production last winter of "Lost in the Stars" at the \$500,000 Karamu Theatre in Cleveland, devoted entirely to amateur productions of Negro theatre, was so simple, moving and compelling that comparison actually favored the Karamu production over the original New (Continued on page 60)

## American Savoyards In Impressive Bow; Start 10-Week Eastern Tour

Springfield, Mass., Nov. 18. American Savoyards, under Charles L. Wagner, brought their Gilbert & Sullivan repertory of "The Mikado" and "Patience" to the Court Square for two nights and matinee (10-11), getting raves but little biz. Playgoers' attraction was start of a 10-week tour for organization formed out of original Mask & Lyre Light Opera Co., organized by Dorothy Raedler, who heads up the new group.

First-nighters got "The Mikado," second-nighters "Patience," and word-of-mouth was so good, plus fine press, b.o. might have been better on longer run.

This is real, professional G & S. Staging is excellent, solo work good, with possible exception of Sally Knapp, who does both Yum-Yum and Patience. She has nice appearance, can act, but voice is a little light for the roles. Rue Knapp doubles as Ko-Ko and Bunthorne, with the latter a remarkable pantomime performance versatile enough to stand any comparison.

The Raedler chorus moves about easily, sings well and looks good, and both productions captured the G & S spirit of biting tomfoolery even this early in the tour, which will swing through Wellesley, Princeton and other college towns in the east, moving into New York Dec. 13, to stay through the holidays before taking to the road again.

By the time they hit Manhattan, the Savoyards ought to be able to face up to competition, and by then conductor Elizabeth DeMartini will probably have speeded up the motion a little. It dragged here in "The Mikado," but was more brisk in "Patience." Support from the pit is more than adequate, though; costumes are fresh and imaginative, the Cirkor & Robbins sets colorful and simple.

For those who are fussy about their Gilbert & Sullivan, this is a good buy. Rudi.

## Lambs Repeat 'Service'

The Lambs Club presentation of "Room Service" for a single performance last week has resulted in a repeat date scheduled for next Monday (24) at the clubhouse in New York. Admission is free to members and their guests.

Comedy revival, whose personnel is comprised exclusively of the Lambs membership, is slated for a USO tour of GI installations abroad.

## Agnes Moorehead Set For Thurber 'Hard Times' Gab

Hollywood, Nov. 18. Next in Paul Gregory's series of platform presentations will be James Thurber's "My Life and Hard Times," with Agnes Moorehead, and an as yet uncast male star in the two roles. Piece, geared to play the same circuit exploited by Gregory with "Don Juan in Hell" and "John Brown's Body," will probably be directed by Charles Laughton, with whom Gregory owns the concert rights.

Miss Moorehead now is in Gregory's "Don Juan" and will begin rehearsals when the current tour is completed. "Hard Times" will be booked to trek while "Don Juan" is between dates, so that she will be able to star in both pieces. "Hard Times" is tentatively set for an April bow.

## 'Stalag' to Work East Thru Spring

"Stalag 17," closing its Chicago run Jan. 3, is booked to tour back east and continue through late spring, when the Paramount film version is due for release. Meanwhile the Jose Ferrer production has recently paid another \$10,000 dividend, bringing its total distributed profit to \$92,000 on a \$50,000 investment.

The Donald Bevan-Edmund Trzcinski comedy-melodrama will have played 19 weeks at the Erlanger, Chicago, when it closes its local run. It next plays a week in St. Louis, two weeks in Detroit, two weeks in Philly, a week in Baltimore and two weeks in Washington, before going to Boston for a run of five or six weeks opening March 2. The film version, originally due for release March 1, is now likely to be issued some time in May.

The show, which involved a \$30,000 production cost, has earned \$173,000 operating profits, including its 40% share of the \$110,000 sale of film rights. At the moment, it has about \$40,000 in assets, including \$31,000 available for distribution, \$9,000 in bonds and \$14,000 in a reserve fund for preliminary tour and advertising expense, etc.

## TOURING BARD TROUPE AIDS CONN. FESTIVAL

Hartford, Nov. 18. New Parsons Theatre here will be the kickoff spot Dec. 5-6 for a nationwide tour of several top stars in an omnibus bill, "An Evening with Will Shakespeare." Already pencilled in for the tour—which will be for the benefit of the proposed Shakespeare Festival Theatre in Fairfield County, Conn.—are Claude Rains, Eva Le Gallienne, Margaret Webster and Leueen McGrath.

The tour is being sponsored by the American Shakespeare Foundation for the purpose of raising funds for the Fairfield County project. This will be an American counterpart of Stratford-on-Avon in England.

Director Mary Hunter is coordinating the unit. Understood here that actors will receive only minimum fees and expenses. Understood also that Vera Zorina and Richard Whorf are included in plans for the unit. Miss Webster will direct the show.

## Stock Season for St. Pete With Ken Later Booking

St. Petersburg, Nov. 18. The Capitol Theatre here will inaugurate a stock company in mid-January. House is currently on a film policy, but like many other picture theatres is hitting other show biz media in an effort to perk up business.

The Kenneth Later Agency, of New York, will book the shows, with name leads for each production.

## Reggie Hammerstein May Produce 'Island' on B'way

Dallas, Nov. 18. "The Last Island," by Eugene Raskin, may be produced on Broadway next spring by Reginald Hammerstein. Margo Jones has relinquished New York rights to the play, but still plans to present it Jan. 12-31 at her Theatre '52 here.

Miss Jones will be in San Francisco this week to participate in preparations for the opening of an arena playhouse along the lines of her Theatre '52, but is due back here early in December.

## B'way Kibitzers Feel Their 'Age'

"Be Your Age," Reginald Denham-Mary Orr comedy being produced by Alexander H. Cohen and Joseph Kipness, with attorney Morris K. Bauer as associate producer, is financed at \$50,000, with provision for 20G overall. Included in the budget is \$6,000 spent by Cohen and Kipness on the play's tryout last summer at the Lakeview Theatre, Skowhegan, Me.

Odd angle on the show is that only three Broadway kibitzers saw the tryout and all will be investors in the Broadway production. They are Meyer Davis, Rita Allen and Saul Lancourt. "Age" is a one-setter, to be designed by Ralph Alswang, and is figured likely to break even at about \$10,000 gross.

Play is slated to go into rehearsal Dec. 1 under Denham's direction, with the tryout opening Christmas night at the Locust, Philly; a further tuneup run the week of Jan. 5 at the Shubert, Washington, and the New York preem Jan. 14 at the 48th Street, after a week of previews. Set for the cast thus far are Conrad Nagel, Loring Smith and Hildy Parks.

## L'ville Mayor's 30G Gift For '53 Historical Play Stirs Up Some Protests

Louisville, Nov. 18. Mayor Charles P. Farnsley last week received a number of complaints anent his gift of \$30,000 from his contingent fund to underwrite the production of an historical play with music, as part of Louisville's 175th anniversary celebration next year. His gift was directly to University Festival, Inc., which will produce the play, but instead will go to the U. of Louisville.

The play, "Kentucky's Lincoln," a drama with music, was written by Mrs. Dwight Anderson, wife of the dean of the university's School of Music, and is based on Lincoln's associations in Louisville and vicinity. Music for the play was written by Norman dello Joio of New York.

Farnsley said the play may come out in the black, making it unnecessary to use all or part of the city's gift. Questions about the legality of transferring the money to the nonprofit corporation caused the change, according to Farnsley. Play will be given at the city's Iroquois Amphitheatre. University Festival, Inc., while a nonprofit organization, will receive no financial support from the Louisville Fund, which underwrites music and dance groups, in 1952-53. Promoters of the festival play claim they have about \$10,000 in outright gifts, and do not anticipate losing any of the city's money. Should the venture show a profit, backers promise to return the \$30,000 to the city.

## Tyrell Preps Tent Setup For Hollywood, Fla.

Chicago, Nov. 18. Phil Tyrell, who has been the producer at the Chevy Chase straw-hatter, Wheeling, Ill., will open a tent theatre in Hollywood, Fla., Jan. 5. He's transporting an entire tent and equipment to Florida.

For his opener he is trying to get Robert Q. Lewis in "Charley's Aunt," which set a record for him and summer stock in the Midwest. As yet, no director has been pacted.

Renato Cellini, assistant conductor at the Metropolitan Opera since 1948, has been upped to associate conductor.

# Equity Plans Agreement With Brit. Union on Basis of Membership Poll

## Guild Brackets Coin For 'Colonels,' 'Picnic'

The Theatre Guild is capitalizing its productions of "Love of Four Colonels" and "Picnic" as a combination venture, requiring investors to take both entries. "Colonels," Peter Ustinov's London success being presentation in association with Aldrich & Myers, is budgeted at \$80,000. "Picnic," in which Joshua Logan is partnered as co-producer and director, is ticketed at \$75,000.

"Colonels," to costar Rex Harrison and Lilli Palmer, with the former directing, is scheduled to go into rehearsals in about three weeks for a probable Broadway opening in January. Rolf Gerard will design the scenery. "Picnic" will start rehearsing in about two weeks, with Ralph Meeker as male lead. It opens a tryout tour Dec. 27 at the American, St. Louis, and comes to Broadway in mid-January.

## See City Center Legit Folderoo

Cancellation of the winter drama season at the N. Y. City Center apparently means the end of the legit activity at the civic spot, at least for the foreseeable future. On the outside chance that some foundation or private outside source should provide financing for such a project, there might be a short season in the late winter or early spring, but a full-scale drama series is virtually an impossibility.

It's figured likely that a drama season would break even or perhaps make a small profit, but funds are not available for preliminary production, etc., estimated at \$175,000 for the three presentations. Ironic fact is that profits from previous years' legit operations have been used to finance the ballet and opera activities.

Since the ballet and opera projects are repertory, the physical productions remain available, so no major financing is necessary for each new season. But each new legit season requires new productions and additional new capital. Fact that production costs, about double those of a few years ago, now come to \$175,000 for the season, is what stymies continuance of the legit operation.

With the dropping of the legit part of the Center activity, tentative plans for a permanent acting company which would play a full season, partly on tour, appear cold. So does speculation about a new production unit to do an annual spring musical comedy and operetta season at the Center.

George Schaefer, artistic supervisor of the drama season for the last five years, is going ahead with other legit plans, including direction again next summer of the Starlight Musicals at the State Fair Auditorium, Dallas. He is also in line to stage a couple of Broadway shows slated for next season.

## BOOKING GAP STALLS 'MATCH' TOUR IN TEXAS

Dallas, Nov. 18. Texas tour of "Strike a Match," first of a series of productions to be staged by Mel Ferrer and presented by him in partnership with Charles R. Meeker, Jr., may have to be dropped. Show opens Dec. 9 in San Francisco with Pat O'Brien and Eva Gabor costarred. But a late December fortnight in St. Louis has fallen through, so the company may disband rather than lay off two weeks before the Texas tour pencilled to start Jan. 9. Tryout of Theatre Guild's "Picnic" is set for the St. Loo date.

Meeker is managing director of the State Fair Auditorium here, but the project with Ferrer is a private deal for him.

John Bettenbender, head of the Loyola U. Chicago, drama department, has taken over as director of the Showcase, new rep group in Evanston, Ill. Fay Roop, originally scheduled to direct, is ill in California.

On the basis of its recent membership poll on the subject of alien regulations, Actors Equity will probably try to negotiate a general agreement on the subject with British Equity. Idea is to eliminate all alien restrictions in both the U. S. and England, or to work out more liberal regulations in the two countries.

Considering the recent agitation on alien employment in New York and the presumably unfavorable effect of the recent British Equity ban on Jose Ferrer's proposed guest appearance with the Old Vic in London, the response to the Equity poll was surprisingly mild. A report of the union's alien committee, including poll tabulations, was to be considered by the council yesterday (Tues.).

Although questionnaires were sent to 6,200 members of the union, of whom 1,102 returned answers, 22 of that number expressed no preference on the question. While 18% return is normally considered good for such a survey, it is argued that in this case it indicates that 82% of the membership isn't concerned about the problem.

Of the answers expressing a choice, 54.54% favored further restrictions, 45.46% opposed. However, an overwhelming majority of the replies supported the idea of exploring the possibility of reaching an agreement with British Equity to abolish all restrictions or obtaining a mutual setup of more liberal regulations, particularly aimed at permitting young American actors to train with repertory and stock groups in England and British players to have a commensurate privilege in the U. S.

A drastic alien rule, adopted last summer by Equity, is in abeyance pending study of the question here and in England, or until next Dec. 31. However, if steps toward mutual settlement of the problem are in the works, the measure may be held up indefinitely. Meanwhile, Equity is expected to draft a clear policy on the matter as a guide to a representative likely to be sent to London to negotiate an agreement with British Equity.

## Witch-Hunt Play Preem Bows Studio Season At Univ. of Minn. Theatre

Minneapolis, Nov. 18. U. of Minnesota Theatre, in addition to presenting a regular season of offerings, is launching a studio season of new and experimental plays in a small studio theatre. This will give playwrights an opportunity to witness presentation of their opuses and afford them a laboratory situation to revise and rewrite as they see the performance in rehearsal and actual production.

Currently a new play, "The Windfinders," by Louis O. Coxé, co-author of "Billy Budd," which had a Broadway production two seasons ago, is being presented. Coxé is a U. of Minnesota associate English professor.

Play has as basis the 1692 witch-hunts at Salem, Mass., the author's native city, but is meant as a dramatization of conflict between forces of evil and reason, instead of being historical.

Plot concerns a gospel minister who unwittingly becomes involved in the witch panic. His chief adversary, by allowing himself to become involved with the superstition, uses the mounting panic to his financial advantage.

## All Quiet at Robeson Hartford Concert Scene

Hartford, Nov. 18. Despite several threats of violence, and censure by the City Council, veterans groups and others, a Paul Robeson concert here Saturday night (15) at the Weaver High School went off without any incidents. The concert was sponsored by the leftist Peoples Party.

More than 250 armed police were stationed at strategic points in the area. Scores of curiosity seekers converged on the scene, but limited their activity to circling the school on foot or in cars. About 600 attended the concert.

## Plays on Broadway

### Renaud-Barrault Co.

S. Hurek, in association with French Ministry of Foreign Affairs, under the auspices of Assn. Française d'Action Artistique, presentation of Madeleine Renaud & Jean-Louis Barrault and their company in dual-bill, "Les Fausse Confidences" and "Baptiste," at Ziegfeld, N. Y., Nov. 12, '52; \$4.80 (\$8 opening).

#### LES FAUSSES CONFIDENCES

Comedy in three acts, by Marivaux; staged by Barrault; decor and costumes, Jacques Gaillet.

Armande ..... Madeleine Renaud  
Dorante ..... Jean Desailly  
M. Remi ..... Pierre Bertin  
Mme. Argante ..... Marie-Hélène Dastis  
Arlequin ..... Jean-Pierre Graval  
Dubois ..... Jean-Louis Barrault  
Marion ..... Simone Valère  
Le Comte ..... Jean-François Calvé  
L'Orfèvre ..... Jean-François Calvé  
Le Valet ..... Jacques Gaillet

#### BAPTISTE

Pantomime by Jacques Prevost, inspired by mime played by Debureau, "The Old Mayor," choreography, Barrault; musical director, Pierre Boulez.

Baptiste ..... Jean-Louis Barrault  
Le Gardien de la Maison ..... Madeleine Renaud  
Le Chanteur ..... Jean Desailly  
La Petite Fille ..... Elina Labourdette  
Arlequin ..... Serge Perrault  
Le Jardinier ..... Jacques Gaillet  
La Lavandière ..... Simone Valère  
Le Blottier ..... Jean-Pierre Graval  
La Duchesse ..... Madeleine Renaud  
Les Laquais ..... Jacques Gaillet  
Le Marchand d'Habits ..... Beauchamp  
Les Invites ..... Simon Valère, Elina Labourdette, Anne Carrière  
Les Invites ..... Jean-Pierre Graval, Jean-François Calvé, Jean Juillard

The Broadway engagement of this noted Parisian repertory group is a must for serious students of legit, particularly those familiar with the French language. It's also obviously a playgoing spree for New York's sizable Francophile population. For those who don't care so much about esoteric stage lore, but merely crave an evening's entertainment, especially if they don't savvy French as so easy, the Renaud-Barrault combo may tend to be so what, especially in the vast Ziegfeld Theatre.

The Madeleine Renaud and Jean-Louis Barrault company from the Marigny Theatre, Paris, is probably the only troupe of its kind in the world. Not only is it a true repertory organization as distinct from stock, but it has worked out of its own group style of production and performance, offering a variety of plays and techniques, including classics, new works and pantomime.

Last week's opener was a dual-bill of "Les Fausse Confidences" ("False Secrets") by Marivaux and a ballet-pantomime, "Baptiste." The current week is split between Kafka's "Le Procès" ("The Trial") and a dual-bill of two Molière comedies, "Amphitryon" and "Les Fourberies de Scapin" ("Scapin's Pranks"). Next week brings an operetta split between Feydeau's "Occupe-toi d'Amélie" ("Keep Your Eye on Amélie") and Anouilh's "La Répétition, ou L'Amour Pun" ("The Rehearsal, or Love Punished"). The entire fourth week offers the Gide translation of "Hamlet." No schedule is announced for the subsequent weeks, if any.

For an American audience the initial bill was decidedly uneven. "Les Fausse Confidences" is an early 18th century comedy that shows its age, being mostly a matter of trite situation instead of offering the comedy of lines that a contemporary foreign audience might get. So while it was possible to admire the clean, ensemble style of the troupe and the individual playing of a few of the actors, even the French-happy patrons uncorked only occasional chuckles. Doubtless an experience for students of the art, but pretty lofty going for the pas-de-Francais customers.

"Baptiste," on the other hand, is a nifty. A comedy mime not dissimilar in feeling and treatment to some of the new, light American ballets, it has an infectious Gallic flavor without language limitations. And even more than "Fausse," this amusing six-scene dream adventure shows Barrault to be perhaps the most flexible and versatile comic artist alive. Certainly New York hasn't in present memory seen such expressively lithe and precise use of bodily movement in combination with vocal and facial performance. Incidentally, parts of "Baptiste" were seen here in the French film, "Children of Paradise."

Although Barrault is a standout, the general level of the company is high, at least in comedy (how it stacks up in heavier fare remains, in the words of Lindsay & Crouse, to be seen). But one of the more notable aspects of the Renaud-Barrault presentations thus far is their extremely simple but highly articulate physical productions.

The costumes look reasonably inexpensive, but appropriate and unusually decorative, while the scenery, consisting of unpretentious drops and a few rudimentary screens, challenge audience imagination and obviously minimize

construction costs and stagehand payrolls. Broadway designers and producers might copy. Hobe.

### LE PROCES

(The Trial)

Drama in two acts, adapted by Andre Gide and Jean-Louis Barrault from novel by Franz Kafka. Directed by Barrault. Sets by Felix Labisse, At Ziegfeld, N. Y., Nov. 18, '52.

Joseph ..... Jean-Louis Barrault  
Hussler ..... Jean Desailly  
L'Oncle ..... Pierre Bertin  
L'Avocat ..... Beauchamp  
Lent ..... Madeleine Renaud  
Titoirelli ..... Jacques Dacquenne  
Le Juge ..... Charles Mahieu  
Wilhelm ..... Jean-Claude Michel

As presented by the Renaud-Barrault repertory at the Ziegfeld, Kafka's "Le Procès" ("The Trial") packs a punch. Topicality, style and dramatic tension combine in this story of Joseph K., who, never told his crime, fights his arrest and protests his innocence until he realizes that even if he is acquitted at his trial, once he is accused, he will never be free.

Although the gesture, inflection and movement which characterized last week's "Baptiste" and "Fausse Confidences" are present, "The Trial" will not be as palatable to English-speaking audiences, for it is a play that demands concentration. Its success as an English production is questionable, for the stretch of this offering is that the nightmarish overall effect never gets out of hand, due to the subtle ensemble playing of a group that has been together a long time. It has likely possibilities as an art film a la Cocteau.

Jean-Louis Barrault is tops as co-author, director and star. Andre Gide and Barrault turn Kafka's introspective novel into a dramatic work with emotional impact. Kafka's somewhat convoluted prose becomes crisp and incisive.

Barrault's direction gives the play a surrealistic effect, but he always keeps it within the borderline of belief. He brings everyday objects into the dream sequences, and heightens the scenes of ordinary life with symbolic and sound effects like the roar of adding machines.

The atmosphere gets a great assist from the somber-toned decor by Felix Labisse, who depicts nine different scenes with the action moving continuously from one to the other. Cut-outs of crushing arches are lowered for the trial or raised to reveal the silhouette of the hero's office against a blue cyclorama.

Barrault brings grace, intensity and variety to the role of Joseph K., the bank clerk with a sense of dignity and humor who, accused, progresses from confident to protesting, perturbed, belligerent, desperate and finally defeated.

The supporting company is uniformly fine, with standout performances by Jean-Claude Michel, Charles Mahieu, and Jean Desailly personifying the diffident and imperturbable bureaucrats in the service of "justice." Madeleine Renaud as the perfunctory mistress of an aged lawyer, played by Beauchamp, Pierre Bertin as the hero's anxious uncle, and Jacques Dacquenne as an advice-giving painter. Vene.

### Scheduled B'way Openings

"Time Out for Ginger," Lyceum, Nov. 26.  
"I've Got Sixpence," Barrymore, Dec. 2.  
"See the Jaguar," Cort, Dec. 3.  
"Two's Company," Alvin, Dec. 4.  
"Whistler's Grandmother," President, Dec. 8.  
"Grey-Eyed People," unspecified theatre, Dec. 17.  
"Children's Hour," Coronet, Dec. 18.  
Arthur Miller play, Beck, Jan. 7.  
"Hazel Flagg," Hellingier, Feb. 6.

### Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Children's Hour" (D)—Kermit Bloomgarden, prod.; Lillian Hellman, dir.; Patricia Neal, Kim Hunter, stars.

"Grey-Eyed People" (C)—Albert Selden, prod.; Morton D. Costa, dir.

"Intruder" (D)—Eddie Dowling, John MacArthur, prods.; Dowling, dir.; Dowling, Margaret O'Brien, stars.

"Whistler's Grandmother" (C)—Anthony Parella, prod.; Guy Tomajan, dir.; Josephine Hull, star.

### Equity Library Show

(Nov. 17-30)

"Glass Menagerie"—Lenox Hill Playhouse, N. Y. (19-23).

### Gee Buys Concert Shares In Western Canada Mgt.

Winnipeg, Nov. 18.

A. K. (Bill) Gee, president of Celebrity Concerts (Canada), has bought all shares of Celebrity Concert Series, Ltd., from Mrs. Fred M. Gee and associates.

Edward F. Gee has been appointed Winnipeg manager for Celebrity Concerts, and James Cowie assistant manager and treasurer.

Celebrity Concerts now presents music events in 17 western cities from Fort William, Ont., to Trail, B. C. Approximately 150 presentations are planned for this season under A. K. Gee's direction. He will visit New York in December to engage artists for the 1953-54 season.

### Current Road Shows

(Nov. 17-29)

"Anonymous Lover" (Larry Parks, Betty Garrett)—Her Majesty's, Montreal (17-22); Royal Alexandra, Toronto (24-29).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Paramount, Baton Rouge (17-18); Robinson Aud., Little Rock (19-20); Aud., Memphis (21-22); Orpheum, Kansas City (24-25); KRNT Theatre, Des Moines (26); Omaha, Omaha (28-29).

"Call Me Madam"—Shubert, Detroit (17-29).

"Constant Wife" (Catharine Cornell, Robert Fleming, John Emery)—Royal Alexandra, Toronto (17-22); Case, Detroit (24-29).

"Country Girl" (Robert Young, Dane Clark, Nancy Kelly)—Davidson, Milwaukee (17-22); American, St. Louis (24-29).

"Don Juan in Hell" (Charles Boyer, Vincent Price, Cedric Hardwicke, Agnes Moorehead)—Keith's White Plains, N. Y. (17); Rensselaer Polytech, Troy, N. Y. (18); Mundy Aud., Springfield, Mass. (19); Shubert, New Haven (20-22); RKO Boston, Boston (24-29).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Blackstone, Chi. (17-29).

"Gigi" (Audrey Hepburn)—Harris, Chi. (17-22); Selwyn, Chi. (24-29).

"Gilbert & Sullivan" (American Savoyards)—College Theatre, Greenville, N. C. (17); Armory, Charlotte (18); Memorial Aud., Spartanburg, S. C. (19); Field House, Clemson, S. C. (20); Civic Aud., Kingsport, Tenn. (22); Ryman Aud., Nashville (24); Health Educ. Bldg., E. I. S. C., Charleston, Ill. (25); Hartman, Columbus (29-30).

"Gilbert & Sullivan" (Chartock)—Shubert, Phila. (17-29).

"Good Nite Ladies"—Majestic, Boston (17-29).

"Grey Eyed People"—Shubert, New Haven (27-29).

"Guys and Dolls"—Wisconsin, Milwaukee (17-22); Taft Aud., Cincinnati (24-29).

"I Am a Camera" (Julie Harris)—Orpheum, Davenport (17); Iowa, Cedar Rapids (18); Paramount, Omaha (19); KRNT Theatre, Des Moines (20); Capitol, Salt Lake City (22); Biltmore, L. A. (24-29).

"I've Got Sixpence" (Viveca Lindfors, Edmond O'Brien)—Walnut, Phila. (17-29).

"Maid in the Ozarks" (Bert Wheeler)—Lyric, Allentown, Pa. (17-18); Rajah, Reading, Pa. (19-20); Auditorium, Rochester (21-22); Nixon, Pitts. (24-29).

"Mister Roberts" (Tod Andrews)—Oshkosh, Oshkosh, Wis. (17); Orpheum, Green Bay, Wis. (18-19); Capitol, Wis. (20); Parkway, Madison (21-22); Lyceum, Minneapolis (24-28); Aud., Rochester, Minn. (29).

"Oklahoma"—Grand, Calgary (17-22); Metropolitan, Seattle (24-29).

"Paint Your Wagon" (Burl Ives)—Nixon, Pitt. (17-22); Shubert, Wash. (24-29).

"Paris 90" (Cornelius Otis Skinner)—Civic, New Orleans (17-22); Music Hall, Houston (24); Texas, San Antonio (25); Paramount, Austin (26); Majestic, Ft. Worth (27); Melba, Dallas (28-29).

"Point of No Return" (Henry Fonda)—Ford's, Baltimore (24-29).

"See the Jaguar" (Arthur Kennedy)—Forrest, Phil. (17-29).

"Shrike" (Van Heflin)—National Wash. (17-29).

"South Pacific" (Janet Blair, Webb Tilton)—Orpheum, Kansas City (17-22); Forum, Wichita (24-29).

"Stalag 17"—Erlanger, Chi. (17-29).

"Time Out for Ginger" (Melvyn Douglas)—Shubert, Wash. (17-22).

"Top Banana" (Phil Silvers)—Taft, Cincy (17-22); Great Northern, Chi. (24-29).

"Tree Grows in Brooklyn" (Joan Blondell, Robert Shackleton)—Shubert, Chi. (17-29).

"Two's Company" (Bette Davis)—Shubert, Boston (17-29).

## Inside Stuff—Legit

Two of the most highly-regarded Vernon Duke-Ogden Nash tunes in the Bette Davis revue, "Two's Company," are "Roundabout" and "Just Like a Man," but neither one was written for the new show. They were salvaged from the musical "Sweet Bye and Bye," which was tried out in Philadelphia (Dolores Gray was in the cast and sang "Man," currently done by Miss Davis) six years ago and folded there. Plenty of work was being done on the James Russo-Michael Ellis legit in Pittsburgh last week. David Burns, who quit the Luther Billis role in the touring "South Pacific" two months ago, went into the company and will take over assignments of Nathaniel Frey, who exited at the end of the Pitt engagement. An additional sketch is being written for Burns, but won't go in until late in the Boston stay.

Paul Hartman goes into the show this week in Boston, costarring with Miss Davis. He succeeds Hiram Sherman. Latter had originally given his notice in Detroit, then rescinded it but finally decided to pull out anyway. In Pittsburgh, Miss Davis got another opening to replace the "Good Bad Girls" number which she has wanted no part of since collapsing while doing it at the Detroit preem.

Dorothy Kirsten's debut in the "Tosca" lead at the Metropolitan Opera House last Wednesday (12) was more than the usual "first." A career came full circle that night. Back in 1938, Miss Kirsten, an obscure member of Kay Thompson's Rhythm Singers, got an audition to sing for the late Grace Moore, then a leading Met diva. Audition was set up through efforts of Dinty Moore, N. Y. American radio editor.

Miss Moore, who like Miss Kirsten, had come out of a Broadway chorus, was so impressed with the younger girl's talent that she started a fund to send Miss Kirsten to Italy for two years to study voice. At close of the audition, Miss Moore turned to a VARIETY mugg present, and said, "This girl will someday have all my roles." With "Tosca," Miss Moore's great Met success, Miss Kirsten has completed a cycle of 10 roles the late diva sang and which are now in the Kirsten repertoire.

## Plays Out of Town

### I've Got Sixpence

New Haven, Nov. 12.

Gertrude Macy and Walter Starcke production of drama in two acts by John van Druten. Stars Edmond O'Brien, Peter Tyndall, Vivica Lindfors, Patricia Collinge, Vicki Cummings. Directed by John van Druten; production designed by Boris Aronson; costumes supervised by Burton Miller. At Shubert, New Haven, Nov. 12, '52; \$4.20 top.

Inez Cabral ..... Vivica Lindfors  
Doreen ..... Vicki Cummings  
Dr. Ozmunian ..... Paul Lipson  
Peter Tyndall ..... Edmond O'Brien  
Mrs. Entwistle ..... Patricia Collinge  
Carolyn ..... Lois Holmes  
Robert Gallagher ..... Bert Thorne

"I've Got Sixpence" can make a pretty penny on Broadway—provided John van Druten brings his script polishing skill into play to the extent of ironing out a loose final act which, as of the premiere, threatens to lower the production's overall entertainment average.

In creating "Sixpence," author has brought forth a noble experiment. Whether or not he can turn it into a commercial success depends on the observation noted above. It will be unfortunate if it ends up in the "almost made it" category, as it carries a message which the world sorely needs today.

Play gets off with all the velocity of a plane from flight deck, but it comes limping in on one engine in the last quarter. This may be due to the fact that the story falls back on clichés toward its climax instead of maintaining the fresh, novel approach that punctuates its earlier scenes.

This newest effort can conceivably draw from two completely different types of playgoers—

(1) the type which will regard the play merely as a sensational display of frank dialog and action, and (2) the type which will burrow beneath the surface, along with van Druten, and catch the message which he makes an eloquent stab at conveying. Latter is an earnest attempt to point out that the only salvation from the utter confusion that dominates many lives today is a oneness with some supreme being—a realization that man requires help of a nature beyond his own capacities.

To expound his theories, author has for central characters Inez Cabral, daughter of an atheist but herself a believer in some sort of indeterminate deity, and Peter Tyndall, skeptic extraordinary, whose various brushes with life have left him with a perverted estimate of its futility. The two meet at the home of Peter's aged and invalid aunt, a wealthy widow who has found mental comfort in the ministrations of a religious practitioner, Dr. Ozmunian.

Romantic lightning strikes and the young pair immediately take off for a hotel room, she in the belief that the wondrous moment she has awaited is at hand, he about to gratify another desire. Girl justifies her action in the "spiritual" beauty of their union but the lad sees only the transitory element of the experience and warns her that he will never be "trapped" into a marriage. When Inez becomes pregnant, a violent quarrel follows and Tyndall walks out of the situation. After a three-month period of separation, the two experience individual spiritual awakenings and curtain implies ultimate reunion.

Following an obvious pattern of setting his audience in a receptive mood before releasing the preaching content of his crusade

for spiritualism vs. materialism, the author has instituted such a wide chasm between the two moods of comedy and sober writing that it is difficult for the auditors to bridge the gap satisfactorily. Whether this is due to a fault in writing and directing, or just typical resentment regarding being preached at, is a moot question. In any case, it is at this point that the play suffers a severe letdown. By contrast, the brilliance of the first act makes stanza two seem commonplace.

As Peter and Inez, Edmond O'Brien and Vivica Lindfors carry long roles competently. As the unbelieving, ex-Communist, semi-heel whose pride goeth before a fall, O'Brien is convincing for the most part. There's an artificial ring to his breakdown scene. Miss Lindfors is well cast and exhibits thespian skill, except in a scenery-chewing bit wherein she calls on the deity for help.

Vicki Cummings gives solid support as Inez' roommate, Doreen, a lass who never really understood religion but who ends up with the realization that "the church is here to help us." In a standout performance, Patricia Collinge gives beautiful shading to the role of the invalid aunt. An unusual part that gets expert handling is the healer, played by Paul Lipson, who gives it exceptional authenticity. Bert Thorne is good as Doreen's eventual husband whose courtship had begun intimately but was "switched off" until they finally married. Lois Holmes adds an efficient bit as a maid.

For digging into the recesses of frank dialog and action to build his foundation, van Druten doesn't hesitate to call a spade a steam shovel. Under less skilled guidance, some of this material might be regarded as offensive, even shocking. By contrast, some of his philosophic lines reach the heights.

An intricate technical setup of sets and lighting adds considerably to fluid movement of story. This is accomplished by a central revolving stage, with side areas utilized for connecting scenes. Visual production as a whole gives evidence of freedom from any budgetary restrictions. Bone.

### See the Jaguar

Hartford, Nov. 13.

Lemuel Ayers (in association with Helen acts (six scenes) by N. Richard Nash. Stars Arthur Kennedy, Constance Ford, Cameron Prud'homme, Roy Tanaka. Directed by Michael Gordon. Production designed by A. J. P. Production music by Alec Wilder. At New Persons, Hartford, Nov. 12, '52; \$4.20 top.

Phillip Pine ..... David Clarke  
Yvette ..... Constance Ford  
Janet ..... Roy Tanaka  
Gramma Rieks ..... Arthur Kennedy  
Doreen ..... Cameron Prud'homme  
Brad ..... George Fenn  
Harvey ..... Lewis Schelle  
Frank ..... Arthur Bantander  
Meeker ..... Ted Jackson  
Mrs. Meeker ..... Florence Sanderson  
Jill Walker ..... James Dean  
Jee Jee ..... Dane Kneel  
Sam ..... Harrison Dowd  
Andy ..... Harry Bergman  
Carson ..... Tony Kraber

If "See the Jaguar" survives the rough hurdles of Broadway, it will be because of the acting ability of Arthur Kennedy. As it stands now, drama is too heavy for widespread public interest. It shows the need for play surgery, especially in the first act, which bogs down.

Language used by playwright N. Richard Nash is confusing. He di-

(Continued on page 60)



# Tandy-Cronyn Record \$29,646, Chi; 'Gigi' Sock \$20,800, 'Tree' Limp 19G

Chicago, Nov. 18. There are two new entries in the Chicago legit scene, but it's the holdovers that are doing the heavy boxoffice. "Tree Grows in Brooklyn" got roughed up by all the critics, but as it is on subscription it will probably last the three-week Guild period. New York City Opera came in last Wednesday (12) for a run, with a heavy advance.

"Gigi" is doing solid business and should stay at least into January, possibly forcing the Katherine Cornell to shift to the Selwyn instead of the Harris. "Stalag 17" has jumped and "Fourposter" is a sellout. "Top Banana" comes in next week at the Great Northern and "Country Girl" at the Blackstone, Dec. 1.

**Estimates for Last Week**  
**Fourposter**, Blackstone (8th wk) (\$4.20; 1,534) (Jessica Tandy, Hume Cronyn). New house record at smash \$29,646; last night's performance cancelled because of Miss Tandy's illness.

**"Gigi"**, Harris (2d wk) (\$4.40; 1,000) (Audrey Hepburn). Picked up to \$20,800, with Theatre Guild subscription; seats now selling into December.

**New York City Opera**, Opera House (\$4.90; 3,600). Neat \$40,000 for first five performances.

**"Stalag 17"**, Erlanger (12th wk) (\$4.40; 1,334). Took a nice hop with \$17,200; will close Jan. 3 to continue tour.

**"Tree Grows in Brooklyn"**, Shubert (1st wk) (\$5; 2,100) (Joan Blondell, Robert Shackleton). Critics axed this "Tree" and small 19G on subscription is all for the week; has been overquoted recently.

## 'Banana' \$39,100, 'Sim' \$2,600, Wash

Washington, Nov. 18. Phil Silvers in "Top Banana" built to a profitable \$39,100 for its second and last week at the National Theatre, about \$7,300 over the initial stanza. House was scaled to \$6 top. "The Shrike," starring Van Heflin, moved in last night (Mon.) for two weeks.

The new Shubert Theatre hit an all-time low last week for its career as a legit either under its present name or its previous existence as The Gayety. House drew a thin \$2,600 for "Rise by Sin," a new meller starring Louise Allbritton. Play, which was scaled to \$3.60, folded immediately at the end of the single week here. The Shubert is dark this week, the previous booking of the "Time Out for Ginger" tryout having been cancelled.

## 'PACIFIC' SOCK \$34,700 FOR 6 IN KANSAS CITY

Kansas City, Nov. 18. "South Pacific," returning after more than two years, has lost none of its boxoffice wallop. Musical, with Janet Blair and Webb Tilton costarred, opened its local stand Wednesday night (12) and knocked off a take of \$34,700 for its first six performances through Saturday night (15) in the 1,913-seat Fox Midwest Orpheum.

Added to the \$16,700 drawn in its final two performances Sunday-Monday (9-10) at the Auditorium, Denver, that gave the Rodgers-Hammerstein-Logan smash a total of almost \$51,400 for the eight-performance week. It's already sold out for the current week here, giving it a capacity \$85,000 for the 14-performance local run. The equals the attendance rate for its SRO original stand here two seasons ago, when it topped \$100,000 for two full weeks.

## 'Affairs' \$13,300 in L.A.; 'Farfel' Winds at 16½G

Los Angeles, Nov. 18. Town has only one house alright this week, the Carthy Circle where Henry Duffy's production of "Affairs of State" is continuing at an even keel. "Biltmore" is dark this week following the departure Saturday (15) of "Farfel Follies" after a four-week run, but rekindles again next Monday (24) with "I Am a Camera."

"State" hit another \$13,300 last week, its seventh frame at the 1,518-seat house, "Farfel" grossed \$16,500 to give it a \$73,500 total for the four-week run.

## 'Camera' Click \$20,900, Stock 'Time' 12G, St. L.

St. Louis, Nov. 18. "I Am a Camera" wound up one-week stand Saturday (15) at American here with a swell \$20,900 at \$3.66 top. House had been dark for a fortnight. Piece and cast, particularly star Julie Harris, copped plaudits. "Bagels and Yox" opened a week's engagement Sunday (16) at the American with the SRO sign out. Jewish War Veterans council of St. Louis is sponsoring three performances. House is scaled to \$3.66.

Eva Gabor in "Happy Time" closed one week stand Sunday at Ansell Bros. midtown Empress with average \$12,000 at \$2.50 top. Franchot Tone, Betsy Von Furstenberg, Irene Manning and Walter Brooke open a week's stock run to-night (Tues.) in S. N. Behrman's "Second Man" at the Empress.

Two performances Friday-Saturday (14-15) of Dancers of Ball in Henry W. Keil (Municipal) Auditorium grossed a fine \$12,000 at \$3.66 top. Presentation was sponsored by Entertainment Enterprises.

## 'SHRIKE' DRAWS \$17,500 FOR SEVEN IN 2 SPOTS

Wilmington, Nov. 18. "The Shrike," with Van Heflin as star, drew nearly \$14,600 in five performances last Wednesday-Saturday (12-15) at the 1,223-seat Playhouse here. Joseph Kramm's Pulitzer Prize drama drew critical raves, with special citation for the star and cast. In two performances Monday-Tuesday nights (10-11) at the Community, Hershey, Pa., the Kermit Bloomgarden production pulled \$2,900, giving it a gross of almost \$17,500, for a small profit, for the seven-performance week.

Elsa Lanchester's "Private Music Hall," pencilled in for Nov. 26-27, is next for the Playhouse.

## N. Y. City Ballet \$38,500; Ballet Theatre \$33,830

The N. Y. City Ballet, in its second week at City Center, N. Y., grossed a fine \$38,500 for eight performances ending Sunday night (16). Take was up from the first stanza, which hit \$36,000.

The touring Ballet Theatre is also racking up impressive grosses. In a split-week last week, troupe took in \$33,830 on eight showings, getting \$6,370 for two in London, Ont. Monday-Tuesday (10-11), \$5,960 in two at Hamilton, Ont. (12), and \$21,500 for four in Detroit (14-16). Troupe has more splits this week, then does a full stanza in Montreal next week.

## Horton in 'Nina' \$8,300 6th Week in S.F. Stock

San Francisco, Nov. 18. Randolph Hale has set "The Second Man," with Franchot Tone, Betsy Von Furstenberg, Irene Manning and Walter Brooke, for a two week run at the Alcazar, opening Nov. 25. "Nina," present show at that house, is town's sole legit, except "Farfel Follies" opening tomorrow (Wed.) at the Curran for five days, first two being sold to B'nai B'rith.

**Estimates for Last Week**  
**"Nina"**, Alcazar (6th wk) (C-\$3.60; 1,157) (Edward Everett Horton). Stepped up to \$8,300 (previous week, \$7,000).

## 'Paris' \$11,800 Split

Mobile, Nov. 18. Cornelia Otis Skinner grossed a total of \$11,800 last week in six performances over four stands. Starring in her solo musical, "Paris '90," the actress pulled \$1,100 for a one-nighter Monday (10) at the Ryman Auditorium, Nashville; added \$6,500 in three showings Tuesday-Thursday (11-13) at the Tower, Atlanta; picked up another \$2,400 in a one-nighter Friday (14) at the Auditorium, Montgomery, and wound up with \$1,800 for a one-nighter Saturday (15) at the Murphy High School Auditorium here.

Show is playing the Civic, New Orleans, all this week and then takes off next week for a string covering Houston, San Antonio, Austin, Fort Worth and Dallas.

## 'Bell, Book' Neat \$19,000 In New Orleans Stanza

New Orleans, Nov. 18. "Bell, Book and Candle," costarring Joan Bennett and Zachary Scott, grossed a satisfactory \$19,000 for its eight-performance stand last week at the Civic Theatre here. That followed a smash \$28,300 the previous week for an eight-show split between San Antonio, Austin, Houston and a one-nighter here, and a take of \$27,300 the week before in eight performances divided between Wichita, Oklahoma City, Ft. Worth and Dallas. Shepard Traube's production of John van Druten comedy is splitting the current week between Baton Rouge, Little Rock and Memphis, and divides next week between Kansas City, Des Moines and Omaha.

## Philly Booming; 'Ginger' \$20,400, 'Don Juan' 26G (3)

Philadelphia, Nov. 18. The lagging stage season came to life this week with six shows garnishing local boards. All five playhouses are lighted, with the addition of a sixth in the new Arena theatre which the Circle-in-the-Square group has set up in the Foyer of the Academy of Music.

"Time Out for Ginger," sparked by good reviews and favorable word of mouth, clicked solidly in its opening stanza at the Locust. Although originally booked for only one week, the management and the house decided by Tuesday afternoon (11) to continue the engagement. Decision was made possible by the cancellation of "Rise by Sin," which folded during a Washington tryout.

Town's strongest financial take came from three-day run of "Don Juan in Hell," at the Academy of Music. Substitution of Vincent Price, for Charles Laughton had no effect on demand and 3,000-seat concert hall went clean all three nights.

Appearance was sponsored by the Philadelphia Forum. Holdover booking, "Maid in the Ozarks," at the Erlanger, felt the competition and dipped slightly in its second and final week. Last night's openings included "I've Got Sixpence," new John van Druten play at the Walnut, and S. M. Chartock's Gilbert and Sullivan repertory company at the Shubert.

N. Richard Nash's drama, "See the Jaguar" opens a tryout tonight (Tues.) at the Forrest, and Circle-in-the-Square Theatre tees off tomorrow night (Wed.) with "Summer and Smoke." Week's final entrant is the Penn Mask and Wig Club's 65th annual production "Here's Howe," Friday (21) at the Erlanger Theatre.

**Estimates for Last Week**  
**"Time Out for Ginger"**, Locust (1st week) (1,580; \$3.90) Melvyn Douglas. Solid review raves and word-of-mouth kited comedy into hit class; smacko \$20,400.

**"Maid in the Ozarks"**, Erlanger, (2d wk) (1,880; \$2.60) (Bert Wheeler). Lo'-priced roadshow after good enough \$12,000 opening, dropped to second stanza to \$8,900, but still profitable.

**"Don Juan in Hell"**, Academy of Music (3 nights) (3,000; \$4.40) (Charles Boyer, Vincent Price, Cedric Hardwicke, Agnes Moorehead). Played to SRO \$26,000.

## 'Girl' \$23,000 in Mpls.; Biggest Biz of Tour

Minneapolis, Nov. 18. Third of the promised seven Theatre Guild subscription season offerings and playing exclusively here in the Twin Cities, "Country Girl," with Robert Young, Dane Clark and Nancy Kelly, pulled a whopping \$23,000 for six nights and two matinees at \$4.20 top at the 1,859-seat Lyceum. It was the show's biggest single week's gross to date on its tour, which started on the west coast.

Current is "Guys and Dolls," back for 10 performances in seven nights opening last night (Mon.) and continuing through Saturday (22). The musical pulled \$78,000 for 10 nights and 12 performances just one year ago here. Unlike last year, the show is confining its Twin Cities visit to Minneapolis, and St. Paul newspapers have refused to accept its paid ads. They recently reversed their policy in this regard, and began selling space for shows passing up their city while coming here.

# B'way Makes Comeback; 8 Sellouts; French Rep \$24,000 (5), 'Dial' \$29,900, Hepburn \$39,800, Sullavan \$26,600

Broadway bounced back to potent business last week after the doldrums of the presidential election period. Virtually all shows responded to the brisk pace, with some individual grosses jumping as much as \$10,000 over the previous stanza. There were eight solid sellouts over the full eight-performance canto. Attendance was off a bit Monday night (17).

Last week's only opener, the French repertory group of Madeleine Renaud and Jean-Louis Barrault, drew generally 5 glowing notices and went clean for its first five performances. Of the other recent arrivals, "Deep Blue Sea" was SRO for its first full week, but "Climate of Eden" failed to better its slack initial part-week. "Dial 'M' for Murder" sold out all performances.

"In Any Language" folded last week, and this week's scheduled closings include "Point of No Return" and "Climate of Eden."

**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 prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

**"Bernardine"**, Playhouse (5th wk) (S-\$4.80; 999; \$21,500). About \$17,700 (previous week \$15,900).

**"Climate of Eden"**, Beck (2d wk) (D-\$6-\$4.80; 1,214; \$31,000). Just reached \$8,900 (previous week, \$5,200 for first four performances); closing Saturday night (22).

**"Deep Blue Sea"**, Morosco (2d wk) (D-\$6-\$4.80; 912; \$26,000) (Margaret Sullavan). Standlee limit at all performances for over \$26,600, including three theatre parties (previous week, capacity \$23,600 for first five performances and two previous).

**"Dial 'M' for Murder"**, Plymouth (3d wk) (D-\$4.80; 1,063; \$30,000) (Maurice Evans). Went clean at all shows, with party commissions limiting the take to \$29,900 (previous week, \$28,600).

**"Evening With Beatrice Lillie"**, Booth (7th wk) (R-\$6; 900; \$24,500) (Beatrice Lillie, Reginald Gardiner). About \$24,500 (previous week, \$24,000).

**"Fourposter"**, Barrymore (56th wk) (C-\$4.80; 1,060; \$24,996) (Betty Field, Burgess Meredith). Nearly \$17,700 (previous week, \$13,000).

**French Repertory**, Ziegfeld (1st wk) (C-\$4.80; 1,628; \$38,750) (Madeleine Renaud, Jean-Louis Barrault). Opened Wednesday (12) to generally enthusiastic notices; first five performances went absolutely clean at over \$24,000; engagement is being extended beyond the originally scheduled four weeks.

**Gilbert & Sullivan**, Hellinger (4th wk) (C-\$4.80; 1,507; \$40,113). "Iolanthe" drew \$22,500 as the closing bill, bringing the total gross for the four-week engagement to \$84,700; closed Saturday night (15), to tour.

**"Guys and Dolls"**, 46th Street (104th wk) (MC-\$6.60; 1,319; \$48,904). Back to standee limit at \$44,400 (previous week, \$38,000).

**"In Any Language"**, Cort (6th wk) (C-\$4.80; 1,056; \$27,700) (Uta Hagen). Almost \$10,800 (previous week, \$10,300); folded Saturday night (15) after 45 performances, at a loss of about \$67,000.

**"King and I"**, St. James (86th wk) (MD-\$7.20; 1,571; \$51,717) (Yul Brynner). Back to capacity, \$51,700 (previous week, \$44,900).

**"Male Animal"**, Music Box (29th wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Just under \$18,000 (previous week, \$10,300).

**"Millionaires"**, Shubert (5th wk) (C-\$6-\$4.80; 1,361; \$39,000) (Katharine Hepburn). Getting the standee limit, almost \$39,800 (previous week, \$38,700).

**"Moon is Blue"**, Miller (89th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). Nearly \$13,200 (previous week, \$9,600).

**"Mrs. McThing"**, 48th Street (32d wk) (C-\$4.80; 925; \$22,927) (Helen Hayes). Over \$21,300 (previous week, \$16,000).

**"My Darling Aida"**, Winter Garden (3d wk) (O-\$7.20-\$6.60; 1,519; \$51,881). Almost \$44,000 (previous week, \$44,400).

**"New Faces"**, Royale (27th wk) (R-\$6; 1,035; \$30,600). Just missed \$30,000 (previous week, \$23,500).

**"Pal Joey"**, Broadhurst (46th

wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Just over \$39,000 (previous week, \$31,000).

**"Point of No Return"**, Alvin (44th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Topped \$24,500 (previous week, \$17,900); closing Saturday night (22) to tour.

**"South Pacific"**, Majestic (187th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Just under \$46,000 (previous week, \$35,200).

**"Time of the Cuckoo"**, Empire (5th wk) (D-\$6-\$4.80; 1,082; \$25,056) (Shirley Booth). Went clean again, with party commissions limiting the take to \$24,200 (previous week, \$24,200).

**"Wish You Were Here"**, Imperial (21st wk) (MC-\$7.20; 1,400; \$52,080). Nearly \$52,200 (previous week, \$49,800).

**OPENING THIS WEEK**  
**Greek National Theatre**, Hellinger (D-\$4.80; 1,507; \$40,113) (Alexis Minotis, Katina Paxinou). Guthrie McClintic presentation of Greek group in repertory, opening tonight (Wed.) with "Electra" and next week offering "Oedipus Tyrannus."

**"Seven Year Itch"**, Fulton (C-\$4.80; 1,063; \$23,228). Courtney Burr & Elliott Nugent production of George Axelrod play, featuring Tom Ewell and Vanessa Brown; opens tomorrow night (Thurs.).

## 'Itch' \$19,500, Hub; 'Temptation' Okay

Boston, Nov. 18. Big noise this week is Bette Davis' "Two's Company," which bowed into the Shubert last night (Mon.) for two-weeker, with tickets at a premium. "Temptation of Maggy Haggerty" looks okay in second frame with "Good Nite Ladies" skidding in fifth week at Majestic. "Don Juan in Hell" bows into RKO Boston for the week of Nov. 24.

**Estimates for Last Week**  
**"Good Nite Ladies"**, Majestic (4th wk) (\$3.60; 1,100). Near \$12,500 for fourth stanza.

**"Seven Year Itch"**, Wilbur (2d wk) (\$3.60; 1,200). Jumped to sock \$19,500 for final week.

**"Temptation of Maggy Haggerty"**, Brattle (1st wk) (\$3.60; 454). Not bad \$4,500.

## 'SIXPENCE' FAIR \$10,800 IN NEW HAVEN TRYOUT

New Haven, Nov. 18. Premiere of "I've Got Sixpence," costarring Edmond O'Brien and Viveca Lindfors, at Shubert last Wednesday-Saturday (12-15) drew only so-so biz. Mixed reaction to the John van Druten play was reflected at the boxoffice, with fair window sale following opening night. Take for five performances at \$4.20 top was almost \$10,800.

There's a good advance "Don Juan in Hell," due next Thursday-Saturday (20-22), with Vincent Price starring for Charles Laughton. Next week gets preem of "Grey Eyed People," Nov. 27-29, then House has nothing further booked until "Business Is Business," due Christmas night.

## 'Madam' Neat \$36,400, In 1st Detroit Week

Detroit, Nov. 18. "Call Me Madam," featuring Elaine Stritch and Kent Smith, grossed a good \$36,400 at the 2,050-seat Shubert last week in the first of a three week run.

The Cass, currently dark, reopens Nov. 24 with Katharine Cornell, Robert Fleming and John Emery in "Constant Wife."

## 'Okla.' 33G in Canada

Saskatoon, Sask., Nov. 18. "Oklahoma" had a healthy eight-performance split last week with a total of just under \$33,000 between the Capitol, Regina, and the Capitol here.

Theatre Guild musical is playing the Grand, Calgary, all this week and goes to the Metropolitan, Seattle, next week.



## Plays Out of Town

Continued from page 58

### See The Jaguar

vides the dialog of his characters between abstractions that try to be poetic and down-to-earth gab of the people he deals with. When his characters speak in the latter vein, they are real and convincing.

The writing of Nash is strong and stirring. So are his characters. He has created with skill invigorating characters of the southwest mountain regions. Basically, "Jaguar" is the story of human conflicts and emotions and of man's cruelty to man.

Play revolves about a gentle school-teacher (Arthur Kennedy) who tries to live by a law of principle and conduct in an area that knows only brute strength and power. He is in love with the daughter (Constance Ford) of the landowner tyrant (Cameron Prud'homme). This man controls his mountainside with an iron fist. Everyone is under his domination because they owe him money. He sets the laws and they live by them.

He is opposed to the school-teacher's presence in the area because he is upsetting the people with thought processes. Ultimately the school-teacher is killed while bucking the code of the area.

Michael Gordon turns in an exceptional directorial job. In this he is aided by a highly competent cast.

Very convincing is the mountain scene in which the tyrant's daughter threatens to kill her unborn illegitimate child after her father had threatened the school-teacher. Miss Ford does a fine acting job, along with Kennedy. Prud'homme is convincing in his role. Roy Fant, in the type of role popularized by Gabby Hayes, is also topnotch. James Dean is good as a weak-minded boy.

Phillip Pine, does well, as do David Clarke and Margaret Barker. The outdoor mountain sets of Lemuel Ayers are outstanding. Eck.

### Temptation of Maggy Haggerty

Cambridge, Nov. 18. Brattle Theatre production of play in two acts (4 scenes) by James McGee. Directed by Martin Ritt. Scenery and costumes, John Blankenship. At Brattle Theatre, Cambridge, Nov. 18, '52. Tom Davis ..... William Hansen Maggy Haggerty ..... Evelyn Varden Julius Zuppa ..... Salem Ludwig Lola McLaughlin ..... Phyllis Love Johnny Malloy ..... Ray Walston Ruthie ..... Maxine Stuart Mrs. Grizwald ..... Mary Jackson Jerry Ryan ..... Leon Janney Fergus Haggerty ..... Don Hammer

In the off-Broadway vein, "Temptation" stands as a near-miss by a playwright who might well develop into a first-class craftsman with a lot of inventive fancy and a good deal to say. It wouldn't have a chance on Broadway, but nonetheless it reveals much of the unruly power that Tennessee Williams showed in his "Battle of Angels" a decade or more ago.

Main trouble with it as it stands now is a faulty story line that takes a set of strong and vital characters through a series of episodes that verge now on the mystical, now on the symbolic, now on the melodramatic. In the end it leaves the audience much too aware of its flaws to cause them to be really moved, touched or satisfied.

Play opens as Maggy Haggerty, a blowsy but vigorous-minded lodging-house proprietor, awaits the return of her son, Fergus, who ran away from home a dozen years before at the age of 13. Fergus, through occasional letters, has told of his exploits as a sailor during the war, and has achieved the status of a hero in his mother's mind, as well as in that of a wrath-like girl who lives in the house.

The hero's return is looked upon as a threat to a quack psychiatrist who occupies the first floor and who hopes to con Maggy out of her savings by means of black magic. The son, however, turns out to be a runt who's never been farther away from N. Y. than Hell's Kitchen, which disillusiones Maggy to the extent that she repudiates him and falls into the con man's black magic. But Fergus turns out

to be a buster, and all ends happily.

The author, assisted by one of the most imaginative and complex sets (by John Blankenship) to appear in some time, starts off by creating authentic atmosphere and authentic characters. But he does not maintain the expectancy of the opening scenes, and shortly the play begins to come apart because of the too mingled elements and the incongruity of the character of Fergus, who is never convincing.

The girl (nicely played by Phyllis Love) isn't any too convincing either. The best character, aside from Maggy Haggerty herself, is in a superb realization by Evelyn Varden, is that of the quack done by Ray Walston, whose command of the stage is accentuated by perfect delivery and timing. Leon Janney does well with an eccentric who tends to confuse the issue, and there are excellent bits by William Hansen, Maxine Stuart and Salem Ludwig. Don Hammer as Fergus manages very well, but the character is an impossible one to give any verity to.

The production is first-class and the direction by Martin Ritt is lively, though occasionally obvious and stagey. The whole stands, in fine, as a very laudable, interesting piece that reveals a good deal of originality, integrity and force but only within the frame-work of the experimental theatre. Elic.

### An Anonymous Lover (HER MAJESTY'S, MONTREAL)

Montreal, Nov. 17.

With a small cast, single set, plenty of innuendo and breathless pace, Louis Mandel's production of "An Anonymous Lover" is a cincheroo for roadshowing. Heading up this lightweight comedy by Vernon Sylvaire is the latest man-and-wife theatre combo of Larry Parks and Betty Garrett, and both are excellent in their respective parts.

"Lover" concerns the plight of a well-meaning author (Parks) who unintentionally writes his best friend's wife into the lead of his just-opened play. Friend's wife (Miss Garrett) takes exception to personal inferences; fights with her husband; finds out during the fight that he has been unfaithful to her several years ago, and then vents her wrath on the unsuspecting author and his conniving wife, who supplied the intimate facts that made the new play a success.

Standout in the midst of this froth is Miss Garrett, whose cliko theatricalisms are apparent throughout. She is hilarious when attacking the bewildered and sexy author after celebration of their temporary marriage break-ups. Her sense of timing and general show savvy do much to pull the play together.

Parks plays it broad and fast at all times, handling a rather stereotyped part with vigor, although sometimes overdoing doubletakes and unnecessarily milking for yocks. George Hall convinces at all times, his suave appearance and refreshingly restrained performance garnering nice reception. Helen Bann as the author's wife with the jealous, protective inclinations is attractive, but maintains a dithering breathless level that tends to become slightly monotonous.

Parks has staged a fast-moving legiter that is smooth and entertaining. Script has been neatly adapted from the original London presentation to the American way, and set by Salzman of a typical Connecticut country home is workable and honest.

"Lover" is a doubtful film possibility as it now stands, unless much rewriting is done. Deleting the main topic of conversation, the business of husbands being unfaithful and of past and present supposed affairs, would leave little cinema-wisdom.

Following the current tour, a New York try is tentative for the New Year, but general tightening and firmer direction will be needed before this is attempted. Newt.

## Cornell Warm \$27,500 On Week in Montreal

Montreal, Nov. 18.

"Constant Wife" with Katharine Cornell in the lead drew \$27,500 last week at Her Majesty's with this 1,704-seater scaled to \$3.94.

Betty Garrett and Larry Parks are current with "Anonymous Lover." Ballet Theatre opens next Monday (24) for one week.

## 'Scotch Symphony' Preem Adds Pleasant Highland Touch to N.Y. Terp Season

For the first of its two premieres of the fall season, the N. Y. City Ballet unveiled George Balanchine's "Scotch Symphony" at City Center, N. Y., last Tuesday (11). Set to three movements of Mendelssohn's Scotch Symphony, the ballet is a charming work, not one of Balanchine's major creations or a stirring achievement, but an attractive, modest choreographic confection nevertheless, that will find a pleasant, permanent spot in the troupe's repertory.

A combo romantic-classic ballet with no definite story theme, the work has a colorful first movement sparked by Patricia Wilde's brilliant technique; a poetic second movement (the work's best) which is a sort of pas de deux, danced feelingly by Maria Tallchief and Andre Eglevsky, and a finale that works in an ensemble into graceful dance steps with Highland overtones.

Troupe is being augmented this week with return of Diana Adams and Hugh Laing, back from a film stint in Europe, who'll appear Friday and Saturday (21-22), and by Nora Kaye (now in the Bette Davis revue, "Two's Company"), who'll appear Sunday night (23), in "Age of Anxiety." Bron.

## BETTE'S 'COMPANY' BIG 41G NEW PITT RECORD

Pittsburgh, Nov. 18.

Bette Davis show, "Two's Company," last week gave the Nixon a new high for the season, getting a sizzling \$41,000 at \$5.20 top (\$4 plus 30% in federal and city taxes) and \$5.85 for Friday and Saturday nights. Unencouraging notices didn't seem to hurt much for revue built steadily down the stretch and in final two performances grabbed almost \$11,000. Show is still being revised and recast.

The take for the Davis starrer topped that of "Top Banana," the Nixon's previous top-notch, by better than \$3,000. "Two's Company" opened to a mail order and window advance of around \$27,000. "Paint Your Wagon" is current, with Bert Wheeler's "Maid in the Ozarks" coming in Monday (24) as last-minute replacement for cancelled "Jane," which folded on road. Nixon then has Van Heflin in "The Shrike," and Henry Fonda in "Point of No Return" set in succession.

## 'Jaguar' Lively \$9,500 (4) In Hartford Split-Week

Hartford, Nov. 18.

In four performances last Thursday-Saturday (13-15), "See The Jaguar" grossed an excellent \$9,500 at the New Parsons here. It was a breakin date for the N. Richard Nash play. A strong subscription sale plus b.o. draw of Arthur Kennedy added considerably. Usual top of \$4.20 prevailed.

House plays art films until Nov. 28, when it preems an omnibus bill, "An Evening With Will Shakespeare," of readings by Claude Rains, Eva LaGallienne, Margaret Webster, Leueen MacGrath, and others.

## U. S. Play Exits London

London, Nov. 11.

The three-week tenancy of the Comedy Theatre by "The Troublemakers," a play by U. S. author George Bellak, came to an end last Saturday (15). Because there was no other house available, the production has folded. It opened originally at the Strand Theatre Sept. 16 but was compelled to move out for "The River Line."

Its transfer to the Comedy was agreed in advance for a maximum of three weeks because another play was scheduled for opening last night (Mon.). Negotiations for another West End house have been unsuccessful and the company has been disbanded. Play starred Gene Lyons, American TV actor, who copied rave notices from the London critic.

## Little Theatres Now Big Time

Continued from page 57

York job. A production of "Present Laughter" in Pittsburgh Playhouse last winter quite essentially lacked certain polish, but the timing left nothing to be desired, and virtually every laugh was captured by a telling performance in the part of an amateur who has acted for six straight seasons with Fred Burleigh.

### True Renaissance

In Washington the other evening, Arena Theatre presented Noel Coward's "Tonight at 8:30," including "Fumed Oak" and "Still Life" in the repertory. All that can be said, and perhaps all that should be said, is that the skill and satire of Noel Coward came to life on that amateur stage for 250 persons; and the brilliance of this playwright became apparent to an audience of youngsters (mostly in their 20s) who could not possibly have seen Coward and Gertrude Lawrence do these plays.

There is so much talk, and there has been for the past five years, about restoring the theatre to its former glory, of uplifting the spoken drama from the doldrums, and bringing about a general reform.

It is quite possible, however, that all this is happening without any committee or group doing very much about it, and that the true renaissance of the spoken drama is occurring nightly and throughout the land in this much neglected realm of little theatre.

A brief analysis of the values involved may provide some clue to whatever trend lies buried in this situation.

The first element involved is that in this great literate nation there is an enormous cultural demand for theatre. This public (a minority, but a determined minority) wants to go to the theatre and it will patronize, and learn to love, any dedicated group providing it with the cultural fare it seeks.

A large aspect of this cultural interest lies in the classics and near-classics, as has been proven when the professional theatre occasionally does a fine production of an important old play.

Another phase of this public hunger for theatre lies in the general demand (outside of New York) for living productions of recent Broadway successes, the sort of plays John Mason Brown often has to tell his wide lecture audience were not good enough box-office-wise to tour. Just the Brown lectures alone would be enough to stimulate interest in these half-hits of Broadway.

However, there are many other avenues of public discussion, including the literary magazines, and some syndicated columnists. In short, the production of last season's cultural or artistic success in Des Moines or Dallas is pre-sold to a small but determined audience; there is a public for it.

And, as Arena Stage in Washington, and Pasadena Playhouse in California, and hundreds of other little theatres everywhere have discovered, people just like to go to the theatre and keep themselves properly informed and stimulated, and since the road is suffering attrition, and less and less seems able to fill the cultural void, the semi-pro and amateur theatre is the logical place to turn to. Certainly, Fred McConnell's three little theatres in Cleveland, sometimes playing nightly to 1,300 persons while the Hanna is dark, should be a clue to what is going on in a lesser vein in other communities.

### Little Drama Bayous

The trend then, if indeed that is what it may be called, is for a Phoenix-like rebirth of cultural theatre in the hundreds of little bayous of drama, away from the troubled and tormented mainstream of bigtime commercial theatre.

Naturally, the evolution of this movement is essentially slow and painful, as in many cities the off-Main Street theatre is almost entirely neglected by the press. However, in cities like Cleveland, Pittsburgh, Washington, Boston—where the press sometimes gives the local drama equally careful attention with bigtime legit—this new little theatre movement takes giant strides.

In what way does all this little theatre activity apply to performers and technicians in the bigtime? For one thing, it should indicate that the attitude of condescension

is at least out of joint. The little theatre is actually the big theatre in the inland.

### Free, Liberal Voice

For another, and to those who are truly devoted to the drama as a great liberal voice, it should be apparent that the freedom and unrestricted operational field of little theatre is the place to organize and evolve the theatre of tomorrow. Various programs to reform the spoken theatre have almost always emanated from within the structure of the confined bigtime legit—such as the American National Theatre & Academy.

There is no question that one aspect of ANTA's ideals was entirely sound—the grouping of the tributary theatre. Essentially, conflicts arose between the dedication of amateur and pro. However, ANTA did inspire such organizations as the New England Theatre Conference, which, now virtually broken away from ANTA, and entirely autonomous, can function effectively on a regional basis. The NETC will have an important future. And, of course, there is a bridge, if in none other than Elliot Norton, drama critic of the Boston Post, who is chairman of the New England group.

One plan now being discussed by the tributary groups calls for application to a foundation for funds to bring all this amateur operation into proper focus. Another plan, discussed recently in Boston, calls for establishing an agency for a businesslike distribution of new and worthwhile scripts for multiple productions by university drama departments and thereby laying an important bridgework for the physical production of new playwrights.

Another very valuable service could exist in the distribution of talented performers and craftsmen of theatre into these various tributary dramatic groups, and a study of the organized professional theatre with a thought of relaxing some of the more severe restraints. Many community theatres would be vastly stimulated if they could support second-lead players from the Broadway legit with their amateur companies. They would be able to attempt a more advanced type of production, and, what is equally important, give a minimum income of a continuous nature to many fine players who often sit around for months in New York waiting for "the right part."

Some general understanding of the true value of little theatre in the overall national scene is necessary to break down many misconceptions of these important, small-money dramatic groups.

Whether or not an actual working basis for free flow of talent from professional to amateur is evolved will not, however, retard seriously the renaissance of theatre throughout the nation in this little bigtime community theatre.

## 'Roberts' Okay \$17,800 In Week of Splits

Milwaukee, Nov. 18.

"Mister Roberts" coined a satisfactory profit last week on a total gross of \$17,800 for eight performances over four stands. The Tod Andrews starrer pulled \$4,100 for two performances Monday-Tuesday (10-11) at the Palace, Rockford, Ill.; added \$4,000 on a one-nighter Wednesday (12) at the Rialto, Joliet; and wound up with \$9,700 for five showings Thursday-Sunday (13-16) at the Davidson here.

Leland Hayward production is splitting the current week between Oshkosh, Green Bay, Manitowish and Madison, and divides next week between Minneapolis and Rochester, Minn.

## 'Wagon' Mired at \$15,000 In Slow Cincy Season

Cincinnati, Nov. 18.

Cincy's first musical of the season, "Paint Your Wagon," struck a \$15,000 rut last week in the 2,000-seat Taft Theatre. Top was \$4.92, and \$5.54 Saturday night. Same house has Phil Silvers in "Top Banana" this week.

Of three plays in ahead of "Wagon," the only winner was "I Am a Camera," shaping a disappointing start for the season. This semester has increased bookings over 1951-52, when engagements were not bunched and didn't start until mid-December after Schubert and unions settled a wage dispute.

## CAB CALLOWAY

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# Literati

## Holt's Stock Divvy in Stock

Henry Holt & Co. last week distributed a stock dividend of one common share for each 20 shares outstanding, to stockholders of record, Oct. 17.

Stockholders entitled to a fraction of a share were paid in cash, calculated at the rate of \$7.87½ per share (price on the N.Y. Curb Exchange, Oct. 17).

## Devastating 'Picture'

Lillian Ross' "Picture (A Story About Hollywood)" (Rinehart, \$3.50) is even more devastating reportage in cohesive book form than in its original New Yorker series. Fact that the same blow-by-blow labor pains undoubtedly would show up with equal disillusionment in such mundane industries as putting together a new hardware store item or a piece of furniture, is ignored, but then, who cares about nuts and bolts excepting if of the Hollywood brand. There's more glamor in the travail that goes into an illfated item called "The Red Badge of Courage" than in putting together a new automobile model. Taken out of context, or even in context, almost any industry would expose itself rather iconoclastically if held up to the same ultra candid Ross treatment, but it looks better in celluloid.

Since The New Yorker series it has been said by Metroites, around whose film this saga is scripted, that Miss Ross "imagined" some of the things, but there is no disputing the ring of authenticity throughout. This is clinical reportage on Hollywood, a first in its infirm stuff attendant to a film from cradle to screen. As such it's informative. Its appeal as entertainment reading has long since been attested to when first published in the weekly mag last spring.

## Gert Lawrence Biog Reissue

Richard Rodgers and Oscar Hammerstein 2d will write the introduction, foreword, eulogy and possibly also assist in updating "A Star Danced," a revised postmortem edition of Gertrude Lawrence's autobiography, originally published by Doubleday in 1946. Because the cycle of show biz books, of late, have done so well Bill Buckley, veep of Henry Holt & Co., and executive editor William Raney are working out a deal with Fanny Holtzmann, attorney and an executor of the late actress' estate, for the updated version which may be followed by an anthology of "appreciation" pieces on the star who died recently.

Incidentally, since Holt's click with "Show Biz (From Vaude to Video)" by Abel Green and Joe Laurie, Jr., that house is bullish on show biz-flavored books. Richard Gehman, mag writer, is doing one about Sardi's restaurant. Stephen Longstreet, who did the libretto of the Broadway musical, "High Button Shoes," and who authored "Beach House," a thinly disguised Hollywood story for Holt last summer, is bioging Lauritz Melchior under the title of "The Great Dane." Longstreet is prolifically grinding out two others for Holt before the Melchior chore, which is for next fall: first "The Studebaker Story" which includes 100 years of Americana as paralleled by that automotive product, and in the spring he has "The World Revisited" due, as a sort of sequel to a former (Simon & Schuster) travel book, "Last Man

Around the World." This new one is the result of 18 months' world travel. Also somewhat in the show biz idiom is the Bernard Macfadden biog, "Dumbbells and Carrot Strips," by Emile Gauthier and Mary (Mrs. Bernarr) Macfadden, postponed until the spring. And Albert Spalding, the violinist, has himself authored a romantic novel, "A Fiddle, a Sword, and a Lady," which despite its title is said to be merely a "romantic novel," devoid of any autobiographical inferences. The virtuoso some years ago also wrote a non-fiction piece for the old Holt Co. (before the present Ed Rigg management), so this is not his first literary fly. Also in the neo-show biz idiom is the forthcoming "Niemann-Marcus Story," also via Holt, by Frank Tolbert, city editor of the Dallas Morning News, due this spring.

## Cleve Press Shindig

With Henny Youngman and Kukla, Fran & Ollie headlining a 12-star card, the Cleveland Newspaper Guild and Cleveland Press Club staged (15) the most successful "Page One Ball" in the event's seven-year history. Youngman emceed the two-and-a-half hour show before a record crowd of 1,000 in Hotel Carter. Besides the Kuklapolitan Players, other artists who appeared were Dick Haynes, Buddy Greco, Billy Shepard and Bibi Johns; the Tommy Wonder-Margaret Banks dance team; starlet Mary Castle; pianist-songster Johnny Andrews; accordionist Gene LaMarca and the Four Woodsons, the latter closing the shindig.

Clint Noble's band furnished the music. Robert C. Stafford, president of the Guild, and Jack Sheridan, Press Club prexy, were in charge.

## When Is A Bestseller?

Anomalous situation on best-seller lists, in which some fast-moving titles aren't included, is decreed by Publishers' Weekly. Journal points out that while Harper's "Tallulah" has been topping several lists, including the N. Y. Times' and PW's, with VARIETY reporting its sales as over 70,000, Nelson's "Revised Standard Version of the Holy Bible" (which has sold over 1,000,000) and Holt's "Dennis the Menace" cartoon book (with sales over 50,000) don't show. Explanation appears to be that many stores don't list Bibles, new cookbooks, novelty items and cartoon tomes, such as Simon & Schuster's "I Go Pogo," (another current fave), to the chart compilers.

## SEP 'Revolt' Attacked

The Saturday Evening Post has been asked to make a public retraction of statements concerning former Mayor of Philadelphia S. Davis Wilson, contained in the second article in Roger Butterfield's series, "Revolt in Philadelphia," printed in its Nov. 15 issue.

Demand was made by Attorney Joseph Sharfins, representing the widow of Wilson. Sharfins was City Solicitor during Wilson's regime (1936-39). In the letter sent both to Butterfield and Ben Hibbes, editor of the Post, Sharfins picked out four references which he branded "false, outrageous and scandalous."

In his letter Sharfins told Butterfield: "In my judgment, you reach the uttermost limits of cowardice and malice when you single out a departed soul as the victim of your sick imagination."

## Cedric Adams' Click Book

It's fitting that a multiple-threat writer-broadcaster like Cedric Adams would whip up a "Poor Cedric's Almanac" in the breezy manner that he does. It's full of quips, nifties, sagacities and absurdities—rich in humor that speaks a full life and a keen observation. Arthur Godfrey did the intro and Bob Hope the postscript, but Adams, of the Minneapolis Tribune Adames, and a Twin Cities institution on AM&TV, doesn't need this window-dressing to sustain his Doubleday (\$3.50) book. And a good money's worth it is too.

## Knopf's Dance Volumes

Alfred A. Knopf has signed to publish "Dance News Annual, 1953," first of a series of annual books discussing various phases of the international dance scene, via contributed articles. Tome, edited by Winthrop Palmer and Anatole Chujoy, exec editor and editor-publisher, respectively, of Dance News, a ballet tradepaper, will have special departments, plus 18 articles by John Martin, Walter Terry, A. V. Coton, Pierre Michaut,

Leo Lerman, Ann Barzel, Miss Palmer, Chujoy and others. Tentative publication date is April 15, '53.

Knopf is also bringing out, next March, Chujoy's history of the N. Y. City Ballet, titled "The N. Y. City Ballet: A Story of an Achievement."

## Niemann-Marcus Vs. L-M

Motion by Jack Lait-Lee Mortimer to dismiss the \$7,000,000 libel action brought by Niemann-Marcus, Texas department store, and 53 employees came up in N. Y. Federal Court yesterday (18). Plaintiffs, who claim they were libelled by Lait-Mortimer's "U.S.A. Confidential," amended their complaint after Judge Thomas F. Murphy in August had dismissed the complaint brought by the individuals although allowing the complaint by the store to stand. Decision is expected in a month or two.

Attorney Hyman I. Fischbach for Lait-Mortimer had contended that the complaint filed by Paul, Weiss, Rifkind, Wharton & Garrison for the plaintiffs was defective, among other reasons, because the plaintiffs attempted to sue a class. Legale for the authors argues that since the remarks were made about "some salesmen" and "some models," no individual salesman or model can claim libel. He also contends even if the book said something about "all salesgirls," the group is too large for any individuals to bring an action.

Should the amended complaint be tossed out, plaintiffs might file again. If complaints are permitted to stand, case probably wouldn't come up for trial for another 18 months.

At yesterday's hearing a motion was made by N-M for a court order to exclude the press when L&M are on the stand in pre-trial examination. L&M vigorously opposed the motion and insist their testimony be taken publicly.

Crown, which published "U.S.A.," got itself off the legal hook by taking full page ads in several key dailies apologizing to N-M and its employees and thus was not made a defendant in the suit.

## CHATTER

Jane Froman is doing a byline uplift series for Coronet, starting in the January issue.

Hannibal Coons doing a humorous travel book for Holt, which may be titled "Hannibal's Travels."

S. J. Perelman's profile of Fred Allen, titled "The Great Sourpuss," in the December issue of Holiday magazine.

Robert I. Stanfield, of Levittown, N.Y., prepping a weekly bulletin of business, advertising and marketing news.

A. D. Elden upped to prexy of Ideal Pictures Corp., subsidiary of Esquire, Inc., succeeding A. L. Blinder, new Ideal board chairman.

Penguin Books is publishing a special pocket edition of Shaw's "Androcles and the Lion," to coincide with release of RKO's film version.

San Diego VARIETY mugg Donald Freeman, radio-TV editor of the Union, launched a survey of jazz course at U. of California Extension, in San Diego.

Justice William O. Douglas will be main speaker at the National Book Awards ceremony in N. Y. Jan. 27. Harper's ed Frederick Lewis Allen will be m.c.

Henry McLemore, McNaught syndicate writer, doing a new book for Henry Holt & Co., as is Betty (INS) Betz, whose subject is a "Teen-Age Cookbook."

Jack Maxwell, sports director of station WWRL, Woodside, L.I., has an article, "Rambllin' Round, Goldom," in the current issue of the Metropolitan Golfer.

Actor Jean Hersholt, is translator of "The Complete Andersen," just published by Heritage, the first collection of the entire works of Hans Christian Andersen in a single volume.

Brig. General Frank L. Howley, who had command of the Berlin Airlift, is writing a book, "Germany Revisited" for Holt. He is currently in charge of fundraising for New York Univ.

While on his own INS-American Weekly assignment as a roving reporter, Larry Newman signed Eric Ambler to write whodunits for the Hearst weekly magazine. The British mystery author will turn in his stuff as he finds subjects.

Hans Fallada's "The Drinker" to be published by Didier Nov. 24.

Hillis Mills, senior editor in charge of entertainment of Time magazine, left N. Y. Monday (17) for Hollywood to look over Hollywood product and personalities.

Some 250 Gotham newspapermen paid their own dough (\$7.50 each) to fete George Wellbaum, retiring N.Y. Telephone v.p. of public relations, at a cocktail party given by them in the Bowman Room of Hotel Biltmore last Wednesday (12). Wellbaum was plagued.

# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

The hysteria caused by the first showing of Cinerama in a Broadway house reminds me that all this happened before, but to different people in a different way and at a different time in the history of show biz. The details which have not changed are these: the showing took place in a theatre, it involved photographs of moving objects (a train instead of a scenic railway), it made people scream and it changed the course of show biz.

I am not thinking of "The Great Train Robbery" but a documentary of the Black Diamond Express, a famous train of the '90's.

The showing took place in Tony Pastor's new 14th St. Theatre, N. Y., on March 23, 1896. The American Vitagraph, a company consisting of J. Stuart Blackton and Albert E. Smith, two young Englishmen, had collected a few shorts, each 50 feet long. The program consisted of a fire engine answering a call, the roll of waves on the beach, cable cars on Broadway and the shocker as a finale—the Black Diamond tearing down the tracks toward the audience.

It is generally accepted, in America at any rate, that Edison invented the motion picture camera and that later when asked if a patent should be taken out for the foreign markets, he wanted to know how much it would cost. When told it would cost \$150 he is said to have replied it wasn't worth it.

This presents Edison as a starry-eyed inventor with no sense of values. But the fact is that he couldn't have patented it abroad because, as Smith points out, E. J. Marey had already invented a motion picture camera in France and had shown it to Edison when Edison was abroad introducing his incandescent lamp at the Paris exposition.

At home Edison left assistants trying to photograph moving pictures on a cylinder similar to that used in his phonograph. But when he saw Marey's motion picture camera he ordered all work at the Orange lab to be halted on the cylinder idea. When he got home he proceeded to follow Marey's type of camera, which in time became the Edison kinetoscope.

But nobody, it seems, had worked out a projector for screens. Until Albert Smith came along and worked out his non-flicker shutter and setting-device, motion pictures were doomed to die before they could have risen to the status of chasers.

## Hot Subject

Another thing that might have sent the whole industry up in smoke was the highly inflammable character of the celluloid film. This meant that if the film ever got stuck it would go up in flames. This was true until Smith devised a water cell to be placed in front of the film-gate and thus absorbed the hot rays of the arc light behind the film.

As nothing, not even in those days, seems able to stand up on its own feet, it was Jim Blackton's job to come on the stage and set the mood for the Black Diamond Express. The mood was terror and panic. You would think that an audience seeing a smoking monster rushing down on them for the first time would create its own terror, but the bylaws of the Lily Guilders' union has always held to the contrary.

While Smith held a frame of the train on the screen, Blackton began to condition the audience. "Ladies and Gentlemen," he would say, "you are now gazing upon the photograph of the famous Black Diamond Express. In just a moment, a cataclysmic moment, my friends, you will see this train take life in a marvelous and most astounding manner. It will rush toward you, belching smoke and fire from its monstrous throat."

Blackton had much more to say, but at this point he was usually cut off the air because Smith at the projector was watching the water cell getting hotter and hotter, and when it began to boil he knew if he waited a second longer the Black Diamond Express would go up in smoke. So while Blackton was still feeding the peasants fear, Smith was forced to get the train moving.

This was the signal for Blackton to rush to the wings where it was his job to beat on dishpans, pie-plates, metal-sheeting and large hollow pipes all designed to make that Black Diamond Express sound as if it were thundering all over the audience.

## Express Scores T.K.O.

Pursued both by the oncoming train and this racket, audiences invariably became panic-stricken. Women screamed, babies bellowed and men gripped their seats.

On the second showing an assistant manager rushed into Smith's booth and yelled to him, "Turn it off! Women are fainting!"

It looked right there as if the Vitagraph company was out of biz. But they must have been pretty fast talkers, because at the end of the interview Tony Pastor ordered the showing continued and arranged for an ambulance at the entrance to rush over-wrought patients to the hospital. According to Smith, the ambulance proved top publicity for the picture. It stayed on at \$500 a week for four weeks.

How the inventors of Cinerama came on their discovery is still something of a trade secret, but how Smith got over the problem of reducing a flicker in pictures he has often explained and never so well as in "Two Reels and a Crank," which has just been published by Doubleday. It is Smith's story of the early days of the industry, written in collaboration with Phil Koury, once of the Kansas City Star, later press agent for Cecil B. DeMille, and now an attorney in Kansas City.

Of the pair that started Vitagraph, Smith and Blackton, later to be joined by "Pop" Rock, only Smith remains to view the wonders of Cinerama. They parlayed \$936 in 10 years into a million dollar biz in Flatbush. That was years before Hollywood was ever heard of.

Rosy-cheeked and white-haired, with a lively sense of humor, Smith lives today in a beautiful home a few blocks beyond Gramman's Chinese in Hollywood. It is on a street called Camino Palomero and runs only a few blocks from Hollywood Blvd. toward the mountains.

It is hard to believe that whatever opulence Albert Smith enjoys today was not derived from Hollywood. As early as 1899 his friends flagged him with predictions indicating that the day of flickers was over. Audiences were tired of them, he was told, and he and Blackton would be smart to salvage what they could out of Vitagraph with a quick sale.

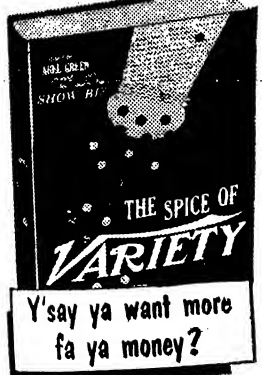
## Box Car Figures of 1910

But they held on to their company, and by 1910, when the names DeMille, Goldwyn and Lasky fell on the average ear far more faintly than a far-off breeze, Vitagraph's net profit was \$665,372 and in 1920, its peak year, the firm did a gross business of \$6,193,519.06.

Previous to the first world war their earnings abroad were three times what they were in America. At home they were netting fat profits, though when they made a five-reeler, like the "Life of Moses," no house would take more than a reel a week.

That Cinerama may be more sensational than Vitagraph's showing of the Black Diamond Express I have no doubt, but can the terror and thrill audiences experience be any greater? Once Smith photographed Fournier driving a French car along Coney Island Blvd. at 60 miles an hour. That was on May 8, 1901. Nearly half a million spectators watched a maniac racing by at a mile a minute. Many fainted. In fact, the great speed caused Fournier to black out when he slowed down. Doctors had to carry him from the car.

So you see, in human experience nothing changes, essentially. Only in details.



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HOLT



## Broadway

Armand Deutsch, Metro producer, in and out of town within a few days.

Joel Swenson, ex-Hays office and ex-pic flack, in p.r. department now with General Foods.

Valerie Bettis, who just wound up a stint in Columbia's "Love Song," is from the Coast.

Eddie Foy, Jr., mending in Harkness Pavilion after another in a series of stomach operations.

Jerry Pickman, Paramount ad-pub veepee, back from the Coast after a series of studio confabs.

David Coplan, managing director of International Film Distributors of London, in for three weeks.

William R. Ferguson, former Metro exploitation chief, took off for Europe for four months of touring.

William M. Pizor, Lippert Pictures foreign chief, huddling on the Coast with prexy Robert L. Lippert.

Jewish Theatrical Guild's Dave Ferguson rarin' to go again after recovering from pneumonia at Polyclinic.

Joe Schoenfeld, editor of DAILY VARIETY, back to the Coast after a fortnight's eastern quickie business-vacation trip.

Jack (ex-Copa) Entratter junketing the N. Y. press by air to Las Vegas on Dec. 16 for the preem of his new Sands Hotel.

Blue Angel boniface Herbert Jacoby presenting the first N. Y. exhibition of paintings by Jean Paul Bruset at the Hugo Gallery.

Bella Kreisman, secretary to Warner Bros. International Corp. veepee-treasurer John J. Glynn, engaged to Samuel Kandel. No date's been set for the wedding.

Emil Friedlander, chairman of the board of Dazians, Inc., has been named chairman of the amusement division of the National Jewish Hospital at Denver.

Morey Goldstein, Allied Artists general sales manager, trained to the National Allied convention in Chicago yesterday (Tues.), where he'll join veepee Harold Mirisch.

Julius Weinstein, father of Mrs. Sylvia Sullivan, wife of Daily News columnist and CBS-TV's "Toast of the Town" producer, Ed Sullivan, died at age 90 Sunday (16) in New York.

Joe Glaser's Boston terrier, Ch. Fritz Regard of Pegua, won the Davis trophy at the Boston terrier show for the second straight year. He's the Associated Booking Corp. prexy.

Stirling Silliphant, who leaves his 20th-Fox post as eastern publicity manager on Jan. 1 to become an indie producer, was luncheoned by 20th's ad-pub staffers last week.

Elias Lapinere, who rejoins Metro Jan. 1 as special publicity rep in Europe, arrives from Paris tomorrow (Thurs.) on the Liberte for confabs with Loew's International homeoffice execs.

William A. Scully retired Universal sales manager, in from his Florida home to attend the Motion Picture Pioneers dinner Nov. 25, honoring his longtime business associate Nate J. Blumberg.

Lyricist Al Stillman, a foremost Savoyard in the U. S., again addressed the Gilbert & Sullivan Society of America last night (Tues.) at the Hotel Claridge on the occasion of Sir W. S. Gilbert's 116th anniversary.

Roy O. Disney, prez of Walt Disney Productions, and ad-exploitation director Card Walker in from the Coast over the weekend for sales huddles with RKO distribution toppers on "Peter Pan." Pair plan a two-week stay.

Virginia Mayo and her mate, Michael O'Shea, arrived in town Monday (19) from the Coast. Actress will be guest today (Wed.) at combined 26th anni. of Paramount Theatre and opening there of her latest picture, "The Iron Mistress."

Danny Kaye, star of Samuel Goldwyn's "Hans Christian Andersen," arrived from the Coast Monday (17) to attend benefit showing of the film on Nov. 24 at the Criterion Theatre for the Will Rogers Memorial Hospital. Picture preems the following day at the Criterion and Paris Theatres.

## Paris

Akim Tamiroff here to do 13 TV films for Bill Marshall.

Guy Gauthier, French pic player, being tested here for Hollywood.

Robert Dhery, stage and pic actor, into new Cabaret Agnes Capri.

Eileen O'Dare into the Lido show, doubling from her Folies Bergere stint.

Greco, left-bank Rose Rouge's singer, into right-bank Carrere's plushy nitery.

Colette to adapt "Fourposter" as legit vehicle for Jean Marais and Madeleine Robinson.

Dany Dauberson doubling be-

tween newly-opened Stork Club and ABC Music Hall.

Comedie Francaise honoring Charles Chaplin officially at gala of Moliere's "Don Juan."

Graham Greene here to present his new play, "Living Room," to Bruno Coquatrix which he would like to have done by Daniele Delorme.

Lil Armstrong, who is bicycling between cellar club Metro and Spivy's East Side, to Brussels for a concert.

"Sound Of Fury" (UA), anti-lynch film, refused a dubbing visa here because of its violence. It will be released only in its original version.

Eric Johnston here to settle the lagging Franco-American pic talks. All European Motion Picture Assn. of America reps have been called here for parley.

Jean-Pierre. Greedy and Pierre Barillet have completed new comedy, "White Queen," but are holding it until Gaby Sylvia finishes present engagement in hit comedy, "Duchess of Seaweed."

Fernandel finishing up "The Butcher of Valorgue" and then goes into "The Return of Don Camillo." Then two other pic roles await him in "Don Quixote" by Marcel Pagnol, and an untitled film of Rene Clair.

Eileen O'Dare, Danny Ray, Arno Bros. and possibly Louis Armstrong into for one-week replacement show at Lido Nov. 27 when current revue goes to Marrakech, Africa. Roger Bernheim signed deal to take Lido show as package to Africa.

## Pittsburgh

By Hal V. Cohen

"Don Juan in Hell" opens four-night stand Dec. 1 at Syria Mosque. "Guys and Dolls" booked into the Nixon for three weeks beginning Jan. 12.

Dorothy Claire opens Monday (24) at Carousel as Anniversary Week headliner.

Bill Roberts, Playhouse house manager, shoves off for the Army end of this week.

Catholic Theatre Guild has dropped "Playboy of Western World" in favor of "Kind Lady."

Mrs. Alan Young's mother due home next week after being with comic's wife when she had her baby.

Maurice Turet in town ahead of "Maid in Ozarks" and Ned Armstrong here drumbeating "The Strike."

Joey Bishop added to Ames Bros.-George Arnold ice show opening at Stanley tomorrow (Thurs.).

Booker Joe Hiller had a miraculous escape when his car skidded on the boulevard and was demolished.

## Minneapolis

By Les Rees

Evelyn Knight at Hotel Radisson Flame Room.

St. Paul Club Colony had Jan. August for a week.

Clyde McCoy into Prom Ballroom for one-nighter.

St. Paul Civic Opera Co. presenting "La Traviata."

Penny Singleton into Hotel Nicolet Minnesota Terrace.

James Miller back with "The Country Girl" at the Lyceum.

Exotic dancer Amarah, banjoist Jose Silva and dancing Darrell Sisters at Heinie's.

Pianist Jesus Maria Sanroma soloist with Minneapolis Symphony for all-Gershwin concert.

Ted Mack & "Original Amateur Hour Winners" at Auditorium for one-nighter this week, scaled to \$2.40.

Alvin, burlesque, shuttered until after Christmas. Pre-holiday closing is several weeks earlier than usual this time.

Weela Gallez off to Pittsburgh Monte Carlo after concluding six-month return engagement at Hotel Minnesotan Panther Room.

## Portland, Ore.

By Ray Feves

Les Brown orch set for two-niter (21-22) at Jantzen Beach Ballroom.

Skinny Ennis orch passed through town working one-niters in the Pacific Northwest.

Don Cummings, Terri Andro, and Sis & Sonny Arthur held for a second week at Amato's Supper Club.

Ginger Britton, Terry Lane, Candy St. Clair, and Francis Du Bay sharing top honors at Star burlesque.

Walter Hoffman, Paramount field man, in town for several days. Alan Wieder, ex-RKO Northwest rep, now ditto for Metro.

Now that the Danny Kaye show grossed a sizzling \$53,000 in six at the Paramount, Evergreen and other chains are scratching their heads about other stagers. This was the first vaude in nearly 15 years.

## London

James Carreras, Exclusive's chief, hosted a press reception to Howard Duff, who arrived last week to star in a new British production.

Maurice Chevalier's one-man show, which has been a sellout the last three weeks at the Hippodrome, moved to the Princess Monday (17).

Dame Sybil Thorndike inked by S. P. Eagle to play Queen Victoria in his current British production of "Melba," which he is making for United Artists release.

After the successful launching of "Porgy and Bess" here, Robert Breen planned to N. Y. last weekend for a quick visit, but expects to be back within a week.

Cyril Edgar, director of Walt Disney British organization, left for N. Y. last weekend for confabs with homeoffice execs. He will stay in the U. S. several weeks.

Richard Addinsell signed by producer David E. Rose to write the score for his new Technicolor opus, "The Sea Devil," which has been sold to RKO for world distribution.

Having failed to get the Equity okay for the starring role in a British film version of Cocteau's "Intimate Relations," Jessie Royce Landis sailed for N. Y. last Friday (14).

Arthur W. Kelly spent a few days here last week in confabs with Charles Chaplin and United Artists' execs on release plans for "Limelight." Film is now in its fifth pre-release week at Odeon, Leicester Square.

An advance party led by director Harry Watt planned to Nairobi last week to prepare for Ealing's next African production, tentatively titled, "West of Zanzibar," which will be produced in association with Schlesinger interests.

C. W. P. MacArthur, currently operating from London headquarters as western hemisphere manager of J. Arthur Rank's Overseas Distribution setup, appointed managing director of the Italian company. He succeeds Ralph Smith, who resigned because of bad health.

## Rome

By Helen McGill Tubbs

Edouardo Spadaro, Italo actor, left for film work in Madrid.

"Mata Hari" (M-G) making the rounds of cinemas here on reissue.

Antonio and Rosario booked for two days at the Four Fountains Theatre.

Lucia Bose replaced Gina Lollobrigida in "Women Without Camellias."

Vittorio Gassman rehearsing "Hamlet" in Italian for Nov. 24 opening.

Gypsy Rose Lee and June Havoc in for a few days from England and North Africa.

Ella Logan left for N. Y. by way of Paris and Dublin to start rehearsals for coming musical, "Maggie."

"Actress of Truth," pictorial story of Ingrid Bergman's life, completed here by Geza Herczeg and Nancy Clark.

Ava Gardner and Frank Sinatra here briefly before going on to North Africa where she will co-star with Clarke Gable in "Megamouth."

## India

"Scaramouche" (M-G) is doing sock box playing simultaneously in Bombay Calcutta and Delhi.

Bombay pic producers are negotiating with Japanese film interests for joint production of pictures in India.

A blaze in the vaults of the Film Division in Bombay caused an estimated \$20,000 damage to films and waste material.

Metro has finished its "Seeing Is Believing" convention in Bombay. Similar confabs will be held in Madras and Calcutta this month.

Bombay state government will set apart 15% of the amount realized from levy of an entertainment tax for the development of drama and other stage arts.

Indian film groups now are following the yen for film festivals by drawing up plans to hold an Asian Film Festival. It would be only for pic produced in Asiatic countries.

"Emperor's Baker," the Czech film, which is being dubbed in Hindi for distribution throughout India, is the first Czech pic to be shown in this country at regular theatres.

Central Board of Censors chairman has warned India producers that any intimate bodily contact scenes will be sharply scissored. This is in addition to the absolute nixing of all kissing in films shown in India.

Lack of rainfall has prompted the Madras government to order a cut of 25% in the use of electricity. Although broadcasting has been

exempted from this order, it is believed that the crackdown will force some theatres to reduce the number of shows each day.

Pressure is being exerted on the central board of censors to apply uniform rules of censorship on both Indian and foreign films. Application of India's standard of censorship would probably result in over 75% of all foreign pic being kept off the Indian screen, it is claimed.

In association with German technicians, a Bombay firm has set up a raw film manufacturing plant in Mysore State. Both Mysore State and India governments would subscribe \$5,000,000 each towards the plant's establishment. Originally the India government was interested in starting such a plant at Poona with U. S. interests but the plan fell through.

## Washington

By Florence S. Lowe

Yehudi Menuhin this week's soloist with National Symphony.

Anita Ellis, film voice of Rita Hayworth, Vera-Ellen, etc., a long-run click at Old New Orleans nitery.

Muriel Rahn here in a concert version of "Carmen Jones" at Cardoza, town's largest Negro high school.

Military brass, civic leaders and press bid to a joint Republic-Warner Theatre preem of "Thunderbirds" tomorrow (Thurs.).

Radio execs and local drama press corps feted at an Academia preview of "The Happy Time" by Trans-Lux manager Vincent Iorio.

Paramount reps Bernie Smith and Jules Epstein in for a Pentagon powwow on military cooperation for a modern version of "Billy Budd," tentatively titled "The Slot."

Charles Munch, maestro of Boston Symphony, honored with Order of Commander of the French Legion of Honor in a post-concert ceremony conducted by French Ambassador Henri Bonnet.

## Lisbon

By Lewis Garry

Cinema S. Luis has reopened with "Cyrano" (UA).

Cinema S. Jorge launched its fall season with "Where No Vultures Fly" (U).

Cinema Monumental has set "An American in Paris" (M-G) to open its new season.

Vasco Santana Co. back at the Variedades with last summer's hit, "The Man with Money," an old German farce.

"The Siren," a play-by-Argentine author Alexandre Casona, now at the Monumental, stars Laura Alves, Assis Pacheco and Raul de Carvalho.

James Upshaw and Lidia Kuprina, American ballroomologists, who have been touring Spain and Portugal for the last six months, are a hit at the Estoril Casino here.

"Rosa," a revue by Fernando de Carvalho e Tavares Belo, opened the fall season at the Teatro Avenida. Starring Eugenio Salvador and Milu, the show is doing very well.

## Scotland

By Gordon Irving

Deep River Boys inked for another return date to Glasgow Empire Dec. 15.

Harry Bright to direct this season's "Humpty Dumpty" panto at Pavilion Theatre, Glasgow.

Jill Manners, revue actress, to be Principal Boy in pantomime at Alhambra Theatre, Glasgow.

Cosmo, Glasgow art theatre, screening three-dimensional pic for two weeks opening Nov. 17.

Hazel Court and Dermot Walsh due at His Majesty's Aberdeen, Nov. 24, in stage version of "Smilin' Through."

Emile Littler's "Blue for a Boy," with Fred Emney, Eve Lister and Austin Melford, set for King's, Glasgow, Nov. 10.

Louise Boyd, Scot rhodes, invited to sing at Cecil Rhodes Centenary junket at Bulawayo, South Africa, next summer.

Fred Dalgarno, 75, retiring after 34 years as doorkeeper at Empire Glasgow. He is a familiar face to hundreds of U.S. acts.

Roger Livesey, British actor, in Glasgow to see his wife, Ursula Jeans, in Bridie play "Baikie Charivari" at Citizens Theatre.

George Lee, WB Scot manager, and pioneer of film trade here, retiring at end of month; will be succeeded by Balfour Reekie.

Emlyn Williams set for return week starting Dec. 8 at Lyceum Theatre, Edinburgh, in readings from Charles Dickens' "Bleak House."

Alec Finlay, Scot comedian, and vaude unit due to plane in to Prestwick airport from America soon after coast-to-coast tour of Canada and U.S.

## Hollywood

Robert Fellows returned from Vera Cruz.

Bonnie Allen recuperating after tonsillectomy.

Norman Taurog laid up after dental surgery.

Richard Anderson to Mexico for two-week siesta.

Lex Barker to Sun Valley on a skiing expedition.

Sam Katzmans celebrated their 24th wedding anni.

Mervyn LeRoy reelected prexy of Hollywood Park.

John Hodiak and Anne Baxter vacationing in Acapulco.

Stan Laurel to Las Vegas to look over the nitery situation.

Betty Furness in town to line up material for her TV show.

Margaret Whiting to San Luis Obispo to entertain servicemen.

Kurt Katch resuming his film career after three years in N.Y.

Nicholas Bros. in town after a six-month tour of South America.

Lorens Marmstedt in from Sweden for huddles with Sol Lesser.

Kay Walsh vacationing in San Francisco before returning to England.

Harry James back in town after six weeks of midwestern one-nighters.

Sam Engel returned to his 20th-Fox desk after three weeks off for surgery.

Frederick Brisson to Washington to show his "WAC" picture at the Pentagon.

Bing Crosby sponsoring the Dixie Crosby Foundation to aid cancer sufferers.

Dawn Addams guest of honor at annual luncheon of Jewish Home for the Aged.

George Murphy to Pittsburgh as guest of honor at the Variety Clubs International Convention.

Dewey Martin to Mexicali to study bullfighting for his next role in "The Sun Also Rises."

Gail Hillson in from Birmingham to line up next summer's talent for his Triple Cities Playhouse.

Karl Freund awarded a fellowship in the Society of Motion Picture & Television Engineers.

Edmund Grainger cited by the Third Marine Division for staging a show for 2,000 Leathernecks.

Arch Oboler and Robert Stack spoke on third dimensional filming before the L.A. Advertising Club.

Bob Hope awarded a bronze plaque by the United British Services Club for entertaining British troops.

William Melniker stopped off at Metro enroute to Australia on business for Loew's International theatre department.

Larry Finley and Larry Kolpack will lead an entertainment troupe to Korea Jan. 15, with an okay by the Hollywood Coordinating Committee.

## Chicago

Showcase Theatre, Equity stock newie, opened in Evanston.

Dancers of Bali one-nighter Sunday (16) was an advance sellout.

Mary Castle in for personal with "Eight Iron Men" at the United Artists.

Max Gendel in town looking over sites for the next Cinerama location.

Mike Sloane and Paula Stone in for the Nov. 24 opening of "Top Banana" at the Great Northern.

Greer Garson in with some Hollywood celebs for the Allied States Theatres convention here.

Sophie Tucker honored last week by the Central Lions club for her "contributions to humanity."

Joan Fontaine and new hubby, Collier Young, in for the wedding of Collier's brother, William, last weekend.

Marshall Migatz, operator of the Salt Creek summer theatre here, ill in Wadsworth General Hospital, Los Angeles.

## Dallas

By Bill Barker

Theatre '52 reviving "Hamlet" for three weeks Monday (24).

Don Cherry inked for first Crystal Charity Ball here Dec. 6.

Ernie Rudy orch in for a fortnight at Pappy's Showland.

Sigmund Spaeth in for talk before Knife & Fork Club members.

Kessler, suburban filmer dark for a year, remodeled for church use.

David Guion left his Pennsylvania farm to winter at his home here.

Dallas Symphony opened new season in SMU's McFarlin Auditorium.

Ted Mack's "Original Amateur Hour" stagelined set for Dec. 4 in Fair Aud.

Gene Autry troupe showing twice in State Fair Auditorium one-nighter.

Molly Picon honored at Hotel Adolphus banquet by Bonds for Israel campaigners.



# UPT's \$30,000,000

Continued from page 4

wean away others from competing networks. It's also likely that ABC will take steps to come in for a larger share of representation in program formats of outlets in single and dual station markets.

It would not be surprising if the consummation of the ABC-UPT merger brings a revival of talent raids in the network field, with intensive competition for services of high audience pulling names. Major innovations in program development may also be ushered in by the theatre-network combine.

Examiner Resnick points out in his decision that since its divorce from NBC in 1943, ABC has increased its radio affiliates from 168 to 298, boosted its sales from \$18,800,000 to \$53,350,000, invested over \$6,000,000 in radio facilities, built five TV stations and acquired other TV facilities at a cost of \$11,500,000, and developed a TV network with 64 affiliates. However, because of the need to use its capital for plant expansion, it could not hold some of its top radio talent in competition with CBS "capital gains" offers.

"There is a reasonable basis for belief," the examiner found, "that if ABC were able to take more risks and to spend more money on programming, over a period of

tions when it appeared TV was too much of a risk.

Finally, the decision, upon affirmation, gives CBS a third o-and-o TV station with the \$6,000,000 acquisition of WBKB, Chicago, purchase of which is contingent on approval of the ABC-UPT merger. Aside from obtaining a highly profitable property (the station earned \$1,600,000 last year), the network will be in a position to expand its audience in the midwest and to increase Chicago's importance as an originating point for programs.

As pointed out in Resnick's decision, CBS' purpose in acquiring WBKB is "to strengthen its operations and its competitive position as a network."

## ASCAP Cleffers

Continued from page 1

ing asked to shell out 5% of their ASCAP earnings for a period of three years. Many of the cleffers have signed up for the deduction and fund is expected to go over the \$500,000 mark if the present rate of growth is continued.

Some of the major publishers see a dangerous development in the existence of a special writers fund. They believe it will give the administrators of that fund too much power which might eventually be turned against all publishers and not only BMI.

If any fight against BMI is to be made, the publishers believe that ASCAP should carry the ball officially. They point to the current action to get an amended consent decree from the Federal Courts, with regard to blanket licenses for TV stations, as the right direction to take in defending ASCAP's best interests.

## Legit Financing

Continued from page 1

be more receptive toward backing legit shows.

If Broadway management circles interpret the situation correctly, there should be a fairly quick pickup of new production within the next couple of months. With an estimated two dozen or so proposed new shows pretty much stalled recently by lack of sufficient coin, any substantial loosening of investment capital should bring tangible results. Reports of a flurry of new money since the election lends a degree of substantiation to this trade theorizing.

From a boxoffice standpoint, however, there has been no indication of a basic change since the election. Grosses on both Broadway and the road were much better last week, but that was presumably a natural reaction to the severe slump of the two preceding weeks, when television coverage added an unprecedented element to the usual boxoffice defeat of the pre-election and election stanzas.

And while the boxoffice pace was markedly faster last week, it still wasn't up to the tempo of the two weeks immediately prior to the election slump. Also, a marked slackening of both attendance and advance window trade Monday (17) indicated that the current week may taper off a bit. The traditional pre-Christmas lull is due to start after next week, immediately following Thanksgiving.

## Coward-Martin

Continued from page 2

the sale of liquor, which was at regular cafe prices.

Every prominent Anglo-American actor in town, together with a sprinkling of diplomatic and society names supported the function and wildly applauded the Coward-Martin 60-minute cabaret. Rarely have two artists had such an enthusiastic and responsive audience. They kept yelling for more—and they got it in generous portions.

Coward's solo cabaret stint closely followed the pattern of his summer show. His "Bad Times Are Just Around the Corner" again highlighted a sparkling routine. Miss Martin started with "Johnny One Note," which admirably demonstrated her wide vocal range, and after a selection of pops, including a "South Pacific" hit, she

## MARRIAGES

Joan Fontaine to Collier Young, Saratoga, Cal., Nov. 12. She's the film actress; he's a producer-director.

Antoinette Gonzales to Ed Smarden, Los Angeles, Nov. 10. She's an actress; he's a TV producer.

Claudine Verneuil to Manuel Rosenthal, Paris, Nov. 2. He's symph conductor.

Doris Ann Kuthy to Eugene Thomas Arneel, Nov. 15, Flushing, N. Y. Bride is on staff of Music Corp. of America; groom is Gene of VARIETY.

Mrs. Talia Fairchild Soper to Harold M. Manser, New York, Nov. 14. Groom is veepee of Caravel Films.

Margaret Sheridan to Paul Wildman, Phoenix, Nov. 14. Bride is a screen actress.

Sally O'Neill to James Kenaston, Las Vegas, Nov. 10. Bride is former screen actress.

## BIRTHS

Mr. and Mrs. Rex Reason, daughter, Glendale, Cal., Nov. 10. Father is a screen actor.

Mr. and Mrs. Howard Yeager, daughter, New York, Nov. 8. Father is in composing room of VARIETY.

Mr. and Mrs. Arnold Horwitz, daughter, New York, Nov. 12. Mother is former dancer Joan Bower; father is music comedy writer and tele scribe.

Mr. and Mrs. Ira Heyman, daughter, Culver City, Cal., Nov. 11. Father is a Metro film editor.

Mr. and Mrs. Len O'Connor, son, Nov. 6, Chicago. Father is a Chi NBC AM-TV newsmen.

Mr. and Mrs. C. H. Weaver, Jr., son, San Antonio, Oct. 31. Father is manager of a drive-in theatre there.

Mr. and Mrs. Martin Baum, daughter, Bayside, L.I., Nov. 10. Father is of Baum-Newborn, New York talent agency.

Mr. and Mrs. Edwin Bailey, son, Hollywood, Nov. 13. Father is a radio director.

Mr. and Mrs. Joe Siracusa, son, Burbank, Cal., Nov. 9. Father is a drummer in the Spike Jones band.

Mr. and Mrs. Bob Finkel, daughter, Los Angeles, Nov. 12. Father is a TV director.

Mr. and Mrs. Sy Whitelaw, twins (son and daughter), San Francisco, Nov. 1. Father is KCBS sales executive there.

Mr. and Mrs. Jack Clark, daughter, San Francisco, Nov. 2. Father is announcer there.

Mr. and Mrs. Kevin Burns, son, Pittsburgh, Nov. 11. Father is a cameraman at WDTV.

Mr. and Mrs. Fred Davy, daughter, Pittsburgh, Nov. 10. Father is a deejay on WJAS.

Mr. and Mrs. Jimmy Glenn, daughter, Pittsburgh, Nov. 9. Father is with Bill LeRoy orch.

Mr. and Mrs. William R. Baltz, daughter, Pittsburgh, Nov. 6. Father is the son of Dorothy Baltz, pressagent for Pittsburgh Opera Co.

Mr. and Mrs. Bob Finkel, daughter, Hollywood, Nov. 10. Father is a director for ABC-TV and son of Bill Finkel, Chief Barker of Pittsburgh Variety Club Tent No. 1.

Mr. and Mrs. James O'Neill, son, New York, Nov. 13. Father is with William Morris Agency TV department and formerly of 20th-Fox publicity.

Mr. and Mrs. Mortimer Hall, son, Santa Monica, Cal., Nov. 12. Mother is Ruth Roman, screen actress; father is manager of KLAC.

Mr. and Mrs. Myron Barg, son, Chicago, Nov. 11. Father is disk jockey and son of Erwin Barg, veteran Chicago head of Robbins Music.

Mr. and Mrs. Selig J. Seligman, daughter, Cincinnati, recently. Father is veepee-general manager of North Theatre Corp.

Mr. and Mrs. Delbert Mann, daughter, Nov. 16, N. Y. Father is alternate-week director on NBC's "Sunday" night "Television Playhouse."

Mr. and Mrs. Jack Case, son, Burbank, Cal., Nov. 14. Father is manager of Fox-West Coast Globe Theatre.

Mr. and Mrs. Stuart L. Daniels, daughter, Oct. 19, New York. He is public relations chief for Prentice-Hall.

Mr. and Mrs. Lou Alter, daughter, Nov. 17, N. Y. Mother is former opera singer Jean Gibbons, father is a composer.

was joined by Coward in a 15-minute duet session. Highspot of this session was a zingy version of "Baby It's Cold Outside," in which Coward recalls: "It's never been so cold since 'Pacific 1860.'" This reference to his postwar flop, in which Miss Martin starred in London, hit the laughter jackpot.

Myro.

## OBITUARIES

### FRANCES LEWANDO

Frances Lewando, w.k. vocal coach and wife of Ralph Lewando, music critic of the Pittsburgh Press, died in Pittsburgh Nov. 15 after a long illness. She had been in ill health since suffering a stroke in March, 1951, but was showing considerable improvement when the end came unexpectedly while her husband, also a teacher, was downstairs giving a lesson.

Mrs. Lewando studied for four years under a scholarship at the Vienna Conservatory, and was an authority on German lieder and vocal production. Among her pupils were James Melton and Jane Pickens. She went to New York in 1949 to coach Miss Pickens for her role in "Regina," operatic version of "The Little Foxes."

In addition to her husband, she leaves a sister.

### JOSEPH F. QUILLAN

Joseph F. Quillan, 68, veteran vaudevillian, died of cancer Nov. 16 in Hollywood. He was the father of Eddie, Joe, Buster, John, Marie, Sally Jane, Rose Anne, Margaret and Diane, all of whom were in show biz at various times. He quit vaude in 1927 when his children entered pix. After appearing in two films, he retired to become their business manager.

In addition to his four sons and five daughters, his wife, Sarah,

### MARTHA MORRIS

Martha Morris (Mrs. Orie J. Gerard), former dancer and pantomimist, died Nov. 16 in Tarrytown, N. Y. She was featured in several Hanlon Bros. musical shows in the 1890s and in musical comedies on Broadway.

Her husband and a daughter survive.

### R. B. (DANNY) CREEDEN

Ralph B. (Danny) Creeden, 65, veteran vaude and nitery comic, died in a Boston hospital Nov. 12. He began his show biz career at age of 15 and for many years played the Keith and Pantages circuits, taking time out to serve overseas during World War I.

Survived by son, daughter, brother and eight sisters.

### JOHN GOLL

John Goll, 75, secretary-treasurer and former president of Indianapolis Local 3, died in Indianapolis Nov. 13. Goll, a drummer, played in Indianapolis Symphony Orchestra as well as in house bands of the old Park and English Theatres before retiring 10 years ago.

Wife survives.

### ANDRE OLIVEROFF

Andre Oliveroff (ne Oliver Smith Grymes), 65, former member of Anna Pavlova's ballet troupe, died

## Marie Saxon

formerly of the Owens Sisters, London Music Hall team, survives.

### GEORGE M. VAIL

George M. Vail, 81, partner in Chester Rakeman Scenic Studios, builders of legit and tele scenery, died Nov. 14 in New York. He founded the Vail Scenic Construction Co. in 1910 and was its prez until it became the Rakeman Studios two years ago. Vail built the sets for "George White's Scandals," "Ziegfeld Follies," "Madame Sherry," "Oklahoma," "Kiss Me, Kate," "Bloomer Girl," "Voice of the Turtle," "Mr. Pickwick" and CBS-TV shows.

Surviving are his wife and a son.

### GEORGE H. TUCKER

George H. Tucker, 49, former Broadway columnist for the Associated Press, died Nov. 16 in Paramus, N. J. Tucker authored the AP column, "Man About Manhattan," from 1933 until he went overseas as a foreign correspondent during World War II. Before joining the AP, he had been with the publicity department of Loew's,

Nov. 14 in Oxford, Miss. He had toured with Mme. Pavlova from 1916 to 1923.

He collaborated with John Goll on the ballerina's bio, "Flight of the Swan."

### R. FRANKLIN RODGERS

R. Franklin Rodgers, 55, treasurer and a founder of Theatre '52, Dallas, died Nov. 10 in Forrest, Miss., of a heart attack. A former director of Civic Playhouse and Dallas Little Theatre, for which he designed sets, he was a partner of designer Jed Mace in a Dallas interior decorating house.

Surviving are his mother and two brothers.

### HUGH PROSSER

Hugh Prosser, 46, film character actor, was killed Nov. 8 in a motor crash near Gallup, N. M.

Among his recent films were "The Greatest Show on Earth," "Treasure of Los Canyon," "Bend of the River" and "The Golden Horde."

### LOLA E. FRINK

Lola Elizabeth Frink, 52, former Ziegfeld actress, died in Chicago Nov. 15. She was featured in several Joseph Santley musical productions before retiring in the '30s. Survived by a brother and two sisters.

### CLARENCE C. CONVERSE

Clarence C. Converse, 84, scenarist for early motion pix, died Nov. 12 in Englewood, N. J. He also was a freelance writer.

His wife survives.

Ralph Kinder, 76, organist and choirmaster, died Nov. 15 in Bala, Pa. He recorded for RCA Victor with many opera stars.

Lenore R. Sanders, staffer in United Artists' homeoffice press-book department for more than 10 years, died Nov. 15 in New York.

Mother, 84, of George Schwartz, operator of the World and Paris Theatres, N. Y., died Nov. 14 in New York.

Sara McClung, 80, one of the first motion picture studio school teachers, died Nov. 10 in Hollywood.

John C. Roche, 59, retired stage and screen actor, died Nov. 10 in Hollywood.

Sister, 30, of Harry L. Goldman, general manager of WROW, Albany, died Nov. 9 in that city.

Fred Ryder, 71, cinema proprietor, died in Manchester, England, Nov. 1.

Joseph S. Rumsey, 63, musician, died in Dallas Nov. 7.

In Memory of  
My Beloved Husband  
**Robert Elliott**  
November 15, 1951  
—RUTH

Inc., in Columbus, Des Moines and Omaha.  
Surviving are his wife, a son and his parents.

### UNA ABELL BRINKER

Una Abell Brinker, 78, retired legit actress, died Nov. 12 in New York. She appeared with Sarah Bernhardt, Mimi, Modjeska and Maurice Barrymore. At one time she put on her own repertory as leading lady and manager of the New Century Theatre, Newark, and later appeared with Cora Payne in the Lee Avenue Theatre, Brooklyn. She was the widow of Jacob H. Kahn, legit producer.

Two daughters survive.

### E. JOHN GREER

E. John Greer, 61, Santa Fe, N. M., owner of five theatres, died recently at his Los Angeles home, where he had moved about a year ago for his health.

Survived by three sons, E. John, Jr., Nathan and Charles, in the exhib business with their father, and his wife and three daughters.

### VINCENT SCOTTO

Vincent Scotto, 76, French composer, died Nov. 15 in Paris. Among his tunes are "J'ai Deux Amours" and "La Petite Tonkinoise." Josephine Baker popularized the former and revived the latter.

Scotto also had composed many operettas.



Martha Wright

November 10, 1952

Dear Bosses:

How can I say thank you so you'll know how much I mean it?

For the rest of my life I will remember the thrilling time I had playing Nellie Forbush in my own home town with your wonderful road company, of "South Pacific."

And now, too, how glad I am to be back in New York with my old friends at the Majestic Theatre after that exciting unforgettable tour.

It was an opportunity only you two wonderful guys would offer and an experience I'll never forget.

Always gratefully yours,

*Martha*

# Martha WRIGHT

Exclusive Management  
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444 Madison Avenue  
New York, N. Y.

Personal Manager  
**T. W. BAUMFELD**



# VARIETY

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VOL. 188 No. 12

NEW YORK, WEDNESDAY, NOVEMBER 26, 1952

PRICE 25 CENTS

## NEW FRAMES FOR OLD NAMES

### Tough to Stay on Top in Disk Biz As Novices Keep Knocking Off 'Vets'

The disk industry is increasingly assuming a will o' the wisp nature for recording artists. The new names, who have cropped up during the past few years and have eased the vets from the hit lists, are now being forced to make room for still newer names.

But unlike the vets their clicko ride is short-lived as compared with the five-to-10-year highriding span of their predecessors. There is no longer any pat formula for producing hit shellac and even a solid name doesn't guarantee sales. According to one trade exec, "a singer is only as good as his current disk."

Top example of the wide-open opportunity for new names is recent skyrocketing of Joni James on the M-G-M Records label with her etching of "Why Don't You Believe Me." An unknown several months ago, Miss James currently is topping the best seller charts around the country and her disk looms as M-G-M's hottest platter in years. In a little more than a month on the market it's already neared the 750,000 mark.

Interesting trade phenomenon is that Patti Page, who cut the tune for Mercury, is trailing Miss James in sales. Miss Page, who's still a top-selling artist, as attested by her etching of "I Went To Your Wedding," was given "Believe Me" as a covering item for Merc so the diskery could cash in on the M-G-M noisemaker. Up until now Miss Page had been called.

(Continued on page 45)

### St. Paul and Mpls. Mayors Peel Protocol for a Hot Hassle on Civic Virtue

Minneapolis, Nov. 25. When St. Paul Mayor John Daubney halted stripper Darrella at the Club Capitol and, explaining his action, told the press that "this is not Minneapolis or Chicago," he touched off a verbal explosion by Minneapolis Mayor Eric Hoyer and Police Chief T. R. Jones which led to a debate as to which city is better for an exotic dancer. "It is not out of the ordinary that this woman chose St. Paul in the first place," said Mayor Hoyer when asked to comment on Mayor Daubney's statement. "She knew where her bread was buttered."

Affirmed Police Chief Jones: "I agree with Mayor Daubney. St. Paul is not Minneapolis and that's probably the reason Darrella had herself booked into St. Paul. I'm sure no Minneapolis club would have booked her." Before ordering the Darrella act out, Mayor Daubney had St. Paul Police Chief Neal McMahon warn the nitery, but this was disregarded. After issuing his order, Mayor Daubney served notice that St. Paul floorshow performances

(Continued on page 63)

### RCA Again May Bankroll New Berlin Legit Musical

RCA Victor may reverse its decision to keep out of the financing of legit musicals with Irving Berlin's planned musicalization of Cleveland Amory's best-selling tome, "The Last Resorts." Victor's last backing entry was "Wish You Were Here," which is paying off now but got off to a shaky start.

New project would reunite Berlin with Howard Lindsay and Russel Crouse, who did the book for "Call Me Madam," and Ethel Merman again as star. It's expected that Miss Merman this time would be available to record the original cast album for Victor because her Decca pact would run out by then.

### Danny Thomas Re TV: It's 'For Idiots'

Detroit, Nov. 25. Danny Thomas blew into town last week with some brash statements about television.

He said such things as: "Television is for idiots! I don't like it. It's a medicine show. It has lowered the standards of the entertainment business considerably. Through it people go shopping by a twist of the dial. The youth of today are growing up without knowing what real entertainment is. Within a few years people will come screaming out of their houses to 'get away from that box'."

Margaret Russell, in her story in the Detroit Times, noted that Thomas "took time out to renew his fight with television with one

(Continued on page 40)

### House Red Probers Okay Tele for Some Hearings; Less Stress on H'wood

Washington, Nov. 25. House Un-American Activities Committee will permit some of its hearings to be televised during the 83d Congress, which convenes Jan. 3, according to Rep. Harold Velde (R., Ill.).

Velde, slated to be committee chairman next year, also reaffirmed his previous statement that the committee will spend less time on Hollywood and more on labor unions and colleges in the next Congress.

Television will return because Rep. Sam Rayburn, who ordered the video ban on House Committee sessions, will no longer be Speaker. Rep. Joe Martin, slated for Speaker post, has gone on record for permitting each committee to decide whether or not its sessions should be televised.

### STARS TREADING OFFBEAT BOARDS

By MIKE KAPLAN

Hollywood, Nov. 25.

In the constant prowl for entertainment that will tempt the most jaded palate, show business is coming up with its own refutation of the old saw on "you can't teach an old dog new tricks." Show biz veterans in ever increasing numbers are learning new tricks—and new routines—as they switch to media they have never before attempted or from which they have long been absent.

Results of the growing trend toward hanging w.k. names in different or long-vacated frames are yet to be determined, but the major talent agencies feel the idea has enough merit to warrant careful consideration of offbeat bookings.

The trend, significantly, is toward the live entertainment field. The much-heralded "debuts" of various film names in telepix aren't considered part of the switch since essentially, from a thesp's standpoint, it's still simply

(Continued on page 50)

### Radio 2-1 Over TV as ASCAP Revenue Source

Although performance coin from television has been climbing rapidly in the last couple of years, radio is still far and away the main source of revenue for the American Society of Composers, Authors & Publishers. It's estimated that ASCAP will earn slightly over \$8,000,000 from radio this year while the video take will be in the neighborhood of \$4,000,000.

This two-to-one ratio, however, compares with a three-to-one ratio in favor of radio last year when

(Continued on page 45)

### Ike's a Musician, Too

Chicago, Nov. 25.

American Music Conference last week revealed that the music loving public will inherit another musician in the White House. Trade organization reported that Mrs. Dwight D. Eisenhower went into a music store in the south seeking a harmonica in March, 1945, when the mouth organs were still scarce. A sales rep for a New York music wholesaler overheard the clerk reluctantly turn her down and offered to turn over his lone item in his stock. Month later he received a note from the General thanking him and saying "I know I shall get a lot of enjoyment of it."

### TV Needs Top Writers to Escape H'wood-Type 'Debacle': Sherwood

By ABEL GREEN

#### RTMA Puts '53 TV Set Output at 6,400,000

Chicago, Nov. 25.

Sales managers of the member-companies of the Radio-Television Manufacturers Assn. held their annual guessing game at the organization's winter meeting here last week and came up with the average "estimate" that TV production during 1953 would be 6,400,000 sets.

Peak production for the industry was in 1950 with 7,500,000 sets. Output currently is geared close to 10,000,000 units if projected on a 52-week basis.

### Report O'Dwyer's Mex Pix Biz Post

Mexico City, Nov. 25.

William O'Dwyer, U. S. Ambassador to Mexico, reportedly will resign shortly after the first of the year to become general counsel and/or general manager of a new central distribution agency to be formed under Mexican government sponsorship. The distrib organization, it's said, would handle domestic release of all imported films.

Lending further credence to the report that O'Dwyer may move into the film berth is the fact that he's currently building a home in a swank suburb of Mexico City. This is an indication he intends to remain in the Mexican capital. Formation of the new central distribution outfit is bruited less than two months after the Mexican Congress passed a law requiring every theatre to devote 50% of its playing time to native product.

"It might have been a different story in Hollywood too if they, in the early 1920s, did more about engaging expert writers directly for the medium," says Pulitzer playwright Robert E. Sherwood as a footnote to his new National Broadcasting Co. television writing deal.

"By the same token," Sherwood adds, "TV is doing all right too, but possibly the idea of engaging potent playwrights to script directly for the medium may be the insurance TV needs to circumvent any parallel debacle, such as Hollywood experienced. Hollywood was only saved by a new invention, the advent of sound. That is when Hollywood started paying those fabulous sums for hit plays and novels, and the \$5,000-a-week screenwright came into existence."

Because Sherwood felt that the TV medium requires this sort of creative writing insurance, he so expressed himself at a social dinner.

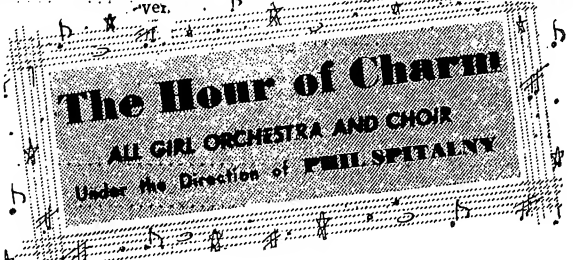
(Continued on page 18)

### DeMille B'way Legit Hits Spark New-Style Dance Troupe; U.S. Tour Mapped

A new kind of dance-theatre company, unlike any other type of ballet or terp troupe heretofore on the road, will go out on tour next season, under name of Agnes de Mille Dance Theatre. Company of 35, including 18 dancers, some singers and an orch will be assembled and trained by Miss de Mille, and presented on a national tour by Sol Hurok. Most unusual angle of the troupe will be its Broadway tie, in what's believed to be a new direction in the field of dance.

Dance works from Broadway musicals.

(Continued on page 63)



**The Hour of Charm**  
ALL GIRL ORCHESTRA AND CHOIR  
Under the Direction of PHIL SPITALNY

MID-WINTER ITINERARY	
Nov. 12... Kansas City	Nov. 20... Denver
" 14... St. Joseph, Mo.	" 21... Laramie, Wyo.
" 15... Omaha, Neb.	" 22... Ft. Collins, Col.
" 16... Beloit, Kan.	<b>LAST FRONTIER HOTEL</b>
" 18... Colorado Spgs.	LAS VEGAS, NEV.
" 19... Pueblo, Col.	Nov. 25 thru Dec. 26



## Milton Eisenhower Forms Group Pushing for Educ'l TV Stations

Washington, Nov. 25.

A new organization to push development of educational TV stations was formed here yesterday (Mon.) with Milton S. Eisenhower, brother of president-elect, and Marion B. Folsom, treasurer, of Eastman Kodak, as co-chairman.

The group, called the National Citizens Committee for Educational Television, has been in process of formation for several weeks. It will hold its first formal meeting Dec. 3 in Chicago. Members of its steering committee include Dr. Edgar Fuller, Chairman of the National Council of Chief State School officers; Raymond Witteoff, St. Louis manufacturer; Irving Salomon, retired San Diego businessman; and C. Scott Fletcher, of the Fund for Adult Education, an independent body established by the Ford Foundation.

Executive director of the Citizens Committee is Robert Mullen, former (Continued on page 63)

## BAKER'S B.A. BLASTS NO HELP TO B.O. PULL

Buenos Aires, Nov. 18.

Josephine Baker continues doubling as an entertainer and political lecturer and propagandist here. Attendance at the gabfests is a "must" for all Argentine state personnel. But none of the gabbing is doing singer any good as an entertainer, and grosses at the Maipo Theatre, at which she appears in a revue dubbed "Voilà Josephine," aren't too hot. Belief is current that singer has been hired by the government to make pro-Peron, anti-U. S. blasts.

Following up three lectures already delivered on racial discrimination, she now has another scheduled at the Colon Opera Theatre, titled "The Torch," which has the late Eva Peron as its theme. As there is no record of Miss Baker's ever having met Mme. Peron, presumably material for the lecture has been supplied to her by the Information Ministry.

## Sinatra's \$10,000 Plus Per Week at N.Y. Nitery

Frank Sinatra's two-week engagement at the French Casino, N. Y. tonight (Wed.) is at the rate of \$10,000 per week, hotel accommodations and transportation expenses from the Coast for his Gotham stint. Since coming under the wing of Abe Lastfogel, William Morris topper, Sinatra has inked a one-pic-a-year pact with Metro and has tested for a role in Columbia's forthcoming "From Here To Eternity."

Incidentally, the letter received by the U. S. Customs Dept., tipping them off that Sinatra had bought home diamonds on his recent return from Africa, where he had been with his wife, Ava Gardner, who is there filming a pic for Metro, was from a crank.

Arthur L. Mayer

who should know details why

It's Still a  
\$3,000,000,000  
Business

one of the many editorial features  
in the upcoming

47th Anniversary Number

of

VARIETY

## FORD MAPS 250G 50TH ANNI TV HOOPLA

Probably the biggest and most expensive television show ever staged is being lined up by the Kenyon & Eckhardt agency as part of Ford Motors' 50th anni celebration next June. While plans are still only in the earliest talking stage, they tentatively call for a two-hour extravaganza to be aired simultaneously on both the NBC and CBS video webs, with a total time and talent cost of over \$250,000.

There's a possibility that legit producer Leland Hayward may supervise production on the show, under the aegis of his newly-formed Hayward Productions, which was incorporated earlier this month to package both legiters and radio-TV productions. No format has yet been decided on, so that final budgeting will depend both on that and on the number of stations both networks are able to clear. Ford, of course, would be forced to pay preemption costs to sponsors of any regularly-scheduled programs cleared for the Ford show.

K&E spokesmen said this week they hope to have the complete show off the planning boards by the first of the year.

## This Week's Football

By HARRY WISMER

COLLEGE

GAMES	SELECTION	*PTS.
Colgate-Brown (Thurs.)	Colgate	14
A trying year.		
Cornell-Penn (Thurs.)	Penn	12
Munger will last longer than his critics.		
Texas A&M-Texas (Thurs.)	Texas	27
Longhorns have great team.		
Miami (Fla.)-No. Carolina (Fri. nite)	Miami	18
Hurricanes have too much for the weak Tarheels.		
Army-Navy	Navy	7
Midshipmen continue spell over Cadets.		
Boston College-Holy Cross	Holy Cross	14
Two spirited teams.		
NYU-Fordham	Fordham	13
Rams have improved each week.		
Alabama-Auburn	Alabama	21
Crimson Tide enjoying the good old days.		
Baylor-Rice	Baylor	6
George Sauer deserves a break.		
Georgia-Georgia Tech	Ga. Tech	14
A blaze of Glory for Teck and Dodd.		
Mississippi-Miss. State	Miss.	12
Ole Miss priming for Sugar Bowl.		
So. Carolina-Wake Forest	South Carolina	3
Gamecocks have it.		
SMU-TCU	SMU	7
Swinging down memory lane.		
Texas Tech-Tulsa	Tulsa	28
Oilers a great scoring machine.		
Tulane-La. State	Tulane	14
Green Wave proudly ends season.		
Vanderbilt-Tennessee	Tenn.	7
Vandy will give a real tussle.		
Wm. & Mary-Virginia	Virginia	10
Cavaliers have enjoyed better years.		
Notre Dame-USC	USC	7
This game should be televised.		
Oklahoma A&M-Oklahoma	Oklahoma	7
Closer than you could imagine.		
Washington-Wash. State	Washington	20
Washington too much for state rivals.		

### PROFESSIONAL

Giants-Steelers	Giants	10
Benners is the man.		
Lions-Packers (Thurs.)	Lions	7
Detroit has edge at home.		
Bears-Texans (Thurs.)	Bears	20
Homeless, Winless Teams.		
Rams-49ers	Rams	12
L. A. hottest team at the moment.		
Cards-Eagles	Eagles	7
Jim Trimble all hail!		
Cleveland-Redskins	Browns	14
Redskins lack depth.		
SEASON'S RECORD		
Won, 26; Lost, 7; Ties, 16; Pct., .768.		
Games played Saturday unless otherwise stated.		

\*Point margin represents selector's choice.

## STEIN STILL BELIEVES VAUDE MAY RETURN

Pointing to the abnormal grosses of Martin & Lewis, Danny Kaye and last season's hot business at the Palace when that Broadway vaudeur had top attractions, Jules C. Stein still believes that "a renaissance of round actors is not so far away." He has long felt that the reflex from pix, and the upbeat and intimacy created by TV's personalities reaching into the home, would awaken a new vogue for in-person talent.

"There's no reason why only in saloons the American public can see the top names," says the Music Corp. of America board chairman. Occasionally in the deluxe vaudeville, of course, you get them, too, but there is a great need for family entertainment in that direction. It may be a long time coming but I think vaudeville has a terrific chance to come back in the not-so-distant future."

## Filmites' Alaskan Date With GIs for Xmas

Hollywood, Nov. 25.  
Johnny Grant will lead a troupe of 10 entertainers on a tour of military posts in Alaska and the Aleutians for the Christmas holidays under auspices of the Hollywood Coordinating Committee. He previously made two trips to Korea.

Troupe, leaving Dec. 19, includes Jane Frazee, Ginny Jackson, Tony Lovello, Elizabeth Talbot Martin, Mary Castle, Susan Cabot, Susan Morrow, Eddie Samuels and Fred and Bobbie Brown.

## Kup's Names in Chicago A 45G Harvest for Vets

Chicago, Nov. 25.  
Irv Kupcinet, columnist for the Chicago Sun-Times, brought in Jack Benny, Van Johnson, Tony Curtis, Janet Leigh, Bob Crosby, Rhonda Fleming, Rita Gam and Billy Van for the annual Harvest Moon Festival, which was sold out a week ago, grossing \$45,000 for hospitalized vets.

## Harry Green Giving 'Welcome Stranger' A Touch of the Irish

Harry Green, the American comedian, a longtime resident in England, flew into New York Thursday and sailed back to London Saturday (22) aboard the Mauretania. He came over to clear rights for "Welcome Stranger," Aaron Hoffman's comedy, whose lead character was created by the late George Sidney—uncle of the Metro producer-director of the same name—on Broadway in 1920.

Green for years has been doing the comedy in England, South Africa and Australia. Cohan & Harris originally produced it. Comedian's plans for "Stranger" include a wearin'-of-the-Green chore with the Irish Players in Dublin, in a rewritten version to be titled "Shamrock for Luck." He would play the original role—only this time as the only Jew in the Irish village of Beillykillduff. The original play was a New England setting.

Incidentally McQueen Pope, the Reuters correspondent, is currently polishing a bio on Green titled "Everything Happens to Me," which Heinemann will probably publish in England and Simon & Schuster may do in the U. S. Green enjoys an unusual friendship with the royal family. Winston Churchill, and other British notables.

### Green's London Bar

London, Nov. 25.  
Comedian Harry Green has taken over operation of the fashionable Ciro's bar.

He has taken to the U. S. to import the Santa Claus illusion which Michael Todd, the American producer, invented for one of his World's Fair stunts in New York—a double-lens effect which reduces the size into a "Santa Claus," or "fortune-teller," or a nude—there are variations to the stunt—who grants the wishes of the public, or answers questions for a token fee. Yermi Stern controls the world rights.



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New York 36, N. Y.

## Herb Shriner Again Set For Motor Sports Show

Herb Shriner, Hoosier comic on NBC-TV for Old Gold, will stage his second International Motor Sports Show at Grand Central Palace, N. Y., April 4-12. Outstanding cars, foreign and domestic, will be featured.

First IMSS drew 125,000 admissions, with 200,000 aimed at next spring. A rival show will be held in Madison Square Garden in February.

## Minn. Knows Gary Cooper Better Than Gen. Clark

Minneapolis, Nov. 25.  
Minneapolis Sunday Tribune's Minnesota Poll of Public Opinion has brought out that five times as many Minnesotans know that Gary Cooper is a film star than know that Gen. Mark Clark is the American general commanding United Nations forces in Korea.

Sunday Tribune revealed that when Minnesota Poll interviewers asked a representative cross-section of the state's men and women to name the UN commander in Korea, only 18% knew the answer. But when they asked "Who is Gary Cooper?" 90% gave prompt and correct replies.

Article pointed out that Cooper has just celebrated his 25th anniversary in pix. Gen. Clark, who rose to military fame in World War II, became commander in Korea last spring. The poll showed that more men than women in the state know who Gen. Clark is, but there was virtually no difference in the proportion (nine out of 10) able to identify Cooper.

## Jes' Call Me Prof

It's Professor Arthur Kober. Playwright-humorist starts a plays-films-books discussion class at the New School for Social Research, N. Y., in February. It's a 15-week course, two hours per week.

# HINT PAR IN 5TH TV NETWORK

## Depinet 'Embarrassed' by Reports Of His RKO Return; Knows Nothing of It

Ned Depinet says that it's getting embarrassing, "even with my wife, along with friends who wire me and phone me congratulations on something I know nothing about." This refers to the reports of his return to RKO as "chairman" or "president."

Depinet has not heard "directly or indirectly" from Howard Hughes or Tom Slack, his personal attorney, "and I'm certainly not calling up the Coast on rumors. I'm sure they know where to reach me. What VARIETY said last week still goes; until I know what the deal is, with whom I'm associated and how much control I would have, I just can't make any comment because I have had no negotiations with the new owners of RKO, nor have I seen any emissary from them (meaning the Ralph E. Stolk group), Mr. Hughes, or any of the past owners."

"And I'm not doing anything until I know more. I must say it is high time that they did something about it because they must get somebody. To me it would personally be a terrible thing if RKO slid down to nothing. That in my opinion is unnecessary. I am sure that our colleagues in the picture business think so also, and I believe that the industry at large would want to help the company, and even our competitors would be eager to lend a helping hand. But if they think they got me in their vest pocket, they're cockeyed. I don't say that I might not take

(Continued on page 20)

## 'GUYS' AUTHORS EXTEND DEADLINE ON PIC PRICE

Deadline for the authors of "Guys and Dolls" to state to Paramount their price for the film rights to the Broadway musical hit has been extended to next April 1, partly because there is no hurry to make a deal and partly because the authors don't think the market is any too good right now.

Par, which owns "The Idol of Miss Sarah Brown," the basic Damon Runyon story on which "Guys and Dolls" is based, has a 15% interest in the show and first refusal rights on filming the musical hit. The original contract called for the authors to name their price two years after the opening. The tuner's second anniversary was Monday (24).

The deal gives the authors the right to sell "Guys and Dolls" to companies willing to outbid Par. They cannot, however, sell for a price less than the one turned down by Par.

It's understood that while several filmfies are interested in the property, which can't be brought to the screen for several years anyway, the price for it isn't likely to exceed more than \$500,000. "Harvey" brought \$1,000,000, "Annie Get Your Gun" \$650,000, but that was some years ago and the market has slipped since then, with the studios hesitant to shell out big coin for plays, particularly for musicals which are expensive to produce.

### SHIPPING TRIALS

Georgia Exhib Notes It's Cheaper to Ship Corpse Than Film

Thomasville, Ga., Nov. 25. Pointing up high shipping costs for films, Nat Williams, exhib of Thomasville, Ga., notes that it's cheaper to ship a corpse than a can of celluloid.

In a letter to Theatre Owners of America general counsel Herman M. Levy, Williams says: "Quitman is 24 miles from here. They have set a \$2.52 rate on a feature film from here to there, or over 10c a mile. They will haul a corpse for 2.6c a mile. If I can get a bow-legged corpse, can set film can between his legs, and reuse indefinitely, saving 7.4c a mile on hauls. Don't know life expectancy of a corpse, but should recover profit before he wears out."

**Eddie Davis**  
combines two greates into  
**A Jolson Story and a Cantor Story**  
\* \* \*  
an interesting byline feature in the  
**47th Anniversary Number**  
of  
**VARIETY**

## Ohio Solon Admits Pic Censorship Is On the Way Out

Columbus, O., Nov. 25. In a surprising and totally unexpected admission, a member of the Ohio Dept. of Education said Saturday (22) that film censorship is almost definitely on the way out in Ohio, and inferred the department would lose its pending court battle to retain scissoring rights. The Division of Film Censorship is under the Dept. of Education. Both are headed by Dr. Clyde Hissong.

The statement came from Dr. Clyde Miller, head of the department's audio-visual division, which receives its funds to support and expand its million-dollar educational film library from censorship fees. The library, with 3,250 titles, is one of the largest in the country. With four cases against the Division of Film Censorship now pending before the Ohio Supreme Court, and with recent U. S. Supreme Court decisions favoring film freedom as a precedent, a pessimistic mood pervades the education department, Dr. Miller flatly stated.

"I feel almost sure we're going to lose it," said Dr. Miller, referring to funds from censorship fees which support his division. The average \$250,000 annually collected from exhibs by the censorship division is split three ways—\$40,000 to \$50,000 to the censorship division for operating expenses; half of the remainder, about \$100,000, to the state general revenue fund, and the other \$100,000 to the audio-visual division.

## CHI MAYOR REFUSES TO OVERRULE 'MIRACLE' NIX

Chicago, Nov. 25.

A police decision which bans exhibition of the controversial Italian film import, "The Miracle," will not be overruled by Mayor Kennelly, it was disclosed this week. Explaining his refusal in a letter to the American Civil Liberties Union, Hizzoner stated that the Chicago Police Department Censorship Board reviewed the picture Oct. 10 and unanimously recommended that it be banned because "it is immoral and obscene."

Despite a U. S. Supreme Court ruling that "The Miracle" is not sacrilegious, Chicago police originally banned the picture in June on the grounds that it "features immorality and exposes a religion to ridicule and derision." ACLU immediately protested and arranged private screenings to sample public opinion. "Of a total of 546 who have seen the film and answered our questionnaire," the organization asserted, "541 opposed the ban while only five upheld it."

## RAIBOURN EYES PROD. FOR TELE

Possibility that Paramount Pictures may launch the fifth major TV network, and in so doing embark on production of films for television and open up some of its old product for sale to TV, was intimated this week by veepee Paul Raibourn. Also prexy of Paramount TV Productions, Raibourn said the entire situation is dependent on a final okay by the Federal Communications Commission of the projected United Paramount Theatres-American Broadcasting Co. merger.

In a report recommending the merger two weeks ago, FCC examiner Leo Resnick found that Par's stock interest in DuMont does not represent control, as the Commission had originally charged. If the FCC now accepts that recommendation, Par will be able to file for four more video stations, to be operated along with KTLA, which it presently owns in Hollywood. And with five owned-and-operated stations as the bulwark of a fifth TV network, Raibourn hinted that Par not only might start production of vidfilms but also might utilize some of its old film product, either features or short, for its stations.

Since no definite move can be (Continued on page 22)

## Rep to Release Oldies for TV?

Republic Pictures may be the first big Hollywood studio to sell its backlog of feature film oldies to television. Earl Collins, head of Rep's vidfilm subsidiary, Hollywood TV Service, was in N. Y. from the Coast last week talking an exclusive deal for some of Rep's old product with CBS-TV and, while no deal has been signed yet, it's understood that CBS is prepared to pay upwards of \$100,000 for an unspecified number of films.

Rep had talked about opening (Continued on page 22)

## Kramer Loses Complete Autonomy As His Col Pix Have Yet to Show Profit

**Charlie Williams**  
has a whimsical short story titled  
**The President Was Stagestruck**  
\* \* \*  
an amusing byline piece in the  
forthcoming  
**47th Anniversary Number**  
of  
**VARIETY**

## Use Blocked Coin To Finance U.S. Vidpix Abroad

Backdoor entrance into British vidpix production is being made by the major U. S. filmeries via coin frozen in England. Majors as well as indie producers are employing the blocked coin to finance telefilms being produced in England.

Filmeries are not forming subsidiary companies but are lending the coin to indie producers for vidpix that will eventually be seen on American screens. Completed films are distributed by outfits in the U. S. with some of the coin finding its way into the coffers of the American firms.

Outfits in Britain making films for the American market don't want to bring in U. S. money, fearing that they'll have difficulty getting the coin out in dollars. Use of frozen coin comes in handy for payment of technicians, players, studio rental, etc.

Complete autonomy formerly enjoyed by Stanley Kramer at Columbia in the selection of story material has been altered. Stipulation as well as other changes in Kramer's pact were agreed to following talks in New York last week between the producer and prexy Harry Cohn. Feeling of Cohn as well as other Col execs was that Kramer's pix were not commercial enough and, as a result, there'll be confabs on future properties.

It's no secret that Col has been unhappy about the Kramer output. While agreeing that his pix were "artistic successes," it's noted by Col and admitted by the Kramer org that none of the producer's pix thus far for Col has been a profit-maker. Col has also felt that perhaps Kramer was overextending himself in an effort to turn out six pix a year under the terms of his original contract, which has been in force for 18 months. Accordingly, an agreement has been reached for Kramer to limit his outfit's activities to three or possibly four pix annually. Producer has been keeping pace with the six-a-year figure, having completed nine films in 18 months, three of which are yet to be released.

Cutdown in the Kramer unit's production sked will also mean a cutback in the operating costs of the producer's org.

Col's official announcement made no mention of an amended pact, (Continued on page 54)

## METRO SLATED TO BUY JOHN PATRICK PLAY

Negotiations for Metro to acquire screen rights to John Patrick's dramatization of the Verno Schneider novel, "The Tea House of the August Moon," are at the completion stage. Play was to have been produced on Broadway this season by Maurice Evans, but because of Evans' preoccupation with "Dial 'M' for Murder," current Broadway hit of which he is the star, "The Tea House" may not be produced until next season.

The play is set against the post-war occupation period on Okinawa.

## National Boxoffice Survey

Trade Still Slow; 'Snows' Again Champ, 'Zenda' 2d, 'Plymouth' 3d, 'Mistress' 4th, 'Because' 5th

Biz is very sluggish at most first-runs this session, with pre-Thanksgiving influences, including early Xmas shopping, cutting in. However, lack of strong product undoubtedly is a very vital factor currently. Rainy weather and continued mild temperatures also are damaging.

"Snows of Kilimanjaro" (20th), although largely on extended-run this week, still is holding onto No. 1 spot. It is being closely pursued by "Prisoner of Zenda" (M-G), which is inclined to be uneven on first batch of representative dates. Third position is being captured by "Plymouth Adventure" (M-G), which also is a bit spotty. "Iron Mistress" (W-B), just starting out, is a strong fourth-place winner.

"Because of You" (U), already tabbed as a money pic by exhibitors, is showing enough to capture fifth position although in only four key cities covered by VARIETY. "Miracle of Fatima" (WB) is finishing sixth, with "Everything I Have Is Yours" (M-G) seventh.

"Lusty Men" (RKO) and "Ivanhoe" (M-G) round out top nine list in that sequence. Latter has completed most of its key dates on first time around.

"Quiet Man" (Rep) tops the runner-up films, with "The Promoter" (U), "Pony Soldier" (20th), "Operation Secret" (WB) and "Hellgate" (Lip) next. Last three named are very spotty.

New fare just starting this stanza is not too promising. "Thunderbirds" (Rep) was nice on preem in Washington. "Hangman's Knot" (Col) is fair in Providence and okay in Pittsburgh. "Flat Top" (AA) looms okay in Frisco and mild in Louisville. "Limelight" (UA), still sock in two N. Y. houses, looks big in Frisco and Toronto.

"K.C. Confidential" (UA) shapes stout in Philly and okay on hold-over in Chi. "Bloodhounds of Broadway" (20th), mild in N. Y., looms slow in Providence. "Steel Trap" (20th) looks disappointing this week, with several fair to light sessions.

"Full House" (20th) is stout in Chi and good in N. Y. "Hurricane Smith" (Par), mostly slow to fair currently, is good in St. Louis.

"Horizons West" (U), okay in Minneapolis, looms solid in N. Y. "Something For Birds" (20th) is rated oke in Denver and Baltimore.

"Montana Belle" (RKO), trim in Buffalo, is slow in Providence and mild in K.C. and Minneapolis. "Turning Point" (Par), fine in Detroit, looks fair in N. Y., Portland and Providence and sluggish in Indianapolis and Philly.

"It Grows on Trees" (U) shapes fair in Buffalo. "8 Iron Men" (Col) likewise is only fair in Frisco. "Duel at Silver Creek" (U) looms good in Omaha.

(Complete Boxoffice Reports on Pages 8-13)

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# 'Carmen' on Theatre TV Seen Aid In Chain of Events to Boost B.O.

Now that the idea of presenting the Metropolitan Opera's production of "Carmen" via theatre television has had a chance to sink in, exhibitors around the country are hailing it as a "fine idea" which might answer a number of their boxoffice problems. If the show, to be aired Dec. 11, presages their getting two or three such theatre TV events each month, according to big-screen exhibitors it could very well mean a revitalization of interest in film-going by the so-called "lost audience" and also a means of attracting new patrons who have never previously been film fans.

Some 30 houses to date have signed with Theatre Network TV to carry the opera and about 20 others are expected to tie in, depending on whether they can clear the necessary coaxial cable and local loop connections with American Telephone & Telegraph. Theatres for the most part are selling reserved seats for the affair, scaling their prices from \$1.20 up to \$4.80 in some spots, although the average range is from \$1.80 to \$3.60. Exhibits report a good sale to date, with some of them having tied in with local civic and cultural groups to aid in promoting the event as a community cultural affair.

General exhibitor optimism was voiced this week by Norman Elson, prez of the Embassy Newsreel Theatres, whose Guild, N. Y., will carry the opera. Refuting the charge of some Hollywood industrialists that theatre TV will displace their product, he believes it can benefit Hollywood by bringing new patrons to the boxoffice. In addition, he said, it's only on special events such as the "Carmen" deal that big-screen houses bypass film for the night. When they televise boxing and other sports events, he pointed out, the theatre TV program is usually carried as an adjunct of the regular film program.

Elson also sees theatre TV possibly building new talent for films, same as home TV has done. Just as home video helped build the boxoffice potential for Dean Martin and Jerry Lewis, he noted, the theatre TV may create film possibilities among the opera performers (or legit, when Broadway plays are made available to big-screening).

(Continued on page 22)

## 20th Story Analysts In N.Y. Form Unit In Coast Guild Tieup

Six screen story analysts, all staffers at 20th-Fox's N. Y. story department, became affiliated this week with the Screen Story Analysts Guild of California with the formation of their own chapter, to be known as the Screen Story Analysts Guild of New York (SSAG-NY).

Affiliation culminates a 10-year attempt to have the analysts on both coasts united in one org. In the new setup, SSAG-NY members are also tied in with the Screen Writers Guild, which is directly affiliated with SSAG of California. Fox staffer Peter Reid is prexy of the new group.

Readers were formerly affiliated with white collarites of the Screen Office and Professional Employees Guild. However, when SOPEG disbanded and office help joined the IATSE affiliate, the Motion Picture Homeoffice Employees Union, Local H-63, the analysts voted to remain unaffiliated and began their drive to tie in with the Coast readers.

## U-Execs Fete Blumberg

Universal execs, representing the company's foreign and domestic organization, honored Nate J. Blumberg, U board chairman, at luncheon Friday (21). Occasion was Blumberg's 40th anniversary in the industry and his selection as "Motion Picture Pioneer of 1952." The Motion Picture Pioneers fete Blumberg at their annual dinner in N. Y. last night (Tues.).

U tribute was hosted by Alfred E. Daff, exec veepee, who toastmastered. Speakers included prexy Milton R. Rackmil, William Goetz, studio head; Americo Aboaf, foreign general sales manager, and Daff.

## 'Carmen' TV at \$7

Pointing up public interest in the theatre televising of "Carmen" Dec. 11 from the stage of the Metropolitan Opera, N. Y., the Guild Theatre, N. Y., has sold more than 100 seats for the event at a straight \$7 tab, with only a lobby easel used for advertising. Guild management has set aside 300 of its 500 seats for the Met execs and other personalities who want to witness the show via big-screen, so has only another 100 to sell.

Several houses are playing up the event as the "real thing." Walter Reade's St. James, Asbury Park, N. J., will have its own "dress circle," a la the Met, with all tickets carrying the notation, "Dress Optional." Lee Theatre, Fort Lee, N. J., incidentally, is being equipped for theatre TV and will carry the opera as its first big-screen event.

## Won't Replace Rank on U Bd.

J. Arthur Rank and G. I. Woodham-Smith, the two remaining reps of the Rank Organization on the Universal board, have resigned and will not be replaced. Third Rank rep, Robert S. Benjamin, already has resigned. He quit the U board simultaneously with taking on the board chairmanship of United Artists.

Since Benjamin also won't be replaced, the U board will shrink to 10 persons with Decca, which owns 42% of the U common stock, repped only by Milton R. Rackmil, Decca and U prez.

Resignation of the Rank directors had been expected ever since Rackmil went to London last June and acquired Rank's 134,375 U shares, representing 14% of U's outstanding common stock. Shares were held by General Cinema Finance Corp., one of the Rank interests. Terms of the deal called for \$2,200,000 in cash plus \$500,000 in the form of five non-interest bearing promissory notes dated June 19, 1952, and good for \$100,000 each. Notes are payable yearly on the anniversary date.

Previous to purchasing the Rank holdings, Decca already owned 271,800 shares, equalling 28.3% of the outstanding U stock. Added to Rank's 14%, this gave Rackmil 42.3% and made him the major shareholder in the company.

New U board will include Rackmil, N. J. Blumberg, Preston Davie, Alfred E. Daff, Albert A. Garthwaite, Leon Goldberg, R. W. Lea, John J. O'Connor, Budd Rogers and Daniel M. Sheaffer. Board met in N. Y., Monday (24) and acted on the Rank rep resignations.

## Disney's British Chief Returns to London

Cyril Edgar, director of Walt Disney Productions' British organization, returns to his London headquarters the end of the week after confabs with prexy Roy Disney and other execs at the company's New York office.

Huddles were held to map sales techniques for upcoming Disney product in the British market. Generally, however, the company's release pattern in that territory is much the same as in the U. S., for the firm has such merchandising avenues as its own music publishing outlet, licensing setups, etc.

## Pront Back to Paris

Isy Pront, Paramount's supervisor of dubbing in Paris, returned to France over the weekend after a two-week stay in the U. S., much of it at the Coast studio. It was Pront's first trip to this country.

Ben Hogan, Sammy Sneed, Jimmy Thompson and Byron Nelson signed as golf pros for the Martin-Lewis picture, "The Caddy," at Paramount.

## 20TH EYES MUSIC HALL AS TOP-PIX OUTLET

With the Roxy, N. Y., going to National Theatres under the disbursement provisions of the consent decree, 20th-Fox is eyeing Radio City Music Hall as a potential outlet for its top pix. Future is likely to see 20th competing with Metro for Music Hall honors. The Roxy had previously been a 20th-Fox showcase.

First 20th pic to play the Hall under the new setup is "Tonight We Sing," the Sol Hurok biog, which is slated for a February opening. It follows a solid line of M-G product, including the current "Plymouth Adventure," the forthcoming "Million Dollar Mermaid" (the Christmas show) and "The Bad and the Beautiful."

The Hall's Robert Downing has his eye on 20th's "Call Me Madam," which may become the Easter attraction, and the studio's "Gentlemen Prefer Blondes." Negotiations for "Madam" are in progress.

## Top Names in Tribute To L. B. Mayer at 2d Milestone Award Feed

By JOE SCHOENFELD

Hollywood, Nov. 25. The Screen Producers Guild, continuing in the cycle of pioneers, presented its second Milestone Award last Wednesday night (19) to Louis B. Mayer at a plushy dinner attended by more than 700 at the Biltmore Hotel Bowl. Last year, the infant SPG's first Milestone Award went to Jesse L. Lasky.

However, unlike the more sentimental tribute paid to Lasky, who at that time was on the rise of his motion picture graph with the very successful "Great Caruso" (M-G), the Milestone tribute to Mayer was more like a Friars' Saturday night. Only Norma Shearer, the ex-Mrs. Irving Thalberg, and Joe Schenck, along with the guest of honor, sounded serious notes from the rostrum.

George Jessel was toastmaster, such a natural chore for him that Jack Benny described him later as the "only man I know who leaves his house every morning wearing a tuxedo and carrying a pitcher of water." In his very opening, and just before introducing Schenck for latter's brief eulogy of Mayer, Jessel confessed that this was his 303d speech this year, during which "he had talked about everything from the amoeba to the Democratic party—both of which are now approximately the same size."

Jessel was introduced to the tuxed-in-gowned assemblage by Sol C. Siegel, president of the SPG. Siegel didn't think Jessel needed an abundance of words, but Jessel evidently thought he was too brief. When the toastmaster got to his feet, he remarked that Siegel's speech sounded as though it had been written by Senator Joe McCarthy.

In bringing Schenck on as the first speaker, Jessel paid tribute to the 20th-Fox executive in the following manner: "Ladies and gentlemen, they just do not make guys any more on the square as Sam Harris, William Morris, Sime Silverman and Joseph M. Schenck." The latter paid particular tribute to Mayer's business acumen and leadership in the picture industry.

Later, in the only other serious speech other than Mayer's, Miss Shearer talked of her relationship with Mayer through her stardom at Metro and as the wife of "Prince Charming" (Irving Thalberg). She

(Continued on page 22)

## Minn. U Permits Red Pic

Minneapolis, Nov. 25. Yielding to protests that followed the banning of the Soviet Union-Red China film, "New China," and charges that censorship was being instituted, the U. of Minnesota has decided to permit its showing after all.

Previously, the committee which previewed it had decided "it is of such a blatantly propagandistic nature that it has no place in any program under university auspices."

## N. Y. to Europe

Vance Henry  
Kenneth Later  
Isy Pront  
Linda Scott  
John Woolf

## 'No Need for U-Decca Merger'

With Decca Records now holding a 42% interest in Universal, any thought of a merger between the two companies is definitely out, according to Milton R. Rackmil, Decca and U prez. "There's no need for it any more," he said.

Merger idea was pushed energetically by Rackmil earlier this year, following his purchase of 263,700 shares of U common and 32,500 of its warrants, representing a 26% voting interest. It was pushed into the background, but not entirely discarded, when Decca acquired J. Arthur Rank's entire 14% interest in U for \$2,700,000 of which it paid \$2,200,000 in cash.

Original merger plan had called either for an exchange of stock or the acquisition of Decca assets by U. Latter procedure was favored because it would have required only 51% stockholder approval. Okay by two-thirds of the stockholders would have been necessary for the stock exchange deal. Rank was opposed to the merger idea from the beginning. Meld could have been pushed through anyway but might have entailed a possible proxy fight and minority stockholders' suits.

## Harry Warner in N. Y. For Homeoffice Huddles

Harry M. Warner, Warner Bros. prexy, arrived in New York from the Coast over the weekend for homeoffice talks and also to view Cinerama.

Production topper Jack L. Warner planned back to the Coast Sunday (16) following a week's Gotham stay. He's due back in New York Dec. 27 for his daughter's coming-out party.

While in Gotham, Jack Warner held top-level talks with Warner engineers on its own three-dimensional process. Two engineers came on from the studio for the palaver.

## 300 RKO-ites Get 4% Hike

Despite uncertainty over RKO's future, approximately 300 RKO homeoffice white collarites received a 4% pay hike starting Friday (19). Boost applies to all office employees who have been on the payroll for six months or more.

Increase results from the two-year pact, signed in November, 1951, between the film company and the Motion Picture Home Office Employees Union, Local H-63, IATSE, which called for the automatic boost at the expiration of one year. RKO was the only company having a pact with the union calling for a definite increase, the wage clauses in pacts with the other filmeries calling for a boost based on the cost-of-living index.

RKO this year is following its usual custom of giving all employees a half-day off between Nov. 24 and Dec. 19 for Xmas shopping. Letter to that effect, signed by personnel chief Robert Goldfarb, went out to all staffers this week.

## Jack Donahue's Widow Loses \$50G Suit Vs. WB

Salt Lake City, Nov. 25.

Mrs. Alice M. Donahue, widow of dancing star Jack Donahue, and her daughters, Barbara and Constance Donahue, lost a \$350,000 suit here last Friday (21) against Warner Bros. Intermountain Theatres, Inc., and Arch E. and C. E. Overman, operators of the Camark Theatre.

Action was based on the showing of WB's "Look for the Silver Lining," which, the plaintiffs contended, violated a Utah law prohibiting the use of a deceased person's name or picture for trade purposes, without consent of the heirs.

Plaintiffs argued that much of the picture was fictional and could not be regarded as a true portrayal of Donahue's professional career.

Case was tried before a jury in Third District Court, before Judge Ray Van Cott, Jr.

## N. Y. to L. A.

Alan Dinehart  
Y. Frank Freeman  
Betty Hutton  
Milton Lazarus  
Jerry D. Lewis  
Walter Pidgeon

## Europe to N. Y.

Leo Freedman  
Eileen Herbie  
Valerie Hobson  
Jessie Royce Landis  
Patrice Munsell  
Alexander Paal  
George Ross

## Distrib Hearings To Depend On GOP Senate Unit

Minneapolis, Nov. 25.

Whether there will be any more hearings "to determine if some solution can be reached for a fair and equitable distribution of films" hinges upon the new Republican-dominated U. S. Senate Select Committee of Small Business personnel, according to U. S. Senator John Sparkman, who points out that after Jan. 3 the subcommittee will have a new chairman.

This situation was explained by Sparkman in acknowledging a communication from Ted Mann, former North Central Allied president and operator of two Twin Cities loop first-run theatres and other houses. Mann called upon the subcommittee on small business to make an immediate investigation into the manner in which competitive bidding is being conducted in the film industry. He also asked for a probe into alleged violations of antitrust laws and violations of the consent decree's spirit by conducting the sale of one picture on the purchase of another, and fixing of admission prices.

Charging competitive bidding is "replete with dishonesty and skulduggery," Mann offered to appear before the subcommittee and testify.

In reply, Sparkman thanked Mann for "bringing to our attention the problems confronting the exhibitors in the Minnesota area," and said "the complaints are in line with those received from other sections of the country."

Results of the investigation, which started last June, will be presented to the new committee chairman upon his appointment after Jan. 3, "at which time it will be determined whether or not further investigation and possible hearings will be held," Sparkman advised Mann.

## L. A. to N. Y.

Robert Alton  
Max Arnow  
Richard Barstow  
Earl Blackwell  
Joe E. Brown  
Norman Cook  
Howard Dietz  
Eddie Dukoff  
Nina Foch  
Howard Freeman  
Tay Garnett  
Richard Greene  
Dean Jennings  
Julian Johnson  
Nunnally Johnson  
Henry Koster  
Peter Levathes  
Henry Levin  
Allan Livingston  
Harry McMahan  
Tom Morton  
Charles Moskowitz  
Edward Muhl  
Mary Murphy  
William S. Paley  
Bill Pierce  
Paul Raibourn  
Gene Raymond  
Stanley Rubin  
Donald Saddler  
Oscar Saul  
Eddie Sherman  
Walter Slezak  
Joseph Vogel  
Harry M. Warner  
Minor Watson  
Richard Whorf  
James Wong Howe



# McCARTHY OUT IN MPEA SHIFT?

## Indie Group's Defiance

In an attempt to destroy what they consider unwarranted high-percentage, advanced-price pix, a group of indie exhibs is prepared to defy distrib sales terms and offer the pix at the regular admission tab. Exhibs, associated with Allied States, are set to take a loss on the pictures in order to point up the situation to the public, it was indicated.

Plan, as evolved this week, calls for the exhibs to book a picture at whatever terms the distrib requests. Although the terms call for a hiked wicket tab, the exhibs plan to charge their normal b.o. rate. In areas where they are day-and-dating the film with circuits and other theatres within the same travelling distance, exhibs are set to take ads in the local newspapers pointing out that they are offering the picture at the "regular" admission price. Thusly, it's argued, the public will note that the same picture is being offered at the same time at different admission prices. Exhibs feel they'll be able to lure biz away from the other theatres as well as provoke a situation that'll make distrib think twice before designating a pic as a "special."

## 'Phony' Advanced-Price Pix Major Allied Beef in Arbitration Turndown

Despite the apparent conclusive nix of the industry arbitration plan by the Allied Assn. of Motion Picture Exhibitors at its Chicago convention last week, the exhib org can be brought back to the conference table and is willing to discuss the issues involved, it was authoritatively learned this week. Allied, it was indicated, is not opposed to arbitration per se, but wants the distrib to ask "just what are the abuses and trade practices you are complaining about and what can we do to reach an equitable solution?"

Although Allied has harped on the question of including the question of film rentals in the arbitration plan, Allied at the moment is more burned at what it terms "phony advanced-price pictures." Recent flood of pix designated for special, advanced-price handling was the straw that broke the camel's back, according to Allied. Films especially singled out were Warner Bros. "The Miracle of Fatima" and 20th-Fox's "The Snows of Kilimanjaro," which Alliedites claim do not warrant the high-percentage, advanced-price designation. Metro, it was pointed out, got off the hook by announcing a revised sales policy for "Ivanhoe," calling for regular terms on sub-runs.

It was stressed that it was the distrib's handling of current product, not arbitration, that forced Allied to walk out. There was an intimation that if the distrib hadn't come out with the recent advanced-price pix, Allied might have given its nod to the arbitration plan. "It pointed up the fact that arbitration was weak in controlling distributors," a spokesman declared.

Although the arbitration system contains a clause permitting each distrib to issue only two advanced-price pix annually, Alliedites argue (Continued on page 24)

## Joe Kaufman Heading Cinerama Theatre Setup

Hollywood, Nov. 25. Producer Joseph Kaufman, who was named by Louis B. Mayer as head of theatre operations for Cinerama, left over the weekend to line up a house in Chicago for exhibition of the new process. Dudley Roberts returned to N.Y. following huddles with Mayer and Merian C. Cooper.

Cooper, who designed the pattern for Cinerama's opening in N.Y., briefed Kaufman on that blueprint, and producer will follow the plan for future openings.

Kaufman, who produced RKO's "Sudden Fear" as an indie, also co-produced "Pandora and the Flying Dutchman" with Al Lewin for Metro release. Previously he had been a producer at Monogram, and before that a buyer with Balaban & Katz in Chicago.

Ernest L. Scanlon, RKO studio manager, resigned that post to become Cinerama treasurer. Scanlon, who assumed the RKO post in January, 1951, swinging over from Selznick, where he had been vice-president, started his film career as RKO auditor in 1931.

## Await Allied Bd. Meet

Although a willingness to discuss further the arbitration issues has been expressed both by distrib and Allied, no official action can be taken by the exhib org until after its board meeting. Later is slated for Jan. 12 in New Orleans.

However, nothing stands in the way to prevent discussions and to work out, if possible, revised proposals. These, in turn, would be presented to the board at the N. O. conclave.

## Split Opinion On Revisions Of Arbitration

Allied States' turndown of the industry arbitration plan brought forth this week a variety of opinion as to whether the plan can be promulgated without the cooperation of the indie exhib org. Different views were also voiced in both distrib and exhib quarters concerning the adoption of revisions which would placate dissident Allied.

The door is still open for discussions, but doubt was expressed that the distrib would go along with some of the proposals advocated by Allied. The film rental's questions is an especially thorny one. A highly-placed film attorney who took part in the arbitration confabs declared that he was surprised that the film rentals question had come up, since it had been "pretty much thrashed out" at the confabs. He added that there would be definitely "no throwing in of the sponge because Allied quit," but he noted that the film (Continued on page 20)

## DAFF ON GLOBAL TOUR DEC. 19 FOR 4 WEEKS

Alfred E. Daff, Universal's exec veepee, is set for another globe-circling trip starting Dec. 19. He plans to be back in N. Y. within a month. On route, Daff will hold a series of sales meets with U personnel in Europe, the Far East and Australia.

Daff and Milton R. Rackmil, U prexy, have been conferring in N. Y. with various studio execs in for the Motion Picture Pioneers dinner last night (Tues.), when Nate J. Blumberg, U board chairman, was honored as "Pioneer of the Year." Among those who flew in for the occasion were David Lipton, William Goetz, Edward Muhl and Al Horwitz. Daff leaves Saturday (29) for the Coast, where he remains two weeks to discuss various studio matters and strengthening production - sales ties.

## JOHNSTON DUE TO SPLIT DIVISION

Major shakeup of the Motion Picture Assn. of America's international division is in the offing, with prexy Eric Johnston tightening the reins when he returns from his South American trip early in December.

Current intention, hinted at by Johnston both during his recent visit to Europe and at the last Motion Picture Export Assn. board meeting, when he reported on the French-U. S. deal, is to split the division into three regional sections, each headed by a supervisor at the N. Y. home office. MPAA prexy also wants to add economic experts to the field staff to advise Assn. negotiators in the field.

Reorganization would see the N. Y. execs reporting directly to Johnston, temporarily at least. In all his references to the new setup Johnston has failed to mention John G. McCarthy, MPAA v.p. in charge of the international division, who, is believed set to ankle the MPEA soon.

Relationship between Johnston (Continued on page 55)

## ACLU Offers Pixites Its Services to Fight Pressure Groups

American Civil Liberties Union today (Wed.) offered its services to top exhibitors and distributors throughout the country to combat pressure group drives aimed at censorship of motion pictures.

In letters to more than 200 industry, the organization's National Council on Freedom from Censorship outlined a three-point program of assistance as follows: (1) "To report to us all instances in which films have either been, by public officials, censored or withdrawn from exhibition due to pressure group action; (2) the opportunity and our facilities to discuss with us your problems of booking motion pictures which have been, or are under attack; and (3) to advise us of the booking dates in specific localities of all such films."

Move swiftly followed the National Council's recent action in alerting all ACLU branches and state correspondents to "support a local film exhibitor's booking program" by organizing local campaigns against pressure groups. These bodies, the Council asserted, had been responsible for more suppression of controversial films than had official governmental censorship boards.

In writing to the exhib-distrib, Council executive secretary Clifford Forster emphasized that "we believe motion picture exhibitors have a special relationship to the public because of the medium in which they operate. . . . They hold a position to the community similar to that of newspaper publishers and are to that extent concerned with the public interest."

## PCC Nearing Goal

Hollywood, Nov. 25. Permanent Charities Committee of the film industry has announced pledges amounting to \$931,380 thus far in the 1953 campaign. Ultimate goal is \$1,225,000.

## Richard Mealand

appraises England's big show

Coronation Coming Up!

\* \* \*

an interesting editorial feature in the forthcoming

47th Anniversary Number

of

VARIETY

## Feuer-Martin Sue 20th on Use Of 'Guys-Dolls' Label in Pic's Ads

### Justman, Pathe Settle

Los Angeles, Nov. 25. Joseph Justman, chief of Motion Picture Centre studios, and Pathe Laboratories reached an out-of-court settlement of the latter's suit over a promissory note for \$10,000. Case was dropped from the court calendar when Justman agreed to pay \$12,692, including interest and other costs.

Note was issued in 1951 by Cahengra Productions, then producing "Johnny One Eye," and guaranteed by Justman.

## Distrib Would Make Arbitration Pitch to Allied

Distrib reps in mapping the arbitration system are willing to make the first approach in getting together with leaders of Allied States Assn. to mull revisions in the arbitration plan. Distribs feel that the time has been reached to cement the breach in distrib-exhib relations and to avoid or curtail the costly lawsuits which, they contend, are benefiting only the lawyers.

Importance placed by distrib for launching an arbitration system was seen in the effort made by Motion Picture Assn. of America prexy Eric Johnston to Allied prior to its convention which nixed the plan. Johnston gave verbal assurance, then confirmed it writing to Allied leaders that the door was open for changes. In his letter, which was read to the Allied board, Johnston also noted that the split between distrib and exhib was getting out of hand and that the time had been reached for both sides to get together.

Distrib quarters were taken completely aback by the Allied turndown of the plan. There had been some expectation of suggestions for revisions, but the wholesale rejection came as a shock, especially since Allied general counsel Abram F. Myers played a leading role in (Continued on page 17)

## FINAL ARGUMENTS IN JARRICO-RKO SUIT

Hollywood, Nov. 25. Opposing counsel began final arguments today (Tues.) in the RKO-Paul Jarrico litigation after a final day of testimony in which the defense attempted to establish the value of screen credits. Superior Court Judge Orland H. Rhodes may render a verdict tonight though that's just a remote possibility.

Monday's testimony was highlighted by a peculiar exchange between RKO attorney Arthur Groman and Frances Inglis, exec secretary of the Screen Writers Guild, who was subpoenaed as a Jarrico witness. Groman quoted two newspaper writers, Florabel Muir, of the Los Angeles Mirror, and William H. Mooring, of the Catholic Tidings, as opining that "Las Vegas Story," RKO film which is the basis of the suit, wasn't much of a film anyway and questioning why a writer should want his name on it. Miss Inglis reiterated a writer's credo that "a credit is a credit."

Jarrico's claim for \$350,000 damages was whittled down to \$100,000 early in the trial by Judge Rhodes, who eliminated a demand for \$250,000 in exemplary damages and limited the suit to one for breach of contract.

The appearance of Howard Hughes on the witness stand was the signal for hot exchanges between opposing lawyers, inter- (Continued on page 22)

20th-Fox was named defendant in an infringement suit brought in N. Y. Supreme Court this week by Cy Feuer and Ernest H. Martin, producers of the Broadway musical, "Guys and Dolls." Action seeks unspecified damages and an injunction to restrain the film company from allegedly using the title, "Guys and Dolls," in advertising its recently released picture, "Bloodhounds of Broadway."

Claiming 20th-Fox's use of their title is "unauthorized and illegal," Feuer and Martin charge that the major is "obviously trying to capitalize upon the great success of the Broadway musical." Plaintiffs assert that this is clearly evident for in the "Bloodhounds" advertising there's a constant reference made to "the screen's big Broadway musical."

Through wrongful use of the "Guys and Dolls" tag, the complaint states, 20th-Fox is "guilty of unfair competition" since the public will be misled into confusing the picture with the stage musical. Such confusion, it's contended, will cause "substantial and irreparable injury" to the road tour and Broadway run of "Guys" and "seriously interfere" with its potential film value.

Repping Feuer & Martin in the suit is the law firm of Reinheimer & Cohen. Alleged infringement, it's said, was previously brought to 20th-Fox's attention but it continued the practice.

## House to Delve Further Into U's Tax-Rebate Case

Washington, Nov. 25. House tax investigators will probably go further into the Universal Pictures tax rebate case, they've indicated, after Treasury Secretary John Snyder admitted in a letter to them that he stepped in to speed up action in the case. House Committee wants to bring Snyder before it for questioning, before he steps out as boss of the Treasury Dept. next Jan. 20.

Universal sought a \$200,000,000 tax refund on excess profits taxes paid 1941-46; it finally got a rebate of under \$3,000,000. Some months ago the House Committee brought out that U had heavily romanced the Revenue Bureau official sent to L. A. to look into the claim, even paying his wife's plane fare to the Coast to join him for Christmas. This man recommended the entire \$200,000,000 refund but was overruled.

In his letter to the Congressional probers, Snyder said he had no interest in the merits of the Universal claim, but that he always sought speedy determination of cases. One committee member, Rep. Carl T. Curtis, of Nebraska, told newsmen: "I am aware of public reports that a member of Snyder's family is a representative of this firm and that is further reason for the committee getting all the facts."

Reference is obviously to Snyder's son-in-law, John Horton. Universal studio rep in Washington, Horton said he had no connection with the case, never handled tax matters for the company, and that he had always specifically avoided discussing studio biz with his father-in-law.

## Coast IA OK's Strike Action Vs. Drive-Ins

Hollywood, Nov. 25. IATSE's general exec board has okayed strike action, if necessary, to obtain contracts with local drive-ins by Moving Picture Operators, Local 150.

Deal has been stymied by union's demand for two men in booth when ever ozeon plays first-run.

**Hans Christian Andersen**  
(SONGS—COLOR)

Charming fairy tale, not biopic, about Danish story-teller; importantly presented for top key dates.

Hollywood, Nov. 25.  
RKO release of Samuel Goldwyn production. Stars Danny Kaye, Farley Granger, Jeanmarie, features Joyce Walsh, Philip Tonge, Erik Bruhn, Roland Petit, John Brown, John Qualen, Jeanmarie, Lafayette, Robert Malcolm, Peter Votrian. Directed by Charles Vidor. Screenplay, Moss Hart; based on story by Myles Conolly; words and music, Frank Loesser; camera (Technicolor), Harry Stradling; choreography, Roland Petit; musical director, Walter Scharf; editor, Daniel Mandel. Previewed Nov. 17, '52. Running time, 112 MINS.

"Hans Christian Andersen" is a charming fairy tale about the Danish master of the childhood fantasy, done with the taste expected of a Samuel Goldwyn production and importantly presented for the attention of top key situations. Bright grosses can be anticipated. Continued strong selling right down the line is indicated if returns are to be profitable.

The presentation has a storybook quality bearing no resemblance to reality as it takes the viewer into the realm of fairyland for 112 minutes of humor, song and ballet. There's much in the film for the kiddies still young enough to have unbridled imagination and for adults who appreciate a different type of show.

Danny Kaye, setting aside his usual antic drolleries and comedy airs, does a very fine job of the title role, sympathetically projecting the Andersen spirit and philosophy, which is the premise of the story. No attempt at biography is made so the imaginative production has full rein in bringing in songs and ballet numbers to round out the Andersen fairy tales told by Kaye. Socko is "The Little Mermaid" ballet, a spectacular display of motion picture artistry and ingenuity backed by the music of Franz Liszt. Using six sets that range from a witch's underwater cave to a prince's castle, the number's impact comes both from its lavish staging and from the choreography talents displayed.

The "Ice Skating" ballet and the colorful "No Two People" also impress. A fourth ballet is a fantasy involving Kaye, Jeanmarie and Farley Granger, which does nothing but pad the footage and could easily be eliminated. Roland Petit, who dances the prince in "Mermaid," designed all the ballets. Numbers use 28 supporting dancers, among whom are featured Erik Bruhn, Bette Uitti and Jack Claus. On the song side, the picture has the topnotch talents of Frank Loesser contributing "No Two People," "Everywhere I Wander," "The King's New Clothes," "The Inch Worm," "I'm Hans Christian Andersen," "Wonderful Copenhagen," "Thumbelina," and "The Ugly Duckling," all given first-rate vocal treatment by Kaye.

Film serves as an introduction for Jeanmarie, French ballerina of pert personality and fair ballet talents who sells her dances with vivacity rather than the effortless grace expected of a ballerina. Granger plays her bombastic husband and ballet director in the story portions of the film. Joey Walsh, New York moppet actor, is good as the lad apprenticed to Hans the cobbler.

Charles Vidor's direction of the Moss Hart screenplay, based on a story by Myles Conolly, follows a simple line in keeping with the plot simplicity and stress on sympathetic charm. Plot is as illogical as a fairy tale. Opening finds Kaye, a simple cobbler in a small Danish village, in bad with the school-teacher because the children would rather gather at the river to hear his fairy tales than go to school. Learning that he is to be chased out of town, young Walsh persuades Kaye to take a trip to the big city of Copenhagen. There the cobbler falls in love with a beautiful dancer, pens her a love story which is later used for the "Mermaid" ballet, discovers she loves her husband despite the displays of violent tempers, and returns to his village a wiser, and now well-known, teller of tall tales.

A high point in the filming of Andersen's tales is "The Ugly Duckling," sung by Kaye to little Peter Votrian, a wistful, shaven-headed boy. Among others in the cast who register briefly are Philip

Tonge, John Brown and John Qualen.

The lavish budget allotment given the picture by Goldwyn is evident throughout. Behind-the-camera credits taking advantage of the lush physical assets are Harry Stradling's Technicolor lensing, the costuming, art direction and the musical direction of Walter Scharf. Brog.

**Cattle Town**  
(SONGS)

Routine western with Dennis Morgan; average returns in the duals.

Warners release of Bryan Foy production. Stars Dennis Morgan, Philip Carey, Amanda Blake, features Rita Moreno, Paul Picerni, Ray Teal, Jay Novello, George O'Hanlon, Bob Wilke, Sheb Wooley. Directed by Noel Smith. Written by Tom Blackburn; camera, Ted McCord; editor, Thomas Reilly; music, William Lava. Previewed Nov. 18, '52. Running time, 71 MINS.

Mike McGann ..... Dennis Morgan  
Bud Abbott ..... Philip Carey  
Lou Costello ..... Amanda Blake  
Lou Costello ..... Rita Moreno  
Lou Costello ..... Paul Picerni  
Lou Costello ..... Ray Teal  
Lou Costello ..... Jay Novello  
Lou Costello ..... George O'Hanlon  
Lou Costello ..... Bob Wilke  
Lou Costello ..... Sheb Wooley  
Lou Costello ..... Charles Meredith  
Lou Costello ..... Merv Griffin  
Lou Costello ..... Guy Teague  
Lou Costello ..... Boyd Red Morgan  
Lou Costello ..... Jack Kenney

Depicting the efforts of a Texas gun-thrasher commissioned by the governor to curb open hostilities between a group of small ranchers and a northerner who has bought their land from under them, "Cattle Town" drags a weary path of unexciting action through its 71 minutes. Presence of Dennis Morgan in the top role brightens the footage somewhat, but film is generally unimpressive.

Ray Teal plays a rich northerner who has purchased vast lands from the state of Texas and goes to the governor for help in ousting the small ranchers who resent being dispossessed of their property. Morgan is sent to see that the ranchers make no trouble, since Teal is legally in the clear, although not morally, in running them off his property. When Teal seizes their cattle, too, ranchers declare war, and this is the situation when Morgan arrives on the scene.

By buying up all the guns in Questa, where Teal makes his headquarters, and later tricking Teal's men into giving up their arms when they raid the wagon-train of the dispossessed ranchers, Morgan finally is able to bring about peace, but not before Teal is killed in a cattle stampede his men start in a move to wipe out the departing ranchers.

Morgan warbles a number of traditional songs, including "Dixie," "Marching Through Georgia," "The Bonnie Blue Flag" and "The Cowboy," well enough rendered but serving to halt all action until he finishes. Neither his nor the other principals' roles have been well characterized in the Tom Blackburn script, which keeps their persuasiveness at low ebb. Teal comes closest to a straightforward performance, and Rita Moreno is okay as a flashy Mexican miss. Philip Carey and Amanda Blake, Morgan's costars, have little to do. As Teal's henchmen, Bob Wilke and Sheb Wooley are properly heavy.

Bryan Foy's production supervision is decidedly spotty, having given story development the once-over-lightly treatment. Director Noel Smith manages to get in some pretty good licks in an overlong saloon fight and the stampede, but otherwise suffers from inept scripting. Technical credits are okay.

Whit.

**Desperate Search**

Program suspense drama for companion bookings; with Howard Keel, Jane Greer, Patricia Medina.

Hollywood, Nov. 24.  
Metro release of Matthew Rapp production. Stars Howard Keel, Jane Greer, Patricia Medina, features Keenan Wynn, Robert Burton, Lee Aaker. Directed by Joseph Lewis. Screenplay, Walter Doniger; based on novel by Arthur Mayes; camera, Harry Stradling; editor, Joseph Dervin. Previewed Nov. 18, '52. Running time, 71 MINS.

Howard Keel ..... Howard Keel  
Jane Greer ..... Jane Greer  
Patricia Medina ..... Patricia Medina  
Keenan Wynn ..... Keenan Wynn  
Robert Burton ..... Robert Burton  
Lee Aaker ..... Lee Aaker  
Linda Lowell ..... Linda Lowell  
Michael Dugan ..... Michael Dugan  
Elaine Stewart ..... Elaine Stewart  
Dede Allen ..... Dede Allen  
Jeff Richards ..... Jeff Richards

MGM's programmer production unit contributes a suspense drama with familiar names for the general dual-bill market. While the patly contrived suspense comes over okay, the picture is strictly a routine offering.

Howard Keel, Jane Greer and Patricia Medina are the three stars involved in the adult dramatics, while little Lee Aaker carries off the juve meller phases in the Mat-

thew Rapp production. It's a family-slanted plot, scripted by Walter Doniger from a novel by Arthur Mayes, and Joseph Lewis' direction hammers home as much tension and suspense as possible.

Plot is concerned with the search for two small children lost in the Canadian wilderness after the plane on which they were passengers has crashed. Spearheading the search is Keel, the kid's father; his present wife, Miss Greer, and the ex-wife and mother, Miss Medina. Mixed with the drama of the search is another conflict angle dealing with Keel's inferiority complex caused by the self-assurance of the ex-wife, a famed aviatrix, and how he snaps out of it in time to save his children.

Film makes much of the perils faced by the two kids, only survivors of the crash, as they spend several days and nights alone in the mountains and in constant danger from a cougar. There's some high drama in the finale, when Keel arrives just in time to save them from the cat.

As the plot doesn't play with too much redence, the players have a hard time making their roles believable. Keenan Wynn, as Keel's friend, and Robert Burton, air official, haven't much to do. Young Aaker gives his part an appealing "little man" touch. Linda Lowell plays his younger sister, but the character is so obnoxiously presented that, at one point, young Aaker remarks: "Why wasn't I born an only child," a sentiment with which audiences will agree.

Camera work and other technical contributions are acceptable. Brog.

**Abbott and Costello Meet Captain Kidd**  
(SONGS-COLOR)

Typical A&C broad comedy, with Charles Laughton; okay b.o.

Hollywood, Nov. 20.  
Warner Bros. release of Alex Gottlieb (Woodley) production. Stars Bud Abbott, Lou Costello, Charles Laughton; features Fran Warren, Hillary Brooke, Bill Shirley, Lee Aaker. Directed by Charles Laughton. Written by Howard Dimsdale and John Grant; camera (Supercinacolor), Stanley Cortez; editor, Edward Mann; songs, Bob Russell; Lester Lee; music score, Raoul Kraushaar. Previewed Nov. 17, '52. Running time, 70 MINS.

Rocky Stonebridge ..... Bud Abbott  
Oliver Johnson ..... Lou Costello  
Lou Costello ..... Charles Laughton  
Lou Costello ..... Hillary Brooke  
Lou Costello ..... Bill Shirley  
Lou Costello ..... Lee Aaker  
Lou Costello ..... Lelf Erickson  
Lou Costello ..... Fran Warren

This is a comedy pirate saga, dressed up in Supercinacolor, that should entertain the Abbott & Costello following. Abetting the comics in making this a mad romp of knockabout fun is Charles Laughton, and his name adds to the general market possibilities.

Presentation is a 70-minute succession of gags and six songs as put together under Alex Gottlieb's production supervision. There's not much rhyme or reason to the plot, other than to permit the comics to cross quips and cutlasses with Laughton's Captain Kidd while Charles Laughton's direction keeps pace with the cutups.

Tunes by Bob Russell and Lester Lee come over pleasantly through the vocaling of Bill Shirley and Fran Warren. Easiest listening are "North of Nowhere" and "Speak to Me of the Tall Pine." Others, more situation pieces, are "Meet Captain Kidd," "A Bachelor's Life," "We Sail Tonight" and "Away Aye-Aye-O."

Abbott and Costello play a couple of strays on the pirate island of Tortuga trying to get passage to America when they become involved with Captain Kidd, a treasure map and Captain Bonney, the comely femme buccaneer. A&C, entrusted with a love letter from Fran Warren to Shirley, bumble around until it gets mixed up with the treasure map and eventually everyone is after them and the loot. Story pace stops on occasion for the songs, but picks up noticeably when the comics are on and clowning again. Kiddie fans will find there is too much music to suit their tastes, but the physical fun-making of A&C will be much to their liking. Mixed in are a number of very amusing routines, such as a wave that splashes Costello, that prove to be stout laughgetters.

Laughton hams delightfully, thoroughly enjoying himself in abandoning longhair dramatics for low comedy. Hillary Brooke is a mighty fetching Captain Bonney and Lelf Erickson romps through his part as Kidd's villainous mate and also exhibits a robust baritone in the group songs. Disk artist Fran Warren is introduced and, while she and Shirley do well by the singing, they fail to score otherwise.

Stanley Cortez's camera work is good, but the tints are not consistent. Other technical credits are okay. Brog.

**Against All Flags**  
(COLOR)

Pirate swashbuckler, with action, romance and Errol Flynn, Maureen O'Hara. Okay b.o.

Hollywood, Nov. 25.  
Universal release of Howard Christie production. Stars Errol Flynn, Maureen O'Hara, features Anthony Quinn, Kelly, Mildred Natwick, Robert Warwick, Harry Cording, John Alderson. Directed by George Sherman. Screenplay, Aeneas MacKenzie; camera (Technicolor), Russell Mettley; editor, Frank Gross; music, Hans J. Salter. Previewed Nov. 18, '52. Running time, 82 MINS.

Brian Hawke ..... Errol Flynn  
Spiffie Stevens ..... Maureen O'Hara  
Roc Brasilliano ..... Anthony Quinn  
Princess Patma ..... Alice Kelly  
Molvena MacGregor ..... Mildred Natwick  
Captain Kidd ..... Robert Warwick  
Cow ..... Harry Cording  
Harris ..... John Alderson  
Jones ..... Phil Tully  
William ..... Lester Matthews  
Captain Moisson ..... Maurice Marsac  
Captain Hornsby ..... James Fairfax  
Barber ..... James Fairfax

As an entry for the regular market, "Against All Flags" has okay b.o. chances. It is a pirate swashbuckler, with Errol Flynn and Maureen O'Hara furnishing the action and romance and Technicolor the eye-pleasing tints.

The Howard Christie production features the usual and familiar round of sea action, some boudoir didoes and the other values expected of buccaneer adventure features. Both George Sherman's direction and the screenplay by Aeneas MacKenzie and Joseph Hoffman take a tongue-in-cheek attitude towards the plotting at times without minimizing the story's chief concern with swashbuckling movement.

Plot is the one about a naval officer who goes to the trouble to be cashiered so he can get in with the pirates and scout out fortifications in their stronghold. Suspected as a spy by one pirate leader, he is saved from death by another, a beautiful femme buccaneer, and romances her while carrying out his secret work. More feminine charms are tossed into the plot when the pirates capture the private ship of the Mogul of India and seize his daughter and a dozen harem gals. While trying to hide the princess' true identity, the spy arouses the jealousy of the femme pirate and his game is almost upset before he can spike the fort's guns and let a British warship take over. As a reward for his heroism, he gets custody of the femme buccaneer for a happy finale clinch.

Flynn's heroics as the spy come over properly and he teams niftily with Miss O'Hara for the romantic phases. She takes handily to the color and costumes. Anthony Quinn, as the suspicious pirate captain, does a flamboyant job. Alice Kelly's dimpled cuteness and harem garb for the princess role are attractive. Mildred Natwick, Robert Warwick, Harry Cording, John Alderson and the others do their share.

The lensing by Russell Mettley, the editing by Frank Gross and the Hans J. Salter music are among the good credits. Brog.

**Thunderbirds**  
(SONGS)

Overlong service picture for the secondary situations.

Republic release of John H. Auer production. Stars John Derek, John Barrymore, Jr., Mona Freeman, Gene Evans, Eileen Christy, Ward Bond; features Patricia Medina, Charles Laughton. Screenplay, Mary C. McCall, Jr. by Auer. Directed by George Evans. Story by Kenneth Gamet; camera, Reggie Lanning; editor, Richard L. Van Enger; music, Victor Young. Previewed Nov. 17, '52. Running time, 78 MINS.

John Derek ..... John Derek  
John Barrymore, Jr. .... John Barrymore, Jr.  
Mona Freeman ..... Mona Freeman  
Gene Evans ..... Gene Evans  
Patricia Medina ..... Patricia Medina  
Charles Laughton ..... Charles Laughton  
Eileen Christy ..... Eileen Christy  
Ward Bond ..... Ward Bond  
Sgt. Durkee ..... Barton MacLane  
Pfc. Sam Jacobs ..... Wally Cassell  
Calvin Jones ..... Ben Cooper  
Keith Watson ..... Robert Nell  
Pvt. Wes Shelby ..... Slim Pickens  
Cpl. Ralph Mogay ..... Armando Silvestre  
Pvt. Charles Klassen ..... Benny Baker  
Pvt. Lou Radtke ..... Norman Budd  
Cpl. George Evans ..... George Evans  
Cpl. Ray Hanford ..... Sam McKim  
Mrs. Ray Hanford ..... Allene Roberts  
Cpl. Norton ..... Richard Simmons  
Lt. Dan Henderson ..... Mac Clarke  
Marie Etienne ..... Suzanne Dalbert  
Mrs. Mike Braggart ..... Barbara Pepper  
Pvt. Jim Lastchance ..... Pepe Hren  
Pvt. Joe Lastchance ..... Victor Millan

With wartime exploits of practically all other branches of the service already well recorded by Hollywood, Republic has elected to put the National Guard before the cameras. In "Thunderbirds" an Oklahoma National Guard division gets what amounts to a "play-by-play" account of its basic training, campaigns in Europe and triumphant return to the U.S.

Film shapes up as pretty tedious fare. Exploitation may help grosses to some extent but it appears that this entry will find its market largely confined to the secondary situations. There are some familiar names in the cast. Unfortunately

they're hampered by a poor script that not only is cliché-ridden but weighted down with sentiment.

Oklahoma's "Thunderbird" division is called up in the summer of 1940. With its activation go long-time friends John Derek and John Barrymore, Jr., both of whom are romancing Eileen Christy. Accompanying them through training and the subsequent European battles are several other lads all from the same small town.

Combat scenes at such historical points as Salerno, Anzio, Cassino and Sicily are authenticated by use of actual wartime clips. Fighting in this Mediterranean theatre serves to point up the mental and physical strain to which the National Guardsmen were subjected. Their successful drive through Italy, southern France and into Germany in itself would furnish ample story material.

But the Kenneth Gamet script, as screenplayed by Mary McCall, Jr., has injected all sorts of maudlin situations that detract from the battlefield drama. Script even has top sarge Ward Bond emerging as the father of Barrymore. Latter thought pop was a World War I hero who died at St. Mihiel. But Bond, a court-martialed West Pointer, later fraudulently enlisted in the Guard to vindicate himself.

Performances of both Derek and Barrymore are much too theatrical to have much resemblance to the average infantryman at the front. Bond is much more believable as the veteran topkick. Miss Christy has little to do as the hometown gal who wins Barrymore. Likewise, Mona Freeman has only a few scenes as an Army nurse in snaring Derek's affections. Good support is provided by Gene Evans, Barton MacLane, Wally Cassell and Ben Cooper, among others.

Producer-director John H. Auer supplied adequate physical mantling. On the other hand his direction failed to overcome deficiencies of the script. Editing of Richard L. Van Enger is much too loose, for the 98 minutes running time is way overlong. Reggie Lanning's camera-work is effective as are Victor Young's score and other technical credits. Two public domain tunes are inserted in the footage. Gibb.

**The Pickwick Papers**  
(BRITISH)

Dickens' classic done by top British cast; shapes as hefty b.o. at U.S. arty houses.

London, Nov. 12.  
Renown release of Langley-Minter production. Stars James Hayter, Nigel Patrick, John Donald, Kathleen Harrison, Hermione Baddeley, Harry Power; guest stars, Joyce Grenfell, Hermione Gingold, Donald Wolff. Directed by Noel Langley. Screenplay, Noel Langley; camera, Wylie Cooper; editor, Anne V. Coates; music, Anthony Hopkins. At Gaiety, Haymarket, London, Nov. 12, '52. Running time, 109 MINS.

Mr. Pickwick ..... James Hayter  
Mr. Winkle ..... James Donald  
Mr. Tupman ..... Alexander Gauge  
Miss Tomkins ..... Hermione Gingold  
Mr. Jingle ..... Nigel Patrick  
Rachael Wardle ..... Kathleen Harrison  
Mrs. Leo Hunter ..... Joyce Grenfell  
Miss Trundle ..... Hermione Gingold  
Serjeant Buzfuz ..... Donald Wolff  
Mrs. Bardell ..... Hermione Baddeley  
Sam Weller ..... Harry Power  
Emily Wardle ..... Lorne Munton  
Isabel Wardle ..... Diane Hart  
The Irate Cabman ..... William Hartnell  
Wife Witherfield ..... Athene Seyler  
The Street Sweeper ..... George Hodge  
Tony Weller ..... George Hodge  
The Fat Boy ..... Gerald Camplin  
Mr. Wardle ..... Walter Fitzgerald  
Grandfather ..... Raymond Lovell  
Surgeon ..... Raymond Lovell

A front-ranking cast has been assembled for filmization of this Dickens classic, and even the smallest bits have been filled by prominent artists. The result is a prestige picture which will do credit to the industry and might reasonably attract a patronage quite new to the trade. With carefully selected situations, it should do standout biz, and looks well set for hefty returns from arty houses in the U.S.

The adventures of Mr. Pickwick (James Hayter) and his henchmen have been deftly adapted for the screen by Noel Langley. His treatment retains much of the original incident. The main characters are faithfully drawn. The finished film emerges as good Dickens and good cinematic entertainment.

By its adherence to the original, the film is naturally episodic in character. There is none of the conventional story link as the picture follows the members of the Pickwick Club on their adventurous tour across England in search of knowledge and human understanding. The encounter with Mr. Jingle (Nigel Patrick), the unscrupulous ne'er-do-well with the still-erazy fancy dress breakfast; the engagement of Sam Weller (Harry Fowler); the breach of promise suit brought against Mr. Pickwick by his former housekeeper and his subsequent sojourn in Fleet prison are among the typical incidents

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# FRENCH PACT PUZZLES MAJORS

## Receivership Move by Stockholder Group at RKO Deferred to Dec. 10

Vigorous opposition to a move by minority stockholders to place RKO Pictures in temporary receivership was expressed Friday (2) by an array of legal talent at a hearing before N. Y. Supreme Court Justice Hefry Clay Greenberg. But in order that "interested parties" may have an opportunity to participate in the case, the court granted an adjournment until Dec. 10.

Friday's hearing arose out of a derivative stockholders' suit brought in N. Y. Supreme Court Nov. 13 by Eli B. Castleman, Marion B. Castleman and Louis Feuerman against RKO, several of its subsidiaries, and Howard Hughes. In conjunction with the action, the plaintiffs obtained an order from Justice Greenberg directing RKO to show cause why a temporary receiver should not be named.

In asking an adjournment, RKO attorney Albert R. Connelly cited three reasons why a time extension should be granted. Firstly, he said, RKO directors Sherrill Corwin and Edward Burke, who are on the Coast negotiating to reconstitute the board, will be back shortly to submit affidavits. Secondly, "producers, major stockholders, bank representatives" and others have expressed a desire to be heard.

For his third point Connelly said that he believed the RKO board would be "completely reconstituted" soon and would be available for appearances before the court. His plea for a postponement of arguments on the receivership application was echoed by Isidor J. Kresel, an observer for RKO stockholder David J. Greene.

In suggesting that Dec. 10 be set for a future hearing, Kresel told the court that "we are utterly opposed to the application." He added: (Continued on page 18)

## MCA Prez Lew Wasserman In London to Direct Plans For Agency's New Building

London, Nov. 25. Music Corp. of America prexy Lew Wasserman flew in over the weekend to supervise the plans of the 139 Piccadilly office building (five floors, basement and garage), which the agency just bought and will occupy by next May. It will concentrate all of MCA's activities in one central building. MCA is presently a merger of the old Myron Selznick, Ltd., agency, Cecil Tennent, Linnitt & Dunfee and Jacobson & Payne (variety acts). MCA is locally operated via a group form of direction.

Wasserman is supervising the physical setting up of the new building, which also includes a small apartment for traveling MCA execs or other VIP's usage. Incidentally, the building, which was formerly Lord Byron's mansion, later part of a telescoped three-building setup which was a small but fashionable Mayfair hotel, and latterly cut up again into separate office buildings, has 39 windows facing Green Park. This is the route of the Coronation. Board chairman Jules C. Stein and his wife and their two daughters plan visiting London at that time. Present MCA officials are in the old Empress Club.

David (Herman) Stein has now taken occupancy of the new MCA Bldg. in Paris, near the Arc d'Triomphe, which also houses his personal apartment. MCA on the Continent has a working accord with CMR, a 100-year-old agency run by three women—the initials stand for Cl-Mu-Ra (cinema, music hall and radio). CMR is very active in French and other foreign film production.

J. C. Stein envisions Europe as a big market for touring American attractions "where entrepreneurs are willing to take certain risks on percentages" with the U. S. stars. That is where he figures MCA is in position to service on financing and other details.

## Paal Back From Britain

Indie producer Alexander Paal arrives in New York today (Wed.) from England, where he turned out "Four-Sided Triangle" and "There Is No Escape." While in the U. S. he'll set distribution deals for the pictures and disclose product plans for 1953.

A Barbara Payton starrer, "Triangle" was directed by Terence Fisher. It has a score by Malcolm Arnold. "Escape" has Paul Henreid and Lois Maxwell in top roles. Fisher directed this one, too.

**\$4,777,766 Loss**

## At RKO During 9-Month Period

Graphically pointing up RKO's need for immediate reorganization and getting the studio into production pronto is the company's third-quarter financial report issued this week. It shows a loss of \$4,777,766 for the nine-month stanza ending Sept. 27. This compares with a loss of \$145,904 for the same period of 1951. For the three months ending Sept. 27, the net loss was \$1,064,932 as compared with a profit of \$588,816 for the third quarter of 1951.

On the basis of the current statement, it appears certain that the filmery will end up 1952 with a deficit of over \$5,000,000. This will be the fifth time since 1947 that RKO will have ended up in the red. At the conclusion of 1951 company showed a consolidated net profit of \$334,627, but this was due to the unfreezing of \$3,000,000 of blocked currency. Company showed losses of \$5,832,000 in '50, \$4,218,680 in '49, \$5,596,154 in '48 and \$1,787,417 in '47. Figures prior to 1950 (divorcement became effective Dec. 31, 1949) are based on separate operation of the production and theatre companies.

## Seek 200G From Amus.

## In Rogers Hosp Xmas Push

Goal of 150,000 signers of "Salute" scrolls and \$200,000 in contributions has been set for the amusement industry under the 1952 "Christmas Salute," aimed at raising money for the Variety Clubs' Will Rogers Memorial Hospital in Saranac Lake, N. Y.

Brochure sent out by R. J. O'Donnell, "Salute" chairman, outlines three plans to raise the coin and help the hospital. Sam Switow is national exhib chairman and Charles Feldman national distrib chairman for the 1952 drive.

## EK Yanks New Emulsion

Eastman Kodak, after putting out its new color negative film stock, has quit making the emulsion and has withdrawn it for further laboratory research.

First and only pic to be made with the color negative, which is called Tungsten balance film, is a documentary on the fishing fleet putting out from Newfoundland. It was produced by the National Film Board of Canada and processing and printing are being handled by the Tri-Art Laboratories in New York.

Tungsten balance negative reportedly reduces costs at the shooting end by about 15% in that it registers with ordinary lighting and eliminates the need for arc lamps. When both Tri-Art and Eastman agreed that the negative still had certain shortcomings, the emulsion was pulled.

## SPLIT ON HOW TO DIVIDE COIN

Company chieftains in New York are sharply divided over the disposition of current earnings under the new French film agreement. Different interpretations of whether and how the U. S. distributors can move out coin in excess of the \$120,000 a month allowed by the French stem from the vagueness of the pact on this point.

Agreement so far is only in letter form and hasn't been seen by any of the company's foreign execs. Besides the \$120,000, totaling an annual \$1,440,000 in steady remittances, Motion Picture Export Assn. members could also move a maximum of \$425,000 additionally, provided they avail themselves of their privileges under the incentive bonus plan.

Latter involves setting up an \$850,000 fund in France. Out of this, the distributors can finance French production, buy French pix for distribution, etc. Half of the amount thus invested is to be made available by the French in dollars.

The big puzzle is, what happens to the rest. Maximum total remittance annually is \$1,865,000. That leaves about \$4,000,000 in earned coin since the annual remittable share of the U. S. distributors comes to almost \$6,000,000.

Since the deal, as outlined, ignores disposition of the \$4,000,000, some execs interpret this to mean that the industry will be permitted to make continuing deals at the capital account rate. This would, in effect, liquidate all MPEA funds in France by next July 1, when the new one-year deal runs out.

Other point of view is that earnings over and above the \$1- (Continued on page 18)

## IFE's New Video Unit Not So Sure Dubbing Supplies U.S. Answer

While Italian Films Export is betting heavily on dubbing Italian pix to gain wider distribution in U. S. theatres, IFE's new television division isn't so sure that lip synch is the answer.

Ralph Serpe, who's to head the TV setup, said in New York Saturday (22) that his division will concentrate primarily on developing TV film production at the various Italo studios and not on the release of dubbed Rome imports to video. He explained that the dubbing process "just isn't perfect enough for sponsors and the audience."

He wouldn't comment on how this fitted in with IFE's plans to dub six to eight pix a year into English at IFE's new N. Y. studios. Assumption would be that dubbing imperfections on the small TV screen would be multiplied on the large theatre screen. Serpe, who among other things has been the U. S. rep for the Ponti-Di Laurentis studios in Rome, said he had come to his conclusions about dubbing following a thorough study of the matter. Apart from dubbing quality, IFE is also concerned about exhib reaction.

TV film production in Italy is much cheaper than in the U. S., Serpe stressed. A quality feature pic can be turned out at around \$15,000, exclusive of big name costs. Plans call for American stars to appear in TV reels made in Italy. Dialog of lesser players may (Continued on page 63)

## Par's Clooney Exclusive

Hollywood, Nov. 25. Rosemary Clooney inked a new exclusive pact with Paramount over the weekend.

Thrush stars with Bing Crosby, Fred Astaire and Vera-Ellen in "White Christmas" next, then in "Away We Go," both produced by Robert Emmett Dolan.

## N.Y. Labs Look to Color Video To Get 'Em Out of the B&W Lag

### Metro's Classical Eye

Metro, which has filmed such classics as "David Copperfield" and "A Tale of Two Cities," may again be dipping into the literary masterpieces of yesteryear for film material. So far this month the company has entered claims to more than a dozen tags to traditional yarns with the Motion Picture Assn. of America's Title Registration Bureau.

List includes "The Cloister and Hearth," "Rob Roy," "The Scarlet Letter," "William Tell," "Helen of Troy," "In His Steps," "Henry IV," "The Mill on the Floss," "Rubaiyat of Omar Khayyam," "Moby Dick," "The Tell Tale Heart," "History of Tom Jones," "Two Years Before the Mast" and "Vanity Fair."

## IA Membership Sought in Push For N.Y. Council

First step has been launched in setting up a Motion Picture Council of New York, similar to the Hollywood AFL Film Council, with a drive set for an overall organizing job aimed at snaring all eastern film laborites into the IATSE fold. IA execs mapping the eastern unit have indicated that although many N. Y. film producers are doing work with National Assn. of Broadcast Engineers and Technicians craftsmen, no jurisdictional disputes are expected during the organizing period.

Another aspect in establishing the Council would be to line up many indie producers who, it's claimed, make pix without union help. Eventual aim of the Council is to establish one basic agreement with eastern film-makers, patterned after the Hollywood basic deal. Once the Gotham Council is sufficiently organized, it's expected that it will attempt to make its first deal with the Film Producers Assn. of New York.

IA prexy Richard Walsh has made it known to the N. Y. laborites that he considers the formation of an eastern Council as extremely desirable. As a result, reps of the various N. Y. locals have been conferring to set up a constitution as well as financing.

## Mayflower Descendants Find Weed in 'Plymouth'

Washington, Nov. 25. Possibility that the Society of Mayflower Descendants may lock in controversy with Metro over the accuracy of "Plymouth Adventure" is hinted here.

D.C. Chapter of the Descendants has already joined battle. The 300-member unit voted a resolution last week denouncing alleged smear on the reputation of Dorothy Bradford. In the film, the gal—portrayed by Gene Tierney—suicides over the rail of the Mayflower because of a love involvement with the vessel's captain (Spencer Tracy).

Ex-Congressman Maurice Thatcher, Deputy Governor General of the national Society of Mayflower Descendants, led the denouncing. He said Governor Bradford's wife was "eminently respectable" and that no scandal, such as portrayed on the screen, ever occurred. Thatcher is descended from William Brewster, the colony's first pastor. Thatcher claimed the film is taken from a book which teed off on the reputation of Priscilla Mullins. He said her descendants raised the roof and this caused Metro to shift the angle to Mrs. Bradford because she drowned apparently without leaving descendants to defend her good name.

Caught between the decline of black-and-white pix and television's exodus to the Coast, New York labs are worrying about the future. They're hoping that color TV will be their salvation.

The labs are spending about \$1,500,000 in converting to color, but unless color TV develops, they'll have to fight it out among themselves in the extremely limited color market represented by industrial, advertising and other commercial pix.

Main trouble is that, for the moment, the various new color processes are still not competitive price-wise with Technicolor or Super-Cinecolor when it comes to feature pix. This in turn is keeping producers from turning cameras in the east on color films. B & W feature work in N. Y. is shrinking in the same proportion in which color is taking over at the production end. By the end of 1953, about 70% of all product should be tinted.

The big eastern labs appear mostly interested in the Eastman negative-positive color. It's being used as Warner Color by WB on the Coast but few other feature pix are using the process. Print cost on Eastman color comes to 6.5c per foot compared to the 5.33c charged by both Techni and Super-Cinecolor.

Of the N. Y. labs, Pathe already has installed machines to handle Eastman color, and De Luxe is going ahead with plans to do likewise. Consolidated Labs has the Trucolor process, which uses Eastman color negative at the camera, then makes separation positives and negatives, and release prints on Du Pont color positive. Tri-Art Labs is the N. Y. pioneer in Eastman color processing. The lab is planning a \$250,000 expansion program for handling 16m processing and printing.

N. Y. lab execs, enviously watching film pouring into Coast plants, (Continued on page 22)

## Exhibs Stress One Rep Can Book Films For Flock of Theatres

Distrib complaint that trade showings were poorly attended drew an answer this week from exhibs who pointed out that one man viewing the film can book the picture for a 100 or more theatres. Trade showings are compulsory under the Government's consent decree and is regarded as necessary for bidding. Screenings have been costing the flimeries plenty coin, and their argument has been "why hold them if nobody shows up."

Exhibs, on the other hand, point out that many circuits have their own screenings, making it unnecessary for their reps to attend the regional showings. In addition, many exhibs, they note, have formed buying and booking combines whereby three or four reps can book for 400 theatres. It's pointed out, for example, that four men can book for the entire Detroit area. Furthermore, it's noted that exhibs are relying more and more on the trade press, who have upped their coverage of screenings.

## HORNBLOW ANKLING M-G, EYES INDIE PROD.

Hollywood, Nov. 25. After 10 years as a producer at Metro, Arthur Hornblow, Jr., will ankle the lot next March, on expiration of his contract to go into indie production. He will take a leisurely trip around the world before formulating his future career.

Hornblow's latest completed picture is "Million Dollar Mermaid." Currently he is editing "Remains to be Seen" and prepping "Rose Marie" as his last chore on the Culver City lot.



**'Because' Solid \$25,000 Paces L.A.;**  
**'Trap' Fairish 12G, 'Raiders' OK 11G,**  
**'Zenda' Mild 14G, 'Men' Slow 17G, 2d**

Los Angeles, Nov. 25.  
First-run boxoffice pace is continuing its downbeat here this stanza, with heavy rains Saturday (22) cutting into trade. Early Xmas shopping also is not helping. However, "Because of You" is doing very well with \$25,000 or near in three theatres. "Steel Trap" is rated fairly okay \$12,000 in three small-seaters. "The Raiders" looks about average \$11,000 in one situation. Most holdovers are winding up this frame to make way for a flood of new bills for Thanksgiving. Second round of "Lusty Men" in three spots is mild \$17,000. "Prisoner of Zenda" looks light \$14,000 in two locations, second session.

**Estimates for This Week**  
**Hollywood, Downtown, Wilshire** (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Because of You" (U). Okay \$25,000. Last week, "Operation Secret" (WB) (8 days), \$20,600.  
**Globe, Vogue, Loyola (FWC)** (782; 885; 1,248; 70-\$1.10) — "Steel Trap" (20th) and "Yukon Gold" (Mono). Fair \$12,000. Last week, "Something for Birds" (20th) and "Night Without Sleep" (20th) (8 days), \$10,600.

**Los Angeles Paramount (UPT)** (3,200; 70-\$1.20) — "The Raiders" (U) and "Black Castle" (U). Average \$11,000. Last week, with Holly Par.  
**Orpheum (Metropolitan)** (2,213; 70-90) — "Canyon Passage" (Indie) and "Frontier Gal" (Indie) (reissues). Dull \$5,000. Last week, with Hawaii.

**Loew's State, Egyptian (UATC)** (2,404; 1,538; 70-\$1.10) — "Prisoner of Zenda" (M-G) and "WAC from Walla Walla" (Rep) (2d wk). Light \$14,000. Last week, \$21,500.  
**Hillstreet, Pantages, Ritz (RKO-FWC)** (2,752; 2,812; 1,370; 70-\$1.10) — "Lusty Men" (RKO) and "Strange Fascination" (Col) (2d wk). Mild \$17,000. Last week, \$27,900.

**Los Angeles, Chinese (FWC)** (2,097; 2,048; 80-\$1.50) — "Snows of Kilimanjaro" (20th) (5th wk). Fair \$13,000 in final 5 days. Last week, \$18,600.

**United Artists, Wilshire (UATC-FWC)** (2,100; 2,296; 80-\$1.50) — "Quiet Man" (Rep) (8th wk-6 days). Dull \$6,000. Last week, \$7,600.

**Hollywood Paramount (F&M)** (1,430; 90-\$1.50) — "Ivanhoe" (M-G) (7th wk-6 days). Medium \$7,000. Last week, with L.A. Par, \$16,000.  
**Four Star (UATC)** (900; 80-\$1.20) — "Androcles" (RKO) (4th wk-6 days). Oke \$4,000. Last week, \$5,400.

**Canon (ABC)** (533; 1.20) — "Full House" (20th) (10th wk). Slim \$2,200. Last week, \$2,500.  
**Fine Arts (FWC)** (679; 80-\$1.20) — "Promoter" (U) (3d wk). Mild \$4,200. Last week, \$5,200.  
**Hawaii (G&S)** (1,106; 60-90) — "Carrie" (Par) and "Hurricane Smith" (Par) (2d wk). Scant \$2,400. Last week, with Orpheum, \$10,200.

**Prov. Marks Time; 'Knot'**  
**Dull \$6,500, 'Belle' Same,**  
**'Quiet' Bangup 7½G, 2d**

Providence, Nov. 25.  
Biz is just under-par at about all first-runs this week awaiting the Thanksgiving Day holiday. RKO Albee with "Montana Belle," Strand with "Happy Time," Majestic with "Bloodhounds of Broadway" and Metropolitan with "Turning Point" all shape slow. Loew's State has "The Quiet Man" for a second stanza, and still good.

**Estimates for This Week**  
**Albee (RKO)** (2,200; 44-65) — "Montana Belle" (RKO) and "Beware My Lovely" (RKO). Slow \$6,500. Last week, "Snows of Kilimanjaro" (20th) (2d wk), big \$11,000 at upped scale.  
**Majestic (Fay)** (2,200; 44-65) — "Bloodhounds Broadway" (20th) and "Gambler and Lady" (Indie). Light \$6,500. Last week, "Operation Secret" (WB) and "Tromba, Tiger Man" (Indie), nice \$9,000.  
**Metropolitan (Snider)** (3,100; 44-65) — "The Savage" (Par) and "Born to Saddle" (Indie). Opened Monday (24). Last week, "Turning Point" (Par) and "Rosie the Riveter" (Indie), mild \$5,000.  
**State (Loew)** (3,200; 44-65) — "Quiet Man" (Rep) (2d wk). Good \$7,500. First week was neat \$14,000.

**Strand (Silverman)** (2,200; 44-65) — "Hangman's Knot" (Col) and "Love Island" (Regal). Dull \$6,500. Last week, "Just for You" (Par) (2d wk), NG \$1,500 in 4 days.

**Broadway Grosses**

**Estimated Total Gross**  
**This Week** ..... \$446,000  
(Based on 21 theatres)  
**Last Year** ..... \$650,800  
(Based on 20 theatres)

**'Everything' Tall**  
**\$11,000, Indpls.**

Indianapolis, Nov. 25.  
Biz has levelled off at first-runs here this stanza, raw weather keeping some patrons at home. But "Everything I Have Is Yours" is doing nicely at Loew's to lead the city. "Pony Soldier" at Indiana and "Turning Point" at Circle are only fair.

**Estimates for This Week**  
**Circle (Cockrill-Dolle)** (2,800; 50-76) — "Turning Point" (Par) and "Voodoo Tiger" (Col). So-so \$8,000. Last week, "My Pal Gus" (20th) and "Toughest Man in Arizona" (Rep), hefty \$13,500.

**Indiana (C-D)** (3,200; 50-76) — "Pony Soldier" (20th) and "Wild Geese Calling" (Indie). Modest \$9,000. Last week, "Springfield Rifle" (WB), \$9,500.

**Loew's (Loew's)** (2,427; 50-76) — "Everything I Have Is Yours" (M-G) and "Apache War Smoke" (M-G). Sturdy \$11,000. Last week, "Assignment in Paris" (M-G) and "Golden Hawk" (Col), \$8,000.  
**Lyrie (C-D)** (1,600; 50-76) — "Hurricane Smith" (Par) and "Yukon Gold" (AA). Tepid \$4,500. Last week, "Tarzan's Savage Fury" (RKO) and "Under the Sea" (RKO), fair \$5,000.

**Omaha Fine But 'Smith'**  
**Fair \$9,500; 'Duel' Good**  
**7½G, 'Fatima' Hot 8G, 2d**

Omaha, Nov. 25.  
Only two new bills in town this week but biz is on the upswing. "Hurricane Smith" is fairish at Orpheum. "Duel at Silver Creek" looks good at the Omaha. "Miracle of Fatima" is getting a terrific play in this strong Catholic center, with second round at the Brandeis still big after a sock opening week.

**Estimates for This Week**  
**Brandeis (RKO)** (1,100; 35-\$1) — "Miracle of Fatima" (WB) (2d wk). Great \$8,000 after smash \$12,500 opener.

**Omaha (Tristates)** (2,100; 20-70) — "Duel at Silver Creek" (U) and "Horizons West" (U). Good \$7,500. Last week, "Caribbean" (Par) and "Feudin' Fools" (Mono), \$7,000.  
**Orpheum (Tristates)** (3,000; 20-70) — "Hurricane Smith" (Par) and "Anything Can Happen" (Par). Fairish \$9,500. Last week, "Everything I Have Is Yours" (M-G) and "My Man and I" (M-G), \$10,000.  
**State (Goldberg)** (865; 25-76) — "Greatest Show" (Par). Holding at great \$5,000 after \$4,500 for first 6 days.

**Cold Sloughs Cincy Biz; 'Mistress'**  
**14G, 'Gaucho' NG 4G, 'Gus' Hep 8G**

Cincinnati, Nov. 25.  
First spell of winter weather chilled downtown biz over the weekend. "Iron Mistress" is a good Albee grosser this stanza and looms ahead of other new bills. "Operation Secret" shapes modest at the Palace. "My Pal Gus" at Capitol looks pleasing for this smaller house. Keith's is way off stride with "Way of Gaucho." "Snows of Kilimanjaro" and "Quiet Man" are doing okay on holdover.

**Estimates for This Week**  
**Albee (RKO)** (3,100; 55-85) — "Iron Mistress" (WB). Good \$14,000. Last week, "Snows of Kilimanjaro" (20th) (2d wk), at 75c-\$1.10 scale, \$11,500.

**Capitol (RKO)** (2,000; 55-85) — "My Pal Gus" (20th). Pleading \$8,000. Last week, "Caribbean" (Par), \$8,500.  
**Grand (RKO)** (1,400; 75-\$1.10) —

**'Mistress' Rousing 13G,**  
**Buff.; 'Belle' Trim 12G**

Buffalo, Nov. 25.  
First-run biz is sticky here this week, with few strong entries. "Iron Mistress" was solid in first round at the Center while "Montana Belle" is rated trim at Century. "My Pal Gus" is sluggish at the Buffalo.

**Estimates for This Week**  
**Buffalo (Loew's)** (3,000; 40-70) — "My Pal Gus" (20th) and "Sky Full of Moon" (M-G). Dull \$8,500. Last week, "Pony Soldier" (20th) and "Park Row" (UA), nice \$12,000.

**Paramount (Par)** (3,000; 40-70) — "Blazing Forest" (Par) and "Tromba the Tiger Man" (Lip). Slow \$9,000 or less. Last week, "Operation Secret" (WB) and "Marry Me" (Indie), \$8,500.

**Center (Par)** (2,100; 40-70) — "Iron Mistress" (WB) (2d wk). First week ended Saturday (22) was strong \$13,000. Last week, "Cleopatra" (Par) (reissue), \$10,000 in nine days.

**Lafayette (Basil)** (3,000; 40-70) — "It Grows on Trees" (U) and "Never Take No for Answer" (Indie). Fair \$8,000. Last week, "Because of You" (U) and "Enchanted Forest" (Lip) (reissue), solid \$13,000.

**Century (20th Cent.)** (3,000; 40-70) — "Montana Belle" (RKO) and "Beware My Lovely" (RKO). Trim \$12,000 or better. Last week, "Cairo Road" (Indie) and "Brooklyn Gorilla" (Indie), \$9,000.

**'Everything' Oke**  
**\$12,000, Det. Ace**

Detroit, Nov. 25.  
Biz continues slow here, with holdovers applying the brakes in many situations. Only exception looks to be "Snows of Kilimanjaro," which may equal or better its fourth week with current (5th) stanza at United Artists. "Ivanhoe" is off some in its seventh week at the Adams. "Springfield Rifle" has lost its spring in second week at the Michigan. Newcomer "Steel Trap" is only fair at the Fox. "Everything I Have Is Yours" also new looks okay at the Madison. "Turning Point" shapes average at the Palms.

**Estimates for This Week**  
**Fox (Fox-Detroit)** (5,000; 70-95) — "Steel Trap" (20th) and "Under Red Sea" (RKO). Fair \$20,000. Last week, "Pony Soldier" (20th) and "Faithful City" (RKO), \$17,000.

**Michigan (United Detroit)** (4,000; 70-95) — "Springfield Rifle" (WB) and "Wife's Best Friend" (20th) (2d wk). Down to \$12,000. Last week, fair \$17,500.

**Palms (UD)** (2,961; 70-95) — "Turning Point" (Par) and "Actors and Sin" (UA). Average \$13,500. Last week, "Yankee Buccaneer" (U) and "Toughest Man in Arizona" (Rep), \$14,000.

**Madison (UD)** (1,900; 70-95) — "Everything I Have Is Yours" (M-G) and "Navajo" (Lip). Oke \$12,000. Last week, "Untamed Women" (UA) and "Jungle" (Lip), \$8,500.

**United Artists (UA)** (1,900; 95-\$1.25) — "Snows of Kilimanjaro" (20th) (5th wk). Up to solid \$12,500. Last week, \$12,200.

**Adams (Balaban)** (1,700; 95-\$1.25) — "Ivanhoe" (M-G) (7th wk). Down to \$6,500. Last week, fast \$8,000.

**"Snows of Kilimanjaro" (20th)** (m.o.). Nice \$6,500 for third downtown stanza. Last week, "Battle Zone" (AA) and "Rose Bowl Story" (AA), \$7,000.  
**Keith's (Shor)** (1,500; 55-85) — "Way of Gaucho" (20th). Disappointing \$4,000 or close. Last week, "Bloodhounds of Broadway" (20th), nine days, oke \$8,000.

**Lyrie (RKO)** (1,400; 55-85) — "Quiet Man" (Rep) (m.o.). Fine \$5,000 on third, week downtown. Last week, \$6,000.

**Palace (RKO)** (2,600; 55-85) — "Operation Secret" (WB). Moderate \$9,000 in 8 days. Last week, "Iron Men" (Col), \$8,500.

**Other Picture Grosses on Page 13**

**Frisco Still Slow; 'Plymouth' Brisk**  
**20G, 'Pony' Sad 13G, 'Limelight' 9G, 2d**

**Key City Grosses**

**Estimated Total Gross**  
**This Week** ..... \$2,047,600  
(Based on 24 cities, 211 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
**Last Year** ..... \$2,804,000  
(Based on 24 cities, and 210 theatres.)

**'Because' Bright**  
**\$16,000 Tops K.C.**

Kansas City, Nov. 25.  
Moderate week is on tap in keeping with the calibre of many of new pix. Leader likely will be "Because of You," doing nicely in four Fox Midwest houses. Stiff competition through Sunday from Shrine Circus. "Plymouth Adventure," looks oke at Midland.

**Estimates for This Week**  
**Kimo (Dickinson)** (504; 50-75) — "Tales of Hoffman" (UA) (2d wk). Sturdy \$2,600. Will go a third. Last week, \$2,600.

**Midland (Loew's)** (3,500; 50-75) — "Plymouth Adventure" (M-G) and "Red Snow" (Col). Timely booking is pleasing \$12,000. Last week, "Prisoner of Zenda" (M-G) and "Harem Girl" (Col), fine \$15,000 in 9 days.

**Missouri (RKO)** (2,650; 50-75) — "Montana Belle" (RKO) and "Red Planet Mars" (UA). Fairish \$8,500. Last week, "Captain Pirate" (Col) and "Brigand" (Col) \$4,000 in 5 days.

**Paramount (Tri-States)** (1,900; 50-75) — "Cleopatra" (Par) (reissue). Mild \$6,500. Last week, "Hurricane Smith" (Par), \$6,000.

**Tower, Uptown, Fairway, Granada (Fox Midwest)** (2,100; 2,043; 700; 1,217; 50-75) — "Because of You" (U) with "Sea Tiger" (Mono) at Tower and Granada added. Fine \$16,000 or near. Last week, "Quiet Man" (Rep) plus "Tropical Heat Wave" (Rep) at Tower and Granada, big \$21,000 in 8 days.

**Vogue (Golden)** (550; 50-85) — "High Treason" (Indie) (5th wk). Okay \$1,200. Last week, \$1,500.

**'Mistress' Robust 28G,**  
**Denver; 'Poster' \$10,000**

Denver, Nov. 25.  
Most film theatres are being hit by icy streets and near zero weather this stanza. "Iron Mistress" is socko in two houses. "Four Poster" looks fair at Orpheum.

**Estimates for This Week**  
**Aladdin (Fox)** (1,400; 50-85) — "Golden Hawk" (Col) and "Strange Fascination" (Col), day-date with Tabor, Webber. Fair \$5,500. Last week, "Yankee Buccaneer" (U) and "Brooklyn Gorilla" (Indie), \$6,000.

**Broadway (Wolfberg)** (1,200; 50-85) — "Red Shoes" (UA) (2d wk). Poor \$4,500. Last week, \$7,500.  
**Denham (Cockrill)** (1,750; 50-85) — "Hurricane Smith" (Par). Slow \$7,000. Last week, "Turning Point" (Par), \$8,500.

**Denver (Fox)** (2,525; 50-85) — "Iron Mistress" (WB) and "Park Row" (UA), day-date with Esquire. Sock \$23,000. Last week, "Snows of Kilimanjaro" (20th), \$33,000.

**Esquire (Fox)** (742; 50-85) — "Iron Mistress" (WB) and "Park Row" (UA). Big \$5,000. Last week, "Snows of Kilimanjaro" (20th), smash \$8,500.

**Orpheum (RKO)** (2,600; 50-85) — "Four Poster" (Col) and "Captain Pirate" (Col). Fair \$10,000. Last week, "Lusty Men" (RKO) and "Apache War Smoke" (M-G) (2d wk), \$7,500.

**Paramount (Wolfberg)** (2,200; 50-85) — "Something for Birds" (20th) and "Notorious Gentleman" (Indie). Okay \$9,000 or near. Last week, "Thief" (UA) and stagershow, good \$12,000.

**Tabor (Fox)** (1,967; 50-85) — "Golden Hawk" (Col) and "Strange Fascination" (Col). Fair \$6,000. Last week, "Yankee Buccaneer" (U) and "Brooklyn Gorilla" (Indie), \$6,500.

**Webber (Fox)** (750; 50-85) — "Golden Hawk" (Col) and "Strange Fascination" (Col). Good \$3,000. Last week, "Yankee Buccaneer" (U) and "Brooklyn Gorilla" (Indie), \$3,500.

San Francisco, Nov. 25.  
Influx of football fans for California-Stanford grid game failed to help first-run biz here. Standout is "Plymouth Adventure," which looks big at the Warfield. "Battle Zone" is disappointing with slim pickings at the Paramount while "Pony Soldier" is even slower at the huge Fox. "Limelight" still is big in second United Artists session.

**Estimates for This Week**  
**Golden Gate (RKO)** (2,850; 65-95) — "Tarzan's Savage Fury" (M-G) and "Under Red Sea" (RKO). Pallid \$8,500. Last week, "Horizons West" (U) and "The Swindlers" (Indie) (reissue), \$9,500.

**Fox (FWC)** (4,651; 65-95) — "Pony Soldier" (20th) and "Army Bound" (Mono). Sad \$13,000 in 8 days. Last week, "Way of Gaucho" (20th) and "Wild Stallion" (Mono) (2d wk-5 days), blah \$6,000.

**Warfield (Loew's)** (2,656; 65-95) — "Plymouth Adventure" (M-G). Big \$20,000. Last week, "Prisoner of Zenda" (M-G), 9 days.

**Paramount (Par)** (2,646; 65-95) — "Battle Zone" (AA) and "Rose Bowl Story" (AA). Dull \$11,000 or less. Last week, "Blazing Forest" (Par), colorless \$11,000.

**St. Francis (Par)** (1,400; 65-95) — "Flat Top" (AA) (2d wk). Oke \$9,000. Last week, okay \$12,000.

**Orpheum (No. Coast)** (2,448; 65-95) — "Eight Iron Men" (Col). Fair \$10,500. Last week, "Outpost in Malaya" (UA) and "Fargo" (Indie), \$8,500.

**United Artists (No. Coast)** (1,207; 90-\$1.20) — "Limelight" (UA) (2d wk). Big \$9,000. Last week, \$13,700.

**Stagedoor (A-R)** (370; 3d wk-1.20) — "Quiet Man" (Rep) (3d wk). Held at \$3,300. Last week, hefty \$4,000.

**Clay (Rosener)** (400; 65-85) — "Saints and Sinners" (Indie) and "Sidewalks of London" (Indie). Oke \$2,100. Last week, "Merry Wives Windsor" (Indie), \$1,900.

**Larkin (Rosener)** (400; 65-85) — "Tight Little Island" (U) and "Run for Money" (U) (reissues) (4th wk). Down to \$1,700. Last week, good \$2,200.

**Hub Dins; 'Secret' Neat**  
**10G, Promoter' Same 3d,**  
**'Because' Boffo 17G, 2d**

Boston, Nov. 25.  
Pre-Thanksgiving slump has hit downtown majors with b.o. activity very unexciting. Most first-runs are holding over. Newcomers are "Hellgate" at Paramount and Fenway and "Operation Secret" at Pilgrim. Latter looms best. "High Treason" at Beacon Hill is not up to hopes. "The Promoter" in third big Exeter week, and "Because of You," sturdy in second Memorial frame, look strongest.

**Estimates for This Week**  
**Astor (B&Q)** (1,500; 50-95) — "Happy Time" (Col) (3d wk-3 days). Holding over three days and way off to about \$2,500. Second week was sluggish \$6,000.

**Beacon Hill (Beacon Hill)** (682; 50-90) — "High Treason" (Indie) Oke \$4,500. Last week, "Miracle of Milan" (Burstyne) and "Last Holiday" (Indie), \$4,200.

**Boston (RKO)** (3,000; 40-85) — "Whistle Stop" (Indie) and "Pitfall" (Indie) (reissues). In for 3 days, fair \$4,000. Last week, "Montana Belle" (RKO) and "Love Island" (Indie), nice \$11,000.

**Exeter (Indie)** (1,300; 60-80) — "The Promoter" (U) (3d wk). Still big with \$10,000 or near following nifty \$12,000 for second.

**Fenway (NET)** (1,373; 40-85) — "Hellgate" (Lip) and "Mr. Walkie Talkie" (Lip). Mild \$4,000. Last week, "Turning Point" (Par) and "Brooklyn Gorilla" (Indie), same.

**Memorial (RKO)** (3,000; 40-85) — "Because of You" (U) and "Anybody Seen My Girl" (U) (2d wk). Sturdy \$17,000 following socko \$25,000 for first.

**Metropolitan (NET)** (4,367; 74-\$1.25) — "Snows of Kilimanjaro" (20th) (3d wk). Slipped to \$17,500. Second week, smash \$30,000.

**Orpheum (Loew)** (3,000; 40-85) — "Prisoner of Zenda" (M-G) (2d wk-5 days). Last week, nice \$17,200.

**Paramount (NET)** (1,700; 40-85) — "Hellgate" (Lip) and "Mr. Walkie Talkie" (Lip). Okay \$10,000. Last week, "Turning Point" (Par) and "Brooklyn Gorilla" (Indie), \$11,000.

**Pilgrim (ATC)** (1,850; 40-90) — "Operation Secret" (WB) and "Strange Fascination" (Col). Neat \$10,000 or near. Last week, "Eight Iron Men" (Col) and "Voodoo Tiger" (Col) (2d wk), \$9,000.

**State (Loew)** (8,500; 40-85) — "Prisoner of Zenda" (M-G) (2d wk-5 days). Slow \$5,000. Last week, fine \$10,000.

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**The REDHEAD from WYOMING**

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THE FUN THEY HAD!  
AND THE LOVIN' THEY GOT!

**"MEET ME AT THE FAIR"**

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and introducing **CHET ALLEN** and his unforgettable voice!

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**"THE LAWLESS BREED"**

Starring **ROCK HUDSON**  
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the Great Chief*  
**OSCEOLA!**

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**A MAN WHO'S GUN  
WAS FOR HIRE ...  
AND THE WOMAN  
WHO PAID HIS PRICE!**

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GAME IS FANCY WOMEN... AND HIS FATE  
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Down the lusty, rolling  
river he rode...staking  
his fortune or his  
life...to win the  
taunting lips of the  
New Orleans  
temptress who forever  
lured him on!



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**Wonderful Winter**  
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# Chi Steady; Nat Cole Ups 'Zenda' To Hefty \$55,000, 'Secret' Fat 12G, 'Devil' 8G; 'Snows' Sock 17G, 4th

Chicago, Nov. 25.

There are only two new entries here this week, most theatres waiting for Thanksgiving to make their change of bills. Many extended-runs are steady, showing only a slight dip.

The Chicago with "Prisoner of Zenda" and Nat Cole in person should wrap up a hefty \$55,000. The Roosevelt's "Operation Secret" and "Wagon's West" looks okay \$12,000. Surf has "Full House," a moveover from the Esquire, for a sharp total in fourth week in Loop.

In second week, the Grand is edging toward a good \$8,000 for "Devil Makes Three" and "My Man and I." Fourth week of "Snows of Kilimanjaro" is heading the list with bright take at State-Lake. "Kansas City Confidential" is down to modest \$10,000 in fourth Woods week.

"Miracle of Fatima" shapes trim in fifth stanza at the United Artists. "Ivanhoe" at Oriental continues okay for eighth stanza.

## Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Prisoner of Zenda" (M-G) plus Nat King Cole topping stageshow. Bright \$55,000 likely. Last week, "Iron Mistress" (WB) and Frankie Lanie (2d wk), \$43,000.

Grand (RKO) (1,500; 55-98) — "Devil Makes Three" (M-G) and "My Man and I" (M-G) (2d wk). Good \$8,000. Last week, \$14,000. Oriental (Indie) (3,400; 98-\$1.25) — "Ivanhoe" (M-G) (8th wk). Okay \$17,000. Last week, \$22,000.

Palace (Eitel) (2,500; 98) — "Because You're Mine" (M-G) (6th wk). Ends stay with sluggish \$8,000. Last week, nice \$12,000.

Roosevelt (B&K) (1,500; 55-98) — "Operation Secret" (WB) and "Wagon's West" (AA). Brisk \$12,000. Last week, "Eight Iron Men" (Col) and "Black Castle" (U) (2d wk), \$10,000.

State-Lake (B&K) (2,700; 98-\$1.25) — "Snows of Kilimanjaro" (20th) (4th wk). Smash \$17,000. Last week, \$22,000.

Surf (H&E Balaban) (685; 98) — "Full House" (20th) (m.o.). Staunch \$5,000 for 4th week in Loop. Last week, "Lady Vanishes" (UA) (3d wk), \$3,500.

United Artists (B&K) (1,700; 98-\$1.25) — "Miracle of Fatima" (WB) (5th wk). Sturdy \$10,000. Last week, \$14,000.

Woods (Essaness) (1,073; 98) — "K. C. Confidential" (UA) (4th wk). Holding at modest \$10,000. Last week, \$15,000.

**New Films Boost Mpls.; 'Fatima' Terrific \$12,000, 'Horizons' Good \$6,000**

Minneapolis, Nov. 25. Arrival of such pix as "Miracle of Fatima," "Plymouth Adventure," "Iron Mistress," "Montana Belle" and "Horizons West" is stirring up boxoffice activity here. With only two holdovers remaining, there is real stimulus for turnstiles. "Miracle of Fatima" and "Plymouth Adventure" are deservedly receiving the bulk of public attention, latter big at bandbox World.

## Estimates for This Week

Century (Par) (1,600; 76-\$1) — "Miracle of Fatima" (WB). Smash \$12,000. Last week, "Ivanhoe" (M-G) (6th wk), \$4,000.

Gopher (Berger) (1,000; 50-76) — "Because You're Mine" (M-G) (5th wk). Satisfactory \$2,700. Last week, \$3,200.

Lyrle (Par) (1,000; 76-\$1) — "Snows of Kilimanjaro" (20th) (6th wk). Good \$6,000. Last week, \$5,000.

Radio City (Par) (4,000; 50-76) — "Iron Mistress" (WB). Ladd-Mayo combo not getting far, with fairly stable \$10,000. Last week, "Outpost in Malaya" (UA), \$6,000.

RKO-Orpheum (RKO) (2,800; 40-76) — "Montana Belle" (RKO). Moderate \$7,000. Last week, "It Grows on Trees" (U), \$6,500.

RKO-Pan (RKO) (1,600; 40-76) — "Tomorrow Too Late" (Indie) and "Black Jack" (Indie) (reissue). Good \$5,500. Last week, "Springfield Rifle" (WB) (2d wk), \$5,000.

State (Par) (2,300; 50-76) — "Horizons West" (U). Action fans finding this a lure. Oke \$8,000. Last week, "Steel Trap" (20th), \$6,500.

World (Mann) (400; 85-\$1.20) — "Plymouth Adventure" (M-G). Big \$6,000. Last week, "Everything I Have Is Yours" (M-G) (3d wk), \$3,000.

## 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.

# 'Confidential' Big \$17,000, Philly

Philadelphia, Nov. 25.

Steady rain right up to the weekend washed out film biz and is giving downtown sector a moderate round. "K. C. Confidential" shapes as most powerful newcomer with socko week at the Goldman. "Hellgate" looks like a strong lure at Stanton. Earle is somewhat better than recently with a new stageshow topped by the All-American Jazz Stars and "Voodoo Tigers."

## Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Park Row" (UA). Dismal \$4,000. Last week, "Thief" (UA) (6th wk), \$3,600.

Arcadia (S&S) (625; 85-\$1.20) — "Because You're Mine" (M-G) (6th wk). Steady \$7,000. Last week, trim \$7,500.

Boyd (WB) (2,360; 50-99) — "Steel Trap" (20th) (2d wk). Weak \$6,000. Last week, \$8,000.

Earle (WB) (2,700; 50-\$1.10) — "Voodoo Tiger" (Col) with Dinah Washington, Bill Bailey plus All-American Jazz Stars onstage. Fair \$15,000. Last week, "Holiday for Sinners" (M-G) with Peep Show unit onstage, \$10,000.

Fox (20th) (2,250; 90-\$1.50) — "Ivanhoe" (M-G) (7th wk). Held at \$14,000. Last week, big \$16,000.

Goldman (Goldman) (1,200; 50-99) — "Kansas City Confidential" (UA). Smash \$17,000. Last week, "Horizons West" (U), \$10,000.

Masterbaum (WB) (4,360; 50-99) — "Springfield Rifle" (WB) (2d wk). Off to \$11,000 or less. Last week, light \$15,000.

Midtown (Goldman) (1,000; 75-\$1.30) — "Snows of Kilimanjaro" (20th). (6th wk). Solid \$14,000. Last week, \$17,000.

Randolph (Goldman) (2,500; 50-99) — "Prisoner of Zenda" (M-G) (2d wk). Down sharply to \$13,500. Last week, fancy \$25,000.

Stanley (WB) (2,900; 50-99) — "Turning Point" (Par) (2d wk). Poor \$9,000. Last week, \$13,000.

Stanton (WB) (1,473; 50-99) — "Hellgate" (Lip). Bright \$10,000 or near. Last week, "Operation Secret" (WB) (2d wk) \$6,000 in 5 days.

Trans-Lux (T-L) (500; 85-\$1.20) — "Happy Time" (Col) (3d wk). Fine \$6,000. Last week, \$7,500.

# 'SHOW' LIVELY \$10,000, L'VILLE; 'TOP' OKE 5½G

Louisville, Nov. 25.

"Greatest Show on Earth," on return date at regular scale is stacking up okay at the Rialto. Pic played here three weeks on initial showing, so current strength is surprising. "Everything I Have Is Yours" and "Steel Trap" at the State, is medium but better than past few weeks at house.

## Estimates for This Week

Kentucky (Swift) (1,000; 54-75) — "California Conquest" (Col) and "Brigand" (Col). Shaping nice \$4,500. Last week, "Monkey Business" (20th) (3d wk), same.

Mary Anderson (People's) (1,200; 54-75) — "Flat Top" (AA). This one just couldn't get started. Okay \$5,500. Last week, "Operation Secret" (WB), \$6,500.

Rialto (Fourth Avenue) (3,000; 54-75) — "Greatest Show" (Par). Back at regular prices, with good \$10,000. Played here for three weeks at upped scale, so current showing is pleasing. Last week, "It Grows on Trees" (U) and "Raiders" (U), \$8,500.

State (Loew's) (3,000; 54-75) — "Everything I Have Is Yours" (M-G) and "Steel Trap" (20th). Medium \$9,000. Last week, "Assignment Paris" (Col) and "Golden Hawk" (Col), strong \$12,000.

# 'BECAUSE' GREAT 13G, BALTO; 'LURE' OKE 8G

Baltimore, Nov. 25.

Slight upswing in weekend trade is helping this week's first-run trade. "Because of You" is drawing exceptionally well at Keith's with solid session. Better than average trade is reported for "Something for Birds" at the New. The 10-week run of "Quiet Man" at the Mayfair, ended this week in spite of continuing steady trade.

## Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Lure of Wilderness" (20th). Okay at \$8,000. Last week, "Back at Front" (U), \$7,800.

Keith's (Schanberger) (2,460; 20-70) — "Because of You" (U). Strong weekend response pointing to robust \$13,000. Last week, "Cleopatra" (Par) (reissue), \$7,200.

Little (Rappaport) (310; 25-90) — "Tales of Hoffmann" (UA). Return at pop prices starts tomorrow (Wed.) after "Lady Vanishes" (UA) (reissue) (2d wk) got \$2,700 after big \$3,800 opener.

Mayfair (Hicks) (20-70) — "Pony Soldier" (20th). Opens tomorrow (Wed.) after sensational run of 10 weeks for "Quiet Man" (Rep). Held at \$5,000 in 10th week.

New (Mechanic) (1,800; 20-70) — "Something for Birds" (20th). Good \$10,000. Last week, "Snows of Kilimanjaro" (20th) (4th wk), mere \$4,800.

Playhouse (Schwaber) (430; 50-90) — "Magic Box" (Indie). Very bright \$4,500. Last week, "Brandy for Parson" (Indie) (2d wk), \$2,900.

Stanley (WB) (3,280; 25-75) — "Miracle Fatima" (WB) (3d wk). Fading out some at \$6,000 after all right \$9,000 on previous round.

Town (Rappaport) (1,500; 35-70) — "Lusty Men" (RKO) (2d wk). Starting second week tomorrow (Wed.) after stout \$8,800 opener.

# 'Everything' 17G Best Bet, St. Loo

St. Louis, Nov. 25.

Crisp fall weather over the past weekend will hypo biz at mainstem houses here this stanza, with overall total up a bit from last week. "Everything I Have Is Yours" shapes as leader with lusty session. "Miracle of Fatima" is okay playing in two small houses.

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "Something for Birds" (20th) and "Steel Trap" (20th). Fair \$11,000 or near. Last week, "Way of Gaucho" (20th) and "Somebody Loves Me" (Par), same.

Fox (F&M) (5,000; 60-75) — "Iron Mistress" (WB) and "Toughest Man in Arizona" (Rep). Opened today (Tues.). Last week, "Caribbean" (Par) and "Hurricane Smith" (Par), good \$14,000.

Loew's (Loew) (3,172; 50-75) — "Everything I Have Is Yours" (M-G) and "My Man and I" (M-G). Lusty \$17,000 or near. Last week, "Hangman's Knot" (Col) and "Golden Hawk" (Col), good \$14,000.

Missouri (F&M) (3,500; 60-75) — "Wakamba" (Indie) and "California Conquest" (Col). Mild \$11,000. Last week, "Lusty Men" (RKO) and "Springfield Rifle" (WB), \$9,000.

Pageant (St. L. Amus.) (1,000; 90-) — "Miracle of Fatima" (WB). Big \$3,500. Last week, "Snows of Kilimanjaro" (20th) (3d wk), \$2,000.

St. Louis (F&M) (4,000; 60-75) — "Hellgate" (Lip) and "The Jungle" (Lip). Fair \$8,500. Last week, "Rose Bowl Story" (AA) and "Battle Zone" (AA), \$7,500.

Shady Oak (St. L. Amus.) (800; 90-) — "Miracle of Fatima" (WB). Sock \$4,000. Last week, "Snows of Kilimanjaro" (20th) (3d wk), \$3,000.

# 'Zenda' Wham \$20,000, Toronto; Chaplin 16G, 2d

Toronto, Nov. 25.

A steady week of rain plus Royal Winter Fair is clipping biz generally but "Prisoner of Zenda" looms at Loew's. "Lighthouse" shapes socko in second frame at Odeon. After two weeks at the huge Imperial, "Snows of Kilimanjaro" has moved over to the University to get smash trade.

## Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Toughest Man in Arizona" (Rep) and "Shadow in Sky" (M-G). Sad \$10,000. Last week, "Golden Hawk" (Col) and "Red Snow" (Col), \$16,500.

Eglinton (FP) (1,080 40-80) — "Cleopatra" (Par) (reissue). Okay

## Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Lure of Wilderness" (20th). Okay at \$8,000. Last week, "Back at Front" (U), \$7,800.

Keith's (Schanberger) (2,460; 20-70) — "Because of You" (U). Strong weekend response pointing to robust \$13,000. Last week, "Cleopatra" (Par) (reissue), \$7,200.

Little (Rappaport) (310; 25-90) — "Tales of Hoffmann" (UA). Return at pop prices starts tomorrow (Wed.) after "Lady Vanishes" (UA) (reissue) (2d wk) got \$2,700 after big \$3,800 opener.

Mayfair (Hicks) (20-70) — "Pony Soldier" (20th). Opens tomorrow (Wed.) after sensational run of 10 weeks for "Quiet Man" (Rep). Held at \$5,000 in 10th week.

# Bad Weather Dampens B'way; 'Mistress'-Arden-Leonard-Mooney Nice 65G, 'Plymouth' 2d Light 105G

Several days of rain, some moderate product and pre-Thanksgiving influence are sloughing first-run business on Broadway this stanza although a few theatres continue with smart totals. Rain-fall on Thursday night washed out trade while continued rain late Friday and part of Saturday hurt. Numerous houses showed a brisk pickup on Sunday, but the damage had been done. Colder weather Monday and yesterday (Tues.) was helpful.

Lone new bill, at the Paramount, "Iron Mistress" with stageshow headed by Toni Arden, Jack E. Leonard and Art Mooney band, landed a nice \$65,000. Launching of "Hans Christian Andersen" at the Criterion yesterday was pacemaker for a number of new bills to be unveiled in the next few days.

"Plymouth Adventure" with stageshow is off to light \$105,000 in second week at the Music Hall. Bill holds a third to take advantage of Thanksgiving Day since the picture has obvious holiday appeal. Second session of "Bloodhounds of Broadway" with Rosette Shaw, Jimmy Nelson, Mello-Larks, others, onstage, is holding near opening week with \$50,000 at the RKO, aided by Thanksgiving. First round was light and so is the second week's total.

"Breaking Through" continues to battle the downbeat with a sock \$20,000 in third stanza ending tomorrow at the Victoria. "Lighthouse" likewise still is big, with a smash \$22,000 likely for fourth frame at the Astor and sturdy \$8,200 for fourth at the Trans-Lux 60th Street, where it's day-dating but on two-a-day.

"This Is Cinerama" also is going against the trend by holding up at around \$41,000, great for eighth week at the Broadway. "Prisoner of Zenda" is down to mild \$14,200 in third round at the Capitol.

"Snows of Kilimanjaro" continues as longrun champ, being solid with \$16,000 or near in the 10th at the Rivoli. "The Promoter" still is smash with \$11,500 in fourth session at the Fine Arts.

Besides "Hans Christian Andersen," which teed off at the Criterion and Paris, day-date, the State is bringing in "Outpost in Malaya" today (Wed.). "Thief of Venice" is being launched tomorrow (Thurs.) at the Mayfair while "Kansas City Confidential" goes into the Globe Friday (28).

A couple of off-Broadway arty houses brought in successful first-runs during the week. "Leonardo da Vinci" looks to get a record \$12,000 at the Guild while "Under the Red Sea" got a nice \$7,800 opening week at the Beekman.

## Estimates for This Week

Astor (City Inv.) (1,300; 70-\$1.50) — "Lighthouse" (UA) (5th wk). Fourth session ending today (Wed.) continues smash at \$22,000 or over after \$24,000 for third week. Stays indefinitely at this gain.

Beekman (R&B) (600; 85-\$1.50) — "Under the Red Sea" (RKO) (2d wk). Week ended Monday (24) gave house a nice \$7,800 for initial stanza. Last week, second-runs.

Broadway (Cinerama) (1,250; 90-\$2.80) — "This Is Cinerama" (Indie) (9th wk). Eighth round ended last night (Tues.) was smash \$41,000. Seventh round was \$40,000. While seats recently have been available for weekday matinees up until Friday, nights are entirely sold out, with tickets selling into next year.

Capitol (Loew's) (4,820; 70-\$1.50) — "Prisoner of Zenda" (M-G) (4th final wk). Third frame ended Monday (24) was \$14,200. Second week was good \$18,000. "Because of You" (U) opens Dec. 3.

Criterion (Moss) (1,700; 50-\$1.80) — "Hans Christian Andersen" (RKO). Opened yesterday (Tues.) following gala benefit preem Monday (24) night. Playing day-date with Paris Theatre. In ahead, "Lusty Men" (RKO) (4th wk-10 days), mild \$9,000.

Fine Arts (Davis) (468; 90-\$1.80) — "The Promoter" (U) (5th wk). Fourth session ended Monday (24) held at \$11,500 after socko \$12,500 for third week.

Globe (Brandt) (1,500; 50-\$1.50) — "Turning Point" (Par) (2d wk). Current stanza ending tomorrow (Thurs.) looks to hold at \$5,000, aided by Thanksgiving Day biz. Opening week was mild \$9,000.

"K. C. Confidential" (UA) opens Friday (28).

Mayfair (Brandt) (1,736; 50-\$1.50) — "World in His Arms" (U) (7th final wk). Dipping to \$6,000 in final frame ending today (Wed.) after a

nice run. "Thief of Venice" (20th) opens tomorrow (Thurs.).

Guild (Guild) (525; \$1-\$1.80) — "Leonardo da Vinci" (Indie). Heading for a new record here with giant \$12,000. Holding, natch! Last week, subsequent-run.

Normandie (Normandie Theatres) (592; 95-\$1.80) — "The Mudlark" (20th) (reissue). Opened yesterday (Tues.) for a limited engagement. Last week, "Angel Street" (Hakim) (2d wk-8 days), slid to \$3,000 after good \$6,200 opener.

Palace (RKO) (1,700; 75-\$1.40) — "Horizons West" (U) and 8 acts of vaude. Heading for fine \$20,000. Last week, "Something For Birds" (20th) with vaude, \$14,000.

Paramount (Par) (3,664; 80-\$1.80) — "Iron Mistress" (WB) plus Toni Arden, Jack E. Leonard, Condos & Brandow, Art Mooney orch onstage (2d wk). Initial session ended last night (Tues.) was nice \$65,000. In ahead, "Operation Secret" (WB) with 4 Aces, Charlie Barnet orch, Sunny Gale topping stage bill (2d wk), \$60,000.

Paris (Indie) (568; \$1.25-\$1.80) — "Hans Christian Andersen" (RKO). Opened yesterday (Tues.), playing day-date with Criterion. In ahead, "Young Wives' Tale" (Indie) (3d wk-8 days), was \$3,800 after oke \$4,000 for second week.

Rivoli (UAT) (2,092; 70-\$2) — "Snows of Kilimanjaro" (20th) (10th wk). Still very much in the chips with \$16,000 or near in week ending today (Wed.). Ninth week was straggly \$18,000. Next pic not definitely set for opening date.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Plymouth Adventure" (M-G) with stageshow (2d wk). Down to light \$105,000 after modest \$118,000 for first week, a bit below expectancy. Holds a third, with "Million Dollar Mermaid" (M-G) and annual Xmas stageshow opening Dec. 4.

RKO (20th) (5,886; 80-\$2.20) — "Bloodhounds of Broadway" (20th) plus Rosette Shaw, Jimmy Nelson, Mello-Larks, others, on stage bill (2d wk). Holding about even with first stanza at about \$50,000. First week was light \$54,000, one of slower opening weeks at house under present policy. RKO closes after next Sunday for about three weeks while house is readied for film-chesow policy, opening about Dec. 25.

State (Loew's) (3,450; 55-\$1.25) — "Outpost in Malaya" (UA). Opens today (Wed.). Last week, "Steel Trap" (20th) (2d wk), wound up near \$8,000 after mild \$11,000 opening round.

Sutton (R&B) (561; 90-\$1.50) — "Four Poster" (Col) (7th wk). Sixth frame ended last night (Tues.) continued nice with \$8,500 about same as \$8,600 it did in fifth week. Stays indeef at this rate.

Trans-Lux 60th St. (T-L) (453; \$1.80-\$2.40) — "Lighthouse" (UA) (5th wk). This session, winding up today (Wed.), looks to hold at smash \$8,200 after \$9,800 for fourth. Holds on with two-a-day policy here, playing day-date with Astor.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Full House" (20th) (6th wk). Present stanza ending today (Wed.) is holding at \$7,000 after sturdy \$7,800 for fifth week. Holds again.

Victoria (City Inv.) (1,060; 70-\$1.80) — "Breaking Through" (UA) (3d wk). Current round winding up tomorrow (Thurs.) continues socko with \$20,000 or close, after \$22,000 for second frame. Continues on.

Washington, Nov. 25.

Heavy rains cut into biz along main stem past week. Theatres looking forward to long holiday weekend to recoup losses. Standout of session is "Plymouth Adventure" which opened Friday, and so will include Thanksgiving Day in its initial semester. Other newcomers are on dull side excepting "Thunderbirds," solid at Warner. Warner Theatre pic got fine promotional lift and big preem. "Happy Times," in second session at Trans-Lux looks bright.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95) — "Night Without Sleep" (20th) plus vaude headed by Lanny Ross. Possible \$17,000 in 6 days, but not up

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Co-Starring

## GEORGE BRENT

in TRUCOLOR

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Jane sings "The  
Gilded Lily!"

♪♪♪♪♪

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The new RKO RADIO  
PICTURES

# Paris Actors Union Launches Fight For Decent Pay in TV Legit Prods.

Paris, Nov. 25.

The Syndicat of Actors here has opened negotiations with TV on the rights of the legit producers on transmission by video. The SOA is opposed in principle to televising plays but has made concessions in certain cases. Now it is trying to set up an accord in the event current legiters are put on TV.

A new play soon will be televised before its official opening, and this is being used as the springboard in the current talks. The SOA feels that each play is a separate case and those that are approved for televising should not be completely shown. They also feel that the telecast should not exceed 45 minutes, devoting not more than a half hour to the actual play, with the remaining time devoted to data on its production, etc.

This should be done in the studio and not the theatre, the SOA contends, the closing day of the play. It also feels that actors should get paid more by TV. Thus far television has paid extremely low salaries.

The Society of Authors here is for TV beaming of member plays, contends, and never the closing day. However, it believes that author's rights bring negligible money from TV, and plans to work on augmenting this income. Naturally, they get better remuneration for a play beamed via radio than on TV.

## Rank Follows Up Plan Of Financing Own Pix With 2 Pfd. Melon Slicings

London, Nov. 25.

A further indication of the improved financial standing of the J. Arthur Rank organization came with the announcement that dividend arrears on the 6% Accumulative Preferred would be paid next month. On Dec. 22, holders of this preference issue will receive two payments, covering up to the end of the year.

The dividends will cover the half-year ending last June 30, which had been in arrear, and the second six months of 1952, ending Dec. 31.

This announcement follows the decision a week earlier that henceforth the Rank production program will be financed out of the corporation's own resources and that the company will not seek further aid from the state films bank. Both announcements were welcomed in the City, London's financial district.

## Maas Pessimistic Over U.S. Films in Indonesia

Djakarta, Nov. 18.

Irving Maas, Motion Picture Assn. of America rep, wound up discussions with the Indonesian government execs here, and has left for Bombay. He cited the 100% surtax on imported pix and the 12% corporation tax as being so harsh that the situation here is approaching the point where it will become very difficult for U.S. distributors to operate profitably.

Maas pointed to the censorship situation in Indonesia as too severe for American screen product. About 25% of all Yank films imported into the country are rejected by the censors. And this is after American distributors have done their own "censoring" by not sending any films into Indonesia if the companies feel they would not pass the censors.

The 25% rejection of U. S. pictures is the greatest for any country excepting those which ban Yank product completely. Maas told the minister of education, which supervises the censorship board, that the American film industry is sympathetic towards the struggling Republic of Indonesia but can't go on indefinitely bringing in pix under such harsh regulations.

## London Fete Hall's Fat Biz

London, Nov. 18.

Built as the only permanent part of last year's Festival of Britain, the Royal Festival Hall continues to attract hefty audiences. Attendance this past season have averaged almost 90% of capacity.

## Scot Prof Denies Films Big Cause of Juve Crime

Edinburgh, Nov. 18.

Idea that the cinema is mainly responsible for the increase in juvenile crime was debunked here by Dr. F. S. Fiddes, lecturer on forensic medicine at Edinburgh University. "In our youth," he said, "we saw some fairly violent stuff, mostly wild Westerns, on the screen, but I do not think anyone argued then that it was turning us into razor delinquents."

Fiddes doubted whether the effects of the modern gangster film was very great unless the child was already willing to be affected by it. If the cinema had any effect at all in increasing delinquency among young people, he thought it probably did so by increasing the amount of money that youngsters might steal to attend picture shows.

## Nips Frame Open Forum To Pass on Pix Imports; Yanks Want Open Market

Tokyo, Nov. 18.

First public meeting to air conflicting views on foreign film import allocations for the next fiscal year will be held here this week, with the Japanese finance ministry inviting a selected list of interested parties to present their ideas. Vox pop element has been introduced by inclusion of a Tokyo University professor, a former vice minister of the finance ministry, one femme critic and two other newspaper writers. Otherwise participants will be strictly from the film biz.

Japanese distrib reps huddle in advance of the big meet to map plans and elect spokesmen. Japanese Exhibitors Assn. will be repped by Chairman Kokichi Tomizuka.

Edward F. O'Connor, Metro top here, will speak for American film companies. Louis Bush, British Commonwealth Film Corp. prexy, will present British views. It is expected that O'Connor will argue for an open market and will emphasize the fact that foreign film industries are sturdier where their governments do not impose quota provisions.

Meanwhile, finance ministry invitations to the Japanese speakers contained a lengthy briefing which summed up the Japanese government stand. After explaining that the 1951 restriction on film imports was brought about by the need to save foreign currency and stifle accumulation of yen in accounts of foreign film importers, the ministry's note stated: "In trying to prevent any further accumulation of yen deposits, we can think of two methods. First is to make a further large scale reduction of the number of pictures imported (approximately 200 at present). Second, by changing the current terms of import contract from current rental basis to the flat purchase system, thereby restricting the entire transaction within the frame of foreign currency like ordinary commodities."

## LABORITE SEEKS SUN. STAGESHOWS IN BRIT.

London, Nov. 25.

Having been successful in the annual parliamentary ballot, a Labor M.P. will sponsor a private bill aimed at reforming Sunday entertainment laws. The John Parker-sponsored bill would repeal Acts of Parliament, passed in 1625 and 1780, which bar Sunday night presentations other than in private club theatres.

There is virtually no live Sunday night entertainment other than a few charity galas because of these laws. Club theatres are absolved from them on the technicality that they are private performances and admission is limited to members only.

One part of the Sunday law was revised 20 years ago when Sunday opening of picture houses was legalized. Under that act, however, exhibs have to hand over an arbitrary amount to charity each week.

## WB Mulls Producing 'Helen of Troy' in Brit.

London, Nov. 18.

Warner Bros., which has a constant record of activity in British film production, is likely to make two more pix next year. One subject currently under consideration is "Helen of Troy."

During the current year WB has lensed "The Master of Ballantrae" in London, and completed two others which were started in previous year, "Crimson Pirate" and "Where's Charley."

## Mex Govt. Lauds U. S. Tourist Biz

Mexico City, Nov. 18.

U. S. tourists were paid homage by Dr. Francisco del Rio Canedo, director general of the government's tourist department, speaking at a banquet of the Rotary Club here. He declared that the U. S. visitor means much to Mexico, and does considerable for the country.

American visitors will spend \$288,000,000 in Mexico this year, the tourist chief estimated. Just back from Europe, where he set tourist connections, Dr. del Rio Canedo declared that the Continent regards Mexico as its only competitor for the U. S. tourist.

It was revealed at the banquet that revenue from tourism, particularly American, has increased remarkably during President Miguel Aleman's six-year term that began Dec. 1, 1946. In 1946, tourist trade left \$85,000,000 in Mexico. Last year that benefit was more than \$150,000,000.

The report claimed this is due to the tourist telling about Mexico, plus the word-of-mouth boosting by tourists when they return home.

## Arg. Studios Working On 40 Pix But Actual Playdates Very Dubious

Buenos Aires, Nov. 18.

There are something like 40 native pix now in production, or ready for release, but it is doubtful if many will be screened now unless they are given preems at the Mar del Plata beach resort during the summer season (December to March).

Plans for 1953 are already under way by those producers still in the running. These are Argentina Sono Film, the only studio on a sound financial basis; Artists Argentinos Asociados, which by virtue of three good grossers released this year may be able to keep its head above water; and Cinematografica Interamericana, which doubles as a distribution outfit and has interests in Mexico, France and Spain. Last-named therefore is better equipped to withstand the adverse conditions here.

The shuttered studios include Emelco, in bankruptcy, but with assets of around \$1,000,000 in excess of liabilities; Lumiton, which shuttered last May but now trying to get capital on a market notoriously short of coin, and EPA Studios, which is also hoping for government aid to keep going.

The current scarcity of coin here and curtailment of bank credits seguing from the loss of last year's wheat crops, are stymying many industries more essential than film production. Although the government's plea is that the State banks have had to cut coin handouts for industry so as to help farmers produce exportable foodstuffs (which earn foreign exchange), the actual fact is that only a few farmers with connections in high places have received any such aid. Without bank credits, local pix production will find it hard to keep going next year.

## Austrian Pic Asks Treaty

Vienna, Nov. 25.

In an attempt to focus world interest on its desire for a state treaty, the Austrian government last week sponsored the preem of a film which concerns a fancied end to the country's military population.

Tagged "1 April 2000," the picture has the occupation called off in 2000 by a prime minister's decree. Unveiling of film was attended by officials from the four occupying powers as well as Austrian government reps.

# British Pix Prod. Perks With Real Dearth of Workers, Studio Space

London, Nov. 25.

## Nat Linden Touring Europe for NATO Pic

Fontainebleau, Nov. 18.

Nat Linden, radio and TV writer under contract with the U. S. Air Force Photographic & Charting Service, started a 10-country tour in Europe this month to gather material for a script on NATO air force activities.

Film, geared to run about 30 minutes when complete, is hoped to be ready for the second anniversary of SHAPE (April 2, 1953), and will be released in all the 14 North Atlantic Treaty Organization countries.

Gen. Lauris Norstad, NATO's top air commander, huddled with Linden for two hours on the project as he passed through here on the first leg of his tour, which goes as far north as Oslo, and as far east as Ankara.

## Immigration Wave Aids Market for French And Italo Pix in So. America

Market for French and Italian pictures in South America has been broadened by a "great wave of immigration" from Europe, according to George H. Bookbinder, special rep in charge of the western hemisphere for Franco London Film. He just arrived in New York after a four-month sales trip which took him to every South American country with the exception of Bolivia and Paraguay.

Newcomers from Italy and France, who have settled principally in Brazil and Venezuela, are "looking for culture and find it in films." He found his sales trail blazed by such European pictures as "Fabiola," "La Ronde," "Manon" and "Bitter Rice." He claimed all were big hits, and served to focus attention on French and Italian films in general.

In the past, Bookbinder revealed, Franco London had not sold the South American field intensively. His recent junket was to "break the ice" with local distributors in south-of-the-border nations. His trip was successful, since release deals were made covering all of company's 1952 product and some of next year's. Such distribas as CADEF in Brazil and Cinematografica Selman in Chile were inked.

A number of South American key cities have first-run art houses similar to those in the U. S., Bookbinder said. Lima, Peru, for example, has two theatres which play nothing but French and Italian pictures.

Films are still the best and most popular form of entertainment in Latin-America at a price people can afford to pay, he reported. TV has not become competition for exhibitors there so far.

Bookbinder disclosed that producers in Brazil, Argentina and Mexico are looking for co-production deals with both Hollywood and European film-makers.

"They feel if they have some foreign stars in their pictures, there's a better chance of cracking the world market," he said.

## WANAMAKER TO STAR IN LONDON 'SHRIKE'

London, Nov. 18.

A deal was closed here last week for a British production of "The Shrike" next year. Play will open out-of-town Jan. 19 and, subject to theatre availability, will move into London three weeks later.

Production is to be presented jointly by Jack Hylton and Sam Wanamaker, with the latter playing the starring role. Jose Ferrer will direct and will return to London Jan. 3 to handle this assignment. Ferrer planes out from here Dec. 14 to Hollywood with a print of "Moulin Rouge" which will open a few days later on the Coast in time to be considered for the Academy Awards.

Ferrer is also lining up a production of "Stalag 17" and "Cabin in the Sky." Latter will star Pearl Bailey.

The doors of the film production industry, which have been closed to newcomers since the days of the major postwar slump, are now slightly ajar. For the first time in four years, there is a scarcity in certain technical grades. Since the peak employment days of 1948, thousands of skilled workless technicians have been compelled to leave the industry and seek employment in other fields. A few moved to radio and TV, but by far the majority were forced into jobs which had no relation to their former technical employment.

Some of these are now asked whether they would consider returning to British production. Overtures are being made on a limited scale by the Assn. of Cine Technicians on the understanding that there can, even today, be no guarantee of continuity of employment. Most jobs are on a single-picture basis, but the gap between assignments is far smaller than it has been for some time past.

The shortage has mainly been confined to lower grades. There is, for example, a severe scarcity of assistant directors, assistant cutters and the like. Absorption of the workless is in some measure attributable to the expansion of telefilm production in Britain. The Douglas Fairbanks unit at British National Studios, as one example, has 60 technicians on the payroll, with schedules which will keep them occupied for several months.

The shortage of technicians is also matched by the limitation of available studio space and not a few small indie productions have been delayed for lack of adequate lensing facilities.

The employment situation will become far more acute during the Coronation period next year. The two newsreel companies who are also doing full-length color films will each require something approaching 100 camera positions and the crews to man them. In addition there will be the requirements of the other newsreels plus the American outfits who are hoping to use British technicians.

## Italian Film Production Swings Back to Opera, Big-Scale Costume Pix

Genoa, Nov. 18.

Italian production currently is on one of its periodical swings back to two Italian favorite types of production: the opera film and the large-scale costume epic. In the latter category, Oro Film is releasing "Queen of Sheba" soon and plans to shoot "Helen of Troy" next. Both are directed by Pietro Francisci.

In work at present is "Spartacus," starring Massimo Girotti. It was directed by Riccardo Freda. "Queen Cleopatra," directed by Goffredo Alessandrini, is on Obelisco Film's schedule for a start this month, as is "Lucretia Borgia," a Rizzoli-Ariane Franco-Italian coproduction megged by Christian-Jaque.

Still in the tentative stages are "Attila, King of Huns" for Renata Bassoli productions, and "Ulysses" for Ponti-DeLaurentis. Amato is producing "Mary Magdalen" and "Salome," set to start next spring.

In the operatic field is the production "Aida," currently on the lineup for Osea Film, with Clemente Fracassi directing. "Eterna Melodies," based on the life of composer Pietro Mascagni, is already in the can, while a Rizzoli-Roveri production of "Giacomo Puccini," starring Marta Toren and Nadi Gray, is nearing completion under the direction of Carmine Gallone. Producer Malenotti and director Giacomo Gentilomo, who made the Mascagni pic, are now prepping "Life and Loves of Wagner."

## Mex Tepeyac Studios Expand

Mexico City, Nov. 18.

Several pic producers and distributors are establishing a film city at the Tepeyac studios here as one of the most modern in Mexico, with office buildings now being built. Location of these at the studios is rated both economical and convenient.

Producers-distributors here generally have their headquarters far from studios.

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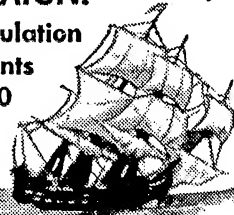
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# Inside Stuff—Pictures

A three-year-old survey instigated by former Allied States prez True-man T. Rembusch is credited by the December issue of American mag as largely responsible for luring the public back in "those empty theatre seats." The Rembusch check was an "exhaustive" 32-state study to determine "just what kind of pictures the great masses of home-town Americans like and dislike."

In "Back to the Picture Show!," writer Martin Bunn notes that his own personal interviews with "big and small" theatre operators across the country confirmed reports that business had been bad. But, he adds, the exhibitors—"these chaps with the last word on pictures have at last got the ball rolling to entice you and me back in those empty seats." Mag piece asserts that the Rembusch "magic formula" to give the people what they want is paying off for his own Indiana circuit of 12 conventional theatres and two drive-ins "to the tune of nearly \$1,000,000 a year." Among Rembusch's salient findings, the article points out, are:

"We don't care much for present-day Academy Award pictures; we like to laugh at homespun—yes, corny—pictures; we want no 'messages'; we are losing our appetite for love; we don't like to be preached to; we usually don't give a hoot, either, for professional critics' opinions of a picture."

What Rembusch considers as sock boxoffice, Bunn states, are such film fare as "Francis, the Talking Mule" and "Ma and Pa Kettle." Of a list of 10 pictures "people have liked best recently," the Indiana exhib leads off with "Show Boat" (M-G); "Ma and Pa Kettle at the Fair" (U), and "David and Bathsheba" (20th), and "On Moonlight Bay" (WB).

Films are the most effective instrument for spreading the American message abroad, a survey conducted by the New York Times in 44 foreign countries shows. The study found Voice of America broadcasts had improved since 1948, when the last such poll was taken, but, it said, "almost everywhere, educational and documentary films distributed by the USIS (United States Information Service) and the Mutual Security Agency were regarded as the most effective propaganda device." Only discordant note came from Mexico where the appeal of U. S. films was found to be "limited." The Italian report said the information films there, as in other places, were "the most effective and least costly of American propaganda activities" and added that the reels reached "many who never had seen a radio and hardly knew what a newspaper was." In Argentina, an estimated 2,500,000, more than one-eighth of the population, see the USIS films annually.

Members of the Motion Picture Pioneers last week were urged by prey Jack Cohn to exercise more care in endorsing applicants for membership in the organization. A number of applications, he pointed out, were rejected upon examination either due to failure of the applicant to have 25 active years in the industry or did not have bona fide service in exhibition, distribution or production.

Pioneers, incidentally, are "applauded" in the current issue of Look via a story which reprises the origin of the group some 13 years ago. Article notes that "nearly a thousand men" now belong to the Pioneers and cites the organization's philanthropic efforts. Thumbnail cuts of some 17 industry toppers, all of them Pioneers, accompany the piece.

## Distributors—Arbitration

Continued from page 5

drafting the proposals. It was pointed out that the Aug. 20 draft, which was the basis for the final plan, was drafted by Myers. Previously the conflicting elements could not agree on the exact wording of the clauses. Myers took it over, and it was generally agreed that the Allied exec did a fast, expert job. Although Myers' Aug. 20 draft was revised, distrib sources said not many changes were made in substance and that a large part of Myers' draft was retained in language as well as spirit.

Distributors were especially bitter about Allied denunciation of the pre-release clause, claiming that Myers' proposal on the subject remained unchanged in the final draft. They noted that it contained the thoughts advanced by Myers as early as June when he moved to revise the definition of a "run" as set down in the 1940 consent decree.

Controversial clause reads as follows: "It is recognized that the licensing of feature pictures by run is essential in the distribution and exhibition of motion pictures, and arbitrators in deciding run complaints shall give effect to this principle. Runs means the successive exhibition of motion pictures in a given area, first-run (except the first exhibition in any city of feature pictures not then generally released and not to exceed two such pictures per distributor a year and except preview exhibitions of pictures not then generally released in theatres for only a single performance) being the first exhibitor in that area, second-run being the next subsequent exhibitor therein, and so on."

### No TV?

Chicago, Nov. 25. Surprising aspect of the Allied States convention here last week was the lack of concern of the effect of television on the nation's theatres. Many of the indie owners are located in the metropolitan areas with teevee, but questioning on why the subject was not taken up brought almost unanimous opinion that video in itself is not a problem that Allied could take care of, that it lay in the province of the individual to get out and promote his own business.

Bill Carroll of Indiana Allied told of a "listening post" plan to be put into immediate force which would have local and regional Allied units report on film rental

prices and detrimental practices. In this regard, there has been a determined effort to collect evidence that Allied is prepared to use in case it might be necessary to go into the courts to gain redress. However, Myers said that Allied was not anxious for a continuation of law suits as he recognized that "they threaten the solvency of the film companies."

Cinerama was discussed by Jack Kirsch and Wilbur Snaper, both of whom painted it in glowing color but doubted its immediate benefit for the majority of the nation's theatres.

Accolades were given to Martin G. Smith, Toledo exhib, who "has been the guinea pig in the recent Ohio censorship fight; Trueman Rembusch for his work in COMPO; Col. H. A. Cole and Pat McGee for their work regarding tax problems; Jack Kirsch for hosting, and bows to Snaper and Myers. Ronald Reagan toastmastered the closing banquet Wednesday night, with Greer Garson also gracing the dias.

## NATURAL VISION EYES HAYWORTH'S 'SADIE'

Hollywood, Nov. 25.

Possibility that Rita Hayworth's next film, "Miss Sadie Thompson," will be in Natural Vision's third-dimensional process, is listed by NV prexy M. L. Gunzburg in an announcement that a dozen NV pix will be made in the next 15 months. Gunzburg said negotiations for the Hayworth pic are now underway with the Beckworth Corp., star's indie, which will make the film for Columbia.

Gunsburg said third-dimensional projection and reception in television are possible though "not an immediate possibility." Arch Oboler's "Bwana Devil," in NV, which bows at the Los Angeles Paramount Nov. 26, will next be seen in Frisco and N. Y., and contracts are already signed for exhibition in 50 American cities in the next six months, Gunzburg said. Among the dozen pix scheduled are another Oboler film, "Spear in the Sand," and full-length film starring puppet characters of Bob Clampett's "Cecil and Beany" teleprogram. Gunzburg is also dickering for rights to the current Broadway revue, "New Faces."

## Briefs From the Lots

Hollywood, Nov. 25.

Universal bought James Oliver Curwood's "The Plains of Abraham" and assigned Howard Christie as producer. Henry Berman drew production reins on "Gun Glory," western yarn by Harold Shumate at Metro. Irwin Allen's "The Sea Around Us" will be world-premiered in Washington under sponsorship of the National Geographic Society. Technicolor's London lab will process Aspen's "Return to Paradise" because its Hollywood plant is too busy. Hal Beller ankled his dance director job at UI to go into TV. Dwight Cummins and Dorothy Yost scripting "Saginaw Trail" for Gene Autry's program at Columbia. Glenn Ford and Broderick Crawford will costar in the Lewis Rachmil production, "Rough Country," at Columbia.

Columbia bought "Fanfare for Elizabeth," a tale of Anne Boleyn by Edith Sitwell. Derwin Abrahams assigned to direct action sequences of Sam Katzman's next serial at Columbia. Curtis Bernhardt signed a two-picture directing pact at Columbia, starting with the Rita Hayworth starrer, "Miss Sadie Thompson." Ann McCrae signed for a role in "The Bandwagon" at Metro. Columbia postponed filming of "Jet Commandoes" and "The Wood Hawk" until next spring. Hal R. Makelmin's indie production, "My Dad, J. R.," starts Dec. 1 at RKO. Pathe with Edward Arnold and John Agar in top spots.

Warners signed Bob Arthur to play Frank Lovejoy's son in "The System." Five grunt-and-growlers, Sammy Stein, Chester Hayes, Vic Holbrook, Hans Schnabel and Tom Rineisto, signed to rattle in UI's "The Golden Blade." Jack Kelly and Dennis Weaver drew support roles in "Apache Landing" at UI. Bill Radovich, former pro grid star, plays an assistant coach in "Trouble Along the Way" at Warners. Victor Young composing the score for Republic's "A Perilous Voyage." James Mason goes to Germany in February to star in "Susan in Berlin," with Carol Reed directing.

John Brahm readying a trilogy, "Happiness," based on yarns by Guy de Maupassant, with Vincent Price signed to star in one of the episodes. Warners signed two Olympic athletes, Sim Innes and Parry O'Brien, for roles in "Troubles Along the Way." Howard Keel will star in Metro's 1953 March of Dimes short, the studio's 12th annual subject for the National Foundation for Infantile Paralysis. Bill Washington drew a role in "White Witch Doctor" at 20th-Fox. Freeman Lusk signed for the Martin-Lewis picture, temporarily titled "The Caddy," at Paramount.

Robert Arthur's first production at Columbia will be "The Broadway Story," scripted by Daniel Fuchs. William Alland draws production reins on "The Squaw Man's Son," formerly on Leonard Goldstein's program at UI. Paul Picerni drew a featured role in "The System" at Warners. Moss Hart signed to screenplay "A Star Is Born," to be produced by Sid Luft as a starrer for Judy Garland. Edmund Grainger will produce "Gambler Moon" at RKO, starting in February with Robert Mitchum, Robert Ryan, Arthur Hunnicutt, Ursula Thiess and Mala Powers in top roles. Warners bought John Steinbeck's "East of Eden" and signed Elia Kazan to produce and direct.

## Hartman to Europe On Prod. Projects

Don Hartman, Paramount production head, left N. Y. by air for Rome last Friday (21) and expects to return here by Dec. 1 after visiting Paris and London. Besides studying various Par production projects already set for abroad, Hartman will also explore the possibility for further Par lensing on the Continent.

In Rome, Hartman will help William Wyler edit the recently completed "Roman Holiday," starring Gregory Peck. In London he'll huddle with Peck on Par's projected "Babylon Revisited," the F. Scott Fitzgerald story which the studio plans to make in France. It's not certain whether Peck can arrange his schedule to appear in the pic.

While in London, Hartman will also discuss Ceylon location shooting for "Elephant Walk" and with John and Roy Boulting plans for Par's "Wings Across the Sea."

## Pittsburgh Variety Club Draws Big Conclave; Other Tent News

Pittsburgh, Nov. 25.

**Still Exhibs at 85**  
Minneapolis, Nov. 25. Kate Gould, 85, still is ticket seller and taker at her Crystal Theatre, Glencoe, Minn. Mrs. Gould, her late husband, and his family opened the Crystal Jan. 11, 1909. When he died two years ago she took over. She still sits in the little ticket booth performing her duties, seven days a week and at the Sunday matinee. Another member of the family, George C. Gould, 59, is the manager, buying and booking the pictures.

Biggest midwinter meeting of Variety Clubs International since between-convention conclaves were established was climaxed here Sunday night (23) by the Silver Anniversary banquet of Tent No. 1. Affair drew capacity crowd of 750 showmen and celebrities from over the country being in the form of a testimonial to John H. Harris and 10 other local men who founded the organization 25 years ago. They are John Maloney, James Balmer, John McGreevey, Ralph Harrison, Harold Dunn, Jack White, George Lai, Dave Brown, Eddie Fontaine and John Morin.

## Cinerama Interest Cues 20th to Take New Look At Stored 50m System

Interest in Cinerama has caused 20th-Fox to take another look at its old system for projecting wide-angle, panorama-type pictures on 50m film. Equipment necessary to make and show such film is still stored at the Movietone labs in N. Y. It's never been installed in a theatre and the last time it was demonstrated was six years ago.

The system uses only one projector, which could be adjusted to either 35m or 50m, and is the outcome of 20th's old Grandeur system, which used 70m film. Grandeur had its day in the early '30s, when other companies were also experimenting with various film gauges.

Later the Society of Motion Picture Engineers formed a special committee and suggested a uniform standard. It came up with the 50m width, which 20th later adopted for its experiments with wide-angle projection. According to Earl I. Sponable, technical research head for 20th, all lab projects have for the moment been put aside to give preference to the Eldophor color theatre television system. First industrial model, incorporating a number of improvements over the one used for the 20th homeoffice demonstrations earlier in the year, should be completed soon. Exact number of such pilot models to be built is still uncertain.

## Series of Testimonials To Honor Adolph Zukor

Adolph Zukor, Paramount board chairman and industry pioneer, will be honored by Variety Clubs International in a series of testimonials to be tendered him around the globe early next year. Plans for the events were disclosed in New York yesterday (Tues.) by Dallas theatre exec Robert J. O'Donnell.

All guilds, crafts, associations and organizations within the industry, O'Donnell said, will be invited to participate with Variety International in accolading Zukor. A number of groups, he added, have already endorsed the idea.

Initial salute to Zukor will be held in Hollywood on Jan. 7. It's tentatively set at the Cocoanut Grove and will mark the 80th birthday of the industry's "elder statesman." Guests are expected to include Gov. Earl Warren and other civic dignitaries as well as top stars and Hollywood notables.

Coast affair will be followed by a dinner to be held March 4 at the Hotel Waldorf-Astoria, N. Y. This will celebrate Zukor's golden jubilee in show business. At this function, it's understood, O'Donnell hopes to land President Eisenhower as the principal speaker. Thereafter, if Zukor's health permits, he'll be hosted by Variety Clubs at industry-wide gatherings all over the world.

Plans for the event originated when O'Donnell learned that Paramount execs were contemplating a birthday dinner in Zukor's honor. The Texas theatreman then suggested a Zukor Golden Jubilee Celebration at last week's midwinter meeting of Variety Clubs International in Pittsburgh. Proposal won unanimous approval from the organization's heads.

In behalf of the Variety Clubs, O'Donnell will act as general chairman of the committee in charge of the affair.

Congressman Dewey Short of Missouri was the principal speaker and Hollywood contingent included Virginia Mayo, Janet Leigh, Tony Curtis, George Murphy, Forrest Tucker, Rhonda Fleming, Michael O'Shea and Tony Romano. Van Heffin planned up from Washington, where appearing in "The Shrike," and Bert Wheeler came in day ahead of his Nixon opening in "Maid in the Ozarks."

Night before the banquet, Variety Club raised close to \$60,000 in a five-hour telethon over WDTV for the Catherine Variety charity fund. Money will be earmarked for new wing which will be donated to Roselia Foundling Home, from which showmen adopted their 20th baby, a nine-month-old boy, as one of the features of the banquet. TV show, emceed by Herb Shriner, Dennis James, Carl Dozer and Bob Prince, was sparked by all-star cast, including Morton Downey, Senor Wences, Burl Ives, Nola Fairbanks, Fran Warren, male chorus from "Paint Your Wagon," Robin Roberts, Joe Black, and dozens of others from theatres and cafes around town.

Two-day meeting of chief barkers and international officers concentrated on discussion of how tents could increase charity budgets. Variety Clubs have dispersed more than \$26,000,000 for worthy causes in quarter of a century and \$3,000,000 in the last year. It also discussed plans for the convention in Mexico City April 18-23. Antonio Perez and Luis Montes, representing the tent there, reported that government of Mexico is giving \$50,000 to help the affair, and would also stage an historical pageant during the conclave.

Jack Beresin, international Chief Barker, presided with John H. Harris, life-time Big Boss; Bob O'Donnell and Marc Wolf. C. J. Latta, of the London tent, delivered best wishes of the British club, and there were talks and reports by Jerry Pickman, Sam Switow of Louisville, Dan Krendel of Toronto, Barry Goldman of Baltimore, Al Grubbsick of San Francisco and Nathan Golden of Washington.

### Levin Heads No. Calif. Tent San Francisco.

Jesse Levin was chosen 1952 Barker by the Variety Club of Northern California (Frisco Tent) with Spencer Leve, first assistant; Nate Blumenfeld, second assistant, and J. Leslie Jacobs, doughguy.

### \$20,000 Raised in Cincy

Cincinnati. Old-Newspaper Boys' Day for Variety Club Tent 3 foundation for retarded children realized more than \$20,000 from sale of special four-page paper contributed by Cincy Enquirer and staff.

### Elliano Heads Conn. Tent Again New Haven.

Connecticut Tent No. 31 recently installed officers here. Installed for repeat terms were Robert Elliano, chief Barker, and Sam Germaine, doughguy. New officers seated are Abe Mattes, first assistant; Sam Wasserman, second assistant, and Henry Germaine, properly master.

### Orsinger Named D. C. Barker Washington.

Victor J. Orsinger was elected Chief Barker of the Variety Club of Washington, succeeding Jerry Adams, Metro exchange manager. He will serve during 1953.

Other officers named were Jerry Price, first assistant Barker; Jack Fruchtman, second assistant; Alvin Ehrlich, property manager; and Sam Galanty, doughguy.

## Film Reviews

Continued from page 6

### The Pickwick Papers

that have been crammed into the production.

Casting of Hayter in the title role could hardly have been bettered. In manner and appearance he gives the impression of being the genuine article. It is a major role in every respect and one that calls for delicacy in acting to extract the requisites touch of sympathy. His fellow members of the Pickwick Club are admirably played by James Donald as the lovesick Mr. Winkle, Alexander Gauge as the rolynd and amorous Mr. Tupman and Lionel Murton as the rather negative Mr. Snodgrass. Patrick turns up once more with a fine portrayal of the hearty and unscrupulous Jingle. He succeeds in giving those halting sentences the full Dickensian meaning.

Distinguished guest performances are contributed by Joyce Grenfell, Hermione Gingold and Donald Wolfst. Hermione Baddeley scores as Mrs. Bardell and Fowler makes a firm impression as Sam Weller. The entire cast pulls its weight in achieving the sincere Dickens flavor.

Direction by Noel Langley is keen and imaginative. He has handled a massive array of talent with skill and resourcefulness. Lensing, production and editing have been expertly carried out.

Myro.

### Made in Heaven

(Color)

(BRITISH)

Lightweight comedy, with no U.S. marquee names, spells small appeal for American market.

London, Nov. 12.

GFD release of Fanfare British production. Stars David Tomlinson, Petula Clark, Sonja Ziemann and A. E. Matthews. Directed by John Paddy Carstairs. Screenplay, George H. Brown and W. Douglas Home; camera, Geoffrey Unsworth; editor, John D. Guthrie; music, Ronald Hammer. At Odeon, Marble Arch, London. Nov. 11, '52. Running time, 81 MINS.

Basel Tomlinson ..... David Tomlinson  
Julie Topham ..... Petula Clark  
Marta ..... Sonja Ziemann  
Grandpa ..... A. E. Matthews  
Mr. Topham ..... Charles Victor  
Mrs. Topham ..... Sophie Stewart  
The Vicar ..... Richard Wattis  
Miss Honeycroft ..... Athene Seyler  
Mr. Grimes ..... Philip Mayne  
Isidore ..... Ferdie Mayne  
Mr. Jenkins ..... Alfie Bass  
Mrs. Jenkins ..... Dora Bryan  
Sgt. Marne ..... Michael Brennan

The Dumfries Flitch, an ancient British ceremony in which a side of bacon is annually awarded to a couple who can prove a year's connubial bliss at a public trial, provides the background for this near-farical yarn. Humor and situations are forced. Quota ticket, color and local marquee names will be a selling aid at home, but even the novelty of them cannot be of much help overseas. Very slim pickings for the U.S.

Story is based on an original by producer George H. Brown and William Douglas Home, and both are responsible for the screenplay. They appear to have deliberately avoided any thought of achieving conviction and have amassed a collection of broad sequences which are dressed in the most improbable light. Result is a light-hearted mixture, which is neither good comedy nor boisterous farce.

Principal characters are the Topham family, husband, wife, son, daughter-in-law and grandfather, whose domestic problems are thrown into confusion when an attractive Hungarian girl joins the household as domestic help. While the menfolk are ogling the girl, Mrs. Topham, busying herself in local affairs, enters her son and daughter-in-law for the Dumfries Flitch.

John Paddy Carstairs handles his cast in an obvious way, reducing them mainly to stock characters. David Tomlinson and Petula Clark make a brave showing as the young couple. Sonja Ziemann, an import from Germany, strikes the provocative note while A. E. Matthews as usual turns in a fine performance as grandpa. Charles Victor, Sophie Stewart, Richard Wattis and Athene Seyler show every competence but they are worthy of better material. Technicolor lensing by Geoffrey Unsworth is okay.

Myro.

### Leonardo da Vinci

(Color)

Pictura Films release of Leonardo da Vinci and Herman Starr production. Directed by Luciano Emmer and Lauro Venturi. Commentary, Marcel Brion; narration, Albert Dekker; camera, Mario Craveri, Antonio Baraspe, Andre Thomas, Boris Kaufman; music, Roman Vlad. Previewed in New York, Nov. 13, '52. Running time, 70 MINS.

Pictura Films, which specializes in films depicting the life and works of famous artists, has come

up with a 70-minuter on Leonardo da Vinci. A presentation of his paintings, writings and sketches, the film also delves into his accomplishments as an architect, engineer, poet, scientist, inventor and musician.

Pic's value from a b.o. standpoint is extremely limited. It's doubtful if it can stand alone even in exclusive art house showings. Its audience is a more specialized one and film appears more appropriate for academic halls than film theatres.

Directors Luciano Emmer and Lauro Venturi try hard to give the picture motion, and what liveliness it does have can be attributed to their efforts. However, much of it appears repetitious, with the constant reshooting of sketches and writings from his notebook. Interest is occasionally increased by the presentation of scale models of many of the inventions.

The photography in color and sepia, by a quartet of lensers is excellent. Another plus is the excellent musical score by Roman Vlad. Marcel Brion's commentary gives a comprehensive account of his life and work, and Albert Dekker's narration is satisfactory.

Holl.

### Life Begins Tomorrow

(La Vie Commence Demain)

(FRENCH)

Arthur Mayer-Edwards Kingsley production and release. Stars Jean-Pierre Aumont, Andre Labarthe. Directed by Nicole Vedres. Screenplay, Vedres; camera, Fred Langefeld; editor, Marinette Cadix; music, Darius Milhaud. At 55th Street Playhouse, N. Y., Nov. 17, '52. Running time, 84 MINS.

The Man of Today ..... Jean-Pierre Aumont  
The Man of Tomorrow ..... Andre Labarthe  
Existentialist ..... Jean-Paul Sartre  
Psychiatrist ..... Daniel Lagache  
Biologist ..... Jean Rostand  
Architect ..... Le Corbusier  
Artist ..... Picasso  
Author ..... Andre Gide

(In French; English Titles)

"Life Begins Tomorrow" struggles to put across its message that "the world of tomorrow is our business and not alone that of specialists." Unfortunately, it lacks the moving plot to propound this philosophy, excepting in a pedagogical unwieldy way. However, the picture has possibilities in some art theatres if only because it stars Jean-Pierre Aumont and boasts brief appearances by Jean-Paul Sartre, Jean Rostand, Andre Gide and Picasso among others.

Production was scripted and directed by Nicole Vedres, who winds up by striving to hammer home the thought that "science is neutral, but it has brought the human race the most terrible and also the most simple dilemma in history (how to handle the atomic bomb)." "Tomorrow" suggests better housing is a natural way to solve many world problems. It provides a recital at great lengths on the scientific strides taken in the matter of rejuvenation, prolongation of the life span, changing of sex, brain operations, of childbirth, all via endless operating room scenes, unsavory closeups and excellent charts and microscopic enlargements. And the pic attempts to suggest that the criminally-minded, whether those in high authority or common killers, might have their mental deficiencies cured by brain operations. A visit to a public meeting of UNESCO is brought in by way of attempting to show how this organization is helping the world.

The film takes a visit to Sartre, who tries to explain what real Existentialism means. Andre Labarthe, cast as the "man of tomorrow," turns out to be a Paris journalist who is striving to inculcate Aumont (billed as the man of today) with some of the future things he should be considering. Much of this is interesting to the adult thinker, but as screen entertainment it appears to have limited appeal in the average theatre.

Made with the cooperation of UNESCO, the production boasts superb musical backgrounding by Darius Milhaud, with a fine orchestration by Manuel Rosenthal. Unfortunately the way Nicole Vedres conceived and scripted the story is far below his trim direction. Camera work by Fred Langefeld is par for the course, but the newsreel clips are patently out that, most of them not fitting in with the newer material in film stock quality.

Aumont fits the role of the inquisitive young man visiting Paris in okay fashion, but he has little to do except look curious and ask questions. He brushes off his visit to a Paris Existentialist nightclub as if it were contagious. Labarthe is adequate as the Paris journalist but obviously could not do much

with the script. The various scientists play themselves, most of them in an amazingly dull manner.

Wear.

### The Cliff of Sin

(La Scogliera del Peccato)

(ITALIAN)

Continental Motion Picture Corp. release of universal Urania production. Stars Gino Cervi, Margaret Genske, Ermanno Randi, Michele Delia Scala, Otello Toso. Directed by Roberto Montero. Screenplay, Enzo Evigabile; camera, Luigi Glorioso; editor, Guido Bertoli. At Cinema Verdi, N. Y., Nov. 21, '52. Running time, 94 MINS.

Silvano ..... Gino Cervi  
Stella ..... Margaret Genske  
Anna Maria ..... Delia Scala  
Paolo ..... Ermanno Randi  
Michele ..... Otello Toso  
Maria ..... Olga Solbelli  
Giovannino ..... Leopoldo Valentini

(In Italian; English Titles)

"The Cliff of Sin" is an intriguing, suspenseful Italian meller combining adultery, avarice, smuggling and killings. It has the Gino Cervi name as a draw to Italian-language cinemas although this fine Italo actor is bumped off half-way through the pic. Production looks okay for Italian houses and some arty spots.

"Sin" boasts one of the initial screen appearance in the U. S. of Margaret Genske, attractive German actress, who plays a woman of the world about whose sexy endeavors the story revolves. She makes the character sensuous, yet despicable, a fine performance in which she is aided by a strong cast.

Cervi plays the husband, a hard-drinking resident of an isolated cliff cabin, to whom Miss Genske returns after having her fling around the world. She turns to him because she is broke and he is still wealthy, killing him, via an overdose of medicine, to get his money. Then she bewitches a handsome fisherman, Ermanno Randi, only to use him in a smuggling racket. Arrival of Randi's brother (Otello Toso) from a world cruise creates a triangle, and Toso attempts to straighten out his brother and make him marry the girl to whom he has long been engaged. Per usual, Toso falls for the fascinating femme in his attempt to show up just what sort she really is. There is the familiar struggle between the two brothers, with Miss Genske's accidental death solving all problems.

Besides Cervi, Miss Genske, Randi and Toso, all turning in splendid portrayals, Delia Scala is satisfactory as the faithful engaged girl. Leopoldo Valentini supplies comedy relief as handsome Randi's fisherman boss while Olga Solbelli suffices as mother of the brothers.

Roberto Montero has directed smoothly. The scenes on the fishing boats are superb bits of realism. Camera work and other production credits are okay although editing could have been sharper.

Wear.

### See UA in Distrib

#### Deal for Magnani Pic

Prince Francesco Alliata and Jean Renoir, respectively producer and director of "The Golden Coach," arrive in New York within the next three weeks to set a distribution deal for the English-language, Technicolor film. It reportedly will be released through United Artists.

Dialog dubbing for the film's French and Italian versions have been completed. Picture stars Anna Magnani.

### RKO Stockholders

Continued from page 7

ed that Greene owns "more than 78,000 shares of RKO." Among other "interested parties" who had reps at Friday's brief session were Atlas Corp., Walt Disney Productions, Samuel Goldwyn and the Bankers Trust Co.

Justice Greenberg's approval of the adjournment overruled objections of attorney Louis Kipnis. As representative of the Castleman and Feuerman, Kipnis said he could not consent to any postponement. However, the jurist pointed out that his calendar would be relatively cleared early in December and attorneys could feel free to argue the application then to "their heart's content."

Imposing lineup of legalities also included Whitney North Seymour, of Simpson, Thacher & Bartless, who repped Disney and Atlas. Goldwyn's observer was a member of the firm of Rosenman, Goldmark, Colin & Kaye. Connelly, who requested the adjournment for RKO, is with Cravath, Swaine & Moore. However, RKO's attorney of record on the case is William Zimmerman, RKO general counsel and recently-appointed board member.

## TV Needs Top Writers

Continued from page 1

ner with RCA president Frank M. Folsom some months ago.

He frankly stated that "there's no use talking to people like you or General Sarnoff, Bill Paley or Frank Stanton, because between you, as heads of the major networks, there is a vast no-man's land of agencies, sponsors and packagers. This militates against any and all creative writing for television. Apparently you people can't do a thing about it, because you are at the economic mercy of these sponsors."

#### Precedent Pact

Folsom observed that perhaps that's not quite so, but suggested that he'd "try to figure something out." "From that point on I must state," continues Sherwood, "NBC really didn't let go. It took months of legal processing because, on the one hand they agreed to complete freedom for the writer, including no interference, and on the other hand there was no legal precedent in the Dramatists' Guild basic contract. Everything had to be precedent. There were so many ramifications to each right that, in

#### Then & Now

NBC-TV's pacting of Robert E. Sherwood to do nine original plays for video is in the nature of history repeating itself.

Back in the early '30s, John Royal, then program veepee for NBC, signed Maxwell Anderson to author three original radio plays, a move equally as unprecedented then as the Sherwood TV deal today.

Anderson was paid the then unheard sum of \$3,000 for each of the plays.

tion" or "seasonal theme" creation. "All I know," he said, "is that I want this first one to be my best one, because if it's a stinker, it's just too bad for me and for a large sense, this is an historic covenant in that it's establishing a new kind of copyright and playwright-producer (this time it's TV) relations."

Sherwood will do three plays a year for three years, and the first may be around Easter time. It would have no Easter theme necessarily, but conceivably could fall within the orbit of "suggest-NBC." He added:

"If I get the inspiration or fever, I may do three quickly and even get ahead of myself for next year, but the main thing is that the contract gives me rein to do creative playwrighting in the short-length medium. As I told Folsom, Joe McConnell and the others, the staccato playwrighting that TV permits is a new excitement for the established playwright. We all have themes we think too thin for two-and-a-half hours, for a full-length play, but sturdy enough for an hour."

#### Can Telescope Playlets

Asked if he could telescope one o. two, related or unrelated, such playlets, Sherwood said that conceivably this could happen, just as "it could happen that the hour-length theme I think is worth only that has more meat than I first imagined."

He starts on the NBC payroll Jan. 1. The deal calls for "five figures" per play and, says Sherwood, "as you say, there's a wide spread between \$10,000 and \$99,000. But we're all sworn to secrecy on that. One point is that there are supplementary fees for each repeat after the first live production and the first kinescope."

Sherwood can sell these to Broadway and Hollywood, but not competitively during the life of the contract, which is for three years, with a two-year protection beyond that. That means that, in effect, if his first three plays of the 1953 season were repeated in 1957 and 1958, the maximum stretch would be five years. There is a special fee for each time a play is used in each new market.

He can't control the sponsor, but specifically excluded are deodorants, women's lingerie and hard liquors, excepting beer, wines and ales. He has no control as to where the commercials may be inserted but he may participate in the entire production if he's available; otherwise, Sherwood has no remote control.

A point that hasn't been accen-

ed enough is that NBC can ask for one rewrite to which he may or may not agree. There can be no changes in the script if Sherwood is "unavailable," meaning in Hollywood, out-of-the-country, etc., when "slight cuts and blemishes" are permissible, governed by the current exigencies.

NBC can come to him with ideas for special shows, patriotic, festive, holiday or otherwise; they may submit stories or old plays owned by NBC for rewrite or dramatization by Sherwood. "But," he said, "if I don't like it I don't do it—or I may even like it but decide that this is not for me."

## French Pact

Continued from page 7

\$65,000 will flow back into the capital account, to be disposed of at the end of the past year. Faction believes that the French may occasionally permit capital account deals to move out some of that money.

This would be in addition to the \$4,500,000 which accrued to the distribut up to June 31, 1952. The French have agreed to permit remittance of that amount at the capital account rate, but would like to see the Americans make a deal for that coin in order to have better control of possible market fluctuations. If individual companies try to make deals for part of the money, the French will impose a monthly ceiling of \$300,000.

#### A Few Nibbles

Trouble is that, while the distributors are most anxious to get the \$4,500,000 at the earliest possible moment, the tourist season has passed and this isn't a particularly good time to sell francs. There have been a few nibbles for small amounts and also for some larger ones, but at what one exec described as "outrageous prices."

It's assumed in N. Y. that the exchange of letters and MPEA board approval of the agreement make the pact binding on both parties. When Eric Johnston, MPEA prexy, reported to the board, he said he had a letter from the French and that the formal documents were to follow. To the knowledge of foreign execs, these papers haven't arrived in N. Y. as yet.

They aren't overlooking the possibility that there may be strong internal pressure in France against the agreement and that leftist elements may attempt to sabotage it. They are further aware that changing economic conditions may cause the French to partially renege on the pact.

The French are in a particularly sensitive position at home on account of the 110 dubbing permits allocated to MPEA under the new deal. A Cabinet decree last summer reduced overall licenses to 138. The U. S. share of this was 92.

It's understood that the Society of Independent Motion Picture Producers does not plan sending anyone to Paris to negotiate a separate deal for the indies. Latter are expected to get their 11 permits, same as under last agreement, even though they only used seven. Only serious difference between SIMPP and MPEA was over the question of subsidies, which the former opposed.

### Dr. Sitwell Due in N.Y.

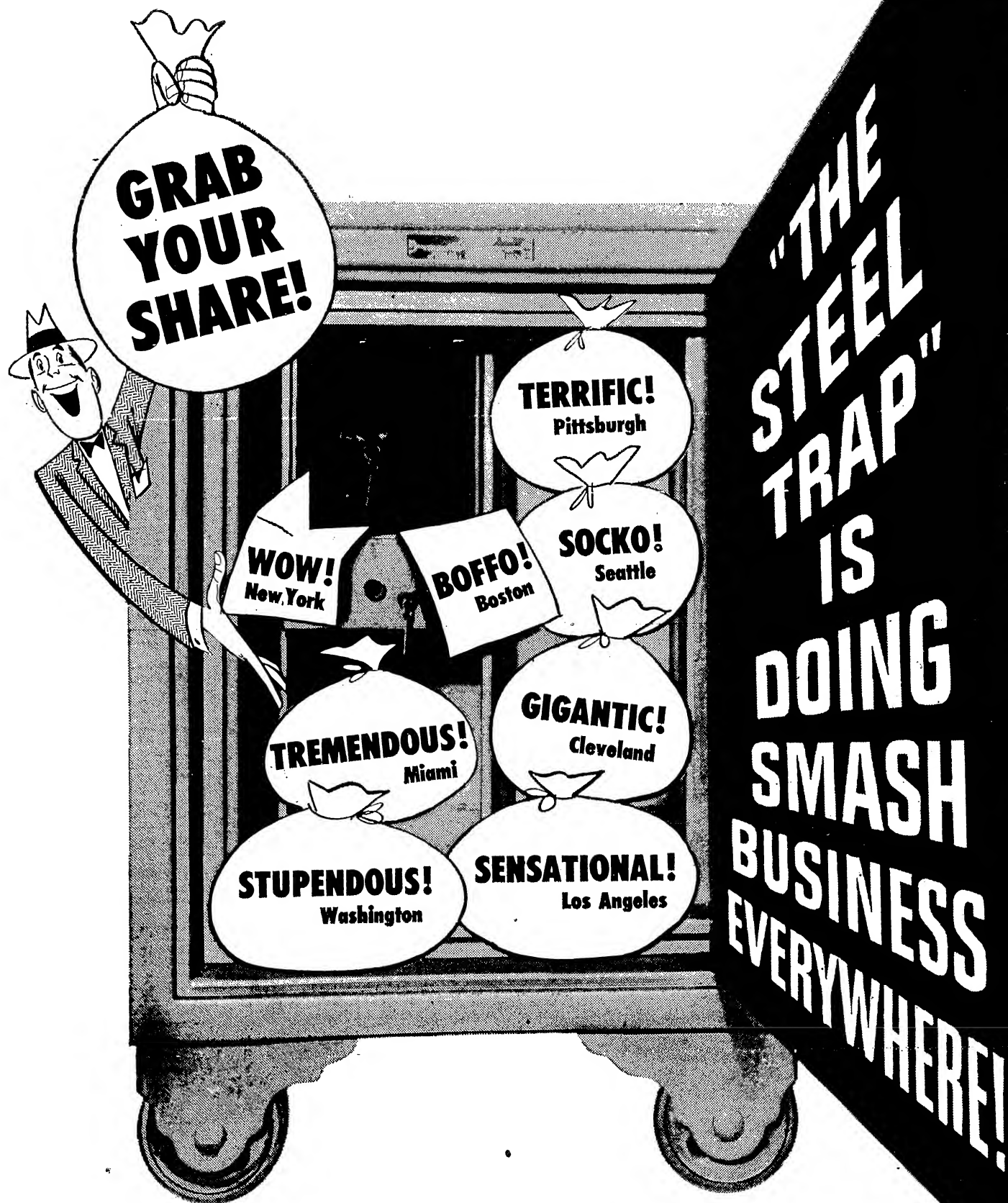
#### For Col Talks on Biog

Dr. Edith Sitwell is due in New York from London today (Wed.) to confer with Columbia execs about the conversion to the screen of her biography, "Fanfare For Elizabeth." Rights for the tome have been acquired by Col and the English authoress has been pacted to write the screenplay.

Dr. Sitwell will head for Hollywood following a lecture tour. She's set to collaborate with Walter Reich on the screenplay, set for 1953 production. Book, a biog of Queen Elizabeth I, was published in 1946 by McMillan and sold 30,000 copies in England.

#### Hoblitzelle Named

Austin, Nov. 25. Karl Hoblitzelle, prez of the Texas Interstate Circuit, has been named official Texas representative at Bill of Rights Day, Washington, Dec. 15.



A Bert E. Friedlob Production-Released by 20th Century-Fox



## 10% Pay Hike At Pathe Labs

Wage hike of 10%, additional severance pay and boost in hiring scale were received this week by white collarites at Pathe Laboratories, N. Y., in a new pact signed between the company and the Motion Picture Home Office Employees Union, Local H-63, IATSE. Agreement concluded drawn-out negotiations during which a strike threat was issued.

When pact talks bogged down, IA prexy Richard F. Walsh assigned international rep Joseph Basson to take part in the dickering.

In another deal, H-63 concluded a new pact with Deluxe Labs calling for a 10% boost. Pact between processing lab and union was not set to expire until March, 1953, but on basis of wage hike, contract was extended.

Union has been named as bargaining agent for office help at the Columbia exchange as a result of a National Labor Relations Board election. Negotiations for a pact are set to get under way shortly. NLRB has set Dec. 10 for poll to be had at National Screen Service Exchange in N. Y. on petition of H-63 for such an election.

## Exhibs Take Lesson From Mags, 'Rounding Out Programs With Shorts'

Content and format of national mags are influencing motion picture theatre programming, and short subjects are benefiting, according to Oscar Morgan, Paramount's shorts and newsreel sales manager, just back from a field trip.

Morgan said in N. Y. today (Wed.) that exhibs all over the country are coming to realize the importance of a balanced program. "They have taken cognizance of the great national magazines' profound influence on public entertainment values and tastes," he declared, adding that the theatres are aware that it is a mistake to overweigh the program with features at the expense of cartoons, newsreels and other shorts.

Exhibs in many cities are changing their ads, listing their shorts along with the feature attractions, he reported. Morgan believes that "a marked upheaval" in the approach of U. S. and Canadian exhibs to the question of programming and advertising has been responsible for bringing back to the theatres a sizable segment of the "lost audience." He also said he found more intelligent advertising than ever before and more consistent use of press books by exhibs.

Morgan plans to make further field investigations in the U. S. and Canada before making a decision on the scope of Par's 1953-54 short schedule.

## MAJORS, MINN. AMUS. SUED FOR \$2,754,000

Minneapolis, Nov. 25. Major distributors and the Minnesota Amus. Co. (United Paramount Theatres) here have been named defendants in two Federal court conspiracy suits alleging "clearance" discrimination against independent exhibitors in favor of MAC-affiliated theatres. A total of \$2,754,000 damages is asked.

Circuit-owners Harold Field and Harold Kaplan seek triple-damages totaling \$2,250,000 for their 1,200-seat suburban St. Louis Park. They also ask for a writ of mandamus to require distributors to grant the theatre day-and-date first-run availability with local loop houses.

Charles Rubenstein and Abe Kaplan, also circuit owners, ask \$504,000 triple damages, claiming that their 975-seat Hollywood neighborhood theatre was a clearance-conspiracy victim as a result of preference given an affiliated MAC house in the same area. The Field-Kaplan St. Louis Park suit follows the theatre's repeated failures to obtain 28-day availability, the earliest here for subsequent runs and enjoyed by a number of houses.

## Snaper, Myers, Youngstein Speak at Indiana Allied

Indianapolis, Nov. 25. Film clinics, in which small town, city and outdoor exhibitors will air their trade problems, will highlight morning sessions of Allied Theatre Owners of Indiana convention at Hotel Lincoln here Dec. 2-3.

National Allied will be represented on program by Wilbur Snaper, president, and A. F. Myers, general counsel. Acceptance has been received from Max E. Youngstein, United Artists vice-president and advertising chief, among those invited to speak on distribution side.

## Trigger-Happy Elements Put New Risk Into Film Location Junkets Abroad

Hollywood, Nov. 25. Film troupes going overseas for foreign locations these days apparently must be prepared for the worst.

Edward Dmytryk, for instance, just back from Israel, where he directed nearly half of Stanley Kramer's "The Juggler," worked for several days on the Israeli-Syrian border with a company headed by Kirk Douglas and Milly Vitale, only a few hundred feet from trigger-happy, suspicious Syrian guards, who didn't fire on them only because of specific United Nations orders.

John Ford and cast and crew of Metro's "Mogambo," included Clark Gable and Ava Gardner, carried guns and were under constant armed protection in Nairobi prior to leaving for northern Kenya, where they are now for six weeks of exteriors, due to Mau Mau terrorists.

Robert Cohn, who returned last week from Korea with director Fred Sears and a camera crew, spent four weeks in the battle zone for Columbia's "Mission Over Korea."

## B'WAY PAR SETS 6 WB FILMS TILL NEXT MAY

Warner Bros. and the Paramount Theatre on Broadway have struck up a steady association with films from the production company booked into the Par flagship solidly until May, 1953. Since the firmery abandoned its own Warner Theatre as its first-run outlet, almost all of WB's output has been going to the Par.

Among pix slated for the Paramount are "The Jazz Singer" and "The Desert Song," for five and four weeks, respectively. Including the current "The Iron Mistress," a total of six WB pix will play the house starting Dec. 10 ("Stop, You're Killing Me") until May. Previously four others of the company's films were shown in the house recently.

## 'Prophet' Jones Buys 550G Bldg. for Church

Detroit, Nov. 25. The 2,000-seat Oriole, nabe house, has been purchased from the Wisper & Wettsman theatre chain by "Prophet" Jones, Detroit religious leader.

The Oriole is the second Detroit theatre to be sold to a Negro congregation in less than a year. Earlier, the Paradise, a former vaudeville house in the downtown area, was sold to another large Negro church group.

In addition to the Oriole, the building purchased by Jones includes four stores and second-floor offices. The value of the building was placed at \$550,000 by a spokesman for Prophet Jones. The second floor will be remodeled to include a banquet hall.

"Prophet" Jones — the Rev. James F. Jones — is the leader of the Church of the Universal Triumph, the Dominion of God, and claims followers in 42 states, Canada, West Africa and the West Indies.

## EK's Flint Retires

Rochester, N. Y., Nov. 25. Charles K. Flint, Eastman Kodak Co. veepee and general manager of the company's Kodak Park Works, will retire as of Jan. 1, it was disclosed here last week.

Ivar N. Hultman, company veepee and assistant general manager at Kodak Park, will succeed Flint as g.m. Latter had been with Eastman since 1911.

## HEARST PROMISES CONTINUED PIX AID

Continued support of and co-operation with the picture industry by Hearst Publications was promised in New York Thursday (20) by William Randolph Hearst, Jr., at a luncheon of the Associated Motion Picture Advertisers at the Piccadilly Hotel. Affair was tossed to honor the Hearst Publications "for the cooperation this organization has extended our industry throughout the years."

Pointing out that there had been close cooperation between the pioneers of the film industry and his father, Hearst said there has always been warmth in the Hearst publications' stand toward the film industry. He thanked AMPA for the tribute on behalf of his late father, his brothers and associates in the various Hearst enterprises.

Metro pub-ad chief Howard Dietz, in behalf of AMPA, paid tribute to the Hearst outfit and introduced the guest of honor.

## Include 7 U.S. Art Pix At Int'l Fete in N.Y.

At least seven of the three dozen art films to be shown at the 2d International Art Film Festival in N. Y. are American-made, giving the U. S. the best representation in the event. Festival takes place Nov. 28-30 at the Hunter College Auditorium.

Original entries totaled 200 from 23 countries. The festival committee, composed of artists, critics, museum directors, film producers and educators, picked the following U. S. titles: "Phillip Evergood," "Tobey: Artist," "Enrico Le Brun," "Art and Motion," "Light in the Window," "Joan Miro" and "Milton Avery."

## Depinet

Continued from page 3

another chance at helping, but they just haven't spoken to me."

Depinet thinks that a board chairmanship for him is innocuous; that maybe it was meant for Noah Dietrich to be in that post-and he as prez, "which is the way it was."

Meantime, the rumor factory continues mentioning a coalition of the Floyd Odlum-Sam Goldwyn-Jim Mulvey-Walt Disney-Sol Lesser group.

Coast attitude is that Hughes is keeping Stolkin, Abraham L. Koolish, Ray Ryan, Sherrill C. Corwin, and Edward (Buzz) Burke, Jr.,

## Stolkin Wants Concess

Hollywood, Nov. 25.

The Ralph Stolkin group is continuing conversations with Howard Hughes regarding concessions in the original RKO purchase deal for Hughes' interests. What these concessions are has not been disclosed.

However, it's known that when Matty Fox was bidding for the Stolkin group's stock holdings he asked for extensions on future payments to Hughes. Stolkin group is holding itself incommunicado here while trying to find a solution to problems of the RKO management. Entire syndicate is here except for Abraham C. Koolish, who is in Chicago.

"still on the hook," while he is "casting the board" and a new management group comes in.

The Matty Fox bid now looks dimmer. Latter gets periodic calls from Stolkin, but apparently the progress, if any, with Hughes has been slow or nil.

In his talks with the Stolkin syndicate Hughes may be attempting to work out a deal whereby Depinet would be "locked in" on the board no matter what group eventually takes control of the company. Depinet, it's felt, best knows the inner workings of RKO.

With Corwin and Burke taking part in the Coast talks, the top operating exec in New York is William Zimmerman, general counsel and recently-named board member. Zimmerman says he is "only minding the store" and has not been informed of any new appointments or any other changes in the directorate.

## Amusement Stock Quotations (N.Y. Stock Exchange)

1952		Weekly Vol. in 100s		Weekly High Low		Tues. Close		Net. Change for week	
High	Low								
12 3/4	8 1/2	ABC	59	10 1/4	10	10	10	— 1/4	
40 1/4	33	CBS, "A"	53	38 3/8	37 3/8	38 1/2	38 1/2	+ 7/8	
39 3/4	32 1/4	CBS, "B"	6	38	37 1/2	38	38	+ 1/2	
13 1/2	11 1/4	Col. Pic.	70	12 1/2	11 1/2	12 1/2	12 1/2	+ 3/8	
9 3/8	8	Decca	57	9 1/4	8 7/8	9 1/4	9 1/4	+ 1/8	
48	41 1/2	Eastman Kdk	267	45	44 1/2	44 1/2	44 1/2	+ 1/4	
18 1/4	11 1/2	Loew's	344	12 1/2	12 1/4	12 3/8	12 3/8	+ 1/2	
5 3/8	3 3/4	Nat'l Thea	290	4 1/2	3 3/4	4 1/2	4 1/2	+ 1/8	
30 3/4	21 1/4	Paramount	171	26 3/8	25 3/4	26 1/4	26 1/4	+ 1/2	
36 3/8	26 5/8	Philco	141	35 1/2	35	35	35	— 1	
29 3/4	23 1/4	RCA	957	29 3/8	28 3/4	28 3/4	28 3/4	+ 3/8	
4 1/4	3 1/4	RKO Picts.	331	3 1/2	3 3/4	3 3/4	3 3/4	—	
4 3/4	3 3/8	RKO Theats.	187	3 3/8	3 1/2	3 3/8	3 3/8	+ 1/8	
5 1/8	3 3/4	Republic	71	3 3/8	3 3/8	3 3/8	3 3/8	+ 1/4	
10 7/8	9 3/4	Rep., pfd.	6	10 1/8	10	10 1/8	10 1/8	—	
12 1/2	10 3/8	20th-Fx (new)	185	11 1/4	11	11 1/4	11 1/4	+ 1/8	
21 1/4	11 1/2	U. Par. Th.	203	14 1/4	13 1/2	13 5/8	13 5/8	+ 3/8	
13 3/8	11	Univ. Pic.	116	13 1/8	12 7/8	13 3/8	13 3/8	+ 5/8	
65	57	Univ., pfd.	161	61	60	61	61	+ 1/2	
15 1/4	11 3/8	Warner Bros.	83	12 3/8	11 7/8	12	12	—	
87 1/4	68	Zenith	63	87 1/4	84 1/4	86 1/2	86 1/2	+ 2 1/2	
N. Y. Curb Exchange									
19 3/4	15	Du Mont	111	17 1/2	16 5/8	17	17	— 1/4	
3 3/4	2 3/4	Monogram	20	3 1/2	2 7/8	3 1/2	3 1/2	+ 1/4	
27 3/4	20 1/4	Technicolor	74	27 3/4	26 7/8	27 5/8	27 5/8	+ 3/4	
3	2 1/4	Trans-Lux	5	3	2 3/8	3	3	+ 1/2	
Over-the-Counter Securities									
				Bid	Ask				
Cinecolor				1	1 1/2	— 1/8			
Cinerama				6 1/4	7	+ 1/4			
Chesapeake Industries (Pathe)				3 3/4	4 1/2	— 1/8			
U. A. Theatres				4	4 3/4	— 1/4			
Walt Disney				6 3/8	7 1/8	— 1/8			

(Quotations furnished by Dreyfus & Co.)

## Split Opinion

Continued from page 5

companies are equally firm in their stand that film rentals cannot be arbitrated. "There isn't any industry," he said, "where outsiders determine what dollars must be spent for merchandise." The attorney, who asked that his name not be used, opined that he did not think arbitration could work without Allied. He asserted that there was no question of placating Allied, but that the companies were willing to talk more about arbitration.

### Compromise Seen

Exhib toppers, other than those associated with Allied, appeared more optimistic, some feeling that the plan could be adopted without Allied while others believed some compromise could be reached. Alfred Starr, prexy of the Theatre Owners of America, in a specially prepared statement declared: "In an industry system of arbitration, I see a great step forward in the process of improving distributor-exhibitor relations. I feel, too, that exhibitors have everything to gain from such a system and nothing whatever to lose, since there is no compulsion on exhibitors to use it. It is there if they wish. Distribution has made substantial concessions in order to activate the system. It is not good sense for any exhibitor to reject those concessions."

Starr declared that he planned to meet in New York either today (Wed.) or tomorrow with Mitchell Wolfson, former TOA topper, and general counsel Herman M. Levy, two of TOA's reps to the Industry Arbitration Conference. He stated that they will have a full discussion "of TOA's future role in the involvement of a system of arbitration." A statement will be issued following the confab.

Despite Allied nix, the Independent Theatre Owners Assn. indicated that, regardless of any action taken by other theatreowner organizations, it was prepared to proceed with arbitration and establish the necessary machinery and procedures for the settlement of trade disputes in New York.

### Brandt Statement

Statement issued by TOA prexy Harry Brandt said: "There has never been a time when it was more necessary for the industry to work together. This is nonetheless true despite the fact that the theatreowners all over the country have many things to gripe about, notably the competitive bidding situation, the increasing number of pre-releases and advanced-admission pictures, print shortages and high film prices. However, it is foolhardy to take the one medium—arbitration—which can ultimately eradicate the internal dissensions from the industry and destroy it before it is given an opportunity to prove itself—especially after the prodigious efforts that

have been expended to bring it into being."

Brandt further noted that no exhib can be worse off than he is now. "A trial period of 18 months, under a properly functioning arbitration system," he pointed out, "should bring decided improvement to all branches of the industry and help create an atmosphere of mutual understanding."

Walter Reade, Jr., exec v. p. of TOA, declared flatly "I think arbitration could work without Allied. After all, the principle is sound enough. Sooner or later they'll come around to it." Reade noted that when a nation walks out of the UN, "the discussion isn't dropped there and then."

"Now, as some time ago," he asserted, "I'd feel sore if the distributors were to abandon arbitration. After all, if all the distributors aim to do is to placate Allied, arbitration isn't good at all."

Another view advanced in trade circles is that the arbitration system would not be acceptable to the Dept. of Justice without Allied participation. Since the system, if approved, would become part of the consent decree, the D. of J., some industry stress, would insist that a great majority of exhibs be part of it.

## Refurbishing Trend Encourages Exhibs

Minneapolis, Nov. 25. The fact that an exceptionally large number of the territory's theatres are installing new screens and other equipment and refurbishing generally is regarded in industry circles as an indication of increasing confidence in exhibition's future.

One company alone, the M. E. Froesch Theatre Supply here, has installed seven of RCA's new Synchro Screens within the past several months. It's the first spurt in equipment business since TV's advent, supply house owners declare.

## 20th's Sousa Contest

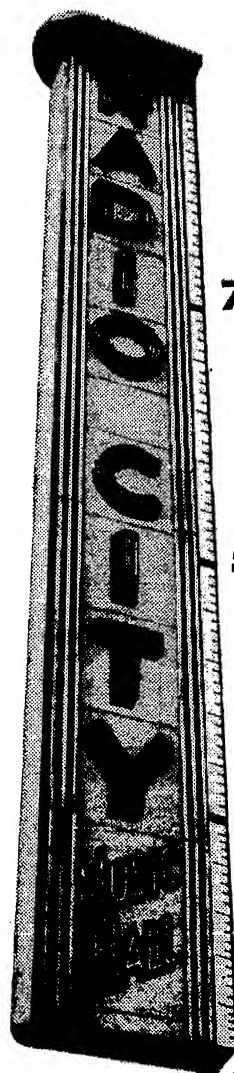
Twentieth-Fox is holding a nationwide high school and college band contest to tie in with the December premiere of its John Philip Sousa biog "Stars and Stripes Forever."

Two winners will be named, one high school and one college, with a trophy to be awarded each. An album of Sousa music will go to every musician winner.

## Disney's Mickey Special

To mark the 25th anni of Walt Disney's Mickey Mouse character, cartoonery will issue a special 45-minute film of six of its most popular sequences.

RKO will release the footage in May, 1953.

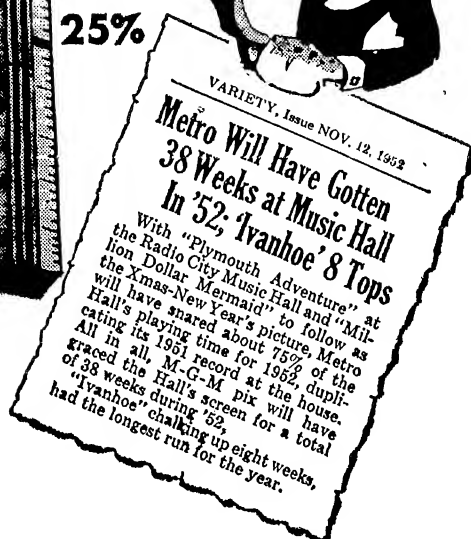
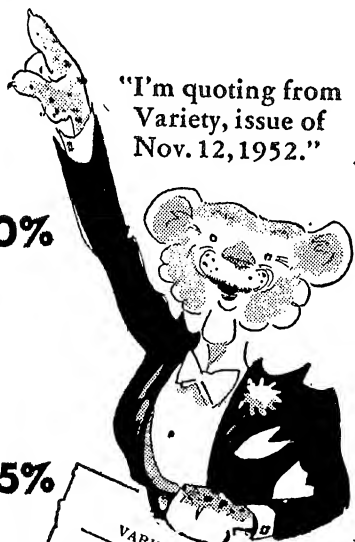


75%

50%

25%

"I'm quoting from  
Variety, issue of  
Nov. 12, 1952."



**AT THE MUSIC HALL  
WHICH PLAYS THE  
BIGGEST  
PICTURES—  
75%  
OF THE PLAYING  
TIME THIS  
YEAR (The same as  
last year!) IS  
M-G-M!**

Next at the Music Hall

## "MILLION DOLLAR MERMAID"

"A solid hit! A big M-G-M Technicolor class show! It will clean up!" —HOLLYWOOD REPORTER

M-G-M presents "MILLION DOLLAR MERMAID" starring Esther Williams • Victor Mature • Walter Pidgeon • David Brian • with Donna Corcoran • Color by Technicolor • Screen Play by Everett Freeman  
Directed by Mervyn LeRoy • Produced by Arthur Hornblow, Jr.

And next thereafter at the Music Hall

## "THE BAD AND THE BEAUTIFUL"

M-G-M's great drama, a sensation at this week's Trade Shows! Watch for the trade press raves!

M-G-M presents Lana Turner • Kirk Douglas • Walter Pidgeon • Dick Powell in "THE BAD AND THE BEAUTIFUL" co-starring Barry Sullivan • Gloria Grahame • Gilbert Roland • with Leo G. Carroll • Vanessa Brown • Screen Play by Charles Schnee • Based on a story by George Bradshaw • Directed by Vincente Minnelli  
Produced by John Houseman

Start the New Year  
in Big-Time Style  
with M-G-M  
Attractions of  
Music Hall Bigness!

## Clips From Film Row

### NEW YORK

Mori Krushen, UA exploitation topper, to Chicago over weekend to set campaign for "Breaking Through." Pic opens Dec. 4 at the Oriental.

Warner Theatre exec Lou Kaufman released from Polyclinic Hospital following surgery.

Charles Cohen, formerly with 20th-Fox, joined RKO's ad department as copywriter.

Leon Bamberger, RKO sales promotion manager, to address Allied Theatre Owners of Indiana Dec. 2 and Independent Exhibitors of Boston Dec. 9.

### PITTSBURGH

Annual convention of AMPTO of western Pennsylvania, originally scheduled for William Penn Hotel next month, postponed until February or March. Figured it as coming too soon after national Allied confab in Chicago, which attracted more than 30 local exhibitors.

Max Bloomberg, former Johnstown theatre owner, reappointed chairman of the civilian defense committee of Pennsylvania American Legion.

Regis Burns, who managed the outdoor theatres in Erie for Blatt Bros., returned here as circuit ad director.

Dave Faunce, ex-publicity man for the Cambria county War Memorial Auditorium in Johnstown, added to promotion staff of the Gardens, Harris - owned sports arena here.

W. J. Hansmeier is new owner of Sun Theatre in Altoona.

Harold Cohn, Lewistown, Pa., exhibitor, moved back there, where he operates the Embassy, having given up his Philadelphia office.

### DENVER

Lester Zooker, manager of the newly created Universal district, here for first once-over, accompanied by Barney Rose, in whose district Denver formerly was located, and Foster Blake, division manager, Rose is district manager of the coast exchanges.

Duke Dunbar, attorney and former secretary of the old film board of trade as well as film salesman, reelected attorney-general of Colorado by biggest majority piled up by anyone. He ran on the Republican ticket.

### PHILADELPHIA

Victoria Harrison bought the Towne Theatre, North Philly nabe, formerly owned by Bella Green.

Milton Lewis, of Carman Theatre staff, taking place of his late brother, Allen, as manager of the Park.

Sidney E. Samuelson, prexy of Allied, and Edward Emanuel, trade paper publisher, are heading industry drive in Philadelphia for March of Dimes.

### OMAHA

Ray Watkins' Crest Theatre at Superior, of Commonwealth chain, raised \$2,300 for Brodstone Memorial hospital there through special matinee and night shows.

Burns Ellison shuttered his Columbus Drive-In for winter.

Ralph Goldberg, boss of the State and string of nabe houses, returned from New York product talks.

Neighborhood theatres will offer a first-run pic for first time in local history this week when "The Thief" (UA) opens at the Admiral and Chief in outlying sectors of city.

### MINNEAPOLIS

Minnesota Amus. Co. garnered publicity for "Bloodhounds of Broadway" by inviting members of the "Guys and Dolls" company, playing at the Lyceum, to see a screening of the film. Musical comedy also shared in gratis publicity. Pic is Radio City's Thanksgiving week offering.

Minnesota Amus. Co. (United Paramount Theatres) Minneapolis State and St. Paul Riviera theatres being equipped for third dimensional pic pictures requiring use of special glasses by patrons. "Bwana Devil" third dimensional film is booked into both houses for mid-January showings.

In talk before Midway Civic club, Charles Winchell, Minnesota Amus. Co. veepee, predicted film exhibition will find ways of combating TV's popularity through third dimensional films, Cinerama and other innovations, which, he said, will stimulate other retail business, too, by dragging the stay-at-homes from their fireside. "Quiet Man" (Rep) breaking

house records in many of territory's towns.

Exploiteer Tom Letcher now assigned to Metro exchange here.

Art Anderson, Warner district manager, released from St. Mary's hospital where he was treated for shot wounds sustained while duck hunting.

Latest theatre to fall by the wayside is the 980-seat neighborhood Homewood, making a total of four closings within a month and 16 for Minneapolis and St. Paul during the past two years.

### DALLAS

New Lariat Drive-In opened at Kermit, by Video Theatres. Ozoner has 466-car capacity and is managed by Jack Percy.

John W. Crain is new owner and director for the Capitol Theatre, New Braunfels. For the last 12 years he has been city manager for the Long Theatres at Madisonville.

Frank Weatherford, city manager of the Interstate Theatre Circuit at Fort Worth, announced present conditions will force the circuit to shutter its Majestic Theatre there.

### ST. LOUIS

Merrill Fleming dropped the lease on the Lovington, Lovington, Ill., and Arthur Diller, owner of building, continues the theatre operation.

Hugh Graham, former operator of Webster, a north St. Louis indie nabe and owner of an ozoner near Salem, Mo., lighted the new La Cosa in St. Ann Village, St. Louis county. He sub-leased it from the St. Louis Amus. Co.

Everett E. Maxfield, Summersville, Mo., is facelifting his houses in Birch Tree, Eminence and Winona, Mo., which he operates through his Shanco Theatres, Inc. Herman Tanner shuttered his ozoner near Pana, Ill.

Anthony L. Matreoli relighted the Capitol, downtown St. Louis, under lease from St. Louis Amus. Co.

Loren Cluster, head of Cluster Theatres, Salem, Ill., copped a special citation from American Legion there for his activity in behalf of American way of life.

William Warning, Jr., Cobden, Ill., will build two new ozoners, each to cost \$50,000, for 1953 operation. One will be near Anna, Ill., and the other close to Jonesboro, Ill. Warning now owns an ozoner near Carbondale, Ill., and the Ritz in Cobden.

The Normandy, St. Louis County, shuttered since May, 1951, purchased by a syndicate that will convert the building into a super market.

Edward L. Butler elected permanent chairman of Amusement Employees Welfare Fund of St. Louis, an organization formed to aid needy workers in various amusement fields of St. Louis.

Frank A. Finger, former owner of the Gem, Marissa, Ill., in hospital suffering from fractured bones and broken ribs as result of fall from ladder.

Commonwealth Amusement Co. shuttered its ozoner near Columbia, Mo.

Ronald Aubuchon, recently released from Navy, now manager of the Edwards and Plumlee Ritz, Farmington, Mo., vice Hezzie Graham, resigned. Aubuchon formerly was assistant of Odeon, Bonne

### Jarrico

Continued from page 5

persed by numerous objections. Hughes took full responsibility for the firing of Jarrico and added that he had to fire him twice when he learned that the writer was visiting the RKO studio after being detached from the payroll. He said he had personally ordered the writer's dismissal a week before the latter had been subpoenaed by the House Un-American Activities Committee. He also testified that he gave rigid instructions that "every scrap of paper that Jarrico laid a hand to be tossed into a waste basket and burned."

To bolster its claim that Jarrico forfeited all rights to screen credit in "The Las Vegas Story" by violating the morals clause of his contract, defense introduced dozens of newspaper clippings intended to show that Hughes received immediate public support in his dispute with the writer. All the clippings, both in the news columns and on the editorial pages, were in favor of Hughes.

### L.A.'s TV 1st Timer

Hollywood, Nov. 25. Big-screen televising of "Carmen" from the Metropolitan Opera House, N. Y., Dec. 11 will mark the first time two theatres here are day-and-dating a theatre TV event. Affair has been booked into the Warner Hollywood and Metropolitan Theatres' Orpheum.

Date will mark the first public test of the RCA big-screen equipment which Warners has been installing in its houses here. Booking was made at the Hollywood to accommodate those in the west end of L. A. who might not be able to get downtown to the Orpheum by the 5:30 p. m. starting time.

### 'Carmen'

Continued from page 4

Then, he said, such talent will have more b.o. potential for the opera, on the basis of their film work.

Elson revealed that Henry Souvaine, who is to produce the "Carmen" show for theatre TV, has worked out the exhibs' problem of how to handle intermissions. Elson's Guild house is setting aside a block of seats for Met execs and other name personalities. At intermission time, the cameras will cut away from the Met to the Guild for interviews with these persons.

### \$6 Top for Chi

Chicago, Nov. 25. Telenews Theatre, news reel house, will have a \$6 top for the closed-circuit showing of "Carmen" Dec. 11. Small-seater, 606 seats, will be on a reserved-seat basis.

### Albany's Grand Gets 'Carmen'

Albany, Nov. 25. The 1,500-seat Grand will carry the closed-circuit telecast of "Carmen" by the Metropolitan Opera from the latter's stage Dec. 11.

### Iowa's 1st Theatre TV

Des Moines, Nov. 25. Iowa's first theatre TV is being installed in the Paramount Theatre here. The Paramount will be the second house in the 22-theatre Tri-States operation in Iowa, Nebraska and Illinois to have TV. The first was installed in the Orpheum, Omaha.

The Metropolitan Opera's "Carmen" will be the first show, Dec. 11, at \$3.60 top.

### N. Y. Labs

Continued from page 7

optimistically believe that the advent of color TV, with its need for few prints and fast service, will reverse the situation, and they want to be ready for it. Meanwhile, they're mulling economies and, in several instances, personnel layoffs.

"Unless things improve radically when color TV comes, the N. Y. labs will be doomed," says John Scott, v.p. of Tri-Art and Du-Art Labs. "There won't be much b & w release printing in another couple of years, we might as well face it." The labs feel that TV's limited print requirements will give them a definite edge over Technicolor, which makes its profit on volume orders.

Feeling among the distribs in N. Y. is that, even should one of the newer color processes become competitive with Technicolor, pix printing may still largely stick to the Coast due to producer desire to keep the work under close supervision.

Reports persist that Technicolor is planning to set up an eastern lab, and possibly one in Canada. Such a plan has arisen on and off over the past few years, with Technicolor execs talking to various N. Y. labs. One of the stumbling blocks is the question of royalty payments to Technicolor.

Competish among the color processes is due for intensification. Apart from Technicolor, Eastman color and Super-Cinacolor, Metro is working with Ansco color and 20th-Fox is still working on its lenticular process. DuPont, which at present has only a positive color stock, is making progress on its new color negative. One of the advantages of that process is that it can stand elevated temperatures in the processing solution. This would materially reduce the size—and cost—of processing machinery. Belgium's Gevacolor is also making a pitch for the U. S. market.

## Tribute to L. B. Mayer

Continued from page 4

said she could speak of Mayer only with admiration and respect, and she said that through him she "met my Prince Charming and danced happily ever after." The years have treated Miss Shearer lightly. Now remarried, she's still very attractive.

Prior to Bob Hope's session, the first for the comedians, Jessel had two non-speaking members of the dais take a bow—William Perleberg, past president of the SPG, and David Tannenbaum, attorney and mayor of Beverly Hills. Their introductions had hardly cooled when Hope paid tribute to Mayer as "one of the real pioneers of Hollywood—he's done more for movies than dark balconies."

Hope said that when Mayer began making pictures "Vine St. and Hollywood Blvd., were practically just cowpaths. If L. B. had gone into the real estate business we wouldn't have to be giving him this dinner tonight."

### Great Parlay

According to Hope, Mayer "came to California 25 years ago with nothing but a box camera, \$38 and an old lion." He said Mayer parlayed these into a monument "known throughout the world as . . . the Bank of America."

George Burns came on after Jessel pointed to him and said "there but for the grace of Gracie, a man who would still be Abe Stern of the Nagasaki Japs, I present to you, my beloved friend, George Burns." Latter teed off with "I notice Jessel's stuff isn't as sharp tonight as it usually is . . . but he's in a tough spot. Ever since the election he's had to clear everything through George Murphy." Regarding his own position on the dais, Burns said, "Well, they've made the same mistake again—here I am in a dinner jacket talking to a mixed audience. That's like asking Abe Lastfogel to jump center for the UCLA basketball team."

Burns said, "I know that Mr. Mayer discovered a lot of stars—but he was the boss of MGM for years. What else would he discover there—uranium?"

"But I'm only kidding, Mr. Mayer. I really appreciate what it means to be the head of a studio. I'm making my own television pictures now, and in a small way I know what a responsibility it is. We have a crew of about 25 . . . a cast of seven or eight actors . . . we shoot about 45 pages of script in one day . . . and even when we get away cheap the cost runs as high as \$1,100 a picture. I imagine there were periods when you had seven or eight pictures like that going at one time."

### Jessel Nosed Out Benny

Jack Benny said that he's so fond of Mayer that he wanted to be toastmaster, only to learn that Jessel had put in his bid seven months ago. Benny said that he seldom talks about his career in pictures, particularly since he has been chided for deprecating himself, but that he would break precedent tonight "because our guest of honor was primarily responsible" for his being in that field of entertainment. He said that Mayer gave him a Metro contract when he was in vaudeville. His first Metro picture was the "Hollywood Revue of 1929," which was an artistic and financial success, and then came "Chasing Rainbows"—after which Mr. Mayer traded me to Paramount for two directors and Busher."

Benny added, "This wasn't deprecating to me because Busher made more money for Mr. Mayer." Subsequently, Benny said that Paramount gave him back to Metro and Mayer "was happy to see me, because Busher had retired. I got his dressing room."

Benny said he was happy to be at the dinner and see "so many people in our business—producers . . . directors . . . big executives. I do miss Howard Hughes. That's the heartbreaking thing about this business—one day you are head of a big studio, and the next day you are just another guy in sneakers."

When Mayer was introduced by Jessel, he was presented by Siegel with the SPG's silver plaque acknowledging his "major contributions to the motion picture industry." Mayer talked of his early nickelodeon days in Haverhill, Mass., and then brought the audience up to date to Cinerama, the new motion picture medium with which he has become associated as chairman of the board of Cinerama Productions. While he said he con-

siders Cinerama "tremendously thrilling in screen entertainment," he warned his listeners that "Cinerama has a ceiling—not a ceiling in quality or in imagination, but in where and how it can be used."

"No one knows for sure, but my guess is that no more than 200 theatres will have Cinerama within the next two or three years. It is for selective theatres, for selective stories, for selective audiences."

The evening wound up with two of the top popular songsters in show biz today—Ethel Merman and Lena Horne, who individually thrilled the gathering. Miss Merman sang "There's No Biz Like Show Biz," "Alexander's Ragtime Band" and "I've Got Rhythm." Miss Horne, with Lennie Hayton at the piano, sang "Take It Easy," "That's Why the Lady Is a Tramp" and "A Little Girl, Blue."

Buddy Adler served as general chairman for the dinner, while Arthur Freed staged the entertainment portion.

## 5th TV Network

Continued from page 3

made until the final FCC okay comes through (which is expected within the next two weeks), Raibourn declined to detail results of his huddles with Par studio execs on the company's TV plans during a quickie trip he made to the Coast last week. He intimated, however, that the video stations will need plenty of film to operate on and that Par might set up a subsidiary organization to produce vidpix, as Republic, Columbia and Universal have done. As for the sale of its film library to TV, Raibourn admitted that talks in that direction had been in progress with CBS-TV some time ago. If Par starts its own network, however, it's believed likely that it would utilize such film for its own stations at least from the outset and then, perhaps, syndicate it to other stations.

Also awaiting the final FCC okay on Resnick's report is Par's disposition of the stock it now owns in the DuMont web. Holdings include all DuMont's B stock and a small share of A stock, all of which has an estimated market value currently of \$12,000,000. Par could either sell the stock if it wanted to strike out on its own network operation, hold onto it as a security investment or else attempt to buy more heavily into DuMont in place of setting up its own stations.

Prior to the FCC's freeze on new station construction, which has only recently been lifted, Par was one of several contestants for a new TV channel in San Francisco. Raibourn said the question of whether that Frisco application will still be pending before the FCC is something for the legalites to decide. He also hinted that Par has its eyes on operation of a station in New York City, which would involve either the purchase of a station now on the air (subject to FCC approval, of course) or filing as a contestant for the ultra-high frequency commercial channel assigned to N. Y. With outlets in N. Y., Hollywood and Frisco, Par would have three of the richest TV areas as the starter for its own network.

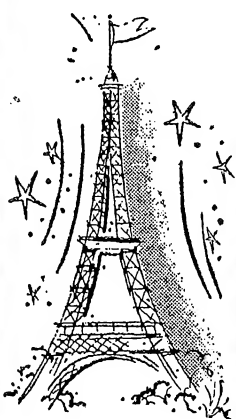
## Rep Oldies for TV?

Continued from page 3

up its backlog to TV some time ago but withdrew exploratory moves in that direction when it became apparent that such a deal would arouse considerable antagonism among exhibitors across the country. Rep at one time attempted to sell some Gene Autry oldies to TV but, in a precedent court battle, Autry won all TV rights to his features.

Paramount has also flirted with CBS-TV anent the selling of some old films for video exhibition. Par reportedly was offering only its short subjects, such as the "Betty Boop" and "Popeye" cartoons, sports reels, etc., on the assumption that exhibs would have no complaints if Par withheld its features. Company now, however, is talking of setting up its own TV network. If that goes through, it will hold onto all its old film for the time when its own stations can use it. (See separate story.)





Oui!  
Oui!  
and  
Whee!  
Whee!

WARNER  
BROS.  
MUSICAL  
SPREE  
IN  
PAREE  
FOR  
NEW  
YEARS!



When they sing,  
your heart dances!  
When they dance,  
your heart sings!



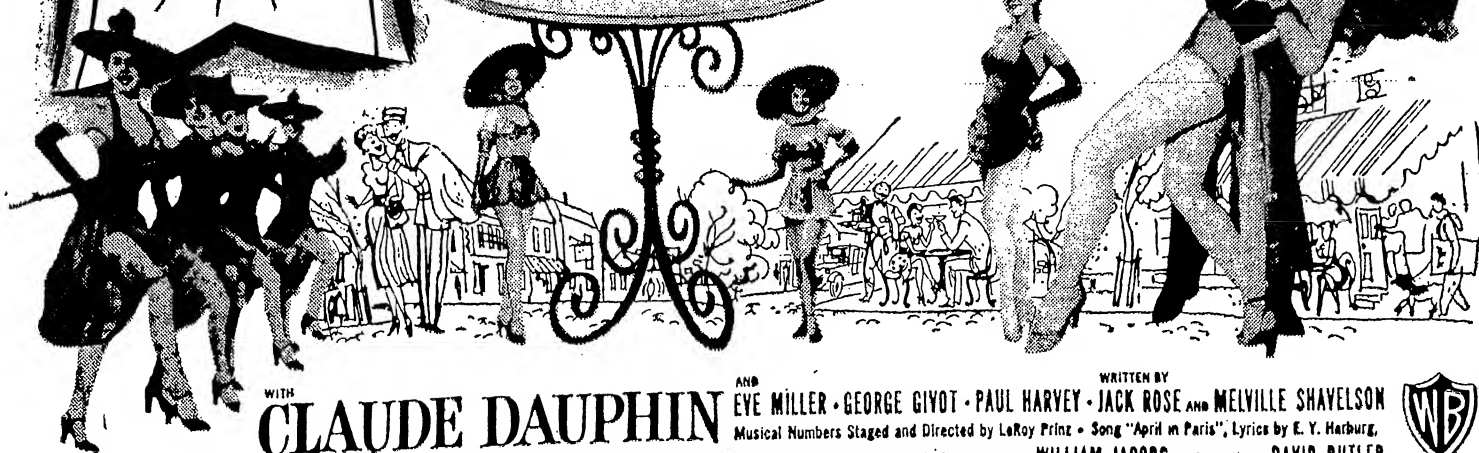
DORIS  
DAY

RAY  
BOLGER

in

April  
in Paris

COLOR BY  
TECHNICOLOR



WITH  
CLAUDE DAUPHIN

AND EYE MILLER • GEORGE GIVOT • PAUL HARVEY • JACK ROSE AND MELVILLE SHAVELSON  
Musical Numbers Staged and Directed by LeRoy Prinz • Song "April in Paris", Lyrics by E. Y. Harburg,  
Music by Vernon Duke • Original Songs, Lyrics by Sammy Cahn, Music by Vernon Duke • Musical Direction by Ray Heindorf PRODUCED BY WILLIAM JACOBS • DIRECTED BY DAVID BUTLER



## 'Phony' Advanced-Price Pix

Continued from page 5

that there is no provision to determine if the films are worth special handling. Distributors, they claim, can mark any pic as a "special" in order to meet the two-a-year quota. During the arbitration confabs Allied as well as the Theatre Owners of America had sought unsuccessfully to define exactly what constitutes an advanced-price picture. Allied's argument is that it can't go on the integrity of the distributors.

### 'Absent Treatment'

In addition to film rentals and advanced-price pix, Allied beefs include "absent treatment," whereby a film salesman will stay away from an exhib for months because of a disagreement on sales terms. Allied members want to be sold, it was pointed out, and don't want to have to seek out the distrib to obtain specific pictures. Another complaint is that deals made in the field are frequently cancelled by the homeoffice three or four days before the film is set to open.

The Allied convention last week unanimously adopted its board of directors' resolution that the arbitration plan be rejected because "it did not promise direct, immediate and substantial benefit to the exhibitors." Board's report, presented at the closing session by general counsel Abram F. Myers, stressed that "neither the board as a whole nor any individual is opposed to arbitration." He pointed out that the plan contained many provisions that were on the plus side, including one-way arbitration, clearance, runs, certain competitive bidding restrictions, the forcing of pictures, contract violations and conciliation.

However, the report rapped most of the clauses on the ground that they were either too inadequate or were set down too obscurely for proper interpretation. Listed on the "minus side" were the stipulations dealing with film rentals, pre-releases, competitive bidding and limitations on awards. On the question of film rentals, the report said, "we must face the fact that the distributors will not yield to arbitrators, or to anyone else, any part of their control over prices, and it is hopeless to pursue the subject further."

On pre-releases, the board said, "the only curb on the practice that the distributors would consider was one limiting each distributor to two such pictures a year." It was pointed out that "since it is proposed that all nine national distributors shall sign the arbitration agreement, this would permit a maximum of 18 such pictures a year," adding that "those pictures would be exempt from competitive bidding except from the provision against instituting competitive bidding, except upon the written request of one or more exhibitors in the affected area or situation."

**Limitation of Awards**  
On the limitation of awards, the board said it was reluctant to reject the plan if it seriously believed that it would reduce the heavy volume of antitrust litigation. "But the film companies," it stated, "have played their cards too close to their vests and as a result it is not believed that the arbitration tribunals would supplant the courts in cases involving large sums of

money, because under the antitrust laws, treble damages are always allowed and in some states the statute of limitations is more favorable to the complainant than the four-year maximum imposed by the arbitration plan."

Board acknowledged that the restrictive provisions in the competitive bidding clause were beneficial to exhibs, but noted that the distributors should have adopted the reforms voluntarily long ago, and that exhibs, in order to obtain them "should not now consent to a court order approving competitive bidding as a legitimate and proper method of marketing pictures." Such court approval, it said, would permit distributors to enlarge competitive bidding, rather than restrict it, and the board could not okay a deal that recognizes "the right of the distributors, for reasons satisfactory only to themselves, to reject all bids and enlarge the competition to include all exhibitors who did not submit bids in the first place." Termining this one of the worst "abuses," the board said that under the proposed plan it would not be eliminated but would in fact "be approved and authorized."

## Berger's State Legislation Would Control Rentals

Minneapolis, Nov. 25. Bennie Berger, North Central Allied president, has called a board meeting for Dec. 8 to decide if the organization should sponsor legislation proposed by him to make the production, distribution and exhibition of pictures in Minnesota a public utility and, consequently, subject to state regulation. If Berger has his way the state legislature at its next session in 1953 would be asked to pass the measure which he is having drawn up.

Under Berger's proposal the state would be empowered, among other things, to fix rentals and thus, he points out, could force film distributors to deliver to exhibitors pictures at prices that latter could afford to pay.

Berger's move is prompted, he says, by the fact that smalltown exhibitors in particular are unable to meet the "exorbitant" terms now being demanded for the comparatively numerous "roadshows" or advanced-admission pictures and, as a result, many smalltowns don't get to see the best of the current releases.

"At a time when it behooves the film industry to put its best foot forward, there are approximately 400 theatres in this territory which aren't able to play many top pictures," claims Berger. "The prohibitive terms keep the pictures in question out of communities where they could help to bring many citizens back to the theatres, improve public relations and raise the industry's prestige."

Berger points out that divorce emanated in this territory, with North Dakota used as a guinea pig, and that the successful fight against the ASCAP theatre tax also originated here. He says he's hopeful he can start the ball rolling for another industry "reform" which will improve the exhibitor's lot.

## St. Loo Thieves Lug Out \$200 Safe, \$356 in Cash

St. Louis, Nov. 25. A 300-pound safe valued at \$200 and containing \$356 in cash was stolen from the Harlem Theatre, in downtown East St. Louis, only two blocks from police headquarters last week.

Cops summoned by the porter, who discovered the burglary, concluded that the thieves carried the strongbox out of the office because there were no indications that it had been wheeled out of the house.

## Greer Ankles M-G

Hollywood, Nov. 25. Jane Greer has exited Metro after six months as a contractee. She will freelance.

Actress completed two Metro films, "Desperate Search" and "The Clown," while under contract.

Metro announced indefinite shelving of "Big Mike," which was to have been produced by Sol Fielding and directed by Gerald Mayer, with Miss Greer, Gig Young and Robert Horton as topers.

## Alias for 'Girls'

Hollywood, Nov. 25. Leonard Freeman, actor-writer, is leading a double life—artistically, that is.

As Leonard Freeman he collaborated on the script of "Steel Town" at UI, but as an actor he is billed as Glen Roberts in that studio's "Girls in the Night."

## Stageshow Ups 'For Me' To NSH \$22,000, Pitt

Pittsburgh, Nov. 25.

Nothing much doing at most locations this week. Stanley has its first stageshow in six months with "You For Me." But combo doesn't look too hot. "The Savage" is only so-so at Penn. Holdover of "Snows of Kilimanjaro" at Fulton still is okay. Actually "Hangman's Knot" at Harris is best newcomer with okay total.

### Estimates for This Week

Fulton (Shea) (1,700; 85-\$1.25)—"Snows of Kilimanjaro" (20th) (4th-final wk). Oke \$6,500. Last week, big \$9,000.  
Harris (Harris) (2,200; 50-85)—"Hangman's Knot" (Col). Randolph Scott western okay \$7,000. Last week, "Horizons West" (U) and "Black Castle" (U), \$6,000 in 6 days.

Penn (Loew's) (3,300; 50-85)—"The Savage" (Par). Slim \$9,000. Last week, "The Thief" (UA), a dud at \$7,500.  
Squirrel Hill (WB) (900; 50-85)—"Accurs and Sin" (UA) (2d wk-6 days). Off to \$1,500. Last week, good \$2,500.

Stanley (WB) (3,800; 65-\$1.10)—"You For Me" (M-G) and Ames Bros., Joey Bishop, George Arnold ice revue onstage. Novelty of skating show apparently isn't enough to get them in at big deluxer. Combo won't better \$22,000, not enough although by comparison better than house has been doing lately on straight ptx. Last week, "Montana Belle" (RKO), weak \$7,000.

Warner (WB) (2,000; 50-85)—"Cleopatra" (Par) (reissue) (2d wk). Holdover fair \$4,500 after fine \$8,200 opener.

## Donate-What-You-Wish Continues in Columbus

Columbus, O., Nov. 25.

After a week of free shows, owners of the Little Theatre, neighborhood house of the H. & S. chain here, declared not only that the no-admission policy was a success but also that they would continue it "as long as it's financially feasible."

The policy was installed Nov. 12 by owners Lee J. Hoffheimer and Charles Sugarman, who have thrown open their 320-seat theatre to anyone who wants to come in, as a method of protesting the 20% Federal amusement tax. Contributions may be placed in a bowl by patrons after the show. Sign above the bowl reads, "Admission Free. You may donate any amount you wish as you leave the theatre."

Although Sugarman did not say what the take was, he did reveal that the concessions' receipts were up as much as 200 to 300% and that attendance, which is difficult to estimate since the crowd has not been counted, has increased around 50%. A full house was marked up the night the policy went into effect, and Sugarman said the average contribution was around 27c. "Very few persons contributed nothing," he said.

## Honor E. V. Richards

New Orleans, Nov. 25.

E. V. Richards, Jr., theatre and film industry leader here, was recognized this for his cooperation with the U. S. Navy in the fields of entertainment, education and morale when he was presented the Secretary of the Navy's Distinguished Public Service Award.

The presentation was made by Francis P. Whitehair, under-secretary of the Navy, at a luncheon at the Hotel Roosevelt sponsored by the New Orleans Chapter of the Navy League of the U. S.

## Davis Adds 6 More

Arthur Davis Associates is adding six new foreign films to the eight on its release list for 1953. The six include two Italian and four French productions. The Italian duo includes Vittorio De Sica's comedy, "Behavior of the Sexes," and G. W. Pabst's first Italo production, "The Voice of Silence."

## Picture Grosses

### WASHINGTON

(Continued from page 13)

to hopes. Last week, "Steel Trap" (20th) plus vaude, okay \$18,000.

Columbia (Loew's) (1,174; 74-\$1.20)—"Snows of Kilimanjaro" (20th) (6th wk). Holiday should hold this to big \$13,000 after \$14,000 last week. Stays on.

Dupont (Lopert) (372; 50-85)—"Last Laugh" (Indie) and "Cabinet of Dr. Caligari" (Indie) (reissues). So-so \$2,700 for these oldies. Last week, "Lady Vanishes" (UA) (reissues), \$3,000.

Kelth's (RKO) (1,939; 50-85)—"It Grows on Trees" (U), Mild \$8,000. Last week, "Raiders" (U) (5 days) and "Apache Drums" (U) with "Comanche Territory" (U) (reissues), so-so \$7,000 for split week.

Metropolitan (Warner) (1,200; 50-85)—"Blazing Forest" (Par). Fair at \$4,000 or near. Last week, "Hour of 13" (M-G), same.

Palace (Loew's) (2,370; 50-80)—"Plymouth Adventure" (M-G). Sock \$23,000, with Thanksgiving Day completing week. Holds. Last week, "Bloodhounds Broadway" (20th), sluggish \$14,000.

Playhouse (Lopert) (435; 50-\$1)—"The Thief" (UA) (5th-final wk). Tapered off to so-so \$3,500 after \$4,000 last week.

Warner (WB) (2,174; 50-80)—"Thunderbirds" (Rep). Shapes sold \$12,000. Last week, "Operation Secret" (WB), ditto.

Trans-Lux (T-L) (600; 60-\$1)—"Happy Time" (Col) (2d wk). Still stout at \$6,500, but hurt by rain. Last week, \$9,000.

## 'Pony' Fancy \$13,000, Seattle; 'Secret' 6G

Seattle, Nov. 25.

"Pony Soldier" looms as best bet here this session at the Coliseum. "The Thief" also is okay at Fifth Avenue. "Everything I Have Is Yours" shapes modest in second Liberty week. "Operation Secret" looms slow at the Orpheum.

### Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Pony Soldier" (20th) and "Kisengee, Man of Africa" (Indie). Great \$13,000. Last week, "Blazing Forest" (Par) and "Seeds of Destruction" (Indie), \$7,700.

Fifth Avenue (Hamrick) (2,366; 65-90)—"The Thief" (UA). Expected okay \$8,000. Last week, "Something for Birds" (20th), \$200.

Liberty (Hamrick) (1,650; 65-90)—"Everything I Have Is Yours" (M-G) and "Wild Boy" (Indie) (2d wk). Modest \$4,500 after fairish \$7,300 last week.

Music Box (Hamrick) (850; 65-90)—"Man in White Suit" (U) (2d wk). Oke \$2,500 after good \$3,700 last week.

Music Hall (Hamrick) (2,283; 65-90)—"It Grows on Trees" (U). NSG \$6,000. Last week, "Ivanhoe" (M-G) (5th wk-6 days), \$5,200 at \$1.25 top.

Orpheum (Hamrick) (2,599; 65-90)—"Operation Secret" (WB) and "South Pacific Trail" (Rep). Slow \$6,000. Last week, "Because of You" (U) and "Island Rescue" (U), \$8,300.

Palomar (Sterling) (65-\$1)—"Back at Front" (U) (2d run) plus Guy Mitchell revue. Opened Sunday (23). Last week, "My Man and I" (M-G) (2d run) plus "Lady Godiva" onstage, okay \$6,600.

Paramount (Evergreen) (3,039; 65-90)—"8 Iron Men" (Col) and "Voodoo Tiger" (Col). Drab \$7,000 or less. Last week, "Way of Gaucho" (20th) and "Yukon Gold" (Mono), \$7,400 in 9 days.

## TORONTO

(Continued from page 13)

\$7,500. Last week, "Assignment Paris" (Col) (2d wk), \$3,500.

Imperial (EP) (3,373; 50-\$1)—"What Price Glory" (20th). Satisfactory \$12,500. Last week, "Snows of Kilimanjaro" (20th) (2d wk), \$22,000.

Loew's (Loew) (2,098; 50-80)—"Prisoner of Zenda" (M-G). Smash \$20,000. Last week, "Because You're Mine" (M-G) (3d wk), \$8,200.

Odeon (Rank) (2,390; 60-\$1.15)—"Limelight" (UA) (2d wk). Socko \$16,000 for Chaplin pic. Last week, same.

Shea's (FP) (2,398; 40-80)—"Monkey Business" (20th) (2d wk). Okay \$10,000. Last week, \$13,000.

University (FP) (1,558; 40-80)—"Snows of Kilimanjaro" (20th) (m.o.). Smash \$12,000. Last week, "Turning Point" (Par), \$10,000.

Uptown (Loew) (2,743; 40-80)—"The Raiders" (U). Good \$7,500. Last week, "When in Rome" (M-G), \$4,000.

## 'MEN' LUSTY \$11,000, PORT.; 'PONY' HEP 12G

Portland, Ore., Nov. 25.

For the first time in weeks, nearly all first-runs have improved product. "Lusty Men" shapes outstanding with sturdy takings at Broadway. "Pony Soldier" looks nice in two spots.

### Estimates for This Week

Broadway (Parker) (1,850; 65-90)—"Lusty Men" (RKO) and "Apache War Smoke" (M-G). Lusty \$11,000. Last week, "Horizon's West" (U) and "Tropical Heat Wave" (Rep), \$4,000.

Liberty (Hamrick) (1,850; 65-90)—"Because Your Mine" (M-G) and "The Hour of 13" (M-G) (3d wk). Oke \$7,000. Last week, \$10,000 after sock \$14,000 opener.

Mayfair (Evergreen) (1,500; 65-90)—"Les Miserables" (20th), Sad \$3,800. Last week, "Springfield Rifle" (WB) and "Arctic Flight" (Mono) (m.o.), \$4,400.

Oriental (Evergreen) (2,000; 65-90)—"Pony Soldier" (20th) and "Night Without Sleep" (20th), day-date with Orpheum. Fine \$4,500 or near. Last week, "The Savage" (Par) and "Beware My Lovely" (RKO), \$4,800.

Orpheum (Evergreen) (1,750; 65-90)—"Pony Soldier" (20th) and "Night Without Sleep" (20th). Nice \$7,500. Last week, "Blazing Forest" (Par) and "Seeds of Destruction" (Indie), \$5,000.

Paramount (Evergreen) (3,400; 65-90)—"Assignment Paris" (Col) and "Ladies of Chorus" (Col). Mild \$7,000. Last week, "The Savage" (Par) and "Beware My Lovely" (RKO), \$7,300.

United Artists (Parker) (890; 65-90)—"Turning Point" (Par). Modest \$4,000 or close. Last week, "Man in White Suit" (U) (8 days), \$4,500.

## 'Pirate' Smash \$18,500, Mont'l; 'Fear' Big 18G

Montreal, Nov. 25.

With only one holdover, deluxers are soaring here this week with new product. "Sudden Fear" looks great but standout is "Crimson Pirate," with just as big big in a smaller house. "Snows of Kilimanjaro" looks smash in second round.

### Estimates for This Week

Palace (C.T.) (2,628; 34-60)—"Dreamboat" (20th). Big \$19,000. Last week, "Quiet Man" (Rep) (4th wk), \$17,000.

Capitol (C. T.) (2,412; 34-60)—"Sudden Fear" (RKO). Great \$18,000 or over. Last week, "Will Rogers" (WB), \$15,000.

Princess (C. T.) (2,131; 34-60)—"Crimson Pirate" (WB). Smash \$18,500. Last week, "Son of All Baba" (U) (2d wk), \$7,000.

Loew's (C. T.) (2,855; 75-\$1)—"Snows of Kilimanjaro" (20th) (2d wk). Smash \$28,000 following socko first round at \$42,000.

Imperial (C. T.) (1,839; 34-60)—"Toughest Man in Arizona" (Rep) and "Music in Moonlight" (Rep). Strong \$10,000. Last week, "The Savage" (Par) and "Stardust Sweet Music" (Par), \$9,000.

Orpheum (C. T.) (1,048; 34-60)—"Fighting Rats of Tobruk" (Indie) and "Million Dollar Kid" (Indie). Fine \$9,000 or near. Last week, "Stolen Face" (Par) and "Okla-homa" (Par), \$7,000.

## Roanoke Would Nip Late Ozoner Hours

Roanoke, W. V., Nov. 25.

City Council of Roanoke is disturbed over the late hours kept by drive-ins hereabouts and has asked City Attorney Ran G. Whitte to advise whether ozoners can be required to close shop by midnight. If his reply is in the affirmative, some such restriction may be imposed.

Council took the action on the complaint of Councilman Walter L. Young, who said some drive-ins in and around Roanoke are running far into the night and in some instances into the early morning. One ozoner recently started its show at dusk and continued until daybreak with seven features plus newsreels and comedies.

There are two outdoor houses in Roanoke and many more in the county which can be expected to follow the city lead if any action is taken. Young said he was opposed to the principle of keeping youth out all night to see "horror pictures which do them no good."

## New York Theatres

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VAN JOHNSON - LEO GERN

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plus GREAT HOLIDAY STAGE SPECTACLE

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# WE ARE *Thankful...*

On Thanksgiving Day all America gives thanks for its many blessings. Throughout the land families rejoice in the many wonderful advantages which are their good fortune.

As a company, we have always felt that we are a family, and this week we, too, would like to rejoice with our friends.

We are thankful for the good-hearted cooperation we have received from exhibitors everywhere.

We are thankful for the excellent reception accorded our first two offerings on the new Allied Artists program—"Flat Top" and "Battle Zone," playing in the finest theatres across the nation.

We are thankful that our most optimistic hopes for a successful Allied Artists year are being fulfilled by the pictures we have now completed—"Hiawatha," "Torpedo Alley," "Kansas Pacific," "Fort Vengeance," "The Roar of the Crowd," "Cow Country" and many more.

We are thankful that this great industry of ours is moving forward with strength and determination, and that we are contributing to its resurgence.

For all our friends throughout the world we hope that the forthcoming year be one of success and happiness—a year we can all be thankful for.

*Allied Artists Productions, INC.*

*Steve Brody*  
President



# TELEPIX REVIEWS

**HOLLYWOOD GUESS STARS**  
With Mike Stokely, Vincent Price, Coleen Gray, Hans Conreid, Charles Korvin, Spring Mitchell  
Producer: Stokely (Realist Productions)  
30 Mins.; Thurs., 9 p.m.  
**CERTAIN WATCHES, ELGIN-AMERICAN**  
WPIX, N. Y.

Were it not for the liveliness of its panel performers and the savvy of producer Mike Stokely, "Hollywood Guess Stars" would be miles below the reiner's w.o.'s "Pantomime Quiz." Even so, Stokely's new series, this time a vidpexer via N.Y. indie WPIX, is still a lot of footage removed from his "P.Q." Its main trouble, judged off the initialer #20, is that it tried to be funny at all times and a good deal of the subject matter up for guessing was either in poor taste or conducive to a double meaning of which there could be no doubt in any viewer's ears. As a result, such otherwise well-behaved adults as Vincent Price, Coleen Gray, Hans Conreid, Charles Korvin—all spotted on "P.Q." at various times—often appeared ludicrous in their antics as they pressed down hard to click on the answers.

The format begs the question on originality. Each actor is given a subject matter category, suitably cartooned, and the others tee off on a "Twenty Questions" route although there's no designated time limit. An examination of the eight subjects (two rounds) won't fit gracefully into a five-foot shelf, being composed of such items as pair of bloomers, to massage, Mrs. O'Leary's cow, midwife, to throw the bull, a birthmark, psychiatrist's divan and Jane Russell. Can anyone imagine anything more trite and obvious than "the question (on Miss Russell), 'Any identifying characteristics?'" Similar phrasing has been used on TV no more than 126 2/3 times.

The opening announcement that this one is "direct from Hollywood" was one of those fasties intended to convey the impression of live telecasting. Show's worst feature is an "action stage" in which the performer "acts out" his category whenever the questions don't seem to be leading to success. Some of it bordered on low-grade Minsky.

Spring Mitchell, a highly bleached doll with poor articulation, voices the gifts that go out to those whose questions are used. Commercials are hard-driving and too frequent, with Gerina Watches (first portion) and Elgin-American (last half) picking up the tab. There should be a lot of peddling for the Yule season, anyway, but it's unfortunate that this grill session doesn't shape with Stokely's other work. That all actors are good on their feet (which is to be expected) contrasts with the sub-par material in which they have been encased.

**FOUR-STAR PLAYHOUSE**  
(Welcome Home)  
With Dick Powell, David Holt, Howard McNear, Claire Carleton, others

Producers: Powell, Don Sharpe  
Director: Robert Florey  
Writer: Blake Edwards  
30 Mins.; Thurs., 8:30 p.m.  
**SINGER SEWING MACHINE CO.**  
CBS-TV, from Hollywood

Taking his regular turn on "Four-Star Playhouse" last Thursday (20), Dick Powell co-produced and fronted a taut, suspenseful Blake Edwards teleplay that moved flawlessly to Robert Florey's tight direction. It's obvious now that the series, starring Powell, Joel McCrea, Charles Boyer and David Niven, is consistently the best model of vidpex drama in its assembling of script, thesping, lensing and all technical facets.

Powell was role as a well-groomed, prosperous felon returned to his hometown after a 15-year absence. Opening salvo had a cordon of police trapping him in his hotel and giving him three minutes to come out before moving in for the kill. In a continuous, flashback, spliced by Powell's narration, he was shown from his entry into the town to the events leading up to the self-imposed trap.

The moral that crime doesn't pay was removed from the cliché class in the final gripping scene, with young, would-be tough David Holt, son of the hotel owner, breaking down completely when Powell, his hero, surrendered to the constabulary without putting up a fight. Other compelling incidents involved the boy's father, Howard McNear; Claire Carleton, a bar-

maid with whom Powell went to school, and Powell's distraught parents. Powell brought characteristic polish and restraint to his performance.

It's of special significance that the commercials for Singer Sewing Machines are, per usual, head-and-shoulders above the average plugs. Trau.

**DEATH VALLEY DAYS**  
(She Burns Green)  
With James Griffith, Donna Martell, others  
Producer: Dorrell McGowan  
Director: Stuart McGowan  
Writer: Mrs. Ruth Woodman  
30 Mins.; Fri., 9:30 p.m.  
**PACIFIC COAST BORAX CO.**  
KTLA, Hollywood

(McCann-Erickson)  
A warm, moving story of the struggles of a desert prospector and his bride for riches, culminating in the discovery of a huge deposit of borax in Death Valley, "She Burns Green" is another fine telepic in this series penned by Ruth Woodman. Mrs. Woodman captures the full flavor, stark linelessness and emptiness of Death Valley, and the mood is one of realism throughout.

James Griffith is the young prospector who goes to Death Valley with his beautiful bride, filled with hopes of a strike. As they are repeatedly disappointed, she finally leaves him. But in a quick

reversal, as is a woman's privilege, she returns to him, in time for both to strike it rich.

Griffith portrays the prospector excellently, and Donna Martell adds warmth, humor and poignancy as his mate. Allan Nixon, Rose Turich and Hank Paterson are good in support. Stuart McGowan's helming is a notch above average for this series. Daku.

**THE UNEXPECTED**  
(The Puppeteers)  
With Gale Storm, Paul Frees, Robert Hutton  
Director: Sobey Martin  
Writer: Doris Gilbert  
30 Mins.; Wed., 8 p.m.  
**IRONRITE**  
KECA-TV, Hollywood

"The Puppeteers" shapes as another of the minor-grade mystery tales featuring the surprise ending, i.e. baddie turns out to be the hero and vice-versa. It's but passable telefare.

Teleplay by Doris Gilbert delves into backstage life of three puppeteers, brothers Paul Frees and Robert Hutton, and latter's fiancée, Gale Storm. Frees' inability to adjust himself to the coming marriage, makes him the butt of suspicion when Hutton suddenly disappears. Clues mount up and Miss Storm calls in an inspector. Hutton then reappears, however, explaining he's run off before when he got the feeling he was being

forced into wedlock. Miss Storm realizes Frees was thinking only of her and changes her mind about the man, which is okay with him as he's secretly loved her from the start. Hutton leaves the act and a different matrimonial setup looks forthcoming at the fadeout.

Gale Storm rises above her material, again proving her top capability. Frees is properly menacing, but seems a bit baffled by the quick change of emotions at the end, and Hutton, only briefly spotted, is adequate.

Sobey Martin's direction is on the obvious side, particularly in his handling of Frees. Low-key photography of Curt Fettes is effective. Neal.

**CHEVRON THEATRE**  
(Pride of the Force)  
With Onslow Stevens, Myron Healey, others  
Distributor: MCA-TV Ltd.  
Producer: Revue Productions  
Writer: Howard J. Green  
30 Mins.; Fri., 9 p.m.  
**CHEVRON STATIONS**  
KTLA, Hollywood

(BBD&O)  
Lacking a particularly original story, "Pride of the Force" is nonetheless highly entertaining as a result of generally superior treatment given it in all production aspects. Howard J. Green adapts Whitney Alexander's story into a fast-moving suspenseful drama

which has a taut realism devoid of the clichés customarily infesting a cops-'n'-robbers yarn.

Themed on enmity of a cop toward his superior officer, story develops as the lieutenant goes into a saloon searching for a cop killer. Given a Mickey Fin by the saloon keeper, he's framed so that it looks as though he imbibed on the job. Found by the cop who hates him, he's helped only because of the cop's loyalty to the force. The superior comes out of it, and the pair track down the killer. Obviously, this means evaporation of the cops' mutual hatred. Pedestrian treatment would have made this a lot of corn, but expert handling gives it a socko punch.

Onslow Stevens as the lieutenant, and Myron Healey as his junior give fine performance. Robert Finkel's direction is excellent, and Howard J. Green's teleplay highly polished. Daku.

## TV Films in Production

as of Friday, Nov. 21

### ARROW PRODUCTIONS

KTTV Studios, Hollywood  
Second set of 13 in "RAMBLER OF THE JUNGLE" half-hour jungle adventure telepic series to resume shooting November 28. H. H. stars.  
Producers: Harry S. Rothschild, Leon Fromkess  
Film producer: Randolph Flothow  
Director: Paul Ludlow

### BARRY-ENRIGHT PRODUCTIONS

On Location, N. Y.  
"OH BABY" series of 13 five-minute telepic. To be sponsored by Menhenn through the Grey agency, starting Nov. 1.  
Producers: Jack Barry, Dan Enright

### BING CROSBY ENTERPRISES

Hal Roach Studios, Culver City  
"REBOUND" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Now shooting.  
Executive producer: Basil Grillo  
General manager: Harve Foster

### JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood  
"MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis & Jim Backus.  
Producer: P. J. Wolfson  
Associate producer: Al Simon  
Director: Hal Walker  
Writers: Arthur Stander, Phil Sharp.

### DESILU PRODUCTIONS

General Service Studios, Hollywood  
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.  
Cast: Eve Arden, Kay Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.  
Production Executive: Larry Berns  
Director: Al Lewis  
Assistant director: Jim Paisley  
Writers: Al Lewis, Joe Quillian

### DOUGFAIR CORPORATION

RKO Pathé, Culver City  
First 18 of half-hour adventure series "Terry and the Pirates" shooting. Canada Dry sponsor.  
Cast: John Baer, William Tracy, Gloria Saunders.  
Producer: Dougfair Corporation  
Associate producer: Warren Lewis  
Directors: Lew Landers, Arthur Pierson

### FAMILY FILMS TELEVISION

KTTV Studios, Hollywood  
Twenty-six half-hour religious dramatic shows "THIS IS THE LIFE."  
Cast: Forrest Taylor, Onslow Stevens, Nan Boardman, Randy Stuart, Michael Hall, David Kay, George Beeg Smith.  
Producer: Sam Hersh  
Director: William F. Claxton

### FEDERAL-TELEFILM, INC.

Goldwyn Studios, Hollywood  
"MR. AND MRS. NORTH" series of half-hour situation comedies now shooting first 39. A John W. Loveton Production  
Cast: Barbara Britton and Richard Denning.  
Producer: Federal TV Corporation.  
Director: Ralph Murphy.

### FILMCRAFT PRODS.

8451 Melrose, Hollywood  
"GROUCHO MARX" starred in 39 half-hour audience participation film productions now shooting. Contract set back for NBC. DeSoto-Plymouth sponsoring.  
Producer: John Guedel  
Film producer: J. Lindenbaum  
Director: Bob Hays  
"IT'S A SMALL WORLD" starring Al Gannaway in a series of 39 half-hour family appeal programs. Now shooting.  
Cast: Al Gannaway and others.  
Producer: Isidore Lindenbaum  
Exec. chg. prod.: F. H. Fodor  
Production manager: Glenn Miller

### FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood  
Second series of 52 half-hour Gene Autry Western telepic shooting. Gene Autry, Pat Buttram set lead.  
"RANGE RIDER" shooting second series of 52 half-hour videoters. Jack MacGraw, Dick Jones head cast.  
Producers: Wallace Fox, Geo. Archibald  
New series of half-hour western dramas

entitled "DEATH VALLEY DAYS" now shooting.  
Producer: Darrell McGowan  
Director: Stuart McGowan

### FOUR STAR PRODS.

RKO Pathé Studios, Culver City  
"MY HERO" series of 36 comedy dramas starring Robert Cummings now shooting.  
Producer: Mort Greene  
Director: Les Goodwin  
Assistant director: John Pommer  
Production supervisor: Ruby Rosenberg

### GROSS-KRASNE, INC.

Now shooting "BIG TOWN" series of 26 half-hour telepic sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.  
Producers: Jack J. Gross and Philip N. Krasne  
Director: E. A. Dupont.

### JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood  
Art Linkletter starring in a series of 104 15-minute vidpex titled "LINKLETTER AND THE KIDS."  
Producer-director: Maxwell Shane  
Associate producer: Irvin Atkins

### PAUL F. HEARD, INC.

KTTV Studios, Hollywood  
Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.  
Producer: Paul F. Heard  
Director: Paul F. Heard  
Production supervisor: Harry Cohen

### KEY PRODUCTIONS

Eagle Lion Studios, Hollywood  
Shooting Red Skelton series of 30-minute comedy telepic, Stars Red Skelton.  
Producer: Red Skelton  
Director: Marly Rankin

### KNEELAND-SAX PRODS.

Centaur Studios, Hollywood  
Thirteen 15-minute telepic series "DOUBLE PLAY" featuring Laraine Day and Leo Durocher to begin shooting November 24. Different sports personalities will be guesting each week.  
Producer: Carl Sax  
Director: Ted Kneeland

### VERNON LEWIS PRODUCTIONS

Lewis Sound Films, 71 W. 45th St., N. Y.  
"NIGHT EDITOR" series of 15-minute weekly newspaper-localized dramas, starring Hal Burdick. Now shooting. Sponsored by Kaiser-Frazer in five markets, via Weinman.  
Producer: Vernon Lewis  
Director: M. Baron

### THE MCCADDEN CORP.

General Service Studios, Hollywood  
"THE BURNS AND ALLEN SHOW" now shooting series of half-hour comedy telepic. The Carnation Co. sponsor.  
Cast: George Burns and Gracie Allen. Fred Clark, Bea Benadaret, Harry Von Zell.  
Producers: Ralph Levy  
Associate Producer: Al Simon  
Director: Ralph Levy  
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

### MARCH OF TIME

369 Lexington Ave., N. Y.  
"AMERICAN WIT AND HUMOR" series of 25 half-hour piz. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.  
Producer: Robert Emmet  
Director: Fred Stephani.

### MERIDIAN PICTURES, INC.

Goldwyn Studios, Hollywood  
"SCHLITZ PLAYHOUSE OF STARS" series currently shooting 13 half-hour telepic. Different stars featured each week.  
Producers: Meridian Pictures, Inc.  
Associate producer: William Self

### PARSONNET TV FILM STUDIOS, INC.

46-02 Fifth St., Long Island City, N. Y.  
Casting: Michael Meade.  
Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter

& Gamble. Features Warner Anderson. Producer: Marion Parsonnet.  
Production manager: Henry Spitz  
Directors: Robert Aldrich, Peter Godfrey

### PHILDAN TV

Eagle Lion Studios, Hollywood  
Series of 13 half-hour comedies "CAREER FOR CATHY" to begin shooting Dec. 2. Patti Lee heads cast.  
Producer: Michael Phillips  
Associate producer: Dan Hadzick  
Director: Jo Graham  
"ERNEST HAYCOX THEATRE" series of half-hour telepic sketched for Dec. 9 start. Michael Phillips directs.

### ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City  
"MY LITTLE MARGIE" series of 30-minute situation comedies now shooting.  
Producer: Roland Reed  
Director: Hal Yates  
Associate producer: Guy V. Thayer, Jr.

### REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood  
Half-hour series of "ADVENTURES OF MIKE CARSON" telepic now shooting for Revue Prods.  
Producer: Revue Productions  
Director: John English.  
"GRIFF BAKER USA" series of 30-minute situation comedies currently shooting. Randy Stuart, Alan Hale, Jr., head cast.  
Producer: Richard Irving  
Assistant director: Willard Sheldon

### HAL ROACH PRODUCTIONS

Hal Roach Studios, Culver City  
"AMOS 'N' ANDY" series of character comedy telepic now shooting. Sponsored by Blatz Beer for CBS-TV.  
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Silver.  
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren  
Producer: Charles Barton  
Production executive: James Fonda.  
Assistant director: Emmett Emerson

### SCREEN GEMS

1302 Gower, Hollywood  
Now shooting "THE FORD THEATRE" series of 39 half-hour telepic.  
Producer-director: Jules Bricken  
Assistant director: Eddie Seatz

### SHELDON REYNOLDS PROD.'S

Post Parisien Studios, Paris  
"FOREIGN INTRIGUE" series of half-hour adventure films for presentation in U. S. TV for various sponsors now shot in Paris, starring Jerome Thor and Synda Scott.  
Producer: Sheldon Reynolds  
Associate producer: John Padovano  
Director of Photography: Bertil Palmgren  
Musical Director: Paul Durand

### SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City  
"RACKET SQUAD" series resumes shooting half-hour telepic, December.  
Producer: Hal Roach, Jr. Carroll Case  
Director: Jim Tining

### TABLEAU-CHINA SMITH PRODS.

Motion Picture Center, Hollywood  
Series of 13 half-hour telepic entitled "THE CHINA SMITH," starring Dan Duray, shooting.  
Casting: Talent Associates  
Producer: Bernie Tabakin  
Production manager: William Stevens  
Director to producer: Buck Houghton  
Director: Arthur Pierson

### VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood  
"THE ADVENTURES OF OZZIE AND HARRIET" half-hour comedy series now shooting.  
Cast: Eddie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeFore  
Producers: Robert Angus and Bill Lewis  
Director: Ozzie Nelson  
Writers: Bill Davenport, Don Nelson, Ben Gersham, Ozzie Nelson

### ZIV TV

6255 Clinton St., Hollywood  
Four in "BOYTON BLACKIE" series of half-hour adventure telepic shoot in November.  
General casting for all pictures.  
Directors: Eddie Davis, Sobey Martin,

## TWA Asks NLRB

### Poll at 6 Indies

Hollywood, Nov. 25.  
Television Writers of America has asked the National Labor Relations Board for a collective bargaining agent at six telepic companies. Prexy Charles Isaacs described it as a move to protect the writers from the Screen Writers Guild pact with Alliance of Television Film Producers, which he called a "step backward."

Hint of an invasion of the Alliance was shelved and instead TWA will seek jurisdiction with Joan Davis Productions, Desilu, Filmcraft, Don Sharpe Productions, Key Productions and McCadden Corp. None is an Alliance member.

### Vidpex Chatter

#### Hollywood

Revue Productions, MCA's telepic subsidiary, will link a pact with Screen Writers Guild along lines of that negotiated between SWG and Alliance of Television Film Producers, a company exec reports... Haan J. Tyler named coast sales director for Guild Films... Hillary Brooke resumes role in "My Little Margie" at the Hal Roach lot... Bing Crosby Enterprises exec v.p. Basil Grillo back from biz junket to N.Y. BCE resumes "Rebound" series at Roach studios Dec. 2... Mark Stevens and Ruth Hussey star in Screen Gems' "This Is My Heart," directed by Robert Stevenson, being shot for Ford Theatre... Five Star Productions prexy Harry McMahon off on a business junket eastward... Marguerite Chapman and Donald Woods star in Meridian Pictures' "Girl of My Dreams," for Schlitz Playhouse of Stars, with Jeff Donnell and Roy Roberts in support, Ted Post directing. Company seeks Edmund Gwenn to narrate recently completed "The Guardian of the Clock," with Una Merkel, Hugh Beaumont, Roland Winters and Ludwig Stossel, Roy Kellino directing... Groucho Marx telepic spots supporting "Give a Lift With a Gift" drive being filmed by Filmcraft, with Marx pitching for gifts to servicemen in Korea... Ethel Barrymore, David Niven, Ronald Reagan and Maureen O'Sullivan set for starring roles in upcoming tele-dramas on "Hollywood. Opening Night" on NBC-TV. Miss O'Sullivan and Wendell Corey star in "The Lucky Coin" Dec. 1... Quality Films prexy Charles Weintraub returned from eastern junket during which he sold over \$200,000 in old feature films to video stations... Peter Mamakos inked for Revue Productions' "Island of Stone"... PSI coast v.p. Bernie Tabakin signed Robert Aldrich to direct four "China Smith" vidpex starring Dan Duray... Helen Almsworth Corp. named sales reps in seven cities for telepic and theatrical productions... Dougfair Productions' "Terry and the Pirates," with John Baer, Gloria Saunders, Jack Reitz and Sandra Spence, began on KTTV this week, on alternate weeks basis, with Canada Dry sponsoring... Al Gannaway named director of programming for Filmcraft... Marjorie Morrison inked distrib. pact with Official Films whereby OF will distrib her "Voyage of the Scarlet Queen" telepic.

# SPONSORS TO 'SNEAK' VIDPIX

## Lux In a JWT Flux

Whatever the ultimate decision on the future of "Lux Video Theatre," whether it stays live or goes film, the present desire to switch over to celluloid represents a radical change in thinking on the part of John Reber, JWT's radio-TV boss.

Reber has always championed "Lux Theatre" as a New York-originating show, envisioning the day when it will step in as the rightful heir to the long-running "Lux Radio Theatre" counterpart, after nearly 20 years of AM drama supremacy. The radio show, by virtue of its enviable Hollywood film studio tie-in, has always been a "Coast baby."

J. Cornwall (Corny) Jackson, head of the Hollywood JWT office, has had a hankering to inherit the video version, as well, and has been pitching for the Coast-made film treatment. But any such move would require Reber's okay.

Apparently Reber is now willing to acquiesce, for if the "sneak" filmed episodes (to be made in Hollywood) win favor with the audiences, the east-berthed Reber will relinquish the TV show to the Coast-berthed Jackson.

## WCBS-TV's 'Nothing But Movies' Sat. Matinee; Triple Sponsor Formula

WCBS-TV, key CBS-TV station in N. Y., analyzed plans this week for its Saturday afternoon program lineup and at the same time made a pitch for the three-sponsors-per-hour sales plan which the networks have found successful. New programming, which will comprise mostly film as anticipated, preems Dec. 6, the week following the windup of the network's Saturday afternoon armed services football schedule.

With the National Dairy-sponsored "Big Top" aired on the network Saturdays from 12 noon to 1 p. m., WCBS-TV takes over at 1 with an hour-long "Lafftime" film show. This will comprise three two-reel comedies starring Buster Keaton, Laurel & Hardy and Charlie Chase. Station is attempting to sell the hour to three participating bankrollers, similar to the way Jackie Gleason show is sponsored on CBS-TV or "All Star Revue" on NBC-TV. If the trio of sponsors don't come through, WCBS-TV will sell the show on a straight spot basis.

From 2 to 3, the station will air another film series, this time concentrating on outdoor adventure fare. WCBS-TV hopes to be able to sell this hour to a single sponsor. "It's Worth Knowing," a live educational series currently aired Saturdays from 4:30 to 5, will be expanded to 45 minutes and moved back to the 3 o'clock spot. "Winter Holiday," also a film series which premiered last week on Sunday mornings, will go into the 3:45 to 4 period Saturdays.

From 4 to 5, WCBS-TV will air a full hour mystery film under the overall title of "The Clock Strikes Four," which will be offered to spot advertisers. "Late Matinee," feature film oldies now aired cross-the-board from 5 to 6 p. m., will go into the same hour Saturdays, to be followed by "6 O'Clock Report," also aired presently cross-the-board. At 6:15, the station has scheduled "Invitation Playhouse," a series of quarter-hour vidpix being syndicated by Guild Films. Network then picks up again at 6:30 with "It's News to Me."

## Universal Vidpix Subsid Rolls Again

Resumption of television filming at Universal is in the offing following a period of union and guild trouble. Work is being done by United World Films, U subsidiary, which operates as a separate unit on the Coast.

Spokesman for U said in N. Y. last week that the company is getting ready to make three or four new series of TV pix. UWF so far has completed only one series of 13 half-hour films called "Fighting Men." Company is using its own players and doesn't call on the services of U contract stars.

TV film activity at U is still considered in experimental stage and "just a way of getting our feet wet," according to the U exec. Only other studio actively engaged in TV production is Columbia through Screen Gems.

## Bartell's 'Playtime'

Gerald A. Bartell, president and general manager of WOKY, Milwaukee, has gone in for vidpix with the filming of a 13-shot series entitled "Playtime." The show is based on a children's radio program at that station which he conducts. He's in partnership with Zinn Arthur, a former bandleader and now a theatrical photographer in New York. Firm name is Apollo Pictures.

William Morris Agency will distribute.

## PSI-TV Dickering Eagle-Lion Lot In Vidpix Expansion

Hollywood, Nov. 25. PSI-TV prexy Paul White, here on a business junket to ogle company telepix production here and helm the Gayelord Hauser series himself, disclosed his company is negotiating for purchase of Eagle-Lion studios as a site for the upped production of PSI. Price tag on Eagle-Lion is reported to be \$1,500,000.

White has just returned from Europe where he glommed upcoming PSI product involving total budgets of \$2,300,000. He said majority of PSI product will be shot in Hollywood, but pointed out European locale and shooting adds a different flavor and change in pace to the vidpix.

Leonard L. Loewenthal, PSI-TV v.p. and general counsel, accompanied White here, and is negotiating for a series starring Bette Davis.

White plans to confab with Hedy Lamarr, inked to star in a PSI-distributed series. These has been postponing the starting date, and White wants to get a definite answer from her immediately. He also plans to huddle with attorneys for Edward Lewis, saying he seeks to "reshape" PSI's deal with the producer.

Also planned is a conference with prexy Rudy Monti of Mutual Television, linked with PSI in distribution of feature films. White, who is working on several new telepix deals while here, says he was offered a vidpix package involving Ingrid Bergman and Roberto Rossellini while in Rome, but nixed it, feeling names lack merit without proper stories encasing them.

While here he will also huddle with Bernie Tabakin, PSI's v.p. in charge of operations on the coast, and Leon Kaplan, PSI attorney here. He's just been to Mexico City where he talked with Oscar Dancigers, who will produce nine vidpix for PSI there. White's aide, Robert Kingsley, and Augustine Delgado will also work on the series in Mexico. Several Dan

(Continued on page 41)

## GETS 'EM OFF CONTRACT HOOK

A new trend appears to be in the making in regards to the existing shift of television sponsors from live to film programming.

At a time when grave doubts becloud the industry as to the qualitative values of filmed shows, in contrast to "live" performances the fact remains that more and more sponsors are preparing for the switchover to celluloid. But they want to come in under circumstances which will not necessitate 26 or 39-week, or even 13-week commitments, thus permitting them to get off the hook and back into live if they come up with a turkey.

As result, sponsors of live shows contemplating "going film" are adopting the "sneak" technique as a means of testing audience reaction. For example, the J. Walter Thompson-produced "Lux Video Theatre," after a couple of seasons of live presentations, is being geared for a filmed vehicle. But rather than risk the \$750,000 to \$1,000,000 required to get a 39-week cycle in the can, JWT has put in an order for two or three performances on film. These, in turn, will get a "sneak" presentation on the regular Lux Monday night session on CBS-TV.

In that way the client can pre-test audience response without the 750G jeopardy or finding itself in the predicament of several other sponsors who wish they had stayed live and not reverted to film.

It's known that several other network TV bankrollers are contemplating a similar procedure. Idea, for that matter, is not entirely new. Last summer when "Information Please" was subbing (as a live format) for General Electric's Fred Waring show, Dan Golenpaul, producer of the vet panel-quizz show, ran off a couple of filmed versions during the summer cycle to size up audience reaction before prepping his syndicated pix "info" series.

Too many sponsors regret having committed themselves to long-term pix TV deals. Russel Seeds agency, which packaged the ill-fated Eddie Mayehoff film series on NBC-TV for Reynolds Metal, took it on the chin to the tune of \$250,000 by choosing celluloid treatment instead of live, after Reynolds cancelled out after four stanzas. Red Skelton's TV pix show is in a state of flux, with the client, from all accounts, wishing it had stayed live, but committed to a full season of the celluloid Skelton.

## GOSDEN, CORRELL IN 1ST 'AMOS 'N' ANDY' VIDPIX

Hollywood, Nov. 25. Freeman Gosden and Charles Correll, creators of "Amos 'n' Andy," will make their initial appearance on the vidfilm version of the show Christmas Night, via CBS-TV. All roles in the vidpix series are played by Negro actors.

Stanza that night is to spotlight the team's now-famous "Christmas Story," and they'll appear in the film as a prelude to the presentation.

## SAG Teleblurb Demands To Get NTFC Airing

National Television Film Council prexy Mel Gold is slated to detail negotiations with the Screen Actors Guild regarding the use of actors in TV film commercials, at the NTFC's luncheon today (Wed.) at the Hotel Warwick, N. Y. Also on the agenda is the nomination of officers for 1953.

According to NTFC execs, the "implications and precedence evident in SAG demands have a direct bearing on the life or death of films for TV." If time permits, a guest speaker will also be scheduled for the luncheon meet.

## SWG Okays Vidpic Pact, 281-16; Kills Move to Limit Proxy to One Meeting

### 'Lone Ranger' Unmasked

The "Lone Ranger," who has always hidden behind a mask, will at long last show his face. Johnny Hart, who plays "Ranger," will do a romantic role opposite Lucille Ball on "I Love Lucy."

There was no casting call for Silver.

## Chi's AFTRA Puts Out Welcome Mat For SAG Move-In

Chicago, Nov. 25.

Local branch of the American Federation of Television and Radio Artists, which earlier had plans to organize the Chi TV film producers in the absence of any action by the Screen Actors Guild, has called off the move after receiving definite word for SAG that it intends soon to set up a Windy City organization.

AFTRA members, concerned over the vacuum that existed in the vidpix field here, heard the SAG plans for Chicago outlined last week by the guild's prexy Walter Pidgeon, SAG TV specialist Ken Thomson and eastern rep Florence Marston.

AFTRA's decision to welcome SAG into the local picture is part of the pattern of increasing cooperation between the two unions which previously had been clashing over issues rising out of the emergence of television. Nationally, the radio-TV group is on record supporting SAG in its announced walkout against tele film producers in New York.

SAG's jurisdiction in the film field had previously been established so AFTRA execs saw no reason for stirring up that issue here now that the guild is moving in. SAG plans to set up an office here within a week or so and will start to work on the various studios.

## GROSS-KRASNE BUY CALIFORNIA STUDIOS

Hollywood, Nov. 25.

California studios, once owned by the late Harry Sherman, became a television lot yesterday (Mon.) when Jack Gross and Phil Krasne took over control. Deal was made by George T. Goggin, studio attorney, and the sale was confirmed by Benno M. Brink, referee in bankruptcy. Contract calls for the immediate payment of \$50,000 and the remaining \$85,000 in installments.

This is the first motion picture studio in Hollywood to be bought by TV producers. Gross-Krasne, Inc., will make the "Big Town" vidpix series on two of the studio's stages. Third stage will be used by Ziv TV.

## Ziv's 115% Biz Hike

Ziv TV reports that by the end of the year biz for 1952 will be 115% over that for '51.

Latest Ziv entry, "Favorite Story," which will be released in January, is already sold in 27 markets. Other Ziv properties are "The Unexpected," sold in 52 markets; "Boston Blackie," 58 markets; "Your TV Theatre," 35; "Cisco Kid," 60; "Story Theatre," 26; "Yesterday's Newsreel," 21; "Sports Album," 17; and "The Living Book," 10.

Expanding sales activities had lured Ziv's addition of five new field reps. They are Frank J. O'Leary, ex-Conde Nast and NBC; William R. Dothard, formerly with Hearst Radio and WFRB, Baltimore; Leon Wray, former Don Lee sales manager; Jack Howard, ex-KBON, Omaha; and Ben Coleman, ex-Liberty web sales exec.

Hollywood, Nov. 25. Screenwriters Guild voted ratification of telepix pact with Alliance of Television Film Producers as negotiated thus far, 281-16, at annual election meeting Monday (24), at the same time voting confidence in its TV negotiation committee.

SWG voted, 243 to 37, for a constitutional amendment prohibiting members from discussing plagiarism suits with the press before trial of such suits. Constitutional amendment limiting life of a proxy to a single meeting instead of seven years, as under present system, lost by 12 votes short of the required two-thirds majority; 256 favored amendment and 148 opposed it.

Richard Breen was elected prexy, with 223 votes against 204 for Richard Murphy. Valentine Davies, ex-SWG prexy, was named first vicepre, 362 votes; Ronald MacDougall, second vicepre, 245; David Dortort, secretary, 260; Donald M. Marchman, Jr., unopposed, treasurer. Morgan Cox, Walter Reisch, Richard Tregaskis, Warren Duff, Charles Hoffman, James Webb, Bernie Lay, Jr. and Adele Buffington were elected to exec board.

## Teleburb Strike Ordered by SAG

Hollywood, Nov. 25.

Screen Actors Guild yesterday (Mon.) sent a strike notice to all its members ordering them not to work in teleburbs on or after Monday, Dec. 1, emphasizing order applies to all filmed commercials, no matter by whom or where produced.

Strike order is result of breakdown in negotiations with N. Y. teleburb producers and American Association of Advertising Agencies, mainly over question of re-run coin for actors. At the same time the strike order was issued members, letters were sent all teleburb producers, advertising agencies and sponsors, notifying them of the strike.

Board of directors' notice to members said order was being sent following ratification of such action by its membership in L. A. and Gotham, and attributed move to "failure of advertising agencies and producers in negotiations either to accept guild proposals or to come forward with any reasonable offer which could possibly be considered by the guild as a basis for entering into a collective bargaining contract." Notice also stated AFTRA, Equity, Chorus Equity, AGMA, AGVA and Screen Extras Guild are supporting strike and will notify members not to work in teleburbs.

Letter to producers, agencies and sponsors warned them "if any production of television film commercials is attempted using the services of non-union actors, we will immediately place such producers, advertising agencies, their clients and products on the unfair list of the American Federation of Labor. We will ask all members of all other unions to refuse to accept employment in non-union filmed commercials and also not to purchase any products so advertised."

## EDUC'L BROADCASTERS SET TV FILM EXCHANGE

National Assn. of Educational Broadcasters is expanding into the video field. It has set up a TV film exchange for the purpose of gathering and bicycling films for educational tele stations.

As a result of the European trip led last September by Seymour N. Siegel, then prexy and now national director of NAEB, films are beginning to come in from France, Italy and Britain.

## FCC's Denver Poser: Radio Station Or Theatre, Which Is Better Tele Op?

Washington, Nov. 25.

Crucial question of which is preferable from a public interest standpoint—a TV station owned by a radio licensee or one owned by a theatre operator—was laid before the FCC today (Tues.) when findings were filed by applicants in the hot contest for Channel 7 in Denver.

Hearings on applications, involving radio station KLZ and Denver Television Co., were recently held before Examiner James D. Cunningham, whose initial decision in the case, expected in about a month, may set pattern for Commission policy in contests between radio and theatre applicants for TV channels. Over 60 TV applications involving theatre interests are new before FCC.

Complicating the fight is the fact that a substantial interest in KLZ is held by two of its directors, Theodore R. Gamble and Frank H. Ricketson, Jr., who are theatre operators. Ricketson is head of Fox Intermountain Theatres.

Principal stockholder in Denver Television Co. is John M. Wolfberg, who with his father, Harris, owns five houses in Denver. A substantial interest in the company is held by James Stewart, film actor.

In pressing its bid, Denver TV argues that public interest would be better served by having radio and TV stations under separate control than in same hands, just as Commission has preferred non-newspaper over newspaper applicants for AM stations.

Denver Television contends, if an AM and TV station are separately owned, "it is to the interest of each to produce the best possible programs during all hours so as to secure the maximum audience. If they are under common control, it is to the interest of the common owner to program both stations in such a way as to secure maximum return from a combination of the two."

KLZ pooh-poohs the idea of any "conflict in interest" between AM and TV broadcasting. It declares, "The record does establish that TV and AM, in practice, are complementary media to a much greater extent than they are competing media—that AM and TV service are each improved by their affiliation with each other."

Nothing could be more harmful to the public's interest, KLZ concludes, than to exclude as TV licensees those who have experience in broadcasting.

## TV Dramas Back In Nielsen Form

NBC-TV's high-budgeted "Colgate Comedy Hour," squeezed out of the top 10 Nielsen lineup for the first two weeks of October, zoomed back into second place for the Nielsen top 10 parade for the second half of that month. Bob Hope and Abbott & Costello starred in the Colgate series the two weeks rated, so that the rating figure is based on an average of the audiences delivered both weeks.

Also significant in the new Nielsen is the fact that the hour-long dramatic shows, which have been noted for their absence from most of the rating services' top 10 lineups this season, are back in form. "Goodyear Playhouse" and "Philco Playhouse" (both NBC) are in the Nielsen winners. CBS-TV's "I Love Lucy" of course, topped first place as usual.

On basis of homes reached, here's how the new Niensens are listed:

Homes	
I Love Lucy	12,363,000
Colgate Comedy Hour	9,865,000
Goodyear & Friends	9,494,000
(Chesterfield)	
Texaco Star Theatre	8,867,000
Pabst Fights	8,850,000
Philco Playhouse	8,406,000
Gangbusters	8,140,000
Groucho Marx Show	7,897,000
Goodyear TV Playhouse	7,896,000
Goodyear & Friends	7,558,000
(Toni)	

## Heidt Ankles Coast Show To Prep Luckies Aired

Hollywood, Nov. 25.

Format is being worked out for a half-hour Horace Heidt ailer for Lucky Strike and he's anking his hour long KLAC-TV layout locally, probably Dec. 21.

Heidt and his troupe will tour the country originating each show from a different city, but the format won't be his "Youth Opportunity" show with which Heidt once trekked the country.

## 'Stork Club' SRO As Ch'field Signs

CBS-TV this week wrapped up sponsorship of its "Stork Club Show," inking Chesterfield to alternate weekly on the series with Gemex Watch Band, which had signed on as an alternate week sponsor only last week. Gemex makes its bow on the show Jan. 3, with Chesterfield coming in Jan. 10. Show will continue in the Saturday night 7 to 7:30 period.

As a quarter-hour show aired twice weekly last season, "Stork" was bankrolled by Chesterfield's sister ciggie, Fatima (both are manufactured by Liggett & Myers). Show has been sustaining so far this season.

## 'Show Biz' Exits Luckies Roster in Jan., Refusing Alternate-Week Bid

Lucky Strike, unable to come to terms with CBS-TV to cut the Sunday night "This Is Show Business" back to an alternate week basis, has decided to drop the show. Ciggie firm instead has bought the Ann Sothern vidfilm series to alternate with Jack Benny, who goes TV on a skip-a-week basis early next year in the Sunday 7:30 to 8 p. m. slot.

Web execs claimed this week that there is hot sponsor interest in "Show Biz" for another time slot, but no deal has yet been signed, since it will remain on the air under Lucky Strike's aegis until Jan. 18. A comparatively low-budgeter at about \$13,000 weekly for talent and production, "Show Biz" has been racking up hefty cost-per-thousand ratings. Because of that producer Irving Mansfield and CBS thought it was too valuable a property for the skip-a-week scheduling.

Under present plans, "Show Biz" bows off for Luckies after the Jan. 18 broadcast. Benny will occupy the time period Jan. 25, with the vidfilm series, titled "Private Secretary," starting Feb. 1. Miss Sothern's show will then be aired for the following two or three consecutive weeks, with Benny picking up again in late February or early March. After that, he'll alternate each week with the vidfilm.

## TVing the Hard Way

Salt Lake City, Nov. 25.

KSJ-TV has begun to run into complications resulting from its new mountain top transmitter which went into operation last week. First snow of the year blocked the only road to the transmitter and two men were sent out to do some road clearing. When no word was heard from them by 8 p.m., three deputy sheriffs started a search.

The men, Milton Davis and Pack Kimball, were located at 10 p.m., with their tractor bogged down in snow drifts. Kimball had additional troubles the next day when he started out to clear a snow drift. He felt the shoulder of the road give way and jumped to safety. His tractor slipped 60 feet down the hill, caught on a rock, swung around and headed back up the hill. Kimball caught it as it got back on the road and drove off.

## DEBATE GM REBATE ON GRID TELECAST

NBC-TV was huddling with General Motors yesterday (Tues.) to determine whether a rebate is in order to the sponsor for the poor quality of the picture during the pickup of the U. of Southern California-UCLA football game last Saturday (22). American Telephone & Telegraph reportedly has admitted that an open circuit between the Los Angeles Coliseum, site of the game, and NBC's Coast studios, fouled up the picture and, if a rebate is ordered, NBC will pay the sponsor and then dun AT&T for the bill.

Question, according to NBC, revolves about whether a sufficient number of viewers tuned out on the game and whether any commercial time was lost. NBC pointed out that, while the picture was not good throughout the game, the only time it was actually off the air was for a few minutes during the first quarter. While final rating figures will determine the number of tune-outs, it was pointed out that the game was such a natural for TV that it's presumed most viewers stuck with it despite the ghosts and reflections in the picture.

## CBS 'Come On Over' to GM As P&G Radio Sub

CBS Radio is on the raiding warpath again. With Procter & Gamble axing two of its three early-evening quarter-hour strips on CBS, the web this week is pitching to General Mills to move "Lone Ranger" and "Silver Eagle," which now alternate daily on the ABC web, over to CBS. CBS sales chief Eldon Hazard will be in Minneapolis this week to make the initial overtures to GM, so a final decision is not expected too soon.

P&G is checking off "Beulah," aired from 7 to 7:15, and the Jack Smith-Dinah Shore show, in the 7:15 to 7:30 slot, retaining Lowell Thomas from 6:45 to 7. "Ranger" and "Eagle" are now aired in the 7:30 to 8 strip on ABC, with the former in on Mondays, Wednesdays and Fridays and "Eagle" on Tuesdays and Thursdays. As the basis of its pitch to GM, CBS is offering the lure of wider circulation (a bigger station lineup) and also less competition from rival webs in the 7 to 7:30 period than the two shows now get from 7:30 to 8.

While CBS reportedly granted a number of concessions to P&G at the start of this season to get the sponsor to renew, including a daytime rate charge for the evening half-hour strip, web execs insist that no such deals are being offered General Mills now. Since the P&G negotiations, CBS has revised its evening rate card downwards and, according to web execs, will make no more bargain sales.

Campbell Soup, which sponsors "Club 15" on CBS in the 7:30 to 7:45 slot cross-the-board, has also reportedly decided to axe its show. What CBS will sub in that spot has not been determined.

## —And Still the Champ!

CBS Radio's "Amos 'n' Andy" show, on the same week it celebrated its 10,000th broadcast, had double cause to gloat by learning that it had zoomed into the lead position in Nielsen's Top 10 lineup. "A 'n' A" came up with an 11.2 to nose out "Lux Theatre" by one-tenth of a percentage point.

Following is the Nielsen Top 10, for the week of Oct. 5-11:

Amos 'n' Andy (CBS)	11.2
Lux Theatre (CBS)	11.1
Jack Benny (CBS)	10.6
Bergen-McCarthy (CBS)	9.3
Talent Scouts (CBS)	8.8
People Are Funny (CBS)	8.6
Fibber & Molly (NBC)	8.2
Our Miss Brooks (CBS)	8.2
Groucho Marx (NBC)	8.1
Suspense (CBS)	7.6

## Rockefeller Center Dilemma

In recent months there has been an unusually heavy accent on Rockefeller Center photographs and art work, featured notably on front covers of mass circulation national mags. It's been a slick shrewd and deliberate campaign designed to extol the beauties and virtues of one of the world's most unique and outstanding edifices.

Behind the campaign to vest Rockefeller with an increased stature and sense of importance is seen the dilemma confronting the owners. This is in anticipation of the day when Rockefeller Center will lose its chief Radio City tenant—NBC. It may not be next year, or the year after, but it's considered inevitable that the network, which has already assumed octopus-like proportions with the TV-ascendancy, will be forced to vacate the premises for its own Television Center. As against that day, the Rockefeller Center landlords must alert themselves to a tenancy problem.

## Colleges Set Up New Howls on Eve Of NCAA Meet on TV Grid Policy

Chicago, Nov. 25.

### Framer's 'Greatest Man On Earth' in ABC-TV Bow

Indie packager Walt Framer, who now has more audience participations on the air than anyone else in the trade, preems a new one next Wednesday night (3) on the ABC-TV web under the title of "Greatest Man or Earth." Show will hold down the Wednesday night 7:30 to 8 spot for five weeks, until Clorets takes over for its "Date With Judy" show, and then move to another nighttime spot on ABC. "Man" kicks off as a sustainer.

Format will revolve about women nominating the man of their choice as the "greatest man." Five couples will then be selected to compete on the show each week. Winning couple in each five-week cycle will then return for the sixth week to compete for the jackpot prize—a new car and a trip to Europe. Framer said the total value of gifts each week will reach about \$8,000.

New show will give Framer five programs on Wednesdays alone.

## Strike Blacks Out TV 'Super Circus'

Chicago, Nov. 25.

ABC-TV's "Super Circus" failed to hit the air Sunday (23) when the Chi chapter of the National Assn. of Broadcast Engineers & Technicians (CIO) did a walkout of an hour duration. The Chi ABC-TV plant was shut down from 4 to 5 p.m. while the NABET-repped engineers and traffic personnel left their posts to trek over to the Morrison Hotel for a specially called grievance meeting.

WENR, the web's radio station, was able to stay on the air with recorded music.

Larry Balsley, Chi NABET chairman, said the walkout was ordered to call attention "to an accumulation of grievances" over working conditions and what he termed contract violations and unfair labor practices. Union claims that a gal office worker was recently let go for union activity. NABET, which currently reps the ABC engineers, news writers and traffic personnel, has been attempting to corral the general office staffers.

NABET formally filed unfair labor practices charges against ABC here yesterday (Mon.). Complaint filed with NLRB charges the web fired Loraine Kielbara, recording staffer, for her "union activities."

Charges were denied by the web, which claims Miss Kielbara was let out because her position was abolished along with a number of others as part of a general retrenchment.

### Chuckles Rides 'Riders'

Chuckles candy has bought "Range Riders" for the 4:30-5 p. m. Sunday slot on WJZ-TV, N. Y. Buy supplements the backer's coverage in N. Y., since it just bought "Itail the Champ" on the ABC-TV network alternate Saturdays at 11:30 a. m.

Show gives WJZ-TV a strong two-hour kid block on Sundays, since "Riders" will be followed by the chain's "Super Circus" at 5 p. m. and the local "Captain Midnight" for Ovaltine at 6 p. m.

A chorus of powerful midwest voices was raised the past few days calling for either changes or discarding of the National Collegiate Athletic Assn.'s restrictions on football telecasts. Fact that athletic directors from two of the top Big 10 schools have come forth with new formulas and, the athletic chief of powerful indie Notre Dame has flatly dubbed the present program a failure, points to the strong likelihood that the project will be in for a drastic revamping at the NCAA convention next January in Washington.

Notre Dame, in fact, isn't waiting for the national conclave to launch its counterattack against the current system which limits TV coverage to one game weekly. Athletic director Ed Krause and the Rev. Edmund Joyce, exec veepee and athletic board chairman, will take their case to the New York meeting next week of the NCAA's TV committee. Notre Dame went along only reluctantly with this year's program and it's now become obvious that the prominent Catholic school has made it a matter of major policy to oppose any future limitations on its rights to make its own video deals.

In a series of statements here last week Krause called the so-called controlled experiments conducted the past two years by the NCAA a complete failure "which hasn't proved anything except that television, like radio and newspapers, is here to stay."

From the U of Illinois has come a suggestion from athletic director Doug Mills suggesting a step up in the number of games permitted in each region on a given Saturday. He proposes a double-feature arrangement with two Big 10 games open to TV each week with a local blackout for the home team unless its game is sold out. Mills, incidentally, sees subscription TV as the final answer, holding that completely wide open video would work a hardship on all but a few schools.

A similar proposal has been tossed into the hopper by Fritz Crisler, Michigan's athletic chief.

With the various university prizes paying closer heed to their athletic plants, it's believed that the recent flurry of statements suggesting improvements of the NCAA program have been a reflection of top level thinking on a situation which has posed tough public relation problems, particularly for the tax-supported institutions.

## Lever Pulls Lever On CBS-TV 'Betsy'

Lever Bros. this week decided to check off CBS-TV's "Heavenly Betsy" show, aired Tuesdays and Thursdays from 7:45 to 8 p. m. Soap firm is also giving up the time, with the last sponsored broadcast set for Christmas Day. Agency on the account is McCann-Erickson.

CBS programming execs have not yet decided on a replacement. They claim to have received several sponsor nibbles, so that final determination of what show goes into the twice-weekly period will depend on which bankroller buys the time. "Betsy" has been averaging about a 15 in the ratings, which Lever reportedly considered too low in view of its investment.



# 'PALEY COMET' DESIGNED FOR TV

## Weiss as FCC Chairman?

There's a strong likelihood that Lewis Allen Weiss, the former head of the Don Lee network on the Coast, will become the next chairman of the Federal Communications Commission under the regime of President-elect Dwight D. Eisenhower.

The reports circulating in Hollywood, Washington and in New York of Weiss being in a favored position for the FCC spot is more than idle rumor, it's known. Weiss, in turn, would like the job very much. Since the sale of Don Lee to the new Mutual network hierarchy dominated by Tom O'Neill, Weiss has been on the sidelines, although he's held down a Government berth in Washington divorced from broadcasting. He was active in the Eisenhower election campaigning, as was his wife, who in fact played a key role in the Election Eve coast-to-coast TV wrapup of the Ike campaign.

## NBC-TV to Launch Post-Midnight Mysteriosos—If Stations Play Ball

NBC has decided to break new ground for network television, opening up the 12:30 to 1 a.m. period for a new series of live mysteriosos titled "Mysterios at Midnight." Web will test the post-midnight programming idea for four Sunday nights starting Jan. 11 and then, if enough stations sign on to carry the show, will continue it indefinitely.

Net's programming execs have been toying with the idea of opening up the post-midnight hours since it lost its 11 p.m. to midnight slot to its local stations when "Broadway Open House" went off the air. New move is considered especially significant, in that NBC will still wind its Sunday evening network programming at 10:30, letting its affiliates continue to program until 12:30. (Most of the local outlets carry news and feature film shows after the net closes down.) Web will then return with the mysterioso series at 12:30.

Each of the half-hour shows is to be split up into two quarter-hour stories, generally designed as suspenseful psychological dramas for followers of late evening mysteries. Series is to be produced and directed by Albert McElreath, originator of the low-budgeted "Cameo Theatre" technique of TV dramatics. Web will attempt to get name personalities from legit and TV to serve as narrators.

NBC hopes to air the series live from coast-to-coast and is confident the idea will be picked up by most affiliates, including those in single-station markets, since there will be no competition from other networks at that time of night. Series will also, however, be kinescoped for any affiliates desiring to carry it at some other time.

While the selling pattern for the mysteries has not been definitely determined, it's expected that NBC will go after a network advertiser to buy the show as a package. Possibility also exists, however, that the series may be co-opped with affiliates pitching it for local sponsorship.

## Equitable Ankles 'BI' After 8 Yrs.

After eight years of continuous sponsorship of "This Is Your FBI" on ABC, Equitable Life is cancelling out of the officially-backed stanza after the Dec. 19 broadcast. Show is in the Friday 8:30 p. m. slot, and is one of the mainstays of the web's strong Friday lineup.

Future plans for the program and the period are not yet set. Producer Jerry Devine, who has been associated with the airer since its inception, is going to Washington for conferences this week. It's understood that ABC feels it a highly saleable commodity and is interested in sustaining the show if a banker isn't inked.

## CBS EYES TOP H'WOOD TALENT

By GEORGE ROSEN

Hollywood, Nov. 25.

With the TV City dedication frills back in camphor, CBS board chairman William S. Paley, extending his Coast stay for another 10 days, moved on several fronts last week to translate his handsome but as yet practically vacant Gillmore Island edifice into a reality of programming activity.

No sooner had the hoopla subsided than Paley, TV programming chief Hubbell Robinson, Jr., and Coast TV boss Harry Ackerman went into swift action to reaffirm the "Operations TV City" concept of live Coast programming for the future, and to hitch some new and valuable properties onto the now-famous "Paley Comet."

The round-robin of post-dedication activity resolved itself into:

1. Huddles with Bing Crosby, who is tied exclusively to CBS, both for radio and TV, with a view toward bringing him into the web's video roster with his own show emanating from TV City. Thus far Crosby has held himself aloof from the medium (except for last season's all-night telethon with Bob Hope) and so far has only intimated that he'd do a sporadic guest shot or two on the Fred Waring TV show on behalf of his General Electric radio sponsor. As one of the alltime show biz greats, a Bing Crosby on the permanent TV roster would cause no little jubilation within the CBS program precincts.

Meighan-Skelton Huddle

2. The surprising teamup of CBS veepee Howard Meighan (one of the "daddies" of the whole TV City project in the days when he headed up the Columbia operation on the Coast) and Red Skelton (an NBC property) for a flying visit last week to Acapulco, Mexico. It has raised conjecture as to whether the comic may not wind up as an added starter at CBS' TV City next season. It's no secret that the present Skelton NBC show (now on film) has created some unhappiness, particularly with the sponsor, Procter & Gamble, with possibility seen of Skelton being enticed over to the Paley camp, new format and all.

3. Immediate creation of new dramatic properties to originate from TV City, including one called "First Edition," which will be a sounding board for the nation's top writers, with their works to be specially adapted for TV. Also in this category falls a new adventure series designed to capture the breadth and scope of a Hollywood film. This will be either a 30-minute or full hour show and is tentatively slated for Saturday nights at 10.

4. With "My Friend Irma" already originating from TV City, Jack Benny, who goes alternate weeks next season, has notified Paley to "count me in" on a TV City origination. Also, "Life with Luigi" starts TV City originations on Dec. 15; Art Linkletter's "House Party" in January.

5. Introduction of an "indoctrination course," which started last week, to familiarize the producers, directors and other behind-the-scenes operators with all the newly-conceived gadgetry that has gone into TV City, to permit for maximum use and effectiveness.

Perhaps outstanding of all the (Continued on page 41)

## Success Story

NBC-TV's early morning "Today" show hit the bankroll jackpot this week, with aggregate billings of \$90,000 in the till for a seven-day period. That's tops to date, representing a 40% sellout.

Two-hour cross-the-board show is geared to a potential of \$12,000,000 a year, should it ever achieve a 52-week 100% sellout.

Program this week also hit a banner 41-station lineup.

## Boxing Managers Form Guild in Bid To Break IBC's AM-TV Hammerlock; Sell Bayuk-Backed Fights to ABC

John Cameron Swayze

recalls a few things about

High Pressure Muggs (and Other Newspaper Flashbacks)

\* \* \*

an interesting editorial feature in the soon-due

47th Anniversary Number

of

VARIETY

## 'Bring In Bing' 3-Way Agency TV Battle Cry

Strictly as an offshoot of the huddling that went on last week on the Coast between the CBS brass and Bing Crosby in the hopes of establishing the singer with a substantial TV identity, there's some three-way agency maneuvering also going on for fear that, when the papers are signed, they'll be out in the cold.

CBS board chairman William S. Paley and TV programming veepee Hubbell Robinson, Jr., huddled with Crosby in an effort to entice him into TV on a regular basis. Whatever Crosby decides, he's committed to CBS and also to General Electric, his new radio sponsor. Thus far Crosby has indicated that he'll only show up sporadically on TV, probably integrating his talent (along with his kids) into the GE-sponsored Fred Waring Sunday night show on CBS-TV (with Waring also bringing along his kids).

In such an eventuality, Crosby would fall into the BBD&O columns, since that's the agency handling the Waring property. But Young & Rubicam says: "What about us?" since they handle the GE division sponsoring Crosby on radio and feel they're more entitled to the singer's TV services than anyone. And somewhere along the line the Maxon agency ties into the picture with its own GE billings with a "what gives here?"

## Garry Moore Sponsorship Again on Ascendancy; Daytimer's 60% Sellout

CBS-TV this week sold another segment of its daytime Garry Moore show, which means the show is now 60% sold. Pillsbury Mills, which had bought the 1:45 to 2 p.m. segment on Tuesdays, signed on to take the same segment Mondays also. Agency is Campbell-Methune.

Show is aired in the 1:30 to 2 p.m. slot cross-the-board. New sale marks the first time that Moore's daytimer has been more than 50% sold since last spring. Prior to that time, when it was aired as an hour program daily, it was SRO, representing more than \$8,000,000 in annual billings for CBS.

KTBC-TV's Turkey Pream

Austia, Tex., Nov. 25.

KTBC-TV, first local TV outlet, is scheduled to take to the air here on Thursday (27) with a telecast of the traditional Thanksgiving Day football classic between the Univ. of Texas and Texas A & M.

Station will be affiliated with the CBS-TV and DuMont networks.

In a move to break the hammerlock of the International Boxing Club on arranging fights for radio and television, a number of key boxing managers have formed a guild to get into the video field on their own.

New guild is headed by Ray Arcel, w.k. manager, who will also act as match-maker. Managers in the new combo have agreed to give Famous Sports Enterprises, Inc., first crack at their leather-pushers, who include some of the top pugilists around. FSE has sold the package to ABC-TV. Bayuk Cigars and Ellington agency and it will be launched on ABC-TV on Jan. 24. Bouts will be staged Saturdays in the 9-10 p.m. hour, with the sole commercial competition at present being NBC-TV's "Your Show of Shows."

With the fight managers in the ABC corner, it's anticipated that the new Saturday night fightcasts will comprise topflight cards. Among the pugs whose managers are in the guild are Rocky Castellani, Omelio Agramonte, Kid Gavilan, Willie Pep, Danny Nardico, Nino Valdez, Juan Padilla, Eddie Chavez, Lee Sala, Walter Cartier, Bob Murphy, Billy Graham, Gene Hairston, Paddy Demarco, Jimmy Flood, Cesar Brion and Johnny Bratton, among others.

Bayuk, which is cancelling out on "Adventures of Ellery Queen" in the 9 p.m., Wednesday slot on ABC-TV to pick up the matches, is looking for a co-sponsor. In the event that another bankroller isn't inked, Bayuk will take the show on its own. Ellington agency's idea is to have Bayuk and the second backer alternate.

Fights will be 10-rounders with Pete Jaeger, who was in charge of sales for ABC-TV some years back, as package producer. Fights will run from 9 p.m. to conclusion, with the period from the windup to 10 p.m. to berth a "telescopic" (Continued on page 39)

## 'Break Bank' Gets Bristol-Myers Axe

Bristol-Myers is axing the Sunday night 9:30 "Break the Bank" show on CBS-TV. The client is keeping time, but what goes in as a replacement is still a matter of conjecture, with final decision reported imminent by the agency, Doherty, Clifford & Shenfield.

Strongest contender for the spot is said to be "This Is Show Business," which is currently spotted in the Sunday evening 7:30 period for American Tobacco, but which is being replaced by the new Ann Fothern vidpix series.

Although Bristol-Myers has made some overtures to acquire the PSI, Inc., "Police Story" vidpix series as replacement for "Break the Bank," CBS is anxious to fill the time with one of its own properties, preferably "Show Business," and has been making an allot pitch for the B-M acquisition.

## WILLYS ALSO RIDES ON INAUGURATION

Just as the convention-election coverage was a battle of the ice-boxes, the upcoming Presidential inauguration has developed into a campaign of the cars. Willys-Overland has been inked to back the coverage of President Eisenhower's inauguration on ABC radio and tele, joining Packard's ride on CBS and General Motors' on NBC.

Willys is taking the full ABC radio skein and about 12-14 stations on ABC-TV. Web will have the full ceremonies, running from 11:30 a.m. to 4:30 p.m. without interruptions. Agency is Ewell & Thurber.

Jerome Lawrence &

Robert E. Lee

who are closer than this explain their

Schizophrenia,

I Love You

\* \* \*

an amusing byline piece in the forthcoming

47th Anniversary Number

of

VARIETY

## 'Martin Kane' AM Casualty With TV Again the 'Villain'

Indication that radio might be in for more sponsor cancellations at the hands of TV was seen this week in the decision of U. S. Tobacco to check off the NBC radio version of its "Martin Kane, Private Eye" show. Execs of the Kudner agency, which handles the account, explained that they are well satisfied with the results of the AM show, but intimated that the wider TV coverage now obtainable via the opening of new market areas makes it possible for the first time to get most of the circulation necessary from TV alone.

In combatting the inroads of TV, radio network sales execs have consistently offered as their top argument that video cannot provide advertisers with the complete audience necessary for their campaigns. With radio's low cost-per-thousand payoff in most cases, it was pointed out, the smart bankroller would utilize both media to insure complete coverage. Now that TV is opening up in cities which previously had no outlets, such as Denver and Portland, the AM argument may be less forceful.

"Kane" TV show, for example, now is aired in 68 markets as originated Thursday nights on the NBC web. Radio show, aired Sunday afternoons on NBC, was the second highest-rated network Sabbath daytime show. It checks off after the Dec. 21 broadcast. Lee Tracy, who stars in both versions, will continue on the video show.

## 'TOWN MEETING' SETS TOKYO ORIGATION

Due to mounting concern over the Korean stalemate, ABC's "America's Town Meeting of the Air" flies to Tokyo for its Dec. 16 broadcast. Topic will be "What Are the Answers from Korea?"

William R. Traum, AM-TV director of Town Hall, said that the public is being invited to submit questions, which will be tackled by a panel of four or six U. S. correspondents. Queries will be responded to. Gunnar Back will be moderator.

## NAME THAT TUNE

With Red Benson, emcee; Wayne Howell, announcer; June Valli, Harry Salter orch.  
 Producer: Salter  
 Directors: Bob Reid, Larry Dorn  
 30 Mins.; Fri., 8:30 p.m.  
 Sustaining  
 NBC, from New York

Harry Salter, who conducted the orch. on the demised "Stop the Music," has come up with another musical quizzer. "Name That Tune," however, doesn't have the dialer giveaway angle with phone calls and lavish prizes serving as audience bait. This is a straight studio participation, although the home folk get coin if their lists of tunes are selected.

It adds up to an enjoyable game show. Two contestants compete against each other in tagging the tunes, with the rounds ticketed for progressively more dough—going from \$5 to \$10, \$20, \$40 and \$80. Winner of each \$80 poser gets a crack at the jackpot—identifying two or the three jackpot tunes "takes the music box" of \$500. Three pairs of participants tried on the first broadcast, none taking home the big dough.

Selection of contestants was good. Not only were they distinctive and colorful, but they had accents to match. They included a French girl studying in N. Y., a Navy cook from Texas, a waitress, a sailor, an Irish-American elevator operator and a Polish-born high school girl. Coin-seekers were amusing, even if some of their ad libs may have been primed. One tar answered that the antique grandma keeps in the parlor is "Grandpa." Another brought down the house by labeling the "Estudiantina" waltz as "My Beer is Rheingold the Dry Beer." Elevator op got a laugh by calling himself an "inside aviator."

Red Benson emceed the proceedings brightly, dropping some cute clues and occasionally warbling himself. Chirp June Valli (also a "Stop the Music" alumna) pleased, but rates a spot where she's not interrupted by the bells and buzzers. There's a nice twist in having her sing the title words in the lyrics in an appropriate foreign tongue to avoid tipping the answer. Another device is having a "mystery voice" insert the correct title on some less familiar numbers, so that the tuner-in is primed. Salter provides good musical backing and is also on hand as the music expert. (Show, incidentally, is heard in N. Y. via tape a day after the web-airing.)  
 Bril.

## SAN FRANCISCO SYMPHONY REHEARSAL

With Enrique Jorda; San Francisco Symphony  
 Producer-Editor: William Gavin  
 30 Mins.; Fri., 7 p.m.  
 Sustaining  
 KNBC, San Francisco

Headmaster Lloyd Yoder of KNBC believes his 50,000 watts are heard by thousands of classical ears. So he's been pouring it on for the benefit of these appreciative, good music listeners. And with profitable returns.

From 1 a.m. 'til dawn, nightly, he airs symphonic recordings. Last summer he lured Symphonist Albert White into the KNBC fold. Together they blueprinted a half-hour concert series, soon sold it—lock, stock and orchestra—cross the board, six nights a week, to Morris Plan.

Now Yoder is testing another classical music idea, novel to this area. Once a week he sends producer William Gavin to the San Francisco Symphony rehearsal with instructions to stand by for three hours and tape the works—the music, the maestro's commands, the conversations, the hit, the runs and the errors.

Mikes are stashed around the orchestra with one on the conductor's podium to pick up whispers, even. Gavin, a man with years of musical experience, then edits his tape to 30 minute dimension, carefully balances music with comments, occasionally overrides it with explanatory asides from his announcer.

The edited package, unveiling musicians at work, is a backstage revelation to any music lover, be he classicist or no. Idea is particularly appropriate this year because the symphony is using guest conductors, Leopold Stokowski, Bruno Walter, Alfred Wallenstein, etc.

First two programs featured Spanish conductor Enrique Jorda who proved to be firm, dynamic, polite and extremely fascinating as he clarified his orchestral commands with his own vocalizing.

Yoder insured a solid kickoff audience by time-slotting the show in a "good music" bloc, preceded by the network "Symphonette" and "White's Masters of Melody."

It's a cultural experiment with commercial possibilities. Duit.

## OLD KENTUCKY BARN DANCE

With Randy Atcher, Janie Workman, Bernie Smith, Tiny Thomale, Shorty Chesser, Bill Pickett, House Sisters Trio, Sleepy Marlin String Band.  
 Producer: Bill Aldrich  
 30 Mins.; Saturday, 9:30 p.m.  
 Sustaining  
 CBS, from Louisville

Reaching down into the Southern folk music belt, CBS picked up the long-established Old Kentucky Barn Dance, a regular Friday night feature on WHAS, (22) to bring the folks over the country a half-hour sesh of real Kentucky hoe down music, singing, fiddling and yodeling. Headed by Randy Atcher, a solid local fave with the listeners, show had plenty of vocal and instrumental music to please a wide range of listeners.

Femme contingent, headed by Janie Workman singing "Two-Faced Clock" and "Tennessee Yodel Polka," also had the House Sisters, harmony trio who warbled the timely "Winter Wonderland." Shorty Chesser chirped a favorite tune in the Kentucky area "Rock of Gibraltar," and baritone Bill Pickett, station staffer, contributed a Western tune with whistling effects "All Day on the Prairie."

Fiddling department was sparked by Sleepy Marlin, who has won a number of championships for his scrapping of the catgut, his best was the novelty "Orange Blossom Special," with some realistic train effects on the fiddle. Shorty and Janie kept thinks moving with a duet "Three Ways of Knowing."

Randy Atcher, who handled the intros, had his inning with a children's tune "Santa Claus Rides a Snow White Pony," which should get a ride on the airwaves during the upcoming Christmas season. Show closed with group singing, led by Atcher, of the religious hymn "Prayer of Thanksgiving," the audience joining in on the tune. Tiny Thomale, a hot local fave at the piano, gave yeoman keyboard support, and clicked in his own spot.

While the regular Friday night show usually has comedy segments, this one mostly music. Fast paced by Bill Aldrich, producer, shows of this type could well be spotted occasionally on the network. Next show from Louisville is scheduled for Jan. 3. Several CBS network shows were plugged at opening and close of the Barn Dance, with background of cheers from the cast.

Saturday night country style with it's guitar pickin' and singin', should be a welcome visitor in homes all over the country. Good, wholesome listening. Wied.

## SUSAN KAYE COOKING SCHOOL

With Susan Kamiensky  
 30 Mins., Mon.-thru-Fri., 9 a.m.  
 Participating  
 WRGB, Schenectady

WRGB, in rearranging its schedule, spotted Susan Kaye (Kamiensky) in a 30-minute morning slot, half of which had been occupied twice weekly by Georgia Meredith for another women's feature, "How To Be Attractive." Addition of "Cooking School" gives the General Electric Co. station two local food-preparation shows. "Taste time" with Bonnie Ross is the other daily feature.

Miss Kamiensky, who has been a dietician, lecturer and cafeteria manager, and has telecast in Utica, outlined two full meals on blocks viewed. The second covered a New England boiled dinner, femme's comments seeming to indicate she comes from that section. Both times Miss Kamiensky spoke with clarity and authority, although her program organization could be slightly tightened, timing sharpened and projection improved.  
 Jaco.

## WESTERN VARIETIES

With Doye O'Dell, Britt Wood, Devvie Davenport, others  
 60 Mins.; Sat., 7:30 p.m.  
 Participating  
 KTLA, Hollywood

KTLA has slotted this hour-long headown back-to-back with the high-rated Spade Cooley show, obviously in an effort to monopolize the Saturday night audience. But the newcomer has a long way to go, with a good deal of scraping off the rough edges before it will chalk up any appreciable ratings.

Good cornball music is the best feature, and there's a definite audience for this type of corn in L. A., as evidenced by the increasing number of such shows, along with fairly high ratings. But what goes on between the numbers is n.s.g., with emcee Doye O'Dell ill at ease, particularly when he attempts to be flip.

Tossed into the hopper are a variety of acts, including a hoss which does tricks, and a bull-whip artist, but they don't add a thing.  
 (Continued on page 41)

## REPORT TO THE PEOPLE

With Mrs. Dorothy Dunbar Bromley  
 Director: Howard Phillips  
 30 Mins.; Wed., 9:30 p.m.  
 Sustaining  
 WMCA, N. Y.

Here's a fine example of what a local indie radio station can do in the way of public service programming. It's a documentary series dealing with various problems presently confronting New York City, done in the manner of CBS Radio's award-winning "Nation's Nightmare" last year. Mrs. Dorothy Dunbar Bromley, of WMCA's public service department, takes her taping equipment out on the street for interviews with citizens, public officials and others concerned with the problems at hand, in the series gains the audience it deserves, it could help considerably in solving these problems.

Mrs. Bromley is concentrating at the outset on crime on the city's streets and the introduction to that problem last Wednesday night (19) pointed up the laxity of the police department, the Mayor's office and other municipal agencies in combating the danger. Through a dramatic series of interviews taped on the scene with women who had been mugged or molested, or with neighbors who had come to their rescue, she stressed the present danger. Then, for further emphasis, she injected tapes of a special spot-check taken by WMCA staffers revealing the complete absence of patrolmen or police prowlers in the same vicinities even after the crimes had taken place.

Initial stanza dealt only with those phases of the problem. It's to be hoped that, in the interests of fair play, Mrs. Bromley gives the police department more of a chance to answer back, if it can, in succeeding shows. But, aside from that, the new series represents a socko public service crusade undertaken by WMCA, and both the station management and Mrs. Bromley are to be commended for their work in getting the show on the air.

A newspaper and magazine by-lines prior to joining WMCA, Mrs. Bromley will focus her spotlight on "Crime and Housing" as the next problem to be brought to light. Series is being released by WMCA for the State Dept.'s "Voice of America." Stal.

## THE CONSUMER SPEAKS

With Tighe Woods, Joseph M. Robie, Rolf Hertzgaard  
 Producer-director: Charles Sarjeant  
 30 Mins.; Fri. (14), 9:30 p.m.  
 WCCO, Minneapolis

This highly interesting recorded show brought to the WCCO audience a portion of the OPS Administrator Tighe Woods local price controls meeting, one of a nationwide series and held here, at the station's invitation, in the 500-seat WCCO Auditorium where it attracted 350 people, mostly women. In order to produce it, WCCO staffer Charles Sarjeant taped the entire 90 minutes of proceedings and then edited them into a 30-minute package. Orchids should go to Sarjeant for a job job. The resultant show was completely engrossing and, apparently, gave both price control proponents and opponents an equally fair shake, enlightened listeners unable to attend the meeting but still vitally concerned about this subject which affects every pursestring, and cleared up many doubts about inflation, food and other living costs and price trends. It stacks up as another of WCCO's numerous praiseworthy public services.

At this meeting, like at the others, Woods sought to elicit the public's opinion and comments and endeavored to acquaint more fully with price controls workings. During the discussion those present were invited to be frank when they took the floor to unbosom themselves or to ask questions which he and Joseph M. Robie, regional OPS director, tried to answer. Rolf Hertzgaard also helped with his small but important announcing contribution.

Fireworks enlivened the show when one woman heatedly told Woods that the greatest thing that could happen for overburdened taxpayers would be for him and other bureaucrats to clear out of Washington, for the ending of socialist experiments and for the U. S. to quit feeding, clothing and arming the whole world.

Replying, Woods commented that the Nov. 4 elections probably would take care of some of her grievances, but when there were snickers, he also told the audience not to laugh yet because there'd be somebody to replace him. He also pointed out that except for controls the nation's defense bill would be many times larger. It will devolve upon the new Congress to decide if controls shall be junked, but if they are, he predicted, many prices will rise, judging by pressures on him. Reces.

## PAYROLL PARTY

With Nicholas Girard  
 Producer-director: Norman Conquest  
 25 Mins., Sat., 11:30 a.m.  
 AMERICAN LARDER SUPPLY CO.  
 ABC, from New York  
 (M. J. Jacobs)

This new ABC entry, which is pegged for the housewife dialer and on the housewife participant, may be a case in point for bachelorhood or an explanation of the up-beat in the divorce rate. Format is of the familiar quiz-game genre and for a reward such as six pair of nylon stockings contrives to get hausfrau volunteers to go through ridiculous paces in front of the mike. The nylons may be an inducement for the housewife to play along in the proceedings but it's doubtful if there's any understandable inducement for the femme dialer to keep the show on.

Some of the banalities on the initial program Saturday morning (22) included having the femmes, all over the age of consent, imitate a horse, a sheep, a snake and a canary. It was all done in the spirit of good fun, of course, but it hardly came across as good entertainment.

Nicholas Girard supplied an ersatz festive air as the host. His styling was in that standard exuberant vein which all quizzer emcees have down pat. The gals followed him from one silly sequence to another and the willingness with which they followed was somewhat reminiscent of the Pied Piper of Hamelin yarn.

Plugs for ALSCO were a welcome relief. Gros.

## HARLEM AMATEUR HOUR

With Lucky Millinder, Ethel Waters, Dizzy Gillespie  
 Producer: Bobby Schifman  
 45 Mins., Wed., 11:15 p.m.  
 APOLLO THEATRE, N. Y.  
 WJZ, from New York  
 (Warren, Jackson & Delaney)

After a 15-year run on WMCA, New York indie, the "Harlem Amateur Hour," which, incidentally, runs only three-quarters of an hour, switched to ABC's New York flagship, WJZ, Wednesday (19) for another season on the airwaves. Moveover to the larger outlet did not augur any changes in the standard format and it remains an uninhibited session which will hold the following built over the years of broadcasting and perhaps pick up some new fans.

Show follows the same pattern as the dozens of other talent scout shows on radio and tele but it gets its exceptional lift from the outspoken and sitting in at the Apollo Theatre. They're as quick with their approval cheers as they are with their hoots of dissent. It gives the show a lively and spontaneous quality that's hard to match.

Only fault on the preem show was the poor remote pickup job. The WJZ engineers had better test their mike setup on a dry run before putting the show on the airwaves. The inconsistency of the sound pickup had a distracting influence.

Calibre of the talent showcased ran the gamut from very good to n.s.g. Winners on the opening sesh were the Calypso Clovers who belted out a rousing rendition of "My Bonnie Lies Over The Ocean."

Lucky Millinder handled the emcee chores adequately while guests Ethel Waters and Dizzy Gillespie were okay with their workovers of "St. Louis Blues" and "Sunny Side of the Street," respectively.  
 Gros.

## THIS IS TOBY

With Mark Toby  
 60 Mins.; Sat., 11 a.m.  
 WEVD, New York

Mark Toby has put together an offbeat platter show for a 60-minute ride Saturday mornings on WEVD, N. Y., indie. Although the station devotes most of its air time to Yiddish language programs, Toby's sesh is strictly anglaish and should help widen WEVD's aud.

Toby surrounds his platter plays with a steady stream of satirical patter with fictional characters impersonated by himself. The gab is easygoing and sprinkled with just enough wry wit to command attention all the way. The imaginary character on the show caught Saturday (22) was an Irish bartender. Although Toby is a little weak in brogue carboning, the sesh was packed with appeal and charm.

The disks, which are integrated between the dialog, run the gamut from classical to pops and are selected to blend with the preceding patter. All in all a delightful show.  
 Gros.

## JOHNNY ANDREWS' MORNING BANDWAGON

With Audrey Norris, Jay Miltner, Fred Wilson, WTAM Band.  
 Producer: Charles E. Ford  
 Audio Director: Fred Wilson  
 100 Mins.; Mon.-thru-Fri., 7:05 a.m.  
 Participating  
 WTAM, Cleveland

In an effort to hypo and revitalize the morning radio field, WTAM has cleared the 7-to-9 a.m. hours, with the exception of four morning newscasts, for two-hours of live music programming. Replacing the usual diet of diskers, WTAM brought in Johnny Andrews from New York as emcee, pianist, singer and spieler; gave him a top-notch, 17-piece band, two additional vocalists—charming chirper Audrey Norris (very nice, too for TV); and Jay Miltner, a friendly-voiced staff announcer, now baritone.

Selection of the house band was placed in the hands of gifted Norman Cloutier, WTAM-WNBK program director, who assembled an aggregation that can toss off dance melodies or split into separate combos including the eight-man Novelaires, specializing in pop pieces, the Forest City Five, soft-sweet stuff, and the eight-man Dixielanders. Seth Carey directs all the units.

Purpose of the aggregation is to provide flexibility in playing and entertaining. This the stanza does with Andrews using pleasant mike appeal and know-how as he well demonstrated on his "Easy Does It" New York stint. Besides singing, piano-playing and announcing, Andrews also helps parlay WTAM's "community station" pitch by reading notices of social gathering, pot-luck lunches, etc. (Andrews' pitch is alert, appetizing and soothing to the morning riser. As for Audrey Norris, the chirper would be an asset not only to anybody's radio stanza, but is an eye-fall for TV. Miltner's baritone is charming and restful.)

That such a program must carry a high budget tab is, of course, highly evident. As a result, the listener gets an earful of participation spots. Apparently, the advertisers also recognize the program's potential since the station now has SRO on the two-hour pitch. It's hoped that with the advertising-budget problem reaching a proper perspective, "Morning Bandwagon" will roll along with an even smoother tempo.

Since it is a morning stanza aimed at giving the bustling breakfast home and those driving to work an earful of music, the stanza should adhere as closely as possible to a full musical diet and attempts at belabored humor, chit-chat, and nuggets of knowledge between bandsmen-emcee, etc. should be deposited for later-hour listeners with stronger audio endurance.

Instead of the chit-chat, producer Charles Ford, music arranger Paul Berresford and emcee Andrews should strive for greater utilization of such members of the band as Joseph Hlavacek, Jr., Nelson Pressly, Julius Martisak, Barney Zalek who are called upon from time-to-time for special selections.

Another performer is Fred Wilson, who handles audio balancing. He sings a Friday morning hymn.

And, in passing, let's pin an orchid on engineering for its deft spinning of the many commercials.  
 Mark.

## THE CHALLENGE

With Dr. Karl T. Compton  
 Producer-director: Howard Phillips  
 15 Mins.; Thurs., 9:30 p.m.  
 WMCA, New York

Indie has reprised this series as a means of presenting talks that otherwise might have been lost to radio. The spels are recorded at various functions in N. Y. City and edited down for the weekly session.

Initiator was taped at the conference of the city's Youth Board on problems affecting children. Second show, caught Thursday (20), had Dr. Karl T. Compton, Nobel prize winner in physics and prexy of Washington U., St. Louis, speaking at ceremonies marking the anniversary of Mt. Sinai Hospital. His after-dinner subject was the medical uses to which atomic research can be put and the research tools which atomic science is discovering.

Programmatically, the show was hampered by the fact that the address was not intended primarily for broadcast. There were some extraneous noises and the pace was slower than if Dr. Compton was reading a script directly for a radio audience.

While the airer is 15 minutes long, the half-hour is available if the talks can't be trimmed to the quarter-hour span. It's an enterprising way for the outlet to pick up some dignitaries whose speeches otherwise might not gain a wide audience.  
 Bril.

# TOSS OUT CABLE ALLOCATIONS

## Canada's TV Censorship Bill

Ottawa, Nov. 25. Television, under the government control of the Canadian Broadcasting Corp., has run into some censorship problems. Criticized from every corner by an apathetic public who complain of the programming (tele is four months old in Canada) and the private station owners who claim they could do better at a much less cost, the latest sockeroo came last Friday (21) when the Quebec government unanimously passed a bill giving the Quebec Board of Censors the authority to censor television.

The bill, an amendment to the existing Moving Picture Act which provides for provincial censorship of films, reads:

"No person shall transmit by television, whether by wire or wireless any photographic film before submitting same for examination to the board of cinema censors."

"The board of cinema censors is furthermore charged with the exercise of a general supervision over television programs and shows and shall report to the attorney general."

According to Premier Maurice Duplessis (who is also attorney general of the province) television is nothing more than "commercial home movies" and as the self-appointed guardian of public morals, Duplessis puts television in the same category as straight film offerings. The bill, although okayed by everyone in the Quebec Legislature, including the opposition is looked upon as something of a vote-catcher for Duplessis and another crack at the Federal government in his fight for decentralization and provincial rights.

A further blast came during the debate on the TV bill when Premier Duplessis described the CBC as "an organization that was once infested with notorious Communists." He said the CBC was the instrument of "atheistic propaganda of Dr. Chisholm, a man whose theory was repugnant to the province of Quebec and who was compelled to leave the Federal civil service to join the United Nations."

The reference was to Dr. Brock Chisholm, former deputy Minister of National Health and now director of the World Health Organizations of the U. N.

Further in the hassle, Duplessis was asked what he would do about programs coming into Quebec on a national hookup. The Premier replied that the persons responsible for relaying the show into Quebec would be held responsible for censoring. A \$500 fine or three-month jail sentence may be imposed for showing an uncensored film, and the law provides for confiscation of the film and any equipment used for showing same.

## ABC IN BLAST AT PRESENT SETUP

The entire setup on which allocations on the coaxial cable have been based is being tossed out. Instead of the four video webs getting together and working out the allocations on their own, with American Telephone & Telegraph serving as "referee," it will now be up to AT&T to wrestle with the thorny problem.

Development is not of AT&T's choosing, but stems from the fact that ABC-TV feels it hasn't been getting a "fair shake" under the present system. ABC has told AT&T that because it can't get the other three skeins to change the present rules of procedure it doesn't want the allocations determined by the four-network conference and instead is calling on AT&T to issue the new allocations itself. Its position is that AT&T, as a "common carrier," has the responsibility for making an "equitable" assignment of time on the cable, and that if the assignment isn't "just" it will take up its beefs with the FCC.

Assignments on the cable have been made each quarter on a 90-day basis, with the current lineup expiring on Dec. 31. Background of the hassle goes back several years, with frequent disputes among the webs having taken place in 1948 and 1949. About two years ago an agreement also expiring Dec. 31, was made among the chains whereby the four nets would each start out with an equal 25% share of the cable time and horse-trade until each got approximately what it wanted. This blunted most of the fights, but of late ABC has been bridling — feeling that the "haves" (NBC and CBS) have been getting the cream, while it has been "frozen" into an inferior "have-not" position.

### 'Wrong Guys Get It'

What angers ABC is the rule that where there is a conflict between two chains the one which has the larger number of stations on a leg of the cable desiring its program should get the nod. ABC's contention is that CBS and NBC, which grew to maturity and financial stability earlier, invariably win out, with each victory further strengthening their hand vis-a-vis ABC. Lattier considers it ironic that DuMont is siding with the two more profitable chains.

ABC feels that competition and program innovation would be fostered if conflicts were resolved by giving the toss to the chain with less time on the cable. The web argues that one of the rules says that if each of two chains competing has the same number of affiliates requesting its program, the cable should go to the chain which has had less time on that leg. It feels this principle should be applied throughout. AT&T, it's understood, disagrees and would rather see the chain with more station requests get the allocation.

### 30-Day Clause Hit

Another rule which ABC scores is that stating a new station has to be on the air for 30 days prior to the start of a new quarter before it's considered in the allocations. ABC, which feels it has more at stake in lining up new outlets, terms this "unfair" to the fledgling telecasters. It argues that under this setup a station might have to

(Continued on page 40)

### Will O' the Whip

NBC-TV thinks it's all right if a woman is portrayed beating a man with her hands—but you're not permitted to use a whip.

Last week's "Scott Music Hall" featured a sequence built around Mary Ellen Terry's "Conquest" number, with Miss Terry's application of the whip upon her man as the scene's climactic touch. NBC-TV said "no can do," so The girl-beats-man-with-hands was substituted.

## Coast AFTRA Votes Strike at Tele, AM Stations; Charges Terms Sluffed

### Lou Derman's

television satire

### Warm and Believable

is kidding on the square

\*\*\*

an amusing byline piece in the soon-due

47th Anniversary Number

of

VARIETY

## 14 More Video Outlets Okayed, Total Now 122

Washington, Nov. 25.

Moving fast with processing of applications from cities without TV stations, the FCC is now beginning to issue permits for additional outlets in TV areas. The first such authorization was handed out last week among a near record output of 14 permits, bringing to 122 the total issued since the lifting of the freeze.

The first new station to be authorized in a TV city will be in Greensboro, N. C., which has one TV outlet (WFMY-TV). The permit went to radio station WCOG. It is for a UHF channel.

Four of the 14 authorizations are for VHF channels. They were issued to KRDO in Colorado Springs, Colo.; Cowles Broadcasting Co. in Sioux City, Iowa; KELO in Sioux Falls, S. D.; and Gulf Television Co. in Galveston, Tex.

Other permits, all UHF, went to

(Continued on page 41)

## Campbells Keeps Xmas Merry Despite Axing Of Two Coast Shows

Hollywood, Nov. 25.

Hollywood loses another radio show Jan. 16 when Campbell Soup cancels out Walter O'Keefe, for the past five and a half years emcee of "Double Or Nothing" daytime strip on NBC. Quizzer continues from the east as a simulcast by Bert Parks, who does the television.

Five 15'er follows Club 15 out of the Ward Wheelock agency, leaving the office without a show but Carroll Carroll, Coast head, is hopeful of enough new business to keep the shop open.

Gratuitous gesture by Campbell keeps both shows going until Jan. 16, although the "cycle ruins" out Dec. 13 so that those connected with the two shows and agency employees won't be unemployed over the holidays.

## CBS Radio to Scuttle

### 'Horatio Hornblower'

After failing to come up with a sponsor for its "Horatio Hornblower" series in a five-month shake-down, CBS Radio is ditching the British-made production. Series, produced by Towers of London, winds Dec. 5, after having been on the air since Last July 1.

Web is shifting "Lineup," currently in the Wednesday night at 9 slot, into the Friday at 9:30 period being vacated by "Hornblower." Wednesday night period is being taken over by Stopette with a radio version of "What's My Line?"

Hollywood, Nov. 25. Membership of American Federation of TV & Radio Artists here on Monday (24) voted to strike seven L. A. TV channels and all AM stations following a negotiation session which failed to develop any progress in union demands for wage hikes and working conditions. Present pact expires Nov. 30 and strike could be called any time after that if no settlement is reached.

Vote follows similar AFTRA action in N. Y. and Chicago. On Monday TV stations told AFTRA they hadn't time to digest the demands and wanted more time, so another negotiation session is planned for Wednesday. Channels had asked for no wage hikes in new pact, asserting upcoming year is crucial economically, but union rejected the plea.

AFTRA local exec secretary Claude McCue says terms were presented last Oct. 30, but "we haven't received one answer yet."

### Chi AFTRA's Walkout Vote

Chicago, Nov. 25.

With negotiations grinding along slowly, if moving at all, Chi membership of the American Federation of Radio & Television Artists voted unanimously last week to authorize the talent union to call a walkout against the network stations and the major indies involved in the current talks.

The Chi action, following a similar vote in New York and preceding the expected same move in San Francisco and Los Angeles, fits the package pattern covering both radio and TV which was created with the consolidation of the American Federation of Radio Artists with Television Authority just prior to the opening of bargaining on the

(Continued on page 39)

## Protest Proposal To Scuttle WNYC

Recommendation by N. Y. City comptroller Lazarus Joseph that the municipal station, WNYC, be shuttered has brought thousands of letters from listeners supporting the indie's program service. Mayor Vincent Impellitteri also defended the non-commercial outlet as rendering a "tremendous service to the people."

Joseph's proposal is based on the fact that the City is trying to pare its budget by \$47,000,000. WNYC costs about \$300,000 annually. Incidentally, Joseph's nephew, Kenneth Joseph, was assistant program director of WNYC until two years ago.

Station has received numerous awards and citations for carrying fine music, public service features, speeches by experts such as doctors, UN pickups, educational shows, outstanding BBC shows, etc. At recent Board of Estimate hearings, several civic groups came out for the City getting into TV as well as AM.

## CBC NAMES OUMET

### TO SUCCEED MANSON

Ottawa, Nov. 25.

Alphonse Oumet, assistant general manager of the Canadian Broadcasting Corp., was named CBC g.m. to replace Donald Manson, retiring Dec. 31. E. L. Bushnell, currently CBC program director, will become asst. g.m.

Oumet, Canada's television top man, directed CBC's video setup, including construction and preming of Toronto and Montreal stations. He was appointed asst. g.m. a year ago.

Manson has been a radio executive in Canada since this country began broadcasting and has represented Canada in all international broadcasting conferences and agreements.

## TV Destroy Radio? Fellows Paints It as 'Crystall Eyeball' Hallucination

Nashville, Nov. 25.

The fellow who says that television is "some kind of super-powered, jet-propelled device that is going to destroy all other media" has a condition—"crystall eyeballs." So declared Harold E. Fellows, prexy of the National Association of Radio and TV Broadcasters in an address here yesterday before the Tennessee Assn., of Broadcasters.

There are basic reasons, said Fellows, why radio "will be with us always" and why it will become an even greater force than it is now. Among these, he cited:

1. Growth in the number of receivers, now estimated at 105,300,000, an increase of 50,000,000 since the war.

2. Doubling in number of AM stations since the war to more than 2,000.

3. Step-up in listener interest through ingenuity in programming.

4. Steady increase in radio's net income and "every reason to believe that the trend will continue this year."

5. Expanding role of radio as a source of necessary information—weather, news, education.

Dispelling the notion that TV is a "hobby-man" to radio, Fellows pointed out that not one of the 11 AM stations which folded in the

(Continued on page 39)

## Religious Groups' SOS on TV Code

Religious groups are expressing concern that the National Assn. of Radio & Television Broadcasters is revising its new TV Code as it pertains to religious broadcasts. They're concerned over reports that the TV board of NARTB will delete that section of the code which recommends that time should be given free to religious groups and not sold.

Representatives of major faiths met last week in offices of the Protestant National Council of Churches of Christ in America to formulate a united approach to the NARTB, requesting that the policy

(Continued on page 39)

Hearst-Syndicated Columnist

### Betty Betz

has a survey of her findings on America's teenagers' likes and dislikes in relation to

### Teens and TV

\*\*\*

one of the many interesting byline pieces in the upcoming

47th Anniversary Number

of

VARIETY

## Canada Indies Up In Arms Over TV 'Leftover' Status

Ottawa, Nov. 25.

It sounded wonderful, at first.

Up to last week, Canadian Broadcasting Corp., federal government radio-television setup, was the only organization in Canada allowed to broadcast TV. On Thursday (20), a new session of the House of Commons teed off with the announcement (in the Speech from the Throne) that indies would get in on television in Canada. Catch-line was this: CBC would operate video outlets in the principal cities—Toronto, Montreal, Ottawa, Halifax, Vancouver and Winnipeg—and the indies would get licenses to serve only the areas not served by CBC channels. Non-government radio men, championing the bit to set up their own video aiers, blasted high and heavy, claiming the CBC-served centers had the best commercial possibilities in the nation and they were to be left to forage in the leftovers.

CBC got \$8,000,000 from the government, as a loan, to experiment

(Continued on page 40)



"...promises  
to be the most  
stimulating program  
series yet to  
emanate from a  
TV studio."

— BROADCASTING

"... must be  
regarded as a  
landmark in TV...  
Willys-Overland  
Motors is certainly  
getting its  
money's worth!"

— BEN GROSS,  
N. Y. DAILY NEWS

"... gloriously  
triumphant in its  
execution. It is  
what television has  
needed for a  
long time."

— JACK GOULD,  
N. Y. TIMES

"TV's I.Q....  
zoomed sharply  
Sunday... a happy  
collaboration between  
CBS and the  
Ford Foundation's  
TV Workshop...  
superb program..."

— HARRY HARRIS,  
PHILADELPHIA  
EVENING BULLETIN

O

M

N

I

*\*If you "audition" this Sunday's show (4:30 to 6 pm, New York time)*

*you'll see Helen Hayes and Burgess Meredith in an original Saroyan play...*

*another chapter in James Agee's Lincoln story... the Paris Ballet...*

*a picture of life aboard a tugboat in New York Harbor.*

*"Outside of the various public events we've glimpsed on TV... this... might very nicely be the best television show ever produced."*

— JACK O'BRIAN,  
N.Y. JOURNAL-AMERICAN

*"... followed a new trail of education and entertainment... something for everybody... something to look forward to on Sundays."*

— LARRY WOLTERS,  
CHICAGO TRIBUNE

*"... Omnibus was on the whole a splendid and remarkably rapid hour and a half of television."*

— JOHN CROSBY,  
N.Y. HERALD TRIBUNE

**B**

**U**

**S**

When the Romans said "Omnibus" they meant "for all—for everybody." And that's what we mean, too.

For this is a show that's drawn perhaps the warmest response of anything in television... a big show, a very big show... whose name can add something to an advertiser. And what it adds is not alone prestige... but along with that, a powerful sales opportunity: opening and closing credits, a weekly two-minute commercial message, and every fifth week, a special five-minute program feature—a documentary film based on some aspect of the sponsor's business, produced at no extra cost to him.

Because this show is available to five distinguished sponsors, the cost to each becomes moderate... the value to each tremendous. It is obviously a program for those advertisers whose astuteness matches their importance. Like Willys-Overland Motors, Inc. and The Greyhound Corp., the first Omnibus sponsors.

It is produced by the TV-Radio Workshop of the Ford Foundation, and broadcast over the facilities of the CBS Television Network.

## DING DONG SCHOOL

With Dr. Frances Horwich; Helen Morton, organist  
Producer-Director: Reinald Werrenrath, Jr.  
30 Mins.; Mon.-thru-Fri., 9 a.m.

CST

Sustaining

NBC-TV, from Chicago

Adults encountering this program for the first time, may well wonder what, strange species of a TV show this is. That is, unless they have small fry around the house. If they do have children in the two to five age bracket, they'll quickly recognize that here's something truly unique—a format designed strictly for the nursery set, using the accepted techniques of modern pre-school instruction.

By grownup standards, it's slow moving, repetitious and even dull. That's the way it's supposed to be. But that it's a powerful magnet for the tots has been attested by the huge mail pull in the form of moppet "art work" and dictated letters sent in to "Miss Frances" during the show's ride on WNBQ, NBC-TV's Chi station. It was this response after a finger-crossed local launching of an idea first projected by WNBQ program chief George Heinemann and put into final form under the direction of Chi NBC education and public affairs director Judith Waller that caught the attention of the web execs.

Program's single personality, Dr. Frances Horwich, is a natural for the assignment. Not only an expert in pre-school teaching, she is completely at ease before the cameras. She carried off her network debut (24) with the same finesse that marked her local video initiation.

The class session is obviously chockful of excitement for the kiddies. First portion was a recap with the camera (to keep the show simple, only one is used by producer Reinald Werrenrath, Jr.) scanning the various identification objects as Miss Frances describes them. There's a great deal of "audience participation" involved with Miss Frances talking directly to the beside youngsters about the different things the camera is shooting. For example, as the farm layout was lensed, she pointed out simply the difference between farm animals and those seen in zoos.

A change of pace was provided by a few feet of film taken on a turkey ranch to give the tots some Thanksgiving background information. Again it was simple and brief. Period ended with the regular feature, which has Miss Frances asking children to call their moms to the set. During this portion, she explains the "lesson" to the mothers and suggests parental follow-throughs.

If the show catches on along the cable as it has in Chicago, NBC-TV may be faced with a tough public relations problem if and when it decides to call a recess for "Ding Dong School." Dave.

## CAPT. Z-RO

With Roy Steffens, Bobby Trumbull, others

Director: Dave Fulmer

Writer: Roy Steffens

15 Mins., Tues., 6:20 p.m.

## KENDALL FOODS

KRON-TV, San Francisco

(Dan B. Miner)

This is a dramatized space-racing program with an original twist. Roy Steffens began the series more'n a year ago as low-budgeted local competition to the interplanetary flitting of "Space Patrol" and "Space Cadet."

Minus adequate production facilities, he barely got off Earth. Then, still favoring his futuristic costumes and gadgets, he wrote his scripts in reverse, began to explore the days of King Arthur, George Washington, Napoleon, Christopher Columbus, etc., frequently tying his themes to holidays and anniversaries.

His technique is to establish a day of crisis in the lives of these antiquarians, then dash back through the centuries to eyewitness the event or maybe give a helping hand.

Steffens, as "Z-Ro," usually mans the intricate space and time machines and sends his young aide "Jet," played by Bobby Trumbull, on the far away adventures.

A new sponsor and bigger budget has enabled Steffens to employ effective visual stunts in his laboratory and in his period sets and costumes. And he can afford two or three extra actors when needed. Show is tightly scripted with an eye to informing moppet viewers with a dramatic punch.

Both Steffens and young Trumbull, son of Academy Award winner Marjorie Trumbull, give convincing performances.

Show combines excitement with historical facts, is still a little wobbly in story climax, but is steadily winning higher ratings. It is easily the best local dramatic effort, produced with professional polish and a noteworthy future. Dicit.

## THE MAGIC CLOWN

With Richard DuBois, Mimi Walters; Carl Caruso, announcer; Al Fanelli, organ

Director-Producer: Nat Eisenberg

15 Mins.; Sun., 11:30 a.m.

## GOLD MEDAL CANDY

WNBT, New York

(Emil Mogul)

The quarter-hour local show is aimed at a kid audience with the lure of a clown (Richard DuBois) doing magical tricks. It's amusing, at a moppet level. On the show caught Sunday (23), prestidigitating pagliacci started with a trick in which he tossed some flour, milk, eggs, etc. into announcer Carl Caruso's new fedora and "baked" the chapeau over a red-headed kid's hair to produce a cake. He then worked with a youngster on a bottle-in-a-tube turn, in which the magico's bottle always came out right-side-up while the lad's emerged upside-down. Final bit had him "cut" his assistant's (Mimi Walters) arm in a version of the sawing-a-gal-in-half illusion.

DuBois wisely prefaced the arm-severing with a note to the juves that he doesn't hurt anyone, lest the trick frighten his young audience. It would help to dress up the tricks with a story element, that would further put them into the fantasy sphere and makes each bit more than just another trick. The batter-in-hat routine was better because of the humorous situation of a ruined headgear.

A clown puppet, tagged Laffy, is another facet appealing to tots, and is worked into the commercials for Bonomo taffy and Korday candy. Kids in the gallery, incidentally, sport fezzes as a reminder of the Turkish candy bankroll. Brit.

## IT'S WORTH KNOWING

With James McAndrew, moderator;

guests

Producers: Esther Speyer, Robert

Herridge

Director: John Fogel

45 Mins.; Sat., 4:30 p.m.

Sustaining

WCBS-TV, N.Y.

"It's Worth Knowing," produced by WCBS-TV in cooperation with the Division of Audio-Visual Instruction of the National Education Assn., registers as the best of the TV educational programs. This series is ranging over a wide range of subjects with the presentations noteworthy for their effective attack on the essentials.

In its coverage of various arts and occupations, the program focussed on the ballet last Saturday (22) with a stimulating lesson in the fundamentals of the dance. Opening sector of the show comprised some informal gab about the ballet, with moderator James McAndrew sparking the discussion. The panel included the noted choreographer George Balanchine, and N.Y. Herald Tribune dance critic Walter Terry.

The talk was okay for the aficionados but the show hit the target for the amateurs with its illustration of elementary ballet routines by ballerina Melissa Hayden, her partner Nicholas Magallanes and four young girl students from a local ballet school. Balanchine handled this portion of the program by directing the dancers to execute various steps and explaining them to the audience.

Show was marked by its lack of production frills but good camera work for the dance sequences and Balanchine's skill as a teacher added up to an introductory course which will make friends for the ballet art in the U.S. Herm.

## Inside Stuff—Television

VARIETY sure gets around. Even behind the Iron Curtain. In a broadcast of the Soviet-dominated Prague radio, as monitored by U. S. Government agencies, the Communists misquoted several VARIETY stories in their usual fashion to further their line that U. S. "industrialists" are preparing the country for war by playing up crime shows on radio and TV.

Citing the number of crime shows on American radio and TV, the Prague broadcast said: "The brutality of U. S. broadcasting is intensifying day by day, as is being admitted by the bourgeois press itself. The magazine VARIETY has referred to the dangerous character of bloodthirsty TV programs in the U. S.—a type of program which was popular under Hitler's fascism." (Ed. note: VARIETY carried a factual story some time ago citing the number of crime shows on the air.) Broadcast continued:

"VARIETY is a review for people working in the entertainment industry. It is by no means a Communist publication (Ed. note: Thanks) but it draws the conclusion that growing children, as well as adults, who are shown TV programs with poked-out eyes and crimes committed by insane persons will in the end not be shaken so much by the brutality of war." (Ed. note: We never did.)

CBS-TV will stage a special half-hour one-shot show Dec. 7 on the new "This I Believe" book, which has been compiled from the personal creeds of various name celebs spotlighted on the show of that title aired by CBS Radio. TV program will feature Helen Hayes, one of the 100 contributors to the radio show and the book, who will deliver her creed in person. Show is to be aired on the network, except N. Y., from 2:30 to 3 p.m., and in N. Y. from 3:30 to 4.

Edward R. Murrow, who conducts the radio show, will narrate and participate in the TV'er, along with Ed Morgan, producer of the radio program and editor of the book. Duo, together with Brooklyn Dodger second-baseman Jackie Robinson and Dr. Harold Taylor, prez of Sarah Lawrence College, will chit-chat about the objectives of the book and the various creeds included. Both Robinson (who is under contract to NBC's N. Y. key stations, incidentally) and Dr. Morgan are also contributors to the book.

Show is recorded as a five-minute spot daily, and is aired on 196 CBS stations, some of which repeat it two or three times daily. As a result, it has 2,200 separate weekly broadcasts, in addition to those beamed overseas by the Voice of America. Book is published by Simon & Schuster.

All-American football teams are taking over CBS-TV's vaudeo shows during the next several weeks. Collier's All-American selections will be spotlighted Sunday night (30) on Ed Sullivan's "Toast of the Town," with Biggie Munn and Jim Tatum, coaches of Michigan State and Maryland, respectively, also slated to appear. Gridders selected by Look magazine this year will be on the Jackie Gleason show Dec. 6, along with Grantland Rice.

CBS Radio, meanwhile, is airing a special pick-up of Look mag's dinner in which the All-American awards are handed out. Show is scheduled for Dec. 5, with Red Barber as emcee.

NBC-TV's "Today" show preems a new feature tomorrow (Thurs.) in which GIs in Germany and Korea will be able to receive word from home and their families will be able to watch them as they talk with emcee Dave Garroway. NBC cameramen overseas will ask soldiers selected in advance by the Army what questions they want Garroway to ask their families and cable the queries to N. Y. After getting the family's answers, Garroway on the show will relay the messages to the soldiers via telephone. This will in turn be filmed by NBC cameramen and the film will then be flown back to N. Y. for subsequent airing on the show.

The University of Louisville, University of Kentucky, Indiana University, and six Ohio universities have formed the Allied Universities TV Council to develop a cooperative approach to TV in education. Fred Smith, managing exec of the Cincinnati College of Music, was named chairman of the council's executive committee.

Schools now members of the council in addition to those listed are Universities of Dayton, Miami University, Ohio State, Cincinnati, Xavier, and the Cincinnati College of Music. Smith said the council has plans to stage a series of 30-minute TV drama programs, using resources of the nine universities.

## Tele Follow-Up Comment

Ezio Pinza, who's already starred in opera, concerts, legit. films and TV, etched another notch in his versatility Monday night (24) by playing a straight dramatic role as star of NBC-TV's Robert Montgomery show. Cast as a famed Italian racing driver in Thomas W. Phipps' original, "The Valeri Special," Pinza scored solidly all the way, seeming completely at ease in the role and often carrying other cast members who didn't fare so well. Any singing he did was only incidental but he proved that, with a part tailored for him, he can hold his own in straight dramas.

Phipps' play was a good one, spotlighting Pinza as the aging driver who was cast aside in favor of his own son by the racing-car manufacturer just prior to the big international classic. Disheartened when he is unable to convince his family and friends that he needs to drive the last big race to fulfill his role as a man, he spurs them and, with the help of his long-time mechanic, builds his own car. Pitted against his own son and other top drivers, he loses in a heartbreaker but has fulfilled his desires and so is reunited with his family and friends.

Cast, almost all from the Italian theatre, worked well for the most part under the helming of director Herbert Bayard Swope, Jr. Montgomery, as producer, didn't quite succeed in establishing the illusion of fans in the grandstand watching the drivers, mainly because he was forced to rely on old stock footage for the races. Contrast between the live and filmed portions of the show was too great. But he and Swope capitalized on the suspense built into the play-by Phipps during the final big race, and the show came off well.

Supporting cast was headed by Bruno Wick, who registered as the mechanic; Lee Tokaty, fine as Pinza's son; Ester Minciotti, who scored as the wife, and Victor Varconi, who did a nice job as the star's friend and owner of the car company. Montgomery, incidentally, was slightly embarrassed during his usual chit-chat with the star after the show. In answer to Montgomery's query about his future plans, Pinza noted that he is prepping a new show on NBC radio next Monday night (1) at 10 p.m.—directly opposite Montgomery's TV show. Producer declared that "we'll be listening in."

While conceding the lofty format and objective of the CBS-TV "Omnibus," the Ford Foundation's 90-minute can stand discipline and tightening, as evidenced last Sunday afternoon (23). Alistair Cooke is a slick confereer and mood-setter but he had too many ringmastering chores—flips and side issues—which diverted attention from the basic appeal in the film and live patterns that unfolded. Overall, however, the third outing could give most everything in video a handicap and win by several lengths.

On the live drama end, the top was Helen Hayes and Cyril Ritchard in Barrie's "Twelve Pound Look," a 26-minute piece of sometimes biting satire and mockery of stuffed-shirtism. Both interpreted the Barrie warhorse to the polished hilt, with Joan Welmore a solid assist and a nice butler's bit by Noel Leslie.

Concluder was a crime film, "The Stranger Left No Card," by Sidney Carroll, starring Alan Badel in a masterful excursion on the "near-perfect crime" route. It had sustained interest leading to a whammy snapper, in which the murderer was unmasked sans his knowledge. Direction of Wendy Toye; music by Hugo Alven and production by George K. Arthur (for Meteor Films, shot in Windsor, England) were superb in every particular.

Another film, treating of the work of mag photographer Philippe Halsman, was amusing as well as instructive. Laughs stemmed from the contraption (which would be a "mechanic" in circus parlance) employed by him to shoot Eva Gabor and Linda Christian upside down, then showing the still rightside up.

Brief celluloid on soil conservation in the Texas Panhandle seemed like filler fodder against the subject's importance in agriculture. For the prelim, a recorded spiritual was an unusual facet of stage-setting.

In a live setup, Julio de Diego, Spanish painter, did a monotype drawing during the second playing of the Millers Dance, with

terp montages, from "Three-Cornered Hat" ballet. It had fine dramatic moments, good fluid lensing, but the objective—what the music influences him to paint—seemed somewhat contrived. He upsid with "An American Indian catching a turkey." Diego's strong, pensive face was shown several times in effective closeup as he worked before a large window.

Among the best of Cooke's features was "a lesson in geography," of the 1952 trek to California, with a large map for illustration. Trau.

Ed Sullivan's "Toast of the Town" has had its ups and downs on CBS-TV this season and last Sunday night's (23) stanza was unfortunately one of the down shows. Talent lineup was acceptable enough but there was no single act to spark the show. As a result, the overall impression was one of an uninspired offering, with only two production numbers giving the show any kind of a lift.

Dagenham's Bagpipers, a British importation current at the Latin Quarter, N. Y. nitery, teed the show well enough. With a bevy of femmes clad in kilts and going through various drill and jig routines, the act was a good novelty and was handed fullscale production mountings by Sullivan and his co-producer, Marlo Lewis, including six mounted soldiers. Following acts, however, failed to follow through on the promise. Paul Lynd, a comic now featured in the Broadway legit click, "New Faces," impressed not at all with some standup patter on a trip through Africa. Sullivan credited the comic with scripting his own material—maybe he should hire some writers.

Les Paul and Mary Ford, in another repeat on "Toast," did their customary top job in the guttaring end of their act, with Miss Ford sounding well on the vocals. But what this team needs, at least for any visual presentation, is some animation. They couldn't match the good visual backing handed them for the show. Sullivan interviewed N. Y. Yankee slugger Johnny Mize on the correct batting technique, which was up to the usual par of the emcee's sports interview spots. Then followed a six-minute scene from "My Darlin' Aida," another current Broadway inhabitant. Vocal and dance choruses from the show looked good in the "Triumphal" scene and it represented a hefty plug for the legitier, especially with the gratis pat Sullivan handed it.

Ventro Clifford Guest entertained with his standard routine, including a vocal takeoff on a fox hunt and the trouble in getting his dummy to return to its case. Irish tenor Christopher Lynch impressed with his pipes but was handed a poor showcasing selection in "Mighty Lak a Rose." Number dragged during the first chorus and Lynch sang two of 'em. Anna Lee was on hand via a filmed commercial extolling the virtues of the Lincoln-Mercury sponsors. Stal.

The ancient burlesque bits have tremendous durability when expertly performed. This fact was again demonstrated on "Colgate Comedy Hour" Sunday (23) when Abbott & Costello took over some of the vintage properties from the strip circuit and put them together in what proved to be a fast paced and frequently funny show.

Sole drawback on the items selected was the terrific amount of punishment that must be absorbed by Lou Costello in order to fully achieve the purpose. It's evident that Abbott and various assistants, notably Sid Fields, put a lot of spirit into their performance. This fact makes it doubly hard on the pudgy comic.

Among the bits performed by them was the old mistaken identity sketch, and the bit in which the duo must pose as statues. It's durable hoke that adds up to laughs.

The surrounding cast included Peggy Lee, who hit an excellent stride with her readings of "Lover," whose Decca plattering of that number hit the top selling lists. Her other tune was "Sins Souci," which was given some production, but it was Miss Lee's piping that put it over.

Fisher & Ross put an artistic note into the proceedings with a well done terp routine. This duo, formerly with "Your Show of Shows" remain one of the better dance exponents in video. The

(Continued on page 39)



**EXPERIMENTS IN ECONOMICS**  
With Al Friendly, moderator; Paul Hoffman, Leonard A. Scheele, Philip Redd and Dr. Hurst R. Anderson, guests  
Producer: Larry Beckerman  
30 Mins., Sun., 10:30 a.m.  
Sustaining  
WTOP-TV, Washington  
This "invitation to learning" type of presentation, frankly an experiment on a two-shot basis, may well mark another milestone on the road to video maturity. Though aimed at resolving technical aspects of economics down to the level of the layman, it definitely assumes intelligence and interest on the part of the viewer, and is not meant for mass distribution.

Show's producer has been fortunate in choice of Al Friendly, local news reporter and editor, as moderator. Friendly brings a pleasant personality, good voice and neutral accent, plus an authoritative air to the difficult subject of "How to Raise Real Wages." He is aided and abetted by four of the names in their respective fields, all of whom bring their experience and polish to the show. Credit for interest and smoothness of a difficult and normally dry subject, however, goes to producer-director Larry Beckerman, who has already made a mark here with his documentary treatment applied to TV.

Format of the show is actually that of the classroom, with the modern addition of visual aids. Using specially filmed cut-ins, plus stock footage, as well as stills and charts, and even a bit of cheesecake the abstract explanations of what makes our economy tick as applied to wages is put into simplified, concrete form.

Certainly any wage earner will be struck, perhaps for the first time, with so simple an evaluation of the fact that, with prices up three times over that of the scale 50 years ago, and wages up 10 times for the same period, real earnings are actually triple that of our fathers half a century ago. This is the type of everyday application used throughout show. Another common touch was comparison of pictured newspaper ads of 50 years ago with ads of the same product (men's suits) today.

Each of the four top drawer guests explained in a filmed sequence a different aspect of the country's economic progress during the past half century. Program lagged at spots, with some of the expositions running overlong. General effect, however, was well sustained. Ford Foundation boss Paul Hoffman walked off with general interest honors in his graphic outline of technical advances. He pointed out that a single modern auto, if it could be built sans machinery at all, would cost \$100,000 to complete by hand.

Next week's show, final one of experiment, will tackle the future in relation to wages, and in everyman's language.

Future of show, of course, depends on reaction, with web sufficiently interested to have had a line version flown to New York H. Q. Show warrants serious attention as evidence that educational TV need not be confined to specially allocated channels. Technique is interesting, too, opening up other fields in which it could be applied, as, for example, atomic science. Speeded up somewhat, particularly in guest stints, with expanded visual aids, such as animation, it shapes as an important addition to the TV horizon.

**TOWN CRIER**  
With Tony Weitzel  
Producer: Lynwood King  
15 Mins.; Mon., Wed., Fri., 6:15 p.m.  
Sustaining  
WNBC-TV, Chicago

Tony Weitzel, conductor of the Daily News gossip column, is now holding forth on this tri-weekly WNBC gabfest. Pitched on a strong Chamber of Commerce angle with emphasis on "hometown tidbits, edition watched (19) was a mildly interesting, if slightly disjointed, solo chatter session.

Roundup ranged from comments on the Sonja Henie-Barbara Ann Scott publicity bubble to a feature on the role the U. of Chicago's Stagg Field played in the discovery of the atom bomb. In the "inside dope" category there was a tip that plans are under way to consolidate Chicago proper with its numerous suburban satellites.

Material was tossed off ad lib in okay style for the most part but the columnist would benefit for a script or reminder cards to help with the details of some of the yarns. He had a little trouble with the dates and the scientific lingo in describing the atom experiments. Fact that he moves around the set on cue also seems to add a mental hurdle. The guy's a newsman not an actor so why not plunk him behind a desk and let him talk naturally?

Dave.

**PAUL WHITEMAN TV TEEN CLUB**  
Producer: Skipper Dawes  
Director: Art Stober  
30 Mins., Sat., 7 p.m.  
TOOTSIE ROLLS  
WFIL-TV, from Philadelphia

Bankroller gets money's worth in commercials in newly-sponsored (22) Paul Whiteman TV Teen Club, which moves into a half-hour later Saturday evening segment (7). Opening shot of "Pops" informs that he has "the sweetest sponsor yet"; and he also asks the 750,000 teenagers he has entertained to show loyalty by consuming product. Obviously off his own lettuce leaf diet, the bandsman munches on Tootsie Roll for plug.

Whiteman uses his customary amateur talent show format, with four acts competing, three newcomers against the previous week's winner. Studio audience of juves makes decision with an applause meter to determine volume of reception. Talent was standard for kid programs. An 11-year-old boy sang "Jambalaya," a 14-year-old miss did a piano solo of "Warsaw Concerto," and a pair of teenage accordion playing boys, who were very good, came through as the winners of the week. This had them compete against last week's winners, a pair of Calypso dancers. The dancers, who are now touring with a Whiteman unit, won over the accordionists.

Prizes are a record player and \$50 worth of platters to the runner-up, a radio phonograph for the week's first prize. There's a grand prize of a Nash car for the winner of five contests. Whiteman does the intros with a pretty girl assistant. One commercial is given a real production. Thanksgiving number finds group of youngsters in Pilgrim costumes, running from opening prayer by moppets, to climax of a feast topped off by a Tootsie Roll dessert. Pair of tots did best plug with a dialog routine leading up to their singing commercial "Take a Tip." Gagh.

## Foreign TV Review

**MUSIC HALL**  
With Gracie Fields, Tessie O'Shea, Harry Gordon, Robert Wilson, Dave Willis, Jack Radcliffe, Ganjou Bros. and Juanita, George Martin, Bobbie Kimber, Glasgow Police Pipe Band and Dancers

Producer-director: Richard Afton  
90 Mins., Sat., 9:20 p.m.  
Sustaining  
BBC-TV, from Glasgow

Scrappy show, telecast from stage of historic Metropole Theatre, Glasgow, and the first TV Music Hall program from the Auld Lang Syne city, was distinguished by guest appearance of Gracie Fields, described as "first lady of British music hall." Show was badly cast, having too many acts of the same category, and suffered from being poorly emceed by Bobbie Kimber with his doll, Augustus Peabody. Little of the spirit of vaudeville was caught, and camera shots often showed performers as midgets far away below stage from angle in Circle.

One of the hits of bill was Scot comic Dave Willis, who recently went into retirement from show biz after a long career. It was his TV debut and he proved himself, as always, visually funny and a perfect clown. Robert Wilson, handsome kilted Scot singer, clicked with numbers like "Skye is My Home" and the jaunty "A Gordon for Me," and exited to warm mitting. Harry Gordon, senior Scot comedian, offered a Brownie take-off, which wasn't quite the best material for TV. Jack Radcliffe, yet another Auld Lang Syne comic, appeared with stooges in a Highland sketch, and scored mildly.

In the bill caught, Kimber, male vent who poses as a femme, was hired to act as emcee, making announcements from a box. He appeared as a flabby, rather reviling femme on the TV screen, and not the clever artist he is in vaudeville.

Bill was distinguished by appearance of Miss Fields, whose accomplished artistry took a big trick with invited subholders and nationwide viewers. She sang, in tribute to Scotland, her comedy classic "Grandfather's Bagpipes," plus pops "Somewhere Along the Way" and "You Belong to Me." She was at best in the oldie "Put Your Shoes on Lucy" and in "Glocamorra," latter sung with real tenderness. Bert Waller handled the ivories.

British comedienne Tessie O'Shea proved fairly effective in the kilt, comedy, being garbed in the kilt. George Martin, young English funster familiar on TV, made a brief appearance in box alongside comper Peabody, though not billed on program, and indulged in some n.s.g. comedy. Ganjou Bros. and Juanita (4) offered their w.k.

**RITZ BROS. SHOW**  
(All Star Revue)  
With Al, Harry & Jimmy Ritz, Mimi Benzell, John Ireland, Bill Skipper, Lou, Bring orch, others  
Producer: Bill Harmon  
Director: Sid Kuller  
Writers: Kuller, Snag Werris  
60 Mins.; Sat., 8 p.m.  
Participating  
NBC-TV, from Hollywood

Videbut of the Ritz Bros. on "All Star Revue" last May was such a comedic stunner as to arouse trade and John Q. Public palaver on how the three boffo buffoons would come out in the followup. What they proved upon reentry (22) is that six months is too long to wait for their kind of madcapery.

On the other hand, the freres are playing it smart, preferring a now and then route to regular spottings, thus preserving their novelty and cushioning themselves vs. possible vacuity in material. If material is an occupational hazard, it doesn't appear to apply to middleman Harry and endmen Al & Jimmy Ritz. Perhaps it's because they bring their extra-added panto and grimace artillery into play with their tonsil work. They're a thoroughly engaging trio who mate skill with speed and continuous interest to the extent that an hour seems a lot shorter. When the time element is so telescoped, an act is a two-ply success, destined and d.b.o. Theirs was virtually a sustained effort, there being few moments when they were not on camera.

Note should be made of the socko special lyrics and music provided by Sid Kuller and Hal Borne, with Kuller the overall director; the sustained high level of music dished up by the Lou Bring orch; the snappy terpsing framed by veteran choreographer Seymour Felix; the production reining of Bill Harmon and supervision of Joe Bigelow; and, naturally, the cogent script fashioned by Kuller and Snag Werris.

The stanza's dippy theme was set immediately via the trio's special ditto entry that had them creating bedlam in and with the studio audience. In rapid segue, two bright little boys (unbilled) were shown in big-shot talk which established their yen for an entire session of bedtime stories carried out by the stars, guests and troupe. In the first of these, pinpointing Thanksgiving, the line wiggled a sizzling tribal number of Injun pattern, with a smash leaping solo by Bill Skipper.

From this there developed the trio's Mayflower number, accenting a hot Pilgrim song special with Ruskys, etc., terpsolations plus the line's vintage dances. Next up for dissection was a Snow White & 7 Dwarfs takeoff with H. Ritz as the hokey Queen and a laugh-loaded poetry-in-potion segment by the threesome.

The two moppets set the stage for coloratura soprano Mimi Benzell with highfalutin' handling of opera verbiage. The Metopera looker, in a dazzling lacy gown of revealing values and to a snazzy floral arrangement in the background, belted over an aria from "Traviata" and then was joined by the freres in one of the slickest plugs Pet Milk has ever received.

Miss Benzell moved into the bedtime story preparation via "Ivanhoe." With the brothers in again, this time as tailors of "Klassy Klothes for Knights," preceded by a corking femme vocal group and hoofing ladies in waiting, the joint was in an uproar with deliberate Joe Millers, shenanigans with knights in shining armor and the threesome's frantic workout on cymbals attached to their hands, knees, etc. This segment was a weak showcase, however, for film actor John Ireland, in title role, who had little to do and seemed ill at ease.

One of the high points was a special linked to Harry Ritz—"The guy in the middle is the funniest (the other two are just a pair of bums)". From here on there were a series of mirthful challenges to prove individual superiority. A couple of pies were held aloft by Al & Jimmy for an unused teaser, to prove they can work sans slapstick, but Harry plopped his puss into it "accidentally" for the snapper finish. In the end-piece, the orch delivered a chorus of "Dinah" that was deliberately too hot and fast for the Ritzes to come in on, so they settled for building up the next (29) "All Star" with George Jessel. All in all, a very funny show. Trau.

adagio dance act of thrills and spectacle, but this was not captured by the cameras as any worthwhile effect.

Click of the bill, apart from Gracie Fields, Dave Willis and Robert Wilson, was the Glasgow Police Pipe Band and its champion Highland dancers. Gord.

**AT HOME WITH ROBERT FROST**  
With Bela Kornitzer  
Producer - Director: Richard deRochemont  
30 Mins., Sun. (23), 5:30 p.m.  
Sustaining  
NBC-TV, from Ripton, Vt.

This is the second half-hour film in the series of conversations with elder wise men specially produced by NBC-TV and which got off to such an auspicious start a few months back when Bertrand Russell was the subject. This time NBC asked Robert Frost, the eminent American poet and four times Pulitzer prize winner, to talk about his life and his work. Frost's guest for the occasion (the film was shot at the poet's home in Ripton, Vt.) was Bela Kornitzer, Hungarian-born author of the recently published "American Fathers and Sons," making for an interesting contrast in personalities, with Kornitzer in the role of interviewer.

It may be that one of the charms of this exceedingly interesting TV series lies in the informality and naturalness achieved by the "at home" atmosphere in which Frost, like Russell previously, talks from his own living room. But the overall excitement generated comes from the personality himself and the first-hand delineation of his thoughts and philosophy.

It is a rare intellectual exercise and stimulant, certainly educational TV at its best. NBC deserves heaps of praise for conceiving and executing the idea with such singular finesse. Under the sure directorial touch of Richard deRochemont, who also produced the film, it was a compact profile out of which emerged enough intriguing facets of Frost—the man and the poet—to invite further perusal of his writings. (Frost himself, in the course of conversation, recited two of his poems, "Stopping by Woods On a Snowy Evening" and "The Drumlin Woodchuck.") TV would have to look far for a better prosector of Frost's poetry, and incidentally, it was a teasing tidbit of the possibilities for a regular TV diet of such readings.

The quality of the interview suggested some carefully thought-out questions that were judiciously edited. Kornitzer remained in the background, with only his voiced questions to spark Frost's reminiscing on his own life and discussions on humanity and the world at large. Too, the quality of the film was such that the viewer was never conscious of the fact that this was not a live pickup.

**HOBBY TIME**  
With Bill Heallon  
Producer: Heallon  
15 Mins.; Sat., 10:30 a.m.  
Sustaining  
WNBC-TV, Chicago

Although obviously a one-camera cheapie, this is a neat little package that could well draw a good following from among the kids who like to putter around making model airplanes and things of that sort. Hosting is Bill Heallon, a member of the Chi NBC directors pool, who on the side is a homecraftsman enthusiast specializing in model planes, trains, etc. The smooth ease with which he carried off the ad lib demonstration viewed (22) belied the fact that this series is his first on-camera assignment.

As is typical of WNBC's growing list of "hobby" service type shows, this one benefits from apparent maximum preparation to assure the maximum visualization. Heallon currently is showing how to build a jet space ship. On this installment he demonstrated the construction of the wing fuel tanks and the vertical stabilizer. By the use of charts the detailing was reduced to A-B-C simplicity so as to make the steps easily followed by the teenagers.

It's another example of how a little imagination and the right guy for the job can make an interesting program at a minimum cost.

**RPI PROGRAM**  
30 Mins.; Wed., 11:30 a.m.  
Sustaining  
WRGB, Schenectady

Renascence Polytechnic Institute of Troy, oldest English-speaking school of engineering, is filling a spot on "Community Campus" for the second season. Some improvement over last year is noted, but a tendency still prevails to make insufficient use of students—rigorous class schedules may be a reason.

On one block viewed, three undergraduates discussed Institute fraternities, supplementing their remarks with campus-shot motion pictures. Emphasis was placed on the social-service side of the secret-letters and the fact all freshmen were invited to pre-initiation parties. Telecast had rough spots, but all over, it maintained a fair level.

Another segment, highly helpful to certain adult viewers, dealt with the architectural, interior decorat-

**LIFE IS WORTH LIVING**  
With Bishop Fulton J. Sheen; Bill O'Toole, announcer  
Director: Frank Bunetta  
30 Mins.; Tues., 8 p.m.  
ADMIRAL CORP.  
DuMont, from New York (Erwin, Wasey)

If Bishop Fulton J. Sheen is aware that discussion has been stirred up by the propriety of a religious dignitary appearing on TV under a commercial banner, it wasn't apparent on his first DuMont (18) appearance for Admiral. Much in the fashion of performers of less rarified background, the Bishop even was so generous as to toss out a couple of personal sponsor references in the usual "first show" welcoming. He said his former unseen "stagehand," Skipper the Angel, had gone to sea during the summer hiatus and "is now bearing the great name of Admiral." The juxtaposition of saintliness and salesmanship was unique.

The Bishop this season is conducting his talks on stage before a studio audience. This means there is applause at his entrance and closing, and laughter at the easy quips sprinkled through the discussion. These standard production trimmings contrasted sharply with the austere library set, the Madonna and Child figurine prominent in the background, the vestments worn by the Bishop and, particularly the high office of the church he fills.

However, despite the reservations of some over the commercial alliance and the perhaps minority reservations of the philosophy he espouses, such is the Bishop's personal attraction and showmanship that his weekly visits may be expected to again attract audiences of the size which since his debut late last winter projected him into TV "stardom."

Substance aside, his presentation this time would have profited technically from some tightening. Perhaps because the pacing went slightly awry on this teoff stanza or perhaps because his discussion of the perfect life, perfect love and perfect truth hit such a cosmic plane as to pose problems of communication, the discourse failed to wrap up with the expected logical and emotional climax.

The churchman is turning the fees shelled out by Admiral over to Mission Humanity for international charity. (The prelate made an announcement on this at the close.) Admiral's opening and closing blurbs left no doubt that it is using its association with the cleric to sell its merchandise. Dave.

**BANDSTAND**  
With Bob Horn, Lee Stewart  
Director: Staff directors  
75 Mins., Mon-Fri., 3:30 p.m.  
Participating  
WFIL-TV from Philadelphia

Bob Horn and Lee Stewart host a crowded open house for teenagers at WFIL-TV. Horn has been a top local deejay in radio for years and is at present director of studio music for the WFIL stations. Stewart has also had his own platter programs. They interview recording personalities and keep a "bunny hop" dance contest running that packs the studio with high school steppers. Horn has a remarkably easy personality and makes the task of handling a big crowd of youngsters seem as though it were a simple thing to do.

Personalities that show on program usually come from local nities. Richard Hayes guested on program caught (19), coming from Camden's Club Shagure. Hayes did a "lip-sing" to his own waxing of "Forgetting You." In chant he thanked Horn and Stewart for their part in his success and signed autographs for the bobbysoxers.

"Bandstand" has such pull that membership cards have to be issued to take care of jams. "Bunny Hop" gives actual kids a chance to work off steam and winners in the finals are to get week-end trip to New York and visit Ray Anthony. Runners-up are given record players. Both film and disks are used for dancing. The rollcall showed teenagers came from every section of the city and suburbs. Horn picks his favorite record of the week and has group of juves up for discussion of selection. Audience seems musically literate and doesn't hesitate to disagree. Johnnie Ray is the big favorite with all variations of pop music followers. Records shop set offers good visual plug for releases, with albums on display. Gagh.

ing, landscaping and legal problems involved in building a home. Prof. John Burtis headed the panel. Theodore Simpson, of Albany, who has appeared on area radio programs, talked most articulately about decorating. A third half-hour featured a panel on oil production, especially in Venezuela and Saudi Arabia. Jaco.

## Television Chatter

### New York

Alan Dinehart left N. Y. last night (Tues.), returning to Coast to direct the Alan Young vidpix series. . . . ABC-TV pianist Earl Wild doing two concerts with the National Symphony Orch. of D. C. . . . Robert Cummings' "My Hero" hit a 19.3 Trendex in its first time out. . . . Geraldine Lawhorn, blind and deaf actress, guests on WJZ-TV's Lee Graham show tomorrow (Thurs.). . . . Ann Thomas doing "One Woman's Experiences" on WABD this week. . . . WCBS-TV will carry the N. Y. Mirror Youth forum pickup this year, rather than WNBT as in previous years. Forum is scheduled for the Hotel Astor's Grand Ballroom Dec. 6. . . . Singer Vic Damone, recently promoted to the rank of corporal in the Army, guesting on CBS' Jane Froman show Saturday (29). . . . Bernard M. Kliman, one-time ad chief for Gruen Watches, joined Hirsch-Garfield as an account exec for several of the agency's jewelry clients. . . . Second annual Mardi Gras ball of N. Y.'s Junior League will again be televised by WNBT, with the show scheduled Feb. 17 from 11:15 p.m. to 12:15 a.m. Jane Kalmus will repeat as TV production consultant, working with producer Fred Cole. . . . Donald O'Connor's stint for "Colgate Comedy Hour" Dec. 14 will be filmed by Ralph Staub, director of Columbia Screen Snapshots, for the short subject series. . . . December issue of American Magazine has profile on Gertrude Berg.

DuMont Labs board last week declared a quarterly divvy of 25c per share on its 5% cumulative convertible preferred stock, payable Jan. 1 to stockholders of record Dec. 15. . . . Westinghouse renewed CBS-TV's "Studio One" through 1953, and Alcoa picked up its option on Edward R. Murrow's "See It Now" on the same web for another year. . . . Everett Chambers set for a feature role on NBC's "TV Playhouse" Dec. 7. . . . With Arthur Godfrey off on a hunting trip this week, Robert Q. Lewis is subbing on his morning simulcasts; Garry Moore replaced Godfrey on "Talent Scouts" Monday night (24), and Victor Borge will fill in on "Godfrey and Friends" tonight (Wed.). All shows are on CBS. . . . Robert Wood, assistant CBS-TV station relations chief, currently huddling affiliates in the southwest and on the Coast. He'll spend Thanksgiving (Thurs.) with his family in L. A. and return to N. Y. Dec. 4.

Diana Herbert in as lead on CBS' "Man Against Crime" to tonight (Wed.). . . . Robert C. Durham, Metropolitan Life's ad chief, has joined Kenyon & Eckhardt as assistant to the prexy in non-administrative functions. . . . Edward Sutherland, former Hollywood producer-director and later a producer with NBC-TV, has joined McCann-Erickson as radio-TV production chief. . . . Ben Grauer flies to Denver Saturday (1) to narrate

two shows on NBC-TV for the American Medical Assn., backed by Smith, Kline & French Labs, next week. . . . Ed Herlihy off to Cleveland to do a film. . . . Allan Stevenson on ABC-TV's "Ellery Queen" tonight (Wed.). . . . "Kiddie Kollege" on DuMont omitting Dr. Posner commercials on Sunday (30) in a salute to United Nations. . . . Bob Wilson's "Saturday Night News" for Savarin has hit a 14.0 Pulse, one of the top ratings for a local newscast. . . . Jacqueline Susann, wife of CBS-TV producer Irving Mansfield, starts on "Fun Time" via WPIX (TV), N. Y. tomorrow (Thurs.), in the 2-2:30 p.m. slot. Variety show features Nicky Roberts and the Three Bars. Frostland, Inc. picks up the tab.

### Hollywood

Kine of Freddy Martin and his orch in half-hour show was made at KNXT, with MCA to show it to prospective sponsors. . . . Kitty Kalien guests on Martin & Lewis' Colgate Comedy Hour stanza on NBC-TV Nov. 30, and Tony Martin was booked for Bob Hope's Dec. 7 Colgate stint. . . . Participating in panel discussion on TV before L. A. Ad club yesterday (Tues.) were Donn Tatum, ABC-TV, moderator; Al Simon, tele-pix producer; Nat Wolff, AM-TV v.p. for Young & Rubicam; KTLA v.p. and manager Klaus Landsberg, and Hal Roach, Jr. . . . Judy Canova huddling with NBC program director Bud Barry in N. Y. on future TV deals with web. . . . KECA-TV telecasting Pasadena Rose Bowl Parade Jan. 1 twice in its entirety, with Big Four Appliance Dealers and Challenge Creamery angling. . . . Bob Spreen inked to angel segment of Benny Strong show on KECA-TV. . . . Colgate Comedy Hour producer Sam Fuller to N. Y. Dec. 1 for week's confabs with NBC-TV execs, agency and sponsor. . . . Tom Ashbrook sponsoring "Moonlight Movietime" on KECA-TV for 26 weeks. . . . "Ski Tips" with Jack Slattery emceeing, and Associated Ski Dealers bankrolling, bowed on KHJ-TV. . . . Jerry Ross returns to ABC as AM-TV publicity after a 17-months tour of duty with the U. S. Air Force, while Vic Rowland, who had his spot, has ankled to join KONA in Honolulu as slack topper. . . . Thrush Anna May joins cast of Tex Williams show on KNBH. . . . Eastern-Columbia inked a pre-Christmas special pact for weekly show on KECA-TV. . . . Robert Stack guested on initial "Andy Kelly Presents" show on KTTV, with Kaiser-Fraser Dealers picking up the tab. . . . Earl Scheib Auto Painting inked 52-week pact for "Feature Films" on KECA-TV. . . . Brady Car Co. sued CBS for \$5,000, claiming web terminated pact it had for blurbs with no notice. Spots were on KNXT. . . . KECA-TV manager returned from two-week vacation through the Midwest. . . . Don Hine and Bob Adams named to head programming at KNXT, while Bill Brennan was upped to exec producer. . . . ABC topper Bill Phillipson to

spend the holidays in N. Y. with his family.

### Chicago

John Burns shifted from the New York to the Chi NBC-TV film sales staff. . . . Russ Reed's "Chicago Weather" now SRO across-the-board with Whirlwind Antenna and Shinola sharing the tab. . . . Burr Tillstrom's "Kukla, Fran and Ollie" has logged in its annual production of "The Mikado" for the Dec. telecast. Same gang is doing a p.a. for the Chi Television Council Dec. 17. . . . Motorola registered net earnings of \$949,558 for the September quarter, equal to 49c a share. . . . WGN-TV tonight (Wed.) launches "How's Your Health," beamed with the cooperation of the Illinois State Medical Society. . . . Starting date of "Hail the Champ" via ABC-TV moved back to Dec. 27. . . . Fred Amend candy firm will bankroll the alternate-week Saturday morning kid's show. . . . Busch Jewelry has taken over Frank Reynolds' 11:45 p.m. newscast on WBKB. . . . WGN-TV peddled Thursday night feature pic to the Chi Hudson Dealers. . . . Refiners Distributing Co. repeated Tom Duggan's WNBQ Sunday night sports half-hour. . . . Slavin Motors beaming the "Night Editor" vidpix Tuesday nights on WGN-TV. . . . Mystik Products bought WNBQ's "11th Hour Theatre" Wednesday nights.

### San Francisco

Ford Foundation granted Stanford University \$8,900 for a filmed TV series on Uncle Sam's economic obligations to the rest of the world. Dr. Stanley T. Donner will produce. . . . What's cooking? KRON's TV Cook, Edith Green, flew to Hollywood to voice Del Monte commercials on "All Star Revue". . . . And KGO-TV's Chef Cardini sky'd to New York to guest on Garry Moore's "I've Got a Secret". . . . Local TV kid entertainers—Buckskin Dan, Billy Reynolds, Captain Fortune, Jolly Bill, Glen Heywood, Lou Hurley, Lucille Bliss—headlined the Mission Merchant's "Santa Claus Lane" parade and The Guardsmen's Christmas Tree show. . . . KRON-TV attempted to please rival grid fans by beaming the Stanford-California "Big Game" complete with microwave flashes of the USC-UCLA battle during "Big Game" half time, during timeout lulls, and then until conclusion after the "Big Game" ended. . . . Ruth Shepard upped to KGO-TV film editor. . . . Claes Wyckoff to L. A. to guest on "Church in the Home" teevee show. . . . Telenews Theatre to take the Met's telecast of "Carmen," Dec. 11. . . . Beth Norman's new song, "I Have a Dream to Sell, Who'll Buy It?" premed by Jay Grill on his "Fun Matinee."

### WNBT Sets Up Special 'Gift Section' on Shows As Aid to Yule Shoppers

WNBT, key station of the NBC video web in N. Y., has lined up a special "gift section" on a number of its regularly-scheduled shows, which it's pitching to advertisers for as low as \$20 per spot to help them sell their Christmas merchandise. Plan, according to station execs, is designed to help the local citizenry select their gifts by going window shopping in their own homes via TV.

Each gift item is to be spotted for a full 30 seconds on the air, with an announcer describing it, giving the price and urging viewers to come into the sponsor's store to make the purchase. WNBT is offering to provide a copywriter to script the commercials and a Christmas setting on each show to display the gift items to the best advantage. Station will also set up a telephone service to answer any questions from viewers.

Sponsors buying in on the special deal must sign for at least one announcement in each program period cross-the-board for a minimum of 15 days, with the deal starting Monday (1). Among the shows listed to carry the "gift sections" with their prices, are the WNBT local cut-in on "Today," at \$20 per spot; "Breakfast with Music," at \$35; Herb Sheldon show, at \$35; Jinx Falkenburg McCrary's "N. Y. Close-Up," at \$50, and the Skitch Henderson show, at \$100.

Memphis—Ed Crump (no relations to political Boss Ed Crump here) has been upped to program director of WMPB, Memphis' ABC outlet. He moved into his present slot from the continuity department. He formerly was with KVEM, West Memphis, Ark.

### Holiday Pre-emptions Give WCBS-TV Cause For Giving Thanks

WCBS-TV, the CBS video web's N. Y. flagship, is pre-empting two network time periods tomorrow (Thanksgiving) because it can fill the time with sponsored shows while the net's shows are sustaining. Network programs being bounced off for the one day only are the "Mike & Buff" show, aired from 3:15 to 4 p.m., and "UN in Action," aired from 4:30 to 5. Going into the "Mike & Buff" time period is WCBS-TV's "Late Matinee," a feature film oldie. "Matinee" is usually aired from 5 to 6 p.m. but the network pre-empted that period tomorrow for the special Longines-Wittnauer Thanksgiving show. As a result, it's being moved back into the earlier spot with its complete roster of participating sponsors. In for the UN show is a special one-shot film documentary sponsored by International Harvester and titled "Young Mr. America."

### Dinehart Peddling Kine Of Nelson Eddy TVer

Alan Dinehart was in Gotham last week showing the kinescope of "Nelson Eddy's Backyard," situation comedy with music, to prospective sponsors. Agent Nat Goldstone is in N. Y. this week to handle negotiations on the projected television series, which Jerry Horwin, former film story editor and more recently story editor for CBS-TV, is working on.

Dinehart produced, wrote (with Lou Huston) and directed the series which was kinned at NBC's El Capitan Theatre on the Coast. In addition to Eddy, series features Jan Clayton and Chick Chandler. It will be done live from the Coast with Paul Weston's orch. Eddy, who was on "This Is Your Life" two weeks ago when Jeanette MacDonald was the subject, was sought by Martha Raye for her Dec. 7 stint on NBC-TV's "All Star Revue," but turned down the bid because of a conflicting commitment.

### Wingate to WNBT

John Wingate, WOR and WOR-TV, N. Y., newscaster, has resigned from the station. He's moving over to WNBT, N. Y., where he'll do the new cross-the-board newscast for ESSO in the 6:45-7 p.m. slot.

Agency for Esso is Marshall & Pratt. Wingate most recently had been serving as WOR-TV news head following the exit two months ago of WOR news-special events director Dave Driscoll and his assistant Edythe Meserand.

Salt Lake City—Hal Zogg, KUTA program director, has switched over to the sales department. He'll continue airing his disk shows.

### 'Quiz Kids' Shares TV 'Budget' Time

CBS-TV's "Quiz Kids" will be playing to their parents and not to their schoolmates soon, under a new programming plan wrapped up this week by the web. Show, now aired Sunday afternoons at 4, is being moved into the Saturday night 10 to 10:30 slot, where it will alternate with "Balance Your Budget." Cat's Paw, which had bankrolled "Kids" on alternate weeks only in the Sunday afternoon period, will continue on the same basic Saturday nights.

Reason for the move, according to CBS, was the desire to incorporate two shows sponsored alternate weeks only into the same time period. "Budget" is bankrolled on a skip-a-week basis by Sealy Mattress, with the alternate week sustaining. Now, with Cat's Paw going along with "Kids," the web will have the entire Saturday night half-hour sponsored.

Move of the "Kids" show won't be made until Jan. 17. Web at that time will fill the show's current Sunday afternoon slot with a public service show, unless it can find a sponsor for one of its projected new packages prior to that date.

### Don Herbert Repacted For NBC-TV 'Mr. Wizard'

Chicago, Nov. 25.

Don Herbert, conductor of NBC-TV's "Mr. Wizard," has been handed a new year's lease on the Saturday afternoon science demonstration show by the Cereal Institute. New pact goes into effect Jan. 1.

Herbert and Bruce Lindgren, his young colleague on the program, take their annual hiatus next month but the show continues via the kine route. Herbert and publicist-wife Maraleta Dutton go to New York Monday (1) for a two-week stint promoting "Mr. Wizard's Science Secrets," penned by Herbert and recently off the Popular Mechanics presses.

Book, incidentally, is into its second printing after a 25,000 first-run.

### WINS' Grocery Tieup

Following the successful merchandising pattern of other Crosley Broadcasting operations, WINS (N.Y.) has made tieups with five grocery chains, Fairmart, D'Agostino, Moishes, Dan's and Diamond K.

Markets, tagged "WINStores," will get time on John Bradford's strip in return for plugging WINS' sponsors.

Profitable TV Audience  
exclusive with

# WGAL-TV

## LANCASTER, PENNA.

Only TV station in—only TV  
station seen—in this large,  
rich Pennsylvania market area

Clair R. McCollough, Pres.

Represented by

### ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Delaware **TOPS** all U. S.  
in 1951 Average Income

# WDEL

AM  
FM  
TV

WILMINGTON, DELAWARE

## TOPS

all stations in this  
richest market.

Let it sell your product effectively,  
economically.

Write for information.



Represented by

### ROBERT MEEKER ASSOCIATES

New York Chicago Los Angeles San Francisco

\*Figures released August 1952  
by U. S. Dept. of Commerce.

what would a display  
like this do for you!



Read how WNBC  
Increased Knickerbocker Beer  
Sales 300% (please turn page)



**In one week, WNBC Spot Radio announcements combined with CHAIN LIGHTNING displays increased the sale of Knickerbocker Beer by an average of 300%.**

Quote from the feature article on Knickerbocker's CHAIN LIGHTNING success in the October 20, 1952, issue of *Sponsor Magazine*:

"... Ruppert bought time on WNBC, New York, in order to get in on that station's [unique\*] 'CHAIN LIGHTNING' merchandising plan. Under this arrangement Ruppert was guaranteed exclusive displays in 1,600 chain stores accounting for 62% of the retail food business in the vital New York market...

"The value of this type of merchandising is attested to by Ruppert Merchandising Manager Ted Brady, who says, 'During the week in which we are permitted our extra display, sales for Knickerbocker increase on an average of 250 to 300%. A 700% increase was experienced in a store in Astoria, I. I.'"

**At the end of the first cycle, Ruppert signed a 52-week contract with WNBC and increased their original expenditure by 428% in 1952.**

Today the most successful radio advertisers buy more than time... They buy Radio time that works in the home, as well as at the point of sale. CHAIN LIGHTNING is Radio at work where desire is created and where sales are made... in the home and in the store. It provides you with 1,600 'special display' stores in the New York market, and the plan will soon be extended to include 3,000 cooperating independent supermarkets.

CHAIN LIGHTNING is also available at WMAQ Chicago, WTAM Cleveland, and KNBC San Francisco, through NBC Spot Sales. If you are an advertiser with 'food store' distribution, you can get the same sensational sales results as Knickerbocker Beer. Call your NBC Spot Salesman or WNBC directly for details on CHAIN LIGHTNING in New York.

# WNBC

REPRESENTED BY



**SPOT SALES**

20 Rockefeller Plaza, New York 20, N. Y.  
Chicago Cleveland Washington San Francisco  
Los Angeles Charlotte\* Atlanta\*  
\*Bonar Lowrance Associates

\*No other radio station can offer advertisers merchandising support in as many chain and independent supermarkets as WNBC.

## WCAU Cuffs Coronation Trip on Radio Contest

Philadelphia, Nov. 25. Joseph Connolly, v.p. in charge of radio for the WCAU stations, has launched a contest promotion to back up its early morning, cross-the-board programs. Grand prize is a trip to the coronation of Queen Elizabeth and winner must tell in a letter of 25 words or less "What I Like About Radio."

Included in each reply must be three coronation clue words. The words are broadcast over WCAU at least every half-hour in the 6 to 9 a.m. period. Weekly prizes will also be awarded, with all weekly prize-winners eligible for the grand award.

WCAU has skedded newspaper, billboard and strong on-the-air announcement campaigns to back promotion. Segments participating include Amos Kirby's "Rural Digest," 6 a.m.; John Trent "Sunrise Salute," 6:30; News with Mike Grant, 7; Weather, with Carl Owen, 7:10; "Here's Harvey," 7:15; News with Jack Walters, 7:45; and "That Man Sears," 8 a.m.

## Coast AFTRA

Continued from page 31

various talent codes. This means it's an all or nothing setup with a radio or TV local stalemate at one of the major production centres having national ramifications for the webs involved. Conceivably, for example, a failure to reach an agreement on the local staff announcers pact here which has problems, such as the point system, unique to Chicago, could result in a national radio-TV walkout. With the huge stakes involved, such a possibility is believed unlikely.

Even if the networks and their o.k.s. come to terms with AFTRA their well may be a bitter test of strength with some of the web-affiliated indies. There are four independents involved in the Windy City bargaining—WLS, WGN (and WGN-TV), and WBKB. All four are network outlets. What happens to CBS-TV, for example, if WBKB, its Chi affiliate gets hit by a strike or to DuMont, if WGN-TV and AFTRA lock horns?

With the union apparently determined not to let the talks drag out beyond the Sunday night (30) termination date of the present codes, the odds here at least are mounting that a strike will ensue.

## Tele Followups

Continued from page 34

Shaller Bros. (3) provided some amusing moments on the trampoline.

Dorothy Lamour made her TV dramatic debut Monday (24) in "The Singing Years" on NBC-TV's Coast-originating "Hollywood Opening Night." Femme star and William Eythe, who was featured opposite her, acquitted themselves well, although hampered by a poor script.

Yarn was a romantic comedy, with a little music tossed in, and stretched plausibility to the breaking point. Miss Lamour, a hopeful trying to break into show biz, discovered that a tune written by her grandma was now a hit Broadway tune. Eythe, a vaudevillian, also claimed that the song was pirated, but he held that it was written by his grandpa. The two met in the show producer's office and love bloomed immediately. But then came the falling out, based on the fight over which grandparent clefted the piece. Flashback, in which the two stars played their forebears, revealed that it was a joint effort and the course of true love proceeded smoothly—with the royalties pouring in.

Story, by Irving Phillips and Ed Verrier, was obvious and without real characterization. It served only to spot Miss Lamour and Eythe as typed young lovers. Miss Lamour, except for a few brief moments when lighting was off, looked charming and did her one song, the disputed composition, well. Cast included Candy Candido, Mary Wickes, Sandra Gould and Ralph Moody. Production seems to invest the coin in name talent rather than in stories and production which can show them off to best advantage. Commercial for Ennds were over-insistent. Columnist Jimmie Fidler plays himself as host on the stanza, which William Corrigan produces and directs. Bril.

## TV Destroy Radio?

Continued from page 31

last year was in a TV market. And during this time, he emphasized, 101 new AM outlets have been authorized, including three in TV cities, making for a net gain of 90 stations.

"The growing strength of radio," Fellows asserted, "is phenomenal to those who do not know its power—but perfectly normal, to those of us who have worked with it for years."

As for TV, the NARTB topper predicted, there is no doubt it will "grow apace," that it will have an effect on the advertising picture. But "based upon present indications," he added, "it is most logical to assume that TV—as an additional great advertising medium—will step up the investment in advertising and not reduce the advertising investment in the individual media. Television is going to take its normal place in the growing American business community."

The broadcast media, said Fellows, have grown up and broadcasters have become "the custodians of the most powerful single public medium in America today."

The industry has its problems, he said, but is doing something about it, as witness the TV code. And an NARTB committee, he revealed, is working on a revision of the radio standards of practice.

## Religious Groups

Continued from page 31

of granting free TV time to religious groups be continued. It's understood that they fear that if emphasis is placed on selling time to religious groups, some "irresponsible" sect might buy air time. Another problem, they fear, is that if their coin has to go to buy time, they won't be able to afford better programs and production.

The Code section referred to recommends that time be given gratis, but doesn't ban the sale of time. Some religious groups have bought time, such as the Billy Graham Evangelical Foundation on ABC-TV. In radio many groups pay for their time. Some of these were represented at the meeting on the NARTB move.

While some groups have been able to afford time purchases on radio, TV costs are much higher, which is prompting the action against a change in the tele Code.

## Mo.'s Retiring Governor To Enter Broadcasting

St. Louis, Nov. 25.

Missouri's retiring Governor, Forrest Smith, will head a new radio station in the state capital, Jefferson City, at the expiration of his term Dec. 31. An application for an FCC permit has been filed. On Oct. 20 a charter for the Capitol Television Corp. was filed with Missouri's secretary of state, and Smith's name was not listed as one of the principal stockholders.

However, it became known last week that the Governor was one of the backers of the organization, and he later confirmed it.

## Boxing Managers

Continued from page 29

show which will also be for sale.

It's understood that the package price is a few thousand dollars over the tag on the Gillette Friday night bouts on NBC-TV and the Pabst Wednesday night bouts over CBS-TV, ticketed at \$15,000 net apiece. IBC figures in both NBC and CBS deals and the FSE thus hopes to steal IBC's fistic thunder.

ABC's events will be remotes, coming from arenas around the country in a similar fashion to the Pabst bouts. For years Friday night has been traditional for ring airings, but the Pabst telecasts have shown that interest is just as high on the midweek. Saturday night has also been considered a natural, but to date no web has been able to line up a major boxing series. It's ABC's aim to use the sports programming as a counterpoint to the entertainment shows on CBS and NBC. DuMont has wrestling, but the grapplers don't start until 9:30.

## Educ'l TV Stations Get RTMA's Blessings; Survey Subscription Video

Chicago, Nov. 25.

### Ike's Radio-TV Ban On Korea Trip Brings Beefs From Industry

Washington, Nov. 25.

Protests against exclusion of radio-TV reporters from the forthcoming Eisenhower Korean inspection tour were filed last week by the National Assn. of Radio and TV Broadcasters and the Radio Correspondents Assn. Present plans, as announced by James C. Haggerty, press aide to the President-elect, provide for only three newsmen—a correspondent, still photographer and a newsreel cameraman.

NARTB prexy Harold E. Fellows urged Haggerty to reconsider the proposal in order to give radio and TV "adequate opportunity to fulfill their responsibilities as news media." He suggested that provision be made to assure coverage by a radio correspondent and a TV cameraman.

While this would add two more passengers, Fellows said, he believed that the interest of the American people in getting a full report of the trip "would compel any reasonable expedient to make this possible as long as the safety of the President-elect is not jeopardized."

The Radio correspondents asked that a radio-TV reporter be permitted to accompany the General. Also registering protests were CBS prexy Frank Stanton and NBC president Joseph H. McConnell.

The Radio-Television Manufacturers Assn. at its winter meeting here last week officially put its stamp of approval on educational TV stations. The RTMA board of directors, in indorsing the non-commercial outlets, urged the organization's member-companies to take "individual action to encourage and promote educational television."

The action had been recommended by the Educational TV Committee, spearheaded by Benjamin Abrams, prexy of Emerson Radio & Phonograph, who has been active in promoting the cause of educational video. Abrams, incidentally, asked to be relieved of the chairmanship of the special committee so he could pursue his own personal projects in this field. A new chairman will be picked shortly by RTMA board chairman A. D. Plamondon, Jr.

Also a first was the board's interest in subscription TV. The group voted to appoint a special committee to study and survey the pay-as-you-watch TV field in all its aspects. No definite date was set for the committee's initial report.

Organization, in a move to do something about the vexing radio-TV service problem, voted to underwrite to the tune of \$80,000 a pilot service training course to be set up at the New York City Trade School. The project will be designed to provide actual upgrading training for New York servicemen and at the same time develop new teaching techniques that can be used in vocational schools elsewhere.

Seattle—KIRO, local CBS outlet, is now on the air an extra hour each day, having extended Dave Page's "Paging KIRO" for the extra hour, midnight to 1 a.m.

## Why Be BALD

When Arrangements Can Be Made To  
**PAY AFTER RESULTS**

"Even in cases of over 10 years baldness—hair, not fuzz, has been grown."

**SKEPTICAL? OTHERS FAILED?**  
Let JOSEPH R. MESSINA, recognized authority, lecturer and writer on BALDNESS, its CAUSES and PREVENTION PERSONALLY solve your HAIR problem. Even cases of Long Standing Baldness have been helped through my personal attention combined with accumulated knowledge and experience of over 30 years. Free consultation. Phone for appointment. Men and women. For my article "How Dangerous Is Dandruff?" Send a stamped, self-addressed envelope.

Monthly Cost Low as \$10  
**JOS. R. MESSINA**  
Scalp Specialist Trichologist since 1924  
140 W. 37th, N. Y. C. 7-3051—8th FL.  
Tues. 1-7, Thurs. 12-6, Sat. 1-4 and by appt.  
850 BROAD ST., NEWARK 2, N. J.  
Market 3-3149 Mon., Wed., Fri. 11 a.m.-6 p.m.  
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Now starring on NBC's  
**ALL STAR REVUE**  
Saturdays, 8-9 p.m., EST  
Meta William Morris Agency

**HARPO MARX**  
NBC-TV  
RCA-VICTOR  
Mgt.: GUMMO MARX



A Happy **THANKSGIVING** from  
Mr. and Mrs.

**FRANK FONTAINE**



from me too—  
**"SAVONI"**

Direction: G.A.C.

Personal Management: JOE LYTTLE

## From the Production Centres

### IN NEW YORK CITY . . .

George Kern, manager of AM-TV production-and-traffic at Benton & Bowles, has joined Geyer agency as associate director of AM and TV media . . . Richard W. Golden named manager of sales development and research for NBC Spot Sales; he was formerly with Theatre Network Television and Lester Lewis Associates . . . Eileen O'Connell marks her sixth anni as fennec of WMGM's "For Children Only" . . . Norman Matthews, ex-Ruthrauff & Ryan, is new manager of radio and tele commercial production for Dancer-Fitzgerald-Sample . . . Donal J. O'Brien upped to v.p. at Biow agency . . . Procter & Gamble has set Compton as agency for new Gleen toothpaste . . . Bob Blake, formerly WOR publicity chief, has joined CBS as publicity and promotion chief for WCBS, the web's key N. Y. outlet. He succeeds Marge Kennedy, who has joined the WBSB scripting staff and has been assigned to the Emily Kimbrough show.

Clay Morgan organizing a VIP service for hinterland radio-TV stations as an auxiliary to indie station reps, designed to cater to them on anything and everything from hotel reservations, theatre tickets and ringside tables to more realistic business aspects.

Eldon Hazard and Dudley Faust, CBS Radio sales manager and eastern sales chief, off to Battle Creek on biz . . . Jean ("Dr. Christian") Herscholt arrives in Gotham Dec. 4 for three-day visit . . . Thomas P. Robinson named regional manager for N. Y.-New England of ABC station relations . . . George Hamilton Combs, WMGM and WJZ gabber, resigned as special assistant U. S. attorney and chief trial counsel for Office of Price Stabilization, resuming private practice; he's keeping his AM-TV chores . . . Red Barber addresses Dobbs Ferry women's club Dec. 8 . . . CBS Radio program v.p. Lester Gottlieb due back from Coast confabs Friday (28) . . . Henry Denker starts his seventh year on ABC's "Greatest Story Every Told" Jan. 4 . . . WOV's Ralph N. Weil back in town after his annual fall business trip to Chicago . . . John C. Rome, formerly with Biow agency, has joined Hewitt, Ogilvy, Benson & Mather as account exec . . . Mercer McLeod and Fred Herrick added to "Backstage Wife" . . . Pat Pearson into "Young Wilder Brown" . . . John Stanley, Mary Jane Higby, Jimmy Monks, Mary Orr and Richard Janaver new to "Front Page Farrell" . . . Richard Seft assigned to feature role in "Armstrong Theatre of Today" Sat. (29) . . . Sid Eizes, NBC Press Chief, in Pittsburgh visiting family for 10 days.

Buck Canel planned to Havana this week to do play-by-play, in Spanish, of Cuba's winter baseball season for CAQ . . . WWRL airing a series on health in 10 foreign languages, presenting info on child health centres, venereal disease, cancer, etc., and distributing free booklets on hygiene . . . RCA's Thesaurus releases next week two quarter-hour scripts for the "March of Dimes" drive . . . WCBS' 10th annual Christmas drive to collect books for patients in city hospitals gets under way tomorrow (Thurs.) . . . William G. Geoghegan has resigned as a vice-president of Compton agency . . . Dick Winters resigns Friday (28) as WINS publicity director to handle outside accounts.

### IN CHICAGO . . .

James Cominos, Needham, Louis & Brorby veepee, has been named radio-TV director for the agency whose AM-TV billings recently passed the \$8,000,000 mark. Alan Wallace, who's been shifted out of the director berth, continues in charge of the creative side . . . Attorney John Moser in Hollywood on biz this week . . . Robert Young, who opens here Monday (1) in "Country Girl" at the Blackstone, and the cast of NBC's "Father Knows Best" will tape 13 slices of the airer at the Chi NBC studios . . . A. C. Nielsen research firm announced an expansion project which will increase the floor space of the Howard St. headquarters by 60% . . . WGN sports chief Jack Brickhouse penning the 1952 baseball review for the Encyclopedia Britannica . . . NBC newsmen Clifton Utley expected back to work this week after a virus bout . . . Radio thespians Geraldine Kay, Sondra Gair, Larry Alexander and Paul Barnes have joined forces to form the First Chicago Drama Quartet . . . WBBM newsmen realignments find assistant news editor Frank Barton taking over as feature editor, Tom Koch moves up as assistant to news director Julian Bentley and Bill Wolfan becomes



**Eileen BARTON**

AMERICAN MUSIC HALL and  
U.S. COAST GUARD SHOW  
EVERY SUNDAY, ABC, RADIO

GUESTING NOV. 26  
PERRY COMO SHOW

CORAL RECORDS Dir.: MCA

### Canada Indies

Continued from page 31

in television and to build its Toronto and Montreal stations, now operating. Addition of an Ottawa outlet is set for 1953. An additional \$5,000,000 is scheduled for erecting Halifax, Winnipeg and Vancouver stations. CBC, as Canada's final word in all radio and television matters, will ultimately decide what operators will be granted licenses and, in making those decisions, what areas are not served by CBC.

Only favorable comment was reported from J. J. Fitzgibbons, pres. of Famous Players-Canadian Corp., who figured CBC video shows were as good as any U. S. broadcasts, technically. FPC plans to operate a kine web with its Telemeter Corp.



**BILLY NALLE**

Hearty  
Thanksgiving  
to all  
the fine folks  
making possible  
another  
ANNIVERSARY!  
from  
Mr. Keyboard . . . . .

special assignments reporter. George Faber continues as overnight editor . . . Walter Lindley, Jr., moves over from the Chi Tribune to join the WGN sales staff . . . WBBM farm director Harry Campbell notched his seventh year on the Chi CBS station . . . Gluny Evans, former trade reporter, handling publicity and promotion for Tommy Bartlett's "Welcome Travelers" . . . George Biggar, director of WLS' National Barn Dance, has skedded a special afternoon showing of the hayloft display Saturday (29) for 4-H Clubbers in town for their National Congress.

### IN HOLLYWOOD . . .

Paul Pierce, after a fling in teevee, is back in radio as production manager for David Hire Productions. He continues to co-write and direct the AM version of "Wild Bill Hickock" . . . Sam Hayes takes his sabbatical at holiday time and turns over the ticker tapes to Don Lee's Bob Greene . . . George Baron named sales manager of KOWL, Santa Monica . . . Parke Levy's "December Bride" caught up with Jack Benny for a second place tie in the Pulse ratings . . . Norm Nelson, director of So. Cal. Broadcasters, back on full time after a long bout with amoeba. Peggy Wood of the same outfit also on the ailing list with virus infection . . . Robert O. Reynolds waiting the green light from Washington on his takeover (with Gene Autry) of KMPC to start his big promotion push. It has been a bad football year for the former All-American. His Stanford Indians have been the Conference doormat . . . Carroll Carroll working quietly on the draft of a story line comedy for daytime radio and afterdark TV.

### IN SAN FRANCISCO . . .

Don Lee network brass settled at the Clift for a two-day confab of northern California affiliates. Hollywood contingent included Ward Ingram, executive veepee; Tony Quinn, controller; Norman Ostby, station relations manager . . . KFRC Chief William Fabsz to hospital for checkup . . . Fae Thomas joined Jim Diamond ad agency . . . KGO's Paul Scheiner swifted to Gotham for sales trip; KJBS' Stan Breyer returned from one . . . Pat Henry's deejay show, on KROW, sold to Arthur Murray Dance Studios six hours a night, six nights a week, 12 midnight to 6 a.m. . . . Judy Deane (KNBC) launched second annual Christmas gift drive for kiddies served by Youth Guidance Center . . . Lorraine Duchene returned to KGO as assistant continuity editor . . . Winning entries on George Ruge's KYA turkey-naming contest were "Clark Gobble," "Sophie Turkey" and "Boogie Ruge" . . . George Arnold, back from the wars, rejoined KEAR as salesman . . . Edith Green and Dr. Leona M. Bayer published their co-written "Kitchen Strategy" book designed to convert modern knowledge of nutrition into good eating habits.

### IN PHILADELPHIA . . .

Robert Pryor, v.p. in charge of public relations for the WCAU stations, is chairman of the Franklin Day ceremonies of the Poor Richard Club, honoring CBS' William Paley . . . Farris E. Rahall, president of Norristown's WNAR, is on a trip to Brazil to study TV operations there . . . Philadelphia Club of University of Southern California alumni held its second annual party at the Barclay Hotel (22) to catch telecast of USC-UCLA game . . . Mary Jones, star of "Mary Jones Show" (WFIL), accompanied by her husband and partner on program, Howard Jones, and 37 members of show's fan club will visit United Nations headquarters, in New York, Dec. 4. Trip was arranged by World Affairs Council of Philadelphia . . . Marge Wieting, WFIL late night disk jockey, has started television chatter segments on WFIL-TV, Thursdays, 3:15-3:30 p.m., called "The Gossip Bench" . . . Philadelphia Fire Commissioner Frank L. McNamee was being interviewed on Steve Allison late night WPPN show (19) when fire broke out in the studio basement . . . Alice Rubin, publicity and promotion director for Mao McGuire, WIP disk jockey, and Ed Locke, announcer on WIP's "Dawn Patrol" have announced their engagement.

### IN CLEVELAND . . .

Joe Mulvihill, WTAM, and Phil McLean, WERE, named top diskers in radio evaluation test by the Junior Radio Council of Cleveland . . . TV set sales in this area now total 679,012 . . . Stan Anderson, Radio-TV editor, Cleveland Press, preparing gala "opening nite" celebration when Press Club moves into its new quarters (8) at Herman Pichner's Alpine Tavern Building . . . Ray Scherer, NBC newsmen in town (26) to talk to joint meeting Rotary Club and Ad Club . . . Wyse Ad Agency handling John B. Lambert & Associates sponsorship of Case-Reserve grid classic over WERE with Bob Neal and Phil McLean doing mike work . . . Clay Dopp handling Carlings 11:15 p.m. WXEL sports stint while John Fitzgerald is on month-long vacation . . . William Lemmon, WJW general manager, back after Florida hiatus . . . Jim Rowe, newest member of WTAM production staff . . . WGAR reports its Mer-CHAINdising program, participated in by 20 advertisers, has resulted in \$100,000 of radio sales and a reported 15 to 200% hypo for products sold . . . WTAM is extending its closing hour to 2 a.m. with the inclusion of two five-minute newscasts and 50 minutes of recorded music featuring selections by the "Norman Cloutier Orchestra" . . . Dick Reinherth, formerly with Metro, has been appointed art director of WXEL . . . Jim Doney has been added to the NBC announcing staff . . . Grace Ehrlich will join Ken Ward in the "Around Home" WXEL 6:30-6:40 p.m. stint . . . Brooke Taylor has been named "Creative Programming Manager" for WTAM-WNBK . . . Harry Camp will succeed Walberg Brown as v.p., general manager of WDOK, effective Dec. 1 when Brown steps out to take a long vacation.

### IN PITTSBURGH . . .

Gloria Abdou, who heads women's activities at WCAE, cast for femme lead in next Playhouse show, "The Holly and the Ivy" . . . WDTV switched over the weekend from Channel 3 to Channel 2 . . . Joe Conway has left the Smith, Taylor & Jenkins agency to go with the Western Newspaper Union in Illinois . . . Paul Long, KDKA newscaster, and his wife flew down to Como, Tex., in his private plane to visit the folks . . . Bill Burns of KQV fed 15 minutes of the Variety Club's Silver Anniversary banquet to the Mutual network . . . Nick Cenci, of WCAE production department, shoved off for the army . . . J. English Smith, ex-Playhouse actor and teacher, now an assistant on the Buick Circus Hour after year and a half as a production coordinator in New York with NBC-TV. He's also finding time, as a result of the once every month program, to do some acting again . . . Announcer Paul Shannon just started his 14th year on KDKA and Henry Dabecco his fifth on WJAS . . . WCAE gave its sales manager, Carl Dozer, permission to m.c. the Variety Club telethon on WDTV. He's the new chief barker of the showmen's organization . . . KDKA introduced its new general manager, Les Rawlins, to the trade and press at a Duquesne Club reception . . . Burt Mustin, veteran Pittsburgh screen actor, landed a featured part in one of the "Our Miss Brooks" teeveers.

### Thesaurus Band Series

RCA Thesaurus is releasing a new transcriber of military and patriotic music by the U. S. Army Band.

Series will be programmed as a quarter-hour feature and used with U. S. Army recruiting announcements by Pfc. Eddie Fisher and other celebs.

### Tunis in Talent Hunt

Hal Tunis, disk jockey of WMGM, N. Y., is conducting a talent search in a tieup with Jubilee Records.

Tunis is spending six weeks apiece in each of seven night clubs emceeing the contests. Overall winner at end of 42 weeks will get a pact with Jubilee.

### Danny Thomas

Continued from page 1

hand and make overtures to the industry with the other."

After Thomas had finished with his "idiot" routine, he said: "When and if I ever do my own television show I'd like it to be a half-hour deal with the first few shows live and the rest on film."

Plainly irked by Thomas' performance at the interview, Miss Russell commented that "Thomas was tired and showed it by forgetting to shave and wearing a gray T-shirt and blue pin-striped trousers for a press conference. He even snapped at a waiter who brought fresh coffee to the suite."

She lowered the boom on Thomas by writing: "Thomas said he was 'happy where I am' making pictures and appearing in night clubs because 'people come to see me and they aren't forced to come!'"

Thomas, who was in town for a benefit appearance for the B'nai Brith Women's Council of Greater Detroit, added: "You work years building routines. Do them once on television, they're finished. Next thing you know, you are too."

### Toss Out Cable

Continued from page 31

wait as much as 120 days before getting consideration. Its proposal is that if a station has a bona fide starting date less than 45 days after a new quarter begins it should be considered.

Paradoxically, ABC was one of the chief pluggers in getting the present four-network procedures adopted. However, it feels that the existing rule-book is based on the theory that four equally strong parties are bargaining, not two Goliaths and two weaker contenders. Its arguments for "the right to grow and compete" parallel its pitch before the FCC for approval of its merger with United Paramount Theatres as a factor, giving it greater strength to compete with NBC and CBS.

It's contended by those opposing the ABC view that American's plan would "force stations to take programs they didn't want." The ABC answer is that the disputed cable time wouldn't amount to more than 5% of the total allocations and that outlets which don't want an ABC airer when this is going out on their leg of the cable could fill the time with films, kinescopes or their own local shows.

Louisville—Neil D. Cline last week was named assistant director of WHAS radio and television. Sales director since 1949, Cline served as acting director of the station two months recently while Victor Sholls was on leave of absence to serve on the campaign staff of Adlai Stevenson. John Fouts has been named to the radio sales manager post, and Al Gillen has been moved into the TV sales manager spot.

### Auction

MANHATTAN

31 BECKMAN PLACE

Between E. 50 & 51 St. in exclusive Sutton-Beckman Place. Residential section, 3 blocks from United Nations. Five story brick, 4 room apt. each floor. Lot 20x100. POSSESSION to 1 apt. 75% on mfg.

WEDNESDAY, DEC. 10

1 P. M. HOTEL McALPIN  
34TH ST. & BWAY, N.Y.C.  
SEND FOR BOOKLET S.

*Joseph P. Day*  
Auctioneer: F.P. Day S.A. McDonald  
7 DEY ST., N. Y. 7 Dghy 9-2000

### FEATURE FILMS WANTED FOR T. V.

Our Company is one of the foremost distributors of film properties for television. We are open for feature films suitable for television syndication. Please submit summary of what you have or, if you prefer, write for an appointment to discuss.

Box V-22157, Variety, 164 W. 46th Street  
New York 36, N. Y.



## L'ville Just One Big Classroom for Week In 55-Program TV Splurge

Louisville, Nov. 25. Local citizens, both young and old, last week took part in a 55-program series of telecasts during National Education Week, with the City, County, Louisville parochial, Jeffersonville, Indiana, and New Albany, Indiana, school systems co-operating with WHAS-TV in producing the series "Inside Our Schools." Every day during the week, from 10 to 11 a.m., 12:05 to 12:30 p.m., and 2:30 to 3:30 p.m., residents of the three cities area were able to watch the classroom teaching of their children.

Besides the classroom televising, the "Inside Our Schools" series included 25 shows with a National Education Week theme, and featuring local students and educators. The Louisville station's coverage of local school plants and instruction methods and activities was even more extensive than its first "Inside Our Schools" series of last year, when the series was rewarded with VARIETY's Showmanagement Award, and other citations from Ohio State University and a commendation from the Alfred L. Dupont Awards Foundation.

Summation of the series on the part of WHAS-TV was that there has been a change and an indication of the viewing public's readiness to accept programs designed for more than "entertainment."

## 'Paley Comet'

Continued from page 29 "new horizons" projects growing out of TV City's creation is the intent of Paley & Co. to vest Coast video with outstanding creative entities, exclusive of talent. Specifically, CBS envisions the day, not so far off, when major personalities in the creative facets of the film business, will accept TV's emergence into a mature art form and be ready to make the plunge. Basically, this is one of the vital contributing factors in CBS' staking its major claim in Hollywood-originating TV.

"Let's not kid ourselves about it," says program chieftain Robinson. "The creative, inventive guy, with the flair and the know-how, the guy who's jumping with ideas and tastes, is here in Hollywood, still doing duty in the picture business, but beginning to feel the pix slack. There isn't enough picture business to go around. Some day soon he'll accept TV's bigtime stature and when that day comes there's no telling how far TV will go in writing, producing, directing, designing and other dimensions. "Like the film business, we accept New York as the administrative base in TV. We're involved in too many operational facets. Here in Hollywood the creative guy is permitted to remain aloof to create. It adds up."

## ATTENTION!

All Radio, TV Artists and Executives

## The Story of JACK EIGEN

All about Jack Eigen, the original cafe, restaurant, disc, jockey, who did the broadcast from the Copa Lounge in New York for 4 years and who is now in his second year on the air from the Choz Paree Lounge in Chicago.

Who is Eigen, the fellow whom Fred Allen mentioned on his Coast to Coast program for two years?

Read all about Jack Eigen as he tells on himself in—the story of Jack Eigen.

Pictures of great stars at the microphones with him. Eigen also gives hints on how to become a disc jockey.

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## Radio Reviews

Continued from page 30

dragging the pace, considerably instead. If wide patches between music can be mended, this one has a chance.

Eddie Cletro and his Round-Up Boys are very good on the musical side, and a pert dish, Devvie Davenport, socks across her numbers in great style, brightening the proceedings considerably.

Blubs for Life ciggies are both canned and live, and Jim Clinton Clothes commercials are live, with the latter being handled ably by Dick Lane. Daku.

## Radio Followups

Except for a couple of incidental comments, the WSM-originated "Grand Ole Opry" show last Saturday night (22) made no special occasion out of the program's 27th anni on the air. Session was just another spirited country clambake with a familiar cast of hillbilly performers topped by Red Foley.

It was the same informal, but sturdy format which has made the "Opry" the oldest show in radio. Foley, who doubles as emcee, delivered a couple of vocals while Minnie Pearl, another regular, socked over that brand of cornball humor which has become standard for this show biz genre. In the same groove was the elder-jug gagging of Rod and Boob Bransfield. Show also featured a fiddler, Tommy Jackson, in a hoedown production while Marvin Hughes hit the keyboard on a ragtime item. Other performers included a country choral group working over "Waiting For The Robert E. Lee" among several other hillbilly artists who rotate as guest artists on this series.

"Grand Ole Opry" continues to cover the whole Saturday night schedule for WSM in Nashville with the NBC network carrying only a half-hour segment under the sponsorship of Prince Albert. Herm.

## PSI-TV

Continued from page 27

Duryea telepix will be shot south of the border.

While here White also became enmeshed in the intricate RKO situation. He says while in Europe he was cabled by two syndicates, one from Wall Street, the other from Beverly Hills, each wanting PSI to act as liaison for negotiation of Ralph Stolklin's interest in the studio. White says he couldn't reveal their names at this time, but is huddling with BevHills group while here. He says he would like to see Stolklin syndicate interest bought by one of groups with which he's talking, and PSI then using RKO exchanges for distribution and physical facilities for production of telepix.

He believes this should be done in co-ordination with exhibitors: that a plan of theatre-TV should be set up whereby exhibs would be cut into the teevee pie, and opines soundest basis for RKO would be a plan incorporating production and distribution of both feature films and vidpix, averring theatrical pix production and TV can be compromised so as not to destroy one or the other.

White said a deal for a studio will be closed definitely by the first of the year.

## 14 More Video

Continued from page 31

Prairie Television Co. in Decatur, Ill.; Signal Hill Telecasting Corp. in Belleville, Ill.; WIBM in Jackson, Mich.; WBCK in Battle Creek, Mich.; WTAC in Flint, Mich.; WLOK in Lima, O.; Rivoli Realty Co. in Johnstown, Pa.; Rudman Television Co. in Galveston, Tex., and Ohio Valley Television Co. in Henderson, Ky.

Theatre interests own the majority of stock in Rivoli Theatre Co. in Johnstown, Pa. Margaret E. Gartland, exhibitor and real estate operator, owns 57%. Walter M. Thomas, theatre owner, holds 12.5%.

Ohio Valley Television in Henderson, Ky., is also controlled by exhibitors. Company, which operates radio station WSON, is 60% owned by Citizens Theatre Co. and 21% owned by Malco Theatres.

## Sarnoff Mike Shy

Philadelphia, Nov. 25. RCA board chairman David Sarnoff was guest of honor at the 75th anniversary dinner of the Philadelphia Engineers Club (18). Called upon to make a few off-the-cuff remarks, Gen. Sarnoff shied at the forest of microphones, which the town's radio stations had planted about the room, and delivered his speech without benefit of amplification.

"You won't catch me talking into one of those things," he told an eager young announcer who shoved a hand mike at him.

## Chi NBC Sales Arm Revamp Due Soon

Chicago, Nov. 25.

The revamp of NBC's sales arm is due to hit the web's Chi office in a few weeks when Edward Hitz, currently eastern sales chief for the TV side, comes out to take over as overall topser of both the AM and TV central division network sales crews. Move is part of the general re-integration going on at NBC, which has discarded the "down-the-middle-split" concept espoused for the two media by the Booz, Allen & Hamilton organizational blueprint.

For the time being and until the reshuffling is fully completed around the first of the year, Gordon Mills, presently Chi AM network sales manager, and Gene Hoge, the video counterpart, will report to Hitz.

Meantime, plans are being whipped into final shape for further AM-TV consolidation at the NBC plant here. Since under veep Harry Kopf's guidance the past year and a half the operation has taken on "fat-free" proportions, no major personnel pruning is expected in either the radio or tele departments. Realignment likely will be chiefly along organizational lines.

For example, it's figured that Jules Herbeux, presently director of TV operations, will take over a similar role on the AM side. That means that WMAQ program chief Homer Heck will report to him, along with web TV exec producer Ben Park and WNBQ-TV program manager George Heine-mann.

## WEOL Newsman Slugged In Lorain Hassle Over Allegation of Pirating

Cleveland, Nov. 25.

Two newsmen cooked up their own news story at nearby Lorain when Don Miller, news editor of the Lorain Journal, assaulted WEOL newsman James Cochran for what Miller charged was "pirating of a Journal story."

Miller, arrested for assault and battery, spent the night (20) in jail, pleaded not guilty before Municipal Judge Leroy C. Kelly, and was released on \$200 bond for trial Dec. 9.

Cochran denied the pilfering charge and said he recorded the entire incident that took place in the Hotel Antlers studio when Miller visited him after phoning he was coming up. Miller charged WEOL lifted an exclusive road building story like so many others.

"I've heard them read stories over the air word for word as written in the Journal," Miller said, adding he suspected Cochran had a recorder going but "when I told Cochran that what I should do is hop you on the chin, and he said 'why don't you try,' I bopped him."

Miller denied the pirating charge, said WEOL had had the story long before the Journal's afternoon edition: That news writer Jack La Vriha had known the story. La Vriha witnessed the assault.

WEOL-Journal feud was long in the making. A year ago the U. S. Supreme Court upheld a charge against the Journal's violating of the anti-trust law by refusing to accept advertising from WEOL patrons.

## CIRCLING THE KILOCYCLES

Albany—Harry V. Poor, of Min-eola, has been appointed counsel to the State Commission on Educational Television, members of which were recently named by Governor Dewey. Group, which will submit a report to the Legislature by Feb. 10, 1953, includes Bernard Duffy, of BBD&O, and Michael R. Hanna, of WHCU, Ithaca.

Detroit—Max Lieb has been appointed musical director of radio station WJR, it was announced by Worth Kramer, vice president and general manager of the Goodwill station. Lieb has been a violinist with the station orch since 1938. He has also been a member of the Detroit Symph, conducted the pit orch at the Fox theatre for years and was a member of the Ford Sunday Evening Hour and Ford Summer Hour orchs.

San Diego — John Halvorson, KCBQ staff announcer, has been named director of news for the station by Harry Mitchell, program director. Ralph Menard has been added to the announcing staff. Menard will conduct the "Midnight to Dawn" deejay seg, with Merrit Hadley going to daytime chores.

Paris, Tex.—David W. Brawner has purchased KFTV here from the Lamar Broadcasting Co., of which Cecil Hardy is prez. Brawner paid \$22,000 for the outlet, sale of which was approved by the FCC. Outlet operates on 1,250 kilocycles with a power of 500 watts daytime.

Denver—Berry Long, sales manager at KLZ, formerly in a similar job at KOA and WNBC, N. Y., has quit to enter other business. No successor as yet.

Columbus—Mort Sherman has resigned as president and editor of TV Dial Magazine in Springfield and has been named merchandise director at WBNS-TV here. He succeeds Janet Benoy, who resigned to go to New York. Prior to his two-year association with TV Dial, Sherman was representative for Publishers News Co., handling sales functions for Independent Publishers Magazine groups in a nine-state area.

New Orleans—Larry McKinley, formerly of WMFS, Chattanooga, has been named program director of WMRV here. He also will double as news, sports and special events commentator. Mort Silverman, gen.-mgr. of the station said. Daniel G. Evans, recently returned from active duty with the Navy, has rejoined the sales staff of WDSU and WDSU-TV.

Dallas—Bob Shelton rates as busiest entertainer in local radio. Monday through Friday he appears with the "Sunshine Boys" from

5:45 to 6 a.m. and from 6:15 to 6:40 a.m. Every morning from 7:15 to 8 he's a member of "The Early Birds," and every Saturday night he's on the four-hour "Saturday Nite Shindig," all on WFAA.

Greensboro, N. C.—Ben Greer, news and farm director for WFMY-TV, has resigned to become program director of radio stations WORD and WDXV at Spartanburg, S. C. The Spartanburg stations propose to place in operation a new television station, WORD-TV. If these plans materialize, Greer will be named operations director for the three units.

Schenectady—Ed Flynn, who appeared on many WGY and WRBG programs, as well as on special network originations from the Saratoga racetrack in August, has resigned from George R. Nelson, Inc., to join Lennen-Newell in New York. Flynn acted on numerous WRBG shows during the experimental era. His wife, the former Sally Martin, broadcast over WOKO, Albany, for a time.

## 7 UP TO CO-SPONSOR TV 'CHILDREN'S HOUR'

Philadelphia, Nov. 25.

The 7 Up Bottling Co. of Philadelphia has signed for 52-week co-sponsorship of "The Children's Hour" simulcast over the WCAU stations. Firm will share sponsorship with Horn & Hardart Baking Co., which has been associated with "Children's Hour" since its inception 25 years ago.

Signing of the contract marks 7-Up's first attempt at TV programming. Firm kicks off one of the most ambitious promotion drives in its history to tie in with simulcast. Radio programs and spot announcements on both AM and TV were used prior to debut on show, along with newspaper and billboard ads. "Children's Hour" is longest locally sponsored AM show.

## WCKY Vets Cited

Cincinnati, Nov. 25.

Eleven WCKY employees with service records of 10 years and up were given diamond-studded microphone lapel pins by L. B. Wilson, president. Oldest staffer is George Moore, account executive, who joined the station in 1929. C. H. Topmiller, manager, and Jeanette Heinz, traffic manager, have 21-year records.

Other pinners are Arthur Gillette, Bud Spellen and Ardian Lentz, engineers; Essie Rupp, continuity and music manager; Paul Sommercamp, sports editor; Robert Fleming, publicity and promotion director, and Thomas Ware and Alex Sanford, maintenance workers.

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# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Patti Andrews:** "You Blew Me a Kiss" ("No Deposit No Return" (Decca). Patti Andrews can get back into her hit stride with this disk. "Kiss" is a melancholy ballad with a folk flavor which Miss Andrews projects with commercial impact. Ginny Gibson also has a charming version of this tune for M-G-M. On the Decca flip, Miss Andrews socks over a bright rhythm item which is due for plenty of juke spins. Vic Schoen's orch and a couple of unbilled voices (the two other Andrews sisters?) back up smartly.

**Don Howard:** "Oh Happy Day" ("You Went Away" (Triple A). This is another one of those indie-launched sides that could break away to lead the pop parade. "Oh Happy Day" is an utterly simple but fetching tune delivered in a

treatment, with Buddy Weed soloing on harpsichord. **Frances Faye:** "I Wish I Could Shimmy Like My Sister Kate" ("Sister Kate" (Capitol). "Sister Kate" is a great standard which could be launched on a revival via this etching. Frances Faye projects it with proper innuendo for the sense of the lyric although this could limit the air plays. It's a natural for the jukes, however. Flip is a piece of special material for niteries, being even more suggestive than "Sister Kate." Dave Cavanaugh orch accomps ably.

**Joe Allegro:** "Open Your Heart" ("Gigolette" (Victor). Joe Allegro is one of the more recent entries in the male vocalist sweepstakes and he shows enough equipment to break through sooner or later. "Open Your Heart" could be it.

## Best Bets

PATTI ANDREWS	YOU BLEW ME A KISS
Decca	No Deposit, No Return
DON HOWARD	OH HAPPY DAY
Triple A	You Went Away
HELEN O'CONNELL	YOU'RE ONLY ONE I ADORE
Capitol	Don't Bother To Knock
MITCH MILLER ORCH.	WITHOUT MY LOVER
Columbia	Just Dreaming

light swinging fashion by Howard. It has immediate appeal. Dick Todd's slice for Decca is more elaborate but this is the type of number which doesn't gain much from the addition of a choral background and fancy arrangement. On the Triple A reverse, Howard delivers a similar-grooved number with the same catching style and guitar background.

**Helen O'Connell:** "You're the Only One I Adore" ("Don't Bother to Knock" (Capitol). "Adore" is a fast rhythm novelty with a very clever lyric which could send it over the top. Helen O'Connell belts it across in snappy jukebox style for one of the most likely of her recent sides. "Don't Bother to Knock" is another rhythm item with a lyric that's clever, but stained with a touch of indigo that will probably limit juke spins. Harold Mooney's orch lends stand-out jazz backing.

**Mitch Miller Orch:** "Without My Lover" ("Just Dreaming" (Columbia). Mitch Miller here bats a couple of tasteful instrumentals which again spotlight the versatility and inventiveness of Col's a&rc chief. "Without My Lover" is a Latin-tailored number with a light bolero beat enhanced by a perfectly balanced arrangement featuring Stan Freeman on harpsichord. Flip is a fine pop which gets another excellent orchestral

It's a big ballad which Allegro belts over in open-voiced style with a heavy spread of schmaltz. If the belting cycle hasn't already exhausted itself, Allegro has good chances. "Gigolette" is an attractive waltz-tempoed ballad which Allegro also projects strongly.

**Tony Alamo:** "Merry Christmas, Darling" ("It's Merry Christmas Time" (M-G-M). "Merry Christmas, Darling" is one of the few successful attempts to combine a good ballad idea with a seasonal theme. It has solid chances via this cut by Tony Alamo. It's a pleasant relaxed vocal somewhat reminiscent of Frank Sinatra. Flip is a routine Xmas number.

**John Arcesi:** "I Promise You" ("I'm Alone Because I Love You" (Capitol). John Arcesi follows up his initial waxings for Capitol with another fine coupling for Capitol. Arcesi has a distinctively masculine set of pipes which have style and flexibility. He is especially effective on the Mercer-Arlen tune, "I Promise You." He also hits strongly with the standard on the reverse.

**Bill Darnell:** "I Miss You So" ("Why Do I Cry" (Decca). "I Miss You So" is an old blues and rhythm number which is beginning to rtf attention in the pop market. Bill Darnell's stylized interpretation will help to give it a push.

## ASCAP-BMI Lovefest

Although current rhubarb between ASCAP and BMI has been building some publisher feuds around the country, Philadelphia is still the city of brotherly love—even for music puns.

While ASCAP pub James E. Meyers is ailing in Naval Hospital, his business is being handled by rival BMI pub Jack Howard.

It's a slow-moving dramatic slice which contrasts to the more lucid version by June Hutton and Axel Stordahl for Capitol. Both versions are due for a big play. Liberae also has an interesting cut for Columbia. On the Decca flip, Darnell essays a genre of folk-styled number which has been done to death in the last year.

**Ames Bros.-Les Brown Orch:** "No Moon At All" ("Do Nothin' Till You Hear From Me" (Coral). Coral's best swinging vocal combo, the Ames Bros., and one of the top pop bands in the business, Les Brown's, team up for a highly listenable coupling. "No Moon At All" gets a solid ride vocally and instrumentally and could climb to a mid-hit standing. The standard on the reverse is worked over with beat and color for maximum impact.

## Platter Pointers

Les Paul & Mary Ford have packaged another standout set of their guitar-vocal workout for Capitol under the collective title of "Bye Bye Blues" (Three Suns and Gogi Grant team up for good results on "Mommy's Little Angel" (Victor). On the same label, Harry Belafonte continues to impress with his cut of "Shenandoah" (Capitol).

**Johnny Desmond** comes up with a fine vocal of "April in Paris" for M-G-M. **Freddy Martin** orch gives an attractive instrumental arrangement to "April in Portugal" (Victor). **Ray Anthony's** band dishes up some excellent sounds on "People in Love" (Mercury). **Tommy Mercer** and choir handling the vocal. **Bill Kenny** shows his usual good form on a promising tune, "I Counted On You" (Decca). Some of **Lionel Hampton's** brand of jazz is sampled on "Gates Steps Out" (M-G-M).

**Hot Lips Page** has a driving side in "Old Parce" (King). Two tunes from "Hans Christian Andersen," "Thumbelina" and "Wonderful Copenhagen," get excellent slices by Guy Lombardo's orch (Decca). **Meg O'Shaughnessy** shows standout blues form on "Who Bothers About the Bad" (Pyramid). **Teddy Phillips'** orch has a cute slice of "Open House" (King). **Hank Snow's** vocal of "A Fool Such as I" points up the pop potential of this hillbilly number (Victor). **Lorry Raine** does nicely on "Gee, Ain't It Bad I Gotta Be Good" (Universal). **Gisele MacKenzie** could have a potential hit in "The New Wears Off Too Fast" (Capitol).

## Longhair Disk Review

**Liszt:** Concerto No. 2 in A, and Weber: Concertstuek in F Minor. Two of the concert hall's most familiar as well as most dazzling display pieces for piano and orchestra are here dashed off by Robert Casadesu with a great deal of flair as well as technical brilliance. Cleveland Orchestra under George Szell adds fine assists. Though frankly showpieces, these works also have good musical values, which Casadesu's fine playing enhances. (Columbia, LP, \$5.45).

**Puccini:** "La Boheme." A lively, pleasant recording of the Puccini opera, with two excellent performances by the romantic leads, Ferruccio Tagliavini and Rosanna Carteri. Tagliavini is in good form. Miss Carteri, a 22-year-old lyric soprano, is a comer, with lovely tones and sure, dramatic bearing. The Musetta of Elvina Ramella is a little shrill and light, but other support is good. Orch and chorus under Gabriele Santini's baton round out an attractive album. (Cetra-Soria, 2 LPs, \$11.90).

Bron.

## King Pacts Shannon

Thrush Linda Shannon has been lured to a longterm pact by King Records. Pact is Miss Shannon's initial diskery affiliation.

She'll cut her first sides for the label next week.

## SAUTER-FINEGAN CREW SET FOR 1953 P.A. TOUR

The new (Ed) Sauter-Bill Finegan orch will come out of the recording studios for its first string of live dates in late February or early March. Orch, which was kicked off by RCA Victor several months ago, has been confining its output to waxings only while prepping arrangements and book for an in-person showcasing. Orch, which will carry 19 pieces, will be alternately bated by Sauter and Finegan. Willard Alexander is lining up dates for the tour which will include concerts as well as dance and theatre dates.

## Big 3 Plugs 'Fool'

On the strength of a Hank Snow slice for RCA Victor, Abe Olman, head of Robbins, Feist & Miller, has picked up a hillbilly tune, "A Fool Such as I," from the indie publishing firm of Bob Miller Music. Olman has assigned the number to Robbins for exploitation as a pop number.

Bob Miller, incidentally, is one of the earliest of the publisher-affiliates of the American Society of Composers, Authors & Publishers to accent country and western music in his catalog. He has a participation deal on "Fool," in which he will share profits with Robbins.

## 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 November 14-20, 1952

Shoulder to Weep On	Laurel
Because You're Mine—"Because You're Mine"	Feist
Don't Let the Stars Get In Your Eyes	Four-Star
Everything I Have Is Yours	Robbins
Forgive and Forget	Leeds
Glow-Worm	Marks
Heart and Soul	Famous
I Went to Your Wedding	St. Louis
I'm Never Satisfied	Simon H
Jambalaya	Acuff-R
Keep It a Secret	Shapiro-B
Lady of Spain	Tox
Lazy River	Southern
Love of My Life	Chappell
My Favorite Song	Gold
Outside of Heaven	Bregman-V-C
Ruby and the Pearl	Famous
Rudolph the Red-Nosed Reindeer	St. Nicholas
Silver Bells	Paramount
Stay Where You Are	BMI
Takes Two to Tango	Harman
That's A-Why	Santly-J
To Know You (Is to Love You)	Roncom
Walkin' by the River	Sheldon
Walkin' to Missouri	Hawthorne
White Christmas	Berlin
Why Don't You Believe Me	Brandon
Wish You Were Here—"Wish You Were Here"	Chappell
You Belong to Me	Ridgeway
You Can Fly, You Can Fly, You Can Fly	Disney
Yours	Marks

## Second Group

Blue Violins	Pickwick
Blues in Advance	Hollis
Early Autumn	Cromwell
Forgetting You	DeSylva-B, II
"I"	Sherwin
Live Oak Tree	Burvan
Meet Mister Callaghan	Leeds
My Lady Loves to Dance	United
My Love and Devotion	Shapiro-B
Nina Never Knew	Jefferson
No Two People	Frank
Second Star to the Right	Disney
Sleepytime Gal	Miller
Sinner or Saint	Witmark
Somewhere Along the Way	United
Take Me in Your Arms and Hold Me	Hill & R
Thanks to You	Paramount
Trying	Smith
Winter Wonderland	Bregman-V
You'll Never Know	Bregman-V
Your Mother and Mine	Disney
Zing a Little Zong—"Just for You"	Burvan

## Top 10 Songs On TV

Al-Lee-o Al-Lee-Ay	Hillcrest
Because You're Mine	Feist
I Went to Your Wedding	St. Louis
I'm Never Satisfied	Simon H
Jambalaya	Acuff-R
Lady of Spain	Fox
Never Smile at a Crocodile	Disney
Takes Two to Tango	Harman
There's a Ship Coming In	Amusement
To Know You (Is to Love You)	Roncom

## FIVE TOP STANDARDS

Forty-second Street	Remick
I Ain't Got Nobody	Triangle
June Night	Feist
Most Beautiful Girl in the World	Harms
You Gotta Start Off Each Day With a Song	Robbins

† Filmusical. \* Legit musical.

## VARIETY 10 Best Sellers on Coin-Machines

Week of Nov. 22

1. WHY DON'T YOU BELIEVE ME (4) (Brandon)	Joni James	M-G-M
2. GLOW WORM (8) (Marks)	Mills Bros.	Decca
3. YOU BELONG TO ME (12) (Ridgeway)	Jo Stafford	Columbia
4. I WENT TO YOUR WEDDING (11) (St. Louis)	Dean Martin	Capitol
5. TRYING (7) (Randy Smith)	Patti Page	Mercury
6. TAKES TWO TO TANGO (4) (Harman)	Hilltoppers	Dot
7. YOURS (1) (Marks)	Pearl Bailey	Coral
8. LADY OF SPAIN (13) (Fox)	Vera Lynn	London
9. JAMBALAYA (12) (Acuff-R)	Eddie Fisher	Victor
10. IT'S IN THE BOOK (2) (Magnolia)	Jo Stafford	Columbia
	Johnny Standley	Capitol

## Second Group

WISH YOU WERE HERE (14) (Chappell)	Eddie Fisher	Victor
BLUES IN ADVANCE (16) (Hollis)	Dean Martin	Capitol
MEET MR. CALLAGHAN (7) (Leeds)	Les Paul-Mary Ford	Capitol
KEEP IT A SECRET (Shapiro-B)	Jo Stafford	Columbia
MY FAVORITE SONG (Jack Gold)	Georgia Gibbs	Mercury
I LAUGHED AT LOVE (Redd Evans)	Sunny Gale	Victor
BECAUSE YOU'RE MINE (2) (Feist)	Nat (King) Cole	Capitol
	Mario Lanza	Victor
	Frankie Laine	Columbia
	Bill Hayes	MGM
HIGH NOON (9) (Feist)	Eddie Fisher	Victor
OUTSIDE OF HEAVEN (B.V.C.)	Ames Bros.	Coral
STRING ALONG (Regent)	Kay Starr	Capitol
COMES ALONG A-LOVE (Shapiro-B)	Nat (King) Cole	Capitol
SOMEWHERE ALONG THE WAY (8) (United)	Tony Bennett	Columbia
EARLY AUTUMN (Cromwell)	Jo Stafford	Columbia
HALF AS MUCH (8) (Acuff-R)	Rosemary Clooney	Columbia
YOU'LL NEVER GET AWAY (Bourne)	D. Cornell-T. Brewer	Coral
INDIAN LOVE CALL (Harms)	Stim Whitman	Imperial

[Figures in parentheses indicate number of weeks song has been in the Top 10]

# PUBS FIGHT DISKERS' AD SQUEEZE

## City of Brotherly Love Deejaays Plug 'Em for Free—It Says Here

Recent spotlighting in VARIETY of the payola situation in Philadelphia has provoked several protests and denials from indie diskers and publishers in that city. It has also caused the managers of several Philly radio stations to keep a closer watch on the disk jockey operation to stop the alleged payola practices.

Ivin Ballen, head of the Gotham and 20th Century labels in Philadelphia, states: "Please be advised that we are having no difficulty getting our pop records played at this time and we are not making any payolas to disk jockeys." Ballen also claims that VARIETY's "article has put the disk jockey fraternity in Philadelphia under a pall of suspicion with management of the various radio stations and has disheartened many individuals because you accuse them of a practice which they do not follow. It may even make it difficult for the independent manufacturers and distributors to get plugs in the future."

Philadelphia is the bailiwick for numerous indie diskers and in no other major city have the small companies been getting so many spins from the local disk jockeys. Several local hits on indie labels have been created by the consistent deejay plugging and a situation has developed in which the major companies have not been getting a proportionate share of spins. That has led one major company exec to state that "if we have to pay to get disk plays in Philadelphia, then we'll pay because the disk jockeys have proved they can make hits there."

## ASCAP Paying Tab To Disk Pitt Fete As Goodwill Gesture

As part of its public relations program, the American Society of Composers, Authors & Publishers is footing the recording bill in putting on wax the full repertoire of the First Pittsburgh International Contemporary Music Festival, which opened in Pittsburgh Monday (24) and closes Sunday (30). ASCAP is cooperating in the project with the A. W. Mellon Educational and Charitable Trust, administered by the Carnegie Institute, and the Pennsylvania College For Women.

ASCAP will underwrite the cost of pressing 500 disk sets of the Festival, which will be distributed to university music departments, music schools and to institutions in friendly countries via the Department, according to ASCAP prexy Otto A. Harbach. Capitol Records will record and press the libraries, which will consist of 18 long-play disks. The albums will not be available through commercial channels and will be reserved strictly for gifts to cultural groups.

Harbach said the project was undertaken as part of "ASCAP's policy of furthering the cause of serious music in America." As part of its program to contribute to the economic security of serious composers, Harbach pointed out that ASCAP distributed among serious composers "a sum greatly exceeding the amount collected for performances of such works."

The Festival's program is based upon 20th Century music selected by an international jury of composers, conductors and critics. Many, but not all, of the composers represented by selections are ASCAP members. Roy Harris, the composer, is exec director of the Festival.

## Alan Livingston In N. Y. for 2 Weeks

Alan Livingston, Capitol Records veepee and artist & repertoire topper, arrived in New York yesterday (Tues.) from the diskery's Coast headquarters.

He's expected to remain in N. Y. for about two weeks.

**Robert Baral**  
details how  
**Tin Pan Alley Glorifies  
Ziegfeld's Name in  
Song and Story**  
\* \* \*  
an interesting byline story in the  
forthcoming  
**47th Anniversary Number**  
of  
**VARIETY**

## Col Emphasizes: 'No LP Cuts'

Throttling rumors of impending cuts on list prices in the long-play disk field, Columbia Records has again made a flat announcement that it plans no such move. On the contrary, Columbia execs warned retailers that a price hike may be necessary. Government regulations permitting.

Columbia informed the retail trade that increased costs have excluded any consideration of price cuts. The diskery pointed out it was making constant improvements in the quality of product, both technically and artistically, and "this program has been extremely painstaking and costly."

The announcement was made to reassure retailers who were holding off from stocking up on long-play disks because of an anticipated price cut. While not lowering prices on their regular longhair catalog, Columbia, as well as RCA Victor and Decca, have been issuing a special series of LP disks at reduced prices as a way of attracting a new classical market. These disks, however, either are shorter classical selections or feature lesser-known artists.

## FOLSOM PLANS VICTOR MUSEUM IN CAMDEN, N.J.

Camden, N. J., Nov. 25.  
RCA prexy Frank M. Folsom, who was first brought into the organization as head of the RCA Victor subsidiary, plans making a wing of the Eldridge R. Johnson library, which that Victor Talking Machine Co. pioneer donated to this city, into a museum. It would be a permanent exhibit for phonographs, records, radio, pioneer strides in TV receivers, and the like.

Incidentally, RCA board chairman David Sarnoff this past weekend made an address in honor of the 1,200 Victor employees who have been 25 years and over with the company.

## Eddy Arnold's 20G For Houston Fat Stock Date

Nashville, Nov. 25.  
Eddy Arnold's Houston Fat Stock Show appearances Feb. 4-15 will bring a flat \$20,000. This is a return engagement after Arnold's click at the event last season.

Troupe will include Arnold's regulars, The Oklahoma Wranglers, Dickens Sisters, and featured instrumentalists, Roy Wiggins and Hank Garland. The Houston affair is one of the nuggets of the country music circuits.

Frank B. Walker, M-G-M Records topper, returned to New York Friday (21) after a two-week tour through the south and southwest visiting the diskery's distrib.

## MPPA TO SEEK WAX ASSN. AID

In a move to erase a widespread "evil" in the music biz, major publishers will make a bid to stop alleged "pressure" on them by disk companies to share trade ad costs on wax versions of their tunes. Problem was a key point discussed at the membership meeting of the Music Publishers Protective Assn. last week.

The MPPA board, in accordance with a recommendation passed by the member publishers, is planning to contact the Record Industry Assn. of America, trade organization repping the important disk companies, for an industrywide solution. Some publishing execs are frankly skeptical at the fruitfulness of such a step but are ready to try all possibilities to halt the practice.

The pubs claim that the disk companies are coercing them into sharing advertising tabs under threat of not cutting their tunes if they refuse. According to the publishers, advertising should be borne by the diskers as part of their costs, since they make the bulk of the profits on disks as compared with the 1c royalty obtained by the pubs.

The disk companies, on the other hand, disclaim all knowledge of any undue pressure. Position of the disk execs is that the pubs themselves make the offer to share ad costs as an inducement to get their tunes on wax. They point out, moreover, that publishers stand to gain a great deal from helping to promote disks since

(Continued on page 48)

## High Court to Decide Crucial Featherbedding Dispute Early Next Year

Washington, Nov. 25.  
Supreme Court is expected to hand down its ruling early next year in the musicians' "featherbedding suit," with the employment of scores of local bands across the nation to be affected by the decision.

Court sat last week on the case involving Local 24 of the AFM and the Palace Theatre in Akron, a link in the chain of Gamble Enterprises. Action was brought to the Supreme Court by the National Labor Relations Board which contends that Local 24 did not violate anti-featherbedding provisions of the Taft-Hartley Act when it insisted upon a local pit band playing and getting full pay in the weeks when the Palace employed name bands on stage.

"The House bill," said Dunau, "fought any type of standby. But the Senate did not share that view. It objected to standby practices but not to made work. Unions have used made work as a cushion to unemployment and Congress finally accepted that view. All we have in

(Continued on page 48)

## NEW 3-YEAR PACT FOR 4 ACES AT DECCA

The Four Aces, one of the biggest new turns established via disks during the past year, have been signed by Decca Records to a new three-year pact. On the basis of its indie label click on "It's No Sin" in the summer of 1951, the vocal combo was signed by Decca to a one-year deal last November and has since sold over 3,000,000 platens for the company. Their biggest number for Decca was "Tell Me Why," which hit 1,200,000.

Saga of the Four Aces is a reprise of the \$75 to \$7,500-a-week story of such other recent new wax stars as Rosemary Clooney, Johnnie Ray, etc. Since their original disclick, they have been playing the top theatre, nitery and one-niter spots across the country for top coin.

## Major Pubs to Pitch Co-op Deal With Indies on Title Registry Setup

**Alan Lipscomb**  
reminisces on  
**'A Memory of the  
Ole Maestro**  
\* \* \*  
another editorial feature in the  
forthcoming  
**47th Anniversary Number**  
of  
**VARIETY**

## Decca, Cap Dip In Pub Royalties

Royalty payments to publishers for the last quarter ending Sept. 30 have fallen from both Decca and Capitol Records. Capitol dipped most sharply, going 20% under the same period last year and about 10% under the previous quarter.

Decca fell off by 10% from the same quarter of 1951 but was even compared with the preceding period. These percentages cover royalties paid to most of the major publishing houses but do not include the smaller companies, particularly in the hillbilly field.

**Cap Net Dips**  
Hollywood, Dec. 5.  
Capitol Records racked up \$14,312,017 in sales for the year ending Sept. 30. Figure marked an increase of \$1,068,172 over the sales mark set during the preceding year.

Cap's net income was \$439,721 on 476,230 shares, or 87c a share, as against prior year's earnings of \$477,738 or 88c a share. Earnings before taxes were \$953,721 compared with \$868,738.

## ACUFF EXITS COL AFTER 20 YEARS

Roy Acuff, vet hillbilly artist, obtained a release from his Columbia Records recording pact which has had him on the label for just over 20 years. It has been known that Acuff has been unhappy with waxery's handling during the past year. Contention was over lack of Acuff disk promotion during recent years, "failure" of company's execs to throw top cover material into Acuff sessions, and lack of distribution on artist's old catalog.

The Acuff-Columbia relations began when Arthur Satherly signed Acuff for Columbia while Acuff was working on a small East Tennessee radio station. This combination produced such hillbilly standards as "Precious Jewel," "Night Train To Memphis," "Wabash Cannonball" and "Great Speckled Bird." Acuff organized his Smoky Mountain Group and made his WSB "Grand Ole Opry" connection 16 years back on the strength of his wax popularity and since has been the mainstay of WSM's oater.

Under release, Columbia will continue to hold all masters of which there are many unreleased to date. Acuff, however, will be able to recut most of his known standards as they were cut for label more than five years back. Negotiations were handled by Nashville attorney, Ward Huggins, who said that no definite recording connection for artist had been made so far.

Jan Garber orch signed to appear in Beaumont, Tex., for a one-nighter Dec. 1 at the Harvest Club.

A determined bid to eliminate the confusion caused by duplication of song titles will again be made by the publishing industry as a result of a rash of same-titled tunes in the last couple of years. Ways and means to solve the problem were on the top of the agenda at the annual meeting of the Music Publishers Protective Assn. in New York last week.

Crux of the title problem lies with the small indie publishers, many in the folk field, which have been using the titles of old standards for many of their current numbers. Such practice, it's held, not only generates complaints on the retail level but also tends to reduce the value of the oldies, hence destroying important catalog values.

An effort will be made by MPPA toppers to enlist the cooperation of the indie pubs for an industry-wide title registry bureau. MPPA already has such a service for its members but with the influx of hundreds of small pubberies into the business, this service has proved ineffective.

A bid will be made to Broadcast Music, Inc., which licenses the tunes of many of the small companies, to enter into the industry plan. This would work along the safe lines of the title registry bureau of the Motion Picture Assn. of America, which settles disputes among various pic companies over film title claims.

Main reason why the problem has cropped up is that the Copyright Act gives no protection to song titles. Aside from straight duplication, the MPPA execs would also like to wipe out the minor variations on standard titles. A sample of this was a recent country tune, "Take Me In Your Arms and Hold Me," which was too close for comfort to the oldie, "Take Me In Your Arms."

## Pubs Sue Remington For Treble Damages In Royalty Hassle

The publisher crackdown on unlicensed recordings began to take shape Monday (24) when suit was filed in U. S. District Court, N. Y., against Remington Records and its prez Donald H. Gabor by Shapiro-Bernstein, Meridian Music (an E. H. Morris subsid), Oxford Music (a Santly-Joy subsid) and St. Nicholas Music. Complaint alleges that Remington, an indie low-priced disk label, failed to pay royalties on copyright tunes.

According to Harry Fox, publishers' agent and trustee, the pubs are entitled to treble damages in cases where royalties are not paid on time on unlicensed tunes. Suit was "sparked by Remington's failure to pay \$4,000 which auditors from the Fox office claim is due to the publishers. Attorney Julian T. Abeles is repping the pubs in this action.

Music Publishers Holding Co. (Warner Bros. music arms) filed suit against Remington independently several weeks ago.

## Donaldson Heirs Sue For MPHC Accounting

Los Angeles, Nov. 25.  
Suit for an accounting of the songs of the late Walter Donaldson, who died in 1947, was filed in L.A. Federal Court by his daughters, Sheila Lynn and Ellen Bernice, through their mother, Dorothy Donaldson. Defendants are Music Publishers Holding Corp., Remick Music and Harms, all part of the Warner Bros. combine.

Plaintiffs declare they renewed the copyrights on 12 Donaldson tunes and are entitled to a share of the profits on songs reprinted, copied and sold since that time.



## AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP. † BMI.

# VARIETY

WEEK ENDING NOV. 22

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP. † BMI.

Pos.	Pos. No.	Artist	Label	Song
1	4	Jon James	M-G-M	"Why Don't You Believe Me"
2	3	Mill Bros	Decca	"Glow Worm"
3	12	Jo Stafford	Columbia	"You Belong to Me"
4	16	Eddie Fisher	Victor	"Lady of Spain"
5	9	Patti Page	Mercury	"I Went to Your Wedding"
6	5	Vera Lynn	London	"Yours"
7	6	Four Aces	Decca	"Heart and Soul"
8	10	Eddie Fisher	Victor	"Outside of Heaven"
9	8	Johnny Standley	Capitol	"It's in the Book"
10	11	Jo Stafford	Columbia	"Keep It a Secret"
11	3	Don Cornell	Coral	"I"
12	15	Frank Sinatra	Columbia	"Birth of the Blues"
13	31	Hilltoppers	Dot	"Trying"
14	20	Ralph Flanagan	Victor	"I Should Care"
15	4A	Georgia Gibbs	Mercury	"My Favorite Song"
16	6	Eddie Fisher	Victor	"Wish You Were Here"
17	8	Nat (King) Cole	Capitol	"Because You're Mine"
18	7A	Dinah Shore	Victor	"Blues in Advance"
19	3	H. O'Connell-G. Mackenzie	Capitol	"Can't Quench, Fire, Love"
20	16	Ames Bros	Coral	"My Favorite Song"
21	2	Tommy Edwards	M-G-M	"You Win Again"
22	1	Jon James	M-G-M	"Purple Shades"
23	1	Jimmy Boyd	Columbia	"Saw Mommy Kissin' Santa"
24	1	Red Foley	Decca	"Don't Let Stars Get in Eyes"
25	47	Johnny Desmond	Coral	"Nina Never Knew"
26	5	P. Como-Pontane	Victor	"To Know You"
27	7	Danny Winchell	M-G-M	"Carolina in the Morning"
28	1	Don Howard	Essex	"Oh Happy Day"
29	6	Camara	Decca	"Veradero"
30	37	Johnny Desmond	Coral	"Stay Where You Are"
31	11	Buddy Morrow	Columbia	"Jambalaya"
32	42	Eddy Howard	Mercury	"It's Worth Any Price"
33	3	G. Mitchell-M. Carson	Columbia	"That a Why"
34	1	Patti Page	Mercury	"Why Don't You Believe Me"
35	7	Mario Lanza	Victor	"Because You're Mine"
36	6	Four Aces	Decca	"Just Squeeze Me"
37	3	Hugo Winterhalter	Victor	"Fandango"
38	5	Nat (King) Cole	Capitol	"Ruby and the Pearl"
39	7	Arl Mooney	M-G-M	"Lazy River"
40	4	Ella Fitzgerald	Decca	"Trying"
41	13	Pearl Bailey	Coral	"Takes Two to Tango"
42	4	Don Cornell	Coral	"Be Fair"
43	14	Les Paul	Capitol	"Meet Mr. Callaghan"
44	27	Nat (King) Cole	Capitol	"Somewhere Along the Way"
45	1	Damita Jo	Victor	"I Don't Care"
46	2	Hugo Winterhalter	Victor	"Blue Violins"
47	1	Lisa Kirk	Victor	"Boomerang"
48	10	D. Cornell-T. Brewer	Coral	"Till Walk Again With You"
49	3	Les Paul-Mary Ford	Capitol	"You'll Never Get Away"
50	9	Les Paul-Mary Ford	Capitol	"My Baby's Coming Home"

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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING NOVEMBER 22

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This week.	Last week.		
1	1	JO STAFFORD (Columbia)	You Belong to Me
2	5	JONI JAMES (MGM)	Jambalaya
3	4	MILLS BROS. (Decca)	Keep it a Secret
4	2	PATTI PAGE (Mercury)	Why Don't You Believe Me
5	6	HILLTOPPERS (Dot)	Glow Worm
6	3	EDDIE FISHER (Victor)	I Went to Your Wedding
7	8	PEARL BAILEY (Coral)	You Belong to Me
8	..	VERA LYNN (London)	Conquest
9	7	JOHNNY STANDLEY (Capitol)	Trying
10	9	MARIO LANZA (Victor)	Wish You Were Here
			Lady of Spain
			Outside of Heaven
			Takes Two to Tango
			Yours
			It's in the Book
			Because You're Mine

TUNES

POSITIONS		TUNE	PUBLISHER
This week.	Last week.		
1	5	WHY DON'T YOU BELIEVE ME	Brandon
2	3	GLOW WORM	E. B. Marks
3	2	YOU BELONG TO ME	Ridgeway
4	1	I WENT TO YOUR WEDDING	St. Louis
5	6	TRYING	Randy Smith
6	4	JAMBALAYA	Acuff-R
7	8	TAKES TWO TO TANGO	Harman
8	..	BECAUSE YOU'RE MINE	Feist
9	10	WISH YOU WERE HERE	Chappell
10	..	IT'S IN THE BOOK	Magnolia

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  
Nov. 22

This Last wk. wk.		Title and Publisher	New	Chico	Detroit	Boston	Phila	Kansas	Minn	St. L	San	Seattle	Roch	Indi	T.S.
1	1	You Belong to Me (Ridgeway)...	3	1	2	1	..	1	3	1	1	3	7	1	97
2	2	I Went to Your Wedding (Hill-R)...	4	2	..	4	8	2	8	2	2	1	..	7	70
3	5	Glow Worm (Marks).....	6	4	6	..	4	4	4	3	5	5	2	..	67
4	9	Don't You Believe Me (Brandon)...	1	8	1	5	1	..	1	..	4	..	1	..	66
5	3	Jambalaya (Acuff-R).....	..	3	4	7	2	3	..	4	6	4	..	..	55
6	4	Because You're Mine (Feist).....	10	6	5	9	10	5	6	6	3	7	..	3	51
7	10	Trying (Randy Smith).....	8	10	9	3	5	8	7	..	10	..	10	2	38
8	6	Wish You Were Here (Chappell)...	..	9	8	..	..	6	5	5	7	..	..	5	32
9	10	Outside of Heaven (B.V.C.).....	..	5	..	..	6	..	9	7	8	..	3	..	28
10	11	Somewhere Along Way (United)...	..	..	3	8	..	9	..	9	..	..	..	6	20
11	7	Half As Much (Acuff-R).....	..	..	..	2	..	7	..	..	9	..	..	..	15
12	8	Takes Two to Tango (Harman)...	..	..	..	..	10	..	..	..	2	8	10	14	14
13	12	Lady of Spain (Fox).....	..	7	..	..	..	..	..	8	..	6	..	..	12
14	..	My Favorite Song (Gold).....	..	..	..	..	..	2	..	..	..	9	..	..	11
15	..	Rudolph, Reindeer (St. Nicholas)...	2	..	..	..	..	..	..	..	..	..	..	..	9

Best British Sheet Sellers

(Week ending Nov. 15)  
London, Nov. 18.  
Here in My Heart.....Mellin  
Half as Much.....Robbins  
Isle of Innisfree.....Maurice  
You Belong to Me.....Chappell  
Homing Waltz.....Reine  
Forget-Me-Not.....Reine  
Walkin' My Baby.....Victoria  
Zing a Little Zong.....Maddox  
Sugarbush.....Chappell  
Feet Up.....Cinephonic  
Somewhere Along Way.....Magna  
Auf Wiederseh'n.....Maurice

Second 12

Walkin' to Missouri.....Dash  
Meet Mr. Callaghan.....Toff  
Blue Tango.....Mills  
High Noon.....Robbins  
Faith Move Mountains.....Dash  
I'm Yours.....Mellin  
Faith.....Hit Songs  
Because You're Mine.....Robbins  
When I Fall in Love.....Avenue  
My Love and Devotion.....Fields  
Kiss of Fire.....Duchess  
Rock of Gibraltar.....Dash

Disk Biz

Continued from page 1

ing the shots and the rival diskers had been sending in their chirpers with covering platters to cash in on her highriding entries. Another instance of the ephemeral quality of disk popularity is Capitol's recent pactee, Al Martino. He broke big several months ago on the indie BBS label with "Here In My Heart" and Cap latched on to him immediately for a strong promotional push. Martino's still to break out for Cap despite release of about five new waxings. Meantime, the diskery is racking up its biggest sales from an offbeat platter, "It's In The Book," cut by Johnnie Standley. Tune initially was made by the indie Magnolia label (a Horace Heidt operation) and Cap nabbed the master for release under its own label.

What Happened To Ray?

Still another mercurial aspect of popularity on shellac is the absence of Johnnie Ray from the Columbia bestseller lists during the past couple of months. Ray, who hit the bigtime with "Cry" on Okeh (a Col subsid) was riding the bestseller list earlier this year with that platter as well his Col releases of "Please, Mr. Sun," "Broken-Hearted" and "Mountains In The Moonlight." Col's current top slotting has reverted to vet thrush Jo Stafford who is racking up sock sales with "Keep It A Secret" and "Jambalaya."

Predominance of one artist on a record company's hit list is another phase of the biz which keeps the diskery execs guessing. In recent weeks some execs have contemplated pruning their artists' stable of "deadwood" but none of them are too sure when an artist the company has been carrying will begin to carry the company or vice versa. It's been evidenced that wax properties who've been dormant for years can suddenly break through with a hit etching and pay off the company's investment.

Eddie Fisher Tops

According to the VARIETY Disk Company, Best Seller chart last week the predominant artist in all the companies listed was Eddie Fisher. Fisher placed four of his recent platters ("Christmas Day," "Wish You Were Here," "Everything I Have Is Yours," "Lady of Spain") on RCA Victor's list of its bestselling five. Mario Lanza's "Because You're Mine" was in the other slot.

Record company execs are quick to admit, however, that there's no guarantee that Fisher's next release will receive the same acceptance as the others. "The disk-buying public is much too fickle to be counted on for any wax precedent that's been established, one artists' repertoire man claimed.

On the other hand, it was pointed out that Don Cornell was riding with three of Coral's five top sellers ("I'll Walk Alone," "I'm Yours," "This Is The Beginning of the End") last June while now he's repped on the same list with only one entry, "I."

The increasing impact of country artists as sales factors in major label operation was pointed up last week in Decca Records' best seller listing. Red Foley, a Nashville product, placed two of his waxings on Decca's best-five chart. Currently moving for the stable at a clicko sales pace are his slices of "Don't Let The Stars Get In Your Eyes" and "Deep Blues."

N.Y. Philharmonic Preps

110th Birthday Concert;  
Pearl Harbor Anni Tie-In

N. Y. Philharmonic-Symphony will celebrate its 110th birthday Dec. 7, with a regular Sunday concert from Carnegie Hall, N. Y. Program, batoned by Dimitri Mitropoulos, will include the Beethoven Fifth Symphony, which was played at the orch's first concert, Dec. 7, 1842, when Ureli Corelli Hill conducted. Program will also include Saint-Saens' Piano Concerto No. 4 in C Minor, with Lelia Gosseau as soloist. It will be broadcast as part of the regular CBS Sunday symph airing.

Since the birthday also marks the 11th anniversary of Pearl Harbor, CBS plans to mark the occasion with a special ceremony during the broadcast. It was during the performance of the Brahms Piano Concerto No. 2, with Artur Schnabel as soloist, that the Philharmonic concert of Dec. 7, 1941, was interrupted (the only time it was ever broken into) to announce to the radio audience the attack on Pearl Harbor.

At the end of the concert Warren Sweeney, CBS announcer, stepped before the audience at Carnegie Hall (conductor Artur Rodzinski was too nervous to do it himself) and gave the news to the public, after which the orchestra repeated The Star Spangled Banner, with which the program had begun. This time the audience, rising to its feet to sing, was supported by Rubinstein at the piano.

ORIGINAL DISK SCORE  
FOR COL ALBUM

Columbia Records will pioneer an original musical score on wax, written especially for a disk set, with its album of "Archie and Mehitabel" based on characters created by the late newspaper columnist, Don Marquis. George Kleinsinger is writing the score for the wax production, which will be handled by Goddard Lieberson, Col's exec vice-prexy, who has produced a flock of legit score albums for the company.

Lieberson is currently casting the production, with the set likely to be released early in 1953.

Shapiro-Bernstein Wins  
'Rainbow' Injunction

Shapiro-Bernstein won an injunction against King Records and Lois Music in N. Y. Federal Court last week in a suit involving the defendants' use of the song, "Answer to Rainbow At Midnight." S-B claimed that this title and song damaged its copyright, "Rainbow At Midnight," published a couple of years ago.

Before trial, the defendants agreed to settle the dispute on S-B's terms and Federal Judge Sylvester Ryan okayed the settlement without giving an opinion. Trade execs were interested whether the judge would uphold the plaintiff's side insofar as this was the first case involving a so-called "answer" song. These tunes are generally handled by the original publisher, and no one has ever attempted to cash in on the publication of the original song without paying the copyright owner.

Radio Over TV

Continued from page 1

ASCAP earned about \$8,000,000 from AM broadcasters and under \$3,000,000 from TV performances. It's expected that TV performance coin will grow rapidly as more stations open up but that eventually is still regarded as several years away.

There are 2,300 radio stations from which ASCAP collects performance coin against slightly over 110 TV outlets. The major source of TV coin for ASCAP comes from the networks, with many of the indies operating under interim licenses which contribute only a small part of the total.

BBS Inks Dixon

Vocalist Bob Dixon has been pacted by the BBS label, indie diskery headquartering in Philadelphia.

Dixon is featured singer in the current Broadway legituner, "Wish You Were Here."

## Nashville Notes

Prince Albert "Grand Ole Opry" guest spots with Red Foley on NBC are lined up as Ray Price Nov. 29, George Morgan Dec. 6, and Foley's three daughters will take over on Dec. 26 with their regular Christmas appearance.

Capitol's Faron Young reported for his Army induction examination last Tuesday (18), and was shipped to his first station immediately.

James Melton in town reminiscing last Friday (21) and heard again on his old WSM spots where he first gained national recognition.

Fred Rose in Memphis Sunday (23) for confab with Gene Autry, who was playing locally during week end.

William Esty execs, Max Wylie and Eddie Birnbryer, in Nashville last week end on WSM business for client, R. J. Reynolds Tobacco Co., who "bankroll" the "Opry" Prince Albert NBC'er.

Audrey Williams back from Coast junket to organize all-girl troupe under her heading. Group is expected to be in operation by Jan. 1 with club bookings being eyed.

WKDA's Noel Ball back at the turntables after a two week's local vacation.

## Country Chatter

Don Law flew from New York to Dallas last Wednesday (19) for meeting with Columbia's artist Gene Autry. Planning was done

for Autry's next cutting in December.

Mervin Shiner returned to his Pennsylvania home last week after a 10-month "Camel Caravan" tour of service camps in 46 states. Last stand with tour was in Boston area for a week with the Decca singer appearing on Eddie Zack's "Dude Ranch Jamboree" from Providence, R. I. last Saturday, Nov. 22 over NBC.

Mercury Records reissuing the Dick Thomas "Sioux City Sue" disk. Tune is getting a revival via a Johnny Maddox Dot cutting. Thomas currently doing a series of one nighters through Pennsylvania.

Australian folk name, Tex Morton, currently pulling top houses in Montreal with his cowboy hypnotist act. Morton has plans to record in Nashville during December before New York dates set in January.

Porter Wagoner in Des Moines last Saturday (22) along with guitar man, Speedy Haworth, as feature on "WHO Barn dance."

George Morgan and guitarist Don Davis scheduled to meet The Whippoorwills and Sweet Georgia Brown in Springfield, Mo., Dec. 5 for a week's recording of Robin Hood Transcriptions at Radiozark.

Dave Miller returned to his country record chores at Newark's WJNR recently.

Tex Ritter scheduled for appearances on Shreveport's (WKWH) "Louisiana Hayride" and the "Big D Jamboree" in Dallas on his return to Coast from his one-week run at the Capitol Theatre, Washington.

## Disk Companies' Best Sellers

### CAPITOL

### ARTIST

1. IT'S IN THE BOOK (2 Parts).....Johnny Standley
2. LADY OF SPAIN.....Les Paul-Mary Ford
3. MY BABY'S COMING HOME
4. MEET MR. CALLAGHAN.....Les Paul-Mary Ford
5. TAKE ME IN YOUR ARMS AND HOLD ME
6. HIGH NOON.....Billy May
7. DO YOU EVER THINK OF ME
8. COMES A-LONG A-LOVE.....Kay Starr
9. THREE LETTERS

### COLUMBIA

1. I SAW MOMMY KISSIN' SANTA CLAUS.....Jimmy Boyd
2. THUMBELINA
3. MA SAYS PA SAYS.....Johnnie Ray-Doris Day
4. A FULL TIME JOB
5. KEEP IT A SECRET.....Jo Stafford
6. ONCE TO EVERY HEART
7. JAMBALAYA.....Jo Stafford
8. EARLY AUTUMN
9. THREE BELLS.....Les Compagnons De La Chanson
10. WHIRL WIND

### CORAL

1. TAKES TWO TO TANGO.....Pearl Bailey
2. LET THERE BE LOVE
3. I.....Don Cornell
4. BE FAIR
5. TILL I WALTZ AGAIN WITH YOU.....Teresa Brewer
6. HELLO BLUE BIRDS
7. HOLD ME, THRILL ME, KISS ME.....Karen Chandler
8. ONE DREAM
9. MY FAVORITE SONG.....Ames Bros.
10. AL-LEE-O-AL-LEE-AY

### DECCA

1. GLOW WORM.....Mills Bros.
2. AFTER ALL
3. DON'T LET THE STARS GET IN YOUR EYES....Red Foley
4. SALLY
5. JUST SQUEEZE ME.....Four Aces
6. HEART AND SOUL
7. LA ROSITA.....Four Aces
8. TAKE ME IN YOUR ARMS
9. TRYING.....Ella Fitzgerald
10. MY BONNIE LIES OVER THE OCEAN

### MERCURY

1. I WENT TO YOUR WEDDING.....Patti Page
2. YOU BELONG TO ME
3. WHY DON'T YOU BELIEVE ME.....Patti Page
4. CONQUEST
5. FORGETTING YOU.....Richard Hayes
6. FORGIVE AND FORGET
7. IT'S WORTH ANY PRICE YOU PAY.....Eddy Howard
8. KENTUCKY BABE
9. GREYHOUND.....Vic Damone
10. I DON'T CARE

### M-G-M

1. WHY DON'T YOU BELIEVE ME.....Joni James
2. PURPLE SHADES
3. LAZY RIVER.....Art Mooney
4. HONESTLY
5. JAMBALAYA.....Hank Williams
6. WINDOW SHOPPING
7. YOU WIN AGAIN.....Tommy Edwards
8. SINNER OR SAINT
9. BE FAIR.....Billy Eckstine
10. COME TO THE MARDI GRAS

### RCA VICTOR

1. I SAW MOMMY KISSIN' SANTA CLAUS.....Spike Jones
2. WINTER
3. CHRISTMAS DAY.....Eddie Fisher
4. THAT'S WHAT CHRISTMAS MEANS TO ME
5. DON'T LET THE STARS GET IN YOUR EYES...Perry Como
6. LIES
7. LADY OF SPAIN.....Eddie Fisher
8. OUTSIDE OF HEAVEN
9. THE GAL WHO INVENTED KISSIN'.....Hank Snow
10. A FOOL SUCH AS I

## J. RUSSEL ROBINSON STARTS OWN PUB CO.

J. Russel Robinson, vet ASCAP composer of numerous standards, has opened his own publishing company bearing his name in New York.

New firm's catalog consists of over 50 copyright renewals of Robinson's own numbers plus a flock of instrumental ragtimers.

## Burnette Sells 50% Of Coast Pubbery

Hollywood, Nov. 25.

Earl Barton Music, of Springfield, Mo., has bought a 50% share in Rancho Music, Coast pubbery owned by film comedian Smiley Burnette. Coin involved totals \$35,000.

Rancho's catalog has over 300 tunes used on Burnette's radio shows and in his pictures. Both Barton and Rancho pubberies are Broadcast Music, Inc., affiliates.

Johnny Long orch booked for a two-week stand at Showland in Dallas, opening Friday (28).

It's Music by

**JESSE GREER**

Program Today Yesterday's

**SLEEPY HEAD**

SHAPIRO, BERNSTEIN

New Heart Song:

**"Now Christmas Is Here"**

A Cure for What Ails You:

**"My Philosophy"**

MABEL BUGH MINSON PUB. CO. (BMI)  
2294 44th Ave. San Francisco, Calif.

## 'ASTAIRE STORY' SET AS MERCURY ALBUM

Norman Granz, "Jazz At the Philharmonic" impresario, is readying a \$50 disk set comprising 38 sides of Fred Astaire's top song and dance numbers. It will be called "The Astaire Story" and will be released for the Christmas market by Mercury Records.

Set will feature a commentary by Astaire on each tune and the relationship it had to his career. Astaire will be backed by several "JATP" instrumentalists, including pianist Oscar Peterson, bassist Ray Brown, guitarist Barney Kessel, tenor saxist "Flip" Phillips, trumpeter Charlie Shavers and drummer Alvin Stoller. It will be a limited edition of slightly under 1,200 sets.

## Rosson Named Prez Of Can. AFM Western Group

Regina, Sask., Nov. 25.

Henry Rosson was reelected president of the western conference, American Federation of Musicians, at a two-day conference in Edmonton, Ala.

Vicepresident is George Leach, of Vancouver, and secretary is Herbert Turner, Edmonton.

the shawl collar  
tuxedo that's making  
style news!



THE ORIGINAL

**TONY MARTIN**  
TUXEDO

The slender Skinner satin lapels make you look taller, slimmer, trimmer. The 2-ply imported worsted in midnite blue is lightweight enough for year 'round wear! Look for the Tony Martin signature on the label.

At Better  
Dealers Everywhere



**"BEST BUY"** **A FULL TIME JOB** (Acuff-Rose)—An Eddy Arnold (Vic.) country hit now smashes into pop circles via the Doris Day-Johnnie Ray (Col.) release. Cash Box names it "Sleeper of the Week" and says, "sure to rock the wax world." Variety praises Ray's "change of pace" and cites it a "BEST BET." Billboard reports disk a "BEST BUY."

★ ★ ★ ★ ★

**"STRONG OVERALL"** **MUST I CRY AGAIN** (Raleigh)—The Hilltoppers (Dot), who've been clicking on their last platter, have another winner here. Billboard feels it has "a strong overall potential."

★ ★ ★ ★ ★

**"TAKING OFF"** **THE GAL WHO INVENTED KISSIN'** (Hill & Range)—Hank Snow (Vic.) takes "BULLSEYE" honors in Cash Box. Billboard names it a "new record to watch" and now reports, "disk has started taking off." It's a "BEST BUY."

★ ★ ★ ★ ★

**COINING CASH** **THE NEW WEARS OFF TOO FAST** (Brazos Valley)

**YOU'RE WALKING ON MY HEART** (Brazos Valley)—Hank Thompson (Cap.) turns up a double-sided country hit that is coining cash in the juke boxes. Billboard sees it as a "BEST BUY."

★ ★ ★ ★ ★

**"BEST SELLER"** **MY HEART BELONGS ONLY TO YOU** (Regent)—Tune is beginning to show its colors. Billboard finds the Betty McLaurin (Derby) disk a strong "Territorial Best Seller," listing it No. 4 in Philadelphia.

★ ★ ★ ★ ★

**XMAS HITS** **SANTA SANTA, SANTA CLAUS** (Republic) (non-exclusive BMI)  
**ALL AROUND THE CHRISTMAS TREE** (Republic) (non-exclusive BMI)—Sammy Kaye (Col.) hits the seasonal market with a pair of items Billboard commends as "important for the holidays... kids will enjoy it." Cash Box rates the "happy bouncer" a "B".

★ ★ ★ ★ ★

**"BULLSEYE"** **MIDNIGHT** (Tannen)—Red Foley's (Dee.) offering moves this Rhythm and Blues number high into the pop field. The polished version earns a Cash Box "BULLSEYE." Ballad is given varying treatments by such star disks as Lenny Dee (Dee.), Chet Atkins (Vic.) and Marjorie Day (Dot).

★ ★ ★ ★ ★

**RATED HIGH** **THIS LOVE OF MINE** (Embassy)—Tommy Dorsey and Gordon Jenkins (Dee.), with T.D. providing a fine exhibition of sweet trombone playing, have produced a side that merits a Cash Box "B" rating.

★ ★ ★ ★ ★

**UP COMING** **CALLING YOU** (Duchess)—Herb Kenny (MGM) is on the verge of jumping to the top with this strong contender. Three other diskeries are covering.

★ ★ ★ ★ ★

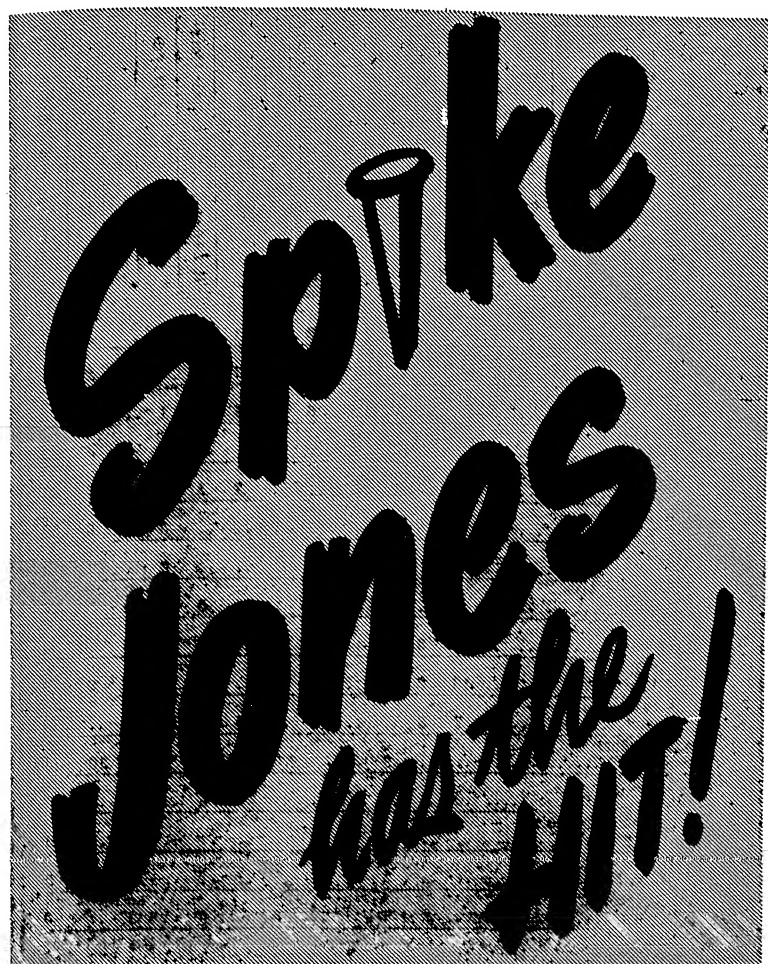
**"SOCK ITEM"** **DON'T LET THE STARS GET IN YOUR EYES** (4-Star)—Perry Como (Vic.) follows the Eileen Barton (Coral) smash with a "Disk of the Week" selection by Cash Box. Variety calls it a "sock entry." Billboard names it a "new record to watch."

**BROADCAST MUSIC, INC.**  
580 FIFTH AVENUE • NEW YORK 19 N. Y.

New York • Chicago  
Hollywood • Toronto  
Montreal



# The Biggest Xmas Novelty Since "TWO FRONT TEETH"



## "I SAW MOMMY KISSIN' SANTA CLAUS"

• 20-5067 • 47-5067 • time 3:02 •

### *This Week's BEST SELLING RCA Victor Records*

<b>I SAW MOMMY KISSIN' SANTA CLAUS/WINTER</b> SPIKE JONES	20-5067 (47-5067)* 3:02/1:57
<b>CHRISTMAS DAY/THAT'S WHAT CHRISTMAS MEANS TO ME</b> EDDIE FISHER	20-5038 (47-5038)* 3:07/3:32
<b>DON'T LET THE STARS GET IN YOUR EYES/LIES</b> PERRY COMO	20-5064 (47-5064)* 2:37/2:30
<b>LADY OF SPAIN/OUTSIDE OF HEAVEN</b> EDDIE FISHER WITH HUGO WINTERHALTER ORCH.	20-4953 (47-4953)* 3:06/2:36
<b>THE GAL WHO INVENTED KISSIN'/A FOOL SUCH AS I</b> HANK SNOW	20-5034 (47-5034)* 2:35/2:30
<b>BLUES IN ADVANCE/BELLA MUSICA</b> DINAH SHORE	20-4926 (47-4926)* 2:47/3:03
<b>BECAUSE YOU'RE MINE/SONG THE ANGELS SING</b> MARIO LANZA	10-3914 (49-3914)* 3:30/3:30
<b>I WANT TO THANK YOU/MY DESIRE</b> EDDY ARNOLD	20-5020 (47-5020)* 2:35/3:08
<b>EVERYTHING I HAVE IS YOURS/HOLD ME</b> EDDIE FISHER	20-4841 (47-4841)* 2:58/2:27
<b>TENNESSEE TANGO/THE CRAZY WALTZ</b> PEE WEE KING	20-5009 (47-5009)* 2:22/2:51
<b>WISH YOU WERE HERE/THE HAND OF FATE</b> EDDIE FISHER WITH HUGO WINTERHALTER ORCH.	20-4830 (47-4830)* 2:37/2:19
<b>KEEP IT A SECRET/HI LILLI, HI LO</b> DINAH SHORE	20-4992 (47-4992)* 2:37/2:18
<b>NINA NEVER KNEW/LOVE IS A SIMPLE THING</b> SAUTER-FINEGAN ORCHESTRA	20-5065 (47-5065)* 3:16/3:06
<b>JAM-BOWL-LIAR/YOU BELONG TO ME No. 2</b> HOMER AND JETHRO	20-5043 (47-5043)* 2:42/2:14
<b>AVE MARIA/THE LORD'S PRAYER</b> PERRY COMO	28-0436 (52-0071)* 4:40/2:52

**RCA VICTOR**  
FIRST IN RECORDED MUSIC



# On the Upbeat

## New York

Felix Greissle, director of publications of E. B. Marks Music, will conduct a course on "Editing of Music" at Columbia U., N. Y. . . . Vaughan Monroe plays a one-acter at the Chalfont, Atlantic City, Dec. 6 . . . Benny Goodman back in town after appearing with the Wheeling (W. Va.) Symphony over the weekend (22-23) . . . Art Mooney orch pacted by General Artists Corp. . . . Joni James opens at the Hialeah Club, Atlantic City, Dec. 1 . . . Billy Eckstine's special taping for the Veterans Administration will be aired on 2,600 stations . . . Symphony Sid, former WJZ, N. Y., disk jockey, now platter-spinning for WBMS, Boston . . . Arthur Prysock booked into the Flame Club, Detroit, Dec. 5 . . . Illinois Jacquet orch opens at the Hi-Hat Club, Boston, Friday (28) . . . Mabel Scott opens at the Baby Grand, N. Y., Dec. 5 . . . Gene Ammons orch into the Playhouse, N. Y., Friday (28) . . . Billy May orch playing annual Harvest Moon Festival in Chi Friday (28) . . . Ella Fitzgerald currently at the Tiffany Club, Los Angeles . . . Rose Murphy began a week's engagement at the Glass Bar, Edwardsville, Pa., Monday (24) . . . Wally Gingers orch debuts in New York with a week's engagement at the Roseland Ballroom beginning Dec. 19 . . . M-G-M Records and 20th-Fox have teamed up on a promotional campaign for the soundtrack album of the 20th, pic, "Stars and Stripes Forever," with a dealer-exhibitor window display contest.

## Pittsburgh

Organists Ralph and Buddy Bonds opened six-week stay at Bill Green's cocktail lounge yesterday (Tues.) . . . Gabe D'Amico left Morry Allen's band to organize his own four-piece combo . . . Jimmy Morgan, out of the Army after a two-year stretch, launched his new nitery singing single in Erie, Pa., over the weekend . . . Billy Merle unit goes into William Penn Tavern's Dream Room tonight (Wed.) for an indefinite stay . . . Frank Magnanti is new pianist with Jimmy Spaniel orch . . . Duke Elling-

ton package show scheduled for Gardens Thanksgiving Night was cancelled . . . Variety Club has adopted as its anthem a new song called "Stand a Little Child Shall Lead Us" by Bill Catzone, conductor of the Theatre pit crew . . . Ames Bros. "close" week's engagement at Stanley Theatre tonight (Wed.) and go into Twin Coaches for three days . . . Pianist Dave Brubeck comes to Midway Lounge Dec. 12 for limited engagement .

## Kansas City

Billy May orch comes into Plamor Ballroom for a one-nighter Dec. 6 . . . Ken Harris orch to Casa Loma Ballroom, St. Louis, Dec. 9 for one week after winding its three weeks in the Terrace Grill of the Muehlebach. Later set for the Schroeder Hotel, Milwaukee, by MCA . . . Jon and Sondra Steele to El Rancho Vegas for two weeks, opening Nov. 26, and Commercial Hotel, Elko, opening Dec. 23 . . . Olsen & Johnson with the Skating Vanities which come in for annual stand Dec. 5-9 in the Municipal Auditorium.

## 'Near You' Again Subject Of Tennessee Suit

Nashville, Nov. 25. Thelma Jones, of Los Angeles, through Nashville attorney James Swiggart, has filed suit here, charging that Francis Craig's "Near You" hit ditty of past years is an infringement on her 1934 copyright, "Just An Old Fashioned Mother and Dad." Suit is identical with the one brought by Miss Jones against Supreme Music in New York in 1951 when writer was not made a party of the action. Current filing is possible on technicality that Craig was not a defendant in the N. Y. suit. Filing was in Tennessee Federal court. Craig, music head of WSM here, is only defendant named. Decision in a former case December, 1951 was in favor of the publisher.



# FRAN WARREN

Sings

I WORRY 'BOUT YOU

ANYWHERE I WANDER

MGM 11352  
K 11352

78 RPM  
45 RPM

# M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE NEW YORK 36 N Y

# RETAIL DISK BEST SELLERS

**VARIETY**  
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.

## Week Ending Nov. 22

National Rating

This Last wk. wk.

Artist, Label, Title

		New York—(Davega Stores) Chicago—(Hudson Ross) Los Angeles—(Denel's Mus. Shop) Boston—(Boston Music Co.) Philadelphia—(A. Williams Co.) Indianapolis—(Pearsons) Minneapolis—(Don Leary) St. Louis—(Ludwig Music House) Kansas City—(Jenkins Music) Seattle—(Sherman & Clay) San Antonio—(Alamo Piano Co.)														TOTAL POINTS																																																									
1	3	JONI JAMES (MGM) "Why Don't You Believe Me".....	2	1	1	2	1	1	10	3	67																																																														
		MILLS BROS. (Decca) "Glow Worm".....	1	7	8	7	1	7	2	1	63																																																														
3	1	PATTI PAGE (Mercury) "I Went to Your Wedding".....	6	3	6	4	4	3	1	9	1	62																																																													
4	4	HILL TOPPERS (Dot) "Trying".....	5	3	5	5	7	6	4	42																																																															
5	7	JOHNNY STANDLEY (Capitol) "It's in the Book".....	9	1	6	2	1	6	41																																																																
6	5	PEARL BAILEY (Coral) "Takes Two to Tango".....	3	6	5	7	8	2	8									38																																																							
7	4	JO STAFFORD (Columbia) "You Belong to Me".....	4	4	5	2	7	33																																																																	
8A	6	JO STAFFORD (Columbia) "Jambalaya".....	8	10	5	4	10	5										24																																																							
8B	11	VERA LYNN (London) "Yours".....	8	3	3	6	24																																																																		
9	9	MARIO LANZA (Victor) "Because Your Mine".....	10	2	8	3	9											23																																																							
10	8	EDDIE FISHER (Victor) "Outside of Heaven".....	7	5	5	16																																																																			
11A	13	EDDIE FISHER (Victor) "Wish You Were Here".....	9	6	5	10												14																																																							
11B		EDDIE FISHER (Victor) "Lady of Spain".....	4	4	5	14																																																																			
12	15	L. PAUL-MARY FORD (Capitol) "My Baby's Coming Home".....	3	9	10																																																																				
13A	13	KAREN CHANDLER (Coral) "Hold Me, Thrill Me, Kiss Me".....	2	9	9																																																																				
13B		ROSEMARY CLOONEY (Col) "Half as Much".....	7	8	9	9																																																																			
13C		DON HOWARD (Essex) "Oh Happy Day".....	2	2	9																																																																				
13D		LES COMPAGNONS (Columbia) "Three Bells".....	2	2	9																																																																				
14A	14	TOMMY EDWARDS (MGM) "Tommy Win Again".....	3	3	8																																																																				
14B		DEAN MARTIN (Capitol) "You Belong to Me".....	3	8																																																																					

## FIVE TOP ALBUMS

1	2	3	4	5
WISH YOU WERE HERE Bway Cast Victor LOC-1007 OC-1007	I'M IN THE MOOD FOR LOVE Eddie Fisher Victor LOC-3058 EPB-3058 P-3058	BECAUSE YOU'RE MINE Hollywood Cast Victor LM-7015 WDM-7015 DM-7015	NEW FACES OF 1952 Bway Cast Victor OC-1008 WOC-1008 LOC-1008	LIBERACE Columbia CL-6217 B-308 C-308

## High Court

Continued from page 43

this case are the union's proposals of work rejected by management. "Is it featherbedding to the fellow paying the bill?" asked Justice Felix Frankfurter. Dunau admitted it was. The attorney quoted from the Senate debate on the bill to bolster his argument of what Congress meant in the bill. He was rebuked by Justice Robert H. Jackson, who said both sides could doubtless find support for their arguments by sentences taken out of the full context of the debate, and that such quotations were valueless.

Frank C. Heath, of Cleveland, attorney for Gamble, argued: "The pre-Taft-Hartley orchestra was a typical standby orchestra. Yet it never refused to play and it was willing to play. Their statement was, 'You pay us. We'll play if you want us to.' The post-Taft-Hartley orchestra merely wants to do what the pre-Taft-Hartley orchestra was willing to do but didn't insist upon doing."

"Before Taft-Hartley an employ-

er at least was free not to have the orchestra play if he didn't want to. Now, National Labor Relations Board says, he must pay the orchestra and must use it, even if he doesn't want it to play."

Heath went on to argue that it was AFM activities which caused Congress to write an anti-featherbedding section into the Taft-Hartley Act and that the debate clearly shows this concern with the musicians' union.

## Pubs Fight

Continued from page 43

that's the only avenue to establishing a hit these days.

Publishers have been stewing over the so-called diskers' pressure, whether explicit or implicit, for the past couple of years and have been unable thus far to halt the cost-sharing practice. The new momentum stems from the fact that coin from mechanicals has been dipping over the past period, compared to the rising costs of plugging tunes. The compulsion to pay part or all of their disk versions' ad costs is regarded as heaping another cost on their already loaded operational budgets.

MILLS MUSIC Presents

HUGO WINTERHALTERS

EXCITING RENDITION OF

# FANDANGO

R.C.A. VICTOR 20-4997

# DECCA RECORDS

America's Fastest

Selling Records!

The Ballad Singer from M-G-M's  
"EVERYTHING I HAVE IS YOURS"

# EVERYTHING I HAVE IS YOURS

ROBBINS MUSIC CORPORATION

The Perennial Favorite  
**Santa Claus Is Comin' To Town**  
LEO FEIST, INC.

# A Typical Reaction to — The Most Exciting NEW Band in America *the* **SAUTER-FINEGAN** *Orchestra*

**WDEL** AM • TV • FM  
1150 KC • Channel 7 • 93.7 MC

Radio Corporation of America  
RCA Victor Record Division  
630 Fifth Avenue, New York 20, New York.

Gentlemen:

Two of us here at WDEL are former dance band musicians, with a total of about sixteen years on and off the road between us. We've played locations and one-night-stands from El Paso, Texas, to Bangor, Maine, and from Mexico City to Toronto . . . and **NEVER** . . . but **NEVER** have we heard anything like the Sauter-Finegan orchestra.

A few nights ago we two got together over what Sauter-Finegan we have received here and worked them over. I should explain that when we do this, which is often, we tear the arrangement apart; deplore the lack of, or overabundance of instrumentation; and practically re-write the arrangement to our weird tastes. The Sauter-Finegan band proved the exception. Gentlemen, you have something there! Never before have we spent so much time over six sides. We played them over and over, then played parts of them, then combined parts, then analyzed each part, then attempted to get the entire instrumentation. In "Moonlight on the Ganges" did we hear what we thought we heard . . . namely someone humming a kazoo behind the oboe? And did we hear a set of vibes with the motor turned off on "Stop, Sit Down, Etc."?

Take "April in Paris," for instance. The soprano obligato eases in subtly, so at first hearing you don't realize it isn't another instrument. And on "Stop" . . . the guitar break fits right there. A horn, vibes, or tenor wouldn't do it . . . the guitar gave it the touch to set it up again. Obviously you know all this. What makes us grateful is that the Sauter-Finegan band knows it too. "RAIN" sounds like accident of harmony and blend. "RAIN" sounds like rain . . . the scattered drops aren't scattered at all, but act as emphatic, insistent little reminders that this is wet weather outside a window. Inside we're cozy and, if you know the lyrics, someone's in love, too. "DOODLE-

October 24, 1952.

**TOWN FIFERS** . . . there's an arrangement that had us laughing and marveling at the same time. Take it from two who appreciate it, Sauter-Finegan is by far the finest aggregation of new sounds and good music to come along in many a year.

Musicians are always interested in the men that can make this kind of music, and therefore we'd appreciate it greatly if you could send us a list of the personnel of the Sauter-Finegan band, and also the instrumentation. Somewhere in that outfit there is one or more lads that, between us, we know. Vern Friley, on trombone, is one. Bill Harris is another. Other than that, we don't know who else helps this outfit to be what it is.

What it must feel like to work with an organization like that!

So, for now, this will have to do. If you can oblige us with our requests, we'd appreciate it greatly. In return for which, you can expect many plugs on our air for these great sides. In fact, even if you can't answer our letter, you can expect a lot of Sauter-Finegan to be aired over these five kilowatts.

Thanks for your cooperation . . . and if RCA Victor makes any more Sauter-Finegan . . . and I don't see how they can help it . . . we'd appreciate copies.

That band is a far, far cry from the alleged musical organizations being born today. For those who like their singers crying, or their criers singing, or their warmed-over Latin-American tunes with English lyrics, we do not speak. Let 'em eat those biscuits! For two warmed-over musicians, and what their opinion is worth, you've got the greatest band in the land . . . bar none!

Sincerely yours,

*Wayne Hyde*  
WDEL, Inc.

Current Smash Release—20-5065 47-5065

**"NINA NEVER KNEW"**

Vocal by JOE MOONEY  
B/W

**"LOVE IS A SIMPLE THING"**

Vocal by JOE MOONEY

**RCA VICTOR RECORDS**

—"Our sincere thanks to ALL of the disc jockeys for the wonderful reception they have given our recordings."

EXCLUSIVE  MANAGEMENT  
*Willard Alexander, Inc.*

30 ROCKEFELLER PLAZA  
NEW YORK, N. Y.

333 N. MICHIGAN AVE.  
CHICAGO, ILL.



## Miami's New Law On Peels & Spiels

Miami, Nov. 25.

Miami City Commission passed this week an emergency measure in amended form on strippers and obscene comedians, with the ordinance completely rewritten from original. Amendment came after Jerry Baker, local head of American Guild of Variety Artists, pointed out the impossibility of proper enforcement and suggested the changes incorporated, with the union undertaking policing of the cafes and acts concerned.

Under the agreement between city officials and AGVA, any performer convicted of violation would be deprived of all working rights within the city of Miami for one year.

With the set rules now imposed on how much the unveilers can drop, all spots featuring "exotic" dancers will continue in operation.

## SCHINE'S 1-NITE VAUDE IN UPSTATE NEW YORK

The Schine circuit has resumed vaude on a spot basis. On a direct deal, the chain bought a unit topped by the Bowery Boys for a tour of seven one-nighters in upstate New York. Gus Lampe, circuit's general manager, made the deal direct with Jack Kalcheim. Four started last night (Tues.) in Oswego.

Other acts comprise Mage & Karr, Shirley Jones, Jack Parker & Doll.

## Talent's Little Casino Role In Cuba's Big Casino Lure

American talent will augment the gambling tables to lure additional tourists to Cuba, according to Matlo Aguerre Medrano, operator of the Montmartre, Havana, who returned this week to Cuba after a talent prowling in New York. However, Aguerre feels that the Cuban night spots will not shell out the real heavy sugar for the top layer of names.

Aguerre thinks that many tourists who fly over from Florida will come in for the lure of the casino operations. The Havana cafes will be unable to compete with Miami Beach niteries on coin for attractions, and so they'll plan for good shows with enough American acts to make the Florida fugitives feel at home.

## Kaye's Palace Teeoff Changed to Sun., Jan. 18

Danny Kaye's opening at Palace, N. Y., two-a-day, originally set for Jan. 19, has been changed to the day previous, a Sunday. So far, no acts have been set for the Kaye bill, but Darvas & Julia are likely for the unit. Other possibilities are the Three Dunhills, who have toured with Kaye numerous times. Under terms of the deal, Kaye will play on a straight 75% basis. However, comic will pay for the rest of the talent, orchestra and advertising.

## Vaude, Cafe Dates

### New York

Janis Paige into the Paramount Theatre, N. Y., Dec. 3. . . Margaret Phelan, who drew a holdover at her current Cotillion Room of the Hotel Pierre, will be succeeded by John Sebastian & Dorothy Jarnac, who are doing a boy and girl version of the Paul Draper & Larry Adler act. . . Sophie Tucker set for the Riverside Hotel, Reno, April 16. . . Ethel Waters tapped for La Vie en Rose, Dec. 16. . . Zero Mostel, Helen Forrest and the Gerardos will comprise the Feb. 5 bill at the Latin Casino, Philadelphia.

## Joe Smith & Charles Dale

Detail how the all-time vaudeville classic "Dr. Kronkrite and his only living patient" was born — another excerpt from their forthcoming biography, "Stagestruck" (as narrated by Aaron Fishman) titled

## Are You a Doctor?

an amusing byline piece in the forthcoming  
47th Anniversary Number  
of

VARIETY

## Ohio Tribunal Puts Teeth Into Law on Liquor Sale Near Churches, Schools

Columbus, Nov. 25.

Ohio's Supreme Court has put muscle into the State Liquor Control Board's enforcement of a law requiring hearings for liquor permit applicants seeking to operate within 500 feet of churches and schools. The court upheld the validity of the law last Wednesday (19) when it refused to review two Canton cases in which the Franklin County Court of Appeals here had held that hearings are mandatory in such cases.

The county court also held there was no abuse of discretion on the part of either the State Liquor Dept. or of the four-member liquor board, which had rejected the applications for renewal of permits.

Told of the decisions, William C. Bryant, state liquor director, said:

"That will materially strengthen our continuous efforts to protect school children from the encroachments of liquor spots. We think this protection is the most important part of the law requiring hearing. This is a real assistance."

In the one case, Emmanuel R. Diaz, operating the Canton Tavern, secured a D-2 permit (high-powered beer and wine) and a nitery permit in 1949 without any formal hearing. When he asked for a renewal, the Liquor Dept. found the establishment within 500 feet of the First Reformed Church and the Good Will Mission, and ordered a public hearing. When both religious groups objected, the department rejected the application and the Liquor Board upheld the director.

In the other case, beer and liquor permits were issued to Louis Mantho, operator of the Lincoln Restaurant in Canton, early in 1949, without any notification of a nearby church. There was no evidence of any misconduct, but the application was turned down.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 25. Dorothy Dutton back to Southern Pines, N. C., after a week of bedside chat with husband Robert, theatre manager whose progress has upped him to the ambulatory sector.

Dr. and Mrs. Saul Fliegel motored in from Pottsdam, N. Y., for a hello to Pearl (Loew) Grossman, who has mastered the routine and now enjoys all ambulatory privileges.

Jean Standridge, assistant manager of Loew's Apollo, N. Y., who registered recently, is taking to the observation routine like a veteran.

A red carnation to Otto Kraus of the Pal Blade Co., Jack and Leonard Rosen and Charles Kasher of Charles Antell, Inc., for their pre-Yuletide gifts to the gang. Thanks to Ted Green, Brooklyn radio and TV columnist, for his interest in this worthy cause.

Special mention concerning progress of these surgery cases. Patricia Payne, Shirley Houff, Helene Baugh and Kenneth Derby, all of whom are definitely on the good health ledger.

Write to those who are ill.

## New Frames

Continued from page 1

a matter of emoting in front of a camera.

Chief reason for the move into possibly greener pastures apparently is the desperate need of good talent, particularly in the nitery field, and the dearth of promising newcomers who can continue to lure customers. The bistros have shown more ingenuity than other phases of show biz in this development of "new faces," such as the recent nitery stints of Edward Arnold in his "Diamond Jim Brady" revue in western cafes. Similarly, the cafes are welcoming Buster Keaton, known almost exclusively in this country as a silent film comic, and Ken Murray who, strangely enough, has never worked the saloons despite his years in other branches of the biz. Similarly, there's growing interest in Chico & Harpo Marx, who've played a few western dates and are mulling offers to make the swing around the cafe circuit.

Donald O'Connor, Etc.

Success of this trend has cued Donald O'Connor's entry into the field and he's prepping a nitery package which he hopes to break in around New Year's in Las Vegas before essaying such other dates as his film and TV commitments will permit. And Paul Whiteman, long absent from the after-dark entertainment field, may return to niteries next summer, also with a Las Vegas kick-off.

Legit recently has seen a new crop of vet film names strutting the boards. Most of them came originally from the stage but hadn't emoted "in the flesh" for a considerable period. Edward G. Robinson recently returned to legit for the first time in two decades for a starring role in the national company of "Darkness at Noon," and Robert Young currently is touring in "Country Girl" after a legit absence of a similar period.

Tyrone Power, now on an eight-week junket with "John Brown's Body," hasn't been seen on a stage in the U. S. since he began his film career years ago, although he starred in the London company of "Mr. Roberts" a few years back.

The most publicized return to the stage, of course, is that of Bette Davis, who not only switched from the familiar film medium but is starring in a musical revue, "Two's Company," which represents a departure from her usual roles.

### Bible and Classics

Power's "John Brown's Body" stint is one of the packages cooked up by Paul Gregory, who also takes credit for plucking other film names off the celluloid and presenting them in footlights. He launched Charles Laughton's Bible-and-classics reading tour and the successful "Don Juan in Hell" starring Laughton, Charles Boyer, Agnes Moorehead and Sir Cedric Hardwicke. Of the latter trio, Boyer had been seen only briefly on stage, in "Red Gloves," and then only in a few key eastern cities.

Gregory also is presenting Elsa Lanchester's "Music Hall" through which longtime film fans are discovering for the first time that Miss Lanchester is an accomplished music-hall comedienne and not just a character actress. She's been seen in a few of the country's top intimacies and at Hollywood's Turnabout Theatre, but most U.S. audiences know her only through her film characterizations.

Danny Kaye's one-man concert,

like that of Judy Garland, represents a new departure, and Danny Thomas, a nitery and screen familiar, is considering a similar junket. Another bistro name who may essay the "one-man concert" routine is mimic Arthur Blake. And there are indications that the few in-person dates played by Betty Hutton may be enlarged next year.

The list grows daily, Jack Haley is readying a nitery routine. Character actors John Carradine and Emyln Williams are doing "readings." Mickey Rooney has already taken a floorshow fling and Dorothy Shay is readying a legit debut.

Present indications are that by the end of 1953, audiences all over the country will have "rediscovered" old favorites in new surroundings. The results are expected to be beneficial not only to the new venture, but to the continuing status of the particular star.

At the very least, it's figured the trend will insure that no name player is out of the public eye for too long while searching for a suitable vehicle in his or her own familiar medium.



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## Que. Cafes Bemoan Annual 'Blackout' On Year-End Liquor; Mont'l Hard Hit

Montreal, Nov. 25.

With the recent announcement from Premier Maurice Duplessis' office on closing hours for the upcoming holiday season, the annual hassle starts and the crying towels are out.

According to the Duplessis edict, issued through the Quebec Liquor Commission, all hotels, cafes, stubs and niteries must close their bars at 9 p.m. Christmas Eve and 10 p.m. New Year's Eve. In addition, the sale of giggle juice is restricted to beer and wine only, between the hours of 1 and 9 p.m. on Christmas Day, New Year's Day and Epiphany (Jan. 6). As a further dampener, cafe operators have to

close at 11 p.m. on the Eve of Epiphany.

Most owners are in accord with the Christmas Eve ruling because biz is always bad on this night due to it being a big time for house parties in this predominantly French Catholic town. But operators can see no just cause for the New Year's Eve closing, particularly when the night falls during the week and doesn't interfere with the weekend religious skeds.

In a city such as Montreal, which has always had a rep for plenty of night life with a wide-open Gallic flavor (Montreal is the second largest French-speaking city in the world), these closing hours are murder. Biz in most spots has been only so-so over the past months, with few exceptions, and this time of the year is when most hope to clean up or at least cover the poor pre-Christmas returns.

Some operators are considering a real holiday and may shutter their boites from Dec. 23 to Jan. 6. Others are already cancelling reservations, many of them from the hundreds of Americans who come up this way over the holiday season. Some bonifaces plan to spend this time of the year in the Laurentians—which is turning into a French-style borscht belt—where they claim most joints will be running wide open despite the regulations.

## Seville, Mont'l, Ups Scale, Sets 3-a-Day for Morton

Montreal, Nov. 25.

Due to the number of turnaways when the Great Morton, hypnotist, played the Seville Theatre in November, housemanager Archie Laurie is breaking precedent for his return Dec. 4 by reserving all seats.

A wide ad sked and evening prices upped to \$2 may set a new formula for this successful vauder. Plan is to run only three shows a day cutting out the 4 p.m. stint which never does much biz regardless of the featured performer.

## Philly's Garden Terrace Returns Orchs, Melts Ice

Philadelphia, Nov. 25.

Name orchs return to the Hotel Benjamin Franklin's Garden Terrace room tomorrow (Wed.) although the 10-year iceshow policy seems to be finished.

Opening podium occupant will be Jose Ricardel, violinist and composer. Room will feature dancing from 8 p.m. to closing, with tax-free policy during the dinner hour.

## AGVA Welfare Tax 'Suicide': Pitt Cafes

Pittsburgh, Nov. 25.

American Guild of Variety Artists, which has selected Pittsburgh as a proving ground for its new Welfare Construction Plan, ran into a stone wall last week from niteries owners here who insisted the plan was economically impossible and offered a counter-proposal instead.

Cafe operators met with Nat Nazarro, Jr., executive secretary of AGVA in this district, and told him that demands of \$2.50 per person a week on a show would be suicide for half of the rooms in the area. They further pointed out that if AGVA remained adamant, employment of acts would be sharply curtailed in most spots.

Niteries men countered with an offer of an annual fee of \$90 from each club for the Welfare Contribution Plan or an assessment of \$2 per week per show. Nazarro said he would present this to the national board but that the \$2.50 per person scheme would go into effect immediately until AGVA heads studied the proposal and came to a decision.

In addition to the \$2.50 per person in cafes, union will assess banquet circuits \$1 per person a night and \$3.50 per week per person in ice shows, circuses and other more hazardous fields of entertainment.

## Sonia Henie Runs Smack Into Barbara's Hometown In Canuck Tour Teeoff

St. Andrews, N. B., Nov. 25.

Sonia Henie chose the adopted hometown of her arch-rival to open a tour of the eastern provinces. She teed off coverage of the provinces for the first time she has been in this territory, at the community owned and operated St. Andrews rink on the U. S. side of the St. Croix river, the international boundary line. With a reduced cast, Miss Henie showed at the St. Andrews arena last week (21-22) for three performances.

St. Andrews is the summer home of Barbara Ann Scott, star of "Hollywood Ice Revue," and it was here she launched her career as a professional, returning annually.

It marks the first time any other skater has challenged the Miss Scott's boxoffice leadership in St. Andrews, a snazzy seashore resort where many of the wealthy remain for the winter.

Before taking to the ice for the opening of her Canadian tour, Miss Henie denied she challenged Miss Scott or a \$30,000 side bet to compete in a special exhibition in the St. Andrews rink some time in the near future.

## JAY MARSHALL



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## AGVA Has New Fight on Its Hands In Nitery, %er Rap of Welfare Tap

The welfare plan of the American Guild of Variety Artists is setting off a series of battles throughout the country. Numerous cafe operators and agents are reported objecting to paying for costs of the union's welfare setup. New England agents are lined up against the impost and several operators have declared their intention not to pay the extra charges. Pittsburgh bonifaces are solidly opposed (see separate story). So far AGVA hasn't pulled any shows on that score, but it's likely that it will forbid acts to work for recalcitrants.

The old insurance payments

stopped Friday (22) and the welfare tariff became effective. Actually, there is no difference between the cost of the now defunct insurance program and the welfare plan. Under the insurance setup, employers paid \$1 per night; \$2.50 weekly in theatres and cafes and \$3.50 per week in the outdoor fields.

Jack Irving, AGVA's national administrative secretary, declared that the union will start cracking down. He said that virtually every union in every industry has fringe benefits written into their contracts. He feels that the cost of AGVA's welfare program is lower than that which prevails in most unions.

## Jersey Justice Puts In A Good Word for Burley, So Minsky Awaits License

Newark, Nov. 25.

Superior Court Justice Frederick Colie has ordered the City of Newark to grant license to Harold Minsky for the Adams Theatre here. Minsky, who plans to operate the house on a burlesque policy, had applied for a license last June. His application was nixed and Minsky appealed.

In his opinion, Justice Colie declared that there is nothing "inherently illegal, immoral or improper" in this phase of show biz. He declared that the city had no right to state that operation of this theatre as a burley house would constitute an offense to public morals.

Minsky leased the theatres for 15 years. The city now has 20 days in which to appeal the Superior Court decision, or to grant a license.

Should the paper be granted, Newark will have its second burlesque house. The Empire Theatre operates within a block of the Adams.

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## KEN BARRY

BOSTON DAILY RECORD  
November 5, 1952

### Around Boston

By GEORGE CLARKE—

KEN BARRY, who ranks right along with Phil Foster, Jackie Miles and a few others in Your Reporter's estimation, had a sensational opening at Steuben's Vienna Room. Ken found an audience exactly suited to his talents at Steuben's, where Maury McDermott, the young Red Sox pitcher, gets better and better with every performance. If you haven't seen either don't miss 'em, they're wonderful.

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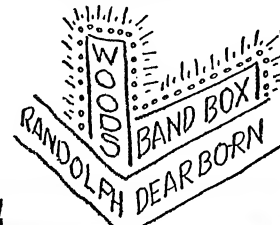
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**Latin Quarter, N. Y.**

Lou Walters presentation of "Folies Parisienne" with Warren Latona & Sparks, Carol Bros. (2), Dagenham Girl Pipers (10), Marcel Le Bon, Pat Rhodes, Audrey Sperling, & Fleetwoods, Paul White, Pat Adair, Pirooska, Murphy Sisters (3), Art Waner Orch, Buddy Harlowe Trio, Line; staged by Natalie Kamarova; music, George Kamaroff; special songs a la lyrics, Walters, Waner, Sammy Gallop; costumes, Elizabeth Adlon; \$4, \$5 minimums.

The production of lush revues has apparently passed from the sphere of the legit theatres to the niteries. The present-day theatrical economics are such that the large-seaters staging two shows nightly can gross more than the average legit house. An outsized spot like the Latin Quarter, running capacity, as it virtually does every night, can financially outdistance the top shows.

Consequently it's little wonder that the mantle of Ziegfeld has passed on to Latin Quarter boniface Lou Walters. He has created a standard of presentation that will become increasingly difficult to surpass or even equal. Walters has educated the moderate spender to a new criterion of lushness, and has helped make the N. Y. cafe an entertainment medium for the person of less than tycoon income.

The new presentation "Folies Parisienne" is in the Walters tradition, being a fast-moving, elegantly dressed and visually exciting bit of entertainment that measures up to the high standards of his previous displays. The costuming, designed by Elizabeth Adlon, is in the orb-popping vein. The LQ brand of nudity is especially artistic.

Walters has taken a longshot view on new talent. This revue is loaded with acts that have broken in out of town, mainly in Europe and Australia. In this respect, Walters has chanced their meshing with the rest of the show. In the majority of cases, the imports would do better in theatres than in niteries.

The imported acts are generally in a less sophisticated vein than per usual at this spot. As presently constituted, there has to be an added fillip for the Broadwayite. Walters was originally slated to import the Continental dance team of Chiquita & Johnson for this revue. This pair might have provided the sophistication. Unfortunately, the duo elected to remain at the Tropicana, Havana, for the time being.

Withal, it's a display that should be a must for every cafeowner. The show will accumulate the LQ vintage with more playing time here and with the periodic changes that Walters introduces in order that the show may retain its freshness.

In the top comedy display is an American act, the Negro comic, Paul White, who was with Ted Lewis for many years. White is an effective worker who provides considerable satisfaction in his spot. Of course, any talking act in this particular segment of the show would get a fairly good head start by virtue of the fact that verbiage isn't a keystone in the preceding turns.

White, who shows considerable Ted Lewis influence, is an experienced showman. He knocks off his songs and lines and terps with sufficient showmanship to excite the mob.

The new talent sector (see New Acts) comprises Warren Latona & Sparks, who have worked Australia and Europe; Carol Bros., a novelty musical clown turn; Dagenham Girl Pipers, authentic Scottish folk dancers and instrumentalists, and the Four Fleetwoods.

Marcel Le Bon, a recent French import, doesn't get enough time on his own to indicate his full potential for U. S. audiences. He's a well-built and handsome gent with a charming accent and a good utilitarian voice. He sings in French and English.

Unfortunately, the general pattern of the show is such that Le Bon doesn't get sufficient time to register on his own. Like most Continental chanteurs, he needs at least 15 minutes to get off the ground. There isn't that much time available to him and the most he can do is leave a good impression—and that he does.

In the production are Audrey Sperling and Pat Rhodes, who take care of the femme vocal chores. Each is a looker and competent piper. Pat Adair and Pirooska have been at the LQ in previous productions. Pirooska is skilled at ballet steps, can take some excellent leaps and holds up his end excellently. Miss Adair, a petite toe worker, presents a charming facade that is enhanced by good routines. A brief bit in the production is by the Murphy Sisters, three

hefty femmes who qualify for membership in the beef trust.

Art Waner's musicians showcase an exacting score with their usual excellence. Mme. Kamarova is again responsible for the choreography and has made sterling use of the large stage in presenting the girls. George Kamaroff provided a sprightly score for this display. Walters has apparently taken part in every phase of the production. The special numbers contain his contributions along with those of Waner's and Sammy Gallop. All in all, this is a session that should keep maitre d' Gigi busy at the tape. Jose.

**Ciro's, Hollywood**

Los Angeles, Nov. 18.  
Amru Sani (7), Ashtons, Dick Stable Orch. (7), Bobby Ramos Rhumband (5); \$2 cover.

This rendezvous of the film crowd likes nothing better than a glamorous figure with an exotic air of mystery enveloping her personality. Amru Sani, said to be of Hindu-Spanish extraction, was a natural to bring out the first-nighters in force. What they saw they liked; what they heard they didn't dislike. Her visual appeal transcends her vocal competence.

For a singer making her first Coast appearance after, it sez here, "being the rage of two continents," her diction is almost perfect without a trace of ancestral accent. She is most impressive in numbers sung in French and Spanish, displaying a good emotional range that starts with a whisper and crescendos to a full-piped boom. Hers is a voice of throaty resonance and at times guttural, a vocal quality indigenous to her race.

Miss Sani's attempt at stylizing two domestic tunes doesn't come off too well because of occasional off-key slips and a flattening out in some passages. Her best number is "The Angelus," in which she exhibits a good flair for changing moods and volume. She makes a striking figure clad in a tight-fitting gold lame gown above which flashes dark, haunting eyes.

The Ashtons, six men and a slip of a girl, have been around on TV and are handicapped by a small stage. They're still the best in their risley line of foot balancing, speedy whirly and pinwheel spins, all on the upraised feet of the bed-men propped on their backs. It's the fastest turn on any niter floor and brought them a greater ovation than the star act at show caught.

Dick Stable is back fronting the band and tending the introductions in his usual breezy fashion. Bobby Ramos brings out the rhumbadicts. Helm.

**Crazy Horse, Paris**

Paris, Nov. 18.  
Julia Rouge, Jack Reverdy & Adela Scott, Anne Burning, Devos & Gille; \$1.50 minimum.

Western style nitery cave, off the Champs Elysees, pays off in the Gallic interest in pic oaters and has a saloon door entrance, old-time decors, and sideburned and fancy waistcoated waiters. Spot is also headquarters of the Paris Cowboy Club which has stipulation of possessing an outfit bought in Texas and a horse and saddle. Reasonable tariff and pleasant show attract good biz with clientele predominantly native despite the Crazy Horse Saloon tag.

Built in two tiers down to level of stage, there's good staggered visibility for all and a dance floor is in the corner where patrons terps to a piano and accordian.

Show starts with throaty chirping; of Julia Rouge. Tight-fitting gown dovetails with her torchy repertoire and she brings attention and appreciative miffing for oldie French songs.

Jack Reverdy & Adela Scott, two dusky stay-ons from the Katherine-Denham group, do a snaky tom-tom dance in keeping with cafe's atmosphere. Then comes the laconic stripping of Anne Burning. Gal adds no comment or suggestion to her peeling. She does a slow, exotic roll to Chinese music and sheds her Oriental garb with the aid of long silver fingernails. Femme has a fabulous chassis and strips down to a strategically placed daffodil to display a perfectly proportioned torso.

Last part of show has some good skits by Devos & Gille. They give out with the story of the half-witted sheriff and the wily outlaw for good yocks. They do some good sagebrush song takeoffs and the Devos deadpan and fey antics are a fine counterpoint to proceedings. They put a good finish on a pleasant but not extraordinary show. Patrons get the cowboy background strained via the Gallic route. Mosk.

**Thunderbird, Las Vegas**

Las Vegas, Nov. 20.  
The Dancers of Bali, with Ni Gusti, Raka, Sampih, Serog, Sangaju, Desak Putu, Tjokorda Oka, Kakul, Rinda, Anak Agung Raka, Supianti Coast; Dancers (9 girls, 7 boys); Gamelan Orch (19), directed by Anak Agung Gde Mandera; special choreography by Mario; produced by John Coast; no cover or minimum.

With Dancers of Bali a complete sellout several days before opening at the Thunderbird, special praise goes to house producer Hal Braudis for taking a long chance and bringing forth something very special for this gambling belt. Indications are that the Balinese troupe, in for a week, could pack the Thunderbird for another seven days.

So far off the beaten track of the productions brought or made for Vegas is Dancers of Bali, that even blasé gamblers are excited. They might not understand, or even like the strange terps and music from Bali, but everyone of them pulled influence to get ringside sometime during the week. The dancing strikes a closer chord than the odd percussive effects of the Gamelan orchestra, with indoctrination having been made along such lines by several American troupes affecting the stylized posturings of Indonesia, Java, or Far-Eastern terpschore.

Ni Gusti Raka, the production's star dancer, is unquestionably the pivotal point within the 50-minute Balinese sojourn. Her expressive child's face, fluttering fingers, and rhythmic punctuations marked by subtle neck and body movements, draw cheers. Counterpointing her delicacy of form is Sampih, male star. Unlike most Western Hemisphere productions, the stars' appearances are made at the halfway point. But, so well conceived is John Coast's mounting of the overall exhibit, that interest is heightened, not reduced, as the show unfolds toward its climax.

First impact of the Gamelan orch, under direction of Anak Agung Gde Mandera (seated cross-legged centre and with always a fresh flower behind his right ear every performance), smacks the audience sharply with atonal harmonics.

A Northern Bali-styled dance entitled "Oleg" has two girls moving in perfect unison to the bamboo percussion. Sangaju and Desak Putu are given top reception for this colorful entry into Balinese choreography. Serog, a Bali clown, mimes his trance dance, "Ketjak," surrounded by a male chorus performing odd cries and explosive sounds as a "monkey army."

The "Tumulingan," or "Bumblebees," of Ni Gusti Raka and Sampih, and spectacular "Djanger" with its chorus of nine girls and seven youths who sing-song back and forth, are also of particular interest.

Finale takes form in enactment of a condensed play, wherein the most loved symbol of Bali, the Barong, fights the King of the Demons and triumphs. At show caught, cast took six curtain calls before audience was satisfied.

Richard Harrison Senie's original settings could not be used at the Thunderbird, having been designed for theatre facilities. Backgrounds by Irving and Louise Stone, were added to hangings around the proscenium centered by symbolic golden umbrellas—effective and simple, contrasting with the gilded carvings fronting the Gamelan orch.

John Coast, in reducing the length of the many dances allowing for nitery time limitations, achieved a fine effect which is likely to become a milestone for such rare Las Vegas presentations. Will.

**Roosevelt Hotel, N. O.**

(BLUE ROOM)  
New Orleans, Nov. 21.  
Tony & Sally DeMarco, Mary Small, Paul Neighbors Orch (14); \$2 cover.

Seymour Weiss has come up with another beller in this two-act layout. Package provides an exciting hour of entertainment that registered heavily with the packed preem audience.

Making her first appearance here, chanteuse Mary Small turns in a tune stint that is little short of perfection. The blonde, blue-eyed thrush is a vocalist of force and charming personality. She has a torchy voice that handles straight ballads, novelty tunes and special material numbers with equal ease.

Little warbler opens with "You Gotta Learn to Lose," follows with "Wish You Were Here" and the sassy "Only For Americans," and is in for a mile. Then comes "I Don't Want Him" and the big

room is hushed. After this there's an encore series of her husband's (Vic Mizzy's) tunes, including "Take It Easy," "Three Little Sisters" and "Whatta Yuh Know." She nets plenty of palm-pounding. Tony & Sally DeMarco take the spotlight from here on to leave customers with a pleasant feeling of complete satisfaction.

This is the duo's first Blue Room appearance with their ballroom artistry and they charm in a manner which furthers the prestige of the popular spot. The pair dance a variety of numbers and score an applause touchdown. Offerings run the gamut from waltz to tango, with some novelty, smooth gliding and a bit of acro and tapping tossed in. They are a treat to watch.

DeMarco prefaces each set with apt intros, enlightening the ring-siders and, of course, providing some breathing spells. His lovely red-haired partner's vibrancy, sparkle and animation are winning embellishments that are enhanced by chic gowning and her shapely, nimble gams. Tony DeMarco is still a top dancer and never falters, though he may appear just a trifle slower to those who have watched him over the years.

Paul Neighbors and his orch provide the beat for dancing and background the acts. The band, competent in the more mellow selections, is at its best in spirited airs. Crew also features bouncing arrangements of oldies. Neighbors sings capably, takes a turn at the drums for some Latin rhythms and registers heavily.

Biz capacity when caught. Luiz.

**Mount Royal, Mont'1**

(NORMANDIE ROOM)  
Montreal, Nov. 22.  
Eric Thorsen, The Talbotts (2), Max Chamitov Orch (8) with Norma Hutton, Bill Moodie Trio; \$1-\$1.50 cover.

Prepping for Kay Thompson & Williams Bros. Dec. 1, management of the Sheraton Mount Royal Hotel brings in a neat-budget show for interim, featuring the baritone of Eric Thorsen and the ballroomology of the Talbotts, a couple of very smooth and able hoofers in the accepted manner.

On night caught, both acts suffered considerably from a large ringside table that thought the youngest guest at the party (three-year-old girl) should take part in all sessions. Thorsen managed a great deal of tact and savvy as he spotlighted the kid with an early song and the exhibitionists took the hint and retired with the infant. The party may have been spenders, but there should be some regulation to sidetrack parents of this type. It may amuse the immediate family, but the rest of the clientele (who are also contributing to the layout) don't think so.

In the opening slot, the Talbotts, after the first hassle with the situation, round out a fine group, winding up with a batch of oldies that are amusing and diverting if rather overdone.

Thorsen, who has appeared in Montreal several times before, sells his songalog neatly, hitting all corners with plenty of nostalgia and a hefty voice. "September Song" and "Dancing in the Dark" are standout and his table-hopping, sometimes chirping directly to some femme, plus the biz of giving away his boutonniere, have strong distaff appeal. Neut.

**Cafe Society, N. Y.**

(FOLLOWUP)  
Virginia O'Brien, absent from New York for some time, is reintroducing herself via Cafe Society Downtown. Her initial appearance there indicates that her deadpanning is a fairly thin premise for an act. Miss O'Brien has looks and a voice and should set herself up with a couple of tunes.

The pokerface renditions should be used merely as a novelty. Of course, she's best remembered in the expressionless department because of film renditions of this brand of comedy. Unfortunately, that visage produced that effect on the audience as well at show caught.

Other new turn on this session is Danny Davis, a singer who gives the impression of being much too tense and somewhat overdramatic. There's little brightness to his turn as presently constituted. Some changes in repertoire are indicated. His trumpeting should be eliminated.

Other acts, Cy Coleman Trio and comic Gene Baylos, are holdovers. Baylos was off form. Coleman is an artistic pianist who should be left more to his own musical resources than confined to an act. He's a terrific 68er when he's on his own or with light background. Jose.

**Hotel New Yorker, N. Y.**

(TERRACE ROOM)  
"Nieuw Amsterdam From 1653." ice revue with Joan Walden, Colleen & Leeman, Ray Frost, Sid Krofft, Line (4), Teddy Powell Orch (11); staging and choreography by Dolores Pallet; \$2.50 minimum weekdays, \$2 cover Sat.

Getting a year's jump on the tercentenary celebration of the founding of New York City, the current ice show at the Hotel New Yorker latches on to local history with an eye-filling series of hoofing sketches. Although the choreography isn't too original, some of the costuming is well done and the blade performers are all adept at their craft.

Opening production keys the show with four skating chorines garbed as Indians in a depiction of the buying of Manhattan by the Dutch. Ray Frost handles the solo routines with a standard repertory of leaps and spins, all executed in top form.

Colleen & Leeman, an imported ice turn from Europe, also register in several historical sequences with their adagio routine. Duo's standout stunt is a whirling bit in which the man swings his femme partner's face a few inches above the ice. This is done in several variations.

The blade lineup is headed by Joan Walden, a petite looker with considerable grace in the ballet genre. Miss Walden works through her pirouettes in a couple of routines, also teaming up with Frost for one production.

Best turn of the show, however, is not an ice act. Sid Krofft hits most strongly with his marionette artistry. Krofft manipulates a flock of dummies through various hoofing routines which are inventive and humorous. One bit involves a skeleton dance and another is based on a burlesque striptease in which the ingeniously constructed puppet sheds down to the nude wood.

Teddy Powell's orch cuts the show neatly, also furnishing a highly listenable brand of dansapation in assorted tempos but always in a sweet groove, featuring reeds and violins. Powell makes an ingratiating maestro on the podium. Herm.

**New Golden, Reno**

Reno, Nov. 19.  
Margaret Whiting, Larry Storch, The Dunhills (3), Golden Girls, Sterling Young Orch; no cover or minimum.

Margaret Whiting ends the first era of the New Golden—playing the last two-week show for the year. Anticipating slower b.o., booker Milton Deutsch will begin one-frame stints Dec. 3.

Miss Whiting does not linger on any song long enough for impact. Sometimes there's hardly a chance to recognize the tune. Her chatter is pleasing and light, however. The trend is medley—music from albums, music from the time "I was little girl," "Dad's best," etc. High point, of course, is a little stroll through Dick Whiting's melodies, including "Too Marvelous" and "Beyond the Blue Horizon."

She opens with "There's a Great Day Coming Manana," "You Belong to Me" is next with only a pause. First patter comes as she rings up some of the tunes she's known for—"Tree in the Meadow," "Might As Well Be Spring," "Slipin' Around," "My Ideal." Oldies get their inning in "Japanese Sandman," "Sleepy Time Gal," "Louise" and "Honey."

Singer is tastefully decked for her thrice-nightly stint. Personality is friendly, with some individually directed songs to aud.

Larry Storch starts slow as the comic here but shapes better than average. Most his work is in swinging from story to story. There are some pretty well-worn jokes, but they look better when he takes all the parts vivily.

Comic unites his package with a story about dropping \$300 at the tables, which he swears doesn't bother him. But the longer he talks about it, the sadder he gets, finally breaking up in shivering sobs. Best bits are English fight announcer and drunken femme at bar. This sort of thing hangs mostly on mugging and clowning. The lines are okay, but not impressive.

The Dunhills break this show open with some sensash precision tapography. Young and personable, they trade off for some unusual gimmicks in taps. Trio has some cute walkoffs such as double takes and working audience up to a rhythm clap which turns out to be applause.

Golden Girls, the Terry True Dancers, have a bright little starter in fluffy sweaters for "Sleigh Ride." Midway, before Miss Whiting, they appear briefly—and briefly—for a Latin whir. Mark.



## Embassy Club, London

London, Nov. 16.  
Bobby Short, Don Carlos Samba Band, Billy Sproud Orch; \$4.25 minimum.

After a six-month stint in Paris, Bobby Short makes his London debut via this elite Bond St. nitery, and although it's a lean period business-wise, he succeeds in evoking generous and merited audience response. The colored singer, in a self-accompanied program of ballads, impresses with an individualistic style which displays full measure of sincerity.

Short has a powerful set of pipes and succeeds in filling the room without the artificial aid of a mike. Occasionally, however, he tends to overwork the loud pedal of the Steinway and drowns some of his own words. This is a minor fault which is easily remedied.

Like most sepien performers, Short has an ingrained sense of rhythm and he imparts a stirring vitality to his songs. He opens with "Let There Be Love," which he treats boldly in his deliberate, stylized manner, and this sets an effective pattern for the remainder of his stint. His next, "Solomon Had a Thousand Wives," is in the same ballad style and rates hefty reaction. The one pop number in the routine is "Just One of Those Things," which he puts over with refreshing vigor, but ballads are undoubtedly his metier, and it is with these that he gets his biggest clicks. "Give Me a Pig's Foot and a Bottle of Beer," "Josephine" and "Sunday in Savannah" fit comfortably into the program.

No orch background is needed for the act, but the two resident combos, the Don Carlos Samba Band and the Billy Sproud outfit's provide the dance music. Myro.

## Sugar Hill, Boston

Boston, Nov. 20.  
"Harlem Express" with Jackie "Moms" Mabley, 3 Rhythm Kings, Joe Noble, Mel Collins, Sugar Hill Girls (8), George "Rubberneck" Holmes, Sabby Lewis Orch (8); no cover or minimum.

Sugar Hill's "Harlem Express," produced by emcee George "Rubberneck" Holmes, is a fast-paced presentation with accent on terping and indigo-tinted comedies of Jackie "Moms" Mabley. Later, wearing gingham dress and flat-heeled shoes, slouches onstage vocalizing such gagged-up songs as "I May Be Brown as a Berry," "If He's Good Enough to Fight for His Country, Don't Make Him Fight for His Love" and "Old Man Mose Is Dead" interspersed with double-entendre quips. Her entire stint including windup, story of a postponed tennis match, is strictly cellar stuff but grabs yocks.

Balance of bill is heavy with terping. Three Rhythm Kings grab spotlight for nifty acropat routines and Joe Noble scores in an exotic Calypso bit aided by a couple of line girls. "Rubberneck" Holmes, in addition to producing and emceeing, follows the terp line with sesh of "request" steps giving his impress of Charleston, boogie woogie, mambo and Mexican hat dance. Line prances through a couple of routines, overall effect being enhanced by stroblighting.

Mel Collins, local blues singer, fares okay in opening spot. Back-grounding by Sabby Lewis band is solid. Elie.

## Sahara, Las Vegas

Las Vegas, Nov. 18.  
Buster Keaton (2), Day, Dawn & Dusk, Dolinoffs & Raya Sisters (4), Gene Nash, Sa-Harem Dancers (12), Cee Davidson Orch (12); no cover or minimum.

If the remembrance of Buster Keaton as a top flicker comic brings in the loads of tourists, it will be the skillful pantomiming of a 12-minute sketch that will receive cheers from the cognoscenti. Not that those unmet to expect bits of business do not respond fully to the Keaton comedies. They sense the unusual quality of this art form, perhaps without knowing why, but being both touched and amused by the sketch, keep yocks rolling from start to finish.

Keaton works with his wife in a simple tale sans words of a couple returning home from a party a bit on the inebriated side. Attempts of Keaton to put his wife into bed and to successfully complete the same chore for himself occupies the entire period. Setting has been made onstage to accommodate the gyrations of the comedian, still sad-pussed, baggy-eyed and with clothes to match. Mounting into ridiculous concentration with task on hand, Keaton tosses in little pieces of biz delightful to behold. The bit is good for one time around the cafe circuit, but a longer and more varied turn will

have to be dreamed up for future dates.

Day, Dawn & Dusk concentrate on highly commercialized warblings during their mid-spot, and reach audiences easily with all their fare. Sepia trio warbles on with "San Fernando Valley," spreading southward musically to "Basin St." Dusk is featured in "You'll Never Walk Alone," with bary pipes bringing big hands from revelers. A hit "Dry Bones," speeding the tempo upward, into "Sweet Georgia Brown," a rocking "St. Louis Blues," and their tour de force, "Calliope," which never fails to grab salvos.

Return is marked for finale, when the lads set up a revival meeting in midst of Sa-Harem Dancers, with audience adding rhythmic touches by shaking and bonging tambourines placed on tables. Boyout of show is effective.

Dolinoffs & Raya Sisters begin their inning by mechanical doll terps, with acro inserts by the sisters. High point is reached when against the deceptive black diorama, three femmes are whirled into upside down positions, pinwheels and other impossible tricks. Two lighted question marks placed in front of the cyc cast rays into eyes of tablers to facilitate the deception. Everything is explained visually at close when Dolinoff comes forward with black velvet costume for bows. Act receives peak mits.

Sa-Harem Dancers once more glorify the large stage expanse with terrific romps on a Spanish theme. Costuming is superb, with each femme filling every requirement for both looks and terps. Aiding the mood, Gene Nash sings "Granada," and adds his know-how of footwork to sock routine.

Cee Davidson pulls forth all the needed cues and measures from his crew with expert direction. Will.

## Hotel Nicolet, Mpls.

(MINN. TERRACE)  
Minneapolis, Nov. 22.  
Penny Singleton, Cecil Golly Orch (9) with Mildred Stanley; \$2.50 minimum.

This swanky supper club's patrons are finding Penny Singleton as engaging in the live as she has been as Blondie on the screen and radio. In her first Minneapolis personal, she displays a vibrant personality, charm and first-rate vocal and comedy talents. Friendliness and an evident desire to please help her win local cafe society friends and influence applause.

Miss Singleton creates a welcome intimacy as she smilingly unfolds patter about herself, her family and her numbers and engages in song, a bit of comedy and some stepping. Her routine possesses a continuity that adds smoothness to the proceedings, and everything smacks of an aura that befits this type of room. A number of her contributions awaken pleasant nostalgia.

Sailing blithely along the entertainment road, Miss Singleton reviews songs which she did in Broadway musicals, notably "Follow Through." There are vocal changes of pace as she swings from "Versatility" into the serious "Hello, Young Lovers," and then gives out snatches of melodic offerings associated with Eva Tanguay, Eddie Leonard, Fanny Brice, Al Jolson, George M. Cohan and Marilyn Miller. After several begoffs following a "Is It True What They Say About Dixie?" medley and an amusing "Take Your Date to the Drive-in if You Can't Make Love at Home," she tells her audience "hello" for a "goodbye."

Cecil Golly orch, with vocalist Mildred Stanley, are clicko, as usual. Rees.

## Angelo's, Omaha

Omaha, Nov. 21.  
Milt Herth Trio; no cover, \$1.50 minimum (this bill only).

This is a break-in spot for vet Milt Herth and his new crew, Jack Banan (piano) and Herb Ross (drums). And the deft Hammond organist has another winner ready to take into New York's Park-Sheraton latter part of this month.

Herth celebrated his 15th anni at show caught (11) and included his original Decca waxing, "Dipsy Doodle," in half-hour program. Trio features plenty of variety and changes pace from "South Rampart Street Parade" to "Warsaw Concerto" with aplomb. Herth wraps up show with his terrific no-hands' footwork on "St. Louis Blues."

Troupe has a comer in Banan. The 88er holds forth in "Tea for Two" and "Little Rock Getaway" and is ahead all the way. Sound and system trouble earlier was cleared up. Trump.

## Hotel Chase, St. Louis

(CHASE CLUB)  
St. Louis, Nov. 18.  
George Gobel, Bud & Cee Robinson, Ray Shaw, Eddie O'Neal Orch (12); \$1-\$1.50 cover, no minimum.

After a two-year absence from this swank west end room, comic George Gobel is back to headline a layout that includes three new faces.

With a style akin to that of Herb Shriner, Gobel, in closing slot, cops almost continuous yocks with his zany tales. In addition to his series of clicko stories, he plucks his guitar for two hillbilly ditties, some of it in yodel style, interrupting frequently to mug with Eddie O'Neal and the tooters and drawing more belly guffaws.

Proceedings tee off with O'Neal emceeing and Bud & Cee Robinson uncorking some clever tap stuff. The gal, a blonde looker with shapely gams, wearing a semi-ballerina sequin outfit, and her partner not only present some eccentric steps but a red-hot jitterbug routine that garners a hefty mitt.

Ray Shaw from "Guys and Dolls" is a well-constructed, personable baritone. He scores solidly with his interop of "That's What A Song Can Do," a newie, in addition to "I'm Gonna Live Till I Die," "The Show Must Go On," "Wild Grapes" and "Because You're Mine." Bill is in fast tempo and ably backed by the orch. Sahu.

## Billy Gray's, L. A.

Los Angeles, Nov. 18.  
Billy Gray, Patti Moore & Ben Lessy, Taylor Maids (3), Larry Green Trio; \$2.50 minimum.

Every time bossman Billy Gray and his cohorts Patti Moore & Ben Lessy come back to this off-Hollywood hideaway, business booms. This trip will be no exception, even though the principals are forced to rely largely on the old, familiar material to reach their peak response.

It's Gray who suffers principally from the weak new material they debuted opening night. A canny comic, he quickly falls back upon such yock-filled reminiscences as his experiences in Miami and then proceeds to reprise such parodies as "Magic," "Mule Train" and "An Appliance for Jake." It's a tribute to his delivery and timing that he's able to make the old stuff sound great and an occasional new line here and there helps dress it up.

Moore & Lessy score, as always, with a half-hour of song and clowning that constantly rings the bell. Miss Moore, a vibrant soubrette, serves as an effective counterpoint for Lessy's grand buffoonery and they join vocal forces for such items as "Pretty Boy," "Wish I Was" and the Calypso, "Television," all of which earn salvos.

Straight vocalizing is by the Taylor Maids, a winsome trio whose efforts pass muster in a room where song is secondary to comedy. Some of their arrangements, however, are a trifle over-familiar, such as "I Wanna Be Loved," which bears more than a passing resemblance to the Andrews Sis' platterization. Larry Greene Trio (Greene on piano, Al Viola on guitar and Allen Burns on bass) aid backs the show and provides strong interim music that might cue some jam sessions at the Band Box. Kap.

## St. Francis Hotel, S. F.

San Francisco, Nov. 21.  
(MURAL ROOM)  
Guy Cherney, Dick Foy Orch (11); \$1.50-\$2 cover.

This swank room would be a challenge to any featured singer, being almost exclusively a band attraction spot, but Guy Cherney takes it in easy stride and scores for solid opener.

Having whipped up a breezy compe of tunes, some patchy special items, and standards and oldies, he moves through his stock in trade to garner a hefty okay from customers. Cherney sings with warmth and mixes enough patter to keep the crowd happy. He's particularly strong when rolling off his nostalgic "Broadway Hall of Fame" in which he warbles "Whoopie" (Cantor), "Birth of the Blues" (Richman), "Ida" (Leonard), "Mary" (Cohan), with tributes to each, for a high peak plus "Mammy" and "April Showers" (Jolson). It's top stuff and pays off to mucho mitting.

Cherney's chore includes a neat warner, "Great Day," followed by "Be Yourself," "Lady of Spain," "Squeeze Me" and "You Belong To Me." He had to give a flock of encores, including "Wish You You Were Here," "Pretty Baby," "Cecelia," "Goodbye Sue" and "A Fool There Was." Ted.

## WARREN, LATONA & SPARKS

Acrobatics  
9 Mins.

Latin Quarter, N. Y.  
Warren, Latona & Sparks, novelty acro trio, are disciplined European performers who have also worked in their native Australia. They appear to be staples abroad and show a considerable savvy for comedy acro work.

The trio are rapid workers, show a considerable catalog in the tumbling field, some unusual acro formations and many comedy touches. Like most of the other turns on this Latin Quarter bill, they carry tremendous sight values which would serve them well in theatres and outdoor situations. Their cafe work should be confined to the large-seaters with lots of floor space and height. Threesome would also hit it off well in video. Jose.

## 4 FLEETWOODS

Dance  
7 Mins.

Latin Quarter, N. Y.  
The 4 Fleetwoods are nice-looking boys, two members of which have been working Latin Quarter productions in previous displays. Their current routine represents considerable rehearsal and they should be eligible for most visual media.

At this point, the routines need punching up. There should be some tricks to excite interim applause and additional numbers that would give them a wider sphere of operations. What they do is good commercial stuff, although it's in a well-worked groove. Jose.

## CAROLI BROS. (2)

Musical, Novelty  
10 Mins.

Latin Quarter, N. Y.  
The Caroli Bros. (2) are expert musical clowns who work in the style that can be readily understood anywhere. The duo, who have worked for years in Europe, are essentially accomplished musicians who have a funny bone. One is dressed in a Chaplinesque costume and provides the bulk of the comedy, while the second has a standard clown outfit.

They work on a variety of musical instruments, including soprano sax, trombone, trumpet, concertina and accordion. They integrate some chatter and non-musical bits of business into a sock act for theatres and cafes. Jose.

## JUNE ASTOR

Songs  
10 Mins.

Palace, N. Y.  
June Astor is a schmaltzy singer who draws mainly on standards, coupling her songs with top singers and composers. She opens with an Irving Berlin medley and then does a series of songs identified with some of the theatrical greats. Her finale is an overdramatic rendition of "Mother's Sabbath Candles," which seems out of place in this house.

Miss Astor is no stranger to Broadway, having been in the Yiddish-American revue, "Bagels & Yox." She gets over exceedingly well here, but it seems that in other situations where some subtlety is needed, she'd have some trouble. Jose.

## DAGENHAM GIRL PIPERS

Dancing, Bagpipes  
8 Mins.

Latin Quarter, N. Y.  
The Dagenham Girl Pipers, authentic Scottish group, are skilled native dancers and pipers whose costuming and routines are traditional. Niteries aren't the proper showcasing for this 10-girl troupe. They would be more suitable for special spots in theatres or novelty bookings elsewhere. They doubled on the CBS-TV "Toast of the Town" Sunday '23). Jose.

The girls play the bagpipes, one wields a native version of the baton and there are the sword dances and the other native terps that are pleasant, but unfortunately not too forceful in this situation.

The LQ makes the best possible use of this group, having spotted them in the finale in midst of a Scotch number. Jose.

## BOBBY DAY & BABS

Dancing  
7 Mins.

Palace, N. Y.  
Booby Day & Babs are a pleasant pair of tapsters. They work energetically, are fresh and exuberant, and look youthful. The routines are okay, being well larded with taps and softshoe. Costuming is also good.

Pair are well suited for cafes and family theatres. Greater depth to their work would make them eligible for some smart rooms. Jose.

## New Acts

### HELENA BLISS

Songs  
35 Mins.

Ritz Carlton, Montreal  
Following a successful operatic career and as lead chirper in "Song of Norway" and other legitimers, Helena Bliss makes her intimacy debut at the Ritz Cafe. Gal is a comer from all angles.

A striking brunet of better-than-average height, Miss Bliss possesses all the physical attributes necessary for the sophisticated chanteuse; sports a clicko wardrobe and, above all, has the basic training.

The writer-composer team of Robert Wright and George Forrest who were responsible for the words-and-music of "Song of Norway," "Magdalena" and others) have assembled a trim songalog for Miss Bliss, with Forrest coming to Montreal to play her first night. Opening with a medley built around "Who Cares," songstress moves into the rather intricate lyrics of "I'm Glad There Is You" and then comes back fast with "Wish I Were in Love Again," which garners plaudits. Getting off the pop beat, she does a hefty interpretation of "Granada" in her best operatic manner, and then a French number to please the bilingual patrons.

Encoring with a slightly overboard version of "Preach to Me," which, with its movements and comedy approach, seems a trifle unwieldy at this point of her cafe career, chanteuse then follows with a group from "Song of Norway" for her best reception. An oldie by Noel Coward and "Down With Love" wind up session.

The switch from working in theatres to the confines of a boite such as this, both from an acoustic and patron point of view, are evident in some of her numbers; but with the necessary relaxing and more personalized intros, gal should be a sure thing for any of the better niteries. Neut.

### COURT & SAUNDERS

Songs  
12 Mins.

Bellevue Casino, Montreal  
As principal vocalists in current Bellevue Casino layout, Court & Saunders please in all numbers, showing to best advantage during the lavish Madame Kamarova production efforts.

Both have clear, strong voices without any of the corny heroics that seem part and parcel of usual guy-and-gal chirping team. Each approaches a song with ease and neither tries to fight the house when the customer yacking starts to rise.

Their choice of songs for their solo session, however, leaves much to be desired for this particular cafe. An item such as "Go to Sleep" may be good in an intimacy with full attention but here it tends to drag and team would be wiser to stay with the more obvious for a better reception. Between song stints, male half of duo does neat job of emceeing. Neut.

### JACK RADCLIFFE

Comedy  
15 Mins.

Tivoli, Aberdeen  
Comedian, crisp and incisive in style, has characterization for his forte. His old-man studies are best, linking comedy with pathos in unusual style. Artist makes his old men vigorous characters who refuse to be beaten by old age and have a gay spark about them despite senility. He ends by bursting into song, using rich voice to top effect.

Comic rattles off gags at rapid pace, being always on the attack. He has advantage of melodious Scottish speaking voice which doesn't suffer from being dialectically limited. Gord.

## 'Capades' in HQ Shift From New York to Bev Hills

Hollywood, Nov. 25.

All "Ice Capades" activities will be shifted from New York to the Coast Jan. 15, when Norman Prescott, general manager of that show as well as "Ice Cycles," will make his headquarters in the recently completed Beverly Hills building.

New York office will continue to function with John Hickey at the head. Hickey will book attractions for member arenas of Arena Mgrs. Assn.

### George W. Eby on Own

Pittsburgh, Nov. 25.  
George W. Eby, treasurer of Harris Enterprises, has resigned that firm after 13 years to open his own accounting offices.

He'll service the "Ice Capades" and "Ice Cycles" accounts, both of which are headed by John H. Harris.

# VARIETY BILLS

WEEK ENDING NOVEMBER 26

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (F.M.) Fanchon (M.) Markey (I.) Independently (L.) Lowry (M.) Moss (P.) Paramount (R.) RKO (S.) Stoll (T.) Tivoli (W.) Warner (WR) Walter Reade

**NEW YORK CITY**  
 usic Hall (I) 20  
 ricia Drylie  
 Norman  
 Gatos  
 skettes  
 ops de Ballet  
 Symph. Ore  
 Palace (R) 28  
 G & A Oliver  
 Raymond Chase  
 Florida 3  
 Bob Hammond  
 Birds  
 Jesse James &  
 Cornell  
 Steve Evans  
 Dalton & Bailey  
 Paramount (P) 26  
 Toni Arden  
 Gord Leonard  
 S Condos & J  
 Art Mooney Ore  
 Rocky (I) 25  
 Jimmy Nelson  
 Mello Larks

## AUSTRALIA

**BRISBANE**  
 His Majesty's (T) 24  
 Armand Perren  
 3 Faves  
 Pat Gregory  
 Chir Bjornstad  
 Marika Saary  
 Phillip Tappin  
 Gord Jones  
 Jacques Cartaux  
 Jimmy Elder  
 Joe Whitehouse  
 Bert Dwyer  
 Terry Scanlon  
 Babs Mackinnon  
 Betty Sullock  
 Joy Stewart  
 Gus Brox &  
 Myrna  
**MELBOURNE**  
 Tivoli (T) 24  
 Tommy Trinder  
 Mara Maurice  
 6 De Paulis  
 Rev Overbury &  
 Suzette

## BRITAIN

**ASTON**  
 Hippodrome (I) 24  
 Street Singers  
 Davies & Lee  
 Ford & Sheen  
 De Lelo Ballet  
**BIRMINGHAM**  
 Hippodrome (M) 24  
 Muriel  
 Beryl Reid  
 Hedley Ward 3  
 I Moreton & D  
 5 Spectacles  
 P & P Page  
 Jean Paul  
 Sherman Fisher  
 Girls  
**BRADFORD**  
 Alhambra (M) 24  
 Donald Peers  
 McDonald &  
 Graham  
 S & P Kaye  
 El Granadas &  
 Peta  
 Saveen  
 2 Virginians  
 Jackie  
 Donald B Stuart  
**BRIGHTON**  
 Hippodrome (M) 24  
 Clayton & Ward  
 Nat Jackie Co  
 Rosinas  
 Hutch  
 G & A Doonan  
 Iris  
 Musical Elliotts  
**BRISTOL**  
 Empire (I) 24  
 Tony Dalton  
 Billy Fennell  
 Jock Glen  
 Leonard Astor  
 Ed Coverdale  
 Malcolm Bailey  
 C Peice  
 P. Deason  
 Military Ladies  
 Les Mongadors  
**BRISTON**  
 Empress (I) 24  
 John Colver Rev  
**CARDIFF**  
 New (S) 24  
 Winifred Atwell  
 Jack Jackson  
 Fayne & Evans  
 Jimmy Wheeler  
 Monna Bros  
 T. G. Durant  
 Peter Raynor  
 R & M Lamar  
**CHICHESTER**  
 Palace (I) 24  
 Stargazers  
 Karen Greer  
 Benny Hill  
 Gold & Cordell  
 End & Lane  
 Len Ruby  
 Martell Sis  
**EAST HAM**  
 Granada (I) 24  
 Tova & Lillian  
 Irving Kaye  
 Grange Bros  
 Victor Fitzpatrick  
 Foster & Clarke  
 Metropolitan (I) 24  
 Semprini  
 Harry Locke  
 P. Nicholls & B  
 Merrin  
 Macmabe & Wise  
 Patrick O'Hagan  
 Babu Co  
 Nicol & Kemble  
 Ted Doonan &  
 Joan  
 Palace (I) 24  
 George Cameron  
 Don Saunders  
 Joyce Randall  
 Leslie Noyes  
 Ted Gilbert  
 Mary Harkness  
 Vera Cody  
 Billy Ryan  
 Donald Lovies  
**FINSBURY PARK**  
 Empire (M) 24  
 Norman Evans  
 Betty Jamel  
 Canfield Smith  
 Maple Leaf 4  
 V & J Crastonian  
 Bill & Bill

**GLASGOW**  
 Empire (M) 24  
 Williams & Shand  
 Deep River Boys  
 Henderson & C Kane  
 Nitwits  
 Agnetta & Silvio  
 Ron Carver  
**GRIMSBY**  
 Palace (I) 24  
 Sandy Lane  
 Merry Martins  
 Valentine Napier  
 Bendere Bros  
 Al Brandon  
 8 Girls  
 Patricia Joyce  
 Sonny Lane  
**HACKNEY**  
 Empire (S) 24  
 Hal Monty  
 Stephanie Grappelly  
 Yorke se Souza  
 Wilkes Keppel &  
 Betty  
 Maria Perilli  
 Hackford & Doyle  
 Krista & Kristel  
 Richard Sis  
**LEEDS**  
 Empire (M) 24  
 Lee Young &  
 Annette  
 Gladys Morgan  
 Les Ricards  
 Billy Russell  
 Lester Sharpe &  
 5 Skyliners  
 Sisto Co  
 Clifford Stanton  
 Chas Warren &  
 Jean  
 Max Leclair  
**LEICESTER**  
 Palace (S) 24  
 Max Monty  
 Mundy & Earle  
 Moxham Bros & N  
 Carol  
 Marion Crosbie &  
 Thelma  
 3 Karlofs  
 Roy Stevens  
 Lillian & Lana  
**MANCHESTER**  
 Hippodrome (S) 24  
 Harry Roy Bd  
 Alfred Marks  
 D & L Fernol  
 L Paek & T. Trent  
 Jimmy Scott  
 Marie  
**NORWICH**  
 Hippodrome (I) 24  
 Jack Lewis  
 Dawkes & Rose  
**PORTSMOUTH**  
 Royal (M) 24  
 Eddie Lee  
 Len Young  
 & Jills  
 Vogelbeins Beax  
 Jose Moreno Co  
 Tovaich T  
**SHEPHERDS BUSH**  
 Empire (S) 24  
 Harry Seombe  
 Alan Fraser Co  
 Iris Sadler  
 S Robin & D Scott  
 Flay Bros  
 Huxley & Lillians  
 Allen & Lee  
 Duarte Sis &  
**SUNDERLAND**  
 Empire (M) 24  
 Carroll Lewis Co  
 Tedd Metty  
 Teenagers  
 Bogino 3  
**WOLVERHAMPTON**  
 Hippodrome (I) 24  
 Billy Whittaker  
 Mimi Law  
**WOOD GREEN**  
 Empire (S) 24  
 Tanner Sis  
 Jack Watson  
 Tommy Godfrey &  
 R & C Wlat  
 Original Peter  
 Chris Sands  
 Victor Reddith  
 Cooper Twins  
 Leslie Roberts  
 Girls

## Cabaret Bills

### NEW YORK CITY

**Birdane**  
 Silin Gaillyard  
 Blue Angel  
 Alice Glosley  
 Charlotte Lee  
 Annette Warren  
 Ellis Larkin 3  
 Bart Howard  
**Bon Soir**  
 Jimmie Donelles  
 Madmoiselles  
 Tony & Eddie  
 Norval Ray  
 Gastland Wilson  
 Mac Barnes  
 Cafe Society Dntwn  
 Virginia E'Brien  
 C. Coleman

**Celebrity Club**  
 Alan Gale  
 Freddie Stewart  
 Haydew  
**Copacabana**  
 Jackie Miles  
 Paul Sydl  
 De Marlos  
 R Durso Ore  
 Ray Steele  
 Milt Page  
**Chateau Madrid**  
 Los Panchos  
 C. Chaz Zizi  
 L & E Roberts  
 Blackie Jordan  
 Joan Kayne  
 Bob Embers  
 Barbara Carroll  
 French Casino  
 Frank Sinatra  
 Ginter & Wauder  
 Jane Laste  
 Laura Tunisi  
 Domingue  
 Rudy Cardenas  
 Vincent Travers  
**Hotel Ambassador**  
 Jules Lande Ore  
 Chas Astor  
 Three Suns  
**Hotel Biltmore**  
 Michael Kent Ore  
**Hotel Edison**  
 Henry Philan  
 Hotel New Yorker  
 Teddy Powell Ore  
 Sid Kroff  
 Joe Walden  
 Bobby Blake  
 Collin & Leemans  
 Adrian Rollin Ore  
**Hotel Pierre**  
 Margaret Phelan  
 Stanley Melba Ore  
 Chico Relli Ore  
 Plaza  
 Mindy Carson  
 Dick La Salle Ore  
 Continentals  
 Edith Roseveall  
 Guy Lombardo Ore  
**Hotel St. Regis**  
 Fernanda Montel  
 Milt Shaw Ore  
 Robert  
 Sylvia Syme  
 Charlotte Rae  
 Clarence William  
 Mivel  
 Sal Noble  
 Bob Lee

### MIAMI-MIAMI BEACH

**Allison Hotel**  
 Beachcombers (4)  
 Julio & Mae  
**Casablanca Hotel**  
 Hal Hunter  
 Candy Stevens  
 Julio Torres Ore  
**Clover Club**  
 Nobby Baker  
 Peggy Greer  
 Barbara Drake  
 S Marlowe Line  
 Tony  
**Corck Club**  
 Roy Thompson  
 Richard Cannon  
 Marion  
 Allan French  
 Crayton & Lopez  
 Carlos & Melissa Ore  
 Lillian & Lana  
 Kathie McCoy  
 Don Charles Ore  
**Harem Club**  
 Rushy Marsh  
 Flash Lane  
 Camille Stevens  
 Jim Mitchell  
 Ginger Marsh  
**Lombardy**  
 Mando & Ethel  
 Henry Taylor  
 Julio & Mae  
**Martini Hotel**  
 Mando & Ethel  
 Danny Yates Ore  
 Rose & Paul  
 Vincents  
 Count Smith  
 Day & Alva  
**Music Box**  
 Belle Barth  
 Music Box Trio  
 Malayian Lounge  
 Elaine Brent  
 Calypso  
**Nautilus Hotel**  
 Gracie Barrie  
 Mando & Ethel  
 Stan Stanley Ore  
**Rendezvous**  
 Fats Noll Ore  
 Lillian & Lana  
 Luis & Leonor  
 S O'Clock Club  
 Martha Raye  
 Billy Club  
 Ted Willis 4  
 Len Dawson Ore  
**Versailles Hotel**  
 Nino Rainaldi 3

### CHICAGO

**Chez Paree**  
 Sophie Tucker  
 Ted Chas  
 Harry Minno  
 Sonny King  
 Johnny Martin  
 Yorlambles (6)  
 Brian Farnon Ore  
 Conrad Hilton Ore  
 Adele Inge

**George Zak**  
 Boulevard-ds (6)  
 Frankie Masters O  
 Edgewater Beach  
 Tyrolean Singers  
 (14)  
 Piero Bros (2)  
 Griff Williams Ore  
 D Hill Ders (10)  
 Palmer House  
 Leo E. Howard  
 Leo de Lyon  
 Lulu Bates

### LOS ANGELES

**Ambassador Hotel**  
 Benny Fields  
 Blossom Seeley  
 Eddie Bergman Ore  
**Bar of Music**  
 Arthur Blake  
 Fay De Witt  
 Bill Hoffman  
 Benno Rubiny  
 Eddie Bradford Ore  
 B Gray's Bandbox  
 Billy Gray  
 Pat Moore  
 Ben Lessy  
 Larry Greene Trio  
 Biltmore Hotel  
 Modernaires (6)

### LAS VEGAS, NEVADA

**FLAMINGO**  
 "Stars In Your  
 Eyes"  
 Bobby Van  
 Alan King  
 Barbara Ruick  
 Skylarks  
 Flamingo Starlets  
 Torris Brand Ore  
 Bobby Page Ore  
 Desert Inn  
 Frankie Laine  
 Paul Gray  
 Tommy Wonder &  
 Margaret Banks  
 C. Fletcher  
 Don Reynolds  
 Arden Dangers  
 Carlton Hayes  
 Carmen D'Antonio  
 Phil Spitalny  
 Hour of Charm  
 Evelyn  
**El Rancho Vegas**  
 "Windmill Revue"  
 Joanne Gilbert  
 Doodles & Skeeter  
 Allan & Ashton  
 El Rancho Girls  
 Ted Loto Ore  
 Thunderbird  
 Tennessee Ernie

### HAVANA

**Sans Souci**  
 Celia Cruz  
 Maria Dominguez  
 Fernandez Valencia  
 Tondelayo  
 Roland Gerbeau  
 Nancy & Rudy  
 Sans Souci Corps  
 de Ballet  
 Amparo Garrido  
 Chiquita & Johnson

## Kramer Loses

Continued from page 3

but noted that Kramer "drastically shook up his film-making program to make possible his fullest personal undivided effort on 'The Caine Mutiny'." Kramer, it said, will devote the bulk of his own efforts to "Mutiny" in 1953. "Cyclists Raid," for which Marlon Brando has been pacted, will go before the cameras before "Mutiny," but a third and possibly a fourth picture has not yet been determined.

It was emphatically denied both in N. Y. and on the Coast that there was agreement to end the Kramer deal with the conclusion of "Mutiny," which will be about June, 1953. Another reason for issuing a statement concerning Kramer's future plans was to dispel rumors that the producer was going to RKO or that he was contemplating any other deals.

According to the terms of Kramer's pact, a termination of his agreement with Col could only be on the basis of mutual consent at the end of the initial three-year period. A two-year option follows the first three-year term. Pact covered a program of 30 pix over a five-year stanza. Future relations between Kramer and Col will be taken up in March, 1954, when the first three-year period ends.

New production plans brought about the shelving of "Circle of Fire," which Kramer disclosed was due to the illness of director Irving Reis. Pic was to have started next month with Barbara Stanwyck in the role originally slated for Mary Pickford.

### Navy Nixes Latest

#### Version of 'Caine'

Washington, Nov. 25.

The Navy last week nixed the latest proposed treatment of "Caine Mutiny" submitted by Stanley Kramer. Door was left open, however, with the Navy suggesting a number of desired story changes and spokesmen for Kramer indicating that a new treatment will be offered.

Kramer has been trying to clear with the Navy for over a year. If he eventually fails to secure Pentagon approval, he would have to make the picture without Navy co-operation, which would add considerably to the cost.

**Bambi Linn & Rod**  
 Alexander  
 Susanne &  
 McCaffrey  
 Bob de Voe &  
 Betty Lorraine  
 Earl Barton  
 Tom Horgan &  
 Patricia Manning  
 Abbott Ders (6)  
 Trio Bassi  
 N Brandwynne Ore

## Jack Carson Show

(CASINO, TORONTO)

Toronto, Nov. 21.

Jack Carson, Connie Towers, Mayo Bros. (2), Pansy the Horse (3), Archie Stone House Orch; "One Big Affair" (UA).

Trying out a new unit here, jovial Jack Carson again proves he's even a better comedian on stage than on screen. Free of film code restrictions, the bluff boy is plenty bawdy but never in bad taste, a differentiation that points up his expert showmanship and never gives offenses. This is particularly evident in the reaction of femme customers of all ages.

While the bobbysoxers screech with delight at the polite innuendo, the matrons seem to take the chuckling attitude that Carson, while he deserves to be scolded, is just a healthy hunk of masculinity. The fact that he has the naive but luscious Connie Towers as target for his wolf approaches is a vis-a-vis masterpiece. This is Miss Towers' first vaude appearance.

With breezy patter material and parody lyrics by Carson and Roy Chamberlin, latter onstage piano accompanist, the 68-minute package is manifestly Carson's stint, with customers unable to get enough of him when show was caught. He's doing five strenuous shows a day and the weekend lineups were lengthy for big biz. (Troupe planned in here from Coast for only a day's rehearsal and whipping together, but no hitches at opener. Frank Stempel, Carson's manager, also along and okay after a hospital bout.)

Carson opens in full-stage blue and golden drapes as self-announced m.c. and then into buoyant Hollywood chatter in which he depletes his lack of love-making success. This segues into his singing of "Why I Lose Out With the Ladies" and then into neat spoof imitations of the Gable, Cooper and Colman techniques, plus a devastating takeoff on how an Englishman pitches woo, this via British pix procedure.

Bearing much of the brunt in this mayhem is Miss Towers, but she is given plenty opportunity to show she can sing, with the stage to herself. Lucious blonde, with two stunning costume changes, is on for bouncy "Love," a nice torch treatment of "The Boy Next Door" and a smash "Old Devil Moon," latter for ovation begoff. That operatic training is evident on range and holding of high notes but, despite her first vaude appearance, she proves that she can sell the pops, plus her looks and chic wardrobe.

Mayo Bros., always faves here, have no difficulty getting over big with their swift concerto tapping on platform, clever challenges, soft-shoe routines and dramatic split finale. Pansy the Horse (3) also registers high, with switch being the emerging of the front half as a nicely-stacked blonde in black briefs. Whole unit is a nice deal, with Carson tops throughout. McStay.

## Phil Moore & His Flock

(LA VIE EN ROSE, N. Y.)

Monte Proser presentation with Phil Moore Trio, Dottie Sautters, Bunny Briggs, Joya Sherrill, Dolores Harper, Margee McGlory, Bob Bailey, Vivian Cervantes, Jackie Danois. Lyrics, music and staging, Moore; additional lyrics, Sydney Shaw, Matt Duby; choreography, Shaw; costumes, Maxine Barrat; \$5 minimum.

Ever since Monte Proser entered the N. Y. cafe scene back in the Beachcomber days, he's always been one to experiment with new talent and different entertainment forms. He's introduced many top names in the business and has been responsible for commissioning a variety of intimate revues.

Lately, Proser has come to recognize that here's a lot of latent talent in Phil Moore, a gifted Negro composer and pianist who has shown his creative ability via his long association as arranger for Lena Horne and who helped put Dorothy Dandridge into the big time. Proser has commissioned Moore to do a wholesale development job on several talented youngsters through the medium of an intimate cafe revue.

With Phil Moore & His Flock there is presented an intimate and frequently charming niter session that, once smoothed out, should make its mark in the cafe circuits. Moore has written a lot of good music interpreted by some youthful and exuberant players. Most of the personnel have done duty as singles. Dottie Sautters, Joya Sherrill, Margee McGlory and Bunny Briggs are

names that are recognized along the various after-dark looks.

The Flock is a comparatively large group for the confines of La Vie en Rose. The eight boys and girls plus Moore and a pair of musicians are somewhat crowded in this room. The music is designed for a larger space where the kids can throw off the inhibitions of this small area and really give out. Once they get the full feel of this room, the inherent charm would be more discernible.

Moore has done a generally excellent job in batting out the tunes and lyrics with assists from Sydney Shaw and Matt Duby. There's a lift to the music and cleverness in the lyrics. Miss Sautters gets her big chance in "The Big Bad Wolf's Afraid of Me." Joya Sherrill does well with "It's a Rainy Day" and Margee McGlory hits it off with "Smart Time, Part Time Maid." Each of these girls exhibit a strong streak of comedy.

Dolores Harper shows skill at song and dance and Bob Bailey is the lone male that makes with the voice. He does well with a ballad. The major dance skill is by Bunny Briggs, a boy who has played the major theatres. He's a fast worker and had the opportunity to let out into space, he'd be tremendous here.

Each of the performers in this revue isn't limited to any particular specialty. There are no stars and no chorus. They're all there when any particular chore needs to be done. The girls can do anything from incidental dance steps to choral background. Exceptions are Vivian Cervantes, who merely looks pretty, and Jackie Danois, who has little to do. Moore works affably as emcee and at the head of the music trio.

The show is such that it can be worked in either intimate or large rooms. There would have to be some restaging for other spots, but the elements of fine entertainment are there.

Maxine Barrat (ex-Loper &) did the costumes, which add to the general smartness of the display. Jose.

## Broadway Assn.

Continued from page 2

introduction of Jai-Leta who does a Mae West impersonation (vocally).

The line girls, six displays and an equal number of ponies, are wearing costumes that saw their palmist days at the nearby Latin Quarter. They are not as effective here as they were in the cafe. In the first place, the niter gave these rags some terrific lighting, and more important, some sensational frames upon which they were draped. Again, the club is more intimate, so that the combination of costume and girl were more appealing.

And as for line production, it seems that Carlyle's artistic excursions are diminishing. Doing a change of show and production weekly on a minimal production unit can be discouraging to the inclusion of new ideas. The linework has now achieved the "A Pretty Girl Is Like a Melody" status, which was standard for the old burley course.

The acts have been around and are nearly in the standard category. However, the surroundings are such that they cannot look their best here. Vet Eddie Rector, a Negro hooper, does comparatively well, as do Geraldine & Joe (the original Geraldine has been with Ted Lewis for more than a decade), and singer Jimmy Barry.

Under these conditions, it seems that producer Rose has a problem. The shows there have apparently reached the state where Rose must deliver something that Minskyites have been missing since the late Mayor Fiorello H. LaGuardia put the burlesques out of business, or abandon this policy. How long can the suffering burlesque patron hit this house and not get that which is the implied promise on the sexed-up exterior of the house? The problem, of course, is whether the city authorities, the Broadway Assn., church groups and the License Commissioner's office would permit the burley bachelors to take place again.

The situation there has reached that point and unless Rose delivers something more than the present show, the burlesque patron will have to start going back to the Hudson, Union City, N. J.—if he hasn't done so already. Jose.



# Paramount, N. Y.

Art Mooney Orch (17), with Cathy Ryan, Al Foster; Condos & Brandow, Jack E. Leonard, Toni Arden; "The Iron Mistress" (WB), reviewed in VARIETY Oct. 22, '52.

Stage bill currently at the Paramount comprises a medley of standard turns who deliver a solid 50-minute entertainment package. There are no gambles in this lay-out since all of the acts have played this house before with click results.

Toni Arden, Columbia Records artist who has been turning out consistently good platters although failing as yet to come up with a smash, is a sock performer on stage. Thrush has pipes with unusual range and displays plenty of savvy in selling her repertoire of current pops and standards.

Miss Arden is equally adept on rhythm tunes and sentimental ballads, scoring strongly with a half-dozen numbers, including "After You're Gone," "I Cried For You," a lovely rendition of "Because You're Mine" and a reprise of her platter bestseller, "Come Back To Sorrento."

In the comedy slot, Jack E. Leonard is another surefire entry. Pachydermic comic, as usual, exploits his heft for laughs and has a gag-laden line of chatter which wins the big yocks. One drawback is his tendency to break up over his own snappers. It's slightly overdone. He winds up strongly with his familiar jitterbug hoofing stint, although he's not giving out as strenuously as he has in the past.

Condos & Brandow also click with their versatile terping, singing and instrumental bits. Both lads are polished tapsters, working in unison and solo challenge routines. Their vocal-trumpet takeoff on Louis Armstrong is first-rate and their pianistic display in accompanying each other's hoofing hits home with the customers for a begoff hand.

Art Mooney's orch is another judiciously selected turn since the band is currently riding with an M-G-M Records hit, "Lazy River." Band vocalist Cathy Lewis handles the lyric in appealing style while male singer Al Foster does nicely on "Glow Worm" for a well rounded band routine. Herm.

# Capitol, Wash.

Lanny Ross, Beachcombers (4), Gil Lamb, Meyland & Jeanet; "Night Without Sleep" (20th).

Rainy spell and pre-holiday lull are making this a dull week for the Loew showcase. And yet, bill is so far above recent lineups here that payees should be beating a path to the F St. house. With each of the four acts chalking up near-showstopping response, general effect is sock.

Headliner Lanny Ross, slotted fourth, starts slowly. But singer's easy style and sound set of pipes win him plenty mitt action by time he walks off. Sticks to the romantic tunes with which he is associated, and makes pleasant listening as he warbles "Falling in Love," "Wish You Were Here" and "Along the Avenue," and "Sorrento" in Italian.

Ross hits the high in reaction when he returns with a novel presentation of "Getting to Know You," acting out his words via a portable mike and strolling offstage to the front rows. This is a hep stunt and adds color to an otherwise straight and conventional style.

Top click are the Beachcombers, who have a far more polished and faster act than the one which brought them out in their early "Talent Scouts" days. Troupe of three ex-GIs and slant-eyed femme partner is shaping as one of best singing combos. Arrangements for four numbers they do are novel and well tailored to their special abilities.

Act gets off to solid start merely by dint of looking good, with the boys in business suits, in sharp contrast to their partner's form-fitting sexy gown. They bounce around stage in almost precision fashion, exhibiting top-drawer teamwork. Work has plenty of color, style and zip, and rates the showstopping reception it garners. Pace is well varied by side business and variety of tunes. Tee off with "Hallelujah," then salute their patron, Arthur Godfrey, with "Too Fat Polka." Delight with a properly sentimental, subdued version of "Young Lovers," with Natalie carrying the ball in this one and the boys harmonizing in background. Wrap it up with a new treatment of one of their earliest clicks, "Hawaiian War Chant." They beg off after numerous call-backs.

Comic Gil Lamb, in his first vaude stint here, gets laughs from the start with his loose-limbed,

long-legged entrance. His clowning gets yaks throughout, though his takeoff on a theatre stubholder impresses as overlong. Comic a master of the raised eyebrow and the double-entendre, and there's much of each in all his gags. His double-jointed terping and pratfalls are genuinely rib-tickling, though its harmonic swallowing routine that gets the galleries. Walks off to a hefty mitt and is coaxed back for more.

Meyland's juggling feats atop a giant-sized unicycle, sans handlebars, makes a dazzling curtain raiser. Femme assistant helps with some comic touches and in the usual prop chores, but it's Meyland's technique that rates the rousing reaction. He does all the tricks of the juggling trade, using hands, mouth, and one foot simultaneously, and on a wheel to boot.

# Empire, Glasgow

Glasgow, Nov. 18. Bernard Delfont presents "Television Highlights" with Betty Driver (Alan Kilson at piano), Tommy Cooper, Harry Worth, Ganjou Bros. & Juanita (4), George Martin, Petersen Bros. (2), Kenny Baker, with Carol Newton (Stan Tracy at piano); Mereaux & Liliane, Floyd & B'nay, Bobby Dowds Orch.

Vaude stanza featuring performers from British video reaches fairly good standard, though more could be made in presentation of the TV kimmick. Show is merely a gather-up of acts who have made orthicon appearances.

Standout in comedy is Tommy Cooper, a tall, madcap of a magician from the TV show, "It's Magic." He does a large variety of tricks, blundering deliberately through most of 'em, doing others deftly, and covering up his errors purposely for strong comedy effect. Has a madly infectious laugh, playing the mad magician to top effect. Closing the bill, he's a solid click, and sends the stubholders out in happy frame of mind.

Betty Driver, British thrush and comedienne, offers a vivacious act of pop numbers and comedy. Gal has much personality, though she could improve act considerably by not moving her head in so nervous and erratic a fashion. She closes by bringing on a diminutive white French poodle and warbling along with it, to delight of audience. Then she takes curtain call with two other pooches, still holding the tiny one in her arms. Canine twist makes a most useful, appealing gimmick. Alan Kitson handles the ivory for Miss Driver, who still speaks in her broad, native Lancashire accent.

Vent act of much promise is provided by Harry Worth, who's worth watching. He opens by gingerly walking on and aping nervousness before the mike, posing as a performer minus cues. His ventriloquism is novel and of good standard, with unusual comedy twist.

Grace and beauty in adagio dancing come from the Ganjou Bros. (3) & Juanita, three husky, strong-armed males who toss dainty gal about the stage with great daring and much rhythmic attractiveness. All four wear white period wigs and are gracefully costumed in blue.

George Martin, young and steady-eyed performer, and a recent hit on British TV, has super-confidence in demeanor, but doesn't offer much by way of real entertainment. He is garbed casually in thin sports slacks and silk shirt, smokes a pipe, and brings on an ordinary wooden chair as prop, against which he leans throughout act until closing at the piano. For most of 12-minute act, comedian indulges in simple everyday conversation with stubholders, talking quietly and confidentially in a "Have You Noticed?" manner. At times his jokes take on a blue tinge. He overdoes on the informality somewhat and offers little except straightforward patter.

Petersen Bros. are two swarthy lads from South Africa who entertain musically and in modern song routine, while another musical act is trumpeter Kenny Baker, scoring in "Carnival of Venice." Latter has youthful Carol Newton for chirper and Stan Tracy at the ivories.

Mereaux & Liliane are a male and femme duo who balance well and use a springboard for the male's somersaults in mid-air above heads of three to eight stubholders coaxed, at show caught, with difficulty onstage. This part of act demands strong audience participation, which wasn't easily forthcoming.

Floyd & B'nay are male and female terp openers, with varied routines, dancing together with slickness. Show is backed by the Bobby Dowds Empire house orch.

# Chicago, Chi

Chicago, Nov. 21.

Nat (King) Cole & Trio, Herbert & Saxon, Nancy Evans, Teddy Hale, Louis Basil Orch; "Prisoner of Zenda," (M-G).

This should be a pleasant two weeks for the boxoffice with Nat (King) Cole more than upholding his end of the draw on the stage. Rest of the bill is also good and not too familiar, making for a refreshing stanza all around.

Cole, who is riding high with several records, is capitalizing on the platters by just using those tunes, which is what the aud wants. And, with the exception of "Route 66," it's all the recent bests. Dropping "Because of You," which registers weakest, and replacing with one of the oldies of several years back, might be a better choice, or perhaps the inclusion of a straight instrumental number by his trio, who do a tremendous backing job.

Cole gets off to a good start with a bouncy "I'm Never Satisfied" and follows with "Because of You." He gets back to the jump side with "Walkin' My Baby Back Home" and shows his versatility to score with "Somewhere Along the Way." "That's My Girl" gets the customers' feet tapping again and then earns a hefty hand for "Faith Can Move Mountains." Group rides "Route 66" for potent finale.

Headliner might work a more effective exit between songs than going offstage, leaving his trio there waiting, as this looks a bit contrived and awkward.

Herbert & Saxon, a quick replacement for Noonan & Marshall, are more than an adequate substitute. Comics have been polishing up some of their routines, and although slightly blue here and there, get some real yocks with their material. Bandleading stint, while not new, is excellent and here Don Saxon displays an excellent voice.

Tim Herbert has a fine sense of pantomime, which could be developed further in the act. Closer of the song and dance men of yesterday is punchy in its takeoff, with Herbert giving it an extra charge via eccentric hoofing.

Nancy Evans does well with the pop tunes but pretty miss hits her strongest applause gait when she switches to coloratura and light operas. Lass does some fancy trilling on the high notes for fine mitt.

Teddy Hale starts the bill with some brisk tap work, most of it without backing of the band. Terper has an acute sense of rhythm and some unusual steps. He does some fine slid toe taps and gets away strong with his head-over running split.

Zabe.

# Palace, N. Y.

Bobby Day & Babs, Johnny Dee Trio, Bob Gentry, Alfred & Lenore, Charles "Slim" Timblin (3), June Astor, Chaz Chase, Gautier's Tally-Ho; "Horizons West" (UI), reviewed in VARIETY Sept. 24, '52.

The greater part of the Palace's current talent collection has been around the variety and cafe circuits. It's a well-balanced bill, even though the stronger section is at the lower half, where Chaz Chase dominates. Audience reception is somewhat restrained at lay-out's start, but they get around to the performers' viewpoints by the end of the display and the feeling prevails that the aud is well satisfied.

Chase makes his impact immediately with his eating of everything in sight. His burlesque strip and Russian dance insure his getting off to the boff hand of the occasion.

Other major comedy act is Charles "Slim" Timblin, the vet blackface turn, assisted by a boy and girl in similar makeup. This act has played the Palace several times and apparently there's something in its oldtiminess that pleases the patronage. There are times when Timblin's remarks are off-base insofar as Negroes are concerned. Fortunately, there aren't enough to make a cause celebre, but the fact remains that he doesn't need the small amount that he includes.

Other comedy turn is Art Gentry, a polite funster whose material is well written and projected like it should get laughs on its own without the help of any comic. It didn't work out that way at session of heavy breathing and that's all.

In the dance category are Bobby Day & Babs (New Acts) and Alfred & Lenore. Latter is a hardworking duo. The boy looks like a pug and his footwork is in that category also. But when he whirls his partner around, there's a surplus of applause that permits him to take a trio of legitimate bows. Their routines are standard until it comes to the lifts and spins.

The Johnny Dee Trio looks like

a conventional musical aggregation whose work is more suited to cocktaileries than to theatres. Group comprises bass, guitar and accordion. Musical and vocal arrangements read like stocks. The audience is polite.

Completing the lineup are June Astor (New Acts) and Gautier's Tally-Ho, which is a carbon of Arsene Gautier's Steeplechase, except that the act is handled by a boy and girl. It's a well-constructed turn in which the ponies, dogs and monks perform the usual variety of tricks.

The Jo Lombardi band show-backs with its usual competence. Jose.

# Apollo, N. Y.

Bette McLaurin, Illinois Jacquet Orch (14), George Kirby, Jesse, James & Cornell, Apus & Estrelita, Lola & Lita; "Tampico" (20th).

Importance of the Apollo's weekly amateur night shindig as a springboard to the bigtime is pointed up again this sesh with the co-headline slotting of young thrush Bette McLaurin. Miss McLaurin, an amateur night winner, played the house a several months ago as a supporting turn and has come back in her second try to the top slot via clicko waxings on the indie Derby label. She's a looker with plenty of stage savvy and song salesmanship. Her turn is a solid pleaser, drawing hefty mitt and strong wolfcalls.

Miss McLaurin's piping style is warm, emotional and effective. She tees off briskly with a rhythmic interpretation of "Lover Come Back To Me" and then moves into sentimental vein with top ballad material, "I May Hate Myself in the Morning" and "Why Don't You Believe Me." Encores with current discic, "My Heart Belongs to Only You," for begoff.

Illinois Jacquet's crew of three rhythm, six brass and five reeds, including the maestro, wins house approval in a power-packed sesh with such instrumentals as "Whalin'," "Port of Rico" and "Flyin' Home." Jacquet's sax craftsmanship is evident throughout.

Tap trio, Jesse, James & Cornell, send the bill off to a good start with their nifty cleatwork. Turn is well organized into solo chances and unison tapping. It all moves at a snappy gait. Apus & Estrelita score mildly in comic bit built around special song material and guy-gal bickering. A prunial job, especially in the song department, would help.

Lola & Lita, slotted in the t'rey, are a standout novelty turn. Male's balancing stunts (on elongated shoes) are sock and his windup, in which he keeps six plates spinning simultaneously, is a surefire mitt grabber. Femme fills her chore as an attractive aide adequately.

George Kirby wraps up the show with his clicko carbons. Brings in his mimings via the Arthur Godfrey "Talent Scouts" route and scores big with each etching. His Godfrey is a topflight reproduction as are his Joe Louis and Walter Brennan. Wins biggest response for his vocal of Nat (King) Cole. Al Hibbler and Ella Fitzgerald. His frenzied version of Johnnie Ray moaning "Cry" sends him off strong. Gros.

# Stanley, Pitt

Pittsburgh, Nov. 20. Ames Bros. (4), Joey Bishop, George Arnold's ice revue with June Arnold, Phil Richards, Dru & Djohn, Jimmy Confer, Ice Cubettes (4), Ted & Flo Vallett, Max Adkins Orch; "You For Me" (M-G).

WB deluxer's first experience with an ice show isn't too hot. George Arnold has been putting on some first-rate little rink revues at Ankara, a nitery 10 miles from downtown, for the last year, but the one he's tossed together for the Stanley doesn't compare with any of them. It gives the impression of having been hastily assembled and while Arnold himself, striking June Arnold and Phil Richards are top bladers, unit shows none of them off to advantage.

Icer lacks bounce, and with practically no production, it's a pretty stagnant 20 minutes or so. Ice Cubettes, line of four girls, don't supply much more than a little atmosphere and colorless adagio team of Dru & Djohn slows it down. Jimmy Confer, vocalist with Baron Elliott's dance band in Pittsburgh, sings a couple accompaniments nicely and handles the announcements, but the icer just doesn't hang together despite some okay fancy work on the part of most of the principals.

Otherwise, show packs plenty of individual punch although Joey Bishop's in a tough spot with his quiet comedy coming on so early.

# McCarthy

Continued from page 5

and McCarthy has been strained for the past couple of months, with the latter being increasingly ignored as Johnston took over operation of the division. Tipoff of impending changes came when McCarthy didn't attend the last MPEA board meeting, a fact which created considerable comment among foreign execs, and Johnston took with him on his S. A. trip Robert J. Corkery, of the MPEA international section, rather than McCarthy.

Division revamp, originating with Johnston and not the company heads, may herald Johnston's official return to the foreign field. When the MPAA prexy returned from government service in January of this year, he announced that he would spend more time in N. Y. and Hollywood, and also that he would concentrate on the foreign market. Prexies didn't go for that idea and, at a board meeting and in private conversations, Johnston was asked to concern himself primarily with pressing domestic matters.

# State Dept. Mission

During the summer, Johnston negotiated a new British deal in Washington, and then accepted a State Dept. mission to South America. When the mission didn't jell, Johnston flew to Paris for a new French deal and then departed for S. A. where he is primarily interested in straightening out the Brazil and Argentine situations. Company execs say there has been no report yet on his discussions there.

While in Europe, Johnston told MPEA staffers there that there would be changes but indicated no large-scale reshuffle in personnel. It's understood that the new regional arrangement, already put into effect by McCarthy to facilitate administrative functions, would see George Canty in charge of western Europe; Corkery supervising South America, with Joaquin Rickard, MPEA fieldman in S. A., remaining on the job, and Irving Maas, presently on a tour of the Far East, handling Far Eastern territories from N. Y. Col. Richard McDonald is believed slated to become the MPAA's Tokyo rep.

Resignation of McCarthy, who has negotiated a major number of the industry's foreign deals since the war, has been a subject for lively speculation among the distributors' foreign execs. If it materializes, it will undoubtedly be taken up by the MPEA board following Johnston's return. McCarthy was responsible for the 1951 British deal, the current Italian agreement and a number of profitable Scandinavian and other compensation deals. He also secured unrestricted importation in Germany, engineered free remittances from Holland, set a new deal with Spain legalizing U. S. imports, and in 1951 negotiated the French pact, which called for unrestricted remittances.

While there have been no direct conversations between Johnston and McCarthy concerning the latter's future place in a revamped setup, McCarthy is understood to feel that Johnston's taking the initiative in foreign dealings and his making of policy decisions ordinarily left with the foreign division head leave him in an untenable position.

He follows Ted & Flo Vallett, who open with their always flashy baton twirling, which gives layout a fast and promising start, and it takes Bishop a few minutes to warm up. About midway, however, saddened clown, 10 times the performer of his nitery days here a few years ago, establishes contact with the crowd and has clear sailing. A funny guy and keeps getting funnier.

Ames Bros. close and mop up. At first show of the day, Icer was bringing down the curtain and that must have been mudderrrr. This way's much better. Quartet's on a little too long, however, and could effectively tighten up. Customers couldn't get enough of them nevertheless. Just the same, a "Look Down That Lonesome Road," "My Favorite Song," "Clancy Lowered the Boom," "Because," "Rag Mop," "Sentimental Me," "String Along With Me," "Who Built the Ark?" and then their string of vocal impressions of Frankie Laine, Billy Eckstine, Nat (King) Cole, Ezio Pinza, Johnnie Ray, Mills Bros, and the Monroes and the Ink Spots are too much.

Cohen.



# Road Mgrs. Pool on 'Shrike,' 'Wagon'

## Paying Off; Bigger Moves Planned

General sentiment among road managers is that show biz for them has dipped about as far as it can go, and that some change, whatever it is to be, will most likely be for the good.

Those road managers who formed a pool to finance touring plays to offset dark weeks, feel their experiment has paid off already. Current tours of "Paint Your Wagon" and "The Shrike" are being watched by the trade as tip-off to further such investments.

"The Shrike," with Van Heflin, is doing business, and, perhaps has saved the day for the managers' pool created last year to finance tours with the specific objective of keeping theatres on the road lighted.

**Paying Back**  
Not only is "The Shrike" paying back its investment but, since managers from St. Louis to Pittsburgh are participating, "The Shrike" will play these houses on percentage, with the theatres making a profit on the date as well. "The Shrike" is thus the prime example this year of the policy back of road managers investing in road tours.

"Paint Your Wagon," on the other hand, has not been a profitable tour so far, but it has actually kept certain weeks alight, and more to the point, actually gave the road manager who invested about a break-even figure so far. He may not get his investment in this tour back, but the week he played the show turned enough profit for the house to offset this likely loss.

Road managers are now beginning to feel that their dabbling on the production side of the business is far more than the original gesture they planned it to be. Great interest is focusing on the likelihood of evolving a regulated pre-season plan of production for these houses.

Road managers now realize, moreover, that their investments in productions for the road tour must be conditional: (a), they must choose a sound, cost-wise producer to handle their investment; (b), they must pick a star of the first magnitude, preferably a female star; and (c), this star must be wedded to a first-class production in an attraction exactly suited to the performers specific acting talent.

## Slavenska-Franklin Co.

### Bow to Crowd N.Y. Dance Scene; 3 Groups in Wk.

With booking of the newly-organized Slavenska-Franklin Ballet for week of Dec. 8 at the Century Theatre, N. Y., Manhattan will have a toe-hold on the dance that semester. In addition to the S-F troupe, the N. Y. City Ballet will still be working at City Center, while the Jose Limon Co., modern dance troupe, will be performing same week at Juillard Concert Hall. Competition may affect all troupes.

Slavenska-Franklin company, formed last summer, and consisting then of about 10 dancers, made a strawhat circuit tour and did okay biz. Then augmented to 25 dancers, troupe played this fall in big city stands mainly, to fair returns. Mia Slavenska and Frederick Franklin are the star dancers, with Alexandra Danilova as guest artist.

Troupe, in its N. Y. debut, will offer some familiar dance works, such as the "Nutcracker Suite," and four premieres. These are Valerie Bettis' adaptation of "Streetcar Named Desire," set to music composed by Alex North for the film version of the w.k. play; Met Opera choreographer Zachary Solov's "Mlle. Fifi," created especially for Mme. Danilova, with music by Theodore Lajarte; Miss Slavenska's arrangement of the Cesar Franck "Symphonic Variations," and her "Portrait of a Ballerina," to music of Dohnanyi. Otto Frolich will conduct an orch augmented for the N. Y. run.

Charles Green, of Consolidated Concerts Corp., is booking the engagement. Instead of the usual four-wall basis on which a N. Y. house is taken for a short dance engagement, the Shuberts (Century owners) are participating in the run on a percentage, also sharing in the ads.

## Orpheum to Be Seattle

### Legiter When Met Folds

Seattle, Nov. 25. With the expected demise in 1954 of the old Metropolitan Theatre, located in the middle of the Olympic Hotel Bldg., availability of the Orpheum Theatre (2,600 seats) for legit attractions has been announced by the John Hamrick Theatres management.

Will J. Connor, exec veepee of the Hamrick organization, on a recent trip to N. Y., saw United Booking Office officials on the matter.

House was built by RKO with standard stage and modern dressing rooms, with showers, elevator to stage, and all conveniences. Recently the house was wired for TV. New policy would be to use first-run pix when not lit up for road attractions.

## Current Road Shows

(Nov. 24-Dec. 6)

**"Anonymous Lover"** (Larry Parks, Betty Garrett)—Royal Alexandra, Toronto (24-29); Grand, London, Ont. (1-2); Erlanger, Buffalo (3-6).

**"Bell, Book and Candle"** (Joan Bennett, Zachary Scott)—Orpheum, Kansas City (24-25); KRNT Theatre, Des Moines (26); Omaha, Omaha (28-29); Davidson, Milwaukee (1-6).

**"Call Me Madam"**—Shubert, Detroit (24-29); Royal Alexandra, Toronto (1-6).

**"Constant Wife"** (Katharine Cornell, Robert Fleming, John Emery)—Cass, Detroit (24-26).

**"Country Girl"** (Robert Young, Dane Clark, Nancy Kelly)—American, St. Louis (24-29); Blackstone, Chi. (30-6).

**"Don Juan in Hell"** (Charles Boyer, Vincent Price, Cedric Hardwicke, Agnes Moorehead)—RKO Boston, Boston (24-29); Syria Mosque, Pitt. (1-4).

**"Fourposter"** (Jessica Tandy, Hume Cronyn)—Blackstone, Chi. (24-29); Shubert, Detroit (1-6).

**"Gigi"** (Audrey Hepburn)—Selwyn, Chi. (24-29); Harris, Chi. (1-6).  
**Gilbert & Sullivan** (American Savoyards)—Ryman Aud., Nashville (24); Health Educ. Bldg., E.I.S.C., Charleston, Ill. (25); Hartman, Columbus (29-30).

**Gilbert & Sullivan** (Chartock)—Shubert, Phila. (24-29); Ford's Baltimore (1-6).

**"Good Nite Ladies"**—Majestic, Boston (24-29); Metropolitan, Providence (1-6).

**"Grey Eyed People"**—Shubert, New Haven (27-29); Walnut, Phila. (1-6).

**"Guys and Dolls"**—Taft Aud., Cincinnati (24-29); Murat, Indianapolis (1-6).

**"I Am a Camera"** (Julie Harris)—Biltmore, L. A. (24-6).

**"I've Got Sixpence"** (Viveca Lindfors, Edmond O'Brien)—Walnut, Phila. (24-29).

**"Intruder"** (Eddie Dowling, Margaret O'Brien)—Locust, Phila. (1-6).

**"Maid in the Ozarks"** (Bert Wheeler)—Aud., Rochester (21-22); Nixon, Pitt. (24-29); Hanna, Cleveland (1-6).

**"Mister Roberts"** (Tod Andrews)—Lycium, Minneapolis (24-28); Aud., Rochester, Minn. (29); Playhouse, Winnipeg (1-6).

**"Oklahoma"**—Metropolitan, Seattle (24-29); Capitol, Yakima (1-2); Temple, Tacoma (3-4); Aud., Portland (6).

**"Paint Your Wagon"** (Burl Ives)—Shubert, Wash. (24-6).

**"Paris 90"** (Cornelius Otis Skinner)—Music Hall, Houston (24); Texas, San Antonio (25); Paramount, Austin (26); Majestic, Ft. Worth (27); Melba, Dallas (28-29); Municipal Aud., Oklahoma City (1); Arcadia, Wichita (2); High School Aud., Topeka (3); Orpheum, Kansas City (4-6).

**"Point of No Return"** (Henry Fonda)—Ford's Baltimore (24-29); National, Wash. (1-6).

**"See the Jaguar"** (Arthur Kennedy)—Forrest, Phila. (24-29).

**"Shrike"** (Van Heflin)—National, Wash. (24-29); Nixon, Pitt. (1-6).

**"South Pacific"** (Jane M. Blair, Webb Tilton)—Forum, Wichita (24-29); Robinson Memorial Aud., Little Rock (1-6).

**"Stalag 17"**—Erlanger, Chi. (24-6).

**"Top Banana"** (Phil Silvers)—Great Northern, Chi. (24-6).

**"Tree Grows in Brooklyn"** (Joan Blondell, Robert Shackleton)—Shubert, Chi. (24-6).

**"Two's Company"** (Bette Davis)—Shubert, Boston (24-29).

## John Roeburt

has an amusing piece on

## The Play's the Thing

\* \* \*

an interesting byline piece

in the forthcoming

47th Anniversary Number

of

VARIETY

## 'Wagon' Pitt Nix

### Riles Producers

Pittsburgh, Nov. 25.

American Theatre Society-Theatre Guild subscribers here were stirred up last week because "Paint Your Wagon," which had been mentioned originally in the prospectus for 1952-53, was actually not on subscription, but only a "bonus" offering. Some season ticket-holders turned up at the Nixon under the impression that "Wagon" was the second subscription show, following Katharine Cornell in "The Constant Wife," only to learn that it had been taken off in the meantime.

If subscribers were put out, Jack Yorke and Wolfe Kaufman, co-producers of the road edition of "Wagon," were even madder, and asserted they are considering a suit against the ATS-Guild for damages. Yorke and Kaufman negotiated in the beginning with the subscription organization for the musical to be shown under its auspices in key cities, but the deal fell through when ATS decided to offer Joan Blondell in "A Tree Grows in

(Continued on page 60)

## Wing 'Legion' Documentary

### Potent Pitch for Mental Health Movement in U.S.

The documentary-styled playlet, "My Name Is Legion," wound its seven-week cross-country trek at the Neighborhood Playhouse, N. Y., Monday night (24). Theatre piece, which blends inside info of the National Assn. for Mental Health and the stage savvy of the American Theatre Wing, is a potent pitch for the mental health movement in the U. S. and lays out its propaganda attack with top entertainment values.

On its tour, "Legion" has been showcased on a non-commercial basis playing community centres and high school auditoriums to cuff crowds. A spring tour is being contemplated if the NAMH can line up enough coin to send the troupe out. However, the play, which was penned by Nora Stirling and Nina Ridenour, will be made available to amateur groups, and it's a good bet that the NAMH plea for better understanding of the mental health problems will continue to be heard.

In an offbeat format sans scenery or costumes, "Legion" relates the story of Clifford Whittingham Beers, founder of the mental health movement, from his breakdown and his trip through insanity to recovery. Play, incidentally, was adapted from Beers' autobiog, "A Mind That Found Itself." Through the theatrical device of a narrator and an internal voice, Beers' tale is related in a flock of impressive scenes. It runs about an hour without a break, but it flows smoothly and is at all times effective and poignant.

The cast of six males, all ATW and Equity members, are topgrade, lifting the play with their emotional, forceful playing. Robert Fitzsimmons is standout in the heavy assignment of the Narrator, and Len Wayland is impressive as the Inner Voice. In a less flashy role, William Adler projects an appealing warmth as Beers' understanding brother. Paul Lilly and Thomas Palmer fill their varied assignments excellently and Charles Gaines makes the most of his minor bit as an asylum inmate. Vera Allen's direction maintains a fluid pace and creates an effective illusion.

Gros.

## Inside Stuff—Legit

The New Yorker mag's amusement ad rate, which will be upped from \$3.50 to \$3.85 as of next Jan. 3, has been based on a circulation of 300,000, which now goes to 320,000. However, the actual net paid circulation is 375,680, according to the latest ABC figures. Figure of 87,500 published in a roundup of ad rates of various New York publications in last week's VARIETY is the New Yorker's city circulation. It's pointed out by ad agency men that although the mag's amusement rate is somewhat above the city rate and substantially below the national rate, amusement copy appears in the entire national run, so gets the benefit of the 375,680 circulation. Incidentally, the 1941 ad rate for Cue mag was \$1.40 per line, not \$1.35 as stated in last week's story.

Only serious complaint of Broadway managers and pressagents about the New Yorker ad situation is against the mag's policy of keeping ad copy off the page carrying legit reviews. Frequently it runs on the jump review page (if the reviews extend beyond a single page), but sometimes it is placed several pages further back, not even near the reviews. On the other hand, legit managements concede that the New Yorker's front-of-the-book directory of entertainment, including legit, is a valuable exploitation medium, except when the original review has been a pan and the weekly directory comment thereafter continues to be disparaging. "It's pretty tough to keep getting that rap every week for the duration of the run," one producer remarks. Of course, the directory listing is not dependent on or related to ads.

Backers of "Climate of Eden," the Joseph M. Hyman-Bernard Hart production of Moss Hart's dramatization of the Edgar Mittleholzer novel, "Shadows Move Among Them," include Mrs. Howard Reinheimer, wife of the theatrical attorney, \$1,500; the author's former collaborator, George S. Kaufman, \$1,000; bandleader Spike Jones, \$750; film producer Samuel Goldwyn, \$750; legit-film director Otto Preminger, \$1,500; Saul Lancourt, of Leblang's ticket agency and manager of the 48th Street Theatre, N. Y., \$1,500; John Cromwell, male lead in the play, \$1,500; film theatre executive Arthur Rapf, \$1,500; film director Marc Daniels, \$375; theatrical consultants Milton Rindler and Norman J. Stone, \$750 each; actress Elaine Ellis, wife of Newark Ledger critic-columnist Hal Eaton, \$750; producer Max Gordon, \$1,500; Mrs. Quentin Reynolds, wife of the mag writer, \$750; theatrical attorney Irving Cohen, \$500; producer David Davidson, \$500; TV producer Max Liebman, \$1,500; TV-legit actress Arlene Francis, \$750; Frederick Fox, who designed the show, \$750; bandleader Meyer Davis, \$1,500; Bernard Hart, \$2,250; theatre treasurer Irving Keyser, \$375; strawhat producer Theron Bamberger, \$750; Linda, Mary Ellen and Ellin I. Berlin, daughters of composer Irving Berlin, \$1,000 each; publisher George Backer, \$1,500; Louise Silcock, executive secretary, representing the Authors League Fund, \$1,500; Bill Doll, the show's press-agent, \$750; Edward F. Kook, head of Century Lighting Co., \$1,500; ticket broker attorney Jesse Moss, \$750; co-producer Hyman, \$7,500; Moss Hart, \$9,375; souvenir program agent Al Greenstone, \$1,500; producer Elaine Perry, \$375; actor J. Baragrey, \$375; composer Frederick Loewe, \$750; theatre executive Louis A. Lotio, \$1,500; actress Natalie Schafer, \$750, and talent agent Irving Lazar, \$750. Hyman and both Moss and Bernard Hart are general partners of the venture, which is capitalized at \$90,000, including 20% overcall.

Cleveland Plain Dealer reportedly turned down last week some ad copy submitted for "Maid in the Ozarks," the John Kenley touring show starring Bert Wheeler. Line in the copy read, "Sexier than the Kinsey Report—and funny, too!" The producer is understood to be mulling the idea of plugging the show as "Positively NOT a Theatre Guild Attraction" and "You'll Never See This on Television." Although it has been panned by the critics in most towns it has played, the comedy has been getting by at the b.o., apparently on its hokum and suggestiveness.

Theatre Guild production of "Jane," which folded Nov. 15 in Toronto, lost about \$10,000 during its five-week tour. The S. N. Behrman dramatization of Somerset Maugham's story, with Edna Best as star, represented a loss of around \$30,000 on its original Broadway run last season, despite generally enthusiastic notices and a promising boxoffice start. Difficulty on the road was aggravated by the fact that Katharine Cornell's revival of "Constant Wife," also authored by Maugham, immediately preceded or followed "Jane" in several towns and presumably undercut its draw with the British novelist-playwright's following. According to the Guild, it did not foresee such a situation when it booked the "Jane" tour last spring, and it did not learn that "Wife" was routed immediately before or after its show until too late to make necessary switches.

Legit p.a. Michael O'Shea has been inked by Lester Cowan, "Main Street to Broadway" film producer, to appear in the Opening Night sequence of the play-within-the-film to be shot in New York next week. O'Shea will appear as a member of ATPAM, which he is. He is the only ATPAMER holding a SAG card, using Sean O'Shea as his screen monicker to avoid confusion with the Hollywood actor Michael O'Shea. Bid to appear in "Main Street to Broadway" came about when Cowan and producer-publicist Jean Dalrymple anked into Bruno's Pen & Pencil for a dinner confab. Actor-publicist handles press relations for Bruno's P&P.

With the Tyrone Guthrie production of "Carmen" skedded to serve as the Metropolitan Opera's bow in theatre TV on Dec. 11, longhair trade has been amused by the N. Y. Times' two-way critical slant on the presentation. In a Sunday "Overture to the Opera" piece, before the Met season opened, Times' music ed Howard Taubman, in commenting that "the new look at the Metropolitan has meant the revitalization of the old operas with modern stage techniques," also stated that the Guthrie staging of "Carmen" last season "was hailed by some detached observers as the most exciting musical theatre presented during the year."

The Times' No. 1 critic, Olin Downes, however, severely rapped the production on its first appearance this season last Wednesday (19), following it up with a more detailed blast in a Sabbath column Sunday (23). Guthrie's dramaturgy, is, debatable, said Downes in his review, "and often misrepresents the plain, unmistakable directions of one of the best of all librettos." Downes rapped the "added exaggerations and vulgarizations" in the staging, and incidentally panned the singing, too. Review ended: "But 'Carmen' is indestructible."

Downes' Sunday followup was more of the panning, in extenso. "There are grave dangers as well as bright hopes in engaging adepts of the spoken drama to step suddenly into the mysterious and fabulous precincts of opera land, and find new ways to fuse action, text and scenic interpretations of immortal music-dramas." After commenting further on staging changes, Downes went on: "The tendency everywhere is to do something else just for heaven's sake in order to do something else, and whenever possible to fuss up the stage with superfluous people and action." He ended with: "This presentation as a whole, in the great Met Opera House, is small-scale, mannered, essentially uncomprehending. But nothing can really dwarf Bizet's music."

Legit on a charge account has been inaugurated by Henry Duffy, currently operating the Carthy Circle Theatre in Los Angeles. Credit cards already have been mailed to 5,000 Los Angeles executives of reliable firms whose ratings were first checked by the producers staff. Each card is numbered and a letter enclosed with the cards explained that the business firms can call the boxoffice and reserve seats for any performance merely by giving the number on the card. Accounts will be billed monthly.

# 'Guys,' Back to Old Monday Sked; Only 5 Shows Keep Early Curtain

The 7 o'clock Monday night curtain, generally in force on Broadway for the last couple of months, is being dropped by all but five shows. Meeting on the matter yesterday (Tues.) failed to reach a unanimous agreement, but the managements of "Guys and Dolls" and "Pal Joey" announced plans to revert to the old 8:40 opening after one more week.

Even if other managements go back to the traditional 8:40 starting time Monday nights, however, Richard Rodgers has indicated that he and Oscar Hammerstein 2d intend to continue the present early performance start that night for their productions of "South Pacific," at the Majestic, and "King and I," at the St. James. "Wish You Were Here," "Mrs. McThing" and "Fourposter" still are on the early sked, but may also decide to switch.

Move to drop the once-weekly early curtain arose after the recent boxoffice slump on Broadway, when receipts for the Monday performances sagged relatively as much as or more than other nights. Some managements had already reverted to the regular 8:40 start, notably Guthrie McClintic and Stanley Gilkey with "Bernadine" and Jule Styne and George Abbott with "In Any Language" (which subsequently closed).

Leonard Sillman didn't join the general move to try the Monday experiment, retaining the 8:40 opening every night for his "New Faces." Ditto Paula Stone and Mike Sloane for the final weeks of the "Top Banana" run. "Even-

(Continued on page 61)

## Touring 'Poster' to Try 7 O'Clock Curtain Idea In Limited Way on Road

The touring "Fourposter," costarring Jessica Tandy and Hume Cronyn, will have a 7 o'clock curtain at least one night a week starting in January. If the experiment is successful, the show may schedule the early curtain for additional nights. This is believed to be the first show to try an early curtain while playing short engagements, although several have done so for Chicago runs.

Fact that the Cronyns comprise the entire cast for the comedy simplifies the trial. On the other hand, with the production playing mostly one-week and two-week stands, there may be difficulty educating the public in various towns to the unorthodox setup. If the step proves to be impractical, it will be dropped.

For the final weeks of their Chicago run, the Cronyns tried playing Sunday nights and eliminating the Wednesday matinee, to see if eight performances over the seven-day stretch would be any less tiring, as well as to test the boxoffice response and the public reaction. However, the idea of playing an early curtain one night a week in all towns is in line with the plan of the Early Curtain Committee of the League of N. Y. Theatres to switch to early performances every night for all shows outside New York and Chicago.

The New York production of "Fourposter," in which Betty Field and Burgess Meredith succeeded the Cronyns as costars, has been playing a 7 o'clock curtain Monday nights in conformity with the general rule adopted early in the fall.

The "Guys and Dolls" touring company will also experiment with early curtains in various towns. So far, it's planned to have a 1:30 curtain for the midweek matinee for the Pittsburgh engagement, starting Jan. 12. Also, for the St. Louis stand, in March, the show will play Sunday night, with an early curtain, and will also ring up early for the midweek matinee.

## 'Lucky Day' for London

British stage rights to "My Lucky Day," current American Yiddish musical which stars Edmund Zayenda, Irving Jacobson and Selma Kaye at the Second Ave. Theatre, N. Y., has been bought by Gordon Brooks, who will present the bilingual production at the Alexander Theatre, London, next June.

It will be done entirely in English.

Veteran Showman-Playwright  
**Ralph Thomas Kettering**

has his own views on what  
is the formula for a hit in

## The Magic Ingredient

an interesting byline feature in the  
forthcoming

47th Anniversary Number  
of  
**VARIETY**

## 'Here' In The Black By Mid-December

"Wish You Were Here" now stands to get into the black about the middle of December. As of last Saturday night (22), the Arthur Kober-Joshua Logan-Harold Rome musical had only about \$40,000 to earn back, and it's been netting approximately \$16,000 a week in recent months.

The Leland Hayward-Logan production, capitalized at \$300,000, has thus far repaid \$150,000 to the backers. As of Oct. 4 it still had \$145,939 to recoup, but had \$65,476 operating profit for the four weeks ended Nov. 1. At that time its assets included \$18,000 in union bonds and deposits, \$20,000 sinking fund and \$31,537 cash available for distribution.

The show, which was panned by all the first-string New York critics (except John Chapman, of the News), is currently in its 23d week at the Imperial, N. Y., and for the last several months has been the top grosser on Broadway, having consistently bettered its \$52,080 capacity. It is now the hottest ticket in town.

## Broadway Coverage For Westchester News Chain

The Westchester Group Newspapers, Macy chain comprising nine dailies throughout Westchester County, N. Y., have begun covering the Broadway theatre via a thrice-weekly feature column by legit-TV director Charles K. Freeman. The papers involve a total circulation of 131,820 in the county.

Freeman is confining the columns entirely to feature material on Broadway legit personalities and activities, and has no plans for reviewing. The pieces are set by one paper, with alphabetical ads accompanying.

## Theatre Photog History On Exhibit at U. of N. C.

Greensboro, N. C., Nov. 25.

"Theatre — From Ritual to Broadway," an exhibition of photographs recording the development of the American stage, opened in the Morehead Bldg. at the U. of North Carolina last week, and will continue through Dec. 15.

Prepared by the editors of Life magazine, the exhibit traces the history of theatre from its beginning in ancient ritual to its present familiar shape in the western world. The exhibition also undertakes to suggest some of the reasons—religious and social—for the theatre's perennial and universal appeal.

Twenty-five panels (including one devoted to a meticulous documentation of all the illustrations) make up the display. There is an introductory panel suggesting something of the variety of places of theatrical performances.

## Salzburg in N. Y.

Salzburg Marionette Theatre, now on a cross-country tour, will come into N. Y. temporarily for four performances, two each day, on Dec. 14 and 21. Jack Adams & Co. is managing the company. Group was in N. Y. last Xmas.

## All-Negro Musical Set For Off-Broadway Bow

An all-Negro musical, "Dream About Tomorrow," will open at the Henry Street Playhouse, N. Y., Dec. 12, for five performances.

Cast of 30 will include Joseph Lewis, who appeared in "Carmen Jones"; Lillian Hayman, of the National Opera Guild; Richard Ward, who played in "Detective Story," and Wezlynn Tildon, of "Kiss Me, Kate."

Produced and staged by Arty Altman, show has book by Mort Waisman and Altman, music by Esther Stoller, lyrics by Bernie Spiro, arrangements by Angelo Musolino and sets by Hal Cohen.

## N.Y. City Ballet Adding 3 Weeks to Gotham Run; Sock \$41,850 B.O. Factor

With plans for a fall-winter drama season at City Center, N.Y., gone a glimmering, management has decided to extend the current six-week run of the N.Y. City Ballet there, adding another three weeks beyond the Dec. 15 close. Excellent biz the dance troupe has been doing has also been a factor in the decision.

Management is aware that December is an off-biz theatre month, but believes the terp troupe has established a steady clientele to weather a slump. Last week, in its third stanza at the Center, ballet group grossed a sock \$41,850, a healthy increase from the \$38,500 of the week before, and from the \$36,000 take of the first session.

A couple of premieres will be introduced during the added-three-week period. One is Ruth Page's "Revenge," done before in Paris. Nora Kaye, now dancing in the legit, "Two's Company," will star in the ballet, doubling from Broadway work will be given only on Sundays. Jerome Robbins' "Interplay," heretofore in Ballet Theatre's repertoire, will be added to the N. Y. City Ballet list, for the first time.

## FRISCO CRIX OUTRAGED; NO 'FARFEL' PRESS LIST

San Francisco, Nov. 25. Frisco critics found themselves in the soup when the "Farfel Follies" failed to hold out the usual complement of regular opening-night (19) seats for the reviewers, due to entire house being sold out for a B'nai B'rith showing.

After being held waiting in the lobby for over a half an hour, while producer Hal Zeiger belatedly endeavored to corral substitute seats, three of the critics, including Wood Soanes of the Oakland Tribune and John Vickers of The Argonaut, walked out. Fred Johnson, vet Call-Bulletin critic, was perched in an upstairs seat. The Frisco Chronicle passed up reviewing the show in its following morning's edition. Other crix threatened to exit until their regular tickets were retrieved from payees.

"Farfel Follies" has the dubious honor of being the first show hereabouts to toss critics around, some of whom have had the same seats for over 30 years. Zeiger previously produced "Borscht Capades."

## Stratford-on-Avon Cast Set

London, Nov. 18.

Peggy Ashcroft, Michael Redgrave, Marius Goring and Yvonne Mitchell will head the cast for next year's season at Stratford-on-Avon which opens March 17. It will run for 33 weeks. The lineup of plays will include "Merchant of Venice," "Richard III," "Antony and Cleopatra," "Taming of Shrew" and "King Lear."

New season's productions will be directed by Glen Byam Shaw.

# 3-Year-Old 'Pacific' Still Setting B.O. Records; 150G Net for Oct. 25 Week

Playwright  
**Phil Dunning**  
urges  
**Bring Broadway Back Alive**  
an interesting editorial feature  
in the  
upcoming  
47th Anniversary Number  
of  
**VARIETY**

One of the biggest single-week records in recent years was rung up by the two American "South Pacific" companies for the stanza ended Oct. 25. The musical had a combined gross of \$148,906 and a net of \$56,184 for the session. This for a show more than three and a half years old.

Take included the touring company's \$100,063 gross at the Civic Auditorium, Seattle, or a \$43,159 profit, plus the original production's \$48,843 gross and \$13,025 profit at the Majestic, N. Y. Incidentally, the two troupes netted a total of \$168,373 for the four weeks' operation ended Nov. 1.

Top single-week gross in recent years was the \$189,754 racked up by the two "South Pacific" companies for the week ended Oct. 21, 1950, including \$138,965 at the State Fair Auditorium, Dallas, and \$50,789 in New York. Also, the profit on that occasion was higher, too, since the touring edition netted \$64,059 for the stanza, while a total of \$74,871.

The original picked up \$10,812 for Next-highest week's profit in recent years was pulled down by "Oklahoma" (also a Rodgers-Hammerstein musical) for the stanza ended Nov. 23, 1948, when the musical's touring company set the eight-performance gross record for that

(Continued on page 61)

## 'Sea' Earning Back Cost in 7 Weeks

"Deep Blue Sea," Terence Rattigan drama starring Margaret Sullivan, is due to earn back its production cost by the third week in December, after about seven weeks on Broadway. Producers Alfred de Liagre, Jr., and John C. Wilson last week repaid half the \$60,000 investment and figure on returning the balance before Christmas.

The play, currently in its fourth week at the Morosco, N. Y., is sold out for the next eight weeks and is getting about \$3,000 a day advance sale over the window. It involved a production cost of nearly \$39,000, earned about \$10,000 during its tryout tour, netted approximately \$5,000 for its initial week on Broadway and about \$6,500 a week since then.

The production breaks even at around \$14,000 gross. When theatre party bookings have all been played and commissions are no longer deducted, "Sea" will be able to gross about \$26,800, including standee trade. Meanwhile, the original H. M. Tennent production of the play is continuing at the Duchess Theatre in London with Peggy Ashcroft as star.

## Dearth of Road Product Blacks Out Splfd. House

Springfield, Mass., Nov. 25.

The Playgoers, who have had a hard time rustling up enough shows to keep their newly-acquired Court Square lighted ever since getting the former grind and vaude house in April, announced this week that December dates have been canceled.

Company had the Ted Shawn Dance Festival set for Dec. 3, and Ballet Theatre Dec. 11. Notice by prexy Harvey Preston wipes those out, giving city no theatre at all for next month. Final attraction until new policy can be worked out will be Charles L. Wagner's "Carmen," coming in Saturday.

Shows have been spotty, but getting good biz throughout fall, with musicals, such as "Gentlemen Prefer Blondes," doing "turnaway" b.o. American Savoyards biz was a heavy blow, with two-night and matinee stand drawing almost nothing. It was on heels of this that Playgoers announced intention of reorganizing, which probably means change in active direction of org.

New Parsons at Hartford, which has Theatre Guild tie in for breaking in shows bound for Boston and Broadway, has hurt in getting attractions.

## Legitimate Enterprise

Chicago, Nov. 25. With the one-night closing of "Fourposter" last Monday (17) in Chi, due to Jessica Tandy being bedded with a touch of virus, Blackstone Theatre boxoffice had a problem with a \$3,800 sold-out house. Simultaneously, Ben Rosenberg, company manager of "Stalag 17," at the Erlanger, hired two buses and started barking as the patrons came into the Blackstone lobby, before house manager Leo McDonald was aware of the situation. Rosenberg transferred two bus loads away, gaining \$400 additional for his play, stationed in the lone Chi non-Shubert house. Some of the other theatregoers went to "Tree Grows in Brooklyn" or "Gigi," with Rosenberg also courteously dropping off those who wished to see the latter two shows. Miss Tandy resumed her part Tuesday (18).

## See Resident Repertory Only Means to Fill Legit Needs Outside New York

Editor, VARIETY:

Arena Stage, D. C., has been incorrectly referred to in VARIETY as a theatre "half-pro and half-amateur." Arena Stage, however, is a completely professional operation. It has been so since its inception in August, 1950, and became a full Equity company one year later.

Our audience isn't particularly "marked youth"; it represents a cross-section of Washington, with as many diplomats, Government employees, doctors, housewives as students and young people.

The very cornerstone of Arena Stage as an institution is its professional nature. My deepest belief is that first-rate theatre can be presented best and most continuously only by a corps of full-time, paid, professional people working together constantly in the condition of creative rapport provided only by the resident, repertory theatre.

Historically, it has always been the independent professional theatre that has incubated the new life of theatre. This is distinct from the casting office system of production used on Broadway and the road, a system that produces productions of singular merit, but whose merit is always singular. It is a wasteful method that assembles a cast for one production and one production only and then scatters its talent to the common pool again, thereby losing all the creative and organizational gains made by the joint cooperative process.

This is distinct, also, from the amateur, semi-pro or little theatre, where the members are all employed elsewhere and energies are diverted into many things other than the full-time effort of producing a first-rate theatrical product.

I do not believe that the university theatre, little theatre, semi-pro theatre, or amateur theatre can fill the need for top-notch productions for audiences on a regular basis in the leading cities outside of New York. I believe that only the professional, resident repertory theatre can fill this need. That is why Arena Stage was set up.

Zelda D. Fichandler,  
(Managing Director.)

## Musical 'Volpone' Set

Hollywood, Nov. 25. Alfred Perry, Columbia Pictures music department editor, penned book and lyrics, and George Antheil did the score for a musical version of "Volpone." Ben Jonson classic, which will be world premed in January at the U. of Southern California with a professional cast. Perry will stage the show. Carl Elbert will conduct.



## Plays on Broadway

### The Seven Year Itch

Courtney Burr & Elliott Nugent production of comedy in three acts. George Axelrod. Features Tom Ewell, Vanessa Brown. Staged by John Gerstard; scenery and lighting, Frederic Fox; incidental music, Dana Suesse; musical supervision, Nugent. At Plymouth, N. Y., Nov. 26, '52. \$4.80 top (66 openers). Richard Sherman ..... Tom Ewell Helen Sherman ..... Neva Patterson Ricky Morris ..... Johnny Klein Elaine ..... Marilyn Clark Marie ..... Joan Donovan Marie What-ever-her-name-is ..... Irene Moore

The Girl ..... Vanessa Brown Dr. Brubaker ..... Robert Emhardt Tom Mackenzie ..... George Keane Voice of Richard's Conscience, George Ives Voice of Girl's Conscience, Pat Fowler

That laugh hit Broadway has been awaiting so long has arrived at last, and the reaction is as predicted: The show is obviously due for months of sellout business, with likelihood of a touring company and a big picture sale plus the ultimate windfalls of foreign, stock and amateur rights, etc. In other words, "The Seven Year Itch" is a smash.

As frequently happens, this comedy click brings several promising new talents to a theatre that can amply use them. Outstanding in this connection is, perhaps, author George Axelrod, since playwrights capable of turning out effective scripts, particularly comedies, have become the principal bottleneck of the shrinking legit field.

But if Tom Ewell was already recognized as a competent comedian with a unique style, "Itch" gives him a full-length, powerhouse role, and he responds with a performance that should make him a star. The show also offers a cute, talented young actress in Vanessa Brown, a likely comedy director in John Gerstard and another impressive setting by the already established Frederick Fox.

"Itch" is one of those old-fashioned plays that don't attempt to further any cause or prove anything, but are designed simply to entertain, amuse and please an audience. It is merely a frivolous antic about a happily married but restless man who gets into adulterous mischief, while his wife is away for the summer and who thereupon endures sharp misery-ecstasy guilt feelings (hence the title, apparently).

This is probably an immoral play, from a strictly serious viewpoint. At least the church will almost certainly condemn it and there will undoubtedly be some tut-tut reaction from the righteous. But only a determined sobersides would take "Itch" seriously. Anyway, most playgoers won't be bothered about any such thing but, in the everyday-classic phrase, will simply relax and enjoy it.

Although the basic plot outline of the comedy is simple enough, some of its funniest scenes are the novel flashbacks in which the somewhat Walter Mitty-ish husband's helter-skelter imagination keeps running away with him. The audience sees these reverie bits as flamboyant melodrama and/or farce.

Although these inserts seem contrived, tend to impede the central story, and are occasionally maladroit, they give the show a distinct quality and provide a bundle of laughs, including several roof-shaking boffs. At best, they also occasionally explain or advance the main action.

As the slightly slap-happy but ingratiating hero, Ewell gives practically a one-man show, being on-stage throughout the three acts, in some instances, alone, and providing most of the play's impetus and drive. It is a varied and resourceful performance, plausible, winning and very funny.

Miss Brown, making her Broadway bow, is enchanting as the nifty little minx from the apartment upstairs, a naive but essentially knowing chatterbox who happens on the scene at the vital moment and, after almost brainning the hero by dropping a flowerpot, being invited downstairs for a drink. It is the juiciest ingenue-lead role in years and the actress exploits it with a captivating comedy performance that should establish her in both films and legit.

Of the supporting leads, Neva Patterson gives a superlative portrayal as the wife who goes away for vacation and reappears in various hilarious scenes of the husband's day-dreaming. She combines conviction and a deft comedy touch with stunning appearance and a quality that explains her husband's genuine devotion.

Robert Emhardt turns in an acting bullseye as a shock-proof psychiatrist-author with an appreciative understanding of dalliance; George Keane is amusing as an amorous author, and there are acceptable bits by Marilyn Clark, Joan Donovan and Irene Moore as assorted flames in the hero's Mitty-ish secret life. George Ives and

Pat Fowler register as the respective voices of the hero's and heroine's kibitzing alter-egos.

Gerstard, on leave from a supporting role in the cast of the current revival of "Male Animal," has staged "Itch" with an infectious comedy touch; Fox has designed a handsome apartment-and-terrace setting, and Dana Suesse has arranged an appropriate list of old pops for the hero's record-player. Hobe.

### Renaud-Barrault Co.

S. Hurok (in association with French Ministry of Foreign Affairs) presentation of Madeleine Renaud, Jean-Louis Barrault Co. in dual bill, At Ziegfeld Theatre, N. Y., Nov. 20, '52. \$4.80 top.

Comedy in panting and two acts (continuous) by Moliere. Staged by Jean-Louis Barrault. Sets and costumes, Christian Berard; music by Francis Poulenc; musical director, Pierre Boulez. Mercure ..... Jean-Louis Barrault Le Char De La Nuit ..... Pierre Sonrier

LES FOURBERIES DE SCAPIN Comedy in one act by Moliere. Staged by Louis Jouvet. Sets and costumes, Christian Berard; music by Henri Sauguet. Madeleine Renaud ..... Jean-Louis Barrault Sylvestre ..... Jean Jouillard Nerine ..... Marie-Helene Daste Scapin ..... Jean-Louis Barrault Argante ..... Charles Maltbie Geronte ..... Pierre Bertin Leandre ..... Jean-Francois Calve Zerbini ..... Simone Valere Divertissements ..... Serge Perrault

Third repertory offering of the Madeleine Renaud, Jean-Louis Barrault Co. finds this gifted, versatile French acting troupe cavorting through two short Moliere plays, one ("Amphitryon") a romantic comedy with farce overtones, the other ("Les Fourberies de Scapin") sheer burlesque. Acting strokes are drawn so broadly in the latter, and plot is so familiar (through various other previous legit versions) in the former, as to make this dual bill the easiest of the presentations thus far for the non-French-speaking viewer to appreciate. It also probably shows up the Renaud-Barrault troupe at its best.

In "Amphitryon," the highly accomplished Parisians breeze lightly through the jest about Jupiter coming down from Olympus to disguise himself as Amphitryon and enjoy the latter's beautiful wife, Alcmena, while Amphitryon is away at war. Staging by Barrault is deft, so that the several long speeches don't pall; there is poetic, almost balletic movement by the principals; and charming settings and costumes enhance the appeal.

Barrault plays the mischievous Mercury who aids Jupiter in his amours, with a light, saucy air. (It's a relatively small role, Barrault saving himself for the "Scapin" which comes after.) Mme. Renaud is chief ornament here as Alcmena, regal, soft and beautiful. Movement of her head and hands, alone, are a lesson for other thespians, and the ease of voice delivery is a standout. Jean Desailly plays Jupiter with the right infection of poetic zest, devility and finally celestial authority.

Jacques Dacqmine, although suffering from hoarseness, makes a handsome, sympathetic figure as the abused, bewildered husband, Jean-Pierre Graval is amusing as the servant, Sosie, and Anne Carrere is attractive as his sweetheart, Cleonice. Elna Labourdette's brief appearance as "La Nuit" ("The Night") is highly effective as well as decorative.

"Scapin," staged by the late Louis Jouvet, is delightful fooling. Story is somewhat involved, dealing with two sets of young lovers being kept apart by greedy parents, and the way the wily servant, Scapin, bewitches the added parents into accepting the unions. As

(Continued on page 60)

### Choreog Workshop Sets

#### 3-Concert N.Y. Season

Choreographers Workshop, directed by Trudy Goth, plans three concerts this season, all at the Y.M.W.H.A., N. Y. First program will be today (Wed.), offered with works by Bill Hooks, Robert Joffrey, Frank Westbrook and Shirley Broughton on the bill.

Principal dancers will be Gerry Arpino, Bill Bradley, Virginia Conwell, Barbara Lina, Beatrice Seckler, Rudy Tone and Joy Williams. Huber Doris is musical director. Other two concerts will be given Jan. 18 and March 22.

## Equity Shows

### Glass Menagerie (LENOX HILL, N. Y.)

Tennessee Williams' "The Glass Menagerie," at the Lenox Hill Playhouse, N.Y., scores as the best Equity Library Theatre offering this season. Production has professional polish in all departments.

Possibly Williams' nostalgic picture of family life in St. Louis during the '30's can be even better appreciated in such a production, where there are no stars, for Herbert Machiz has directed his four players as an ensemble which creates and maintains the mood of the play. Using many imaginative, subtle touches, he has faithfully preserved the overall spirit of the work.

To the role of Amanda, the worrisome mother who yearns for the past, Charity Grace brings humor and pathos, and proves that she can ably sustain a large role just as she has delightfully enlivened a small part in the ELT past.

Ann Meacham, Derwent Award winner for her role in "The Long Watch" last season, again shows that she is a young actress worth watching. She is appealing as the fragile Laura, with a suggestion of fire beneath the surface of shyness and tension. As the restless brother, Tom, who is also narrator, William Smithers brings out the sensitivity, but the power sometimes seems out of control. Ray Rizzo conveys humor and warmth in the role of the perceptive, extrovert Gentleman Caller.

Play gets a definite assist from the simple, artistic setting by Robert Soule and from the lighting by Mildred Jackson. Vene.

### Hotel Universe (LENOX HILL, N. Y.)

Once considered profound, Philip Barry's "Hotel Universe," the recent Equity Library Theatre offering at the Lenox Hill Playhouse, N. Y., today seems a surprisingly naive period piece. However, as a thespian showcase, this anatomy of failure among the Riviera rich is loaded with histrionic possibilities, which the cast explores with varying degrees of success.

Production's chief fault is that neither director Wendell K. Phillips nor the actors sufficiently soft-pedal the big emotional scenes, with results that are downright embarrassing to the audience and should be to the cast.

Utilizing an extremely effective set by T. Louis DeLime, director Phillips brings what interest he can to the unravelling of this yarn which veers from credit to overwrought. It is to his credit that the play's cosmic pretentiousness does not provoke laughter. Also, Phillips sustains the play's mood of world-weariness, which was then so fashionable, and he uses significant grouping, timing and movement to good advantage.

The action takes place, inevitably, at a villa, and among those who turn up there, chockfull of neuroses, to be patly purged by the God-like owner of this edifice (once the Hotel Universe) are: a playboy mooning over a dead love, portrayed with vitality and perception by Harry Hess; a publisher seeking his old faith or a new religion, played somewhat stiffly and unconvincingly by Joseph Sullivan; and a cynical young actress with a father complex, enacted by Audra Lindley, who is probably a better actress than this part permits. Margaret Sheehan is sufficiently understanding as the publisher's wife, while Greta Markson gets out of control as a light-hearted actress in love with a Jewish "financial wizard," a role in which Barton Stone seems miscast. Don Marve effectively portrays the difficult part of the owner of the estate.

Coming off best in what surely is the longest "continuous action" play in the annals of the American theatre, Margaret Guenver brings not only credibility to a cardboard role, but infuses it with sensitivity and appeal. Vene.

## Scheduled B'way Openings

"I've Got Sixpence," Barrymore, Dec. 2.  
"See the Jaguar," Cort, Dec. 3.  
"Two's Company," Alvin, Dec. 4.  
"Whistler's Grandmother," President, Dec. 8.  
"Grey-Eyed People," Beck, Dec. 17.  
"Children's Hour," Coronet, Dec. 18.  
Arthur Miller play, Beck, Jan. 7.  
"Be Your Age," 48th Street, Jan. 14.  
"Love of Four Colonels," Shubert, Jan. 15.  
"Hazel Flagg," Hellinger, Feb. 5.

## Plays Out of Town

### The Moneymakers

Toronto, Nov. 14.  
Jupiter Theatre presentation of comedy drama in three acts (five scenes) by Ted Allan. Stars Lorne Greene, John Drainie, Kate Reid. Directed by Aaron Frankel. Sets by Hawley Varwood; lighting, Tom Nutt and William Linklater. At Museum Theatre, Toronto, Nov. 14, '52. \$3 top.  
Paul Finch ..... Lorne Greene  
Maggie ..... June Duncan  
Michael Bedford ..... John Drainie  
Nicholas Lovell ..... Roy Partridge  
Ralph Sherman ..... David Gordon  
Manicurist ..... Mary Lou Collins  
Barber ..... Rex Sevenoaks  
Bookblack ..... Cal Whitehead  
Julie Bedford ..... Kate Reid  
Marge Lovell ..... Joanne Stout  
Secretary ..... Bill Tyas

In his three-act denunciation of the Hollywood film industry, Ted Allan warms over some stale dramatic biscuits that have earlier lost their savor through repeated presentation. Here again is the idealistic novelist who, on the success of a book, signs a studio scripter contract and later chafes at his scenario assignments though still accepting that lovely Hollywood lettuce; and the stock brand of highly-principled wife who doesn't want her husband to "sell his soul" and "how happy they were back home" before that \$1,500 a week started rolling in and they took a house too big to live in.

Here also, is the caricatured type of producer always outwitting his rivals by blackmail (he uses a concealed tape-recorder for private conferences or to frame opponents cheating on their wives in boudoir assignments); or he has his rivals' secretaries on his payroll giving him daily reports. Incompetent relatives in top studio jobs also get a raking; ditto a blacklisted comic writer whose scripts the producer buys for peanuts under submitted pseudonyms.

Playwright Allan had two years in Hollywood with two major studios and is presumably writing from colored observation or some experiences he encountered. The director, Aaron Frankel, is up from New York after previous ANTA commitments. Option for London production has been reportedly picked up by Sam Wanamaker, who is receiving progressive air-mailed rewrites on the third act. For Broadway, "The Moneymakers" will require plenty of doctoring, but it's likely the warmed-over theme will militate. For pix, it's manifestly out.

Allan is obviously bitter at the Hollywood working system and he writes at white-heat indignation, plus plenty of personal and political propagandic bias that fails to justify his diatribe as comedy. Lorne Greene gives his usual standout performance as the conniving producer who betrays his friends in his ruthless ride to power and money; John Drainie is splendid as the sensitive writer whose integrity will not be sacrificed for mere Hollywood boodle, and Kate Reid carries the too noble distaff brunt as the wife who induces her husband to take a powder on the film capital rather than become corrupt, in her opinion. Roy Partridge lends some sympathetic appeal as a writer blacklisted for his political beliefs, and Bill Tyas turning in a neat and dry-humored performance as the studio femme spy and seller of information. McStay.

### Dance for Joy

Pittsburgh, Nov. 15.  
Pittsburgh Playhouse presentation of musical comedy in two acts (11 scenes) with book, music and lyrics by G. Wood. Book staged by Frank Burleigh; dances and musical numbers by Frank Wagner; musical direction, Ken Welch; vocal direction, G. Wood; set, William J. Ryan; costumes, Elizabeth Birchard.  
Cast: Pearl Hipps, Nancy Fingal, Edmund Ross, Susan Willis, Jerry Terheyden, Allan Pinsky, Eve Lewis, Murray Gold, John Geary, Mitzel Steiner, Val Stanton, Betty Dunaway, Don Brockert, Eugene Hrehla, Josephine Vicari, Hilda Kaiter, Ruth Weaver, Jane North, Jean Fidler, Richard Willis, Donna Jean Young, Robert Lintner, Sidney Heller.

Pittsburgh Playhouse's luck with original musicals continues bad. "Dance for Joy" is by G. Wood, a nitery performer (with Alice Ghostley, of "New Faces of 1952"). He writes the act's material, and it's bright, original and smart. But there are no signs of that in Wood's show.

"Dance for Joy" is dull and humorless, and strictly amateurish. Wood has written a couple of fairly fetching tunes in "Longing to Be Elsewhere" and "I'm With You" and another "Waltz Her Off Her Feet," is rather catchy, but these are the only cheerful items in the whole thing. The rest is a mishmash.

Plot deals with a little old lady, retired on a short pension after selling corsets in a department store who decides to see life by enrolling in a dancing school operated by a dim-witted ex-burlesque and "Follies" queen, being

taken by a sharpie interested in her money and talking her into an act. Pupils at dame's academy look upon it as a sort of combined campus, Lonely Hearts Club and Town Meeting, and they're heartbroken when owner threatens to let it and go on the road. But comes to her senses, takes the old lady in as a partner everybody's happy.

On the side, there are a couple of teachers who want to have a baby but can't because they have to work, and a romance between a shy insurance salesman and a pretty store clerk. None of it makes very much sense.

Wood's dialog is duller than dishwater and two and a half hours of "Dance for Joy" seems twice that long. His vocal arrangements and Frank Wagner's okay choreography are the best things in the show; otherwise, it's a complete bust.

Cast includes a lot of Playhouse veterans but not one of them gets the slightest chance. Community theatre tried out another original called "Wonderful Good" last spring and it was an out-and-out dud. That one has an autumn companions piece now in "Dance for Joy." Cohen.

### Second Threshold

Memphis, Nov. 15.  
Memphis Arena Theatre production of comedy-drama in two acts (four scenes) by Philip Barry. Features Sidney Blackmer, Al Arena Theatre, King Cotton Hotel, Memphis, Nov. 11, '52 (\$2.40 top). Toby Wells ..... Rex Parlington Malloy ..... Caddell Burroughs Miranda Bolton ..... Katharine Ross Josiah Bolton ..... Sidney Blackmer Thankful Mother ..... Cleo Holladay Jack Bolton ..... Jim Shirah

With Sidney Blackmer turning in a masterful performance at the preem offering (11) of the Memphis Arena Theatre, "Second Threshold," the local group got off to an auspicious start. This is the second year of weekly productions to be staged here and featuring a name performer in the lead.

The 1952 edition of Arena players demonstrated to the near-capacity opening nighters that the next 18 weeks should provide a hefty b.o.

Blackmer portrays Josiah Bolton, long-divorced public figure, in easy-winning, distinguished fashion. His spell-binding dramatic presentation in the second act won a salvo of applause opening night.

Supporting cast more than holds their own. Katharine Ross as Miranda Bolton, his daughter in the femme lead, has loads of personality. Cleo Holladay, as Miranda's class-mate, is a vivacious effervescent blonde who does a creditable performance. Rex Parlington also scores as the family lawyer. Jim Shirah as Jack Bolton and Caddell Burroughs as Malloy, the family butler, make up the balance of the cast, and turn in fine jobs. Matt.

## Legit Followup

### South Pacific (DRURY LANE, LONDON)

London, Nov. 11.  
Despite the widespread critical slamming it received, "South Pacific" has now past its first capacity year at Drury Lane. During this time there have, inevitably, been switches in the cast, but the first major change came when Mary Martin ankled the Nellie Forbush role and was replaced by Julie Wilson.

Locally, Miss Wilson is a high-ranking favorite, with a big public resulting from her two previous stage appearances and various cast dates.

Hitherto, she's been associated with more sophisticated parts. The immaculate grooming, flowing locks and classical style of gowns have been sacrificed, but Miss Wilson shows she can be as soft and as naive as the part demands. The performance is essentially a personal one; sensibly she doesn't try to emulate Miss Martin, but puts her own individualistic stamp on the characterization. Maybe she lacks some of her predecessor's buoyancy, but she compensates by exuding warmth and sincerity.

Even before her opening, advance bookings were sufficient to guarantee capacity business for months ahead. Her reception indicated that the Rodgers & Hammerstein musical is good for another year at least.

The production remains fresh and the cast is in good form. Wilbur Evans continues in fine voice as Emile de Becque, and Freddie Wayne still gets the yocks for his comedy portrayal of Luther Billis. Muriel Smith's Bloody Mary remains one of the high spots. Myro.



## Chi Legit B.O. in Healthy Spurt; 'Poster' \$26,100 (7), 'Gigi' \$21,200

Chicago, Nov. 25. Chicago legit had one of the best boxoffice takes in months last week. "Fourposter" probably would have hit another bonanza at the Blackstone but Jessica Tandy's virus attack that shattered the play Monday night (17) took off \$3,800.

"Gigi" is also putting up the SRO sign these nights. "Stalag 17" is doing very well at the Erlanger, getting a nice boost from the Allied States Theatres, film exhibitors, and from part of the Monday night "Fourposter" crowd, who turned up at "Stalag."

**Estimates For Last Week**  
"Fourposter," Blackstone (9th wk) (\$4,200; 1,534) Jessica Tandy, Hume Cronyn. Sellout \$26,100 for seven performances.

"Gigi," Harris (3d wk) (\$4,400; 1,000) Audrey Hepburn, Sock \$21,200 with matinee trade very heavy; will probably drop midweek matinees in favor of Sunday night performance after Jan. 1.

New York City Opera, Opera House (2d wk) (\$4,900; 3,600). Neat \$62,000 for the second stint.

"Stalag 17," Erlanger (13th wk) (\$4,400; 1,334). Going along nicely with \$16,700.

"Tree Grows in Brooklyn," Shubert (2d wk) (\$5; 2,100) Joan Blondell, Robert Shackleton. Picked up nicely with \$28,700.

## 'GIRL' HEALTHY \$21,600 FOR MILWAUKEE STAY

Milwaukee, Nov. 25. "Country Girl," with Robert Young, Dane Clark and Nancy Kelly costarred, grossed a healthy \$21,600 at the 1,500-seat Davidson here last week. The Paula Stone-Mike Sloane production moved to the American, St. Louis, for this week. Next booking for the house is Shepard Traube's touring edition of "Bell, Book and Candle," opening next Monday (1) for a week's run.

Week-before-last, "Guys and Dolls" had a smash \$72,800 gross at the 2,765-seat Wisconsin here. Potential gross at the \$5.40 scale was about \$78,000. Attendance was off slightly early in the week and at the midweek matinee, but went to capacity for the final performances.

## 'Wagon' Rolls to \$23,500 In Pitt Engagement

Pittsburgh, Nov. 25. "Paint Your Wagon" picked up a unanimous set of sugary notices here at the Nixon last week, but couldn't get rolling until the stretch and had to be content with \$23,500. Although it's the best money the show has done since going on tour, it still isn't enough to give the musical an even break.

Although Ellen McCown opened in the top femme part, she left the company in midweek and was replaced by Nola Fairbanks, who had originally succeeded Olga San Juan in the Broadway production.

Nixon has Bert Wheeler in "Maid in Ozarks" for the holiday stanza, then gets "The Shrike," "Anonymous Lover" and "Point of No Return" in succession.

## 'Nina' \$8,500, Frisco; 'Farfel Follies' 20G

San Francisco, Nov. 25. "The Second Man," with Franchot Tone, Irene Manning and Betsy von Furstenberg, opens tonight (25) at the Alcazar for a two-week run.

"I Am a Camera," with Julie Harris, part of the Theatre Guild subscription series, will open at the Curran Dec. 8.

**Estimate for Last Week**  
"Nina," Alcazar (7th wk) (C-\$3; Sat. \$3.60; 1,157) (Edward Everett Horton, Marta Linden). A fair \$8,500 (previous week, \$8,300).  
"Farwell Follies," Curran (7 performances) (R-\$4.20; 1,758) (Myron Cohen, Mickey Katz, Lenny Kent). Husky \$20,000, with first two performances sold out to B'nai B'rith.

## 'Lover' 15G, Montreal

Montreal, Nov. 25. The Larry Parks-Betty Garrett "Anonymous Lover" drew a fair \$15,000 last week at Her Majesty's Theatre. The 1,704-seater was scaled to \$3.38.

Canadian Concerts & Artists is currently presenting Ballet Theatre in this house. On Dec. 1, "The Happy Time," starring Roger Dann, will be presented by the KoolVent Theatre Co.

## 'Roberts' Garners \$18,500 In Four-Stand Series

Madison, Wis., Nov. 25. "Mister Roberts" nabbed a gross of \$18,500 last week in a four-stand series of eight performances. The dates included the Oshkosh Theatre, Oshkosh, Monday (17); Orpheum, Green Bay, Tuesday-Wednesday (18-19); the Capitol, Manitowoc, Wis., Thursday (20); and the Parkway here Friday-Saturday (21-22).

Leland Hayward production, with Tod Andrews as star, is playing the Lyceum, Minneapolis, from last night (Mon.) through next Friday (28); has a one-nighter Saturday (29) at the Auditorium, Rochester, Minn., and spends all next week at the Playhouse, Winneipeg.

## 'DOLLS' \$38,900 FOR 10 IN RETURN MPLS. VISIT

Minneapolis, Nov. 25. Playing a return engagement, "Guys and Dolls" pulled a good \$38,900 for seven nights and three matinees ending Sunday night (23) at \$4.80 top in the 1,859-seat Lyceum. Musical grossed a huge \$78,400, representing capacity, for 10 nights and two matinees in same showhouse a year ago this month and then went into St. Paul and chalked up an additional \$25,000 for three nights and a matinee. This time St. Paul was passed up, and newspapers there refused to accept its paid advertising or give any news mention to its Minneapolis presence.

## 'Juan' \$37,700 for Seven During Week of Splits

New Haven, Nov. 25. Ducats were at a premium for the three-day stand of "Don Juan in Hell" at the Shubert last week (20-22). Scaled at \$4.80 top, four performances hit a hefty \$17,400.

Current is preem of "Grey-Eyed People," doing a last half (27-29). First December booking is "Good Nite Ladies," due for full week of 15-20.

In three performances the first half of the week, the "Juan" reading drew an additional \$20,300, giving it a total gross of \$37,700 for the seven-performance stanza. The takes included \$3,800 for a one-nighter Monday (17) at Keith's, White Plains, N. Y.; \$12,500 in another single showing Tuesday night (18) at Rensselaer Polytechnic Institute, Troy, N. Y., and \$4,000 more Wednesday night (19) at the Municipal Auditorium, Springfield, Mass.

The presentation is playing the RKO Boston, in the Hub, all this week.

## 'Affairs of State' \$13,750 For Eighth Week in L.A.

Los Angeles, Nov. 25. Opening of "I Am a Camera" at the Biltmore last night (Mon.) gave the town two legit offerings for the current period. Julie Harris starrer is in for a fortnight under Theatre Guild auspices.

Last week's sole offering was "Affairs of State," which hit an okay \$13,750 for its eighth week at the Carthay Circle Theatre. Inauguration of Monday early curtain helped swell the take by about \$100.

## 'Okla.' \$37,900, Calgary

Calgary, Alberta, Nov. 25. "Oklahoma" gave this Canadian town a breath of legit life last week, and the local citizenry responded with a \$37,900 gross for the Rodgers-Hammerstein musical at the 1,442-seat Grand.

Theatre Guild production is playing Seattle this week and splits next week between Yakima, Takoma and Portland.

## 'Wife' \$24,400, Toronto

Toronto, Nov. 25. With five days' rain and competition of the Royal Horse Show denting, Katharine Cornell in "The Constant Wife" last week grossed a healthy \$24,400 here. Though lighter than hoped, engagement saw Friday and Saturday night (21-22) sellouts, with Royal Alexandra, 1,525-seater, scaled at \$4 top with tax.

Charles O'Brien  
Kennedy  
has more anecdota about plays  
and players of another era,  
continuing his bright  
*Ramblings in the  
Theatre*  
an editorial feature in the  
forthcoming  
47th Anniversary Number  
of  
**VARIETY**

## 'Sixpence' \$14,800,

## 'Ginger' 19G, Philly

Philadelphia, Nov. 25. Continuous heavy downpour last week sloughed theatres. Town had six showplaces operating, counting U. of Pennsylvania's Mask & Wig club production at the Erlanger.

Rain especially hurt S. M. Char-tack's Gilbert & Sullivan troupe at the Shubert, which only had one good night. Mixed critical reception greeted "See the Jaguar" at the Forrest, and "I've Got Sixpence" at the Walnut, with the latter having a slight edge at the boxoffice, thanks to American Theatre Society-Theatre Guild sponsorship.

**Estimates for Last Week**  
"Summer and Smoke," Academy Foyer (1st wk) (350; \$3.25). Circle-in-Square's New York success tees off group's planned season here, \$1,500.

"Here's Howe," Erlanger (1,880; \$4.55). 65th annual all-male musical of Penn's Mask & Wig Club; \$6,500.

"See the Jaguar," Forrest (1st wk) (1,760; \$3.90) (Arthur Kennedy). Got one pan, two good notices; fair \$11,500 for seven performances and a preview.

"Time Out for Ginger," (Locust) (2d wk) (1,580; \$3.90) (Melvyn Douglas). Comedy warmly received; survived wet weather best. Fine \$19,000.

"I've Got Sixpence," Walnut (1st wk) (1,340; \$3.90) (Viveca Lindfors, Edmond O'Brien). Subscriptions helped John van Druten play, although notices were two to one against. Fair \$14,800.

Gilbert & Sullivan, Shubert (1st wk). Despite fine buildup and consistent plugs in notices (four openings in one week), Savoyards only got bit on Saturday night. Dismal \$14,000.

## 'PACIFIC' SOCK \$48,800 FOR KAYCEE RETURN

Kansas City, Nov. 25. Run of "South Pacific" in the Fox Midwest Orpheum went true to expectations, winding up its engagement Saturday (22) with \$83,500 in the till for the 10 days. Week ending Saturday with eight performances totalled \$48,800, nearly equalling the take for a week when the show first played here two-and-a-half years ago. House was scaled to a \$4.88 top.

"Bell, Book and Candle" moved in last night (Mon.) for a three-day run of four performances. The Joan Bennett-Zachary Scott comedy will play at a \$4.27 top, and advance sale was brisk.

## 'Madam' 41G, Detroit

Detroit, Nov. 25. "Call Me Madam" grossed a big \$41,000 at the 2,050-seat Shubert in the second stanza of a three-week run.

The Cass, dark for a fortnight, relighted this week with Katharine Cornell in "The Constant Wife."

More Pages From  
*My Book*  
By  
Charlotte Greenwood  
Is another interesting byline piece  
in the forthcoming  
47th Anniversary Number  
of  
**VARIETY**

## Broadway Takes Another Pratfall; But 'Itch' New Smash at \$13,200 (5), French SRO \$37,700, Greeks \$28,800

The up-and-down pattern of legit attendance continued last week with another drop in Broadway grosses. Receipts were generally off from the start and failed to improve much except for the customary weekend spurt, and even that was below par. Only the top smashes failed to be affected.

The pace was still slow Monday night (24) and yesterday (Tues.), but will likely increase tonight (Wed.), and maintain it the balance of the week. But the pre-Christmas slump is due to start next week and grow progressively worse the ensuing fortnight.

Two shows closed last week: "Point of No Return," which is touring, and "Climate of Eden," which goes to the warehouse. The Greek National Theatre had been slated to end its limited engagement this week, but is continuing an extra stanza through Dec. 6.

**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 prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i. e., exclusive of tax.

"Bernardine," Playhouse (6th wk) (S-\$4.80; 999; \$21,500). Nearly \$17,600 (previous week, \$17,700).

"Climate of Eden," Beck (3d wk) (D-\$6-\$4.80; 1,214; \$31,000). Almost \$19,400 (previous week, \$8,900); closed Saturday night (22) after 20 performances, at a loss of about \$100,000.

"Deep Blue Sea," Morosco (3d wk) (D-\$6-\$4.80; 912; \$26,000) (Margaret Sullivan). Nearly \$26,200, with party commissions deducted (previous week, \$26,600).

"Dial M for Murder," Plymouth (4th wk) (D-\$4.80; 1,063; \$30,495) (Maurice Evans). Over capacity at more than \$30,000, with party commissions limiting the take (previous week, \$29,900).

"Evening With Beatrice Lillie," Booth (8th wk) (R-\$6; 900; \$24,500) (Beatrice Lillie, Reginald Gardiner). About \$24,000 (previous week, \$24,500).

"Fourposter," Barrymore (57th wk) (C-\$4.80; 1,060; \$24,996) (Betty Field, Burgess Meredith). Nearly \$15,200 (previous week, \$17,700); moves next Monday (1) to the Golden, where the seating capacity will be 769 and gross capacity \$19,195).

French Repertory, Ziegfeld (2d wk) (C-\$4.80; 1,628; \$38,750) (Madeleine Renaud, Jean-Louis Barrault). Last week, split between "Le Proce" and a double-bill of "Amphytrion" and "Les Fourberies de Scapin," drew capacity \$37,700, with the double press list cutting the take (previous week, double-bill of "Les Fausses Confidences" and "Baptiste" got capacity \$24,000 for first four performances); this week is a split between "Ocecupe-Toi d'Amelie" and a dual-bill of "La Repetition" and "L'Amour Puni"; engagement is being extended at least until Dec. 20.

Greek National Theatre, Hellinger (1st wk) (D-\$4.80; 1,507; \$40,173) (Alexis Minotis, Katina Paxinou). With "Electra" as the initial bill, opened last Wednesday night (19) to favorable reviews; drew over \$28,800 for first six performances and a preview this week, "Oedipus Tyrannus"; engagement is extended a week through Dec. 7.

"Guys and Dolls," 46th St. (105th wk) (MC-\$6.60; 1,319; \$43,904). Got the limit again; \$44,000.

"King and I," St. James (87th wk) (MD-\$7.20; 1,571; \$51,717) (Yul Brynner). Over \$51,000 (previous week, \$51,700).

"Male Animal," Music Box (30th wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). About \$16,000 (previous week, \$18,000).

"Millionaire," Shubert (6th wk) (C-\$6-\$4.80; 1,361; \$39,000) (Katharine Hepburn). As before, standees all performances, over \$39,700 (previous week, \$39,800).

"Moon Is Blue," Miller (90th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). About \$11,800 (previous week, \$13,200).

"Mrs. McThing," 48th St. (33d wk) (C-\$4.80; 925; \$22,927) (Helen Hayes). Nearly \$19,600 (previous week, \$21,300).

"My Darlin' Aida," Winter Garden (4th wk) (O-\$7.20-\$6.60; 1,519; \$51,881). Almost \$42,000 (previous week, \$44,000).

"New Faces," Royale (28th wk)

(R-\$6; 1,035; \$30,600). Over \$27,900 (previous week, \$30,000).

"Pal Joey," Broadhurst (47th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). About \$37,700 (previous week, \$39,000).

"Point of No Return," Alvin (45th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Nearly \$22,800 (previous week, \$24,500); closed Saturday (22) after 356 performances, at a profit of about \$50,000.

"Seven Year Itch," Fulton (1st wk) (C-\$4.80; 1,063; \$23,228). Opened Thursday night (20) to seven favorable notices (Atkinson, Times; Chapman, News; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Lee Mortimer, Mirror; Watts, Post—who didn't like it, but rated it a hit) and one negative reaction (McClain, Journal-American); drew capacity \$13,200 for first four performances and a preview.

"South Pacific," Majestic (188th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over \$38,200 (previous week, \$46,000).

"Time of the Cuckoo," Empire (6th wk) (D-\$6-\$4.80; 1,082; \$25,056) (Shirley Booth). Went clean again, with commissions trimming the take to \$24,300 (previous week, \$24,200).

"Wish You Were Here," Imperial (22d wk) (MC-\$7.20; 1,400; \$52,080). Over \$52,100 (previous week, \$52,200).

**Opening This Week**  
"Time Out for Ginger," Lyceum (C-\$4.80; 995; \$22,845) (Melvyn Douglas). Shepard Traube & Gordon Pollock, in association with Don Hershey, production of play by Ronald Alexander; opens tonight (Wed.).

## Bette Boff Boston Draw With \$42,300

Boston, Nov. 25. "Two's Company," not too pleasantly received by local crits, continues to pack 'em in at the Shubert during its final week here. Musical leaves Saturday (29), with Paul Hartman bowing out of the co-starring comedy role he took over last week from Hiram Sherman. "Don Juan in Hell" bowed into the RKO Boston last night (Mon.) for a six-day stand, with advance sale reportedly strong. "Good Night Ladies" winds a six-week stand Saturday.

**Estimates for Last Week**  
"Good Night Ladies," Majestic (5th wk) (\$3.60; 1,100). Down to \$10,000 for next-to-final week.

"Temptation of Maggy Haggerty," Brattle (2d wk) (\$3.60; 454). Final week nabbed near \$4,800 following okay \$5,000 for first.

"Two's Company," Shubert (1st wk) (1,700; \$6-\$4.80) (Bette Davis, Paul Hartman). Clean at over \$42,300. Final week current, with same figure expected.

## 'CAMERA' NEAT \$18,300 IN 6 ON ONE-NIGHTERS

Salt Lake City, Nov. 25. "I Am a Camera," John van Druten, comedy-drama starring Julie Harris, put together a neat \$18,300 gross last week in six performances divided between five one-night stands. It started with \$3,300 Monday night (17) at the Orpheum, Davenport; added \$4,400 Tuesday night (18) at the Iowa, Cedar Rapids; picked up another \$3,000 Wednesday night at the Paramount, Omaha; got \$3,100 more Thursday night (20) at the KRNT Theatre, Des Moines, and after spending Friday traveling, finished with \$4,500 for a matinee and evening show Saturday (22) at the Capitol here.

The Gertrude Macy-Walter Starcke production opened last night (Mon.) at the Biltmore, Los Angeles, for a run.

## 'Paris' 14G, New Orleans

New Orleans, Nov. 25. Cornelia Otis Skinner grossed \$14,000 last week at the Civic here in her one-woman show, "Paris '90."

Star is splitting the current stanza between Houston, San Antonio, Austin, Fort Worth and Dallas, and continues the schedule next week through Oklahoma City, Wichita, Topeka and Kansas City.

## Plays on Broadway

Continued from page 58

### Renaud-Barrault Co.

acted here by these brilliant farceurs, however, story is refreshingly simple.

Charles Mashieu and Pierre Bertin are a treat as the two bemused fathers, but Barrault stands out, as usual, for his virtuoso acting, prancing and clowning as the artful Scapin. The man's a marvel. Anne Carrere and Simone Valere are two highly personable young misses and Gabriel Cattand and Jean-Francois Calve their handsome gallants. Jean Juillard also knocks himself out as a valet.

Bron.

### OCCUPE-TOI D'AMELIE

(Keep Your Eye on Amelie)

Farce in three acts (four scenes) by Georges Feydeau. Directed by Jean-Louis Barrault; decor, Felix Labisse; costumes, Jean-Denis Malcles. At Ziegfeld, N. Y., Nov. 24, '52.

Amelie	Madeleine Renaud
Yvonne	Anne Carrere
Lucy	Simone Valere
Bibiche	Jacques Gailand
Valerette	Jean-Francois Calve
Boas	Jean-Claude Michel
Adonis	Jean-Pierre Granval
Paulet	Beauchamp
Eulene	Gabriel Cattand
Irene	Elle Labouret
Marcel Courbois	Jean Desailly
Van Putebeuf	Charles Mashieu
Koschnadloff	Charles Mashieu
Le Prince	Jacques Dacqmine
Charlotte	Simone Valere
Moulette	Jean-Louis Barrault
Le Maire	Regis Oudin
Virginie	Anne Gelfe
Cornette	Pierre Sommier

For the first half of its third week the Renaud-Barrault troupe has gotten around to what veteran Broadwayites may think of as typical French legit fare. That is, hokum bedroom farce of the sort that used to convulse American audiences a generation or more ago. Maybe it's the language that makes the difference, but what would probably seem pretty dusty for a U. S. show is consistently interesting and frequently quite funny in the expertly slapstick hands of the Parisian company.

Following the timeless pattern of French farce, "Occupe-toi d'Amelie" is a complex succession of variations on sex intrigue situations, with characters hopping in and out of the hay, hiding under the covers, running in and out of the room in assorted degrees of undress, with liberal use of mistaken identity, etc.

In this case, Madeleine Renaud is the outstanding click in the title part, with Jean-Louis Barrault as stager and bit player. In one of the most laughable scenes, so visually goofy that even a non-savvy-Francals spectator can't miss the fun, the femme star makes a small gem of a farcial bedroom roughhouse. Another hilarious spot involves a pantomime bit by Jean Juillard trying to solve a mathematical problem.

As usual, the French physical production is so light that it amounts to little more than a few of the sort of screens a hospital puts around a seriously sick patient's bed, but the effect is excellent. Perhaps a U. S. production, particularly a Broadway one, couldn't get away with such skimpy scenic effects, but it serves admirably in this Paris-produced show. However, whether because of unfamiliarity with the technical setup or due to inadequacies of the equipment itself, the initial performance Monday night (24) was marred by spotty lighting, scene changes, etc.

Hobe.

### Electra

Guthrie McClintic (by arrangement with American National Theatre & Academy) presentation of the National Theatre of Greece production of tragedy in one act by Sophocles. Stars Katina Paxinou. Staged by Dimitri Rondiris; music, Dimitri Mitropoulos; scenery, costumes, Antonios Phocas. At Mark Hellinger, N. Y., Nov. 19, '52: 4:30 top (\$8 opening).

Phaegorus	A. Apostolides
Orestes	Thanos Cotsopoulos
Electra	Katina Paxinou
Chrysothemis	Rita Myrat
Chlorotempe	A. Raftopoulos
Aegleus	N. Hadzios
Chorus Leader	H. Zafirou
Palades	A. Delivannis
Chorus of women	Capellari, C. Capisinea, V. Cassavou, I. Gofo, P. Condou, V. Delivanni, M. Gouza, A. Gressera, Th. Joannidou, B. Michalopoulou, C. Myrat, A. Vassalou, E. Vodka-dou.

This particular gift the Greek National Theatre bears to New York's Mark Hellinger Theatre,

Sophocles' "Electra," is impressive, vigorous, eye-filling and non-commercial. Producer Guthrie McClintic, who is presenting the troupe by arrangement with ANTA, deserves special kudos for making this experience in the theatre possible for those who take dramatic art seriously. They, together with New York's Greek population, should comfortably fill the theatre for the skedded eight performances.

The language barrier (it's in modern Greek) seems not such a handicap as non-French at Jean-Louis Barrault's current productions, for the Electra story is well-known, treating as it does the original "father - complex heroine," who is wrought up over her mother's murder of said father, and whose revenge is frustrated by her own weakness.

Katina Paxinou is superb as Electra, displaying all the intensity which marked her previous appearances as Pilar in "For Whom the Bell Tolls" and Christine, the mother, in "Mourning Becomes Electra." But Electra also offers here an opportunity for enormous emotional and vocal range, as she tongue-lashes her mother, weeps quietly to the chorus, is anguished when she hears her brother is dead, elated when he returns to kill their mother, and savage at the end, as she listens with satisfaction to the death cries of her mother.

Supporting company is uniformly tops—Thanos Cotsopoulos as a frank and likeable Orestes, a contrast to his complex-ridden sister; A. Raftopoulos as their harsh but fearful mother, Rita Myrat as their sister, who prefers pretty clothes to revenge; J. Apostolides as an apprehensive tutor; N. Hadzios as the mother's swaggering lover, and H. Zafirou, whose acting is a fine study in subtlety as the chorus leader.

Unlike the self-conscious chorus in "Medea," or the uncontrolled one in "Tower Beyond Tragedy," this group of 14 women and a chorus leader is a heavy production asset, their patterned movements providing a graceful frame for the tragic action.

Director Dimitri Rondiris has staged the production in classic style, with action and dialog paramount to "business" and technique.

Atmosphere of stark grandeur results from tasteful blend of C. Clonis' setting (facade of the palace upstage, its steps leading downstage, with level playing areas midway and on a built-up apron); Antonios Phocas' costumes in blues, golds and mauves, and artistic lighting supervised by Klaus Holm.

The melodiously infected speeches of J. Gryparis' modern Greek translation (skillfully punctuated with silences) and Dimitri Mitropoulos' exciting background music add voltage to "Electra."

Vene.

### Oedipus Tyrannus

Guthrie McClintic (by arrangement with the American National Theatre & Academy) presentation of tragedy in one act by Sophocles. Stars Alexis Minotis; music, Katina Paxinou. Directed by Minotis. Scenery by C. Clonis; costumes, Antonios Phocas; music, Miss Paxinou; choreography, Asapi Evangelidou; translated into modern Greek by Photos Politis. At Mark Hellinger Theatre, N. Y., Nov. 24, '52: \$4.80 top (\$6 opening).

Oedipus	Alexis Minotis
Priest	Basil Kanakis
Creon	N. Hadzios
Tiresias	J. Apostolides
Joasta	Katina Paxinou
Shepherd	P. Zervos
Attendant	Nico Apostolides
Messenger	St. Vocovitch
Chorus Leader	Thanos Cotsopoulos
Chorus of Theban Elders	A. Delivannis, P. Dimopoulos, N. Papaconstantinou, D. Veakis, Th. Andriacopoulos, B. Andriopoulos, N. Betinis, St. Bogiotopoulos, E. Castellos, Sp. Lascaris, J. Mavroyenis, G. Moutisios, C. Naos, St. Papadachis.

The Greek National Theatre scores again, with a powerful production of "Oedipus" at the Mark Hellinger Theatre, presented by Guthrie McClintic in arrangement with ANTA. More so than with last week's "Electra," this offering has b.o. appeal, combining passion with a plot that is probably the most powerful in stage history. Even though the dialog is Greek to

most of the audience, the language difficulty shouldn't be too great, since the plot of "Oedipus" like the complex, is pretty familiar.

Driving force of the production is Alexis Minotis as "Oedipus," the stubborn tyrant who insists on finding out the truth about himself, even if it destroys him. The play begins on a relatively peaceful note, with Oedipus on stage with his two little girls, but once he starts on the course of self-discovery, he builds steadily in tension to the anguished scene in which the tyrant who was formerly so blind to reality stumbles onto the stage, his eyes torn out, and his face and robe covered with blood. A fine actor, Minotis plays the part to the hilt, but it never gets out of control.

In the relatively small role of Jocasta, the wife and mother of Oedipus, Katina Paxinou again demonstrates her great acting talent, especially in the scene where she discovers the relationship between herself and the king.

Also to Minotis goes credit for the skillful staging, in the classic, larger-than-life style that the play demands. With Thanos Cotsopoulos as the leader, the chorus of 14 acts with and reacts to the events, and serves as a link with the audience, addressing them directly, singing, chanting, moving in formal patterns, and always wanting to help the beset king, but never quite able to reach him in his suffering. Wearing the draped costumes of Antonio Phocas, they resemble the god-like figures carved in Greek friezes.

Other members of the cast are uniformly good, especially N. Hadzios as the ambitious Creon, J. Apostolides as the aged prophet Tiresias, P. Zervos as the sturdy shepherd, and St. Vocovitch as the messenger.

Designer C. Clonis has made a few changes in the unit set which serves both this play and "Electra," with the artistic representation of a palace entrance and steps leading downstage.

Vene.

### 'Shrike' Garners \$24,200

#### In 1st Washington Week

Washington, Nov. 25.

"The Shrike" did \$24,200 for its first week at the National Theatre here, with business held down by three days of rain, which also affected other midtown amusement biz. The Van Heffin starrer is expected to better the take during the current second and last week of its run.

Henry Fonda opens next Monday (1) at the National in "Point of No Return." The Shubert Theatre, dark last week, reopened yesterday (Mon.) with "Paint Your Wagon."

### 'Bagels' 18G, St. Louis; 'Second Man' \$16,000

St. Louis, Nov. 25.

"Bagels and Yox" grabbed a good \$18,000 for its one-week stand at the American here last week. It was near SRO biz throughout the run, with a \$3.66 top.

A fine \$16,000 was grossed for "The Second Man" in its stanza ending Sunday (23) at the Empress, with Franchot Tone.

### 'Wagon'

Continued from page 56

Brooklyn" as its one song-and-dancer instead.

What incensed "Wagon" producers additionally was the fact that "Tree," after playing Washington and Chicago, is being yanked and will terminate its travels in the latter city. York and Kaufman have already played several spots which now won't get "Tree," and figure that "Wagon," with subscriptional help, would have shown a profit instead of a loss in those situations.

The whole matter is a cause for concern, too, by theatres, including the Nixon here, which had promised subscribers seven shows, plus a musical, and now find themselves holding the bag for a tuner as well as a straight play, on account of the Guild's "Jane" having collapsed after being out just a month. It had been a subscription commitment, too. However, "Guys and Dolls," opening here Jan. 12, will be on subscription the first stanza of its four-week run.

"Wagon" missed an even break in Pittsburgh last week by a couple of grand, and if it had been presented as a subscription offering, would have left town in the black instead.

Bill Fields, Playwrights Co. pressagent, left Sunday (23) to spend three days with the Ringling-Barnum & Bailey circus at its Sarasota headquarters, then goes to Cuba ahead of the show's annual winter engagement starting in mid-December at the Havana Sports Palace. Theatrical agent Howard Gliedman has optioned three plays for Broadway production. They are "Dark of the Moon," a musical version of the 1944-45 drama by Howard Richardson and William Berner; "Summer Motley," comedy by Robert McEnroe, and "Sweet Poison," by Leonard Lee. "High Pitch," a musical comedy book by Milton Lazarus, has been acquired by Richard Aldrich & Richard Myers for production in the fall of 1953. Composer and lyricist are to be selected.

Barry Hyams, pressagent for "Mrs. McThing," "Time of the Cuckoo" and the incoming "I've Got Sixpence," announces plans to become a producer with the presentation this winter of "The Wrestling and the Fall," by Dorothy Monet. The Hume Cronyns (Jessica Tandy) will be in New York while their touring edition of "Fourposter" lays off the pre-Christmas week. . . . Francis DeWitt, who had several plays on Broadway some years ago, has authored a new whodunit, "Beyond the Law," which will be produced in a few weeks by the Marion Players of Ocala, Fla., where he now lives.

Jack Potter is company manager of "Seven Year Itch" with Marian Byram and Phyllis Perlman pressagents. Charles Durand stage manager, Pat Fowler assistant, Marty Glickman announcer for the recorded excerpt from a baseball broadcast, Gleb Yellin conductor of the offstage and intermission music and Margery Quitau assistant to scenic designer Frederick Fox. . . . According to the artist, Paul Meltner, he has received a letter from Queen Elizabeth asking for his portrait of Gertrude Lawrence for the National Gallery in London. The picture hung in the Alvin Theatre, N. Y., at the time the late star was appearing there in "Lady in the Dark" and was later used in an exhibition sponsored by her for the benefit of the American Theatre Wing's Stage Door Canteen.

Lester Cowan signed Philip Bloom to work with Jean Dalrymple on publicity for the film about leggers, "Main Street to Broadway," during shooting sequences in N.Y. next month.

The opening night curtain for "Seven Year Itch," advertised for "8 o'clock sharp" and scheduled for 8:10, actually went up at 8:25. . . . "Flight Into Egypt," slated for production in London with Anne Todd as femme lead, is regarded there as an anti-American play. . . . Joe Grossman, recently out with "Gentlemen Prefer Blondes," has taken over as company manager of "Two's Company," succeeding Clifford Hayman, who is now billed as associate to producers James Russo and Michael Ellis. . . . Producer-director Guthrie McClintic is in Detroit for Thanksgiving with his actress-wife Katharine Cornell, who's playing there this week in "Constant Wife." . . . Whatever happened to Michael Myerberg's scheduled production of "Third Person," Andrew Rosenthal's London hit?

Nola Fairbanks, who succeeded Olga San Juan as femme lead during the Broadway run of "Paint Your Wagon," has resumed the part in the John Yorke-Wolfe Kaufman touring edition, starring Burl Ives. . . . Jessie Royce Landis has returned to New York after three years on the London stage. . . . Text of Mary Chase's "Bernadine" and her former "Harvey" will be published next spring by Oxford U. Press, which recently issued her "Mrs. McThing." . . . Nick Holdo will be general manager and Saul Richman pressagent for the Paul Crabtree-Frank J. Hale production of "Lily."

Robert Whitehead, co-producer of "Time of the Cuckoo," has an untitled new script by novelist Calder Willingham, for which he hopes to enlist British actress Eileen Herlie for the leading role. . . . Lydia St. Clair, featured actress in "Time of the Cuckoo," has joined the teaching staff of the Dramatic Workshop. . . . Kermit Bloomgarden, producer of the forthcoming revival of "Children's Hour," was company manager of the original production and general manager for the producer, Herman Shumlin. . . . Richard Myers has been elected chairman of the Committee of Theatrical Producers, succeeding Leland Hayward, with Irene Mayer Seznick

## Legit Bits

as secretary, George Abbott treasurer and Howard Reinheimer attorney.

Charles Fredericks will take over the Sky Masterson part in the touring "Guys and Dolls," effective Dec. 29, succeeding Allan Jones. . . . Margaret Webster will stage the Warren P. Munsell-Kenneth Banghart production of "Comin' Thro' the Rye," a musical play by the late Warren P. Munsell, Jr. . . . The owners of the Colonial Theatre, Boston, deny that reported sale of the property is to the Shuberts. The house, only legit stand in the Hub not owned or operated by the Shuberts, is currently under lease to Marcus Heiman, president of the United Booking Office, in which the Shuberts are associated.

Jack Hylton's production of "Paint Your Wagon" opens a pre-London tour next Tuesday (2) at the New Theatre, Oxford. . . . "Sweet Peril," comedy for Reginald Denham and Mary Orr, in which Broadway players Margot Stevenson and Ron Randall are making their first British appearances, opens next Wednesday (3) at the James's London. . . . Richard Whorf will costar with Menasha Skulnick in "The Fifth Season," formerly titled "Business Is Business." . . . "Be My Guest," musical comedy with score by Duke Ellington and book and lyrics by mag and tele writer Doris Jullian, is announced for production next spring by scene designer Perry Watkins and Miss Jullian. . . . U. S. rights to "A Priest in the Family," Kieran Tunney - John Singe drama which had an 11-week London run a year ago, have been acquired by Eddie Dowling, who reportedly plans a Broadway production following his incoming "The Intruder."

### 'BANANA' FAIR \$37,800 IN CINCINNATI STANZA

Cincinnati, Nov. 25.

Phil Silvers in "Top Banana" peeled a fair \$37,800 last week in the 2,500-seat Taft Theatre. Top was \$4.92, upped to \$5.54 Friday and Saturday nights.

"Guys and Dolls" is in the Taft this week for six performances at \$4.92, and \$5.54 Saturday night only. Next road show booking is Katharine Cornell in "The Constant Wife," for the Cox Theatre week of Dec. 8 at \$4.31 top.

### 'Bell, Book' Over \$20,400 For Three-City Stand

Memphis, Nov. 25.

"Bell, Book and Candle," with Joan Bennett and Zachary Scott costarred, rang up a gross of over \$20,400 last week in an unorthodox string of eight performances over three stands. The John Van Druten comedy started with \$5,600 for Monday evening and Tuesday matinee (17-18) at the Paramount, Baton Rouge; added \$5,100 for two evenings and a matinee Wednesday-Thursday (19-20) at the Robinson Auditorium, Little Rock, and wound up with \$9,700 for two evenings and a matinee Friday-Saturday (21-22) at the Auditorium here.

Shepard Traube production is dividing the current week between Kansas City, Des Moines and Omaha, and plays all next week at the Davidson, Milwaukee.

As a tribute to his late father-in-law, Adolf Busch, Rudolf Serkin will include on his Carnegie Hall, N.Y., recital program Dec. 5, a piano sonata written for him by the late violinist-composer.

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Sportin' Life

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## Literati

### D.C.'s Obscene Book Probe

Special House of Representatives Committee to investigate obscene books has decided there is no way to halt under-the-counter sales of pornography. It has decided to hit at the smutty books, comics and magazines which can be purchased openly, in the belief that something can be done about these.

Committee, which opens public hearings in Washington next Monday (1) has been at work since last June and has compiled a vast amount of material sent in by outraged readers who got the stuff at newsstands and drugstores. Mostly the complaints deal with the super-cheap cake covers on the paper-bound books, although there has been some complaint about the content of a portion of the books. A lot of comic books are found too "gory" for the children who buy them, and some magazines will be attacked for carrying ads purporting to offer sexy pictures.

The Congressional committee has an idea it can get the publishers to set up a voluntary code of ethics such as those in broadcasting and motion pictures.

### Canada Conviction

Mae West, Erskine Caldwell and Tereska Torres were bracketed with certain issues of Gala, Wink, Titter, Eyeful, Peepshow, Paris Models and Beauty Parade in a "distributing obscene literature" conviction in Ottawa Nov. 22. Distributor, National News Co., was fined \$1,100. Judge A. G. McDougall found four test-case pocket-size books "tending to deprave and corrupt" and the mags "smut." Books were "Diamond Lil," "Tragic Ground," "Journeyman" and "Women's Barracks," last-named being cited partly for description of lesbianism. First such trial in Canada is considered highly significant. Judgment will be appealed.

### P-H's New Issue

Prentice-Hall is planning a stock issue to finance building on the 17-acre tract it recently acquired in Englewood Cliffs, N. J., and to expand production and operation of its subsidiary, Allyn & Bacon, which at present is concentrating on publishing secondary school books. Special meeting of stockholders will be held in Dover, Del., Dec. 10 to vote on the plan to authorize 60,000 shares of 5% cumulative preferred stock, each with par value of \$50. Directors feel the best way to finance the expansion-building program is through retaining substantial amounts of the earnings, transferring coin from earned surplus to capital.

Directors propose that a preferred stock dividend be declared to the holders of common shares at the rate of 6/100ths of a preferred share for each share of common. A cash dividend of 15c per common share, as the fourth quarter of '52 divvy, will be paid Dec. 1 to stockholders of record Nov. 18.

Hans W. Holzer has left post of editor-in-chief of Exclusive Press and Entertainment Press Service and has two plays readied for production in London.

### Buffalo Critic Quits

Bud Sinclair, who had been doing legit reviews for the Buffalo Courier-Express, has resigned from the paper. He goes to Florida to resume writing his third book and a series of magazine articles.

Legit reviewing for the paper is now being distributed to regular staffers, with Margaret DiMorni getting the bulk of assignments.

### Komroff's 'Jesus' Anthology

Manuel Komroff, novelist and film writer, has completed "Jesus Through the Centuries," an anthology on Jesus by noted savants, with Komroff writing intros to all sections, as well as biogs, etc., for the 600-page tome. Morrow will bring book out next Easter.

Komroff, who did a "Travels of Marco Polo" 25 years ago, is also now having a "Marco Polo" for kids, with added info, issued by Messner.

### Halper's 'Chicago'; Good 'Humor'

"This Is Chicago," an anthology edited by Albert Halper, breathes the brawn and the might that is the Windy City. From Edna Ferber to Louis Satchmo Armstrong, from Carl Sandburg (several pieces) to Edgar Lee Masters, James T. Farrell to the anthologist-editor's own writings, from Gwendolyn Brooks to Ben Hecht, Raymond Daniell and Anne O'Hare

McCormick to Herbert Asbury, Jane Addams to Clarence Darrow—these and others hold the No. 2 city of the land up to vigorous reflection. It's good reading. Holt publishes at \$5.

Another bright anthology is "The Weekend Book of Humor," (Ives Washburn; \$3), selected by P. G. Wodehouse and Scott Meredith, which tells it all in the title. It can be picked up at will. It's replete with some very bright stories by many of the top contemporary humorists, and is further fortified by poems, cartoons and gag material. Abel.

### Dick Joseph's Triple-Header

Esquire travel editor Richard Joseph is an unusual triple-header author on the Doubleday lists both in January and February, first with his "World Wide Money Converter and Tipping Guide," updated to embrace 30 different currencies, and in February his two books on England (Coronation editions) will be updated and issued. These are titled "Richard Joseph's World Wide Travel Guide" and "Your Trip to Britain." Latter has an intro by Sir Alexander Maxwell, chairman of the British Travel Assn.

### Two New Book Eds

Ned Bradford is Little, Brown's new New York editor, to succeed the late John M. McK. Woodburn. It's a return for Bradford who was executive editor of LB in 1948, then became associated with Harcourt, Brace in 1949, first in the educational department and then as assistant to that company's veepee and g.m.

A new associate editor at Henry Holt & Co., appointed by veepee William E. Buckley and editor-in-chief Ted Amussen, is Stewart Richardson who shifted over from Houghton, Mifflin.

### Black Heads Publicists

Ivan Black was elected prez of the Publicists Guild of N. Y. for 1953, at annual meet last Thursday (20). Dick Mardus was chosen first veepee; Spencer Hare was re-elected second v.p.; Dick Linke was chosen secretary, and Lillian Picard treasurer.

Ben Kaufman, editor of the group's newspaper, Fifth Estate, was made a member of the executive board.

### Sylvia Golden's Tome

Macmillan Co. last week inked a pact with Sylvia Golden under which it will publish her novel tagged "Neighbors Needn't Know." It's scheduled to hit the stands some time next spring.

Book has already been dramatized by Joseph Kramm as a script titled "The Gypsies Wore High Hats." Aldrich & Myers have slated it for Broadway production this season.

### Books on Queen and Batista

Two reigning personalities will be subjects of new Holt books. Geoffrey Bocca, who has written for McCall's magazine on the Royal Family and is a friend of the Duke of Edinburgh, consort of the new Queen Elizabeth II, is doing a book called "Elizabeth the Queen." Bocca is U.S. rep for the Kemsley papers.

Edmund Chester, former CBS news expert on Cuba and Latin America, is writing "A Sergeant Named Batista." Chester currently is exec of a radio-TV chain in Cuba owned by Ben Marden.

### CHATTER

Aldo Ray profile by Ed Miller in Seventeen mag.

"Tax-Wise," cartoon book on the tax form, by Stanley & Janice Bernstein, issued by Henry Schuman yesterday (Tues.).

Profile of Herb Shriner, "The Shrewd Bumpkin of Television," appearing in the Nov. 29th issue of Saturday Evening Post.

Columbia Pictures made a tie-up with Charles Scribner's & Sons for a bally campaign to coincide with the release of "From Here to Eternity."

Bertram Bloch, story editor of 20th-Fox in New York, has a show business novel, "Mrs. Hulett," due off the Doubleday presses early next year.

Sam Levenson has been signed to do a humorous column for the Bell Syndicate, along the lines of his video monologs. It'll start in about a month.

The New Yorker's A. J. Lieblich has expanded "The Honest Rainmaker," a portrait of James A. MacDonald (alias Col. Stingo of the N. Y. Enquirer) into a book for Doubleday.

Add to the discussion of "When Is a Best-Seller?" "Beloved Son"

by Blanche Shoemaker Wagstaff has sold over 650,000 copies without making the charts. Relligioso tome was published by Whitman, of Racine.

Lyman Bryson, CBS broadcaster and professor of education at Teachers College, Columbia U., lectures on "Education for International Understanding" at the New School for Social Research, N. Y., Dec. 3.

Bill Ornstein will have three new short stories published next month, "The Crime of Harlem Acres," in New Story; "Is This the Sergeant?" in Prairie Schooner and "The Understanding" Mr. Pink," in American Jewish Times Outlook.

## 'Pacific'

Continued from page 57

time—\$119,811 at the Municipal Auditorium, Oklahoma City. The net for the stand was \$60,668, also a legit record for them. For the same week, the Theatre Guild's original production grossed \$27,968 for \$13,273 profit at the St. James, N. Y. That brought the week's total gross for the two companies to \$147,779 and the total net to \$63,941.

### Operating Profit

With its \$168,373 profit for the five weeks ended Nov. 1, the total operating profit for the two "South Pacific" companies had reached \$3,472,554, after deducting \$67,813 paid to Roger Rico in settlement of his contract after he was dropped as male lead of the Broadway production. Income from South Pacific Enterprises, mostly royalties from licenses to use the title, etc., added \$247,510, and \$37,201 had been paid to Coast producer Edwin Lester as his 1% share of the profits.

As of Nov. 1, a total of \$3,395,021 profit had been distributed, leaving \$287,843 assets, including \$1,108 advance on the royalties from the hit London production, \$10,000 in an advertising fund, \$50,000 sinking fund and \$226,735 available for distribution.

The "S.P." original production is currently in its 189th week on Broadway, and the touring edition, now in its 137th week, is playing all this week at the Forum, Wichita, and spends all next week at the Robinson Memorial Auditorium, Little Rock, both normally one-night stands.

## 7 O'Clock

Continued from page 57

ing with Beatrice Lillie" has also followed the traditional Monday sked.

One of the main complications in the situation has been that some of the new shows, particularly those selling theatre parties for Monday nights, have found it inconvenient if not impossible to adopt the early ring-up Monday, at least until party bookings have been completed. This has prevented a general lineup that night and tends to confuse the public.

Rodgers reported yesterday that despite the confusing aspects of the situation there have been no complaints from patrons at "South Pacific" or "King and I," but that comment has been uniformly enthusiastic. He also noted that letters to the drama section of the N. Y. Times and other papers had also been overwhelmingly favorable to the early Monday curtain.

However, the composer producer declared that while he is personally in favor of retaining the early start Mondays, he wouldn't try to persuade other managements to stick to the arrangement. He wouldn't want to assume such a responsibility for other shows, he explained.

### Theodore Pratt

reviews the horizons of

Paper-Backed  
Bestsellers as Big  
B.O. Potentials

an interesting editorial feature  
in the  
forthcoming  
47th Anniversary Number  
of  
VARIETY

## SCULLY'S SCRAPBOOK

By Frank Scully

Television City.

When CBS opened one eye on its multi-million dollar version of the entertainment world of tomorrow, where what had once been the beautiful Isle of Gilmore, between L. A. and Beverly Hills, I watched a handsome, white-haired man, dining in solitary splendor at a table beautifully laid out for 10. He was smiling on the scene of hundreds of diners around him. They were drinking champagne which bubbled all over the huge studio like a train wreck of Alka Seltzer. Young, gay-gowned gals were dancing with thin-thatched writers, directors, producers and veepees to the strains of Lud Gluskin's 26-piece orchestra.

Wherever the man of mystery turned it looked like Caesar back from the Gallic wars and really throwing himself a ball. Mayor Bowron was still wearing makeup and, so for that matter, were Lucille Ball, Gracie Allen, Eve Arden, Cass Dailey, Marie Wilson, Cathy Lewis, Elena Verdugo and Margaret Whiting.

But Governor Earl Warren, Jack Benny, J. Carrol Naish, Bob Crosby, Desi Arnaz, Art Linkletter, Alan Young and Alan Reed had removed theirs. J. L. Van Volkenburg, Charles Luckman, William L. Pereira and William S. Paley seemingly never had put any on. Neither did the splendidly isolated gentleman. They had this as well as other things in common.

Jack Benny began table-hopping for a cigar. He asked me. He thought Sheila Graham was Anne Baxter, so he asked her. He was not wearing his glasses. Otherwise, he would never have thought the glamorous mugette at our table was Anne Baxter. "Where's Jack Hellman?" he began yelling. "Hellman will have a cigar."

I signalled him to lean down so I could whisper in his ear. "Ask that distinguished looking gentleman at the next table," I suggested. He wanted to know who the d.l.g. was. "He's the forgotten man of radio," I said. "He's the founder and was the first prez of CBS. When you were only 39 he was already in his first million." He wanted to know how the guy got in. "His daughter got him in," I explained. "She grew up in the biz. She's an engineer here."

### What's That Burning? Benny's Maxwell?

Just then he spotted Jack Hellman and hurried to the side of the VARIETY mugg who seemingly wasn't too bedazzled by all this televised hospitality and had the forethought to bring his own el ropo segundos. Television City at least supplied the air-conditioning. I think it came through chlorophyll tubes that looked like huge inverted schnorkels.

Like Charles Luckman, who had been an architect before being whirled to the top of the Palmolive-Peet's bubbling vats, only to return to his first love, J. Andrew White had been a Columbus of the mind before the caprices of wireless and radio fetched him into this fascinating field. He left Marconi to shill for the two great peddlers of radio sets—Westinghouse and General Electric. RCA was their general agent. On Monday, Wednesday and Friday White extolled Westinghouse. On Tuesday, Thursday and Saturday he told his listeners to buy General Electric.

This all had to be done from New Jersey, as radio seemingly was barred from New York in those days and not even heard of in Hollywood. This was in the winter of 1921-22. It was the worst winter since the Blizzard of '88. White had the Happiness Boys standing by if any programs became snafued. Once the Happiness Boys sang 57 songs waiting for the sunrise. Nobody got paid much until after the Dempsey-Carpentier fight. That, too, was held in New Jersey, not far from where the radio stations were. White handled the fight for the airlines. The broadcast put radio on the map.

But it was not until 1927 that White founded CBS. Its first headquarters were in the Paramount Bldg. In those days this was more of an architectural eye-opener than Television City, or even the United Nations building, is today. It caused Harry K. Thaw, on seeing it for the first time in daylight, to remark, "My God, I shot the wrong architect!"

From the Par building CBS moved to its present Madison Ave. headquarters. By then White had a fifth interest in the system, and when he sold out to Bill Paley, White's take was in excess of a million. In 1930 those were boxcar figures. He and his family toured Europe for a year and then when they returned to New York White thought he was a one-man WPA. Even fleas could put the bite on him and come out with a buck.

### He Treats Psychiatrists?

So they pulled out for Ojai, a cultural kop back of Santa Barbara, and stayed there till 1942, when they became our Whitley Heights neighbors and he returned to his first love—applied psychology. So that's what he is doing today. He even treats psychiatrists. I asked him about that. He laughed. "Well, I had a friend of yours, a publisher, in for a treatment the other day. He brought his doctor along. Afterward the doctor asked if he might have a treatment, too."

One of the fallacies of modern life is that if you can't think your way out, build your way out. Thus architects have become the super-shields of a phoney progress. It ought to be easier to write a smart comedy script in Television City than in a walkup flat, but it isn't. To most of the stars and scribes who were present, the hastily whipped-up structures were beautiful replacements of what had previously occupied that corner of Gilmore Island. Considering that the Pereira-Luckman palace of pleasure had replaced an antiquated football field surrounded by wooden stands, not even a consulting psychologist could argue that the change hadn't been for the better.

But on that old field I thought if a performance will be seen there for some time to come quite equal to one Katie Hepburn staged several years ago. A former vice-president of the U. S. had been denied the right to speak in the Hollywood Bowl by a couple of realtors of opposing political views. Earl Gilmore, on reading of the disgrace, offered his stadium to the ousted veepee.

More than 27,000 paid to see this fight for the right to be wrong right out loud. It was a coldish evening. People were wrapped in tweeds. But what I remember more than anything else was that Miss Hepburn, dressed in a low-cut gown, set the place on fire with her own particular battle cry of freedom. She reminded one of a younger and lovelier Barbara Frietchie, but there was no gallant Pentagonian around to say, "Who touches a hair on yon brave head, dies like a dog. March on," he said.

### How About a Return Engagement, Katie?

So far as my counter-espionage operatives have reported, neither Miss Hepburn nor Earl Gilmore suffered economic sanctions for expressing their dissenting opinions, though in her case it's hard to pinpoint the premise, since she pulled out of the country for a trip aboard the "African Queen." Skipper Bogart reporting, and then proceeded to take London by storm and hasn't got west of New York yet. But Earl Gilmore held his ground, leased some of it to CBS and is still living on a far corner of his romantic acreage.

Hardly a year ago Messrs. Pereira and Luckman laid out blueprints and wash drawings of what they had in mind for the southeast corner of Gilmore Island. Figures were tossed around like cotton in a southern hurricane, but I remember they were going to get a million out of it as the architects. The first unit would be ready by Oct. 15, 1952. (It was, too.) They talked a lot about flexibility. They planned to build the walls so they could be moved around like proops for subsequent expansion. The first unit would cost \$12,000,000. It would handle lighting enough to light 275 ball games at one time. The elevators would lift elephants. There would be parking space for 710 cars, and though it would have only one entrance there would be 474 exits for people on their way out. Andy White and I had no difficulty in finding these.



## Broadway

Celebrity Service prez Earl Blackwell back from visit to his Coast offices.

Walter Pidgeon back to Coast. Actor leaves with USO troupe for Korea Dec. 19.

Eddie Foy, Jr., under the knife for the second time in a week at Harkness Pavilion.

Dean Jennings, S. F. Chronicle columnist, in town for 10-day o.o. of Broadway shows and niteries.

Kenneth McKenna, Metro studio story head, in from the Coast to-day (Wed.) for o.o. of local literary market.

Jeanmaire, French ballerina star of "Hans Christian Andersen," in over the weekend for charity preem on film at the Criterion.

Leonard H. Goldenson, prez of United Paramount Theatres, re-elected to his fourth consecutive term as head of United Cerebral Palsy.

Negro Actors Guild holds its 15th annual benefit Dec. 7 at the Majestic Theatre. For the third straight year it will be a memorial to Bill Robinson.

Max Youngstein, United Artists ad-pub veepee, appointed public relations chairman of the 25th Anniversary Committee of the National Conference of Christians & Jews.

Peegen (& Ed) Fitzgerald has a double "loot" day on her birthday, Nov. 24 and again on the Thanksgiving nearest that because she was born on Turkey Day, hence the double-feature celebration.

Richard Rodgers and Oscar Hammerstein 2d to be testimonialized at Hotel Pierre Dec. 3 on behalf of the Joint Defense Appeal of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Bob Weitman, United Paramount Theatres veepee, who is executive producer and talent committee chairman of the "Celebrity Parade for Cerebral Palsy" Telethon, Dec. 6-7, has set a long list of talent for the benefit. The 18½-hour telecast goes out on ABC-TV (Channel 7) starting at 8 p.m. Saturday (6).

Doris (Mrs. J. C.) Stein's second son (by a previous marriage) back from Korea, where he was a jet pilot, after completing his 10th mission. Another son was just mustered out as a Lt. Col. in the Marines. Both have the Chrysler-Plymouth agency in Kansas City which was founded by their father.

Jane and Tommy Dorsey have bought a house in Greenwich into which they will move before Xmas.

Nola Luxford, director of the Hotel Pierre's public relations and special events, is British-born and proud of her OBE—Order of the British Empire, which is a not common rank in England, especially for femmes.

## Philadelphia

By Jerry Gaghan  
Latin Casino has signed singer Al Martino for a week starting Dec. 11.

Songwriter Morty Berk is in Pennsylvania Hospital suffering from a heart attack.

Gertrude Berg visiting Strawbridge & Clothier store today (Wed.) in the role of dress designer.

Philadelphia Orchestra earned \$25,500 for its Pension Foundation during 1951-52 season, through series of benefit concerts.

Blue Note Cafe launched series of "talent awards" (21) with first honors going to Billie Holiday, in town for one-nighter at Met.

Eura Bailey, sister of Pearl and Bill Bailey, is filling in at Lou's Moravian for Bonnie Davis, ill in Newark, where her infant died shortly after birth.

Tony Aquaviva, bandleader and former manager of Bob Haymes, in town making rounds of deejays to plug his recording of Haymes' new tune, "Beyond the Next Hill."

George Murphy was emcee, Quentin Reynolds guest speaker and Margaret O'Brien and Eddie Dowling took part in a program for Heart and Greater Vessel Research Foundation dinner in the Bellevue-Stratford (22).

## Barcelona

By Joaquina C. Vidal-Gomis  
Carceller's Circus de Price doing good biz.

French singer Suzy Solidor at the Rio niterie.

German Circus Belli opens at the Monumental Bullring.

Lili Murati with legit play, "Beloved Shadow," at the Comedia.

Emporium niterie has Cristina Lockhart, Eva Nick and the Johnsons.

The Calderon has the legit play, "La Cortesana," by Claudio de la Torre.

Argentine legit actress Pepita Serrador with "Sweet Enemy" at Barcelona Theatre.

The Rio niterie show is headed

by Portuguese Count d'Aguilar, one of Europe's top magicians.

Rigat niterie has Laura Mitchell, singing American songs; Harbers & Dale and Fernanda Montel.

"Nobody Saw It," mystery play by Rafael Lopez de Haro, at the Poliorama. It stars Maria Luisa Ponte.

Italian Camera orch from Milan conducted by violin soloist Michelangelo Abbado at Palacio de la Musica.

Legit writer Juan Ignacio Luca de Tena presented his new play, "Don Jose, Pepe y Pepito" at Romea Theatre in Murcia.

American pix on the Barcelona screens are "A Place in the Sun" (Par), "Flying Leathernecks" (RKO) and "Great Caruso" (M-G).

## Paris

George Lloyd into Spivy's East Side.

Rita Hayworth and Henri Vidal returning from Cinema Week in Madrid.

Two new niteries opening here are Chez Agnes Capri and the Oree Du Bois.

Robert Stafford to direct forthcoming John Nash's "Orient Express," as a telepic here.

Graham Greene here from London to supervise Paris production of new play, "Living Room."

The Theatre Nationale Populaire, headed by Jean Vilar, under fire from government officials.

Serge Lifar back from dance tour which included Tokyo and Casablanca and into Paris Opera Ballet again.

Marcel Pagnol decided to release his three-hour pic, "Manon Des Sources," as is, with an intermission between halves.

"Limelight" (UA) did a sock \$117,000 in its first week at four big houses. Over 125,000 patrons already have seen the pic.

Lilo out of "Singer of Mexico," Chatelet show, Jan. 1, when she flies to N. Y. to start rehearsals for new Cole Porter musical, "Can Can."

Jean Lods exiting government subsidized film school LIDHEC here after serving as its director for 10 years; goes into documentary production.

Ed Gruskin bicycling between Germany and Paris setting up groundwork for his Intercontinental Television Film Co. which headquarters here.

Fred Sanborn joins Lido show for Marrakech jaunt and then returns to U. S. in December. Sanborn came over for two-week engagement and stayed two years.

Opera-Comique ballet dancers, who were put out of work during latest theatre cut here, have formed their own company, the Ballets Populaires De Paris, and preem at Versailles Dec. 3.

## Vienna

By Emil W. Maass  
International Congress of cultural shorts held here.

Wien Film studios in Sievering finished modernization program.

Will Redley's "All-American Ice Revue" opened here at Raimund Theatre.

Deep-sea film producer Hans Hass off to N. Y. on lecture tour of U. S. and Canada.

Danfel Barenhoim, nine-year-old pianist from Buenos Aires, gave concert in Mozart-Saal.

Works of American composer Arthur Shepherd premed by pianist Felicitas Karrer in Cosmos Theatre.

Bregenz festival committee announced that Franz von Suppe's operetta, "Boccaccio," had been chosen for 1953 season.

## Australia

By Eric Gorrick  
Here McIntyre, Universal chief, on biz visit New Zealand.

Bob Gibson band on stage at Greater Union Theatres' Capitol, Sydney.

American golfers pulling terrific crowds here. Gate for one day hit to \$12,000.

Wirth's Circus will tour New Zealand late this year after Melbourne run.

Walt Disney may make quick Aussie trip next year scouting story material.

Edwin Styles returns to Melbourne to do "White Sheep of the Family" for Garnet Carroll at Princess.

United Artists setting major exploitation plans for Charles Chaplin's "Limelight." Pic will go over the Hoyts' circuit.

Now believed that "South Pacific" will run at His Majesty's, Melbourne, until the middle of 1953 for Williamson. Seats now are selling months ahead.

RKO has set "Robin Hood" (Disney) in Sydney, Melbourne, Hobart and Newcastle for Xmas season via Hoyts. Joe Joel and Cliff Holt in charge of special publicity.

## London

A new Cecil Landeau production opened at Ciro's niterie this week.

Sir Henry L. French, Phil Hyams and Ben Henry planning to Rome Friday (28).

Sir Alexander Korda signed James Mason to star in the next Carol Reed production, as yet untitled.

Bernard Lee inked by 20th-Fox for a major role in its current British production, "Sailor of the King."

Maurice Chevalier and Nancy Donovan are to appear in a charity show at the Savoy tomorrow (Thurs.).

David Clayton, formerly with Reuters in N.Y., has authored "Wake Up and Die," a book about hangovers.

Having completed her vaude tour with a week in Dublin, Betty Hutton planed back to N.Y. last night (Tues.).

Boris Karloff sails on the America today (Wed.) after prolonged stay in Europe; hopes to return early in 1953.

Aneurin Bevan, the stormy petrel of the Labor Party, attracted a capacity audience at the Variety Club Luncheon.

Dock Mathieson, assistant music director at Ealing for nearly six years, upped to post of music director on "Meet Mr. Lucifer."

Wally Peterson recorded a duet with Diana Cooper of "Where Oh When" for Gene Kelly's British film, "Invitation to the Dance."

Sir Philip Warton flew to Ireland over the weekend with Ann Todd, David Lean and Joseph Tomelty for a midnight matinee of "The Sound Barrier" at the Bel-fast.

Opera singer Martin Lawrence scored two firsts last week. He made his film debut with a singing role in "Melba" and his initial appearance at Sadlers Wells in "The Barber of Seville."

Wilbur Evans, who has played the Emile de Becque role in the London version of "South Pacific" since its opening, has been elevated to co-starring status and shares marquee honors with Julie Wilson.

## Miami Beach

By Lary Solloway  
Nat "Count Smith" into Monte Carlo Hotel's Club Casino.

Gilda (Mrs. Benny) Davis associated with the Art Gordon agency.

Sarah Churchill spent a few days at Roney Plaza, then headed for Manhattan.

Bobby Breen combining honeymoon with date at Nautilus Hotel Driftwood Room.

Walter Winchell in town Monday (24) for a few days of sun and the putting-green at Roney Plaza.

Nov-Elites held over for 42d week by Clover Club with songstress Peggy Greer dittoed for her 11th.

Lou Collins, former Chi cafe op, taking over Mother Kelly's. Will open with Pat Morrissey early in December.

Jana Jones set for Sans Souci date, to follow holdovers Stone & Shine. Lenny Kent pacted for Xmas week.

Montague Hotel in Nassau reopened its Jungle Club. Spot features native and imported (from Miami) talent.

Willard Alexander making the rounds with former GAC exec Harry Kilby, who now runs his own setup here.

Bill Jordan set David Elliott, Betty Lou Barto, Guy Rennie, Harvey Bell for reopening of his Bar of Music, Dec. 4.

Martha Daye shuttering her Five O'Clock Club Saturday (29) when she heads for N. Y. and TV date. Reopens Dec. 11.

Walter Jacobs preems his Lord Carleton Hotel for annual winter run on the 29th. Mike Selker's orch signed for the Jolson Corner.

Harry Richman planed back to New York for TV date with Jackie Gleason and booking in Montreal. Dickering for setup with Beachcomber.

## Chicago

Walter Pidgeon in to start branch of Screen Actors Guild.

Ronald Regan and Greer Garson in for Allied States' annual convention.

Vern Stevens, Music Corp. of America concert booker here, ill at St. Luke's Hospital.

Mrs. Harry Brand, wife of the 20th-Fox studio publicity head, in town visiting relatives.

Norman Powell here to visit his mother, Joan Blondell, currently in "Tree Grows in Brooklyn" at Shubert.

Eddie Garr on the sick list at Passavant Hospital and members of Allied donated \$2,000 for his care at their meeting.

Harry Davis gagging up the city

rooms with his "Top Banana" burlesque hats. "Banana" opened at Great Northern Monday (24).

Herve Dugardin, impresario and manager of the Theatre des Champs Elyees, Paris, was in looking over "The Consul" at the Opera House performed by the N. Y. City Center Opera Co.

Nancy Evans had to hop seven planes to get into Chi to make date at the Chicago Theatre, her crafts being grounded all along the East Coast. At that, singer lost her music and went on cold, missing the first show.

## Portland, Ore.

By Ray Feyes  
Les Brown orch played Jantzen Beach Ballroom (21-22),

"Ice Cycles of 1953" set for Portland Arena starting Dec. 25.

Cooper Sisters in at Castle Cafe after two smash weeks at Clover.

Ben Yost Royal Guards in at Amato's Supper Club for two weeks.

Ted Mack & "Original Amateur Hour" winners will play the Auditorium tomorrow night (Thurs.).

Tommy Smith, ex-Freddy Martin sideman, now rep for Bing Crosby's Minute Maid Juices in Oregon.

Roberto & "South American Puppet Revue" headlining at Clover Club for a second inning.

William Duggan set to present "Oklahoma" for three days in December and "Guys and Dolls" in spring at the Auditorium. "G & D" will be fourth in his series group.

## Athens

By Irene Vellissariou  
K. Parides off to baton orch at Musical Academy of Rome.

Yugoslavian Ballet's two performances here scored a success.

Zibbro & Para, the Vera Kruz Trio and Tina Starte at the Blue Fox.

Ingrid Bergman and Roberto Rossellini due here this month for preem of "Europe 51."

Franco-Italian pic, "Messalina," playing day-date at three first-runs outgrossed two Greek films.

Vasso Manolidou headed for Egypt to play in Mohamet Aly Theatre of Alexandria in "Peg O' My Heart."

Greek-American producer S. Dallas is shooting a film based on the Greek resistance here. It is called "Battalion of Barefoots."

## Memphis

By Matty Brescia  
Buddy Morrow orch to Peabody Hotel's Skyway for two weeks.

Warren Billingsley flacking Claridge Hotel's Balinese Room.

Former Memphis radio staffer Bob Caffey back here for a visit from Hollywood.

Former Memphis radio exec Bill Brazil to KSTP-TV, St. Paul, as commercial manager.

Nobel Prize winner William Faulkner back at Oxford, Mass., for a series of TV films under Howard Magwood direction.

WREC prexy Hoyt Wooten gave space in his leased building to Memphis Press-Scimitar for annual charity "Goodfellows" promotion.

## South Africa

By Arnold Hanson  
"City Lights," old Charles Chaplin pic, is proving a big draw.

Cinema prices have been increased because of higher taxes.

George Black's production, "Out of this World," did good biz in South Africa.

African Film Productions is shooting a documentary film about the 1820 settlers.

"Desert Fox" (20th) did good biz in this area in spite of threatened boycott by various organizations.

Harry Watt, director of "Where No Vultures Fly" (U), is back here to produce a film on ivory poaching.

Ethel Revnell, Bamberger & Pam are among the stars of the London Palladium Co. unit touring South Africa.

The new Van Riebeeck, seating 1,508, was opened by the mayor of Capetown, Fritz Sonnenberg, for African Consolidated Theatres.

Two Capetownians, Fred Gluck and Ralph Sloane, formed a new film company to make full-length pix. The first film is now being shot.

South African - born ballet dancers Nadia Nerina and Alexis Rossine toured the country by arrangement with Sadler's Wells Ballet Co.

Plans have been okayed for a new film house for Kimberley Cinemas, Ltd., at Claremont, a suburb of Capetown, and another in the center of Capetown.

Stuart Cloete, the author, claims he sold the film rights for "Turning Wheels" to J. Arthur Rank Organization years ago. Film is now being shot by Metro.

## Hollywood

Dana Andrews laid up with virus. Billy May's wife won a divorce. Lieut. Samuel Goldwyn, Jr., out of the Army.

Vera-Ellen to Honolulu for Thanksgiving.

May Mann recovering from major surgery.

Danny Thomas emceed the City of Hope benefit.

Burt Lancaster planed in from the Fiji Islands.

Chris-Pin Martin sailed on a worldwide tour.

Steve Cochran to Mexico for a month of touring.

Eugene O'Brien in the hospital with a heart ailment.

Eighteen Actors Co. will open its legit season Feb. 1.

Gora Katsura in from Japan to gander Hollywood studios.

Harry Foster in from London to ogle talent for the Palladium.

L. Wolfe Gilbert back in town after ASCAP huddles in N. Y.

Jean Hersholt to Indianapolis to speak at a hospital benefit dinner.

Howard Dietz and Joseph Vogel in town for exec huddles at Metro.

Dan Duryea took 12 stitches in his hand after a fight scene on TV.

Edgar Bergen's annual "Operation Santa Claus" tour starts Dec. 12.

Frankie Farr celebrated a double anni—30 years married and 30 years in show biz.

Walter Pidgeon taking shots prior to his overseas tour to entertain servicemen.

William Dieterle leaves for Ceylon next month to scout locations for "Elephant Walk."

Charles Roshier returned to his home in Jamaica after lensing "Young Bess" for Metro.

Karpkrushna Mahtab in from India to visit the studios as guest of the producers' association.

Actor Robert Arthur changed his front name to Bob to avoid confusion with producer Robert Arthur.

Spencer Tracy will emcee the Metro dinner honoring Msgr. Nicholas H. Wegner, director of Boys Town.

Lionel Barrymore appeared in the first of a series of shorts to plug sales of Federal defense bonds.

Suzanne Warner in from London to arrange for Johnnie Ray's appearance at the Palladium early next year.

## Riviera

By Ed Quinn  
Hyman Zahl, of Fosters Agency, London, convalescing at the Majestic Hotel, Cannes.

The Music Hall at the Nice Municipal Casino opened its winter season with a vaude show.

The Alessandro Scarlatti orch from San Carlo, Naples, will do a one-nighter at the Nice Opera.

The Marie Bell Co. played "Anthony and Cleopatra" and "Satin Shoe" at the Nice Opera House.

The Theatre Hebertot Co. gave "Britannicus" and "Rome n'est plus dans Rome" at the Opera, Nice.

Bill Coleman and his Swing Stars played to a full house on a one-night stand at Nice Opera House.

The Cine Club Jean Vigo which plans this winter to present films, opens the season with Eisenstein's "Que Viva Mexico."

James P. O'Donnell, European editor of Saturday Evening Post and his wife, novelist Tony Howard, left their Cannes villa for a swing around Europe.

Rene Clement is now in St. Paul de Vence doing script of a novel by Louis Hemont, "Monsieur Ripoise and the Nemesis." Most of pic will be made in London.

An annl show in honor of Prince Rainier of Monaco will be given at the Casino. It will feature Vladimir Skouratoff and Marjorie Tallchief and extracts from pop operas.

## Omaha

By Glenn Trump  
Hank Winder orch opened at Music Box.

Dell Clayton tooters in at Lincoln's Pla-Mor.

Organist Bill Williams at the Ritz, Grand Island niterie.

The Serenaders, Chicago TV quartet, playing concerts through state.

Dave Haun, orchestra of the '30s in Nebraska, revived outfit for one-nighters.

The Applebees in to ballyhoo Cornelia Otis Skinner's "Paris '90," set for Paramount Dec. 9.

Tony Bradley and Skippy Anderson orchs played weekend at Peony Terrace, with local fave Eddie Haddad in Thanksgiving Day.

Former "Ice Capades" skater Barbara Carleman, now working at Union Pacific, was named to railroad's sports club committee.

# OBITUARIES

## I. E. CHADWICK

I. E. Chadwick, 68, film industry pioneer and prexy of the Independent Motion Picture Producers Assn. for 38 years, died Nov. 19 in Hollywood after a heart attack.

Chadwick had been in show biz for 42 years, starting with a N. Y. film exchange in 1910, and functioning for a time as U. S. representative of Pathe Freres of France. Three years later he organized the Merit Film Corp. and bought Ivan Film Productions. In 1923 he sold his exchange interests to Harry Thomas and moved to Hollywood.

Chadwick's first film on the Coast was "The Bells," a Lionel Barrymore starrer, produced in partnership with Jess J. Goldburg. Later he bought a studio where the Columbia lot is now situated. He retired from active production in 1940 to devote himself to his numerous business and charitable interests.

In addition to his IMPPA presidency, Chadwick was a member of the Motion Picture Industry Council, the Permanent Charities Committee, the Motion Picture Relief Fund, and chairman of the recently

was general manager of the late Buck Taylor's Rodeo & Circus, which played for several seasons on the Million Dollar Pier, Atlantic City. For the last 10 years he had been associated with Harry Dembow in the operation of the Media Theatre, Media, Pa. His wife survives.

## MAL HALLETT

Mal (Malcolm Gray) Hallett, 59, veteran danceband leader, died Nov. 20 in Needham, Mass. Hallett, who had one of the first of the travelling dance orches, was the top bandleader in New England for many years, outdrawing the national names. In partnership with Charles Shribman, he had operated several ballrooms in that territory, or leased them on a percentage basis. He is said to have been the first in his field to introduce production orch ideas with spotlights, solos, etc. Among his sidemen at various periods were Gene Krupa, Jack Teagarden and Frankie Carle.

Hallett's health failed in the early 1930s after a plane accident and he moved to Arizona to recuperate. He returned to orch

in New York. Among his Broadway appearances were "Bringing Up Father" and "Stop, Look and Listen."

A sister survives.

## MAURICE ROTENBERG

Maurice Rotenberg, 55, proprietor of Maurice's, Philadelphia restaurant adjacent to the Forrest Theatre, died Nov. 16 at his Philly home.

Although not a musician, Rotenberg's yen for music led him to become an outstanding collector of recordings, which were played over the loudspeaker system in his restaurant. The collection, numbering more than 30,000 and including many rarities, brought both musicians and visiting musical artists to his place. His wife and four children survive.

## CLIFF N. SCHAUFERT

Cliff N. Schaufert, 64, head of Crosley's WLW music script department, died Nov. 17 of a heart ailment in Cincinnati. He joined the station in 1927 after 11 years with the Cincinnati Symphony Orchestra.

Survived by a sister.

## GEORGE SIEMONN

George Siemonn, 78, composer-pianist and former director of the Baltimore Symphony Orchestra, died Nov. 21 in New York.

He also was accompanist for his wife, singer Mabel Garrison, on concert tours.

## JAMES M. BOWMAN

James M. Bowman, former vaude and minstrel performer, died recently in Lakeland, Fla. He appeared with the Bowman Bros., known as "The Blue Grass Boys."

Wife survives.

## ROY WILLIAMS

Roy Williams, former song-and-dancer in vaude, died in New York, Nov. 7.

He had been James Barton's valet for 30 years.

Mrs. Elsie Gibbs Howard, 65, who had been in vaudeville for many years and before that was soloist with the St. Louis Philharmonic Orchestra, died in Des Moines Nov. 18 after surgery. Survived by two sons, mother and five grandchildren.

Wife of William A. Hewitt, attraction booker for Maple Leaf Gardens, Toronto, and mother of Canadian sports announcer Foster Hewitt, died Nov. 18 in a car collision near Scranton, Pa.

Oliver Garland Ayer, 53, pioneer TV technician, died Nov. 23 in White Plains, N. Y. He had been associated with the Jenkins Television Laboratory, Passaic, N. J., and was district manager of the Fada Radio Corp.

J. Glenn Carruthers, 57, Grove City, Pa., owner of the Guthrie and Lee Theatres, died there Nov. 16 of a heart attack Nov. 16. He was a former member of the City Council and active in civic affairs.

Manolita Tejedor Clemente, singer known professionally as La Preciosilla, died recently in Madrid. She became a Madrid theatre exhibitor after quitting her singing career.

Arthur P. Mitchell, 81, retired musician and past president of the Lynn, Mass., local of the American Federation of Musicians, died recently in Concord, N. H.

Giovanni Tronchi, Italian-born conductor, died Nov. 23 in Milan. He helped found the Academy of Contemporary Music there and had been its prez since 1920.

Father, 75, of Thomas W. Cowell, owner of the Cowell Amus. Co., Erie, Pa., died Nov. 12 in Wildwood, Fla.

Jack Dodman, 44, engineer at WBBM, Chicago, died Nov. 20 in that city. Wife and three children survive.

Wife of Harry Redmond and mother of Harry Redmond, Jr., special effects men, died Nov. 19 in Santa Monica, Cal.

Steven Castro, 88, former rodeo rider and film cowboy, died Nov. 19 in Hollywood.

James Francis Bacon, 63, NBC-TV electrician, died of a heart attack Nov. 24 in New York.

Wife, 41, of the manager of Warner's Lincoln in Troy, N.Y., died in that city Nov. 21.

Father of Irving Stein, 20th-Fox salesman in Pittsburgh, died at his home there Nov. 10.

Mother, 62, of Dave O'Brien,

screen actor, died Nov. 17 in Santa Barbara, Cal.

Father, 74, of John Boles, singer-actor, died in Greenville, Tex., Nov. 16.

Julius Fodor, 66, retired theatre chain operator, died Nov. 16 in Los Angeles.

Colin Laurence, 40, legit actor, died Nov. 8 in Birmingham, England, after a road accident.

Henry Leech, 80, cinema proprietor, died in Stoke-on-Trent, England, Nov. 6.

Wife, 37, of disk jockey Bob McLaughlin, died Nov. 16 in Hollywood.

## MARRIAGES

Pearl Bailey to Louis Bellson, Jr., London, Nov. 19. Bride is singer; groom is drummer in Duke Ellington orch.

Shirley Sporn to Harold Eisman, Chicago, Nov. 23. Bride was receptionist in Chicago office of Music Corp. of America; groom is agent in company's Beverly Hills office.

Lois Iams to Jimmy Emert, Pittsburgh, Nov. 14. Bride is a chorine at Casino Theatre there; groom is in the house band.

Elaine Mahnken to Mickey Rooney, Las Vegas, Nov. 18. She's a model; he's film star.

Stephanie Bidmead to Henry Bardou, Perth, Scotland, Nov. 3. Bride is actress with Perth Theatre Co.; groom is scenic artist.

Irene Sharp to George Cormack, Dunblane, Scotland, Nov. 15. She's Scot thrush; he's stage tenor.

Marjane Nulle to Earl Ballamy, Los Angeles, Nov. 22. She's an airline stewardess; he's an assistant director at Columbia.

## BIRTHS

Mr. and Mrs. Michael Pate, son, Santa Monica, Cal., Nov. 15. Father is a screen actor.

Mr. and Mrs. Randy Kent, daughter, Chicago, Nov. 14. Father is a staff announcer at WBKB there.

Mr. and Mrs. Fred Shevin, son, Glendale, Cal., Nov. 14. Father is a TV and radio publicist.

Mr. and Mrs. Paul Weston, son, Santa Monica, Cal., Nov. 19. Mother is Jo Stafford, vocalist; father is Coast chief of Columbia Records.

Mr. and Mrs. Sid Luft, daughter, Santa Monica, Cal., Nov. 21. Mother is singer Judy Garland; father is her personal manager.

Mr. and Mrs. Geary Steffen, daughter, Santa Monica, Cal., Nov. 21. Mother is film actress-singer Jane Powell; father is ice skater and son of Willie Ritchie, former lightweight boxing champ who's secretary of California Athletic Commission.

Mr. and Mrs. Ross Hall, son, Hollywood, Nov. 16. Father is former bandleader at Monte Carlo, Pittsburgh.

Mr. and Mrs. Pete Chadonis, son, Pittsburgh, Nov. 10. Father is on WCAE staff.

Mr. and Mrs. Fred Serrao, daughter, New Kensington, Pa., Nov. 18. Father operates a theatre there.

Mr. and Mrs. Mo Syzmanski, son, Pittsburgh, Nov. 17. Father is operator of Famous Door niter in Pitt.

Mr. and Mrs. Harry Foster, son, Pittsburgh, Nov. 17. Father is a salesman at WCAE.

Mr. and Mrs. Francis J. Kennedy, son, Rock Island, Ill., Nov. 15. Father is news editor of WHBF and WHBF-TV there.

Mr. and Mrs. Hal Zogg, daughter, Salt Lake City, Oct. 30. Father is salesman and deejay for KUTA there.

Mr. and Mrs. Louis Alter, daughter, New York, Nov. 17. Father is a composer.

## St. Paul-Mpls.

would have to "toe the mark of decency."

A number of cafes in each of the Twin Cities have been using stripteasers and exotic dancers. During his campaign before election and taking office earlier this year, Mayor Daubney promised to clean up the bistros and to war against their liquor sales to minors. At his insistence, the council recently revoked the license of the St. Paul Flame, one of the town's leading niteries, which had been convicted of selling liquor to minors, but whose appeal to the state supreme court is still pending.

## DeMille B'way Hits

Continued from page 1

sical hits for which Miss de Mille has done the choreography—such as "Oklahoma," "Bloomer Girl," "Carousel" and "Brigadoon"—will make up half the program. These will be restaged. Rest of program will comprise freshly choreographed works, some based on items Miss de Mille did early in her career as a concert dance soloist. These will be set to music from Scarlatti, Bach, Boccherini, as well as to sea chanties and American folk music.

Troupe itself will be different from the usual tpc company, being mainly dancers who have worked in the legitimate theatre instead of longhairs. The repertory will be specifically designed for them. Miss de Mille will be producer; Motley will do costumes; Don Walker the orchestrations, and Trudi Rittman will be music supervisor. Conductor, and dancers, haven't been chosen yet.

Tour, which will start next October, is result of a couple of years' conversations between Huruk and Miss de Mille, and will have some unusual sidelights. Huruk is credited with starting the modern-day ballet renaissance by importing the first Ballet Russe in 1933. Ballet has since had its effect on Broadway musicals, changing the whole style of legit dancing as ballet was absorbed into the theatrical scene. Trend-setter was Miss de Mille, with her "Oklahoma" choreography in 1943. Now Broadway will be returning the compliment, furnishing basis for a ballet tour.

Troupe will tour the U. S. all season, with probability of a N. Y. engagement at end of its run.

## Milton Eisenhower

Continued from page 2

mer Information Chief for Economic Cooperation Administration and former editorial writer for Life mag. Mullen, who assisted Gen. Eisenhower in the presidential campaign, is credited with having conceived the idea of the Korean trip.

Committee said it will be expanded to include leading citizens from all parts of the nation, particularly from the 242 communities for which educational TV channels have been reserved by the FCC. It expects to work closely with joint committee on education TV which is giving legal and technical assistance to colleges and schools in applying for channels.

Ralph Steele, executive director of JCET, is a member of the Citizens Committee. Committee said it will focus on interesting business and other groups in utilizing TV for education while JCET continues in its present capacity. Through TV, the Citizens Committee declared fresh horizons are opened into the home in employing audio-visual techniques for "self-improvement and cultural advancement."

## IFE's Video Unit

Continued from page 1

be dubbed in. The Di Laurentis group already has set up a separate TV production unit, according to Serpe.

For the moment, Italo producers won't be charged for this IFE service. After a trial period of about a year, if IFE shows results, the producers will be asked to contribute a share of their profits towards IFE's operating costs. Percentage of short subjects sales goes to IFE as part of the effort to make the setup self-sustaining. IFE reportedly is under pressure at home to show results and start earning some dollars. It's currently financed through 12½% of the frozen American earnings in Italy.

IFE, incidentally, is still on the lookout for a "name" exec to head its organization in the U. S. Dr. Renato Gualino, IFE operating head, says the present personnel structure will remain undisturbed, with Bernard Jacon set as v.p. in charge of sales and distribution at IFE Releasing Corp., which starts operations Dec. 1. Gualino is director general and chief exec, with IFE casting around for a president with strong industry contacts.

IFE activities were expanded this week with the setting up of television and short subjects-newsreel divisions.

## IN FOND REMEMBRANCE

## WILLIAM FREDERICK PETERS

(December 1st, 1938)

He could read music—He could write music—He could orchestrate, and He could conduct. His Devoted Wife, Mrs. William Frederick Peters

formed Labor Management Health and Welfare Fund.

Survivors are his wife and a son, Maj. Lee K. Chadwick of the U. S. Air Force.

## JOHN PARKER

John Parker, 77, editor of "Who's Who in the Theatre," leading British stage reference book circulated internationally, died Nov. 18 in London. In the early 1900s, he had been London correspondent of the New York Dramatic Mirror and from 1903 to 1920, of the New York Dramatic News.

Parker was editor of the Green Room Book in 1908 and 1909 and contributed to the British Dictionary of National Biography. He was a founder member, secretary (1924) and prexy (1937-38) of the Critics Circle, London, and was honorary editor of the Critics Circular for about 30 years.

Editing of "Who's Who in the Theatre" will be continued by his son, John D. D. Parker, who has acted as assistant editor in recent editions.

## HERBERT DUFFY

Herbert Duffy, veteran legit

work during World War II playing the New England territory. For the last few summer seasons he had operated a concession stand at Salem Willows in suburban Boston. His wife survives.

## RENAUD HOFFMAN

Renaud Hoffman, early-day film producer-director, died Nov. 19 at his home near Palm Springs, Cal. A native of Germany, Hoffman reached prominence after his first Hollywood film, "Not One To Spare," made in association with Gilbert J. Heyfron, a Los Angeles attorney.

Hoffman and Heyfron subsequently produced 30 other pix, one of which featured Clara Bow while she was still comparatively unknown. Hoffman's best-known pic was "The Unknown Soldier" (1926).

Surviving are his wife and two sons.

## GEORGE ASHBY

George Ashby, 69, legit manager and lately treasurer at the Yonkers Trotting Race Track, N. Y., died of a heart attack Nov. 14 at the track. Ashby had managed such shows as "Hit the Deck," "Chocolate Soldier" and George M. Cohan's "Mary." For many years he managed the Garlick and Forrest Theatres, Philadelphia.

Wife survives.

## ANNIE FRIEDBERG

Annie Friedberg, 84, manager of Artist Attractions, concert bureau, died Nov. 19 in New York.

She had formed her management biz more than 40 years ago and handled such attractions as Myra Hess, Budapest String Quartet, Vladimir Horowitz, Jan Smeterlin, Mary Davenport, Elisabeth Schumann, and her brother, pianist Carl Friedberg, who survives.

## LOUISE L. BEAL

Mrs. Louise Lester Beal, 85, silent western pic star, died Nov. 18 in Hollywood. She starred in the Calamity Ann series, one of the first boss operas, beginning in 1912. She was the widow of Frank Beal, pioneer director.

Mrs. Beal entered pix as a member of the Flying A Co. in Santa Barbara after a successful career in legit.

She was the mother of Scotty Beal of Screen-Directors Guild.

## MARK E. SCHRECK

Mark E. Schreck, 52, professional manager of Southern Music, died Nov. 23 in New York. He began his music biz career 11 years ago with Southern.

Two brothers and a sister survive.

## MARY O'CONNOR

Mary O'Connor, of the Six O'Connor Sisters, vaude singing team, died Nov. 18 in Toronto. The act played the U. S. vaude circuits after beginning its career in the Shea Theatre, Toronto.

Surviving are her mother, six sisters and a brother.

## GEORGE M. SMITH

George Muir Smith, 69, former vaude and legit actor, died Nov. 24

## LORENZ HART

November 22, 1943

THEODORE, DOROTHY

and

LORENZ HART II

actor, died Nov. 23 after an operation for throat cancer at the Mayo Clinic, Rochester, Minn. Until two weeks ago, Duffy had been touring with "Mr. Roberts" in the role of the Captain. Dan Keyes is substituting in the role until a permanent replacement is set.

Duffy, who began his legit career in Canada, made his Broadway debut in 1928 opposite Mae West in "Diamond Lil." He played 440 roles in his 37 years in the theatre. Among the other plays in which he appeared were "Another Language," "Boy Meets Girl," "Room Service," "The Land Is Bright," "Big Hearted Herbert" and "Blessed Event." He also appeared in tele.

His wife survives.

## HOMER A. LORD

Homer A. Lord, 69, veteran theatre manager, died Nov. 18 in Chester, Pa. Lord had been associated with houses in Philadelphia since 1905 when he started at Keith's Chestnut St. Theatre. He subsequently joined the J. Fred Zimmerman circuit as manager of the Orpheum Theatre, Germantown, and the Edgemont (now Stanley), Chester.

When these houses were taken over by Warner Bros., he was made district manager. Later he



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