FILMS | RADIO | VIDEO | MUSIC | STAGE

# VARIETY

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# RAINS, HAGEN, STAPLETON 'BEST'

## Easing of Race Barriers Helps Dates For Negro Bands in South—Hampton

The easing of racial barriers in southern ballrooms is the first indication of a new dance boom in that region, according to Negro orch leader Lionel Hampton, who just returned from a 17-city junket in the south. Dipping down as far as Macon, Ga., and touring through Virginia, West Va. and the Carolinas, Hampton reports that barriers were down in most of the dancehalls where segregation had once been strong.

In line with Hampton's optimistic survey, band agencies are expecting the trend to ease the southern spotting of their colored band attractions, with a wider range of booking dates becoming available. In the past agency men routed the bands through the west and midwest primarily since most colored bandleaders refused to play in "Jim Crow" ballrooms and dancehalls. With a growing list of promoters below the Mason-Dixon line opening their doors to mixed patrons, agency one-niter and location departments are rerouting their colored bands into the southern territory.

Hampton also asserted that mixed crowds like colored bands to de-emphasize jump rhythms for added concentration of straight dance tempos. In a bid to hypo his band's demagnation stature, Hampton is segueing from swing disks to ballads on the M-G-M label.

## Those 250G Musicals Out of Line, Max Gordon Prefers to Mark Time

Vet legit producer Max Gordon is of the opinion that "if the honeymoon isn't over for Broadway shows, then the bloom is certainly off the peach," and he doesn't see the sense of "producing even a smash and waiting a year to get even." That, in short, is answer to foregoing his proposed production of the musicalized "Having Wonderful Time" (Arthur Kober-Harold Rome), from the original which he produced, and still more recently okaying Herman Levin's production of an "Of Thee I Sing" revival, the first Broadway musical to win a Pulitzer prize (1931) which Gordon did originally.

"You need the biggest and best houses nowadays to get those grosses, and a 'nice' show isn't enough, nor will it get enough business to make it worth while," observes Gordon, who points to the fact that the choicest musical houses like the Imperial, Majestic, St. James, 46th St., Alvin and Century are "all spoken for."

It's the same old story to him; the nut is too high, the hazard too great, and "until things get back to a more sane base I'm gonna just stand by and not drive myself crazy trying to get even—maybe! Especially when you can't do a musical nowadays under $250,000."

## Gertrude Berg to Visit GI's at Own Expense

Gertrude Berg, who takes an 11-week hiatus from her CBS-TV "Goldbergs," is going to Europe this summer to tour the various Army installations and entertain GIs.

Miss Berg is going independent of the recently-reactivated USO, which had initially mapped a similar junket for her. Instead, she prefers to go at her own expense, and may be accompanied by several other members of her TV cast.

## '$10,000,000 Gate' Looms Closer Via Theatre TV Chain

Atlanta, May 15.

That long-anticipated "$10,000,000 gate" for top sports events, which could be made possible only through theatre television, moves a step closer to reality within the next few months, when the first circuit of theatres equipped for big-screen video launches operations. It's expected that dozens of theatres in some 50 cities will be linked via closed-circuit telephone lines by the fall. Combined boxoffice potential will provide the filmeries for the first time with sufficient funds to bid for rights to the events against standard TV broadcasters.

Detailed operation of the plan was outlined to the Motion Picture Theatre Owners of Georgia at their annual convention here today (Tues.) by Nathan L. Halpern, theatre TV consultant to the Fabian circuit and Theatre Owners of America. He predicted that 100 or more theatre TV installations will be in process by the year's end, enabling big-screen video to reach audiences of almost 200,000 simultaneously. "Offering 11 times or more the seating capacity of large sports arenas like Madison Square Garden (N. Y.)," Halpern pointed out, "theatre TV can provide immediate, expanded boxoffice opportunities for sports attractions."

Indications of theatre TV's

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## SINATRA, DAGMAR TEAMED FOR DISKS

As a followup to their recent teamup on the Paramount, N. Y., stage, Frank Sinatra and Dagmar (Jennie Lewis) have been paired by Columbia Records on a couple of pop disks. Initial side to be plugged will be a novelty, "Mama Will Bark."

Dagmar is waxing for Columbia on a per-session deal.

## N.Y. DRAMA CRIX IN SEASON PICKS

Claude Rains, star of "Darkness at Noon," was picked as best actor of the 1950-51 Broadway season, in VARIETY's annual poll of the N. Y. drama critics. Maureen Stapleton, of "Rose Tattoo," and Uta Hagen, of "Country Girl," are tied for selection as best actress. Rains was a runaway choice in his category, with nine votes out of 12 cast. Misses Stapleton and Hagen garnered four votes each in their listing. Miss Stapleton was a double winner, also leading a widely-scattered field for the most promising young actress choice.

Drama reviewers also overwhelmingly chose Shirley Booth, of "Tree Grows in Brooklyn," for the best femme performance in a musical, and likewise picked Yul Brynner, of "King and I," in a one-sided balloting, for best male performance in a musical. Miss Booth's choice pointed up a singular instance. Last season ('49-'50) she won the poll as best actress of the year for her dramatic role in the straight play, "Come Back, Little Sheba." This year's choice as best femme in a musical not only shows up Miss Booth's versatility, but makes her the first femme to win both categories.

There were no unanimous selections this season, although Brynner got 11 out of 12 votes for best male in a musical. Other top-heavy choices were Rains, as aforemen-

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## RCA's Sacks To O.O. Pix Studios Offered NBC

Setting the groundwork for NBC's move into large-scale film production, RCA viceprexy Manie Sacks left for Hollywood last night (Tues.) for about 10 days to o.o. studio properties offered the company. He'll be joined a few days later by Robert W. Sarnoff, NBC video exec, with NBC prexy Joseph H. McConnell scheduled to go to the Coast next week. John West, head of the network's Coast operation, will also sit in.

Group will look over certain film studios which have offered to make deals with RCA. Sacks also plans to take stock of the 30-acre plot in Burbank which RCA just purchased from Warner Bros. for possible conversion into a specially constructed vidpix studio. Acreage is located directly behind the Warners' studios.

### Laurie's Definition

Joe Laurie's definition of television: "Vaudeville in an iron lung."

## Lured by $1,000,000 Saving, Texaco May Put Berle on DuMont for '51-'52

### Damone Disks Aplenty Prior to Induction

Before being inducted into the U. S. Army last week, singer Vic Damone piled up a big stack of disks for future release. In his last week as a civilian, Damone cut 20 sides for Mercury and 30 sides for the Muzak transcription company. Amount of future waxings is expected to keep Damone's name in the market for over a year.

Metro, for which Damone just completed the pic, "Rich, Young and Pretty," is also keeping the singer on the payroll at a substantial fraction of the original salary terms.

## Longhairs Cued To Pops by Disk Clicks of Lanza

Latching on to the sales power shown by Mario Lanza's "Be My Love" disk, top longhair vocalists of the major platter companies are being steered into the pop-tune genre. It's felt that Lanza's 1,000,000 disk seller has opened a heretofore untapped mass market for the "big" voices.

Victor's longhair roster is making the biggest plunge into pops. Lanza has had a followup side in "Loveliest Night of the Year," with the ex-Met Opera singer Robert Merrill recently having etched "My Life's Desire." Jan Peerce came through with a recent click in "Sing, Everybody Sing," while Ezio Pinza has been put on several pops, including "The September Song" and several tunes from his Metro pic, "Mr. Imperium," in duets with Fran Warren.

At Columbia, Richard Tucker, Met Opera tenor, recently cut "Faithfully Yours" and "Tell Me" as a pop release. Nelson Eddy has also been spotlighted again as a pop singer in duets with Jo Stafford. Femme vocalists, such as Rise Stevens at Victor and Dorothy Kirsten at Columbia, have joined the trend also, although to date no longhair songstress has come up with a substantial pop hit.

As an adjunct to the diskery stress on longhair artists, publishers have been accenting big-sounding ballads. New suitable material, however, has been difficult to find, with the result that many standards are being used for the operatic vocalists.

Milton Berle's "Texaco Star Theatre" may wind up on DuMont in the fall for a single season's run before returning to NBC-TV. In what would be one of the most fantastic "raids" in TV annals, it was learned this week that talks have been initiated for such a move between Texaco execs and DuMont, with NBC not yet having made known its strategy to stave off the shift.

Berle's 30-year exclusive deal with NBC does not take effect until the 1952-53 season. Texaco, as a result, still has the right to determine what will happen with his top-rated video show for the 1951-52 series. And both the oil company and DuMont, for various reasons, are willing to make considerable concessions so that the program could air on DuMont starting next fall. Execs of both outfits, as well as spokesmen for the William Morris office, which books the show, declined comment this week but indicated that talks are under way.

Texaco reportedly has several new corporate officers who, in an attempt to make a showing before the company's board, have found

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## Baruch to Head Up Winchell 'Arts' Awards Board; $1,000 Prizes

Miami, May 15.

The new annual Damon Runyon Awards in the "lively arts" fields, which Walter Winchell proposed in an exclusive VARIETY story last week, is rapidly taking shape. Bernard Baruch has been definitely set to head the national awards board.

Others Winchell has invited to join the national panel include General Douglas MacArthur, Herbert Bayard Swope, veteran first nighter, Mrs. Rita Katzenberg, Supreme Court Justice William O. Douglas and other national figures.

Cash grants to winners will be $1,000 and will also include special merit prizes with the same cash award, as well as the gold Damon Runyon keys. In addition to the fields previously decided upon for awards, kudos will be made for the best painting of the year. Also added is a sportswriters award, since Runyon's field was basically sports. Judges in the sport department will not be journalists nor anyone directly connected with the field.

Prizes will not be decided on the basis of bein_ "American originals." Rather citations will be for the best in all the arts, no matter what the source, as long as they are the creation of a writer or artist in the U. S.

Announcement of the awards will be made annually on Dec. 10, the date of Runyon's passing. Winchell says he will consult with VARIETY on the awards, especially show business fields.

# Tout Television as Talent Tutor; Tube Increasingly Eyes New Faces

By MIKE KAPLAN

Hollywood, May 15.

The big black tube will become the little red schoolhouse of show business. That's the optimistic belief of local talent scouts and agents who see television uncovering and developing more and more new talent.

Sparking the optimism is the growing number of thesps who have been spotted on video and signed for film work. But the feeling that television can be a beginner's blessing is not confined to the film industry alone. Agents believe that the ranks of promising stage and saloon performers, which have been dwindling for some time, can easily be swelled by the influx of talent incubated on television.

There is even a growing belief that talent-testing on television can even bring a boom in live entertainment. Several local agents, unwilling to go so far out on a limb

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## A New Angle

During a conference of several strawhat managers last week, there was general agreement that business prospects for the coming season are unusually grim. "The best I can hope to do," said one, "is to break even."

George Brandt, Broadway and subway circuit producer, was more emphatic. "I gotta break even," he asserted. "I need the money."

## SACKS TO COORDINATE INDEPENDENCE HOOPLA

Philadelphia, May 15.

Manie Sacks, staff v.p. of Radio Corp. of America, has been named program director and coordinator of events for the 175th anniversary celebration of the Declaration of Independence, to be held here July 1-4.

Sacks' appointment was announced by Clement V. Conole, president of the Philadelphia Homecoming Committee, which is arranging the observance.

## Winchell's 2d TV 'Date' For Runyon Fund Pitch

Walter Winchell, N. Y. Daily Mirror syndicated columnist, will appear with Milton Berle on the all-day Damon Runyon Cancer fund video marathon when Winchell returns from Miami. Date for the NBC-TV annual fund-raising pitch has not yet been definitely set, but it will be around June 6.

Drive will help make the Runyon fund's first $5,000,000—only $175,000 is needed to hit that mark.

This will be Winchell's second appearance on video. Columnist and ABC gabber will personally donate $40,000 to the fund in the name of his wife, June, and himself.

## Folsom to Make Award

Philadelphia, May 15.

Temple University has requested Radio Corp. of America prexy Frank M. Folsom to make the citation and award of an honorary degree to Eddie Cantor at the June 14 ceremonies.

The comedian is receiving a Doctorate of Humane Letters. The Temple U. president thought it would be fitting that the RCA top exec do the honors in the presentation address.

### Shirley Recuperating

Tulsa, May 15.

Shirley Temple is reported "doing nicely" after emergency appendectomy at Hillcrest Memorial Hospital here last week.

She was stricken while driving through Tulsa with her husband, Charles A. Black.

## 'Cindy,' 'Samson,' 'Caged,' 'Dividend' Initial Yank Pix for Berlin Fest

Berlin, May 8.

Berliners are currently more interested in what film stars will appear in West Berlin during the Film Festival next month than in the cold war. Festival committee has set up headquarters at the Hicog Filmhaus with former film critic Alfred Bauer in charge. Local papers report daily on what celebrities have accepted Mayor Ernst Reuter's invitation to attend. Those in charge hope to have Errol Flynn, Bob Hope, Judy Garland, Tyrone Power and Clark Gable as U. S. guest stars. Italian actress Silvana Mangano and director Curtio Malaparte plan to attend.

Competing films will be shown at the Titania Palast, 1,800-seater. Half of the seats for each of the 33 showings will be reserved for East Germans. In addition to the Titania Palast screenings, four showings will be held at the 25,000-seat ozoner, the Waldbuehne, on June 9-10-16-17. When the plan to use the Waldbuehne was first announced, several American companies objected on the ground that Berlin exhibitors hesitate to accept films which have previously been shown in an outdoor house.

There are 34 pix entered in the Film Festival plus 70 shorts. The fest committee has refused to reveal what foreign films have been entered so far. However, it is reported that the American productions will include "Samson and Delilah," "Father's Little Dividend," "Caged" and "Cinderella."

Other arrangements for the June film event include a festival ball at the Funkturm, a 100-float parade, a fashion show starring Miss Germany (Suzanne Ericson) and numerous cocktail parties.

## Lolly Parsons Would Play Herself in WB 'Starlift'

Hollywood, May 15.

Deal is being worked out for columnist Louella Parsons to play herself in Warners' "Operation Starlift." Re-creating her real-life role of a few months ago when she trekked to Travis Field, near Frisco, with a group of stars to entertain troops recently returned from Korea.

It would be her first film stint since she appeared as herself in RKO's "Without Reservations," in 1944.

Warner is gearing film as all-starrer and is understood to be planning Gary Cooper, Lucille Norman and Jack Benny for top roles although none of the trio is inked yet.


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## Hope Clicks in Glasgow With Two Packed Houses

Glasgow, May 9.

Bob Hope clicked pleasantly in a one-night stand at Empire Theatre here tonight. Star took up the second half of the variety bill, with Joe Loss, British bandleader, stepping down for the night. Hope was accompanied by Marilyn Maxwell and Jerry Desmonde, former "feed" to the late Sid Field. He did a 60-minute act, gagging and singing.

He opened quietly, then got his Scots audience with him by cracking that London was "the temporary home of the Stone of Scone." He gagged about Crosby and Benny, described the London Palladium as "the American Embassy," and did a parody on "Sam's Song," about taxation. Hope introduced a further Scotch note by saying he was going to make "a pair of kilts as underwear for Crosby."

Star played to two packed houses, met Miss Greta Lauder (niece of Sir Harry) backstage, and then dashed off to resume his golf at Gleneagles and St. Andrews.

## Loewi's 'Twin Pix' Setup for U.S. TV, Europe Theatres

Radical new idea in international film production, in which foreign studios would make twin versions of the same film for American television and theatrical distribution in their own countries, was put into motion in Europe this month by Commander Mortimer Loewi, director of the DuMont network. He pointed out that the system will give the producers a double chance of recouping their pro-

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## 'Pint Parade's' Low Blood Pressure to Be Hypoed As Unions Donate Plasma

With only two weeks remaining for the United Entertainment Industry to fulfill its "Pint Parade" blood campaign aim for 3,000 pints, leaders of the drive are warning that so far only an "agent's quota" has been netted. To date, campaign has yielded only 10% of the desired amount.

However, it doesn't look as though the "low blood pressure" condition will continue long. Tomorrow (Thurs.) hundreds of members of the musicians union will march to the Hotel Astor, N. Y., to contribute their blood donations. In addition, a temporary blood centre has been set up at Manhattan Center to handle plasma donations from all the craft unions in show business today (Wed.), Friday (18) and Monday (21). Yesterday (Tues.) Mutual network employees went en masse to the special Astor blood centre, which is remaining open through May 29 to accept donations from show biz personnel.

Dates have also been skedded for mobile blood units to call at headquarters of the CBS, NBC and DuMont networks. Cast of the Broadway legiter, "Tree Grows in Brooklyn," is also visiting the Astor centre en masse.

Windup of the drive will be a gala all-star benefit in the Center Theatre, Tuesday, May 29 at midnight. Admission to the event, at which top names in the entertainment field will perform, is limited to show biz personnel (and their immediate families) who have contributed to "Pint Parade."

Heading the drive are Mrs. Richard Rodgers, Manie Sacks and Tex McCrary.

### JENNIFER IN KOREA

Hollywood, May 15.

Jennifer Jones planed today (Tues.) for Japan and Korea to entertain GI wounded in those countries. Film actress will appear in military hospitals under USO-Camp Shows auspices. She'll return to the U. S. some time in June.

Jack Benny is also slated to entertain in the Far East. He'll leave next month.

# Wood Deplores Reprisals Vs. Probe Witnesses as Hampering Testimony

Hollywood, May 15.

Rep. John Wood, chairman of the House Un-American Activities Committee, left for Washington after a series of closed hearings which were hampered by reluctance of witnesses to testify because of fear of reprisals. He said:

"Their fear of reprisals is understandable and regrettable. If they've really had a change of heart and gotten out of the Communist Party in good faith to serve their country, they should not be deprived of the right to make a living in Hollywood. Yet, I couldn't tell the industry that, for employers have to consider the effect such testimony may have on boxoffice returns."

Some of the missing nine witnesses reported dodging subpoenas have indicated that they will appear, Wood said, but he would not name them. The only one certain thus far is Leonardo Bercovici.

Wood repeated his earlier statement that he believes there is no Communist propaganda in Hollywood pictures and that the Reds have had little success in their efforts to infiltrate the industry.

### Laud Dmytryk's Employment

Hollywood, May 15.

Edward Dmytryk will direct "Mutiny," sea yarn backgrounded by War of 1812, for the King Bros. He thus becomes first of the "Unfriendly 10" to win Hollywood employment, the difference between him and other nine being that he has refuted his former Communist ties.

The Kings report that the House Un-American Activities Committee, Independent Motion Picture Producers Assn. prexy I. E. Chadwick, Roy Brewer and execs of Motion Picture Industry Council all have commended the decision to hire Dmytryk. Brewer said that the "only one who fully understands the real nature of the Communist menace can fully understand the contribution which Dmytryk made to the fight. I'm pleased to hear of his offer of employment. I think he deserves recognition, and the fact that it is made will aid the anti-Communist fight."

Un-American Committee chairman Wood, who weekended in San Diego, said that the "employment of anyone who has come out in the open and demonstrated he has completely broken with Communist ideology, and is cooperating with Government security agencies against further spread of this ideology, is a matter of considerable personal gratification to me, and I think it will be very helpful to the committee."

King Bros. have set June 5 as starting date for film. Phil Yordan is screen playing from original by Hollister Noble and Sidney Harmon.

## OK Above the Waist?

The Fitzgeralds established what they thought was a video first by draping a Lily of France (sponsor) girdle on a live model — clothed, of course—and did it three times in a row on different afternoon WJZ-TV shows until the censor dept. sent down a nix. Paradox is that demonstrating a bra on a clothed model is OK.

However, as a test for the future the Mr. and Mrs. team had a kinescope made at their own expense for demonstration purposes when the head of Lily of France gets back from a Paris trip.

## Sarnoff Helps Tee Off N.Y. Atomic Display, 'Expression of Peace'

In a dramatic opening ceremony, Brigadier General David Sarnoff, chairman of the board of Radio Corp. of America, tapped out a radio message that was sent around the world to U. S. Armed Forces to tee off the Atomic Energy Display at New York's 7th Regiment Armory at 67th St. and Park Ave., Monday (14). When the message had completed its global journey and returned to the armory, it set off an "explosion" of controlled uranium atoms that tore the entrance ribbon.

Teaming with engineers from the Oak Ridge, Tenn., atom project, RCA has put together an atomic energy display that will appeal to youngsters and oldsters alike. The exhibition, which is being shown in celebration of Armed Forces Week (14-18), is designed to acquaint the public with atomic energy developments and to remove unfounded fears. The exhibit, which is free to the public, is slated to run through Friday (18).

Constructed mainly by RCA engineers, the display shows how the atom works with miniature models, cartoons and harmless electronic experiments. It is the first complete showing of its kind outside the museum at Oak Ridge. The exhibition is supplemented by displays featuring special devices of the Army, Navy and Air Force as well as products and services of RCA, which is sponsoring the display as an education service.

Sarnoff's opening message addressed to the Armed Forces stated, "May this globe-circling radio message opening the Armed Forces Week 'Atoms for Peace' Exhibition at the 7th Regiment Armory in N. Y. spread the seed of hope around the world that the electron and the atom will be harnessed for peace, security and freedom for all mankind."

## Mrs. Follows Laughton Onto Lecture Circuit

Dallas, May 15.

Elsa Lanchester will follow her husband, Charles Laughton, on local lecture platforms next season. Miss Lanchester will be sponsored by the Civic Playhouse and appear here the first week of December, which may launch a nationwide tour for the actress.

Other dates will be booked for Miss Lanchester in Texas and the Southwest by Pericles Alexander, booking representative.

## Theatre Admish Among Amus. Price Exemptions

Washington, May 15.

The sweeping price ceiling order issued by Office of Price Stabilization on Friday (11) does not affect admission prices to theatres or prices charged for advertising time by radio-TV stations, since the media are expressly exempted under the Stabilization Act.

Confusion resulted from the order because it included certain "amusements" under the ceiling. However, this is limited to amusement parks, skating rinks, bowling alleys, golf courses, and similiar recreation outlets.

## NEW WITNESSES DUE IN D.C. RED PROBE

Washington, May 15.

New additions to the list of Hollywood's "unfriendly witnesses" likewise will be unveiled as the House Un-American Activities Committee resumes its film industry investigation at hearings opening tomorrow (Wed.).

Four Hollywoodites are skedded to testify and there's a good chance all will balk at the anticipated queries. They're Bea Winters, formerly with the Paramount script department, whom actor Sterling Hayden said brought him into the Communist Party; Leonardo Bercovici, writer who originally had ducked service of a subpoena and subsequently accepted it; actor Alvin Hammer, whose name heretofore had not been mentioned in connection with the probe, and screenwriter Lloyd Gough.

There's some possibility tomorrow's witnesses might also include actor Jose Ferrer, who has denied any Commie links or sentiment. Others slated to appear this week are Roy Brewer, chairman of Hollywood's Motion Picture Alliance, and Budd Schulberg, novelist and quondam screenwriter.

Report making the rounds is that radio writer Abe Burrows is in town for a closed session with members of the Committee. This may be in connection with Committee staffers' consideration of a Red probe into the radio-TV field.

# MAP 'BIG 6' PRODUCER COMBINE

## Time for Stability

Whatever the overtones that caused the Lurie-Warner deal to snag, and the CBS-ABC ditto, this is a time for stability within two highly important segments of show business.

More than lip service becomes the order of the business careers of both the film and the radio-TV corporations involved. Too vivid have been the manifestations to sell out. Too evident, to the personnel, have been the signposts that a sellout could also disrupt lifetime careers for many.

Warners realizes that, with pronunciamentos about going back to business as usual. Similar statements came yesterday (Tues.) from ABC. Manpower and morale are too valuable, generally speaking, and in specialized industries like pix and broadcasting even more so. It's no secret what the past fortnight's stories on "deals," mergers and/or takeovers have done to rank-and-file as well as top-echelon personnel. When the business is creative such confusion is a costly confiscation of enterprise, initiative and the spark that go into the excitement of show business. It is wide-open that, on the ABC front particularly, artists, agents, sponsors and packagers of programs were wondering whether to stop negotiations with the network; wait until the CBS takeover, which looked so promising; or peddle their wares to another network.

It is hoped that as soon as the concern and confusion of management flux ends that the old managements will give vivid evidence that their continuance of and desire to maintain a going business, at the same old stand, will result in an assuaging of the fears and uncertainties engendered by the deals and merger negotiations. There is need for stability for the welfare of all concerned, from the clerk to the stockholder.

*Abel.*

## Personal Indemnification for 6 Years Of Warners Key to Scuttled Lurie Deal

By ABEL GREEN

Louis R. Lurie returns to his native San Francisco next week. Harry M. Warner heads back to Burbank the end of this week, and Jack L. Warner flew back to the studio over this past weekend, thus marking finis to an abortive $25,000,000 deal for the Lurie syndicate to buy out the three Warner freres' 24% control in Warner Bros. Pictures, Inc., at $15 a share.

The finale to the deal still spells a big definite maybe, according to insiders. It is believed that the door is still open to Lurie & Co. to make a deal, should president Harry M. Warner again change his mind. The brothers' affirmative statements that a Lurie deal was in the works, and H. M.'s supplementary observation that "if somebody offered us more than $15" add to the conviction that the founders may still step out of their celluloid dynasty.

Back of the reversed field by the Warners is, fundamentally, that dynastic term. Intra-family forces, from two fronts, did more to scuttle, or at least cool, the deal than anything else. It's essentially family relations stuff, but it influenced H. M. to request increasing concessions which Lurie reportedly met—until one final condition. This was a demand for a six-year personal indemnification, for all three Warners on all possible claims, that being the statute of

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## Flock of N.Y. Exhibitors To Be Quizzed by D. A. On Fire Dept. 'Donations'

"Several dozen" exhibitors in the N. Y. area will be called in for questioning by the N. Y. District Attorney's office in connection with an investigation into alleged payoffs to city firemen checking on building compliance with the fire laws.

Spokesman for District Attorney Frank Hogar said he expects to uncover an "extortion racket" allegedly operated by members of the Fire Department's Division of Public Assembly.

District Attorney's office is aiming to prove that the uniformed men assigned to theatres have been illegally collecting "donations" from exhibs in the area, with the exhibs, of course, being unwilling parties to the alleged racket.

Probe, getting underway this week, will continue for an indefinite period. Theatre operators to be questioned include some managers of Broadway first-runs.

## Make Pic in Korea

Hollywood, May 15.

Marking the first time a Hollywood troupe will have actually lensed a film "under fire," "The Korean Story" is expected to be shot on the Korean battleground.

Edmund Grainger, who will produce the Milton Krims original for RKO, is negotiating with the Defense Department for an okay to take the company of 25 to Korea, with both producer and studio optimistic about getting permission.

## $5,832,000 Loss For RKO Pix Co. During Last Yr.

Film producing-distributing end of RKO, as apart from domestic theatre operations, wound up 1950 with an estimated consolidated net loss of $5,832,000. Figures came from official sources, although the RKO annual report for fiscal '50 has yet to be released.

Deficit was figured on the basis of the new RKO Pictures Corp. having existed as a separate entity last year, instead of integrated with the theatre outfit. Divorcement, of course, was completed last Dec. 31. On the same basis o separate operation, film subsid showed losses of $4,218,680 in '49, $5,596,154 in '48, and $1,787,417 in '47.

Last week, Sol A. Schwartz, prexy of the new RKO Theatres Corp., disclosed the chain, on its own, would have had an estimated consolidated net of $1,195,577 in '50. Consolidated operations of the parent RKO Corp. showed a

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## $4,500,000 RKO CREDIT GOING TO W-K UNIT

RKO Pictures has established a $4,500,000 revolving credit on short-term basis with Bankers Trust Co., N. Y., and Mellon National Bank, Pittsburgh.

It's understood the fund will be used to finance production of the JerryWald-Norman Krasna unit.

It was disclosed this week the pic company already has borrowed $4,000,000 from the total fund. Interest rate is at 3%.

## 6 TOP PIC-MAKERS REPORTED IN TIE

By GENE ARNEEL

Small and "selective" group of six Hollywood producers, some of whom presently are aligned with major studios, have under consideration the formation of a new, national production-distribution organization. Idea has been bandied about for some time at informal confabs and is now due for early action one way or the other.

There's an absence of any official identities, but film-makers reportedly linked with the plan include Samuel Goldwyn, Walt Disney, Charles K. Feldman, William Wyler, George Stevens and Frank Capra.

It's clearly in the embryonic stage, limited to conversations and exchanges of views. But those who have engaged in the talks are prominent industryites without reputation for wishful thinking or prolonged delay. They've unearthed numerous plus-factors in the idea and can be expected to follow through on it soon or abandon the whole idea shortly.

The plan, roughly, calls for an alliance of a limited number of lensers, such as Liberty Pictures when formed by Capra, Stevens, Wyler and Sam Briskin. The new group would turn out six to 10 top pix per year, with each producer retaining individual identity and ownership of his pic subject to percentage participations under financing setups.

They'd also establish limited dis-

(Continued on page 18)

## UA Shows Profit, 1st Time in Year

United Artists in the current month will show a profit, representing the first such period in well over a year that the indie distrib has not been operating at a deficit.

Income since April 27, when the product of Eagle Lion Classics was added to the UA lineup, has been running over $300,000 weekly, it was disclosed in N. Y. yesterday (Tues.). Specific amount has yet to be determined because of the

(Continued on page 51)

## Salary Cuts for Top 20th Execs, Skouras' Move to 'Stabilize' the Co.

Plan for voluntary salary cuts, ranging from 25% to 50%, by 130 top bracket 20th Century-Fox Film execs was disclosed to company stockholders in N. Y. yesterday (Tues.) by prexy Spyros Skouras. Designed as a stabilization move in line with sweeping economies within the company, plan goes into effect July 1 for a period of two-and-a-half years. Salary slashes are expected to bring about savings of approximately $2,500,000 and, in the overall picture involving production and distribution, savings for the year will amount to around $4,000,000, Skouras said.

On salaries between $500 and $1,000 a week, there will be a 25% slice; 35% on salaries between $1,000 and $2,000 weekly; and 50% on salaries of more than $2,000 weekly.

Salary slices will apply to executives and creative people (producers, directors, et al.), but not to picture players. Ceiling of $130,000 under the plan will be the top salary per annum.

Skouras told the stockholders that in order to achieve the desired economies, he and his associates decided to give affected employees a proper incentive to reduce their salaries. Incentive is

(Continued on page 20)

### Spingold Back to N. Y.

Nate Spingold, Columbia v.p., returns to N. Y. today (Wed.) following series of studio confabs on upcoming production and releases. Paul N. Lazarus, Jr., homeoffice exec, checked back in N. Y. on Monday from the Coast huddles.

Spingold will be off on a two month vacation in Europe in midsummer. As in the case of his previous absences, Lazarus will take over his duties.

## Religious Angle Key to 'Miracle' High Court Test

Constitutionality of censorship of a motion picture on religious grounds — representing the first time the matter has been given such legalistic prominence—this week appeared headed for a decision by the U. S. Supreme Court.

Case involves "The Miracle," Italian pic which caused heated battle on a variety of fronts when it opened at the Paris theatre, N. Y., during the winter. Last week the Appellate Division of the N. Y. Supreme Court unanimously affirmed a decision of the State Board of Regents which revoked the film's license on grounds it was sacrilegious.

Ephraim S. London, attorney for Joseph Burstyn, distributor of the film, told VARIETY he intends to take the case to the highest tribunal in the event there's no intermediate court decision reversing ban of "Miracle." London said he's taken an appeal with the Court of Appeals and expects to present his argument the end of this month. He said a ruling by the appeals court probably will be handed down in July.

Indications are the court's decision, either for or against revocation of the license, will cue a trek to the Supreme Court for an ultimate decision. London's position is that he will automatically go to

(Continued on page 21)

## U.S. Pic Biggies Eye British Govt. Changes In Relation to Industry

While still hopeful for a complete elimination of all British film restrictions, American industry execs now are showing active concern over possible changes in the situation as a result of recent shifts in British government personnel.

When the present Anglo-American agreement was made last year, guaranteeing U.S. remittances of earning up to $17,000,000, plus "bonus" considerations, there appeared a likelihood that England would drop all trade barriers upon

(Continued on page 20)

## National Boxoffice Survey

### Pix Biz Lags in Most Keys; 'Caruso' New Champ, 'Thing' Climbs to Second; 'Danger' Third

Seasonal factors and lack of much new, strong product continues to keep biz at first-runs covered by VARIETY very uneven this round. Many key cities are coming in with lowest figures in months, with few bright spots around the country. The high cost of living looms as the most damaging factor generally. Also some cities are being hurt by launching of drive-ins within easy driving distance of key spots.

"Great Caruso" (M-G) is living up to the initial promise of last week, when it finished second. It is soaring way ahead of other pix to easily cop first place. Second position is being captured by "The Thing" (RKO), which moved up from sixth place. Third money goes to "Appointment With Danger" (Par), rated one of best Alan Ladd starrers.

"Forbidden Past" (RKO) stays in fourth slot while "Communist For FBI" (WB) again is fifth. "Rawhide" (20th) whipped up from the rear to finish sixth, with "Fighting Coast Guard" (Rep) managing to land seventh place. "Father's Little Dividend" (M-G) "Tales of Hoffmann" (Indie) and "Valentino" complete the Big 10 list in that sequence.

"Get It Wholesale" (20th) and "Lemon Drop Kid" (Par) are rated week's runner-up films.

Batch of new fare shows some promise. "Go For Broke" (M-G), standout currently in weakish L.A., hints strong potentialities. "Tokyo File 212" (RKO), given original bally, shapes fine in Pittsburgh and neat in Philly. "Goodbye, My Fancy" (WB) looms mild on two initial playdates. "Smuggler's Island" (U) is okay in Washington and Cincinnati but not so good in two other keys. "Last Outpost" (Par), nice in Cleveland, is fairish in Washington and mild in Cincy. "Apache Drums" (U), okay in N. Y., is fine in Montreal.

"Samson and Delilah" (Par) is okay currently in three keys on pop-scale runs. "Cyrano" (UA) continues stout in Chi. "Five" (Col) looms mild in Philly. "A. & C. Meet Invisible Man" (U) shapes fast in Philly. "New Mexico" (Col), nice in Cincy, looks fair in Denver. "Royal Wedding" (M-G) is sturdy in Montreal.

"Nick Cain" (20th) is doing okay in Portland. "Soldiers Three" (M-G) looks fair in Portland and okay in St. Louis. "Man From Planet X" (UA) is tall in Chi but not so good in a couple of other spots.

"Joan of Arc" (RKO) looms fair in Minneapolis. "Born Yesterday" (Col) looks fine in N. Y. and good in Frisco.

(Complete Boxoffice Reports on Pages 8-9)

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DAILY VARIETY
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# 120 Pending Exhibitor Trust Suits For $176,000,000 Claimed Damages

Past year proved one of the most active on record on the antitrust front, with exhibs blasting the distributors with 60 new monopoly actions, bringing the total number of pending cases to 120.

Based on the more or less standard assortment of complaints, plaintiff theatremen are demanding total treble damages of $176,000,000. Figures were supplied by 20th-Fox, which this week pointed up that it was among the defendants in the 120 complaints.

Also during the year, 35 cases were disposed of and 10 were in the process of disposition, presumably via settlement in some instances. Allegations for the most part concern monopolies, conspiracies, discriminations of various sorts and asserted injustices in clearances, availabilities and block booking.

Distrib execs and lawyers, meanwhile, have hopes for easing of the legal burden via possible imposition of a Federal, uniform statute of limitations on monopoly actions, limited to three years. It has been widely pointed out that exhibs taking their gripes to court have been basing antitrust charges on trade practices prior to 1947.

Film companie, virtually completely overhauled their pic-licensing methods and clearance systems at about that time, in compliance with court edicts. Thus the distribs feel there can be little grounds for valid action against their business conduct since '47.

## Over 5 Million Sought In Long Beach, Cal., Suit

Hollywood, May 15.

Treble damages in amount of $5,277,354.63 are demanded of 11 film firms. Fox West Coast and National Theatres in a suit charging conspiracy, restraint of trade and monopolistic practices, filed in

(Continued on page 15)

## Joe Mankiewicz Talks 1-Pic-a-Year With 20th, Moving Family East

Hollywood, May 15.

Joseph L. Mankiewicz, whose writer-producer-director pact at 20th-Fox expires in late August, is negotiating a new 20th deal on a one-film annually, non-exclusive basis. Mankiewicz, who recently finished screenplay direction of "Dr. Praetorious Story," will move his family to N. Y. early in the fall and will devote his major time to writing and directing legit.

Mrs. Mankiewicz (Rose Stradner) plans a return to legit acting career while living east. In line with his decision to leave Hollywood except for annual film assignments, Mankiewicz has sold his home here and advised leaders of the Screen Directors Guild that he will not be a candidate for any office due to his long absences from town. He's currently completing term as SDG prexy.

## Film Biggies Honor A. W. Schwalberg

Wristwatch and plaque were bestowed on A. W. Schwalberg last night (Tues.) at a testimonial shindig marking the Paramount distribution chief's 30 years in the biz. Dinner was held at the Hotel Waldorf-Astoria, N. Y. Around 600 exhibs and associates were on hand.

Harry Brandt, president of Independent Theatre Owners Assn., gave Schwalberg the watch and plaque on behalf of ITOA. Dean Martin and Jerry Lewis popped in for 15 minutes of clowning, while Betty Hutton tossed kudos at the Par sales boss via a recording made at the Hollywood studio. Attorney Louis Nizer was toastmaster, with Robert J. O'Donnell, v.p. and general manager of the Texas Interstate circuit, serving as emcee.

Occupying the dais were Par prexy Barney Balaban, board chairman Adolph Zukor; Austin C. Keough, vicepres and general counsel; Frank Walker, prez of Comerford circuit; E. K. "Ted" O'Shea, Par v.p. and chairman of the dinner, Nizer and O'Donnell.

## Bally Future Par Stars

Hollywood, May 15.

Paramount is putting its "Golden Circle" on exhibition in N. Y. for four days, introducing the future stars to editors, exhibs and autograph-hunters.

Junket, under Norman Siegel's guidance, includes Judith Ames, Nancy Gates, Nancy Hale, Virginia Hall, Mary Murphy, Barbara Rush, Joan Taylor, Pierre Cressoy and Peter Hanson.

# SAG Asks Raise To $375 Wkly. For Freelance Actors

Hollywood, May 15.

Adopting recommendations of the negotiating committee of the Screen Actors Guild, the Guild's board of directors announced tonight (Tues.) that the actors' union will make the following demands in its new contract negotiations with producers which will open immediately after next month's NLRB elections. The demands:

1. Day player minimum to be increased from $55 to $100 per day.

2. Weekly freelance player minimums to be increased from $175 to $375 per week.

3. Additional payment to actors for reuse of television films in television, reuse of television films in theatres, reuse of theatrical films in television.

Guild's negotiating committee is continuing discussions with various groups of actors, including stuntmen and singers, regarding many other conditions to be made subject of collective bargaining with employers, on such subjects as options, rest periods, traveltime, layoffs, loanouts, suspensions, doubling and overtime.

Guild negotiations with producers, originally scheduled to open last fall, were delayed by attempts of Television Authority to invade the film field. In order to settle the dispute, SAG petitioned NLRB for elections and certification of Guild's existing status as exclusive bargaining agency for all film actors.

NLRB will mail ballots in this election about June 1; they will be counted about July 2.

Ronald Reagan, SAG secy, is chairman of organization's negotiating committee.

## Appeals Court Modifies Lower Court Verdict On 'Butterfly' Exclusivity

U. S. Court of Appeals last week modified a lower court decision which held that the music publishing firm of G. Ricordi & Co. was "sole and exclusive" owner of the film rights to the copyrighted opera, "Madame Butterfly." Ricordi brought suit last year against Paramount to restrain the latter from claiming any interest in the opera's film rights.

Following Par's appeal, the higher tribunal ruled that the injunction granted Ricordi last June by Federal Judge Edward Conger was too broad. Appeals court noted in part that Par still has motion picture rights in a renewal of a copyright to a John Long novel on which the play and opera are based, and added that Ricordi cannot make general use of the novel's story for a film version of the opera.

In originally finding for Ricordi, Judge Conger declared that a 1901 agreement which the publisher inked with the late John Long, author of the novel, "Madame Butterfly," and David Belasco, who wrote a one-act play from the book, gave it the film rights to the Puccini opera, which in itself was a new work. Paramount based its claim on rights to the book and play which it acquired from the Long and Belasco estates.

## Amory Seeks to Distrib Rank's Pix in U. S.

Charles Amory, who headed "art" film releases for Eagle Lion Classics prior to the purchase by United Artists, has proposed taking over distribution of various J. Arthur Rank pix, including some still in circulation, it was reported in N. Y. this week. Amory is a longtime associate of Robert R. Young, head of Pathe Industries, which was ELC's parent.

Proposal will be taken up by Rank and his chief exec aide, John Davis, when they arrive in N. Y. from London on May 22. It would have no effect on the pact with Universal, which now handles a number of Rank's more important pix each year.

Amory's plan is said to give the Rank product special attention in the "art" theatres rather than sending it through conventional distribution channels where a profitable take would be questionable.

Just prior to the acquisition by UA, ELC had ended its deal for handling some Rank films, leaving the British producer without any releasing deal in the U. S. other than the one with U. Since U has been taking only about half of the imports from Rank, latter is expected to set arrangements with another distrib during his U. S. visit this month.

## 12 Homeoffice Firings At Warners Brings Tiff With Employees Guild

Dismissal of 12 employes in Warner Bros.' N. Y. homeoffice advertising, publicity and art departments Friday (11) is setting off a hassle between distrib and Local 65 of Screen Employees Guild. Union, in which a number of the letouts were members, will seek not only reinstatement of the dismissed workers but will go after pay hikes and full recognition of Local 65 by the company as bargaining agent.

Retrenchment was described by a company exec as being in line with an economy program to conform with current business conditions. It was indicated that discharged personnel would be rehired if and when the economic situation improves.

Among the layoffs were Jess Gourlay, an art director in charge of posters, who had been with the company 30 years, and David Carson, in advertising production, with 21 years of service. Others who were given notice were Gil Blackford, Ed Aaronoff, Ted Gottfried, Robert Hennelly, publicity; Otto Luther, Tom Brennan, John Haynson, Al Messick, art; John Long, advertising copywriter, and Georgia Cooper, pressbooks.

Series of meetings between union and management are scheduled for this week. Guild is expected to register a beef over alleged withholding a full severance pay from three dismissed workers. Guild contract calls for payment of two weeks salary for each year of service. Aside from Carson and Gourlay, average length of employment of the other workers was eight years.

## Monroe Settles Co. Pact for W-K Bid

Hollywood, May 15.

Vaughn Monroe obtained release from his exclusive player contract with Palomar Pictures, of which he is part owner, along with Abe Lyman, Harry K. Arthur and Willard Alexander, who also functions as his personal business manager.

Reason for the abrogation is that Monroe is negotiating with Wald-Krasna for one of the top spots in "The USO Story." Palomar made one picture, "Singing Guns," with Monroe starring, for Republic release.

## 'Leathernecks' Print To Be Flown to Korea

Hollywood, May 15.

First completed print of "Flying Leathernecks," Edmund Grainger's first production for RKO, will be flown to Korea by the U. S. Marine Corps.

Hundreds of Marine flyers, now in Korea, took part in the filming of "Leathernecks" at Camp Pendleton and El Toro in California.

# 'Get COMPO Going Regardless of Full Exhib Co-op' Is Industry Sentiment

Top-echelon industry sentiment is leaning toward getting the Council of Motion Picture Organizations off the ground regardless of the lack of full support by some exhib trade associations in the field.

Thought specifically expressed in many quarters is to get underway with all-industry projects and to abandon the original aim of full unanimity before rolling with a specific program. COMPO chieftains have been heartened by the continuing flow of checks from theatre circuits and indie operators, and figure on the basis of this the financing aspect of the all-trade org's operations shouldn't represent too much of a problem.

Exhibs so far have contributed about $40,000 in dues, and this sum, under the voluntary assessment plan, has been matched by the member companies of the Motion Picture Assn. of America.

While he never made any strong effort in the past to hide the fact he was discouraged over COMPO's future, exec-v.p. Arthur L. Mayer said last week he now has confidence the outfit will be developed and accomplish the job set for it. Similarly upbeat are comments by Rotus Harvey, chairman of the board of trustees for the Pacific Coast Conference of Independent

(Continued on page 20)

## Alton Back to Legit

Hollywood, May 15.

Robert Alton is going back to stage work after seven years as dance director at Metro. Currently handling hoofing sequences for "The Belle of New York," he will check off the lot on completion of his pact in August.

Alton will leave for London in the autumn to direct the Kay Thompson stage musical, "Happily Ever After."

# Pix Must Wait TV Saturation Point, Says Goldenson

Film entertainment will draw a dollar when the saturation point in the public's ownership of television sets is reached, Leonard Goldenson, president of United Paramount Theatres, told stockholders at their annual meeting in N. Y. yesterday (Tues.).

Theatre business has been continuing sluggish because of economic factors, largely the purchase of consumer hardgoods, including housing, automobiles, furniture and TV sets, Goldenson observed. Obvious result of this has been a lesser purchasing power available for entertainment outside the home.

This condition is in direct contrast with 1946 when various commodities were scarce and entertainment money was free.

Stockholders voted to increase the board of directors to 13 members, up from seven, and elected all nominees. These included incumbents John A. Coleman, E. Chester Gersten, William T. Kilborn and Walter P. Marshall. New members elected were Robert B. Wilby, John Balaban and A. H. Blank, all prexies of UPT subsid chains, and Herbert Schwartz, Charles T. Fisher, Jr., and Robert L. Huffines, Jr. Goldenson, chief

(Continued on page 15)

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

Walter Abel
Ben Babb
Saul Bass
Jack Benny
A. Pam Blumenthal
Temme Brenner
Hume Cronyn
Bob Crosby
Olivia de Havilland
Clarence Derwent
Elfrida Derwent
Marlene Dietrich
Bullets Durgom
Helen Ferguson
Lisa Ferraday
Bill Grady
James R. Grainger
Johnny Green
Louis Hayward
Edith Head
Arthur Hornblow
Sol Hurok
Burl Ives
Al Jeremy
Arthur Kennedy
Evelyn Keyes
Arthur Lake
Mary Livingstone
Nick Lucas
Sam Marx
J. Carrol Naish
Mary Pickford
Ezio Pinza
Robert Pirosh
Fred Polangin
Maria Riva
Rochester
Bill Saal
Norman Siegel
Sam Spiegel
Jean Wallace
Hal Wallis
Cornel Wilde
Robert Young
Loretta Young

### Europe to N. Y.

Maurice Bessy
Diana Churchill
Theresa Helburn
Lawrence Langner
Commander Mortimer Loewi
Armina Marshall
Mack Millar
Tyrone Power

## Par's 1st Qtr. Net Same As '50, But Earnings Up 16c Via Capital Shrinkage

While Paramount's 1951 first quarter net profit of $1,411,000 was the same as for the corresponding period in 1950, corporation's per-share earnings jumped 16c due to the shrinkage of capitalization in the past year.

The estimated $1,411,000 for the 13 weeks ended last March 31 amounted to 61c per share on the total of 2,302,760 common shares at the close of the period. These earnings do not include $203,000 representing Par's net interest in the combined undistributed earnings for the quarter of partially owned, non-consolidated companies, principally DuMont Laboratories.

The earnings of $1,411,000 for the quarter ended April 1, '50, equalled 45c per share on the 3,172,870 shares which were outstanding at that time. Profit for this '50 period did not include $597,000 of undistributed earnings of partially owned non-consolidated subsids.

Further reflecting the upbeat business aspect of the new report is the fact that Par, like all other corporations, is operating under heavier tax burdens this year. Income taxes for the new quarter were approximately $590,000 higher than the levy for the '50 quarter.

### N. Y. to Europe

Camilla Ashland
Milton Blow
John Byram
Richard Carlson
Jocelyn Cohen
Jack Cohn
Paul Gallico
Edmund Goulding
Jascha Heifetz
F. Hugh Herbert
Irving Kolodin
Leon Leonidoff
Emile Littler
Sam Marx
Joseph McConville
Lauritz Melchior
Dick Nadell
Lillian Pickard
Addie Richton
Nat Rothstein
Richard Watts, Jr.
Tennessee Williams
Lou Wilson

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

Rudy Burns
Charles Grean
William Hammerstein
Harry Karl
Frank Loesser
Marie McDonald
Mack Millar
Mitch Miller
Abe Olman
Manie Sacks
Robert W. Sarnoff
Harry M. Warner
Jack Warner

# SPUR NEEDED OLDIE PIX INTO TV

## Supreme Court Agrees to Hear Appeal On Decree by WB Theatre Landlord

Washington, May 15.

The Warner Bros. antitrust decree may be heading for trouble in connection with the appeal brought by the Sutphen Estates, landlord of the Strand Theatre property on Broadway.

Despite the predictions of a lot of "experts" in these parts, the Supreme Court yesterday (Mon.) agreed to take jurisdiction and hear the appeal of Sutphen Estates from the decree in its present form. Case will probably be heard next fall. If Sutphen should win, the Supreme Court would probably order the decree modified to the disadvantage of the present WB stockholders. There is no telling how extensive the modifications could be.

High court announced it was placing the case on the "summary docket," which means it will be a quickie, with each side allowed only half an hour for argument.

Sutphen sought unsuccessfully to intervene last January when the new Warner decree was placed before the trial court for approval. Sutphen claimed that the way the decree was written, it would not have proper guarantees for its long-term lease. Trial court threw out the petition to intervene, and Sutphen took it directly to the Supreme Court last month.

In its brief and petition, Sutphen Estates explained that on Dec. 31, 1928, it had made a lease of approximately 98 years for the property. Rental is $300,000 per year, with Warners bound to pay taxes, water rent, etc. Brief explained further:

"The lease, as amended, includes an obligation by the tenant to alter and improve the present buildings (in a manner specified in the lease) at an estimated cost of $1,000,000, and provides that the tenant shall pay to the lessor (Sutphen) $100,000 a year for four years beginning Dec. 15, 1948, to be deposited by the lessor in a separate trust ac-

(Continued on page 63)

## WB STARTS ANNUAL SALES DRIVE JUNE 3

Warner Bros. is teeing off its annual sales drive June 3 for a 17-week period. Sales chief Ben Kalmenson announced in N. Y. last week that this year's sales pitch would honor company's division managers.

Thirty-four pix will be included in the drive, which will wind up Sept. 29. In addition to prizes for branch managers, awards will go to district bosses finishing in the first four positions.

## Painters Local 644 Sues To Block Sorrell Exit

Hollywood, May 15.

Board of trustees of Painters Local 644 filed suit in Superior Court to block ouster of business agent Herb Sorrell. Action challenges validity of five-year suspension order against Sorrell by Painters International March 18.

Complaint asserts suspension of Sorrell would make the local liable for money still due under three-year employment contract made in July, 1950. Pact calls for $225 weekly plus $40 expenses.

Sorrell would still be due a total of more than $87,000, according to suit. International order suspending Sorrell was in connection with his activities with Conference of Studio Unions and abortive 1946 strike.

## Grainger Sales Drive

Los Angeles, May 15.

Jimmy Grainger Friendship Drive, a four-month national sales campaign, has been launched by Republic, with prizes of one month's salary offered to winning salesmen.

Drive is a testimonial to James R. Grainger, Republic sales chief, to celebrate his 35th year of service in the motion picture industry.

## Disney Regains Title To Old Cartoons for TV

Hollywood, May 15.

Walt Disney has regained possession of all his early cartoons, through a deal with Columbia, which released his short subjects years ago.

Disney is now in position to use his early product and characters in case of a television deal.

## High Mgt. Costs Force Unloading By N. Y. Indies

High cost of local management, coupled with homeoffice administrative overhead, is causing indie circuits in the N. Y. metropolitan area to seek to unload low-grossing theatres. In addition, Warner Bros. Theatres is offering to dispose of 15 houses in Connecticut and New Jersey. The Warner houses being placed on the block are those in competition with other WB theatres in higher revenue brackets.

Some of the indie circuits, in placing non-productive or closed theatres in the hands of brokers, are specifying that the properties must be restricted against theatre use in cases where the circuits have one or more other houses in the same area. Century Circuit, for one, is offering three houses for sale, but is stipulating that the properties be remodelled into stores or other commercial enterprises.

Interboro Circuit has three theatres up for sale and Prudential has five, all closed. Skouras Theatres recently sold the Westwood, Westwood, N. J. It also closed the Nyack at Nyack, N. Y., and will take the best offer.

Brokers are being cautious in handling the Warner houses because of an odd stipulation. 'Circuit is reserving right to withdraw

(Continued on page 18)

## Film Salesmen to Ask AFL, UMW Advice On Contract With Majors

Advice of American Federation of Labor and United Mine Workers will be sought by Colosseum of Motion Picture Salesmen in latter's bid for a new contract with major distribs. David Beznor, Colosseum's general counsel, announced last week that arrangements were being made for a huddle in Washington with William Green, AFL chief, and John L. Lewis, head of the UMW.

Recent parleys between Colosseum execs and committee representing the distribs resulted in film companies offering maximum salary hike of $4 a week for salesmen with no increase in expense allowances. Film salesmen nixed the offer, claiming companies were not bargaining in good faith with the salesmen, whom Beznor described as the "forgotten men" of the industry.

In his report to Colosseum members, Beznor stated that "we have here the spectacle of employers with swollen profits paying out fabulous salaries to their executives in addition to bonuses and 'expense accounts,' refusing to offer a salary increase to their employees to meet the increased cost of living."

Named by the Colosseum in the alleged unfair labor charges were Paramount, 20th-Fox, Columbia, Warner Bros., Universal Film Exchanges, RKO, Republic and Loew's. [illegible]

## GLAD-EYE TO TELE BY EX-NIXERS

Growing realization that the television market for feature film oldies is now at a peak which may never be reached again may spur a much-needed supply of such product into the video channels soon. While it's believed extremely unlikely that the major film companies will dump any product into TV, a number of indie producers, banks and others controlling negative rights who have shunned video until now are seriously mulling a move into TV.

Such film interests aren't looking to TV to bring them as much money as they derived from the original theatrical release of their product. Despite the unprecedented demand of video stations for feature films, a good picture at the most will gross from $20,000-$40,000 on a single run around the country. Even so, however, those controlling the product think such money represents added gravy which is not to be belittled. In case of the banks, in fact, which might have obtained rights to the pix through foreclosure proceedings against producers whom they financed, sale to video gives them a chance to recoup some of their losses.

These banks and some indie producers have been conducting a survey of the TV market potentialities for some time and are almost certain that if they don't start selling to video now, the market might disappear. While feature films have snared hefty ratings on TV, the supply has been extremely limited, forcing most of the video stations to repeat the same pictures several times. Even though the audiences apparently don't object too much, the station managers consider such programming to be bad and have already started to ban further showings.

To date, the time periods held down by the features are still open.

(Continued on page 15)

## Al Daff's 6-Week Global Sales Hop

Alfred E. Daff, Universal's global sales chief, is set for a six-week swing of Europe, the Far East and Australia. First hop is to London, July 21 for a week's sales convention.

Then Paris on Aug. 3; Cairo Aug. 4; Singapore, Aug. 6, and Sydney on Aug. 13. Daff will preside over a series of conventions of U reps in each zone.

Both Daff and U prexy Nate J. Blumberg will be in N. Y. on Tuesday (22) to greet J. Arthur Rank and his chief exec aide, John Davis, coming in from London. Blumberg flies in from the Coast over the weekend to be on hand for Rank's arrival by boat. Davis is flying over.

Davis and Rank will limit their U. S. stay to eight days. Latter plans a trip to the midwest for an inspection of the country's flour mill belt (he has substantial flour holdings in England). Also on his slate is a visit to the Bell & Howell plant in Chicago, in which he's interested, and a few days in Canada.

## Stars Among Those to See Barron Memorial Row

Washington, May 15.

Metro stars Kathryn Grayson and Walter Pidgeon, and pianist Eugene List, are among those slated to attend the dedication of the Carter Barron Amphitheatre on May 25. President Truman heads the big name collection of personalities who will pay tribute to the memory of Barron, who died last November. He was Loew's rep here and also executive vice chairman of the D. C. Sesquicentennial for which the amphitheatre was built.

In [illegible] are going out to 2,000 toppers all over the country.

## Lichtman's Takeover at 20th to See Closer Regional Direction From N.Y.

Resignation of Andy W. Smith, Jr., as v.p. and general sales manager of 20th-Fox last week has resulted in a reshuffling of sales direction, with greater supervision of regional distribution from the homeoffice. Al Lichtman, under new title of director of distribution, will continue in the same duties he performed prior to Smith's resignation, that of defining sales policies and heading up all phases of domestic distribution.

Smith apparently will not be replaced, at least not for the present. There were reports that Tom Connors, whom Smith succeeded as sales chief, would return to the company in an executive sales capacity, but Connors denied the reports, stating that he had not been approached on such a deal and adding that he was "not interested."

While Smith's resignation was sudden, there had been indications that a break was looming between Lichtman and Smith over sales policies. Climax was said to have been reached late Wednesday at a session among prexy Spyros Skouras, Lichtman and Smith, with latter walking out and leaving the next day for a fishing trip.

Reports in trade circles were that Smith was taking the brunt of the exhib squawks over alleged upped rental and percentage demands. Twentieth of late has been the target of beefs in exhib organization bulletins to the effect that terms asked by 20th were out of line with business conditions. It's understood, however, that any drive for hypoed revenue was being directed by Lichtman.

No cash settlement of contract is involved in Smith's bowout. He took over the top sales post Jan. 9, 1948, on a two-year ticket at $1,500 a week, and was handed a new five-year pact early in 1949, but at no increase in salary. Under-

(Continued on page 16)

## Settle Suit Over 'Winchester' Credit

Los Angeles, May 15.

Stuart M. Lake's $400,000 breach-of-contract suit against Universal-International was settled out of court for an undisclosed amount after Federal Judge Harry C. Westover ruled that the defendant was liable for damages.

Lake declared he was denied credit as author of a fictionized version of "Winchester 73," which the studio had published in a magazine.

## D. of J. Probing Hughes Influence In RKO Theatres

Washington, May 15.

Department of Justice has completed an investigation into the makeup of the RKO Theatres Corp. board of directors, as prompted by a group of stockholders who had questioned whether Howard Hughes was still in a position to exercise any control over the circuit.

Board comprises prexy Sol A. Schwartz, Maurice H. Bent, James T. Brown, J. P. Dreibelbis and Ben-Fleming Sessel.

While the Justice Department is maintaining characteristic silence, it's indicated Government lawyers now are studying findings of the probe. If their conclusions are that Hughes might have some influence in operation of the circuit, chances are the Department would act within the framework of its current court hassle with Hughes on sale of his theatres' stock.

Hughes, of course, owns 24% of the chain's shares but these are held by Irving Trust Co. as trustee pending his disposition of them. While he continues the ownership he has no voting privileges, under the RKO consent decree in the industry antitrust suit.

Government attorney Harold Lasser last Friday (11) asked the U. S. statutory court in N. Y. for affirmation of its order requiring Hughes to sell the stock within a two-year period, or have Irving Trust sell it within an additional two years.

This was the order from which Hughes has filed an appeal with the U. S. Supreme Court. He is demanding absence of any deadline on his relinquishing the stock.

## AFL Film Council Studies Headaches Of TV Pay for Unions

Hollywood, May 15.

Complicated question of added television payments to motion picture artists and craftsmen will be studied in all its details by a special committee. At a meeting called by Roy Brewer, of the Hollywood AFL Film Council, it was decided to appoint a group of investigators from the Council, the Screen Actors Guild, the Screen Directors Guild and the Screen Writers Guild to gather statistics covering the revenues derived from TV distribution of theatrical films. The committeemen will report back to the four organizations when they have rounded up the necessary information.

Attending the meeting, in addition to Brewer, were Dolph Thomas and Ralph Clare, representing the Council; John Dales, Jr., and Ken Thomson for SAG; Mary McCall, Jr., Alice Penneman and Valentine Davies for SWG; and [illegible] Robson, Mayru Abrams and Joe Youngerman for SDG. [illegible]

## FWC CUTTING STAFF AT HOMEOFFICE UP TO 10%

Hollywood, May 15.

Fox West Coast, aiming to clear its decks as a separate company without affiliation with 20th-Fox, has launched personnel cuts ranging up to 10% of its 300 homeoffice employees. Slashes, according to general manager George Bowser, is also to bring operations into a more realistic line with the times. Bowser reported general operating income off 30% in the past two months.

Cuts include circuit's Northern California division in Frisco. It's understood more slashes are on the way as Bowser surveys merchandising and accounting departments to see where streamlining can be effected. Cuts are already made in statistical, construction, maintenance, insurance departments and in offices of Bowser, prexy Charles P. Skouras, and treasurer H. T. Cox. Only recently, circuit brought in some top-level National Theatres execs to supervise FWC publicity-advertising, film buying-booking departments in an effort to hypo operations in face of plunging boxoffice here.

## Sochin Named Aide To Feldman at U

Irving Sochin has been upped to the newly-created post of assistant to Charles J. Feldman, Universal's domestic sales chief. He's been a member of the U homeoffice sales cabinet for the past year and a half as head of the company's "special films division."

Sochin was U's Cincinnati branch manager before shifting to the h.o. Previously, he had been with United Artists and 20th-Fox in field posts.

Sochin has been succeeded in the "special films" post by Harry Fellerman, who moves up from sales supervisor in the N. Y. area for U's-J. Arthur Rank releases.

## Hollywood Story

Hollywood, May 11.

Universal release of Leonard Goldstein production. Stars Richard Conte, Julia Adams; features Henry Hull, Fred Clark, Jim Backus, Richard Egan, Houseley Stevenson. Directed by William Castle. Story and screenplay, Frederick Kohner, Fred Brady; camera, Carl Guthrie; editor, Virgil Vogel. Previewed May 8, '51. Running time, 76 MINS.

Larry O'Brien ........ Richard Conte
Sally Rousseau ........ Julia Adams
Lt. Lennox ........ Richard Egan
Vincent St. Clair ........ Henry Hull
Sam Collyer ........ Fred Clark
Mitch Davis ........ Jim Backus
Mr. Miller ........ Houseley Stevenson
Roland Paul ........ Paul Cavanagh
Mary ........ Katherine Meskill
Jimmy ........ Louis Lettieri

The film capital's studios, streets and characters provide an interesting backdrop for the runoff of a good murder mystery in "Hollywood Story." Picture is excellently presented and has a number of saleable points that can be used to whip up satisfactory b.o. response in general release.

Consistently good trouping and neat direction back up the well-written script of Frederick Kohner and Fred Brady. It is apparent writers used as a springboard for their whodunit plot the still-unsolved murder of William Desmond Taylor, silent film director, in 1922, although characters are fictionized for screen purposes.

Richard Conte is seen as a stage director who comes to Hollywood to try his hand at pictures. His agent, played by Jim Backus, has rented an old studio for him. On the lot, he becomes interested in the bungalow where a silent director had been murdered and decides to make that theme his first production. When efforts are made to discourage him by his financial partner and others, he becomes as much interested in solving the old case as in putting it on film.

Screenplay carefully backpedals him through old clues that cast shifting fingers of suspicion on Paul Cavanagh, silent screen star now playing bits; Fred Clark, the financial partner, and, finally, to Henry Hull, aged silent screenwriter who is exposed as the killer. Direction by William Castle catches just the right feel of mystery and suspicion.

Conte gives his character a soundly valued performance. As costar, Julia Adams indicates promise although still needing experience. She appears as the daughter of an old silent screen star involved in the killing. Hull makes a strong impression as the flamboyant old-school writer, as does Clark in his role. Backus cuts his agent character with just the right touch. Richard Egan decidedly impresses as a realistic police lieutenant.

Cavanagh and Houseley Stevenson, along with such silent-pic oldtimers as Francis X. Bushman, Betty Blythe, William Farnum, Helen Gibson and others, supply the nostalgic touch. The lensing is inquisitive in touring the town and even draws a guest appearance from Joel McCrea during a studio stop.

Leonard Goldstein backs the story with first-rate values in all production functions, and the good camera work was handled by Carl Guthrie. Editing is tight, keeping footage to 76 minutes. *Brog.*

## Fort Worth
### (COLOR)

Hollywood, May 10.

Warner Bros. release of Anthony Veiller production. Stars Randolph Scott, David Brian, Phyllis Thaxter; features Helena Carter, Dick Jones, Ray Teal, Lawrence Tolan. Directed by Edwin L. Marin. Written by John Twist; camera (Technicolor), Sid Hickox; editor, Clarence Kolster; music, David Buttolph. Tradeshown May 9, '51. Running time, 80 MINS.

Ned Britt ........ Randolph Scott
Blair Lunsford ........ David Brian
Flora Talbot ........ Phyllis Thaxter
Amy Brooks ........ Helena Carter
Luther Wick ........ Dick Jones
Gabe Clevenger ........ Ray Teal
Mort ........ Lawrence Tolan
Castro ........ Paul Picerni
Ben Garvin ........ Emerson Treacy
"Shorty" ........ Bob Steele
Waller ........ Walter Sande
The Sheriff ........ Chubby Johnson

Rugged action in a well-based plot, the outdoor market value of the Randolph Scott name and the presentation in color shape "Fort Worth" for respectable returns. Film is a followup, but not a sequel, to Warners' "Dallas," a Gary Cooper starrer that also kudoed pioneer days in Texas and paid off handsomely.

The script by John Twist, who also wrote "Dallas," mixes up a good balance of action and romance for adult western fans, and the well-rounded characters and plot go through their paces under the able direction of the late Edwin L. Marin, whose handling insured an attention-holding pic.

Story gets underway with Scott, former gunslinger turned crusading editor, setting up shop in Fort Worth so the power of the press can help build the town and drive out lawless elements. He is influenced in the move by two old friends, David Brian, his former partner in gunplay episodes, and the latter's fiancee, Phyllis Thaxter.

Plot twist gradually brings out that Brian is the real heavy of the piece as an ambitious man who has tied up most of Fort Worth property in anticipation that he can bring in the railroad for cattle shipments. For more immediate action, and to keep the movement going until the eventual clash between Scott and Brian, story has another heavy in the person of Ray Teal, murderous cattle-drover who doesn't want the railroad because it will ruin his business.

Dialog is sharp and tough as the principals go about their job of putting the action on film. While Scott has hung up his guns, believing the printed word is mightier, he still has occasion to use them in a number of exiting clashes that climax in his meeting with Brian—a meeting that rids him of both his enemies and wins him Miss Thaxter.

Scott's performance is consistently good and Brian colorfully projects the opposing male star character. Miss Thaxter is a charming western heroine, much more able than the usual prairie femme, thanks both to the writing and her playing. Helena Carter appears briefly but effectively as a triangle point in the initial romance between Brian and Miss Thaxter. Emerson Treacy, publishing partner of Scott's, Dick Jones, cub reporter; Ray Teal and the others involved come off expertly.

Anthony Veiller's production supervision has many good points, including the casting and overall presentation. Sid Hickox's Technicolor camera work makes a beautiful display of the cast, outdoor scenes and set decorations. On the credit side is the David Buttolph music score and smooth editing by Clarence Kolster. *Brog.*

## Man With My Face

United Artists release of Edward F. Gardner production. Stars Barry Nelson; features Lynn Ainley, James Boles, John Harvey, Jack Warden, Carole Matthews. Directed by Edward J. Montagne. Screenplay by Samuel W. Taylor, T. J. McGowan, from novel by Taylor; camera, Fred Jackman, Jr. Tradeshown in N. Y., May 14, '51. Running time, 79 MINS.

Chick Graham / Albert Rand ........ Barry Nelson
Cora Graham ........ Lynn Ainley
Buster Cox ........ John Harvey
Mary Davis ........ Carole Matthews
Meadows ........ Jim Boles
Walt Davis ........ Jack Warden
Martinez ........ Henry Lascoe
Al Grant ........ Johnny Kane

Modest budget meller stars Barry Nelson, now a principal in the Broadway legiter, "Moon Is Blue," but it can boast little else. "Man With My Face" is a belabored crook story built on mistaken identity and cluttered with acting that seldom measures up to ordinary film standards. Pic will get by as the second feature on some dualers without creating any enthusiasm.

Ed Gardner, of the "Duffy's Tavern" radio program, produced "Face" in Puerto Rico, where he does his radio program. The Samuel W. Taylor novel is the basis for a good meller, but story development is too static and seldom reaches a pitch of realism. Only in the final minutes, when there is a lusty chase sequence, does the pic get into full swing.

Yarn is about a hard-working accountant who is innocently involved in a $1,000,000 robbery in Florida by having his identity usurped by a crook and his partner in the accountancy biz. This is difficult enough to swallow but the continued slayings, via a trained dog, are kept up right under the eyes of the local gendarmes until, near the close, all characters, including the police, wise up to the conspiracy.

Nelson is one of the few actors in the film who emerges unscarred in a dual role. Henry Lascoe carries off his minor part well but the remainder of the supporting cast is undistinguished.

Fred Jackman, Jr.'s, camera gives the production its highest professional touch. *Wear.*

## They Were Not Divided

"They Were Not Divided," British import tradeshown in New York last week, was reviewed in London by VARIETY in the issue of April 5, 1950. *Myro* observed that there is a "wealth of humor and drama" in this story of two Tank Corps officers who participate in the invasion of the continent in World War II.

But, *Myro* added, the yarn is "too leisurely told, and compares adversely with recent Hollywood productions on a similar theme, which must affect its prospects both in the home and foreign markets." While the acting was rated as "commendable," none of the players is known to American audiences. United Artists is distributing the Two Cities pic in the U. S.

## Miniature Reviews

"Hollywood Story" (U). Excellent whodunit with film capital setting. Okay b.o.

"Fort Worth" (Color) (WB). Good feature western with action, Randolph Scott to insure b.o. prospects.

"Man With My Face" (UA). Barry Nelson in mistaken-identity crook meller; may do on lower half of twin bills.

"Pier 23" (Lippert). First of series designed for initial theatre dating, then as two 30-minute TV thrillers. N.S.G.

"Snake River Desperadoes" (Song) (Col). Okay Charles Starrett actioner for program western market.

"Wells Fargo Gunmaster" (Rep). Routine sagebrusher in the "Rocky" Lane series. For programmer bookings.

"The Galloping Major" (British) (IFD). Humorous British pic should do well.

"Emperor's Nightingale" (Color) (Indie). Hans Christian Andersen fable, done mainly with puppets, made into novel pic; ideal for art houses.

## Pier 23

Hollywood, May 11.

Lippert Pictures release of William Berke (Spartan) production. Stars Hugh Beaumont, Ann Savage, Edward Brophy, Richard Travis, Margia Dean, Mike Mazurki; features David Bruce, Raymond Greenleaf, Eve Miller, Harry Hayden. Directed by William Berke. Screenplay, Julian Harmon, Victor West; based on stories by Louis Morheim, Herbert Margolis; camera, Jack Greenhalgh; music, Bert Shefter; editors, Carl Pierson, Harry Reynolds. Previewed May 10, '51. Running time, 57 MINS.

Dennie O'Brien ........ Hugh Beaumont
Ann Harmon ........ Ann Savage
Professor Shicker ........ Edward Brophy
Lt. Bruger ........ Richard Travis
Flo Klingle ........ Margia Dean
Ape Danowski ........ Mike Mazurki
Charles Giffen ........ David Bruce
Father Donovan ........ Raymond Greenleaf
Norma Harmon ........ Eve Miller
Doc Tomphins ........ Harry Hayden
Cigarette Girl ........ Joy Lansing
Nick Garrison ........ Peter Mamakos
Joe Harmon ........ Chris Drake
Mushy Cavelli ........ Johnny Indrisano
Willie Klingle ........ Bill Varga
Henry, the Bartender ........ Richard Monahan
Insurance Agent ........ Charles Wagenheim

This is the first of a group of dual-purpose films designed for both theatre and television use which Lippert Pictures will distribute. After theatre useage, it will be split into two 30-minute video offerings. There's nothing outstanding in the initialer for either field of entertainment, and in the film market it is a just barely passable lowercase programmer.

The makers rate a nod for the idea of turning out pictures, at a small price, that can secure some sort of future in TV for the indie distrib without neglecting present theatre possibilities. The effort should have been applied to securing stronger entertainment values in the screenplay.

The central character of a wharfside shopkeeper who does private eyeing on the side will be carried through the series. It is a good peg on which to hang the separate adventures, but will need much more writing strength than shown in the initialer to catch on. Terseness is carried to the extreme, clouding motivations and preventing development of clear story lines. Dialoging is out of the Sam Spade - Raymond Chandler school, okay in itself when used with better-rounded characters.

First adventure for Hugh Beaumont finds him involved in the payoff for a fixed wrestling match in which one of the behemoths dies of a heart attack. Angered at the pushing-around he gets, Beaumont sets out to finger the killer. He nearly gets bumped off himself, is suspected by the police, diverted by a shapely femme and knocked on the head often before he comes up with a solution. Spectators will not have a clear idea of what's going on.

Second adventure has Beaumont promising to help a priest talk an escaped convict into returning to prison. He contacts the wrong man, who is later killed while Beaumont is knocked out. Again there's a gal who tries to divert him, more brushes with mayhem, more suspicions from the police before the case is solved and the killer arrested. Again the spectator will be in a fog.

Edward Brophy, as a drunken comedy relief, and Richard Travis, police lieutenant, go through both adventures. In the first, others figuring are Margia Dean, Mike Mazurki, Harry Hayden, Peter Mamakos, Johnny Indrisano and Bill Varga, pro wrestler. Principals in the second half include Ann Savage, David Bruce, Raymond Greenleaf and Eve Miller.

William Berke produced and directed as ably as permitted by the Julian Harmon-Victor West script, based on stories by Louis Morheim and Herbert Margolis. Lensing includes actual San Francisco street scenes, locale of the plot. *Brog.*

## Snake River Desperadoes
### (SONG)

Hollywood, May 11.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Don Reynolds, Tommy Ivo, Monte Blue. Directed by Fred F. Sears. Written by Barry Shipman; camera, Fayte Browne; editor, Paul Borofsky. Previewed May 10, '51. Running time, 55 MINS.

Steve Reynolds / The Durango Kid ........ Charles Starrett
Smiley Burnette ........ Smiley Burnette
Little Hawk ........ Don Reynolds
Billy ........ Tommy Ivo
Jim Haverly ........ Monte Blue
Brandt ........ Boyd (Red) Morgan
Josh (Dad) Haverly ........ George Chesebro
Dodds ........ John Pickard
Black Eagle ........ Charles Horvath
Jason Fox ........ Sam Flint
Pete ........ Duke York

Charles Starrett's saddle heroics come off nicely in this sagebrusher, shaping it as okay for the program western field.

Starrett again dual-roles as Steve Reynolds and the Durango Kid, a masked rider who charges in to right wrongs. This time Monte Blue and his henchmen are fostering a war between the Indians and whites, hoping to profit from the results. Starrett has his work cut out for him trying to keep the two factions apart and defeat the gang of heavies who disguise themselves as redskins while going about their dirty deeds. With an assist from a couple of moppets and Smiley Burnette, the hero manages to hand the heavies their just deserts and bring peace between the whites and Indians.

There's no prairie heroine in the cast lineup to complicate Starrett's job, something the juve western fans will appreciate. They will like appearance of Don Reynolds, as a young Indian, and Tommy Ivo, as his white friend. Burnette adds okay comedy touches in assisting Starrett and also sings "Brass Band Polka." Skullduggery of Blue and henchmen John Pickard and Duke York fits in, and other cast members are acceptable.

Fred F. Sears' direction of the Colbert Clark production keeps it moving at the right speed to tell the Barry Shipman story. Latter could have emphasized the dastardly motives of Blue and gang a bit more. Photography by Fayte Browne is several notches above usual oater lensing. *Brog.*

## Wells Fargo Gunmaster

Hollywood, May 9.

Republic release of Gordon Kay production. Stars Allan "Rocky" Lane and Black Jack (equine); features Chubby Johnson, Mary Ellen Kay, Michael Chapin, Roy Barcroft, Walter Reed, Stuart Randall, William Bakewell. Directed by Philip Ford. Written by M. Coates Webster; camera, John MacBurnie; editor, Robert M. Leeds. Previewed May 7, '51. Running time, 60 MINS.

Allan "Rocky" Lane ........ Allan "Rocky" Lane
His Stallion ........ Black Jack
Sheeter Davis ........ Chubby Johnson
Carol Hines ........ Mary Ellen Kay
Tommy Hines ........ Michael Chapin
Brick Manson ........ Roy Barcroft
Ed Hines ........ Walter Reed
John Thornton ........ Stuart Randall
Charlie Lannon ........ William Bakewell
Croupier ........ George Meeker
Mrs. Feathergill ........ Anne O'Neal
Henry Mills ........ James Craven
Doctor ........ Forrest Taylor
Townsman ........ Lee Roberts

This is a routine sagebrusher for the regular program oater market and adds up as just a fair entry in Republic's Allan "Rocky" Lane series. Action stretches are infrequent and too much of the plot is talked out for the juve ticket-buyers.

Lane is a special investigator for the Wells Fargo Co., assigned to halt a series of holdups. To smoke out the robberies, Lane pulls one himself, hoping to get a line on the various gangs believed guilty and find the missing loot. Seems that outlaws are being bumped off as they try to fence their loot and latter disappears.

Hero is steered away from an ambush when he rescues the kid brother of the man leading him to death. Still using his stolen bonds as a lure, Lane keeps trying and eventually is able to fix Stuart Randall, silver mine owner, as the brains doublecrossing the crooks. The heavy gets his in a finale wagon chase and fist fight, and so Lane rides off to a new assignment.

Performances by Lane and the others involved are standard to the oater plotting in M. Coates Webster's story. Writing makes the hero appear more stupid than proper for a sagebrusher lead in a couple of sequences. Chubby Johnson supplies some mild, dumb comedy as Lane's aide. Mary Ellen Kay, young Michael Chapin, Roy Barcroft, Walter Reed, Randall and William Bakewell are some of those mixed up in the plot.

Philip Ford's direction is spotty in giving the film action. Production appurtenances under Gordon Kay's supervision follow the outdoor formula. *Brog.*

## Naughty Arlette

"Naughty Arlette," British import tradeshown in New York Monday (14), was reviewed in London by VARIETY under the title of "The Romantic Age." Writing in the Dec. 14, 1950 issue, *Myro* pointed out that the story, staged in a girls' school, permits introduction of some fine British talent.

Critic, however, opined that the yarn "doesn't add up to a great deal in entertainment. It will provide modest escapist fare for the home trade, but cannot be expected to make much impact overseas." Mai Zetterling has the title role of a French schoolgirl. United Artists is distributing the J. Arthur Rank production in the U. S.

## The Galloping Major
### (BRITISH)

London, May 8.

IFD release of Romulus-Danischewsky-Cornelius production. Stars Basil Radford, Jimmy Hanley, Janette Scott. Features A. E. Matthews. Directed by Henry Cornelius. Screenplay, Danischewsky and Cornelius; camera, Stanley Pavey; editor, Geoffrey Foot; music, Georges Auric. At Plaza, London. Running time, 81 MINS.

Major Arthur Hill ........ Basil Radford
Bill Collins ........ Jimmy Hanley
Susan Hill ........ Janette Scott
Sir Robert ........ A. E. Matthews
Pam Riley ........ Rene Ray
Humbert Temple ........ Hugh Griffith
Maggie ........ Joyce Grenfell
Sam Fisher ........ Charles Victor
Mr. Leon ........ Sidney Tafler
Sergeant Adair ........ Julien Mitchell
Ernie Smart ........ Charles Lamb
Lew Rimmel ........ Charles Hawtrey
Bert ........ Kenneth Evans
Newsboy ........ Alfie Bass
Bookmaker ........ Sidney James

With his first production, "Tight Little Island," Monja Danischewsky displayed gifted talents and a deft hand at mastering a gently humorous situation. Now, in his second venture, and teamed with director Henry Cornelius, who megged the profitable "Passport to Pimlico," he once again has excelled with an exposition of British humor. "The Galloping Major" may not reach the same class as the earlier venture, but should click nicely despite the absence of marquee names.

Working with their own script, Danischewsky and Cornelius have made a modest picture which abounds with laugh-provoking situations, being packed with delightful directorial touches. The yarn plays down the humorous situations and the reaction is more restrained. This is a technique which has proved effective in British comedy hits on both sides of the Atlantic.

The plot relates the adventures of Major Arthur Hill, retired from the army and now an impoverished pet storekeeper, in organizing a syndicate to buy a race horse. With 300 subscribers, contributing one pound per head, plan to get a horse goes astray when the major accidentally buys the wrong steed at the auction. Following protests on this the horse finally is lost on the eve of the Grand National, a hurdle event. Found in time, the hoss makes a dramatic last-minute entry into the field and finishes first.

Occasionally the joke seems to be prolonged, but just as interest shows signs of lagging, the script comes up with another sock laugh.

The role of the major is a cinch for Basil Radford, who plays it with a mixture of earnestness and pathos. Jimmy Hanley and Rene Ray, active members of the syndicate, neatly provide the only suggestion of romance in the story. Janette Scott turns in an appealing performance as the major's daughter, but A. E. Matthews, as a clubman who provides the balance of cash to buy the horse, is a superb scene-stealer.

Yarn is helped by excellent work from the big cast of feature players which include Hugh Griffith, Joyce Grenfell, Sidney Tafler, Alfie Bass and Charles Victor. The story uses guest shots of the jockey Charles Smirke and British radio commentators Raymond Glendenning and Bruce Belfrage as well as Marion Harris, Jr., last-named as an actress playing Queen Elizabeth in a studio scene. *Myro.*

## Emperor's Nightingale
### (CZECH-MADE)
### (COLOR)

William L. Snyder production and release. Directed by Jiri Trnka. Based on Hans Christian Andersen story; English narration, Phyllis McGinley; narrated by Boris Karloff; music, Vaclav Trajan, played by Philharmonic Symphony under Otakar Parik's direction; in Agfa Color. Tradeshown in N. Y. May 11, '51. Running time, 70 MINS.

Originally produced in Czechoslovakia, "The Emperor's Nightingale" has been given American trimmings, including a powerfully spoken narration by Boris Karloff and fitted to U.S. tastes and screen playing time. Jiri Trnka, Czech sculptor and painter, directed and is responsible for the nifty puppet enactment as well as the expert use of sound and musical backgrounding. But it is the U. S.

(Continued on page 18)

# 6-WEEK SPURT FOR INDIE PRODS.

## FPC Chalks Up $3,530,000 '50 Net, New High, in Video-less Canada

B.o. figures in from Canada, which is virtually virgin of video, this week served to put the final squelcher on those inclined to minimize TV as the villain behind the losses incurred by theatres in the U. S.

Above-the-border exhibs have been drawing steadily healthy returns over the same span of years which has seen the big dropoff in income in key America cities in the grips of the new medium. Spotlighting the situation is the bright upswing in revenue which has been scored by Famous Players Canadian since 1946. Canadian chain racks up about 50% of the total business of all houses in that country, thus its financial condition is considered representative.

FPC had an operating profit of $5,600,000 and net income of $2,835,000 in '46. In '47, when U. S. grosses began to slide, FPC drew $5,300,000 in operating profit and $3,156,000 in net. For '50, the circuit chalked up net income of $3,530,000, representing a new high, on operating profit of $6,187,000.

While obviously there are some differences in general economic conditions between the two countries, TV loomed largely as the reason the b.o. take in the U. S. has been down, whereas the income in Canada, with its absence of video, has been improving, according to observers.

The figures were supplied by Hayden, Stone & Co., long-established Wall St. brokerage house, within the framework of a financial size-up of Paramount. H-S report also drew new attention to the fact the film company is cashing in on the non-appearance of TV in Canada and TV's prominence in the U. S. Unique situation, which is reflected in Par's hefty earnings, stems from its holdings in DuMont in the U. S. and in Famous Players.

On the home front, Par owns 26% of DuMont's common stock. This gave the pic corporation an equity of about $1,800,000 in the TV outfit's earnings in '50. Par holds 67% of FPC stock and this amounted to $2,380,000 as equity in the Canadian chain's net profit.

### Joe Franklin Reports

Joe Franklin, partner in the Franklin-Herschorn circuit in Canada, reported during a stopover in New York this week that Canadian film biz is spotty but good in those places with defense plants.

On his way back to his headquarters in St. John, New Brunswick, after six months in Florida, Franklin said the advent of television in Toronto and Montreal may hit film grosses, and exhibitors consequently are studying the situation carefully.

## Central Seeks To End Favoritism In Hiring Extras

Hollywood, May 15.

Central Casting has clamped the lid on studio requests for specific extras, making it tough for old-time thesps who have been getting jobs through friendship of stars and directors on the lots.

Central explained that few films require large extra groups nowadays and that jobs for atmosphere players are growing scarce. Under the new ruling oldtimers will have to await their calls along with the other extras.

## U-I's Film Version Of 'Ozzie and Harriet'

Hollywood, May 15.

Universal-International signed Ozzie Nelson and Harriet Hilliard for the film version of "Adventures of Ozzie and Harriet," based on their radio show.

Aaron Rosenberg will produce, starting late in June, with a script authored by Ozzie and Donald Nelson and William Davenport.

## Silent Pix Stars Kudosed At 'H'wood Story' Preview

Hollywood, May 15.

Stars of the silent film era were given a hand at the preview of Universal-International's "Hollywood Story," with an assist from the Hollywood Chamber of Commerce. John B. Kingsley, HCC prexy, welcomed the guests of honor, and Jack Benny and Ronald Reagan divided the emcee chores.

Yesteryear's celebs included Betty Blythe, Francis X. Bushman, Chester Conklin, Heinie Conklin, William Farnum, Julia Faye, Pauline Garon, Helen Gibson, Stan Laurel, Elmo Lincoln, Hank Mann, Eddie Polo, Herbert Rawlinson and Mack Sennett.

## Tenn. Exhibs Enlist Members On Theatre TV

Memphis, May 15.

Underlining the renewed interest in theatre television on the part of exhibitors throughout the country, the Tennessee Theatre Owners Assn. this week sent out subscription blanks to all member exhibs to join the National Exhibitors Theatre TV Committee. NETTC is a non-profit organization organized to back exhibs' fight for exclusive channels for theatre TV transmissions.

According to the Tennessee group's entry blank, each theatre with 600 seats or more pays $25 to participate. Theatres with less than 600 seats pay $15. According to the agreement, it is "undertaken in recognition of mutual obligations undertaken by other theatre circuits on an equivalent basis." NETTC hopes to raise $75,000 from exhibs to press its request with the Federal Communications Commission for the channels.

## STATE DEPT. PRAISES HOLLYWOOD OUTPUT

Hollywood, May 15.

Hollywood pictures, with their happy endings and virtue triumphing in the final reel, may be scorned by longhairs but they are doing a fine job abroad in spreading information about the American way of life.

That was the opinion of Jay Dresser, of the State Department film division, expressed at a special meeting of the Motion Picture Industry Council. He stressed the immense good American films are doing in the battle to offset Communist propaganda in Europe and other sectors.

## Perlberg-Seaton Map Europe Scouting Trips

Hollywood, May 15.

Bill Perlberg and George Seaton plan separate European trips late this year to scout story material and talent.

Team will finish four pix for Paramount before leaving, "Rhubarb," "Aaron Slick From Punkin' Crick," "Anything Can Happen" and "Somebody Loves Me," after the Blossom Seeley biog.

### UA NAMES IRVING HERMAN

Toronto, May 15.

Irving Herman has been appointed chief of publicity and exploitation in Canada for United Artists.

Herman was formerly Canadian director of publicity and advertising for International Film Distributors, whose chief client in Canada was Eagle Lion.

## 20 PIX SLATED TO GO BY JULY

By WHITNEY WILLIAMS

Hollywood, May 15.

Independent production during the next six weeks will enter an unusually hypoed phase. No less than 20 films are scheduled to roll, with possibility that several more may go before the cameras.

Move is significant in that few, if any, of the new pictures are backed by distribution company coin. Most of the financing is coming from sources lined up by producers away from concerns which will release their films. In several cases, producers are teeing off without any releasing deal set.

Revitalization of United Artists is one reason for this new spurt in indie picture-making, but it's only one. Of the 20 features slated to get away, only five carry UA releases; the others either will be distributed by other companies or have no deal set.

Entry by new indie units accounts for eight of the films. Balance are older companies which have been prepping properties and find themselves ready finally to launch activity.

Films will be made both here and abroad. Producers will go so far afield as Japan, East Africa, Austria, Spain, Jamaica, New York, as well as other locations out of California. Budgets will range from more than $2,000,000 to less than $200,000.

Majority of the 20 will gun in June, but three will go this month. Jack Broder Productions starts "Basketball Fix" this week, and Philip Waxman Productions, too, with "The Big Night." Latter pro-

(Continued on page 15)

## 42% of Minnesota Fans See Films Less Often Than Yr. Ago; TV Factor

Minneapolis, May 15.

Minnesota poll, conducted by the Minneapolis Morning Tribune to learn public opinion on various important subjects along with habit trends, revealed that 42% of Minnesota film fans are attending motion pictures less often than a year ago—as though the state's exhibitors, particularly those in the Twin Cities, didn't know it.

What's more, half of the Twin City people who reported they've cut down on their film-going—two out of every five adults—told the poll-takers the reason is TV.

Outstate, said the Tribune, chief explanations were: "We can't afford to," "movies aren't as good nowadays," "I'm too busy" or "we have small children and can't get away as readily."

Poll interviews were with a representative cross-section of men and women 21 years of age and older, living in cities and towns and on farms throughout the state.

Findings turned up were that 83% attend movies in frequencies ranging from at least once a week to less than once a year and that 17% "never attend movies;" 42% attend movies at least once a month and 17% see pix at least once a week; and 57% are seeing movies at least as often as they did a year ago.

Seven percent of women and 2% of men are seeing movies more often than a year ago; 42% women and 41% men less often; 49% women and 56% men about as often. This indicates that women are deserting the movies in larger numbers than the men.

In the larger cities, 47% of the residents say they're seeing fewer movies than a year ago. The same answer was given by 45% of town people and 33% of farm residents.

In Minneapolis and St. Paul and surrounding area, where there's TV, 52% of the pic-goers report they're seeing fewer shows now than a year ago, as compared with 35% outstate where, as yet, the new home entertainment medium hasn't made its appearance.

## 300 Pix Slated for 1951 Release Held Inadequate for Exhib Needs

### All-Star 'Extras'

Hollywood, May 15.

Metro rounded up an all-star cast of its own contractees for a Hollywood nitery scene in "Callaway Went Thataway."

Sitting at the tables, watching Howard Keel emote as a film cowboy, were Clark Gable, Esther Williams, Elizabeth Taylor, June Allyson, Dick Powell and Robert Taylor.

## H'wood Studios Finding Fewer Moppet Jobs

Hollywood, May 15.

With but few exceptions, the past 12-month period has been a murderous one for film moppets. Check-up reveals the fact that there's but a half-dozen of the youngsters under term contract around town, and a glance down the recent film releases shows the good parts for them have been few and far between. In view of this, studios are reasoning it's more economical to ink 'em by the picture instead of on a long-term basis.

Situation really came to a head a few months ago with the parting of Metro and Dean Stockwell—following star roles by actor in "The Happy Years" and "Kim." Studio announcement read to the effect that "parting came by mutual consent when no suitable roles for his talents could be found." And same statement explained bowout from the studio of Gary Grey, who had previously enacted third lead in Dore Schary's personal production, "The Next Voice You Hear . . ." Latter, meanwhile, has gone to Monogram, where he's been featured in the "Latham Family" series, and Stockwell hasn't cinema-chored at all. Same holds true for Margaret O'Brien, who wound star role in Columbia's "Her First Romance" eight months ago and has been inactive in the film industry since.

Holding distinction of being the

(Continued on page 15)

## ROY ROGERS TO MAKE OWN PIX FOR VIDEO

Hollywood, May 15.

Roy Rogers, whose Republic contract expires May 27, will make his own films for television next fall. New Rep. deal, giving him video rights, is expected to be signed when Rep. prexy Herbert Yates returns to the studio.

Three sponsors are dickering with Art Rush, cowpoke's manager, for half-hour videoaters, with contracts due to be signed before another week. Deal is also underway for a radio series contract with Quaker Oats having ended with last Sunday's broadcast.

Rogers has made 103 features for Republic. It has been reported studio would make them available for television if the right deal comes along and Yates can get squared away with the American Federation of Musicians on payoff for music track.

### ARMY CITES PIROSH

Washington, May 15.

"Certificate of Achievement" has been issued by the Army to Robert Pirosh for his authorship and direction of the Metro film, "Go for Broke."

Citation states: "Through the medium of this authentic story of an outstanding fighting unit, Mr. Robert Pirosh . . . has made a most important contribution to the public understanding of the role and the importance of the infantryman in combat."

Despite upped production schedules, number of pix slated for release in 1951 falls far short of theatre requirements, according to figures compiled by the Theatre Owners of America. Exhib leaders believe that shortage of top bracket product will create a critical condition by the end of the year and that announcements of accelerated release skeds by the companies will not take up the slack.

One TOA member, who operates around 40 theatres, said that the minimum a theatre can get along with profitably is 40 pix yearly from each of the major companies. Tabulation by the circuit chief showed the eight majors in 1950 released a total of 257 features. Latest revised release charts for '51, the TOA exec contends, indicate that the same companies will have released 301 pix by the end of the year, but these include product taken over by United Artists from Eagle Lion Classics, plus Columbia's big lineup of westerns.

It was pointed out that in 1941 major distribs offered 379 features, which, even then, did not fill the theatres' needs. Peak output in the last 25 years was in 1927, when the majors released 510 features. Ten years later the total dropped to 408.

According to a breakdown by TOA, Metro last year released 38 pix; Paramount, 41; Universal-International, 82; Warner Bros., 28; Columbia, 54; United Artists, 19; RKO, 31, and 20th-Fox, 34. Announced for this year are Metro, 40; Par, 30; U-I, 30-36; WB, 24-28; Col, 62; UA, 37; RKO, 32, and 20th-Fox, 36. Latter company last week announced it would re-release six Technicolor westerns.

Year's total can be augmented by top product from Republic, Monogram-Allied Artists and Lippert, but output still will be short of the needs, exhibs complain.

Ten years ago release lineup was as follows: Col, 61; Metro, 47; Par, 45; RKO, 44; 20th-Fox, 50; UA, 26; Universal, 58, and WB, 48.

## Anonymous Letter Urges Election Of 16 SDG Candidates

Hollywood, May 15.

An anonymous letter mailed to Screen Directors Guild members urging election of a group of 16 candidates for the board of directors has met mixed reactions. Many members, including prexy Joseph L. Mankiewicz and members of the present interim board of directors, didn't receive the letter. Others who did reported they discarded it since they had already voted.

Anonymous pitch dwelt on the patriotism of candidates named and urged "loyal Americans" to mark their ballots for the 16 listed. General attitude of rank-and-file members is they're not interested in having the Guild again embroiled in a factional fight which could disrupt organization completely.

## Good Films Can Nip TV Competish—Schary

San Francisco, May 15.

Number of top grossers among recent releases, and others in prospect, prove good pix can overcome competition of television, Metro production chief Dore Schary told the San Francisco Press Club at a weekend meeting at the Variety Club headquarters.

"It is time we in the motion picture industry stop worrying about television," he stated. Schary declared the pic trade is far ahead of TV, both on the basis of entertainment values and the industry's financial footing.

# L.A. Better; 'For Broke' Boff 35G, 'Past' Nice $25,000, Hope Strong 23G, 'Fancy' Same, 'Angel'-'Hall' Dull 27G

Los Angeles, May 15.

Six new bills came in this week, helping general situation somewhat, although only "Go For Broke" is catching heavy coin. It will hit big $35,000 in two theatres. Okay $23,000 or near shapes for "Lemon Drop Kid," at two Paramounts, being nice in view of bargain admission scale of straight 60c at all time. Despite price cut, attendance was only up slightly in the first four days but influx of youngsters is boosting concession sales in both houses.

Other bills are mostly on light side, including "Half Angel" and "Long Dark Hall" at only $27,000 in five sites; "Goodbye, My Fancy," with $23,000 in three; "Forbidden Past," at $25,000 in two spots; "Air Cadet"-"Double Crossbones," with $17,000 in five.

**Estimates for This Week**

**Los Angeles, Chinese, Uptown, Loyola, Wilshire** (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10)—"Half Angel" (20th) and "Long Dark Hall" (UA). Slow $27,000. Last week, "Follow Sun" (20th) and "When Grow Up" (UA), $25,500.

**Hollywood, Downtown, Wiltern** (WB) (2,756; 1,757; 2,344; 70-$1.10) — "Goodbye, My Fancy" (WB). Mild $23,000. Last week, "Communist for FBI" (WB) (2d wk), $20,500.

**Loew's State, Egyptian** (UA) (2,404; 1,538; 70-$1.10)—"Go For Broke" (M-G) and "King Bullwhip" (Indie) (Loew's only). Big $25,000. Last week, "Second Woman" (UA) and "Ghost Chasers" (Mono) (8 days), $14,200.

**Hillstreet, Pantages** (RKO) (2,890; 2,812; 60-$1) — "Forbidden Past" (RKO) and "Smuggler's Gold" (Col). Nice $25,000. Last week, "Thing" (RKO) and "Footlight Varieties" (RKO) (2d wk), $25,700.

**Los Angeles, Hollywood Paramounts** (F&M) (3,396; 1,430; 60)—"Lemon Drop Kid" (Par) and "Pier 23" (Lip) (L.A. only). Fine $23,000 for new Hope comedy. Last week, "Bullfighter and Lady" (Rep) and "Lost Planet Airmen" (Rep) (L. A. only) (2d wk), $13,500.

**United Artists, Ritz, Vogue, Studio City, Culver** (UA-FWC) (2,100; 1,370; 885; 890; 1,145; 70-$1.10)—"Air Cadet" (U) and "Double Crossbones" (U). Light $17,000. Last week, "Kettles Back on Farm" (U) and "Gunplay" (RKO) (9 days), $16,700.

**Four Star** (UA) (900; 70-80) — "Second Woman" (UA) and "Ghost Chasers" (Mono) (2d wk). Small $1,500 in 9 days. Last week, $2,000.

**Fine Arts** (FWC) 277; $1.20-2.40) —"Cyrano" (UA) (20th wk). Into final frame of long run today (Tues.) after under $3,500 last week.

**Beverly Canon** (ABC) (520; $1)—"Kon-Tiki" (RKO) (3d wk). Smart $4,500. Last week, neat $4,800.

## 'Storm' Bright $13,000, Mont'l; 'Drums' Loud 9G, 'Wedding' Sock 18G, 2d

Montreal, May 15.

"Royal Wedding" at Loew's holds for a second and continues to soar after a smash first round. "Halls of Montezuma" is also holding. Otherwise, there are new entries in remainder of deluxers. "Storm Warning" at Princess looks best of newcomers.

**Estimates for This Week**

**Palace** (C.T.) (2,625; 34-60)—"Three Guys Named Mike" (M-G). Good $15,000. Last week, "Born Yesterday" (20th) (4th wk), $11,000.

**Capitol** (C.T.) (2,412; 34-60) — "Halls of Montezuma" (20th) (2d wk). Down to $10,000, following big first at $17,000.

**Princess** (C.T.) (2,131; 34-60) — "Storm Warning" (WB). Neat $13,000. Last week, "Valentino" (Col), $11,000.

**Loew's** (C.T.) (2,855; 40-65) — "Royal Wedding" (M-G) (2d wk). Holding at $18,000 after smash opening round at $25,000.

**Imperial** (C.T.) (1,830; 34-60) — "Apache Drums" (U) and "According to Mrs. Hoyle" (U). Nice $9,000. Last week, "Cockeyed Wonder" (Col) and "Pygmy Island" (Col), $7,000.

**Orpheum** (C.T.) (1,048; 34-60) — "Queen for Day" (Indie) and "Mask of Dragon" (Indie). Drab $4,500. Last week, "Scarf" (UA) and "Stop That Cab" (UA), steady $7,000.

## Broadway Grosses

Estimated Total Gross
This Week ..... $497,800
(Based on 20 theatres.)
Last Year ..... $392,000
(Based on 19 theatres.)

## 'Caruso' Lusty $35,000, Philly

Philadelphia, May 15.

With "Great Caruso" leading the chorus, local first-runs are showing an improvement this week. The fact that Mario Lanza is a native son naturally help this new starring vehicle in which he plays the title role. "Short Grass" with Lionel Hampton band onstage looms big at Earle while "Rawhide" looks strong at Fox. "Abbott-Costello Meet Invisible Man" shapes fast at Aldine. Florence Marly and her group of Geisha Girls in for opener launched "Tokyo File 212" in fine style at Stanton where neat biz is in prospect.

**Estimates for This Week**

**Aldine** (WB) (1,303; 50-99) — "Abbott-Costello Meet Invisible Man" (U). Fast $12,500. Last week, "Groom Wore Spurs" (U), fine $9,000.

**Arcadia** (Indie) (625; $1.30-$2.40) —"Tales of Hoffmann" (Indie) (3d wk). Fine $7,500. Last week, $8,500.

**Boyd** (WB) (2,360; 50-99) — "Great Caruso" (M-G). Smash $35,000. Last week, "Soldiers Three" (M-G) (2d wk), $10,000.

**Earle** (WB) (2,700; 50-99) — "Short Grass" (Mono) with Lionel Hampton orch onstage. Big $25,000. Last week, "Samson and Delilah" (Par) (2d wk), oke $15,000.

**Fox** (20th) (2,250; 50-99) — "Rawhide" (20th). Strong $20,000. Last week, "Follow Sun" (20th), dim $17,000 in 10 days.

**Goldman** (Goldman) (1,200; 50-99)—"The Thing" (RKO) (3d wk). Off to $9,000. Last week, nice $14,000.

**Mastbaum** (WB) (4,360; 50-99)—"Forbidden Past" (RKO) (2d wk). Fair $15,000. Last week, good $22,000.

**Midtown** (Goldman) (1,000; 50-99)—"Milkman" (U). Fast $9,000. Last week, "Inside Straight" (M-G), $9,000.

**Randolph** (Goldman) (2,500; 50-99)—"Father's Little Dividend" (M-G) (3d wk). Tidy $14,500. Last week, fine $18,000.

**Stanley** (WB) (2,900; 50-99)—"Communist for FBI" (WB) (2d wk). Fair $13,000. Last week, solid $20,000.

**Stanton** (WB) (1,473; 50-99)—"Tokyo File 212" (RKO). Neat $12,000. Last week, "Outlaw Brother" (UA) and "Rogue River" (UA), big $12,000.

**Trans-Lux** (T-L) (500; 50-99)—"Five" (Col). Mild $4,000. Last week, "Scott of Antartic" (UA), $2,500 in 6 days.

**World** (G&S) (500; 50-99)—"Orpheus" (Indie) (2d wk). Good $3,000. Last week, $3,200.

## 'FBI' Moderate $11,000, D.C.; 'Redhead' Fat 6G

Washington, May 15.

Biz here is very spotty with few houses doing really big trade this round. "Last Outpost" with vaude is rated fairish at Capitol. "Redhead and Cowboy" shapes nice at the Met but "Communist For FBI" is only so-so at the Warner.

**Estimates for This Week**

**Capitol** (Loew's) (2,434; 44-90)—"Last Outpost" (Par) plus vaude. Fairish $16,000. Last week, "Inside Straight" (M-G), plus vaude, $19,000.

**Dupont** (Lopert) (375; 50-85) — "Inheritance" (Indie). Firm $4,000 for British import. Last week, "Border Street" (Indie), so-so $3,000.

**Keith's** (RKO) (1,939; 44-80) — "Smugglers' Island" (U). Satisfactory $8,000. Last week, "Tokyo File 212" (RKO), $8,500.

**Metropolitan** (Warner) (1,163; 44-74) — "Redhead and Cowboy" (Par). Nice $6,000. Last week, "Bullfighter and Lady" (Rep), $5,800.

**Palace** (Loew's) (2,370; 44-74)—"Samson & Delilah" (Par). Disappointing $14,000 at regular scale. Last week, "Get It Wholesale" (20th), fine $16,000, over hopes.

**Playhouse** (Lopert) (485; $1.20-$2.40) — "Tales of Hoffmann" (Indie) (4th wk). Solid $9,000, with nights still capacity for most of week's 17 performances. Last week, $11,000.

**Warner** (WB) (2,174; 44-74) — "Communist for FBI" (WB). So-so $11,000. Last week "Raton Pass" (WB) $9,500.

**Trans-Lux** (T-L) (654; 44-80) — "Second Woman" (UA) (2d wk). Good $4,500 after sturdy $6,000 last week.

## 'Thing' Sockeroo $15,000, St. Loo

St. Louis, May 15.

Fanchon & Marco's publicity staff here pulled a quiz contest with a local radio station to plug "The Thing" to make it currently the biggest draw of new films. Pic shapes solid at the Fox. Biz suffered over weekend with mercury hitting summer temperatures. "Soldiers Three" is only fair at Loew's.

**Estimates for This Week**

**Ambassador** (F&M) (3,000; 60-75)—"Rawhide" (20th) and "Lady and Bullfighter" (Rep) (m.o.). Nice $11,000. Last week, "Kettles on Farm" (U) and "Get It Wholesale" (20th), $12,000.

**Fox** (F&M) (5,000; 60-75)—"The Thing" (RKO) and "Ghost Chasers" (Mono). Solid $15,000 or near. Last week, "Rawhide" (20th) and "Bullfighter and Lady" (Rep) $14,000.

**Loew's** (Loew) (3,172; 50-75) — "Soldiers Three" (M-G) and "Underworld Story" (UA). Fair $12,000. Last week, "Great Caruso" (M-G) (2d wk), $12,500.

**Missouri** (F&M) (3,500; 60-75) — "Goodbye, My Fancy" (WB) and "Lightning Strikes Twice" (WB). Only $9,000. Last week, "Follow Sun" (20th) and "Katie Did It" (U), $9,500.

**Pageant** (St. L. Amus. Co.) (1,000; 50-90) — "Operation Disaster" (U). Good $5,000. Last week, "Long Dark Hall" (UA), $5,500.

**Shubert** (Indie) (1,500; 60)—"Vicious Years" (Mono) and "Gypsy Fury" (Mono). Opened today (Tues.). Last week, "Lost Volcano" (Mono) and "Hidden City" (Mono), passable $3,000.

## 'Guard' Hub Standout, Loud $20,000; 'Rawhide' Limp 14G, 'Dividend' 19G, 2d

Boston, May 15.

"Fighting Coast Guard" at Paramount and Fenway shapes top newcomer here this stanza with rousing totals. "Rawhide" at Met shows little activity but "Smuggler's Island" at Boston is only fair. "Father's Little Dividend" in second round at Orpheum and State looks good and "I Can Get It Wholesale" in second week at Memorial shapes okay.

**Estimates for This Week**

**Astor** (B&Q) (1,200; 50-95) — "Follow the Sun" (20th). Mild $5,000 for second week following fair $8,000 first.

**Boston** (RKO) (3,200; 40-85) — "Smuggler's Island" (U) and "Third Time Lucky" (Indie). Slender $8,000. Last week, "Fighting Racketeers" (Indie) split week with "Circle Danger" (UA), $5,000.

**Fenway** (NET) (1,373; 40-85) — "Fighting Coast Guard" (Rep) and "Million Dollar Pursuit" (Rep). Oke $5,000. Last week, "I Was Communist" (WB) and "Roaring City" (Lip), same.

**Majestic** (Shubert) (1,100; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (5th wk). Neat $10,000 after $10,300 in fourth.

**Memorial** (RKO) (3,500; 40-85)—"Get it Wholesale" (20th) and "Pancho Villa" (Indie) (2d wk). Not bad $12,000 after good $15,500 for first.

**Metropolitan** (NET) (4,367; 40-85)—"Rawhide" (20th) and "Stand Up and Sing" (20th) (reissue). Slow $14,000. Last week, "In Navy Now" (20th) and "Inheritance" (Indie), $13,000.

**Orpheum** (Loew) (3,000; 40-85)—"Father's Little Dividend" (M-G) (2d wk). Okay $13,000. Last week, $17,000.

**Paramount** (NET) (1,700; 40-85) — "Fighting Coast Guard" (Rep) and "Million Dollar Pursuit" (Rep). Fancy $15,000. Last week, "Communist For FBI" (WB) and "Roaring City" (Indie), $13,500.

**State** (Loew) (3,500; 40-85) — "Father's Little Dividend" (M-G) (2d wk). Down to $6,000 following neat $10,400 for first.

## Key City Grosses

Estimated Total Gross
This Week ..... $2,149,000
(Based on 25 cities, 203 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year ..... $1,980,000
(Based on 22 cities, and 195 theatres)

## Mpls. Still Slow; 'Danger' Good 6G

Minneapolis, May 15.

There is nothing yet to indicate the imminence of any ray of sunshine to break through the very dark boxoffice clouds in evidence here for months. Biz continues in depths. Present lineup of newcomers includes "Rawhide," "Appointment With Danger," "Smugglers Island," "Prince of Peace" and "Joan of Arc," last-named for its first regular admission engagement. But all are suffering.

**Estimates for This Week**

**Century** (Par) (1,600; 50-76)—"Joan of Arc" (RKO) (2d run). First time at pop prices. Fair $4,000. Last week, "Queen for Day" (UA), $2,000 in 5 days.

**Gopher** (Berger) (1,000; 50-76)—"Samson and Delilah" (Par) (2d wk). At regular scale for first time, making comparatively good showing. Fair $4,600 after big $8,500 first stanza.

**Lyric** (Par) (1,000; 50-76)—"Appointment With Danger" (Par). This well-liked picture has advantage of Alan Ladd, local fave. Good $6,000. Last week, "Sword Monte Cristo" (20th), $4,000.

**Radio City** (Par) (4,000; 50-75)—"Lemon Drop Kid" (Par) (2d wk). Many kind words for this one. Okay $7,000. Last week, oke $11,000.

**RKO-Orpheum** (RKO) (2,800; 40-76)—"Smuggler's Island" (U). Slow $6,000. Last week, "Communist for FBI" $7,000.

**RKO-Pan** (RKO) (1,600; 40-76)—"Prince of Peace" (Indie). Thin $4,000. Last week, "Outlaw Brother" (UA) and "Rogue River" (UA), $4,200.

**State** (Par) (2,300; 50-76)—"Rawhide" (20th). Mild $7,000. Last week, "14 Hours" (20th), sad $4,500.

**World** (Mann) (400; 50-85)—"Manon" (Indie). Exploiting sex angles and getting results. Good $3,000. Last week, "Happiest Days of Life" (Indie), $1,500.

## 'Caruso' Clicks in Cleve., $22,000; Other Pix Lag

Cleveland, May 15.

Overcoming threat of outdoor spring attractions and warming weather, "Great Caruso" is doing near-great trade at State. Other key stands are very disappointing. Palace's pair of reissues, "They Got Me Covered" and "Up in Arms" shapes moderate.

**Estimates for This Week**

**Allen** (Warner) (3,000; 55-80)—"Mr. Universe" (UA) plus "Man From Planet X" (UA). Fair $8,500. Last week "Follow Sun" (20th), fine $11,000.

**Esquire** (Community) (704; 55-80)—"Get It Wholesale" (20th) (3d wk). Average $4,000, following $4,500 last week.

**Hipp** (Warners) (3,700; 55-80)—"Walking Dead" (U) and "Beast With Five Fingers" (WB) (reissues). Oke $10,000. Last week, "Brave Bulls" (Col), $12,000.

**Lower Mall** (Community) (585; 55-80) — "Seven Days to Noon" (Indie). (2d wk). Hearty $4,800 and holding again after $6,000 last lap.

**Palace** (RKO) (3,300; 55-80) — "Got Me Covered" (RKO) and "Up In Arms" (RKO) (reissues). Moderate $9,500. Last week "In Navy Now" (20th), $10,000.

**State** (Loew's) (3,450; 55-80) — "Great Caruso" (M-G). Big $22,000 and holdover set. Last week, "Mating Season" (Par), $10,000.

**Stillman** (Loew's) (2,700; 55-80) — "Last Outpost" (Par). Good $7,000. Last week, "Samson and Delilah" (Par), at pop prices, $9,000.

## Denver Down, 'Valentino' Fair $15,000, 'N. Mexico' Mild 14G, 'Redhead' 9G

Denver, May 15.

Biz generally is way off here this round. "Valentino" is disappointing in two theatres while "New Mexico" also is just fair in three houses. "Forbidden Past" is doing well enough at Broadway, and holds a third frame. "Redhead and Cowboy" also is mildish at Denham.

**Estimates for This Week**

**Aladdin** (Fox) (1,400; 40-80) — "New Mexico" (UA) and "Gay Lady" (EL), day-date with Tabor, Webber. Fair $6,000. Last week, on reissues.

**Broadway** (Wolfberg) (1,500; 40-80)—"Forbidden Past" (M-G) (2d wk). Nice $9,500. Holds again. Last week, $11,000.

**Denham** (Cockrill) (1,750; 40-80) —"Redhead and Cowboy" (Par). Fair $9,000. Last week, "Lemon Drop Kid" (Par) (2d wk), $10,000.

**Denver** (Fox) (2,525; 40-80) — "Valentino" (Col) and "Ghost Chasers" (Mono), day-date with Esquire. Mild $13,000. Last week, "Only Valiant" (WB) and "Second Face" (UA), $14,000.

**Esquire** (Fox) (742; 40-80)—"Valentino" (Col) and "Ghost Chasers" (Mono), also Denver. Fair $2,000. Last week, "Only Valiant" (WB) and "Second Face" (UA), $2,500.

**Orpheum** (RKO) (2,600; 40-80)—"Father's Little Dividend" (M-G) and "Painted Hills" (M-G) (3d wk). Off to $8,500. Last week, fancy $13,000.

**Paramount** (Fox) (2,200; 40-80) —"Tarzan's Peril" (RKO) and "Cattle Queen" (UA), day-date with Rialto. Poor $7,000. Last week, "Yank in Korea" (Col) and "Killer That Stalked N. Y." (Col), $6,000.

**Rialto** (Fox) (878; 40-80)—"Tarzan's Peril" (RKO) and "Cattle Queen" (UA). Also Paramount. Mild $2,000. Last week, on reissues.

**Tabor** (Fox) (1,967; 40-80)—"New Mexico" (UA) and "Gay Lady" (UA), also Aladdin, Webber. Fair $6,000. Last week, on reissues.

**Webber** (Fox) (750; 40-80) — "New Mexico" (UA) and "Gay Lady" (UA), also Aladdin, Tabor. Fair $2,000. Last week, on reissues.

## Cincy Okay; 'Past' Sturdy $11,000, 'New Mexico' Nice 8G, 'Danger' 12G

Cincinnati, May 15.

All major stands are showing new bills this stanza and biz generally is holding to par groove. "Appointment With Danger," at Albee, and "My Forbidden Past," in Palace, are out ahead at a favorable stride. "Last Outpost" and "New Mexico" look okay at Capitol and Grand.

**Estimates for This Week**

**Albee** (RKO) (3,100; 55-75)—"Appointment With Danger" (Par). Pleasing $12,000 or near. Last week, "Great Caruso" (M-G) (2d wk), solid $11,000.

**Capitol** (Mid-States) (2,000; 55-75)—"Last Outpost" (Par). Moderate $7,500. Last week, "Joan of Arc" (RKO), $5,500.

**Grand** (RKO) (1,400; 55-75)—"New Mexico" (UA). Nice $8,000 or close. Last week, "Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues), $6,000.

**Keith's** (Mid-States) (1,542; 55-75)—"Smuggler's Island" (U). Okay $6,500. Last week, "Kettles Back On Farm" (U), $8,000.

**Lyric** (RKO) (1,500; 55-75)—"Queen for Day" (UA) split with "Fighting Caravans" (Indie) and "Fighting Westerner" (Indie) (reissues). Limp $4,000. Last week, "Johnny One-Eye" (UA) and "Great Plane Robbery" (UA) split with "Girls of Road" (Col) and "Girls Under 21" (Col) (reissues), about same.

**Palace** (RKO) (2,600; 55-75)—"Forbidden Past" (RKO). Sturdy $11,000. Last week, "Santa Fe" (Col), $8,000.

# Chi B.O. Off Sharply; 'Planet X' Fast $16,500, 'Past' Bright 15G, 'Prince' 14G; 'Caruso'-DeHaven Wow 50G, 2d

Chicago, May 15.

Loop biz dipped sharply from last week, with a few strong holdovers and at least two new bills saving a shutout. Biggest arrival is "Man From Planet X" and "Try and Get Me," with fancy $16,500 sighted at United Artists. "My Forbidden Past" and "Sword of Monte Cristo" is bright $15,000 at State-Lake. Palace, with "Prince of Peace," is stout $14,000.

"Great Caruso" and Gloria DeHaven onstage at Oriental is mighty $50,000 in second week. Chicago holdover, "Only the Valiant" and Mills Bros. topping vaude, is mediocre $25,000 in second round. Roosevelt, with "Fighting Coast Guard," has average $10,500 sighted in second lap. The 17th week of "Cyrano" is still husky $7,000 at Selwyn. "Valentino" is winding third week at Woods with firm $12,000. "Tales of Hoffmann" continues strong at Ziegfeld with $7,300 in fourth week.

**Estimates for This Week**

**Chicago** (B&K) (3,900; 98)—"Only Valiant" (WB) and Mills Bros. heading stageshow (2d wk). Light $25,000. Last week, $40,000.

**Grand** (RKO) (1,200; 55-98)—"Loves Dr. Goebbels" (Indie) and "Atrocities Gestapo" (Indie) (reissues). Okay $10,000. Last week, "Communist For FBI" (WB) (2d wk), $12,000.

**Oriental** (Indie) (3,400; 98)—"Great Caruso" (M-G) and Gloria DeHaven in person (2d wk). Socko $50,000. Last week, $61,000.

**Palace** (RKO) (2,500; 55-98)—"Prince of Peace" (Indie). Stout $14,000. Last week, "Queen For Day" (UA) and "Revenue Agent" (Col), $9,500.

**Roosevelt** (B&K) (1,500; 55-98)—"Fighting Coast Guard" (Rep) (2d wk). Fairish $10,500. Last week, $14,000.

**Selwyn** (Shubert) (1,000; $1.25-$2.40)—"Cyrano" (UA) (17th wk). Strong $7,000. Last week, $9,000.

**State-Lake** (B&K) (2,700; 55-98)—"Forbidden Past" (RKO) and "Sword Monte Cristo" (20th). Brisk $15,000. Last week, "Get It Wholesale" (20th) (2d wk), $11,500.

**United Artists** (B&K) (1,700; 55-98)—"Man From Planet X" (UA) and "Try and Get Me" (UA). Tall $16,500. Last week, "Circle Danger" (UA) and "Magnificent Yankee" (M-G) (2d wk), $13,000.

**Woods** (Essaness) (1,078; 98)—"Valentino" (Col) (3d-final wk). Steady $12,000 after fine $17,000 last week.

**World** (Indie) (587; 80)—"Orpheus" (Indie) (2d wk). Mediocre $3,600. Last week, $4,000.

**Ziegfeld** (Lopert) (434; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (4th wk). Still strong at $7,300. Last week, $9,000.

## 'Caruso' Hitting High Notes in K.C., $19,000; 'Cadet'-'Susanna' 14G

Kansas City, May 15.

Town has a winner in "Great Caruso" which is hitting high notes at the Midland. Fox Midwest first-run trio is dualing and getting good returns on "Air Cadet" and "Oh, Susanna." Other bills are light with spring weather hurting.

**Estimates for This Week**

**Kimo** (Dickinson) (550; 60-85) — "Trio" (Par) (2d wk). Steady $2,000. Last week, about same.

**Midland** (Loew's) (3,500; 50-69)—"Great Caruso" (M-G). Big from opening gun to hit sock $19,000. Will go a second week. Last week, "Valentino" (Col) and "Counterspy Scotland Yard" (Col), $9,000.

**Missouri** (RKO) (2,850; 50-75) — "Forbidden Past" (RKO) and "Blue Blood" (Mono). Fairish $7,000. Last week, "Gambling House" (RKO) and "Tarzan's Peril" (RKO), same.

**Paramount** (Tri-States) (1,900; 50-69)—"Queen for a Day" (UA). Got heavy exploitation, but is only fair $8,000. Last week, "Appointment With Danger" (Par), $10,000.

**Tower-Uptown-Fairway** (Fox Midwest) (2,100; 2,043; 700; 50-75)—"Air Cadet" (U) and "Oh, Susanna" (Rep). Nice $14,000. Last week, "Follow Sun" (20th), $12,000.

### 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.

# 'Pacific' $13,000, Toronto Leader

Toronto, May 15.

Warm weather and mild product is producing just fair biz here. "Operation Pacific" is pacing the town for best totals. But "Quebec" is only fair while "Raton Pass" looks light.

**Estimates for This Week**

**Downtown, Glendale, Mayfair, Scarboro, State** (Taylor) (1,059; 955; 470; 808; 894; 35-60)—"Raton Pass" (WB) and "My True Story" (Col). Light $13,000. Last week, "Cause for Alarm" (M-G) and "Pride Maryland" (Rep), $12,000.

**Eglinton, Victoria** (FP) (1,180; 1,140; 40-80)—"The Scarf" (UA). Fair $8,000. Last week, "Man's Castle" (Col) and "Golden Boy" (Col) (reissues), $8,000.

**Imperial** (FP) (3,373; 40-80)—"Operation Pacific" (WB). Fine $13,000. Last week, "Samson and Delilah" (Par) (2d wk), $12,500.

**Loew's** (Loew) (2,743; 40-70)—"Father's Little Dividend" (M-G) (3d wk). Fair $7,500. Last week, $9,000.

**Nortown, University** (FP) (959; 1,558; 40-80)—"Get It Wholesale" (20th) (2d wk). Good $12,500 after last week's $16,000.

**Odeon** (Rank) (2,390; 50-90)—"Follow Sun" (20th) (2d wk). Nice $9,000 after last week's $11,500.

**Shea's** (FP) (2,386; 40-80) — "Quebec" (Par). Fair $10,000. Last week, "Enforcer" (WB) (2d wk), $9,000.

**Uptown** (Loew) (2,743; 40-80)—"Grounds for Marriage" (M-G). Mild $8,500. Last week, "Bullfighter and the Lady" (Rep), $8,000.

## 'FBI' FAIR $10,000 IN SLUGGISH PROV.

Providence, May 15.

It is a bad week all around here with every spot way below average. Strongest of the mild lot is Majestic's "Communist for the FBI." "Nick Cain" is so-so at Albee.

**Estimates for This Week**

**Albee** (RKO) (2,200; 44-65)—"Lucky Nick Cain" (20th) and "Atrocities Ft. Santiago" (Indie). So-so $8,000. Last week, "Forbidden Past" (RKO) and "Hue and Cry" (Indie), nice $11,000.

**Majestic** (Fay) (2,200; 44-65)—"Communist For FBI" (WB) and "Vicious Years" (Mono). Fair $10,000. Last week, "A. & C. Meet Invisible Man" (U) and "Spoilers of Plains" (Rep), nifty $15,000.

**Metropolitan** (Snider) (3,100; 44-65)—"Man From Planet X" (UA) and "Lion Hunters" (Mono). Poor $4,400. Last week, "Circle of Danger" (EL) and "Ghost Chasers" (Mono), $5,000.

**State** (Loew) (3,200; 44-65)—"Fighting Coast Guard" (Rep) and "Painted Hills" (M-G). Meek $9,000. Last week, "Father's Little Dividend" (M-G) (2d wk), fairish $8,000.

**Strand** (Silverman) (2,200; 44-65)—"Mating Season" Par). Started Sunday (13). Last week, "Lemon Drop Kid" (Par) (2d wk), so-so $5,000.

### 20th Splits B.O. Checkers

Twentieth-Fox is splitting its boxoffice checking activities between Willmark Service Systems and Confidential Reports. Understood that OR will handle open checking, while Willmark will do the so-called blind checking on percentage pix.

Willmark currently does all h.o. checking for Metro and is planning to expand its activities in the film biz. Membership in CR by 20th-Fox expires Jan. 1, 1952.

## 'Thing' Colossal $17,000, Seattle; 'Caruso' 11G, 3d

Seattle, May 15.

Outside of "The Thing," going great guns at the Coliseum, new pic trade at first-runs is very dismal this session. "Great Caruso" still is big in third Music Hall week. "Communist for FBI" shapes okay at Orpheum.

**Estimates for This Week**

**Coliseum** (Evergreen) (1,877; 65-90)—"The Thing" (RKO) and "Man Cheated Himself" (20th). Smash $17,000. Last week, "Jennings Oklahoma" (Col) and "Operation X" (Col), $9,200.

**Fifth Avenue** (Evergreen) (2,349; 65-90)—"Brave Bulls" (Col) and "Smuggler's Gold" (Col). No dice at $4,000 in 6 days. Last week, "Follow Sun" (20th) and "Ghost Chasers" (Mono), $7,800.

**Liberty** (Hamrick) (1,650; 65-90) — "Bullfighter and Lady" (Rep) and "Susanna" (Rep). Pulled after 4 days at $2,500. Last week, "Air Cadet" (U) and "Thunder in God's Country" (Rep), $5,800.

**Music Box** (Hamrick) (850; 65-90)—"Men and Music" (20th) (2d wk). Good $3,000 after oke $4,200 opener.

**Music Hall** (Hamrick) (2,200; 65-90)—"Caruso" (M-G) and "Painted Hills" (M-G) (3d wk). Still great at $11,000. Last week, $14,600.

**Orpheum** (Hamrick) (2,600; 65-90)—"Communist for FBI" (WB) and "Heart of Rockies" (Rep). Okay $7,000. Last week, "Soldiers Three" (M-G) and "Inside Straight" (M-G) (2d wk), $6,000 in 6 days.

**Palomar** (Sterling) (1,350; 40-70)—"Samson and Delilah" (Par) (2d run). Oke $4,000. Last week, "Mating Season" (Par) and "3 Guys Named Mike" (M-G) (2d runs), $3,200.

**Paramount** (Evergreen) (3,039; 65-90)—"Santa Fe" (Col) and "Roaring City" (Lip). NSH $8,000. Last week, "Appointment with Danger" (Par) and "Quebec" (Par), same in 8 days.

## 'Rawhide' Light $21,000 in Det.

Detroit, May 15.

Detroit's crippling transportation strike is holding biz down to a walk for fourth week in a row. "Appointment With Danger" looks mild at the Michigan while "Rawhide" is barely scratching surface at Fox. "Redhead and Cowboy" is slow at the Palms. "Lucky Nick Cain" is running out of luck at the Madison.

**Estimates for This Week**

**Fox** (Fox-Detroit) (5,000; 70-95)—"Rawhide" (20th) and "Pier 23" (Lip). Lean $21,000. Last week, "Follow Sun" (20th) and Josephine Baker onstage, tremendous $60,000 for 9 days.

**Michigan** (United Detroit) (4,000; 70-95) — "Appointment With Danger" (Par) and "Gun Play" (RKO). Mild $16,000. Last week, "Samson and Delilah" (Par), $14,000.

**Palms** (UD) (2,900; 70-95) — "Redhead and Cowboy" (Par) and "Insurance Investigator" (Rep). Slow $10,000. Last week, "Santa Fe" (Col) and "Fury of Congo" (Col), $10,000.

**Madison** (UD) (1,800; 70-95) — "Nick Cain" (20th) and "Sword Monte Cristo" (20th). Slim $8,000. Last week, "A. & C. Meet Invisible Man" (U) and "Madness of Heart" (U), $7,000.

**United Artists** (U) (1,900; 70-95)—"Forbidden Past" (RKO) and "Circle of Danger" (UA) (2d wk). Off to oke $9,000. Last week, $12,500.

**Adams** (Balaban) (1,700; 70-95)—"Up in Arms" (RKO) and "They Got Me Covered" (RKO) (reissues). Fair $10,000. Last week, "Second Woman" (UA), $8,000.

## 'Caruso' Smash $21,000, Buff; 'Sun' Light 7G

Buffalo, May 15.

Big outstanding picture this round is "Great Caruso" with smash total at the Buffalo. "Follow the Sun" is barely okay at the Center while "Get It Wholesale" also is light at Paramount. Other spots are doing badly, too, for most part.

**Estimates for This Week**

**Buffalo** (Loew's) (3,500; 40-70)—"Great Caruso" (M-G). Smash $21,000 or near. Last week, "In Navy Now" (20th) and "According to Mrs. Hoyle" (Indie), $10,000.

**Paramount** (Par) (3,000; 40-70)—"Get It Wholesale" (20th) and "Mask of Dragon" (Indie). Light $9,500. Last week, "Blue Blood" (Continued on page 22)

# B'way Spotty; 'Caruso' Hits High 155G, 'Danger'-Jordan Orch OK 57G 'Mt.'-Philharmonic Dull 57G, 'Kettle' 21G

Broadway first-run business continues very spotty, with most theatres reporting sluggish returns this week. Warm weather and disappointing product are proving very damaging. Current slow pace at many houses is very disappointing in view of so many new pictures launched during the session.

Despite the current downbeat, "Great Caruso," with stageshow, is soaring to a terrific $155,000 at the Music Hall, with the first four days reaching one of highest figures at Hall for such a non-holiday period.

"Appointment With Danger," with Louis Jordan band and revue on stage, is just okay with $57,000 at the Paramount. "Emperor's Nightingdale" is heading for fine $8,000 or close in first week at the Trans-Lux 60th Street.

"Fighting Coast Guard" was caught in the backdraft of the present downbeat and will be only about $11,000 in its first Mayfair week. "Long Dark Hall" also is disappointing with dull $14,000 in first scanza at the Rivoli.

The two combo houses, Roxy and Capitol, are dragging the bottom. Very disappointing is the combo of "Climb Highest Mountain" and N. Y. Philharmonic on stage at the Roxy, with a dull $57,000 or less. "Ma, Pa Kettle on Farm" with Frankie Carle band and Percy Kilbride topping stage bill, shapes up drably at $21,000 or under at the Cap. "House on Telegraph Hill" looks nice $16,000 or under at the Holiday.

"The Thing" is holding up big at the Criterion, where $32,000 is in prospect on second round. "Apache Drums" is down to $12,000 in initial holdover session at the State, not so bad.

"Communist For FBI," plus Count Basie band heading stageshow, is off to light $29,000 in second frame at the Strand.

**Estimates for This Week**

**Astor** (City Inv.) (1,300; 55-$1.80) "Valentino" (Col) (4th wk). Fourth week ending today (Wed.) dipped to $14,000 after nice $19,000 last week. Continues.

**Bijou** (City Inv.) (589; $1.20; $2.40—"Tales of Hoffmann" (Indie) (6th wk). Sixth stanza ending today (Wed.) held to fancy $15,000 after $15,200 last week. Stays on, naturally.

**Capitol** (Loew's) (4,820; 55-$1.50) —"Ma, Pa Kettle" (U), with Percy Kilbride, Frankie Carle orch and revue onstage. Initial session ending today (Wed.) doing drab $21,000, if that. However, holds a second. In ahead, "Bullfighter and Lady" (Rep) plus Gordon Jenkins orch, Pat Henning heading stage bill (2d wk), weak $16,000.

**Criterion** (Moss) (1,700; 50-$1.75) —"The Thing" (RKO) (3d wk). First holdover session held to big $32,000 after sock $48,000 opening week.

**Globe** (Brandt) (1,500; 50-$1.20) —"Try and Get Me" (UA) (2d wk). Second round ending Friday (18) dipped to $4,000 after lean $7,800 opening week. "Belle Le Grand" (Rep) opens Saturday (19).

**Golden** (Zatkin) (769; ($1.20-$2.40)—"Cyrano" (UA) (m.o.) (7th wk). Still doing okay at $6,000, but hot weather hurting, got $6,400 in sixth frame. Likely will close in about two weeks.

**Holiday** (Zatkin) (950; 50-$1.50) —"House on Telegraph Hill" (20th). Initial week ending next Friday (18) is heading for solid $16,000 or near. Holds. In ahead, "Five" (Col) (3d wk-4 days), $4,000.

**Mayfair** (Brandt) (1,736; 50-$1.20) — "Fighting Coast Guard" (Rep). First round ending tomorrow (Thurs.) shapes up mildly at $11,000. In ahead, "Stage to Tucson" (Col) did only $4,500 in seven days, and was jerked.

**Palace** (RKO) (1,700; 55-$1.20)—"Air Cadet" (U) with 10 acts of vaude. Very dull $11,500 or less. Last week, "Santa Fe" (Col) and vaude, $17,500.

**Paramount** (Par) (3,664; 55-$1.50) — "Appointment With Danger" (Par) and Louis Jordan orch and revue onstage (2d-final wk). First frame ended last night (Tues.) was okay $57,000. In ahead, "Forbidden Past" (RKO) with Frank Sinatra and Dagmar heading stageshow (2d wk), big $70,000.

**Park Avenue** (Reade) (583; 90-$1.50)—"Tony Draws a Horse" (Indie). Opened Monday (14). Last week, "The Scarf" (UA) (3d wk), slipped to $4,000 after good $5,000 in second stanza.

**Radio City Music Hall** (Rockefellers) (5,945; 80-$2.40)—"Great Caruso" (M-G) and stageshow. Soaring to terrific $155,000 in initial session ending today (Wed.). Looks in for nice run. Last week, "Father's Little Dividend" (M-G) and stageshow (4th wk), $105,000.

**Rivoli** (UAT-Par) (2,092; 60-$1.25) — "Long Dark Hall" (UA). First week ended last night (Tues.) was only $14,000, very mild, but holds. In ahead, "Brave Bulls" (Col) (3d wk), okay $10,000.

**Roxy** (20th) (5,886; 80-$2.20)—"Climb Highest Mountain" (20th) with N. Y. Philharmonic onstage (2d-final wk). First stanza ended last night (Tues.) was dull $57,000, but holds. In ahead, "Follow the Sun" (20th) with stage bill (2d wk), $31,000.

**State** (Loew's) (3,450; 55-$1.50) —"Apache Drums" (U) (2d wk). Down to $12,000 or near in initial holdover frame after good $17,000 opening week. "Romeo and Juliet" (M-G) (reissue) is being readied to open here, but not for a couple of weeks, according to present plans.

**Strand** (WB) (2,756; 55-$2)—"Along Great Divide" (WB) with "Parisian Follies" stage unit. Opens today (Wed.). Last week, "Communist for FBI" (WB) and Count Basie orch, Thelma Carpenter topping stageshow (2d wk), off to $29,000 after okay $41,000 in first frame.

**Sutton** (B & B) (561; 90-$1.50—"Kon-Tiki" (RKO) (7th wk). Sixth round ended Monday (14) was still highly profitable at $10,800 after stout $11,500 for fifth. Continues.

**Trans-Lux** 60th St. (T-L) (453; 74-$1.50) — "Emperor's Nightingdale" (Indie). First week ending next Friday (18) looks to reach stout $8,000. Holds. In ahead, "Doctor Beware" (Indie) (2d wk), $2,000.

**Trans-Lux** 52nd St. (T-L) (540; 90-$1.50) — "Teresa" (M-G) (6th wk). Still okay at $5,500 after $6,000 in fifth week.

**Victoria** (City Inv.) (1,060; 95-$1.80) — "Born Yesterday" (Col) (21st wk). The 20th round ended Monday (14) held to $12,000 after big $14,500 in previous week. "Fabiola" (UA) opens May 30.

## 'Bullfighter' Brisk 15G In Frisco; 'Hall' Drab 6G, 'Caruso' $25,000, 2d

San Francisco, May 15.

Despite spotty biz here currently, "Great Caruso" is holding smash in second round at the Warfield. "Long Dark Hall" looms drab and stays only six days at Golden Gate. "Follow Sun" is nearly as dull at Fox. However, "Bullfighter and Lady" is doing nicely at Paramount while "Appointment With Danger" is good at St. Francis.

**Estimates for This Week**

**Golden Gate** (RKO) (2,850; 60-85)—"Long Dark Hall" (UA) and "Abilene Trail" (Mono). Drab $6,000 in 6 days. Last week, "Try and Get Me" (UA), plus Lou Walter's "Latin Quarter Revue," with hefty $23,000.

**Fox** (FWC) (4,651; 60-95)—"Follow Sun" (20th) and "Sword Monte Cristo" (20th). Sad $14,000. Last week, "Fighting Coast Guard" (Rep), $11,500.

**Warfield** (Loew's) (2,656; 60-85) —"Great Caruso" (M-G) (2d wk). Sock $25,000. Last week, $35,000.

**Paramount** (Par) (2,646; 60-85)—"Bullfighter and Lady" (Rep) and "Oh, Susanna" (Rep). Nice $15,000. Last week, "Last Outpost" (Par) and "Mark Dragon" (Lip), $16,500.

**St. Francis** (Par) (1,400; 60-85)—"Appointment With Danger" (Par). Good $11,000. Last week, "Manon" (Indie) (2d wk), $12,500 in 12 days.

**Orpheum** (No. Coast) (2,478; 55-85)—"Al Jennings Oklahoma" (Col) and "Operation X" (Col). Okay $12,000. Last week, "Brave Bulls" (Col) and "Revenue Agent" (Col) (2d wk), $8,500.

**United Artists** (No. Coast) (1,207; 55-85) — "Born Yesterday" (Col) (18th wk). Skidded to $6,000. Last week, big $7,200.

**Stagedoor** (A-R) (370; 85-$1) — "Cyrano" (UA) (17th wk). Off to $3,400. Last week, okay $3,800.

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# New Brit. Legiters Try to Put Over Festival But Midway Fails to Draw

London, May 15.

A major theatrical week gave a powerful send-off to the Festival of Britain. Nightly openings in London, which will continue throughout the current week, were matched by increased activity in all the major provincial cities. Last Monday (7), the Festival Ballet opened its new season with three pieces, "Les Sylphides," "Petrouchka," and "Impressions," the latter having its preem. Alicia Markova and Anton Dolin head the distinguished team of dancers. The season will continue for about nine weeks and will include "Giselle," "Swan Lake" and "Bluebird."

On the following night the openings were restricted to two club theatres, the Embassy, which showed "A Matter of Fact," and the New Boltons, with "Pin to See the Peep Show." Laurence Olivier and Vivien Leigh bowed Shaw's "Caesar and Cleopatra" Thursday (10) and Shakespeare's "Antony and Cleopatra" Friday (11) at the St. James. Tom Arnold revived J. E. Flecker's "Hassan" Wednesday (9) at the Cambridge. "Happy Family" opened at the Duchess Monday (14).

Tonight (15) Val Parnell's Festival revue, "Fancy Free," bows in at the Prince of Wales. Tommy Trinder and Pat Kirkwood are starred and specialty acts include Alan & Blanche Lund, a duo of Canadian dancers; Bobby Brandt, U. S. acrobatic dancer, and Ken Whitmer.

Midway section of the Pleasure Gardens in Battersea Park, now viewed as the Festival of Britain's $7,000,000 headache, opened May 11 to small crowds despite favorable weather. The Midway is about 75% completed.

**'Caesar'-'Anthony' Click**

"Caesar and Cleopatra" and "Antony and Cleopatra," presented at the St. James last Thursday and Friday (10-11), are a dual triumph of acting and production and are being generally hailed as the theatre's greatest contribution in many years.

Vivien Leigh reaches new heights in contrasting the two Cleopatra roles, bringing youth to Bernard Shaw's kittenish queen and maturity and tragedy to Shakespeare's. Laurence Olivier excells in the two title roles and Robert Helpmann is standout as Apollodorus in "Caesar" and Ventidius in "Antony." superb casting, direction and decor make them assured Festival winners.

Tom Arnold revived Basil Dean's production of James Elroy Flecker's "Hassan" at the Cambridge, May 9, after 28 years, but this tale of old Baghdad proves disappointing despite lavish mountings and spirited singing. The small stage cramps action and limits dancing space, uncomfortably crowded with its cast of 73.

Andre Huguenet, a newcomer from South Africa, brings an unctuous air of cunning to the title role created by Henry Ainley, while Hilda Simms scores as the slavegirl who chooses lingering death with her lover. Laurence Hardy as the court poet gives a sensitive performance.

Action is spasmodically fiery and gloomy. Play runs too long and lacks sustained splendor of original presentation. (Thirty minutes were cut out after the preem). The music by Delius retains its haunting quality, and provides a good proportion of the show's merit. Its chances are about 50-50, with no big names to act as magnet.

Jack Hylton presented Michael Clayton Hutton's comedy, "The Happy Family," at the Duchess, Monday (14), in a revised version, after its recent tryout at the Embassy. Thora Hird, again playing the leading role, was well received, with Henry Kendall scoring in the co-starring role as her husband, formerly acted by Reginald Purdell. Half the original cast remains and piece is now directed by Richard Bird. Show has an even chance.

## Cochran Left $64,000

London, May 15.

The will of the late Sir Charles B. Cochran, which was published last Thursday (10), shows an estate valued at $64,000. He left all his property to his wife.

Duty payable on the estate amounts to approximately $6,500.

## Fire Guts 72-Year-Old Opera House in Geneva

Geneva, May 8.

The 1,100-seat opera house, the Grand Theatre, was almost completely destroyed last week by the biggest fire there since 1929. It happened following a final rehearsal of Richard Wagner's "Walkure" by the singers of the Vienna State Opera. Blaze started during the Feuerzauber scene in the third act, when an oxygen bottle used for fire-and-smoke effect exploded and set fire to sets. Loss is estimated at $500,000.

Nobody was killed, but 22 firemen suffered slight injuries. Theatre's construction was similar to that of the Paris Opera, only on a smaller scale. It was opened in 1879, with a performance of Rossini's "William Tell." It will be completely rebuilt and modernized, but at least two seasons will have to be skipped.

## Brit. Filmites See New Theatre Tax Sticking; Still Fight for Relief

London, May 15.

The government appears determined to stand by its proposals to extract another $28,000,000 in admission tax. This impression was reaffirmed in a budget debate last Tuesday (8) in which Douglas Jay, financial secretary to the Treasury, said he did not believe the new scale "would be unduly burdensome."

Although the opposition group is in agreement with the principle of government policy that more sacrifices must be made to raise the cash to finance the defense program, it is now suggesting that the time has come for some measure of reform in film taxation. Oliver Lyttleton, former Board of Trade president, indicated in the House of Commons debate that these taxes should be levied "in a more sensible way."

The current agitation against the tax has resulted in a new found unity among all sections of the industry, but while there is agreement in principle, the various trade groups are not seeing eye to eye on alternative suggestions to be made to the Chancellor of the Exchequer. A producer suggestion of further increasing admissions, with a greater margin for exhibitors, is not finding favor in other sections of the trade.

Exhibitor opposition to the tax schedules is naturally unanimous, and ingenious ideas are being put forward as counter-moves. In one area, it was suggested that all picture theatres should go on strike and remain dark until the Chancellor relented. Another idea was that no theatre should charge more than 8c (a tax free admission price). In this way, "the show would go on," but nothing would go into the Treasury.

Over 4,500 British film theatres began screening a special trailer appealing for public support in combating the proposed admission price tilt. The trailer had been made on behalf of CEA by Pathe News. It contrasts the rate of taxation for live theatres and sports against pix houses.

## ASK CEA TO LIFT HECHT BAN ON 'HAPPY'

London, May 15.

When the Cinematograph Exhibitors Assn. general council meets during its summer convention at Bournemouth on May 30, it will be asked to approve the screening of "Love Happy," one of the three pix which came under the Ben Hecht ban of 1948. A recommendation to this effect was made at a joint meeting with distributors and is subject to endorsement of both organizations.

The two other Hecht pix which had been denied exhibition as a result of the CEA edict, "Where the Sidewalk Ends" and "Whirlpool," have now been freed on the assurance given that these were made before the ban was introduced. Relaxation of the "Love Happy" bar is on similar grounds.

## Reisman at RKO Paris Meet

Paris, May 15.

Phil Reisman, RKO foreign chief, has been presiding over an RKO territorial convention here.

Besides Joe Bellfort, continental RKO rep and E. Lapinere, sales manager, the confab was attended by Marcel Gentel for France, Vittorio Mattea for Italy, Herbert Horn for Germany, Rene Beja for Spain, Fernand Bourland for Belgium, Carl Wallman for Scandinavia, Joachim Gallego for Portugal and Armand Palivoda for Switzerland.

# Exhib Conclave To Hypo British Boxoffice Drive

London, May 15.

The annual exhibitor convention which opens in Bournemouth late in May, is being linked with the industry's better business campaign, and designed to give a nationwide boxoffice boost. All major distribs and producers are cooperating and a big star contingent will go from London.

The activities of the industry's Planning Committee are being keyed to supplement the normal convention program and to create a pro-industry feeling among the public. In line with this, the exhibitor golf tourney on opening day, May 28, will be teed off by Danny Kaye and Ben Lyon. The golf course will be bedecked with exploitation devices.

Apart from nightly film preems and trade festivities, the climax of the exhibitor jamboree will come at a Film Star Ball with every available screen name making a personal. This event is being broadcast. During the convention a daylight picture van will be touring the Bournemouth area showing industry shorts which have been used to launch the better business campaign.

## Latin-Americas Plan Easier Tourist Rules In Bid for Visitors

Mexico City, May 8.

Tourist trade stimulation in Mexico and Central America is counted upon by delegates of this and the six sister republics to the immediate south who attended the first Mexico-Central America convention on tourism held here, to stem from a tourist-card program the meet endorsed.

This plan calls for one tourist card, valid in all of the seven countries—Mexico, Guatemala, El Salvador, Costa Rica, Honduras, Nicaragua and Panama. It would replace a passport and obviate the difficulties of obtaining and using that document.

Establishment of special money exchange departments in banks of all the seven countries also is counted on to help. Opening of tourist offices in the principal U. S. cities, too, is figured to boost biz.

Government-administered National Railways, Mexico's largest railroad, announced at the meet that it is dickering with the Guatemalan government to establish close rail connections at the Mexico-Guatemala border. When made, it will make possible direct rail travel from anywhere in the U. S. and Canada to every Central American capital via Mexico.

More than 600 top hotel men are scheduled to meet here at dates to be fixed in December for the international hotelmen's convention, according to Georges Marquet, prexy of the world hostelry organization. This will be the first time in the more than 100-year history of the organization that it has ever had a convention outside of Europe.

The International Lions Clubs first world convention here next year will bring 18,000 delegates. The meet will last about a week but most delegates are expected to stay longer. The government is spending $3,000,000 building an auditorium here to accomodate the Lions meet.

Other Foreign News
On Page 13

# Festival No Big Help to London Pix; 'Tales' $10,200, 'Born' $9,000, Sock on H.O.; 'Wednesday' Loud 7G

London, May 8.

Opening of the Festival season has not hypoed the boxoffice as much as was anticipated. With slight exceptions, business remained at an average level and bad weather helped more than the vast crowds now packing London.

The outstanding West End achievement, "Tales of Hoffmann," was very close to its first week figures on its second round at Carlton with a resounding $10,200. "Born Yesterday" at the Leicester Square, Odeon which started at sock $11,200 but slipping some to $9,000 in second stanza.

The Harold Lloyd comedy, "Mad Wednesday," topped the $7,000 mark in its first London Pavilion week. "Captain Horatio Hornblower" still is big at $14,000 in its third round at the Warner. "Teresa" with vaude is not so big at under $16,000 in its second Empire week.

**Estimates for Last Week**

**Carlton** (Par) (1,128; 65-$1.60)—"Tales of Hoffmann" (BL) (2d wk). Powerful $10,200 after $11,000 in opening round. Stays at least three more weeks.

**Empire** (M-G) (3,099; 50-$1.60)—"Teresa" (M-G) and stageshow. (2d wk). A bit disappointing at $15,700. Holds another round with "Great Caruso" (M-G) opening May 13.

**Leicester Square Theatre** (CMA) (1,753; 45-$1.60)—"Follow the Sun" (20th). Okay $5,300 in first 4 days. Stays on.

**Gaumont** (CMA) (1,500; 45-$1.60)—"Abbott & Costello Meet Invisible Man" (U) and "Hollywood Story" (U). Moderate $5,300. Stays another week with "The Scarf" (UA) and "Tales of Five Cities" (Indie) following May 10.

**London Pavilion** (UA) (1,217; 45-$1.60)—"Mad Wednesday" (RKO). Very good $7,000. Holding. Set for at least three weeks.

**Odeon, Leicester Square** (CMA) (2,200; 45-$1.60)—"Born Yesterday" (Col) (2d wk). After very good $11,200 opener, now okay $9,000 on holdover. Continues another week with "Payment on Demand" (RKO) following.

**Odeon, Marble Arch** (CMA) (2,200; 45-$1.60)—"Circle of Danger" (RKO) (2d wk). Finishing at fair $4,000.

**Plaza** (Par) (1,902; 65-$1.60)—"Galloping Major" (Indie). Disappointing opening with under $2,000 on initial weekend. Stays for a second round.

**Rialto** (LFP) (592; 45-$1.25)—"Wonder Man" (RKO) (reissue). Strong $1,500 on opening weekend. Holds.

**Tatler** (Indie) (597; 65-80) —"Clochemerle" (UA) (3d wk). Remains steady at very good $3,400. Continues indef.

**Warner** (WB) (1,735; 45-$1.60)—"Capt. Horatio Hornblower" (WB) (3d wk). Continues big at near $14,000 only off $3,600 since opening round. Holds another five weeks.

## 'Continental' TV Show Feted on 4th Birthday

London, May 8.

"Cafe Continental," monthly TV vaude show with the highest viewer rating for light fare in Britain, celebrated its fourth birthday last weekend with a gala performance, with producer Henry Caldwell appeared before the cameras in a cake-cutting ceremony with ballerina Alicia Markova.

In honor of the occasion, the Nicholas Bros. came over from Paris for the weekend, and Irene Hilda, the French-American chantoosie, made her British debut before opening a cabaret date a few days later.

The "Continental" program, which played a short West End season last year, is soon to go on a countrywide tour. Program was first devised by Henry Caldwell as a wartime entertainment for Middle East troops.

## Glasgow Crix Complain On Way They're Brushed Off by U.S. Star Reps

Glasgow, May 15.

Criticism of public relations methods when leading American stars play music hall dates here is being voiced by show scribes. They allege that they are kept cooling their heels waiting for interviews, and that no effective plans are made for meeting the stars. Publicity flacks accompanying the artists apparently have no knowledge of who's who in Scottish show biz journalism.

When Bob Hope visited the Empire Theatre here, No. 1 music hall in Scotland, for a one-night stand May 9, the crix expressed anger at a plan to give them standing-room-only admission. They described the idea as "a sheer insult." Protests brought immediate results, and the scribes were accommodated in circle seats, but even these were located at extreme side of the theatre, where crix had little chance to see or hear Hope's act properly.

Ramsden Greig, entertainment editor of Evening Citizen, described himself as "scunnert" (Scotch for "disgusted") at the whole business. He is backed up by Gordon Irving of the Daily Record, Colin Neil Mackay of the Sunday Express and British Broadcasting Corp., and other show crix and columnists. Felt here that no blame attaches to the American stars themselves, but to their accompanying retinues.

With Scotland an increasingly important date for U. S. acts, and the Glasgow Empire a No. 1 date following the London Palladium, scribes feel that they should get better treatment.

Best American act in public relations so far has been that of Larry Parks and Betty Garrett, who were effectively flacked by Columbia's Alan Tucker and Metro's Laurie Seilstrom. Incidentally, they were voted the best U. S. act to play Scotland last year.

## 'Musketeers' and 'Cindy' Top Grossers in Genoa

Genoa, May 8.

Five Yank productions, three Italian and two French pix were top grossers here during the first six months of 1950-51 season. Leading 10 were topped by "Three Musketeers" (M-G); with "Tomorrow Is Too Late" (Italian-RKO); "Cinderella" (RKO); "Manon" (French-UA); "Millionaire Naples" (Italian-ENIC); "Toto Sceicco" (Italian); "The Heiress" (Par); "Justice Est Faite" (French-Lux); "Broken Arrow" (20th); "Winchester 73" (UI) next in that order.

Four of the 10 were Venice prize winners "Manon," "Justice," "Cinderella," and "Tomorrow Late." Many here feel that the two French pix and possibly the Italian film would never have made the grade without boosts from the Venice kudos.

## WOLFE JOINT CHAIRMAN OF ROYAL FILM SHOW

London, May 15.

Robert S. Wolff, RKO radio topper, has been nominated by the Motion Picture Ass'n to be joint chairman with Reginald C. Bromhead, of this year's Royal Film Performance to aid the Cinematograph Trade Benevolent Fund at the Odeon, Leicester Square, on Nov. 5. In addition to the King and Queen, the royal gala will also be attended by Princess Elizabeth and Princess Margaret. Replica shows are to be held at Birmingham on Nov. 7 and Newcastle-on-Tyne the following day.

At the first meeting of the executive committee last week, John C. Dennett of the J. Arthur Rank Organization, was elected chairman of the publicity committee, and W. H. Thornton was put in charge of ticket sales.

With the ending of the previous arrangement whereby alternate British and American films were screened, all producers are asked to submit entries by Sept. 22.

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# Flooding of Aussie Market With 16m Seen Threat to Pix Industry

Sydney, May 1.

Major Aussie industry toppers see heavy opposition coming to this zone via the flooding of the local market with 16m product, and the motion picture distributor's association will have no control over them because the pix will be feature fare adapted from those 35m films for which the rights have expired. Distribution will be mainly via indie 16m sponsors and in no way connected with regular industry outlets.

One industry spokesman pointed out that there is nothing to prevent a smart 16m sponsor from working out a loop of small halls to present the product, which includes real marquee names, using a six-nightly basis in opposition to regular theatres.

He cited that at present the 16m operator is getting past governmental restrictions covering real theatre operations by forming social clubs in various nearby districts at $1 membership fee, which circumvents official sayso on fixed admissions for regular theatres.

**Sabbaths No Bar to 16M**

Aussie theatres are dark on Sundays but the 16m operator easily gets over this hurdle either by the membership racket or by a silver coin collection before each screening. The 16m operator, too, has little overhead, film rental for the most part.

Also pointed out that the 16m operator is fast developing a sense of showmanship. Today he puts out posters, window displays and other exploitation ideas used by the regular showman.

Belief is held here that the 16m exhib (many now are working the nabes and stix) is taking thousands of dollars weekly out of the regular theatre's boxoffice. It is feared, too, that this figure will definitely increase between now and the end of the year if some way is not quickly devised by the Aussie film industry to bring to a halt this new menace.

Understood that major and minor Aussie pic interests, after securing legal advice, will ask the government that special legislation be passed to curb the present acting activities of the 16m operator by making him operate strictly along lines now set up for regular cinema operations, including a Sabbath ban on feature 16m fare.

## BRITISH VAF FIGHTS BAN ON JUVE TROUPES

London, May 8.

Representations have been made to the Home Office by the Variety Artists Federation drawing attention to the possible restriction of future vaude talent if a proposal to ban troupes of juve artists is put into effect. A copy of the memorandum has also been sent to the Trades Union Congress. Memo explains that early training is vital for children who want to do acrobatic work. If a bar on youngsters in acrobatic troupes were to operate, it would mean that eventually more and more of these specialty acts would have to be imported.

After explaining that many famous artists began as juvenile entertainers, the VAF points out that children engaged in troupes are often recruited from working class families and are often much better cared for than they may have been in their home surroundings.

Offering their full support to any steps taken to improve the general well-being of children, the vaude union argues that to eliminate them entirely from the stage would deprive them of valuable apprenticeship. Also that it would have serious repercussions on the profession generally, particularly in pantomime.

## No Rawstock Shortage In Mexico, Prods. Told

Mexico City, May 1.

Film producers got further reassurance about rawstock from Ben Nevulis, chief purveyor of that material to Mexico, when he spoke at the dinner tendered to him by the Mexican pic producers. He said there is currently no prospect of rawfilm rationing down here, the Korean war and consequent materials limitations notwithstanding.

Producers had expected rawfilm rationing as during the last war.

## Iron Curtain Nations To Have Own Festival

Berlin, May 8.

West Berlin announced last year that an International Film Festival would be held in the former German capital June 8-17 this year, and now East Berlin will have one June 1-8. All countries not behind the Iron Curtain were invited to the West Berlin Fest, no bids being sent to the Russians or their buddies. Reports were that the East would like to participate, one Russian indicating that the Soviets were willing to join in. However, no invitation was forthcoming.

But last week, East Berlin revealed that a broad-scale International Film Festival would be staged at the Babylon Theatre in Berlin's east sector, June 1-8. Eight satellite nations will submit one picture each. The Babylon is owned by a West Berliner. He refused an offer from the Commies to buy it. It is now termed a "People's Theatre," and it is doubtful if the Commies still recognize him as the owner.

## 'Artistic Rights' Fight By Workers Slow Down Prod. on 'Ragpicker' Pic

Paris, May 8.

Artistic rights of workers hired by a producer are becoming an increasing source of annoyance to filmmakers. Involved in the latest dispute over these "rights" is producer Andre Sarrut and his cartoon feature, "The Shepherdess and the Ragpicker." Scripter Jacques Prevert and artist Paul Grimault insisted on telling Sarrut how he should make "Shepherdess." With an eye on the cost of the venture, the producer told them how he wanted things done. The workers countered, claiming that since their artistic reputation was at stake they were the ones to decide.

When Grimault was finally fired, he and Prevert sued Sarrut and attempted to have work already completed placed in escrow via an injunction. Court refused to grant a restraining order immediately, but is scheduled to examine the matter later.

In the meantime, after three Sarrut employees were fired, work has now been resumed on the cartoon. Reportedly, $600,000 has already been sunk into the production.

## Glasgow Civic Producer Set for Aussie Legits

Glasgow, May 8.

John Casson, producer of Citizens' Theatre here, will plane to Australia in June to take up the post of general producer of J. C. Williamson Theatres, Melbourne. He will produce plays and supervise touring them throughout Aussie. He is to headquarter in Melbourne and cover Australia and New Zealand.

Casson's first production will be the British success, "Seagulls Over Sorrento." He has been with Citizens' Theatre here since 1946. Ilia last play will be a world preem of "Mary Stewart," by Scot playwright Robert McLellan.

## Mex Tourist Biz Upbeat

Mexico City, May 15.

Tourist trade is doing so well that if it holds at its present pace all this year it will become as economically important to Mexico as petroleum. Dr. Francisco del Rio Canedo, director general of the national tourist commission, forecast this after his return from an inspection tour of Mexico's most favored visitor spots.

The tourism chief stressed the importance of Americans in Mexico's tourist trade and predicted that if current conditions continue there will be a still further hike in visitors from the U. S. Oil holds fifth place in Mexico's economy and at present tourist biz is pressing it closely.

## Offices of 6 U.S. Majors Gutted in Bangkok Fire

Six major companies whose Bangkok, Thailand, offices were destroyed by fire Saturday night (12), were rushing relief prints from Singapore and Manila yesterday (Tues.) so that curtailment of service to theatres could be held to a minimum.

Building housing branches of Paramount, RKO, Columbia, Metro, Warner Bros. and Universal was razed by the blaze. Structure was on "crown property" leased from the government. Cables to the homeoffice Monday gave only a few details but stressed that nobody was hurt.

## Ex-CEA Chief Hits New Showbiz Tax

Glasgow, May 8.

A strong attack on the British Government for favoring the legit theatre and musichalls in the entertainments tax was made here by Sir Alexander King, British cinema magnate and past head of the Cinematograph Exhibs Assn. of Great Britain and Northern Ireland. Sir Alex alleged there was discrimination against the cinema trade via this tax. The live theatre and the football industry were as much entitled to help the rearmament drive via this entertainment tax, he said.

He told a meeting of exhibitors that there would be danger in opposition from a new form of midweek entertainment this fall and winter. The Rangers football club of Glasgow was planning to use lights on their grounds and run matches with English teams.

Further, he said, British Members of Parliament lacked knowledge about the entertainment tax. All that the cinema owners wanted was justice, not concessions.

Other exhibs referred to a legit theatre here which was charging patrons top prices for a Bob Hope show, and getting off lightly in tax. Film theatres, on the other hand, were paying a heavy tax on admissions to films featuring Hope.

J. K. Stafford Poole, a leading Edinburgh exhib, urged drastic action. Closing of cinemas for a period would draw public attention to the exhibs' problems, he said. So would a plan to reduce all prices to 7c, thus depriving the British treasury of the tax.

Patrons at many cinemas are lining up in the rain for seats at 12c rather than pay 18c for more costly seats, said Dundee exhib Minnie McIntosh. Thursday nights, she said, were brutal at the boxoffice because patrons had run out of money before collecting their weekly wages.

The meeting condemned the British Chancellor's "illogical discrimination" against the cinema trade, which it held already bears a much higher rate of taxation than most other forms of entertainment.

## Current London Shows

(Figures show weeks of run)
London, May 15.

"Anthony"-"Caesar," St. Jas. (2).
"Blue for Boy," Majesty's (24).
"Carousel," Drury Lane (49).
"Count Blessings," Wynrh'm (10).
"Dear Miss Phoebe," Ph'nix (31).
D'Oyle Carte, Savoy (2).
"Folies Bergere," Hipp. (10).
"Gay's the Word," Saville (13).
"Hassan," Cambridge (2).
"His Excellency," Picadilly (51).
"King's Rhapsody," Palace (86).
"Kiss Me, Kate," Coliseum (10).
"Knight's Madn'ss," Vic Pal (61).
"Latin Quarter," Casino (10).
"Lace on Petticoat," Amb's. (22).
"Little Hut," Lyric (38).
"Man & Superman," Prince's (13).
"Matter of Fact," Embassy (2).
"Reluctant Heroes," Wh'th. (35).
"Ring Round Moon," Globe (59).
"Seagulls Sorrento," Apollo (48).
"Take It Form Us," Adelphi (28).
"Three Sisters," Aldwich (3).
"To D'rothy a Son," Garrick (25).
"Waters of Moon," Haym'k't (4).
"Who Is Sylvia," Criterion (24).
"Will Gentlemen," Strand (36).
"Worm's View," Comedy (212).
"Who Goes There?" York's (7).

CLOSED LAST WEEK
"After Show," St. Martin's (2).
"Point Departure," York's (19).
"Seventh Veil," Princes (9).

OPENING THIS WEEK
"Happy Family," Duchess.
"Thistle and Rose," Vaude.
"Hamlet," New.

# U. S. Distribs, Via MPAA, Win Victory In West Germany on Film Imports

By GEORGE F. GAAL

Frankfurt, May 15.

The west German government has officially decided to permit the import of 160 American films for the current season, thereby ending a bitter seven-month film war between the Germans and U. S. distribs. While this total is the same as for the 1949-'50 season, the government decision means a major victory for the Motion Picture Assn. of America since it succeeded in fighting off German quota legislation plans. Heading the Yank campaign here has been Marc M. Spiegel, MPAA rep in Germany.

Actually, the American industry made no gains in import total since last Sept. it asked an increase in imports for 1950-'51 of 200 films. This was not accepted, remaining as in 1949-50 season. MPAA managed, however, to emerge victorious in putting through its demand for unrestricted free imports, unhampered by quota law.

**Win 160 Licenses Plus 40 Later**

Government acceptance of this setup will have the following results:

(1). American industry will be granted 40 additional licenses for season ending Aug. 31. The division of the 160 licenses (100 licenses for MPAA and 20 for SIMPP were granted previously) is as follows: MPAA, 135; SIMPP, 20; and five further licenses for non-SIMPP member indies, represented by George H. Bookbinder.

(2). As of Aug. 31, there will be no limitations on imports of American films, and licenses will be granted to MPAA, SIMPP and non-SIMPP indies without delay and restrictions. The American industry, however, will agree not to press with the west German government for the conversion into dollars of future earnings and thereby possibly jeopardize western Germany's foreign exchange situation. U. S. companies' 1950 calendar year showed grosses of the 10 MPAA companies were $28,560,000. After having paid taxes and having deducted the exhibitors' take (plus distribution overhead and dubbing expenses) they had only $3,332,000 left. This amount will probably be fully converted by ECA.

(3). A draft screen quota legislation, agreed to by MPAA earlier, is expected to be put before the Bonn parliament later this year, to protect local product. Its approval is certain but it will be not more than 27%.

**Spiegel Won Free Imports**

It is mostly to Spiegel's credit that the free imports and screen quota plans emerged in these forms. The free film imports plan was signed by German government reps at the General Agreement for Trade and Tariffs (GATT) negotiations in Torquay, England. Before that the Germans tried to write an agreement with the specification that "free imports if the foreign exchange situation permits." Spiegel enlisted local State Department (U. S. High Commission for Germany) pressure and as a result, the Germans skipped the specification. They also signed to another GATT agreement provision that the screen quota be 27%.

MPAA's long fight has been extremely bitter. It had casualties. One was Curt Oertel, chairman of the top German industry association, Spitzenorganization der Filmwirtschaft (SPIO). Oertel resigned his post last October after the government busted a SPIO-MPAA agreement that would have permitted the import of 200 Yank pix this season.

## 'Smith' First of 9-Pix Anglo-U.S. Prod. Deal

London, May 15.

The co-production deal between Exclusive Films and Sol Lesser, which is being launched today (15) when "Whispering Smith Investigates" starts rolling, is the first of nine pictures to be made jointly between the British and Hollywood partners. This was announced last Friday (11) by James Carerras, Exclusive Films topper, at a luncheon to welcome Richard Carlson, star in the current production. Under the nine-picture deal, two more will be made this year. Final six will be lensed in 1952. Scripts are now being finalized.

Carerras explained that the Lesser participation was a direct investment and not a pound liquidation deal. The U.S. contribution was a payment for the services of a Hollywood star or stars, for which they received American distribution rights. Julian Lesser at present is here supervising final details of a deal in his father's interest.

## Playdates for French, U.S. Films Decline In Italy for Last Month

Rome, May 8.

Both American and French pictures declined in the number of playdates in Italy during April. Figures are based upon the data received from film offices of the 10 largest cities in the country. Since these figures take in only one month, it does not indicate a permanent status.

Italians have been releasing few new foreign imports in the last few months, and the backlog is low. A rise is expected soon in the number of American films available after the new two-year trade agreement is signed between the U. S. picture industry and heads of the Italian film biz. As soon as the agreement is made in New York, Minister of the Interior Hon. Giulio Andreotti and his aide, Nicola DePiero, would leave for New York. The alternative would be for John McCarthy of the Motion Picture Assn. of America to come here in May.

## ITALO COMEDY-DRAMA SOCK HIT IN LISBON

Lisbon, May 8.

"Filomena Marturano," comedy-drama by Eduardo De Filippo, Italian stage and film star, is doing sock biz at the Teatro Nacional here. The play, produced by Erwin Meyemburg with translation by Luigi Gario, VARIETY rep here, drew rave notices.

Amelia Rey Colaco, playing the role of Filomena, is credited with her best work to date, while Raul de Carvalho, as the lover, is also excellent. The vehicle now being toured in Spain by two companies and will play the provinces of Portugal next fall.

## Par Sets 1951-'52 Lineup For German Market

Frankfurt, May 8.

Paramount is the first major U.S. distributor in Germany to announce import plans for 1951-52. Par's foreign chief, George Weltner, said Par will import 20 pix for that season, including "Place in the Sun" and "Union Station." "Samson and Delilah" is not expected on list. Par's imports would be a 33⅓ increase over last season's self-imposed quota of 15 pix. Weltner was accompanied by John B. Nathan, company's manager for Europe and North Africa.

Three other majors announced partial imports programs, including RKO and 20th-Fox, for 1951-52 season. RKO plans to release Walt Disney's "Beaver Valley" and "Cinderella" on Christmas, while 20th would preem "All About Eve" next October. Universal announced it will release "Harvey," "The Lady Gambles" "A Woman's Vengeance" and "Woman on the Run" this season.

## 'Rose' Released in Reich Sans (Welles) Incident

Frankfurt, May 8.

Present best Yank grossers in Germany are "Sunset Boulevard" (Par), "September Affair" (Par), "Outlaw" (RKO), "Pinocchio" (RKO), "Cover Girl" (Col), "Father of Bride" (M-G) "Adventures of Don Juan" (WB) and "Black Rose" (20th). "Rose" was released without trouble, an indication the Germans have forgotten about their anti-Orson Welles boycott.

Boycott developed last fall after Welles made anti-German statements in Paris following his tour of Germany. Boycott forced calling off "Rose" release and withdrawal of "Prince of Foxes."

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**FLASH!** In first 48 engagements "Caruso" tops "Royal Wedding" Easter biz by 20%. Hold-over take tops "Royal Wedding" by even greater margin, 39%, indicating terrific word-of-mouth. Hold extra time!

**FLASH!** First out-of-town engagements in first week top such M-G-M hits as "Summer Stock," "Three Little Words," "Kim," etc.

**FLASH!** Tops famed "Annie Get Your Gun" in many spots including Buffalo, New Orleans, Cleveland, Pittsburgh, Charleroi, Pa., San Diego, Tucson, San Francisco, Oakland, San Jose, Seattle. (Chicago close to "Annie's" Holiday biz!)

**FLASH!** Press-time! New Orleans biggest week-end in 4 years! Cleveland 3-day gross best in 4 years! And more good news every day!

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★

"THERE'S NOTHING WRONG WITH THIS BUSINESS THAT GOOD PICTURES CAN'T CURE."—*Nicholas M. Schenck*

# RKO at a Glance

Here's a breakdown on the major financial operations of two new RKO companies, computed on the basis of the theatre chain and the pic producing-distributing subsids of the parent corporation having operated as separate entities independent of each other prior to divorcement last Dec. 31: (Figures in parentheses are losses.)

**RKO PICTURES CORP.**

| | 1950 | 1949 | 1948 | 1947 |
|---|---|---|---|---|
| Domestic film earnings | $34,027,000 | $39,120,000 | $48,242,000 | $54,897,000 |
| Foreign film income | 10,922,000 | 11,524,000 | 15,783,000 | 17,247,000 |
| Film amortization & expenses | 16,593,000 | 24,103,000 | 29,128,000 | 32,469,000 |
| Participations of outside producers in film earnings | 23,195,000 | 21,481,000 | 28,228,000 | 29,148,000 |
| Estimated profit (or loss) | (5,832,000) | (3,425,000) | (1,824,000) | 5,015,000 |

**RKO THEATRES CORP.**

| | 1950 | 1949 | 1948 | 1947 |
|---|---|---|---|---|
| Theatre admissions | $32,292,000 | $37,293,000 | $40,636,000 | $45,087,000 |
| Film service (rentals) | 9,852,000 | 10,961,000 | 10,868,000 | 10,786,000 |
| Total expenses | 32,187,000 | 34,918,000 | 37,045,000 | 40,009,000 |
| Consolidated profit | 1,195,000 | 4,173,000 | 3,974,000 | 6,359,000 |

# 6-Week Spurt for Indies

Continued from page 7

duction carries UA release, but "Fix" hasn't any distribution agreement yet. Third for this month is Arrowhead Productions' "Chicago Calling," which Arthur Krim last week inked for his UA program.

"Fix" stars John Ireland, Vanessa Brown, William Bishop, Johnny Sands and Walter Sande. Felix Feist will direct and Edward Leven produce. John Barrymore, Jr., will star in "Night," which Joseph Losey megs, and Dan Duryea heads cast of "Chicago," to be produced by Peter Berneis and directed by John Reinhardt. Joseph Justman will be executive producer on latter.

**Four Start For UA**

There's also a strong possibility that Horizon's "African Queen" will start next week in East Africa. Film, to be directed by John Huston and produced by Sam Spiegel, stars Humphrey Bogart and Katharine Hepburn. UA will release.

Three other UA releases include an untitled western produced by Jack Schwartz; Coronado's "Saturday Island;" and Demyrtha Production's "Double Cross," all to go in June. "Island," which David Rose will produce in Jamaica, will star Linda Darnell. Mickey Rooney will meg "Cross," to be produced by Mike Phillips.

Samuel Goldwyn will return to production after many months, in June, with "I Want You," to star Dana Andrews, Dorothy McGuire, Farley Granger and Peggy Dow. This is the film which tees off producer's announced $8,500,000-$9,000,000 program during next 12 months, during which he'll turn out four pictures. Mark Robson will handle direction on film, to go out on RKO release.

Another high-budgeter is Irving Allen's "Holiday in Madrid," which producer will make in Spain without any set release. "No Time For Flowers," first Morjay production, also is a high-coster. This will be made in Austria by Mort Briskin, with Viveca Lindfors and Paul Christian costarred and Don Siegel directing, likewise without releasing deal.

Anson Bond will put "East Is East" before the cameras early in June as second Joseph Bernhard Productions release for 20th-Fox, and Breakston-Stahl will get away with "A Night in a Geisha House" in Tokyo. Film, to star Martha Hyer in all probability, will be co-produced and directed by George Breakston and Ray Stahl. Distribution deal will be closed later.

Arch Oboler starts his second indie, probably "Male and Female" (tentatively titled), in June without release. There's a possibility that he may get away first with another untitled property, but from present indications offering will be "Male," which Oboler announces will star Mercedes McCambridge and Charles Boyer.

"Whispering Smith Investigates," first of a series based on detective character, will be made by Julian Lesser in England, in association with British producer James Carreras. Film will star Richard Carlson and British actress Greta Gynt.

Edward L. Alperson puts "Rose of Cimarron" before cameras as a 20th-Fox release, with cast and director still to be set, and Lou Costello launches "Abbott and Costello and Jack and the Beanstalk" as first of his Cosman productions."

In addition to the two comics, Buddy Baer will be in the cast, as the giant. Film gets away with no release, as does Ventura Productions' "Fort Defiance." Frank Melford will produce and John Rawlins direct this latter film.

Atlantic Productions launches its slate with "The Sex Angle," to star Edmond O'Brien and possibly Yvonne de Carlo. Brucks Randall will produce. No release yet has been set, although Randall expects to discuss matter with 20th-Fox. Kroger Babb's Hallmark Productions will do "Delinquent Angels" late in June, with Erle Kenton handling megging chores, and Milton Gunzburg gets away also with "Sweet Chariot," with no release yet.

# 120 Trust Suits

Continued from page 4

U. S. District Court by Cabart Theatres Corp.

Complaint details what it alleges is arbitrary, unreasonable system of runs and clearances in the Long Beach, Cal., area, limiting plaintiff's eight Long Beach theatres to runs 35 days or more after first-run in Long Beach.

Named also in suit are Warners, 20th-Fox, Columbia, Universal, Paramount, RKO, United Artists, Monogram, Eagle Lion, Metro, Pacific Drive-In Theatres, Inc., and several individuals.

## Dipson Slashes Claim To 125G From 5 Million

Dipson Theatres, Buffalo, slashed its damages claim from $5,000,000 to $125,000 last week when circuit argued appeal in N. Y. Federal Court, from the 1949 dismissal of its antitrust case against six major companies. Dipson had charged product discrimination by the companies in favor of Buffalo Theatres, Inc., and against plaintiff's Bailey and Century Theatres, Buffalo.

Court reserved decision on the appeal arguments. Dipson conceded most of the points advanced by the Buffalo court in dismissing the case, but claimed $100,000 loss of profit in operation of the Bailey and $25,000 in out-of-pocket expense in operating the Century as a result of alleged conspiracy among the defendants.

Robert Wright, former assistant U. S. Attorney General, who repped the Government in the case of U. S. vs. Paramount, et al., made the appeal arguments for Dipson. Buffalo attorney Sidney B. Pfeifer represented RKO and 20th-Fox, with Edward Raftery as counsel for United Artists and Warner Bros. and Frank Raichle for Paramount and Loew's.

## FWC, Majors Settle Indie Exhibs' Suit

Los Angeles, May 15.

Damage suit by former operators of the Rex Theatre in Bakersfield against Fox-West Coast and several major distributors, charging unfair practices, was settled out of court for an undisclosed sum.

Action declared the defendants conspired to deprive the Rex of second-run product, thereby forcing sale of the theatre to FWC.

# RKO Pix Loss

Continued from page 3

deficit of $3,471,041. In the previous year, the corporation had a profit of $1,710,944.

Pic company in '50 had total income of $46,577,000. This included $34,027,000 in domestic and Canadian film earnings; $10,922,000 in foreign income, $1,016,000 from sale of positive prints and services and $590,619 in other operating income.

Expenses totalled $49,738,636, including $16,593,854 for film amortization and exploitation. Outside producers' share of income amounted to $23,195,534 and losses on investments in outside production totalled $807,124.

**Other Expenses**

Selling and exchange expenses were listed at $1,226,494, general and administration expenses were put at $1,430,844, and salaries and wages were given at $5,801,149.

At the end of fiscal '50, RKO had $5,551,590 in released pix at cost less amortization; $5,409,415 representing product completed but yet to be released, and $13,678,051 tied up in productions in progress and in charges for future production.

Total consolidated current and working assets amounted to $59,862,406, against total current liabilities of $17,750,809.

Supplemental report on the RKO chain for last year discloses total income of $37,217,000. This consisted of $32,292,153 in theatre admissions, $2,630,000 in rents and $2,294,000 in other income.

Film rentals amounted to $9,852,165, salaries and wages totalled $9,963,860, and stage attractions cost $773,901, for total expenses of $32,187,040.

# Pix Must Wait

Continued from page 4

counsel Walter Gross and treasurer Robert O'Brien had been elected to the directorate for two-year terms at the last stockholders conclave.

As for participation in TV itself, Goldenson repeated UPT has a continuing interest in this direction. Chain, as previously disclosed, has a fund of $10,000,000 earmarked for TV expansion.

UPT prexy also reported the Department of Justice now is investigating the beneficial stock ownership in the corporation. Indication was that the way will be clear for termination of UPT voting trust arrangement if the Department finds an absence of any "working control" by individual or groups of stockholders. Stock trusteeship was set up under the Paramount consent decree in the industry anti-trust suit as a means of insuring against groups having voting influence in both the Par circuit and film company following divorcement.

Regular dividend of 50c was declared on the UPT common stock by the directors after the annual stockholders meeting yesterday. Divvy is payable July 20 to stockholders on record June 29. This maintains UPT dividend on the regular $2 per year basis.

# Oldie Pix Into TV

Continued from page 3

If the stations cannot get fresh product, however, they have indicated that they'll turn over that time to some other type of program, which they would have a better chance of selling. As a result, the present peak market may tend to dissipate itself because of a lack of new product, and it's with that thought in mind that those controlling negative rights to films may open them up to TV.

As for the majors, that persistent threat of antagonizing their exhibitor-customers is expected to scare them off any dealings with TV stations for some time to come. It's believed that only the introduction of newcomers into the industry, who might not be steeped so deeply in exhib-distributor relations, would okay a sale of their film backlogs to video. Thus if the majors don't enter the TV picture, there's no chance of too many films flooding the market and so depressing current prices. That's another reason why the indie producers and banks feel that now's the time, if ever, to get in.

# Variety Clubs Convention Accolades Paul Hoffman; Las Vegas Gets '52 Meet

By JERRY GAGHAN

Philadelphia, May 15.

The International Variety Clubs' 1950 Humanitarian Award went to Paul G. Hoffman, former administrator of the Marshall Plan, as "the man who had done the most for humanity during 1950," Hoffman, the 12th person to receive the Variety Clubs' public service award, was presented with the plaque by Marc J. Wolf, international chief barker, on Saturday night (12) at the Bellevue-Stratford Hotel banquet which climaxed the showmen's four-day meeting here.

The Humanitarian Award dinner was highlighted by a one-hour telecast of Ken Murray's CBS show, which used the circus decorations of the ballroom as a background. It marked the first time on record that the Variety showmen have ever accorded such signal recognition to the rival video.

Film and show business guests who attended the banquet included actor Robert Young, who subbed as a speaker for Vicepresident Alben Barkley, who was unable to attend because of illness in his immediate family; Morton Downey, Buddy Rogers, Loretta Young, Luise Rainer and Susan Peters.

A coincidence that received maximum exploitation was the finding of an abandoned infant in the Studio Theatre here, almost 23 years to the day that another abandoned youngster, found in the Sheridan Theatre, Pittsburgh, led to the inception of the Variety Clubs.

The Philly waif is to become the ward of Tent 13, which has already filed papers in Municipal Court for the child's adoption. The adoption ceremonies were telecast from the Philadelphia General Hospital during the Ken Murray program. Taking part were Ted Schlanger, chief barker of Tent 13; Robert O'Donnell, international ringmaster, and Loretta Young.

San Francisco Tent 32 won Variety's "Heart Award" for 1950, with its institution of a school for training mothers and fathers of blind children. Judges for the "Heart Award" were Jack Alicoate, Jay Emanuel and Red Kann. Las Vegas, Nev., which had the biggest delegation at the convention (28) and which kept midtown Philly in a turmoil all week with its cowboys and girls, and blazing six-shooters, won the 1952 convention, over Cincinnati and Houston, the principal opposition.

**Honor A. C. Humbert**

A. C. Humbert, of Tokyo Tent No. 40, was awarded a trophy for travelling the greatest distance of the more than 800 delegates. Tokyo Tent was inducted into Variety International at the opening day's sessions. Dublin, Eire, applied for a charter and received the convention's approval.

Nathan D. Golden, of Washington, D. C., international heart fund chairman, made a report on the Will Rogers Memorial Hospital (Saranac Lake, N. Y.), which he said now holds 52 patients, with 75 expected by the end of the year. Expenditures on the hospital last year amounted to $160,297. Golden said, while the International has pledged $208,097 for this year. Present plans list moving the hospital's staff to other quarters to allow for a total of 125 patients, until the new wing is built. Charles E. (Chick) Lewis, press guy, said Richard Walsh, head of the International Alliance of Theatrical Stage Employees, had promised the Variety barkers the stage union's support on the hospital building program. The 40 tents at the convention reported a grand total of heart fund expenditures of $2,565,976 for 1950-'51; and pledges for 1951-'52 run to $2,454,797.

The conventioneers heard an array of speakers and entertainers. Principal address was made by Charles Sawyer, Secretary of Commerce, who spoke at the luncheon session (10). Secretary Sawyer gave the industry a pep talk in which he declared film business was not on the decline.

"No form of entertainment can ever be ended as long as the people engaged in it exhibit such ingenuity, tenacity and a determination to overcome adversity," Sawyer stated. He emphasized the necessity for recognizing television "for the great medium it is" and added "that competition in all phases of American life is one of the founding theses of our democracy." Sawyer said "television as a threat to films" was in the same category as radio and the newspapers.

The Secretary of Commerce got prolonged applause with his announcement that the National Production Authority had placed theatre chairs, portable air-conditioning units and large-screen TV in the "personal property" category. He also stressed the importance of the industry in helping maintain national morale. Marc Wolf gave Sawyer a gold life membership card.

Composer Johnny Green, a governor of the Academy of Motion Pictures Arts and Sciences, offered exhibs the Academy's wholehearted cooperation in any plan that will take full boxoffice advantage of the Academy Awards. Another speaker was Dr. Sidney Farber, Boston cancer specialist. On the entertainment agenda was Faye Emerson's telecast from the Bellevue Wednesday evening, and Jack Bailey staged his "Queen for a Day" show (not aired) Friday evening at the hotel.

Victor H. Blanc acted as general chairman for the convention committee of Tent 13, the host Tent, and also served as toastmaster at the Humanitarian Award dinner.

All officers of International Variety were reelected at the final day's sessions. They include Marc J. Wolf, Indianapolis, chief barker; John H. Harris, Pittsburgh, big boss; Jack Beresin, Philadelphia, first assistant chief barker; Charles P. Skouras, Los Angeles, second assistant chief barker; George Eby, dough guy; Murray Weiss, Boston, property master; Charles E. (Chick) Lewis, New York, press guy; and W. H. Lollier, Los Angeles, sergeant-at-arms.

William McCraw, executive director of the international, had his salary increased from $12,000 to $15,000 for the coming year. One amendment was made to the constitution. The amendment calls for continuance of the mid-winter meetings, with the proviso that the actions of these meetings are not to be considered binding unless approved by two-thirds of the individual tents.

# Moppet Jobs

Continued from page 7

only moppet under contract to a major studio is Gigi Perreau, who signed with UI several weeks ago after a two-year association with Samuel Goldwyn. Actress drew immediate assignment to "Reunion in Reno," and is now working in "The Lady Pays Off."

Remaining quintet consists of Cathy Beaumont, Bobby Driscoll, Eileen Janssen, Michael Chapin and Ginger Prince. Miss Beaumont and Driscoll are both under contract to Walt Disney, the former having just completed her voice-dubbing for the title role in producer's "Alice in Wonderland." Driscoll, meanwhile, is available for loanouts before starting producer's "Peter Pan."

Republic is pinning some of its hopes on Miss Janssen and Michael Chapin, who are starring in a series of oaters aimed at the kids. Studio has made three of the pix already, with more scheduled. Under contract to Kroger Babb, head of Hallmark Productions, is Ginger Prince.

The others around town, all on free-lance status, can be counted on the fingers of both hands—the main ones being Mary Jane Saunders (off the screen for almost a year now), Natalie Wood, Peter Miles, Bobby Blake, Gordon Gebert and Bobby Hyatt.

And the upcoming months don't hold too much promise, either, for the younger thesps. Exception here is the case of Anna Maria Alberghetti at Paramount. Actress debuts in "Here Comes the Groom," and following sneak-preview reception to her performance a few nights ago studio is expected momentarily to exercise its option for her future services. General concensus was that, with proper handling, she might turn into another Deanna Durbin.

# 134 So. Cal. Theatres Fold, Only One in Conn., None in Toronto

Southern California clearly has been the hardest hit in terms of forced theatre closings, VARIETY's continuing survey on field conditions discloses. Total of 134 houses, representing 77,000 seats, have shuttered within the last two years. Exhibs are placing the blame on television, general economic factors and lack of choice product, as the wave of closings continues.

In other areas, the situation is widely varied. The Philadelphia territory has seen 40 situations darkened but coming close to compensating for this are the many new spots, including drive-ins, which have come into being.

Exhibs in Connecticut aren't boasting any hefty profits but only one closing has been reported for the district. Toronto, which has very little television penetration, has experienced no theatre closings at all.

### 134 So. Cal. Houses Shut

Hollywood, May 15.

Worsening film theatre conditions in the Southern California exchange area are emphasized by the fact that a total of 134 houses have shuttered over the past two years. The loss of approximately 77,000 seats in the territory through the closings have only been slightly compensated for by 10 new drive-ins, with an estimated car capacity of 8,500 and the construction of three new conventional theatres with a capacity of about 2,800 seats.

During the first four months of 1951, 25 theatres put up closing notices. In the first four months of 1950, there were 22 closings. In nearly all instances, the shutterings have been of houses in the marginal classifications, located in either small communities or poorer business sections, both in Los Angeles proper or towns served by exchanges here.

Exhibs that have shuttered list three reasons for the business failures—and this trio of heavies are blamed about equally. Naturally television, a medium that has taken great spurts in this territory, is in for a full share of the blame, but equal partners with TV, as far as exhibs are concerned, are economies and bad pictures. In fact, the latter draw the strongest criticism from theatremen.

Depth to which local theatre business has plunged is pointed up by the forthcoming shuttering of the downtown Orpheum Theatre, scheduled for Thursday (10). In this case, principal heavy named is the inability of the house to obtain top major product in competition with either chain or affiliated theatres.

**FWC Closes 17, Opens One**

Just recently, Fox-West Coast, which has closed a total of 17 smaller theatres, opened the new Fox, a 1,078-seater in Taft, Cal. However, this was a replacement of the burned Hippodrome and did not constitute a brand new venture by the circuit. Spon it will open another replacement at Venice, Cal. Several weeks ago, the Crest, in Oceanside, came into being as a brand new venture. The 900 seats-plus house, independently operated, comes into a district now highly populated by off-duty servicemen from nearby bases and training camps. There is nothing wrong with theatre business here, or in other Coast sectors between L. A. and San Pedro.

Total of L. A. houses closed so far has reached 52 and many more will be added to this amount during the year unless there is a decided pickup in business. Next hardest hit have been exhibs in small Arizona towns total for that state being 17. However, Arizona has four new ozoners; two of which are located at Phoenix. The remaining six drive-ins that have gone up are located in the Greater Los Angeles area, giving it a total of 32 ozoners.

Average seating capacity of shuttered theatres falls around 500 or slightly less, indicating the type of operation that has not been able to make the grade in the face of new entertainment competition, the lessening entertainment dollar held by the public and other economic conditions.

Three LA area houses have gone over to television. First to fall was the small Melvan in Hollywood. Never a money-maker as a film theatre, it now houses video shows staged by KTLA. Second to go was the Beverly in Beverly Hills, another smalleater taken over by KLAC-TV. Latest was the Guild, on Hollywood Blvd., now housing CBS radio shows, but with telecasting coming up later.

### 40 Philly Shutterings

Philadelphia, May 15.

Approximately 40 theatres have shuttered in Philadelphia and the surrounding area in the last two years, the majority of them to be converted into operations and enterprises far removed from film business. The same period has shown a healthy outlook in theatre building, with the new houses and the drive-ins taking up a lot of the seat loss through the closings. However, the number of theatre shutdowns is not the true gauge of the state of the industry here.

Film men confidentially fear the coming summer no matter how brave a front they may put up. Virtually all matinees have been discontinued in the nabe houses, and about 40 of these are operating only week-ends. Many ops are tied to their theatres by leases, which they would like to break.

Another indication is that when the houses are given up, there is not even an attempt made to retain their identity as theatres. The Hollywood is now a garage; the Concord, a roller-skating rink; the Upsal, a museum; the Beverly, stores; the Swedeboro, a garage; the Hollywood, a dry cleaning plant; the Frolic, a laundry; the Pennypack, offices; and so on.

**Key Warner Nabe Folds**

The Allegheny, Warners key nabe in the Northeast and the town's second largest house, has shuttered. The big Frankford Theatre, owned by the Paramount chain, has closed down and will be converted into offices and stores. Two Warner midtown theatres, the Capitol and Victoria, have been torn down and are being rebuilt for commercial purposes.

Growing concern of the film men is evidenced by the steady decline in city amusement taxes. Philadelphia has a 10% amusement tax, and the statements from the city treasurer's office grow lower with each quarterly period. The film houses supply most of the amusement revenue, or did formerly.

Even more baffling to the industryites is the fact that money-making pictures still do big business. Films like "Annie Get Your Gun," "At War with the Army," "King Solomon's Mines" draw bigger grosses than ever before. On the bright side of the picture, early season reports from the drive-ins in this area show surprising strength. The William Goldman chain has put up the town's three newest first-runs, and has even taken on a new nabe. Large neighborhood houses have also sprung in up in outlying sections, notably the Fried estate's new City Line Centre and David Shapiro's Merben Theatre. At the moment there are more first-runs (a total of 13) operating than ever before.

### Conn. Steady

New Haven, May 15.

This section of southern Connecticut may not be rolling in dough, film-theatre-wise, but on the other hand ne ther is it ready for the bankruptcy courts. Business is off, unquestionably, but the correct degree of its slipping can not be ascertained by a comparison with the not-too-far-back lush years.

Despite declining grosses in the past two years, and particularly since the emphasis on TV, over that period there has been only one outright closing, the Norwalk Theatre in Norwalk. To more than offset that shuttering there have been openings of at least three conventional type houses, two community type houses, and a flock of drive-ins that have mushroomed from one side of the state to the other.

New indoor houses on the roster within the past two years include a Loew-Poli theatre in Norwich, the Ville in Waterbury's Thomaston area and the Meriden in Meriden. The Hi-way and the Beverly, in Bridgeport, and the Elmwood in West Hartford are newcomers to the nabe scene.

Swelling the ranks of the ozoners have been two in Waterbury, one in Barkhamstead, one in East Windsor, one in Stamford, one in Danbury, one in Norwalk, one in East Haven, one in North Haven, two in Torrington. One is upcoming in Allingtown, a suburb of New Haven.

### No Toronto Closings

Toronto, May 15.

During the past two years, there have been no theatre closings in the Toronto area but rather a small increase. During 1949, there were 469 houses in Ontario, with 323,348 seats; in Toronto, 122 houses with 103,430 seats. In 1950, there were 475 houses in Ontario, with 332,687 seats; in Toronto, 125 houses with 108,267 seats.

The important factor, of course, in the Canadian picture, is that Canadian television won't get underway here until next summer or spring. There are some 30,000 TV set-owners in Ontario, but these are centered in the Toronto area, where all they can get is Buffalo; and in the Windsor area, where all they can get is Detroit.

### Cincy Area's 17,500 Seat Losses

Cincinnati, May 15.

Theatre ups and downs in Cincy exchange territory since end of 1949 include 23 closings and 16 dismantlings, representing a total of 17,500 seats. Area, embracing southern Ohio, eastern Kentucky and half of West Virginia, has added only two houses, with 1,500 seats, but has 28 new drive-ins. Operations at present number 800, of which 110 are drive-ins with an overall capacity of 44,000 cars.

Theatre dwindlings are blamed on TV, to some extent, but more so to lack of will or funds on part of "shoestring operators" in smaller towns to modernize houses. New theatres are the Guyan, Logan, W. Va., 1,000 seats, and the 500-seat Gift, Falmouth, Ky.

A serious loss in Huntington, W. Va., was the 1,000-seat Tipton, opened three years ago and destroyed by fire last October. Greater Cincy, a TV hotbed and reputed to be highly overseated, has had eight closings: Shubert, downtown 2,100 seater; Orpheum, Bijou, Evanston, Beecher, 4-Star Dixie, Ridge, and the 135-seat bandbox in Union Terminal. There also have been eight dismantlings or conversions among theatres in Greater Cincy; Strand, downtown, 1,100 seats, razed to make way for a parking lot, the others nabes; Roselawn, now used as a synagog; the Ohio, Fairview and Glenway, made into stores; Music Hall, Newport, torn down, the Shard in Lockland and the New Liberty, both idle, and the Broadway, obsolete 350-seater.

### Few Denver-Area Folds

Denver, May 15.

The Denver exchange territory, comprising Colorado, New Mexico, Wyoming, and the western parts of South Dakota and Nebraska, can probably boast of as few closings of theatres due either to seasonal reasons, or otherwise.

Leaving the drive-ins out of it, there are about 12 cities in the area that are competitive. In the past few years there have been a few new theatres built. Four, all neighborhoods, have been built in Denver, all in sections that have built up rapidly. A new theatre has been opened in Rock Springs, Wyo., and a very few small towns have been opened to films. About half a dozen new drive-ins are opening in the territory this spring, which is about the end of such construction, even if building curbs had not been imposed.

Increase in closed theatre seating in the Denver area in the past few years might run to 10,000 seats. Complete information on New Mexico is not available here, since most of those theatres book out of Dallas.

### More Chi Closings

Chicago, May 15.

Epidemic of theatre closings in Chi has spread to nine more houses, hiking the total darkenings in this area to 107 within the last two years. Of this total, 76 theatres have buckled within the last 12 months.

Of the nine new closings, one theatre, the Avon, has already shuttered, with the balance slated to fold within the next 10 days or so. They are the Eastside, Dale, Empire, Harvard, Armitage, Argmore, Rosewood and Liberty. Latter three houses are operated by circuit owner Emil Stern.

# Inside Stuff—Pictures

Lillian Gish tips off that she has been working on a D. W. Griffith film story, titled "Silver Glory," in a letter to Ashton (Chicago Herald-American) Stevens, dean of American drama critics:

"As you probably remember, when 'Life With Father' closed in Chicago, I went west immediately with the sole purpose of selling 'Silver Glory' (my title for the film version of the Griffith story) to the movies. I took it to every studio in Hollywood, with the obvious results. You can imagine how grateful I am to Fred Coe who did it for me on television.

"Of course in one hour we couldn't begin to tell his story and they wouldn't let us have his early films to show how he created the present movie formula. Consequently I came into the story nearly 10 years ahead of time. It gives you some idea of what a magnificent film could be made with important excerpts from his great works. As Dudley Nichols, a director out there said after seeing 'Intolerance,' 'The movies didn't stop with Griffith, they went backwards.'

"What fun Griffith could have had with television. How he would have loved 'Kukla, Fran and Ollie' and Burr Tillstrom, that young genius who entertains the nation five times a week for half an hour without benefit of script writers or gag men. Griffith and Fred Coe would have been buddies also."

Exhibs clamoring for "new faces" are likely to do a double-take when they spot the upcoming issue of this week's Women's Home Companion.

Poll conducted among the monthly's readers lists Bette Davis and Clark Gable in the top "favorite" spots. Other femmes came out in this order: June Allyson, Irene Dunne, Greer Garson, Claudette Colbert, Joan Crawford, Barbara Stanwyck, Loretta Young, Esther Williams and Jane Wyman.

Oldtimers predominate the male choices. Following Gable are Bing Crosby, James Stewart, Spencer Tracy, John Wayne, Gregory Peck, Gary Cooper, Alan Ladd, Walter Pidgeon and Cary Grant.

Mag's readers over 25 years of age boosted Gable and Crosby to the top. Younger age bracket supported John Wayne.

It's reported about nine out of 10 polled said they had seen pix in the past year which they "particularly enjoyed." Previous year's level in this respect was 78%. "Favorite" pic was 20th-Fox's "All About Eve."

Question of whether tradeshowings should be tossed out is being laid in the laps of exhibs by various theatreowner organizations. Recent exhib bulletins have been urging members to see as many pix as possible before booking, but they take stand distribs would be justified in eliminating the showings if attendance continues to be light.

Allied Theatre Owners of Indiana claims showmanship is salesmanship and "no salesman can do his best selling job unless he knows his product." Association contends pressbooks, sales talks and reviews can't uncover individual promotion angles for 10,000 situations. On other hand, ATOI recommends that if exhibs still feel tradeshows are unnecessary and a waste of time, theatreowners should vote for their elimination by staying away from all screenings.

In the May 2 issue of VARIETY a story about Norma Shearer coming out of a nine-year getirement to broadcast for "Screen Directors Playhouse" erroneously stated that Miss Shearer's last film was "Cairo," made in 1942 for Metro. Actually that pic featured Jeanette MacDonald, Robert Young and Ethel Waters.

Miss Shearer's last film assignment was in 1942 when she was starred with Robert Taylor and George Sanders in "Her Cardboard Lover." Previously that year she had made "We Were Dancing" with Melvyn Douglas. Both films were produced by Metro.

Frank Tuttle's testimony before the House Un-American Activities Committee will determine whether he will receive screen credit as director of Harry Popkin's "The Magic Face," made last year in Vienna. Tuttle, currently in Paris, is expected to appear before the committee and answer charges of Communism lodged against him in recent testimony by Richard J. Collins, screenwriter. Popkin has expressed a willingness to go along with the Screen Directors Guild on the question of credits.

U. S. Department of State has ordered 80 prints of "With These Hands," dubbed in six foreign languages, for free distribution throughout Europe as a means of counteracting Communistic propaganda overseas. Picture was originally made for the International Ladies Garment Workers Union and won an Oscar nomination for its director, Jack Arnold.

Arthur Freed who, with former Metro producer Sam Katz, mostly financed "St. Louis Woman," defunct Broadway legit musical by Johnny Mercer, says he has the rights to the show and, if anybody does it, he'll be the one to do it in film version. This is in refutation of a report that Frank Sinatra yens the project for himself and Ava Gardner.

Under the recent deal by which United Artists took over Eagle Lion Classics, all UA laboratory work will be done by Pathe Industries, which formerly owned ELC. Ten-year agreement means business totaling about $1,200,000 annually, which will help to cover Pathe's losses during the five years of ELC's operations as its subsidiary.

# Lichtman's Takeover

Continued from page 3

stood that Smith's voluntary exit precluded necessity for buying up balance of the pact.

Lichtman's five-year ticket was given him at the same time that Smith's extended contract was executed. Lichtman's pact specifically provided that he would "concentrate his efforts upon improving our distribution methods to the end that we shall obtain a wider distribution of our product and enhance our film rentals therefrom." It added that "you (Lichtman) will recommend such changes in policy and methods as you deem an improvement over the present policy and methods. You will use your best efforts to train our sales organization so that it will accommodate itself to any such policy and methods as are approved by us." Contract stated those chores were to be confined to his first year of employment.

**Lichtman's Revamp**

In revamping the sales setup, Lichtman is splitting the domestic market into two divisions, eastern and western. Edwin W. Aaron, who has been midwestern district manager, will be in charge of the western division, with Arthur Silverstone, formerly Canadian district manager, in charge of the eastern setup. Both sales execs will headquarter at the homeoffice. Aaron formerly worked out of Kansas City, while Silverstone was based in Toronto.

Under Aaron's jurisdiction will be the western, southern, central and midwest districts. Silverstone will supervise the New England, mideast, Canadian and Empire State districts. Successors to Aaron and Silverstone in their former respective areas will be announced shortly by Lichtman.

Aaron joined 20th in 1948 as a homeoffice exec after more than 25 years with Metro, where he last was assistant general salesmanager. Silverstone has been Canadian district manager four years, having previously been general manager in Great Britain.

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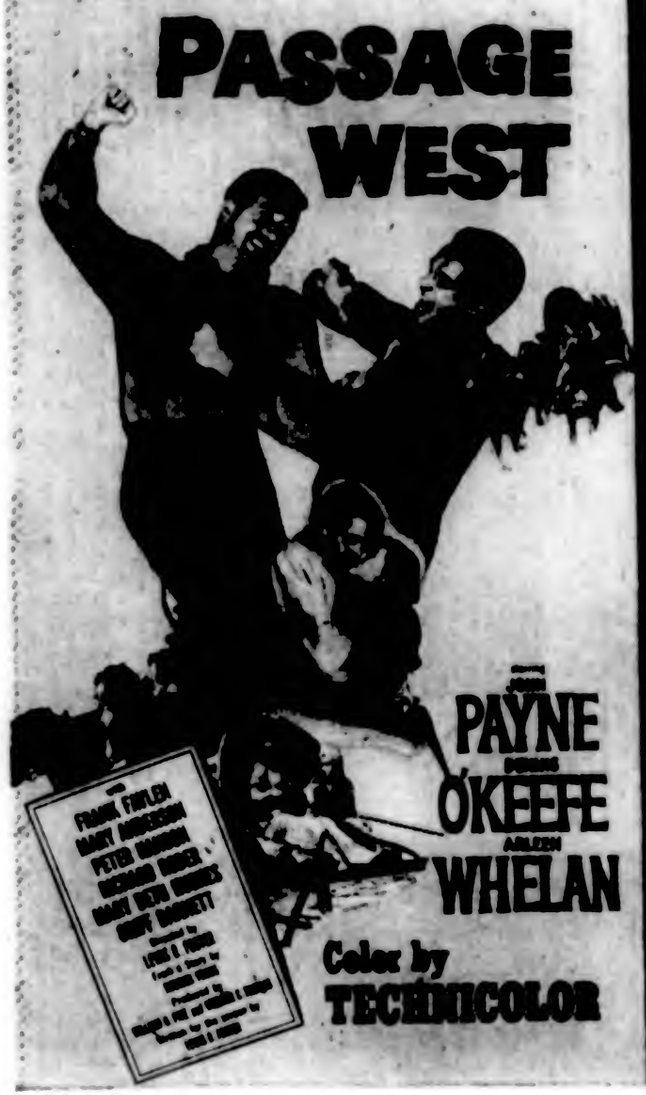


| DATE | TITLE | CAST |
|---|---|---|
| JULY | PINE and THOMAS' **Passage West** COLOR BY TECHNICOLOR | JOHN PAYNE · DENNIS O'KEEFE · ARLEEN WHELAN |
| | BILLY WILDER'S **Ace In The Hole** | KIRK DOUGLAS · JAN STERLING |
| AUGUST | HAL WALLIS' **Peking Express** | JOSEPH COTTEN · CORINNE CALVET · EDMUND GWENN |
| | HAL WALLIS' **That's My Boy** | DEAN MARTIN · JERRY LEWIS |
| | NAT HOLT'S **Warpath** COLOR BY TECHNICOLOR | EDMOND O'BRIEN · DEAN JAGGER · FORREST TUCKER · POLLY BERGEN |
| SEPTEMBER | FRANK CAPRA'S **Here Comes The Groom** | BING CROSBY · JANE WYMAN · FRANCHOT TONE · ALEXIS SMITH |
| | GEORGE STEVENS' **A Place In The Sun** | MONTGOMERY CLIFT · ELIZABETH TAYLOR · SHELLEY WINTERS |
| | PERLBERG AND SEATON'S **Rhubarb** | RAY MILLAND · JAN STERLING |
| OCTOBER | PINE and THOMAS' **Crosswinds** COLOR BY TECHNICOLOR | JOHN PAYNE · RHONDA FLEMING · FORREST TUCKER |
| | **Submarine Command** | WILLIAM HOLDEN · NANCY OLSON · WILLIAM BENDIX |
| | GEORGE STEVENS' **Something To Live For** | RAY MILLAND · JOAN FONTAINE · TERESA WRIGHT |
| NOVEMBER | **When Worlds Collide** COLOR BY TECHNICOLOR | The producer of "Destination Moon" has made this new, and more startling interplanetary fantasy..... |
| | **Darling, How Could You!** | JOAN FONTAINE · JOHN LUND · MONA FREEMAN |
| DECEMBER | PINE and THOMAS' **Hong Kong** COLOR BY TECHNICOLOR | RONALD REAGAN · RHONDA FLEMING |
| | **???Hope Comedy** (TO BE TITLED BY THE PUBLIC IN BIG COAST TO COAST POLL) | BOB HOPE · HEDY LAMARR |

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# Film Reviews

Continued from page 6

### Emperor's Nightingale

streamlining by William L. Snyder that has made it more palatable.

Result is an excellent pic, which though a bit slow in getting under way, consistently holds attention. "Nightingale" is ideally suited for many arty theatres and some sure-seaters. In such spots, the pic looks also solid boxoffice.

The Andersen fable, of the boy who should have been happy as a king but who detested the strict regulations which kept him penned up in the house and behind the high wall guarding his home, is done with marked skill. The plot has the lad taken sick, and in his feverish dream imagining the toys coming to life. Much of the story concerns adventures of the toy emperor of China and his puppet subjects.

While one would think so much story enactment by puppets would become tiring for a regular feature, it has been done so well, with full use of Vaclav Trajan's music and sound effects, that the simple plot goes off smoothly.

Scoring of pic and neat orchestrations and violining by the Philharmonic Symphony batoned by Oktar Parik go far in overcoming what might have been stilted passages. Boris Karloff, of course, really holds full attention through his running description. The Agfa color compares favorably with top color work done in the U. S. *Wear.*

### Froken Julie
(Miss Julie)
(SWEDISH)

Cannes, May 1.

Sandrew release and production. Directed by Alf Sjoberg. Adapted from play by August Strindberg; camera, Goran Strinberg; editor, Lennart Wallen. At Cannes Film Fest. Running time, 91 MINS.

| | |
|---|---|
| Julie | Anita Bjork |
| Jean | Ulf Palme |
| Count | Anders Henrikson |
| Christine | Maria Dorf |
| Berta | Lissi Alandh |

This is a somber study of heavy passion and conflicting social mores on an estate. Brilliant technical assets and fine stylized megging by Alf Sjoberg, who did "Torment," make this a good entry for some arty cinemas. Its gloomy theme and unrelieved pessimism militate against general acceptance. Pic has some exploitation pegs in its theme.

Film hues close to the Strindberg play. In the poetic, murky atmosphere, there is a ruthless battle between a high born girl, taught by her mother to hate men, and a social-climbing valet. Anita Bjork stays home alone while the servants celebrate. She has an affair with the valet which ends in tragedy.

Photography by Goran Strinberg is adequately translucent and helps to maintain the mood of frustration and depression. Alf Sjoberg has directed with skill. Miss Bjork is a striking actress who brings strength to the role of Julie. Her looks and talent rate a definite Hollywood lookee. Remainder of the cast is fine, with Ulf Palme standout. Pic might run into censorship difficulties. *Mosk.*

### The Secret of Mayerling
(FRENCH)

Commercial Pictures release of Dubert production. Stars Jean Marais and Dominique Blanchar; features Claude Farrel, Sylvia Montfort. Directed by Jean Delannoy. Screenplay, Jacques Remy and Delannoy. At Paris Theatre, N. Y., May 11, '51. Running time, 90 MINS.

| | |
|---|---|
| Crown Prince Rudolph | Jean Marais |
| Marie Vetsera | Dominique Blanchar |
| Countess Larisch | Claude Farrel |
| Princess Stephanie | Sylvia Montfort |
| Mme. Vetsera | Jeanne Marken |
| Emperor Franz Joseph | Dullpouart |
| Princess Elizabeth | Marguerite Jamois |
| Archduke Ferdinand | Jacques Dacqmine |
| Archduke Salvatore | Michel Vitold |

*(In French; English Titles)*

This is a remake of the "Mayerling" which was released in the U. S. in 1937, with Charles Boyer and Danielle Darrieux in the top roles. Newest French import, telling of the tragic love affair in 1889 between Austria's Crown Prince Rudolph and Marie Vetsera, stacks up favorably with its predecessor and in some respects is superior. This is especially true in the production values and in Dominique Blunchar's portrayal of Marie, as the 17-year-old girl who wins the heart of the worldly-wise Crown Prince because of her simplicity and innocence. It should do good arty biz.

Director Jean Delannoy handled the story expertly, stressing both the romantic and political intrigues with equal finesse. Jean Marais is capable as the Crown Prince, but second to Miss Blunchar in acting honors is Claude Farrel, as the countess who brings the ill-fated lovers together. Miss Farrel, the jilted girlfriend of the prince, gives an especially effective performance.

The story, it will be recalled, deals with Rudolph's foiled plot to overthrow his father, Emperor Franz Josef; his threatened exile because of his love affair with Marie, and the suicide pact with the girl, though before the double tragedy can be committed the lovers are murdered by the prince's political enemies.

Sets and costumes are authentically tasteful, and photography is tops. *Alst.*

### Olivia
(FRENCH)

Paris, May 8.

Filmsonor release of Memnon production. Stars Edvige Feuillere, Simone Simon; features Yvonne Debray, Claire Olivia, Suzanne Dehelly. Directed by Jacqueline Audry. Screenplay, Pierre Delaroche; camera, Christian Matras; editor, Marguerite Beaurez. At Marignan, Paris. Running time, 91 MINS.

| | |
|---|---|
| Julie | Edvige Feuillere |
| Cara | Simone Simon |
| Olivia | Claire Olivia |
| Victoire | Yvonne Debray |
| Sophie | Suzanne Dehelly |

Femme director Jacqueline Audry, whose first two pix, "Gigi" and "Minne," have already hit U. S. screens, has another film of subtle observation of the female psyche. Pic is reminiscent of "Girls in Uniform" in locale and story. A quiet work full of charm and nostalgia, film intelligently handles a touchy theme. Pic may do for special situations and its offbeat story cues it for the arty theatre trade if plugged via obvious angles.

Story concerns a finishing school run by a woman of great charm. Her partner has become a languishing neurotic and is insanely jealous of her. Into this setup comes the youthful, innocent Claire Olivia whose need for love and adoration is lavished on the headmistress. Resulting complications lead to tragedy.

Pic is well mounted and, though there is much dialog, the film is never static. Dominating the production is the skilled thesping of Edwige Feuillere as the headmistress whose charming grace sets off the pyrotechnics among the adolescents going through the romantic age. Her inverted character is apparent as she hopelessly tries to keep from involving herself with the students. Simone Simon turns in a fine bit as the languishing, pouting Cara who finally suicides. Miss Olivia as the refreshing newcomer is adequate. Direction of Jacqueline Audry is subtle and discreet. *Mosk.*

### Uppdrag I Korea
(Assignment in Korea)
(SWEDISH)

Stockholm, May 1.

Nordisk Tonefilm release of Sirena Film production. Features Tord Anderson, Elsa-Kristina Larson. Directed and written by Gunnar Hoglund. Camera, Gunnar Westfeldt. At Palladium, Stockholm. Running time, 90 MINS.

| | |
|---|---|
| Erik Rensell | Tord Anderson |
| The Girl | Elsa-Kristina Larson |

This could have been a great Swedish film dealing with the Korean war, but it is not so interesting as done here. Film deals with the story of journalist from Stockholm, who is sent to the Korean front to cover the warfare. But he soon tires of all the daily headquarter bulletins. He wants to write something about the real war. But what he writes is more about himself, as a hero, than a closeup of the war. There are some scenes showing the war as the dirtiest job in the world, but such scenes are few and far between.

Producers got their idea for the production when the first Swedish ambulance was sent to Korea. The cast, if such word can be used, is made up of members of that ambulance unit. Actually, the scenes about the ambulance work in Korea are the best.

Despite the fact that the Swedish producers have made an authentic film from the Korean front, Sweden must depend on American films to tell the real Korean war story. "Uppdrag Korea" offers little for an audience and nothing for the U. S. market. *Wing.*

### Ne Be Pere Incognu
(Born of Unknown Father)
(FRENCH)

Paris, May 8.

CDF release of Maurice Cloche production. Written and directed by Maurice Cloche. Camera, Claude Renoir; editor, Renee Gary. At Olympia, Paris. Running time, 90 MINS.

| | |
|---|---|
| Claude | J. P. Kerien |
| Rose | Nicole Stephan |
| Marcesa | Gabrielle Dorziat |
| Mother | Gaby Morlay |

Title is nomenclature of foundlings deposited with nuns in France. Pic is a didactic expose of the injustices of such brandings. Archaic in theme and victorian in treatment, film is rarely convincing. It does not hold much for the U. S.

Plot concerns a young girl who commits suicide when the father of her child refuses to marry her. Accused of murder he is defended by a lawyer who is having his own troubles trying to marry a wealthy girl.

Lensing is harsh and editing barely adequate. Players in so many unreal parts seem ill at ease. Only J. P. Kerien, as the lawyer, manages to get some sincerity into his role. *Mosk.*

### Edouard et Caroline
(FRENCH)

Cannes, May 1.

AGDC release of UGC production. Stars Daniel Gelin, Anne Vernon. Directed by Jacques Becker. Screenplay, Annette Wademant; camera, Robert Lefebre; editor, Marguerite Renoir. At Cannes Film Fest. Running time, 90 MINS.

| | |
|---|---|
| Caroline | Anne Vernon |
| Edouard | Daniel Gelin |
| Alain | Jacques Francois |
| Florence | Elina Labourdette |
| Borch | William Tubbs |
| Barville | Betty Stockfeld |

This film is a slight affair about a day in the life of a spirited couple. Done with finesse and froth by director Jacques Becker of "It Happened At the Inn," it has enough imagination to make it palatable for the American market in some special situations. Pic has marquee appeal in Daniel Gelin and Anne Vernon. Pic is consistently lightweight.

Story concerns a young, impulsive pianist and his fluttery but charming spouse. A spat over an evening dress leads to a slap and separation but they are brought together finally. Although the scripting is theatrical, Becker has managed to use enough gimmicks to keep things moving. Anne Vernon brings verve and spirit to her role of Caroline, while Daniel Gelin manages nicely as the sensitive artist. American William Tubbs supplies a fine portrayal of the rugged American businessman. Elina Labourdette is standout as his flighty wife. *Mosk.*

### Los Olvidados
(The Forgotten Ones)
(MEXICAN)

Cannes, May 2.

Ultramar release of Oscar Dancigers production. Features Estrella Inda, Miguel Inclan, Alfonso Mejia, Roberto Cobo, Alma Delia Fuentes. Written and directed by Luis Bunuel. Camera, Gabriel Figueroa; editor, Louis Alcorita. At Cannes Film Fest. Running time, 90 MINS.

Film is an objective, unrelenting closeup of life among some delinquents in a Mexican slum. Brutal pacing and its honesty make this a pic that will do only for special situations because fine technical assets and direction make it okay for art theatre patrons.

Director Luis Bunuel, famous for his surrealist pix, has cast his eye on a cancerous aspect of society, and made a jolting pic. Boys are presented as a group who grow up without any moral conceptions or responsibilities. Film offers no hope except in sweeping social changes.

Bunuel has filled his pic with such symbols such as the terrifying blind man, donkeys bearing dead bodies and bloody battles. Figueroa has given it a fine contrasty lensing that helps mood. Acting by a group of unknowns is uniformly good. Production may have trouble with the Legion of Decency. *Mosk.*

### Sous le Ciel de Paris
(Under The Paris Sky)
(FRENCH)

Paris, May 3.

Filmsonor release of Regina production. Directed by Julien Duvivier. Screenplay, Duvivier; dialog, Rene Lefevre. Camera, Nicolas Hayer; editor, Andre Grandjer. At Marignan, Paris. Running time, 110 MINS.

| | |
|---|---|
| Denise | Brigitte Auber |
| Mathias | Raymond Mermantier |
| Nicolas | Jean Brochard |
| Georges | Daniel Ivernel |
| Model | Christiane Lenier |
| Spinster | Sylvie |

A day in the life of the city of Paris told through the linked destinies of a group of characters gives director Julien Duvivier a chance to do filmic closeup of the metropolis and its various personages. The nostalgic Paris pegs and fine technique give this good exploitation value, making it a good arty theatre bet.

Characters are well balanced from the macabre, simple and dignified to the comic. A psychopathic killer stalking Paris with a knife brings closeup shots of various prospective victims. Pic's only fault is that the character sketchiness does not give the denouement the socko punch it needs.

Duvivier has made deft use of the Paris scene, and there are some brilliant moments of pic craftsmanship such as the murderer's flight, models posing before gigantic fountains, and a sensational heart operation. Nicholas Hayer's lensing is superb in exteriors, but studio process and background work is below par. Actors are mostly unknown but deliver well with Brigette Auber as the pert country girl and Daniel Ivernel as the overwrought medical student standouts. Veteran Sylvie is excellent as the old spinster devoted to her cats. Marie-France, as seven-year-old girl, does well. *Mosk.*

### Juliette Ou le Clef des Songes
(Juliette or Key of Dreams)
(FRENCH)

Paris, May 1.

Sacha Gordine release and production. Stars Gerard Philipe, Suzanne Cloutier. Directed by Marcel Carne. Screenplay, Jacques Viot, Carne from a play by Georges Neveux; camera, Henri Alekan; editor, Asard. Running time, 93 MINS.

| | |
|---|---|
| Michel | Gerard Philipe |
| Juliette | Suzanne Cloutier |
| Barbier | Caussimon |
| Guard | Delmont |
| Musician | Yves Robert |

Bright production and brilliant technical assets only serve to underline the vapidity of this picture. Marcel Carne has not brought off this poetic attempt at a filmic interpretation of the dream world. Laborious in unfoldment, this will militate against it in most situations. Careful slotting for special situations and prestige of Carne plus marquee name of Gerard Philipe may make this a good entry for U. S. arty situations.

Story concerns an imprisoned youth who has stolen for his sweetheart. In prison, he gains release via the dreamworld and has a symbolic love dream.

Whole pic seems to be blown up without any vital core. Even the sound is ear-splitting. Carne has allowed the fantasy to become slow and stilted. Gerard Philipe and Suzanne Cloutier are impressive as the lovers. *Mosk.*

## TV Talent Tutor

Continued from page 2

as to be quoted by name, declare that video can stave off what has long been feared—the eventual complete absence of veteran talent and a resultant decline in the poise, polish and professionalism of the newer generation of entertainers.

"It used to be," one agent points out, "that fledgling talent could go to the Palace and study the veterans and learn the tricks of the trade. Now—particularly with such people as Eddie Cantor, Ed Wynn, Jimmie Durante and Jack Benny coming back via video—they can learn by watching television."

**Source of Film Talent**

While there doesn't seem to be too much basis for such unbridled optimism, there is a sound foundation for the theory that television can prove to be the greatest single source of talent for films. Already, in proportion, more thesps have been signed for films from television in the last year than from any other potential talent source.

Heading the list, of course, is Charlton Heston, who won a Hal Wallis contract after being spotted on a teleshow. Another is Mary Ellen Kay, who bounced from a local vidprogram to costar with Rex Allen in Republic oaters. Another is 20th's new pactee, Anne Francis, who was signed by Darryl F. Zanuck after he caught her performance in "So Young So Bad"—a role she won on the basis of a New York video appearance.

Columbia has signed Betty Buehler, who makes her film bow as the femme lead opposite Broderick Crawford in "Remember That Face." She was caught in New York and tested immediately by talent exec Max Warnow. For the same film, studio grabbed Jean Alexander from television, and former child actress Joy Windsor won a term contract as a result of video work. Still another Columbia tele-signee is Erin O'Brien-Moore, former star, who was signed for "The Secret" with Lee J. Cobb and John Derek as a result of her work in the Charlie Ruggles video series on the Coast.

Film company monitoring of television shows is still pretty much of a spasmodic thing. It isn't given the attention that talent departments customarily give theatres, vaude and niteries—or that used to be paid to burlesque and the borscht belt. But most studios report that they "keep an eye on television." Completion of the coast-to-coast coaxial cable in the fall is expected to stir greater interest and may result in a definite policy of following television closely.

Meantime, even the spasmodic viewing is paying off. Ironically, television is supplying some of the demand for new faces regarded as necessary to hypo the film business in the face of the video onslaught.

## 'Big 6' Combine

Continued from page 3

tribution facilities, patterned somewhat after the Selznick Releasing Organization. Operation of the selling outfit would be held to a weekly budget of about $35,000, or enough to guarantee dependable distribution talent for the numerically low but quality-high-type of product intended. Because of their past records, financing will represent little difficulty, it's figured.

The thinking behind the new setup is that the traditional pattern of industry operations assures more return for inferior pix than justified and less financial success for top-calibre films. The new group, concentrating on "quality" pix, figures they'd be in a position to break away from the old system.

One approach to this would be demand for advanced admissions if their turnout warrants it. Distributors now in existence, of course, are enjoined from this under court order. Also, they could break away from the patterns of playoffs by which pix open at the first-runs and almost automatically go to the nabe circuits and subsequent indie-runs. The group believes that all theatres, having been forced to take a large number of pix of questionable b.o. merit, would be enthusiastic bidders for quality product.

While David O. Selznick's SRO outfit proved a financial dud, the group believes it could sustain a distribution organization with a consistent flow of product, at the rate of six per year in the minimum. SRO, of course, faltered because of lack of pix.

And finally, the stand taken by the producers is that only quality pix pay off in today's market. They don't have the formula for turning out such product, but assert there's a "sure formula" for making unimportant films. In this connection, they pointed to the stepped-up number of pix coming from many companies at present. In many cases, it was said, the "A" pic of today would have qualified only as a "B" a few years ago.

## High Mgt. Costs

Continued from page 3

any of the offered theatres from the market even after a broker may have arranged a sale on Warner terms. Brokers must agree to this possibility before dickering with a potential buyer.

Disposal of circuit-owned theatres may pave the way for more individually operated houses by indie exhibs. Brokers estimate that few circuit theatres in outlaying districts can afford to operate when grosses drop below $65,000 a year, but that an indie, without homeoffice administrative charges, can operate and show a profit on a gross as low as $45,000 a year.

In pointing up this belief, one broker did a breakdown on a 600-seat theatre in an outlying N. Y. area. House grossed $71,000 in 1950 plus a candy sales net of $3,000. After deducting operating costs for one average week, it was found that net hit around $77 a week, without including administrative costs. Theatre has no value as part of a circuit, but independently operated at present gross levels, theatre could net $300 a week, according to broker's estimates.

Real estate investment groups have been scouting the market with the idea of buying up theatres and leasing them to independent operators. Hitch is the high price asked for the property. One recently shuttered circuit theatre in the N. Y. area was paying $16,000 annually on the lease. Based on present grosses and 1950 returns, lease should not have exceeded $10,000. Building's owner now wants $14,000, with alternative of turning property into a retail store. Intensive efforts by two brokers in the last 10 days indicated there was no market at this location for a store, due to short frontage and cost of alterations. Theatre will stay closed until a deal can be set with an indie operator.

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# Hollywood STORY

Sally... secret daughter of a famous screen beauty!

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St. Clair... eccentric writer with a story he dare not tell!

Roland Paul... the star who became a "has-been" to escape scandal!

Sam Collyer... maker of stars, man of power and mystery!

## Richard CONTE
## Julia ADAMS

HENRY HULL · FRED CLARK · JIM BACKUS · RICHARD EGAN

*and* four of the screen's greatest stars of yesterday:
FRANCIS X. BUSHMAN · BETTY BLYTHE · WILLIAM FARNUM · HELEN GIBSON

Story and Screenplay by FREDERICK KOHNER and FRED BRADY · Directed by WILLIAM CASTLE · Produced by LEONARD GOLDSTEIN · A Universal-International Picture

The **HOLLYWOOD STORY** begins in New York

at the **PARAMOUNT THEATRE**
JUNE 13

and in Chicago at the **CHICAGO THEATRE**
JUNE

# Warners-Lurie

Continued from page 3

limitations.' Lurie balked at this for the reason he felt this would lay him and his syndicate wide open to too many hazards, past, present and future.

The Frisco realtor almost single-handedly faced the Warners, their aides and attorneys—veepee-treasurer Sam Schneider, attorney Herbert Freston (& Files) from the Coast, et al. Ed Weisl, of Simpson, Thacher & Bartlett, who is Lurie's longtime personal friend and counsel, did not sit in on the legalistics. Lurie only had with him Transamerica's chief counsel, Thomas Dahlquist.

**$15 Stockholder Offer**

For over three hours, reportedly, he listened to what the Securities & Exchange Commission restrictions on stock issues meant. He then volunteered to pay all the WB stockholders the same $15-per-share as he would be paying the Warner brothers for their joint 170,000 shares, which represent the control.

Lurie was intent on liquidating the realty, which has a book value of $131,000,000, an appraisal of $89,000,000 and which he felt he could sell for $77,000,000, including everything — theatres, the ranch, office buildings, including the West 44th St. homeoffice in New York.

Lurie didn't want to own any realty—he would lease back what the going WB business would need. That was his plan.

He had vast visions for the WB studios. Louis B. Mayer would have figured importantly in running the studio, because he knew that the production line had to be maintained if the theatres were to have any value to the buyers.

Lurie met a lot of objections—fear of lawsuits, same stock price to all, indemnification by the corporation on existing litigations, but balked at the personal indemnification for prexy Harry M. Warner, production vicepresident Jack L. Warner, and homeoffice veep Major Albert Warner.

Lurie had with him a $3,000,000 letter of credit from the Bank of America to bind the deal—$1,000,000 for each of the freres.

Samuel Ungerleider, head of the Wall St. brokerage bearing his name; Al Goetz, his associate therein, and Charles Allen (Allen & Co.) figured prominently in all the negotiations, which actually started, rather casually, about a month ago in New York's Stork Club one night when Lurie proffered a $61,000,000 bid to Goetz. He said he'd "go up to 63 or even 65 millions, but no more." When Goetz, who, with the Warners' brother-in-law, Al Leeds, is associated in Ungerleider & Co., reported the Warners weren't interested in that price, it was on a spur that Lurie reportedly countered by offering $25,000,000 just to buy their 24% control. That sparked the deal.

**Continue Good Friends**

It is known—and the carefully worded communiques from the Warner Bros. homeoffice (two of them) attest to that—that Lurie and the Warners parted on the highest plane of cordiality. H. M. is said to have later phoned Lurie to further kudo him for "being such a gentleman about the whole thing."

Lurie's intimates, when queried about possible litigation, were quickly told that "Lurie has never sued anybody in his life." All this tends to the theory that the door is still wide open for possible renegotiation, assuming that the Warners first want to get their theatre divorcement situation in better order.

Harry M. Warner's statement stressed that the company is "determined to devote . . . entire attention to a schedule of motion picture productions which is probably the most forward looking in the history of this company."

It is said that Lurie planned to have made himself president of the company; carried forward the Americanism ideals and tradition of the Warner family which has keynoted their entire production careers; enlisted Mayer to carry forward the film-making phase.

WB is now faced with the mammoth job of reorganization under the consent decree. Divorcement of its theatres is to be completed by April 4, 1954. Between 84 and 91 theatres must be dropped from the present total of 236 within the next two years. The precise figure will be determined by competitive conditions in the market. If full competition is restored via divestiture of 54 houses, the disposition of others will not be required. However, if competition is not entirely open, WB will be forced to part with up to an additional 27 theatres.

WB is involved in about 100 private antitrust suits. The negotiators had varying opinions on this, further convincing the Warners they should stay on until these various issues are more clearly resolved.

While Warner, in his statement, refrained from going into details, other official sources agreed that three closely related factors were behind the decision, abandoning the whole idea of the brothers selling out.

**Warners' Emotional Strain**

Prospect of parting with the company placed a heavy emotional strain on the Warner trio. The negotiations were having a shattering effect on WB personnel.

It's figured sentiment might have played far less a prominent role in the negotiations if the parties were in full agreement on the legalistics, and the corporation's major status in the future was assured. But the three Warners declined to bow out under the cloud of conflicts. They decided, instead, to stay on and give their full attention to production and distribution of pix, and reshaping of the circuit under the decree.

There had been full accord on money and guarantees of its availability. This never was a serious problem.

Lurie and his associates went into their final huddles at the Savoy-Plaza Hotel, N. Y., last Thursday morning (10) at 7 o'clock. Three hours later they joined the Warner freres, together with the lawyers, at the WB homeoffice. All clearly were weary from the confabs and other preliminary work which preceded this final session. Harry Warner almost at the outset voiced concern over the welfare of the organization and its longtime employees. While stating he was fully convinced of the integrity of Lurie and the other bidders, Warner's bond with the company obviously was tough to break and would have had big emotional impact. In view of the sentimental attachment, coupled with the disagreements on legal matters, his decision to abandon the deal, which he announced at 2:30 p.m., came as no surprise to the potential buyers.

# British Changes

Continued from page 3

termination of the one-year accord. It expires next Oct. 1.

Possibility that the overall matter might have undergone some change stems from the fact Harold Wilson has been replaced as president of the British Board of Trade. Wilson, who negotiated the deal with the American industryites, has been succeeded by Sir Hartley Shawcross.

Seen as reflecting the anxiety among the U. S. pic officials, John G. McCarthy, head of the international division of the Motion Picture Assn. of America, will visit London shortly for huddles with the British government topkicks and Fayette W. Allport, MPAA's European rep.

McCarthy, now in Paris, will report on the British trade developments to both MPAA and the Society of Independent Motion Picture Producers, also party to the deal, upon his return to the U. S.

Meanwhile, film trade with both Italy and Japan was taken up for discussion at a meeting in N. Y. yesterday (Tues.) between reps of the Motion Picture Export Assn. and the SIMPP. Gunther Lessing, SIMPP board chairman, in N. Y. from the Coast, sat in at the session with prexy Eilis G. Arnall and William Levy, sales chief for Walt Disney Productions.

Conference centered on a projected new monetary and pic arrangement with the Italian government, and the threat of a quantitative quota on U. S. pix in Japan. Arnall returned to N. Y. from his home in Atlanta last Monday (14).

# LeRoy Megs 'Lovely'

Hollywood, May 15.

Mervyn LeRoy's first director job since he made "Quo Vadis" in Rome is "Lovely to Look At," forthcoming Jack Cummings production at Metro.

Recent additions to the cast were Red Skelton and Ann Miller. Previously assigned were Kathryn Grayson, Howard Keel and Marge and Gower Champion.

# D. of J. Explains WB-Lurie Stand

Takeover of control of a major film corporation, as proposed in the Louis R. Lurie-Warner Bros. deal, would find the Department of Justice showing no direct concern, despite the industry's long running battle with the Government on antitrust matters. Spokesman for the Department said advance clearance would be necessary only if competitors were aiming to purchase the WB control. He added the Department would have investigated the Lurie deal later, if it had gone through, only if other parties had submitted complaints.

However, the Securities and Exchange Commission was another matter. SEC would have demanded a full report by Lurie and his pards in the projected deal relative to stock and their plans in running the corporation. This prospect was part of the legal problem which the negotiators encountered in their final meetings last week.

# Loewi's 'Twin Pix'

Continued from page 2

duction costs, besides giving them much-needed American dollars.

Just returned from a seven-week trip through Europe, Loewi said he set deals with one production outfit in England and one in France. DuMont will not finance any of the films but they will be made to order for the web, which will receive all American rights. Loewi declined to go into detail on the number of films to be made, production cost of each, etc., declaring that would depend on the initial success of the plan. He took some kinescope recordings of DuMont programs to Europe with him, which the producers will study in order to get a line on what type of program American viewers want.

As Loewi explained, there is already a trend visible in the U. S. for films shorter than standard features because of video's influence. Theatres in England and France, by advertising the fact that customers will see the same type of entertainment that is being seen via American video, will have a good ballyhoo gimmick for hypoed grosses. Bilingual versions will be made in France, of course, with the English producers being able merely to duplicate their prints for the American market and British theatres.

Loewi also scouted British and French music halls and niteries for fresh talent for DuMont and said deals are now cooking for the importation of three comedians from the two countries. He declined to give their names for fear of tipping off the competition. DuMont chief pointed out that most entertainers would be anxious to work in American TV, since they get very little money from video in England and France. Video in both countries is government-controlled and thus strictly sustaining.

For the third phase of his trip, he looked at 98 feature films in England and France and bought rights to a number of them for American TV, including theatrical rights to some. Loewi said he unearthed some French films starring the late comedian, Raimu, which have never played in the U. S. He voiced the opinion that TV can build a new market for foreign films, which have heretofore been confined mostly to art houses in the U. S.

Loewi said he also got the idea while abroad of launching a new series of educational shows on the DuMont web, in which both kids and their parents would learn foreign language while being entertained at the same time. He noted the big market for recordings which teach languages overseas and said he has arranged with producers in France, Italy, etc., to produce film strips to take the place of the disks on TV.

# H. M. Warner's Statement on Deal Nix

Here's the statement by Harry M. Warner, president of Warner Bros. Pictures, Inc., announcing that the plan for selling control of the corporation to Louis R. Lurie and associates had been scuttled:

"Negotiations over the bid made by Mr. Louis R. Lurie and his associates for the stock personally owned by my brothers Albert, Jack and by me have been ended most amicably. While Mr. Lurie was prepared and willing to meet most of our preliminary stipulations and others were still under consideration, we felt that we could not withdraw from the great undertaking which has been so vital a part of our lives.

"Originally we entered negotiations with Mr. Lurie only because he shared our respect and our feeling of responsibility to the company built over so long a period and to the valued personnel who have contributed to its many successes. When all was said and done, however, we could not sever ourselves and we have determined to devote our entire attention to a schedule of motion picture productions which is probably the most forward looking in the history of this company.

"Our efforts in the matter of production and distribution will still be coupled with the reshaping of the Warner Theatre Circuit so that it complies with the legal decree and still remains as a money-earning entity.

"As a final word, I wish to express my regard and respect for Mr. Lurie. I have known him for 35 years as a brilliant and straightforward businessman. He has expressed a complete understanding of the feelings of Albert, Jack and myself in this matter."

# 20th Salary Cuts

Continued from page 3

to give them the right to participate in 50% of profits from the film division of the company up to the point whereby their original salaries will be restored. This will not include profits in National Theatres, as that circuit will have an identical salary reduction plan with a like participation in profits.

**Inflationary Salaries**

Skouras pointed out that undue inflation of motion picture salaries stemmed from wartime grosses in the 1942-47 period. Stabilization project, he asserted, will permit the company to maintain high quality pix despite the economies. He revealed that production chief Darryl F. Zanuck already had produced a number of pix for 1952 release at approximately $100,000 less than the budget of $1,400,000 per pic approved last October. He added that Zanuck will be able to produce quality pix at an additional $100,000 saving.

Under the theatre divorcement plan, which will be announced shortly, each stockholder will receive one share of stock in 20th-Fox and one share in the new National Theatres for each present 20th-Fox share. Skouras said that all prior preferred and all convertible preferred will be paid in full and that the 20th-Fox common will be only outstanding stock.

Under terms of the decree, Skouras said, the company will have to get rid of the Roxy Theatre, N. Y., within two years after signing of the stipulations.

**$874,775 First Quarter**

Skouras announced that first quarter earnings for 1951 were $874,775 as compared to $1,841,000 in corresponding 1950 period. He pointed out, however, that anticipated savings and boxoffice potentials of forthcoming product would offset the drop in net revenue by end of the year.

Loan of $125,000 by the company to distribution topper Al Lichtman was questioned by some of the stockholders, who also wanted to know why his salary was jumped from $60,000 a year to $156,000 after his first year of employment. They also were perturbed over the fact the loan was made without interest and was being paid back at only $200 a week for five years and $300 weekly thereafter. For a time, it looked as if there would be some fireworks over the issue, but Skouras' explanation of Lichtman's ability eased the tension. There appeared to be some objection, however, to Lichtman's pact which will give him $1,700 a week for service as a consultant after five years of exclusive service, inasmuch as he will be required to give not less than 90 days of service per year.

A resolution requiring listing all retired employes, whose salaries were $200 a week or more, in each annual financial statement was passed by the stockholders. Another proposal, however, calling for listing of all real estate properties and their values in the annual reports, was rejected.

Following the stockholders' meeting, the board met and reelected Skouras president of the company and declared dividends on prior preferred, convertible preferred and common stocks. Divvy on prior preferred was $1.12½, on convertible preferred, 37½c and on the common, 50c.

Elected to the board by the stockholders were L. Sherman Adams, Robert L. Clarkson, Wilfred J. Eadie, Daniel O. Hastings, Donald A. Henderson, Robert Lehman, William C. Michel, Seton Porter, Murray Silverstone and Skouras. All officers were reelected.

# Get COMPO Going

Continued from page 4

Theatre Owners. He said in N. Y. this week he believes numerous film topkicks share his enthusiasm over the outlook for COMPO. Harvey also took the view that published reports regarding COMPO apathy in some quarters, while factually correct, have treated the impression the industry org is on the skids.

**Calls for More Cheerleaders**

Harvey, in effect, called for more recruits in the ranks of COMPO cheerleaders, as a means of winning greater support, and less downbeat comment. His observation in some respects parallels a recent statement made by Mayer. Latter suggested that all industryites, in private conversations with non-tradesters, refrain from any "thoughtless" remarks which place the business in an unfavorable light.

Harvey, as well as numerous Allied States Assn. toppers, now are for starting the public relations push via the various projects already approved. Initially, these would be the film festival and starmakers' programs, both slated for next fall but, of course, requiring long-distance planning.

Harvey's recommendation to PCCITO last week was, "Let's get COMPO going, with or without TOA." His reference, of course, was to the fact various of the field units of Theatre Owners of America have yet to throw their full weight behind the all-trade association.

In agreement with this idea, in addition to many Allied, are the film companies. Ad-pub heads of the MPAA member firms already have completed presenting their suggestions on the specific course which the film festival should take. These will be presented to the COMPO board for consideration in the near future.

# Par Shooting in D. C. With 'Greatest Show'

Washington, May 15.

Paramount shooting crew of about 150, including stars, supporting cast, technicians, bosses, etc., are in town this week for location work with the Ringling Bros. circus. Cecil B. De Mille, who arrived this morning (Tues.), is megging "Greatest Show on Earth."

The Par crew will remain here all week and continue on with the Ringling show to Philadelphia, where additional shots under canvas will be made. The ballyhoo surrounding the De Mille production has been sharply hypoing the circus b.o. here.

# ACLU CUES RENEWED FIGHT VS. CENSORSHIP

Renewed campaign against all forms of censorship by American Civil Liberties Union was indicated Wednesday night (9) following mass meeting in Town Hall, N. Y., sponsored by ACLU's National Council on Freedom from Censorship. Around 1,000 persons endorsed an ACLU resolution calling for fight against censorship by "all appropriate methods," including legislation.

Playwright Elmer Rice charged "special interest" groups of operating against democracy. He cited censorship of pix such as "The Miracle" and "The Blue Angel" at demands of Catholics; of "Birth of a Nation," "Uncle Tom's Cabin" and an attempted suppression of "Green Pastures" by Negroes; of "Oliver Twist" and "Merchant of Venice" by Jews and an attempted suppression of the play, "Death of a Salesman," by veteran groups, latter because its author, Arthur Miller, was listed in Red Channels, which named alleged Communists in the amusement biz.

Similar view was advanced by Francis Downing, associate editor of Commonweal, Catholic weekly, who asserted "we need to be protected in our freedom against influence of minorities, pressure groups, enjoying psychic or political or religious or physical power to prevent us from hearing, from seeing, from reading what our intelligence and our consciences tell us we want to hear, to see and read."

Downing did not defend Catholic action in banning "The Miracle." He said Catholics had a right to refrain from seeing any picture they wanted to, but he asserted that freedom was rebuked "when the interests of one group suppresses that which is offensive to it alone."

Others who spoke at the rally and attacked censorship were Harrison Smith, president of Saturday Review of Literature; Lloyd Goodrich, associate curator of the Whitney Museum of Art, N. Y., radio commentator H. V. Kaltenborn; Donald Klopfer, chairman of the American Book Publishers Council Committee of Censorship, and Actress Lillian Gish.

## 'Miracle' Test

Continued from page 3

the high court if the July verdict is against him. Chances are the Regents Board will take the appeal if the pic's ban is held unconstitutional.

**2 Other Supreme Court Tries Failed**

Two other efforts in past to reach the Supreme Court on pic censorship have failed, the jurists having ducked the issues on technical grounds. These were attempts merely to test the constitutionality of censorship boards, and involved "Curly" and "Lost Boundaries."

The "Miracle" suit is unique, however. While attacking censorship on "free speech and press" grounds, London also contends suppression of the film violates the constitutional guarantee of separation between state and religion. "Miracle" centers around a peasant Italian girl who is seduced by a stranger she believes to be St. Joseph. The girl also believes the baby she bears was miraculously conceived.

Exhibition of the film, which was part of the "Ways of Love" trilogy, drew a storm of protests from the Roman Catholic Church. It was placed under attack by the Legion of Decency and Francis Cardinal Spellman branded it "a despicable affront to every Christian."

Presiding Judge Sydney F. Foster of the Appellate Division, in Albany, in finding for the Regents Board, declared all the censorship law purports to do is "bar a visual caricature of religious beliefs held sacred by one sect or another, and such a bar, in our opinion, is not a denial of religious freedom."

London takes the position there are strong differences of opinion between Protestants and Catholics on the acceptability of the film. He claims he has statements from about 100 Protestant ministers endorsing "Miracle" and asserts these support his argument for separation of religion and state in such a matter.

## IA Local Asks NLRB Election at N.Y. Metro

Brief setting forth why National Labor Relations Board should order an immediate election to determine bargaining agent for employees of Metro's N. Y. exchange has been filed by Local H-63 of International Alliance of Theatrical Stage Employees.

Union contends present union at Metro, Screen Employees Guild, lost its identity when it was formed through the merger of two other unions, Screen Office and Professional Employees Guild and Screen Publicists Guild. Local H-63 asserts NLRB's decision to call election at Metro may be deciding factor in cases affecting 10 other units in N. Y. film distribution.

## Capitol Disk Talent Inked for 'Singing'

Hollywood, May 15.

Hal Stanley made a tie-in with Capitol Records for six top artists to support Eddie Bracken and Kay Starr in his indie musical, "Come Out Singing." They are Nat Cole, Nellie Lutcher, Mel Torme, Tennessee Ernie, Tex Williams and Les Paul. Waxing company will help exploit the picture.

Filmusical was originally slated for release by Eagle Lion Classics. Stanley huddles with Arthur Krim this week about a deal with United Artists, which has taken over ELC.

## Stewart Granger Back In 'Scaramouche' Lead

Hollywood, May 15.

Another shuffle in Metro's casting department returned Stewart Granger to the star role in "Scaramouche," to which he was originally assigned several months ago. Later Granger was withdrawn from the cast because the starting date conflicted with that of "The North Country."

Since then "Scaramouche" has been held back because of script troubles. Now its starting date is in September, when Granger will be free from other commitments.

## Briefs From the Lots

Hollywood, May 15.

**Ralph Meeker**, on loanout from Metro, gets the top male role opposite **Betty Hutton** in the Perlberg-Sutton production, "The Blossom Seeley Story," at Paramount . . . **Lee Sholem** directing "Pulling Your Weight," a short subject for the U. S. Navy Chaplain Corps, at U1 . . . **Judy Holliday's** next starrer at Columbia will be "The Marrying Kind," based on a yarn by **Garson Kanin** and **Ruth Gordon** . . . **Sid Melton** and **Mara Lynn** costar in "Sky High," produced by **Sigmund Neufeld** and directed by **Samuel Newfield** for Lippert Productions . . . **Yvette Dugay** signed a term pact at U1, starting with "The Cimarron Kid." . . . **Don Taylor** loaned by Metro for the top spot in the **Anson Bond-Joseph Bernhard** indie, "East is East."

**Jane Greer** renewed for another year at RKO, with "The Gentle Sin" as her next assignment . . . **Finlay Currie** checked in at Metro, by way of Italy and Australia, to make one added scene as St. Peter in "Quo Vadis" . . . **John Ford** goes to Ireland late this month to produce and direct "The Quiet Man" for Republic . . . **Pat Duggan** checked in at Paramount to start his contract as producer . . . **Bill Goodwin** drew a featured role in "Small Wonder," starring **Robert Cummings** at Columbia . . . Four composers working on film scores at U1 are: **Joseph Gershenson**, "Fine Day" and "The Cave"; **Frank Skinner**, "Fiddler's Green;" **Hans Salter**, "One Never Knows," and **Milton Rosen** on three shorts.

**John Barrymore, Jr.**, will star in "The Big Night," **Philip Waxman's** indie for United Artists release, with **Joseph Losey** doubling as scripter and director . . . **Freeman Lusk** plays an Air Force colonel in Republic's "Wings Over the Pacific" . . . **Billy Daniels** assigned as dance director on "I'll See You in My Dreams" at 20th-Fox . . . **Doris Day, Virginia Mayo, Gene Nelson** and **Dick Wesson** joined the "Starlift" cast at Warners . . . First Technicolor production by **Stanley Kramer** will be "The 5,000 Fingers of Dr. T," for Columbia release

# Bamberger Warns of New Censor Threats at K. C. Allied Confab

Kansas City, May 15.

Kansas-Missouri Allied opened its three-day convention at the Hotel Phillips here with today's (Tues.) initial session devoted to general discussion of legislation, theatre maintenance and an assortment of other exhib problems.

Three-point plan for countering censorship threat at the local level was offered exhibitors by Leon Bamberger, RKO's exhib relations chief. Speaking at today's (Tues.) session of the convention, Bamberger warned that present state of national emergency offered "fertile breeding atmosphere" for a rash of film censorship bills.

Bamberger urged exhibs (1) to acquaint public with the Production Code Administration and how it works, (2) to point out that every city and state has its own laws to cope with offenses to accepted moral standards, and (3) to explain to legislators the reasons for industry's opposition to censorship.

Spot checks on compliances with National Production Authority orders regarding theatre construction will be started shortly by both the NPA and the U. S. Dept. of Commerce, Nathan D. Golden, film chief of NPA, told the convention. Wherever deliberate violations are found, he said, and facts can be documented, suitable action will be taken. He warned that Congress had provided penalties including fines up to $10,000 or imprisonment, or both, for violation.

Golden said that because extensive theatre remodelling is limited to a degree where virtually nothing can be accomplished, exhibs inherently eliminate equipment replacement. He said this was shortsighted because, as the defense program increases, production of 35m equipment must decrease. Therefore, he advised that if theatre equipment is obsolete, now is the time to replace it while materials are available.

## Flacks Nominate

Hollywood, May 15.

Publicists Guild appointed Roy Craft chairman of the nomination committee to round up a slate of candidates for the election on June 18. Two candidates will be nominated for each office.

Committee includes Carl Combs, Al Jermy, Bill Lyon, Bill Rice, Bob Josephs, Myron Datry, Sewell Clark, Jerry Hoffman, Don Morgan and Milt Watt.

## COL GUNS 6 IN JUNE PRODUCTION SPURT

Hollywood, May 15.

Production hits the high spots on the Columbia lot next month with six pictures going into work, starting June 4 with the Gene Autry starrer, "Valley of Fire," and the Wallace MacDonald production, "Chain of Circumstances."

Other June starters are MacDonald's "Corky of Gasoline Alley," Sam Katzman's "Purple Heart Diary" and "California Conquest," and Colbert Clark's "Pecos River," starring Charles Starrett. Holdover from May will be Sidney Buchman's "Sure Thing."

## Goodfried, Heim Join UA's Permanent Staff

Robert Goodfried and Wally Louis Heim have joined United Artists' permanent field staff under exploitation director Mori Krushen, bringing to eight the number of regular staffers ad-pub chief Max E. Youngstein disclosed.

Goodfried, formerly associated with Eagle Lion Classics and circuit operator Sherrill Corwin, will cover the Coast area. Heim, who had been with UA on an assignment basis, will handle the Chicago territory.

# Clips From Film Row

## CHICAGO

Charles Simonelli, Universal ad-publicity chief, with Ben Serkowich, in town huddling with B&K execs on Chi preem of "Hollywood Story," set for June 1.

Chi film censor viewed 98 pics, rejected three imports and tagged three Mexican and two Italian pics for adults only.

Harry Turrell, Warner Theatres district theatre manager, and Ray Kenny, manager of Beverly Theatre, resigned from circuit last week. Turrell is 20-year-vet with circuit.

Claim by circuit owner Emil Stern and Sidney Spiegal estate against Essaness prexy Edwin Silverman has been taken under advisement by Circuit Court Judge Elmer Shnackenberg. Stern, who sold interest in Essaness to Silverman, alleges terms of negotiations were not fulfilled.

## PITTSBURGH

Ted Grance closed the Rialto on Brownsville Road and will remodel it into a storeroom.

Jack Weltner, former ELC booker, joined the new set-up as a UA booker.

Phyllis Schidani is Joe Feldman's new secretary at WB.

Joseph Zoeck, bowling alley owner, bought the American Theatre in Vestaburg, Pa., from C. W. Dickinson of Brownsville.

Chuck Reichblum, son of Leon Reichblum, vet, local exhib, is handling the defense department's radio program, "Time for Defense."

Harry Feinstein, Warner's chief film booker and buyer recently appointed company's New England zone manager, will be honored by the Variety Club at a testimonial banquet June 11.

Carol Theatre in Broughton, owned and managed in recent years by Russell U. Oinhausen, sold, closed and will be remodeled into a store.

Owners of drive-ins in this district are having plenty of headaches from sneak thieves who are making off every night with a number of individual speakers. One ozoner reported the loss of about 30 in a single week. Operators appealed for added police protection in an effort to break up thefts.

## ST. LOUIS

William Budke, former local ad promotion manager, appointed assistant to Robert Johnson, chief of Fanchon & Marco's ad-publicity staff.

B. V. (Buck) Spalding, who with two brothers own and operate two houses in Flora, Ill., elected mayor of that town.

Edward Rosecan and Victor Klarafeld, owners of Rialto, Cape Girardeau, Mo., purchased a roller skating rink there.

J. Haskell Smith, sound service manager for Joe Hornstein, Inc., here, convalescing after emergency operation for ruptured appendix.

Arch Hosier, owner of St. Louis Theatre Supply Co., escaped with minor injuries when his automobile left road near Bowling Green, Mo.

The Macklind, one of two film houses here that have been shuttered for several months, sold to a public auction firm. The Annex, in St. Louis County, also darkened several months ago, has been converted into a public auction house.

Gene Parker, projectionist at Uptown, Rolla, Mo., named manager of Rowe Carney's new ozoner near Rolla.

A. D. Magarian, owner of the Gaty, East St. Louis, destroyed by a recent fire, is mulling plans to replace the building with a modern one.

A. D. Magarian, owner of the DeLuxe, and Gaty in East St. Louis, convalescing in a St. Louis hospital from a long illness.

Dave Ross, former Chicago salesman for Eagle-Lion-Classics, joined RKO as Missouri salesman, vice Lou Palermo, resigned.

Frisina Amus. Co.'s new ozoner near Keokuk, Ia., being set for an early opening.

F. L. Loew, owner of the Star, Lebanon, Mo., added to his string by purchasing a house in Brookfield, Mo.

## MINNEAPOLIS

Ted Mann, independent circuit owner, elected to succeed Bennie Berger as North Central Allied prexy, is a one-time pugilist. Berger, also aggressive, held the office for six terms or ever since the present body's inception.

Eddie McErlane, vet Warner Bros. booker, sufficiently recovered from his serious illness to return home from U. S. Veterans' hospital and may be back shortly.

Opening of Volk brothers' $500,000 Terrace Theatre in suburban Robbinsdale set back to May 23 with "Father's Little Dividend" on 28-day availability, the same as is had by a number of other Twin City nabe and suburban houses.

Ruth Johnson named new Columbia booker to succeed Lorand Titter who resigned to enter another field. She formerly was with Eagle-Lion.

M. A. Levy, 20th-Fox branch manager, is having second fling at district manager's post. He was promoted to succeed Eddie Aaron who had been elevated to the western division sales head position and will supervise the local, St. Louis, Kansas City, Milwaukee, Omaha and Des Moines exchanges. No successor to Levy, here named yet.

## LOS ANGELES

Seymour Peiser resigned as ad-publicity director for Fox West Coast after nine years on job. He will take a three-month vacation trip before announcing new connection.

Classic Films will reissue a 1941 RKO production, "All That Money Can Buy" under its original title, "Devil and Daniel Webster."

RKO closed deal to handle American distribution of "Lilli Marlene," produced in England by Monarch Film Corp.

## COLUMBUS

Although it has supported only one art house for more than four years, city now has three, the two new ones showing foreign pix only part of the week, and then on an experimental basis. Because the World, long a foreign film spot, is located in the north end of the city, Mrs. Ethel Miles, operator of the Miles chain, has turned the Drexel, in the east part of town, into a foreign-made pix operation for two days weekly. J. Real Neth, another chain operator, also has announced an art film policy at his Bexley.

## BOSTON

Mickey Daytz, sales manager at Warner's exchange here, resigned to form a new buying and booking company with his brother Al, formerly branch manager of WB New Haven exchange. Clayton Eastman, ex-eastern division manager of defunct Eagle Lion Classics, will take over as sales manager of Warner exchange here.

Sam Levine, ex-head booker at ELC, moved into the same spot at UA exchange.

Clayton G. Eastman, formerly with Eagle Lion Classics, appointed Warner Bros. sales manager, replacing Mickey Daytz, resigned.

## SAN FRANCISCO

Herman Wobber, West Coast division manager of 20th-Fox announced appointment of Jack Burke as branch manager of company's Seattle exchange. Burke replaces C. L. Robinette who resigned after many years with company.

Walter Chenoweth, vet exhib, advanced from Coronet Theatre manager here to district manager for East Bay division of 18 Golden State Theatres. Chenoweth managed the Coronet, Richmond district house, since its opening in 1949. Van Garrison, former East Bay district, was reassigned to new position with United California. With Chenoweth promotion, Albert Levin, manager of the Alexandria will move to the Coronet, while Edwin Scheeline, of the Coliseum, goes to the Alexandria; Russel Wheeler goes to the Coliseum.

## INDIANAPOLIS

Indiana film exhibitors may be caught for second time in middle of feud between Indiana Restaurant Owners' Assn. and Indiana Council of Fraternal and Social Societies.

Fraternal council announced that tremendous pressure is being brought to bear by the clubs to invoke a 1905 blue law permitting only newspapers, physicians, drug stores and public transportation to operate Sundays.

Move is believed in retaliation to successful drive by restaurant owners' group to close down slot machines and other gambling in clubs on grounds they enable latter to serve cut-rate meals, and hence are unfair to taxpaying biz. Theatres were caught in backlash of that drive when ban was extended to cash night and similar attendance stimulants.

## DALLAS

J. H. McHenry brought in to manage Chalk Hill Drive-In here, operated by Ezell & Associates, replacing Jack Sosebee now in hospital with broken leg. McHenry comes from Port Arthur, Tex.

J. Boyd Prather opened the old Ritz Theatre at Hale Center and is operating house on weekends only. He also operates full time house there.

Phil Isley, theatre owner and operator with headquarters in Dallas, purchased the Riverdale and Western Drive-Ins. Ozoners will be managed for Isley circuit by Gene Kenyon.

The Texas, State and Linda at Abilene bought by R. N. Walner from Paul H. Nixon. All three houses give facelifting.

Jack Swiger, Southland Enterprises, sold Pix Theatre at Ft. Worth to W. D. Hightower, operator there of the Grand and Rosedale.

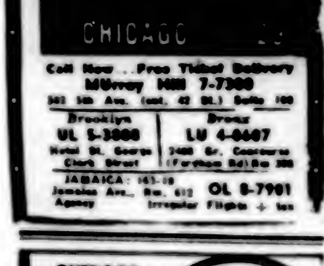
Donald Dickson is new owner and operator of the Texan at Lufkin, having purchased house from T. E. Laird.

## MEMPHIS

Plans are nearly completed for the rebuilding of Peabody Theatre, nabe house here, literally burned to the ground recently. David Flexer, of Flexer southern circuit, was unable to estimate damage caused by two-alarm fire.

Frank Carter named Memphis manager of WB exchange office here in another series of changes. John F. Kirby, southern division chief of Atlanta, was here to announce the change and also resignation of Vernon Adams.

Carter has been with Warner office here 10 years as salesman.




OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ½ Century
Refreshment Service for DRIVE - IN THEATRES

# Picture Grosses

## 'In Navy' Lively $10,500, Omaha; 'Straight' 7G

Omaha, May 15.

There was a faint sign of biz revival over the weekend but nothing startling. Paramount picked up a little with "You're in Navy Now." Orpheum was milder with "Follow the Sun" and "Second Face."

**Estimates for This Week**

**Paramount** (Tristates) (2,800; 16-70)—"In Navy Now" (20th). Good $10,500. Last week, "Soldiers Three" (M-G), $8,000.

**Orpheum** (Tristates) (3,000; 16-70) — "Follow Sun" (20th) and "Second Face" (UA). Mild $10,000. Last week, "Lemon Drop Kid" (Par) and "Gasoline Alley" (Col), $11,500.

**Omaha** (Tristates) (2,100; 16-70) — "Inside Straight" (M-G) and "Revenue Agent" (Col). Modest $7,000. Last week, "Sword Monte Cristo" (20th) and "Ghost Chasers" (Mono), $7,500.

**Brandeis** (RKO) (1,500; 16-70)—"San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Started Sunday (13). "Killer That Stalked N. Y." (Col) and "Massacre Hill" (Indie). In 4 days did only $4,000. Last week, "Communist for FBI" (WB), fair $5,800.

**State** (Goldberg) (865; 25-75) — "Great Caruso" (M-G). Started today (Tues.). In ahead, "Second Woman" (UA) and "Square Dance Katie" (Mono), fair $4,800.

## BUFFALO

(Continued from page 9)

(Mono) and Patti Page heading stageshow, $17,000.

**Center** (Par) (2,100; 40-70)—"Follow Sun" (20th) and "Handy Man" (Indie). NSG $7,000 or close. Last week, "Only Valiant" (WB) (2d wk), $5,500.

**Lafayette** (Basil) (3,000; 40-70)—"Fat Man" (U) and "Double Crossbones" (U). NSH $8,500. Last week, "Groom Wore Spurs" (U) and "Under the Gun" (U), $7,800.

**Century** (20th Cent.) (3,000; 40-70)—"Forbidden Past" (RKO) and "Missing Women" (Rep). Just passable at $9,500. Last week, "Queen for a Day" (UA) and "Ghost Chasers" (Mono), $4,800.

## 'CARUSO' HEP $14,000, L'VILLE; 'LETTER' 3½G

Louisville, May 15.

Advent of balmy weather, races at Churchill Downs and opening of amusement parks are all catching patrons' loose coin, but downtown film houses are holding their own in several instances. "Great Caruso" at the State is standout while "Rawhide" at the Rialto shapes nice. "Communist for FBI" at Mary Anderson is sluggish.

**Estimates for This Week**

**Mary Anderson** (People's) (1,200; 45-65) — "Communist for FBI" (WB). Medium $6,500. Last week, "Bedtime for Bonzo" (U), $6,000.

**Rialto** (Fourth Avenue) (3,000; 45-65) — "Rawhide" (20th) and "Man Cheated Himself" (20th). Indicated nice $12,000. Last week, "Appointment With Danger" (Par) and "Ghost Chasers" (Mono), strong $13,000, and m.o.

**State** (Loew's) (3,000; 45-65) — "Great Caruso" (M-G). Has town talking and humming the tunes. Solid $14,000 or near. Last week, "Father's Little Dividend" (M-G) (11 days), $13,000.

**Strand** (FA) (1,200; 45-65) — "13th Letter" (20th) and "Yank in Korea" (Col). Small $3,500. Last week, "Quebec" (Par) and "Mask Dragon" (Lip), $3,000.

## Speedway Trials Clout Indpls.; 'Thing' Tall 13G

Indianapolis, May 15.

Film biz is in the spring doldrums here as the crowds go to the Speedway. Qualification trials for annual 500-miler drew 85,000 attendance Saturday and Sunday. Bright spot in first-run situation is "The Thing," which is doing nicely at Indiana despite this competish. But "Follow The Sun" at Circle and "Queen For Day" at Loew's both are sluggish.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,800; 44-65) — "Follow Sun" (20th) and "Missing Women" (Rep). Slow $7,500. Last week, "Forbidden Past" (RKO) and "Mask of Dragon" (Lip), $8,000.

**Indiana** (C-D) (3,300; 44-65) — "The Thing" (RKO) and "Ghost Chasers" (Mono). Dandy $13,000, thanks to strong promotion. Last week, "In Navy Now" (20th) and "Stop That Cab" (Lip), moderate $9,000.

**Loew's** (Loew's) (2,427; 44-65)—"Queen For Day" (UA) and "Iroquois Trail" (UA). Thin $6,500. Last week, "Great Caruso" (M-G) (2d wk), dandy $9,000.

**Lyric** (C-D) (1,600; 44-65) — "Quebec" (Par) and "Molly" (Par). Tepid $4,000. Last week, "Sword Monte Cristo" (20th) and "Storm Over Wyoming" (Indie), ditto.

## Abbott's New Indie To Make A&C Film

Hollywood, May 15.

Bud Abbott becomes a producer with the formation of Woodley Productions, a company organized to make one of the Abbott-Costello pictures permitted to be made independently under the pair's new contract with UI.

Lou Costello's Cosman Productions will shoot its first picture in July, with Abbott's outfit following in autumn. Both comics will appear in both films.

## SPG Elects Board

Hollywood, May 15.

Screen Producers Guild, now consisting of 114 members, elected seven members to the board of directors for terms of three years.

New directors are Jerry Wald, Sol Siegel, Sam Zimbalist, Carey Wilson, Bryan Foy, Jack Cummings and Walter Mirisch.

## 'Caruso' Still Standout In Pitt, $12,000 in 3d; 'Bullfighter' Fine 5G

Pittsburgh, May 15.

"Great Caruso" is turning out to be the picture of year at Penn. Third week showing no let-up, but picture nevertheless comes out tonight (Tues.). Moves to smaller Ritz where it may stay a long time. "Mating Season" isn't doing too badly at Stanley and everything considered "Tokyo File 212" is okay, too, at the Warner. Fulton picking up a little with "Bullfighter and Lady" after a distressing previous stanza.

**Estimates for This Week**

**Fulton** (Shea) (1,700; 50-85) — "Bullfighter and Lady" (Rep). Nice $5,000. Pic got good reviews. Last week, "Queen for Day" (UA), despite campaign hit all-time low here at $2,000.

**Harris** (Harris) (2,200; 50-85) — "Flying Missile" (Col) and "Al Jennings" (Col). Dull $5,500. Last week, "14 Hours" (20th), $7,000.

**Penn** (Loew's) (3,300; 50-85) — "Great Caruso" (M-G) (3d wk). Biggest thing house can recall in recent years. Staying only 5 days this session but should still be bright at $12,000. "Carouso" did terrific $18,000 in second week.

**Stanley** (WB) (3,800; 50-85) — "Mating Season" (Par). Rave notices for Thelma Ritter in this one helping and so did midnight preview of "The Thing" (RKO) over weekend. Oke $11,000. Last week, "Only Valiant" (WB), $12,000.

**Warner** (WB) (2,000; 50-85) — "Tokyo File 212" (RKO). Personals of Florence Marly and Geisha Girls, with plenty of attending newspaper space, helped get this off well. Past $6,500. Very fine in light of what house has been doing lately. Last week, "Painted Hills" (M-G), $3,500.

## 'Wholesale' Lush $14,000, Port.; 'Cain' OK 6½G

Portland, Ore., May 15.

Nothing very big at the first-runs here this week. Biz is mostly only fair. "Get It Wholesale," at Paramount and Oriental looks best. "Lemon Drop Kid" is good on Mayfair moveover.

**Estimates for This Week**

**Broadway** (Parker) (1,890; 65-90) — "Inside Straight" (M-G) and "Painted Hills" (M-G). Mild $6,500. Last week, "Abbott & Costello Meet Invisible Man" (U) and "Trigger, Jr." (Rep), $9,500.

**Mayfair** (Parker) (1,500; 65-90)—"Lemon Drop Kid" (Par) and "Blue Blood" (Mono) (m.o.). Good $6,000. Last week, "Only Valiant" (WB) and "Insurance Agent" (Rep) (m.o.), $6,000.

**Oriental** (Evergreen) (2,000; 65-90) — "Get It Wholesale" (20th) and "Man Cheated Himself" (20th), day-date with Paramount. Fancy $5,500. Last week, "Lemon Drop Kid" (Par) and "Blue Blood" (Mono), $6,400.

**Orpheum** (Evergreen) (1,750; 65-90) — "Nick Cain" (20th) and "Sword Monte Cristo" (20th). Okay $6,500. Last week, "Lemon Drop Kid" (Par) and "Blue Blood" (Mono), $9,500.

**Paramount** (Evergreen) (3,400; 65-90)—"Get It Wholesale" (20th) and "Man Cheated Himself" (20th), also Oriental. Fine $8,500. Last week, "Samson and Delilah" (Par) and "Footlight Varieties" (RKO) at pop prices, $8,300.

**United Artists** (Parker) (890; 65-90)—"Soldiers Three" (M-G). Fair $7,500. Last week, "Second Woman" (UA), $6,500.

## New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"THE GREAT CARUSO"
MARIO LANZA - ANN BLYTH
Dorothy KIRSTEN Jarmila NOVOTNA Blanche THEBOM
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation

# TEN DAYS THAT SHOOK B'CASTING

## 'For Sale' Banner Still Flies?

Although negotiations for the $26,000,000 purchase of ABC network broke down last weekend, industryites this week were laying odds that Ed Noble, board chairman and principal stockholder, would keep his "For Sale" shingle prominently displayed. In fact, within 24 hours after it was officially disclosed that the ABC negotiations with United Paramount Theatres had collapsed over Noble's stock exchange demands, it was reported that I T & T had again been projected into the picture as a possible buyer.

This, in spite of the fact that Board Chairman Ed Noble in a statement issued yesterday (Tues.) put an entirely different complexion on the round-robin of negotiations, in which he now asserts (in explaining why he rejected a United Paramount deal), "I have no interest in a 'sellout' which would take me away from the development of television and radio. His statement that "we have but one objective—the improvement of the position of ABC" is seen as an understandable move to ease tensions and disquiet among web personnel, affiliates, stockholders and clients.

As early as last Thursday it was fairly evident that CBS was taking a back seat in the multiple-faceted series of transactions and that, if ABC were to consummate a deal with United Paramount, Bill Paley & Co. would only be identified as a third party through which it could acquire ABC's Chi TV station, WENR-TV, since United Paramount already owns WBKB in the midwest city.

Despite the fact that there's no longer an ABC in its future, CBS is losing no time angling in other directions in an effort to build its TV empire through the acquisition of additional owned-and-operated stations. While frankly disappointed over the turn of events, CBS nonetheless views the abortive ABC transaction as "just one way to skin the TV cat." (Had Columbia been successful in negotiating the deal, whereby it would have lined up an auxiliary buyer to take over the ABC radio network and its N.Y. and L.A. video operations, Paley would have walked off (for about $6,000,000) with o & o video stations in Chicago, Detroit and San Francisco. Currently it only owns two, in N.Y. and Los Angeles.

For a while on Friday it looked as though Noble and United Par would come to an amicable agreement on a deal involving an exchange of stock, but Noble's insistence on common stock for his American holdings to permit him a partnership in the company and an equity in its control was the stumbling block that nixed the deal.

Initially United Par made a cash offer, which Noble turned down. Then the stock transfer was proposed, whereby Noble reportedly would have received UPT preferred stock in an amount equivalent to $25,000,000 for the ABC stock. In addition, Noble would have received warrants giving him an option to buy 600,000 shares of United Par common stock.

## New Cancellations Hit CBS; Longines, Sterling Bow Out

CBS, in the wake of two Procter & Gamble checkouts last week, was hit with cancellations for three more shows this week. New exitings will tear bigger holes in the web's commercial structure on Sunday afternoons and Sunday and Tuesday nights.

Longines has decided to drop both its "Choraliers" show, aired Sunday nights at 10:30, and the "Symphonettes," aired Sunday afternoons at 2:30. In addition, Sterling Drug has cancelled out on "Mystery Theatre," broadcast in the Tuesday night 8 to 8:30 period. All cancellations are effective at the end of the current cycle.

PG last week, in a mass reshuffle of its radio-TV programming activities, decided to drop the Red Skelton Show, with Skelton moving over to NBC video in the fall, and the first 15-minute segment of "FBI in Peace and War." General Mills retains the second half of "FBI."

## RWG Authorizes Strike Against RCA Victor In Thesaurus Pay Beef

Radio Writers Guild, with Authors League of America okay, has authorized a strike against RCA Victor. Union charges that RCA's Thesaurus division has failed to give its four scripters salary parity with writers at RCA's subsidiary, NBC. Guild writers are preparing to walk out after June 2. Dispute may affect recorded shows aired on hundreds of outlets.

RWG alleges that Thesaurus refused to extend the network minimum salary scales to its scribblers, although they "perform substantially the same work." Union's council and membership approved the authorization and okayed a $1 weekly assessment per member during the walkout.

## WNEW Takes to Hills

WNEW, New York indie which has for years eschewed western and rural music, is finally succumbing, based on its feeling that the hillbilly trend in popular music is reaching a peak.

Station is skedding a show with Al "Jazzbo" Collins. Series will be semi-kidding, with the disk jockey playing a drugstore cowpoke, Cactus Collins. Airer will avoid the extremes of folk and western music in favor of more commercial examples.

## Noble's Version Of ABC Dealings

*The following statement was issued yesterday (Tues.) by Edward J. Noble, ABC board chairman, in connection with the network sale negotiations:*

"It is pertinent that I reveal the facts relating to recent reports of the 'sale' or merger of the American Broadcasting Co. Over the past two years I have frequently stated that, as a representative of our stockholders, affiliates and advertisers, I would always listen to proposals that would strengthen and improve ABC and better equip

(Continued on page 38)

## STORM IN WAKE OF ABC-CBS DEAL

By GEORGE ROSEN

Projected sale of the ABC network to CBS brought in its wake last week probably the most turbulent period of uncertainty and confusion on record among talent, agencies and sponsors—not to mention such auxiliary components as affiliate stations and hundreds of persons on the ABC payrolls in New York, Chicago, Los Angeles and other owned-and-operated centers. And even though negotiations collapsed over the weekend, and ABC Board Chairman Ed Noble issued an official statement indicating that his heart belongs to the ABC stockholders and client, it didn't particularly contribute toward abating the jitters, since it's still considered inevitable that the ABC jockeying for a buyer will continue.

Single question uppermost was: "What would happen to ABC as a network entity should a deal be consummated that will get through the FCC pearly gates; to its Walter Winchells, Don McNeils and other high-priced talent to which the web is committed; to the radio and television network sponsors contractually bound to the web with total aggregate AM-TV billings representing approximately $50,000,000 annually?"

For some possible inkling as to where they would all fit into the future picture, clients, agencies and personalities alike were buddling last week with their lawyers, sifting contracts for the "ifs and buts" in an effort to determine whether they would be left out in the cold (in the event that a sale would eliminate ABC from network competition), whether they could hold ABC to their contracts or whether an amalgamation could invite switchovers elsewhere. Practically everybody had a different answer, but all agreed that the ramifications of such a deal involved "the most fantastic situation in industry annals."

That a sale would invite a chain reaction of maneuvers, countermaneuvers, claims and counterclaims that would probably extend over many months and possibly years, was considered almost inevitable. That's why many were laying odds that the CBS negotiations would wind up in the ash heap.

Fact that the negotiations were brought out into the open was viewed as regrettable and perhaps costly from ABC's standpoint, even though present negotiations have collapsed. For clients were making no bones as to their anxieties in throwing in their future lot with a web precariously perched for a transaction plunge. On the other hand, Noble cites as a tribute to the web the fact that so many tried so desperately to buy it off.

### Clients Eye Judy

NBC this week was hot on the trail of two prospective clients for the new Judy Holliday situation comedy, "A Girl Named Gert," which the web recently auditioned.

## Sponsor Reaction to Rate Cuts Looks Good; Coming Weeks to Tell Story

### Junkin Resigns NBC

Harry Junkin, NBC writer-producer-director who attracted considerable attention over the past couple seasons with his "Radio City Playhouse" series, has resigned from the network.

Junkin will henceforth freelance.

## Station Sluffoff On Net Sustainers Cued NBC Axing

Here are the major reasons why NBC, in the process of effecting a streamlined program operation, decided last week to whittle down its program services to affiliates:

The network's 8:15 to 8:30 a.m. "Do You Remember?" musical series, which originates out of Cleveland and costs $1,500 a week to keep on, is carried by three out of a total of 170 affiliates.

The Jack Baker Show, heard at 9 a.m. and originating out of Chicago, is carried by 18 out of 170 stations.

The "Sunday Morning Serenade" show, heard 11 to 11:30, carrying a full orchestral complement of 12 musicians, is carried by two stations. (Such sustaining services out of Chicago have cost the web from $10,000 to $12,000 a month.)

All the shows were axed. The stations were told to shift for them-

(Continued on page 28)

## WLIB's 'Mac Treatment' For Israel's Ben-Gurion; 3d Anni Marathon B'cast

WLIB, N. Y. indie with a Jewish-American slant, gave the visit of Israel Prime Minister David Ben-Gurion to the U. S. a "MacArthur Homecoming" treatment, with coverage of various welcoming ceremonies and even a broadcast in Spanish to Gotham's Spanish-speaking Jews.

Highlight was a five-hour third anniversary "Salute to Israel" Sunday (13) afternoon, which had a marathon of celebs and dignitaries, including Israel Ambassador Abba S. Eban, Eddie Cantor, James A. Farley, U. N. Norwegian delegate Arne Sunde, Ludwig Lewisohn, Rep. Emanuel Celler, Dr. Israel Goldstein, president of the World Jewish Congress; Dr. Carl Voss, head of the American Christians Palestine Committee; and heads of various Jewish and Zionist organizations.

Program included special Israeli music by Leo Fuld, Yeshiva University Glee Club and various Israeli artists. Estelle M. Sternberger arranged the broadcast.

Although the NBC and CBS rate slashes have as yet brought in no new orders for sponsorship deals, execs at the two webs have been considerably heartened over sales department activity during the past week. That the repatterning of the rate structure may yet have a salutary effect on network billings was particularly evident at CBS, where, as one key sales exec put it, "there is considerable more excitement here today than a month ago."

The fact that General Foods put in an order for continuance through the summer of "Gangbusters" and "Hopalong Cassidy" on CBS, is attributed directly to a GF change of heart inspired by the reduced rates, which take effect July 1. Initially, GF had planned to take a hiatus on both shows.

Similarly, the web reports that some clients are thinking seriously of re-investing with CBS the coin saved through the reduction in the web's rates.

On the whole, it's still too early to determine just how beneficial the new rate formula will stack up. But, in terms of '51-'52 season budgeting, this is the beginning of the selling season. The next five or six weeks should give the networks a more realistic size-up on sponsor reaction to the rate cuts.

## Jersey B'casters In Rate Hike Bid

Atlantic City, May 15.

Member stations were urged to boost advertising rates by the New Jersey Broadcasters Association in convention here Thursday and Friday (10-11).

A resolution approved by the group, which represents 21 of New Jersey's commercial radio stations, said radio time is worth more money because of a growing listening audience. It further declared that more homes now have radio sets and more radios are being sold than ever before.

At an earlier session of its spring meeting, the association heard William B. Ryan, president of Broadcast Advertising Bureau, urge a fight against the trend toward lower radio advertising rates. He described radio as "still a very effective means of advertising" with far greater coverage than television.

"There is no reasonable basis for demands that radio rates be cut," he declared. He urged they be resisted on network and local levels.

Ryan spoke at the banquet in the Ritz-Carlton hotel.

## NBC Revises Slant On 'Big Show'; Sets Strong Summer Subs for Spot

Convinced that the 27-week run of "The Big Show" has made a dent in listening habits, NBC has revised its thinking on filling the Sunday evening time slot during "Big Show's" summer layoff.

Instead of the proposed musical filler, the network, on three days' notice, went on a closed-circuit to notify affiliates that, as the 6 o'clock curtain-raiser to the Sunday lineup, it was installing the newly-packaged "You Can't Take It With You," starring Walter Brennan. It teed off Sunday (13). It's a radio adaptatio... of the George S. Kaufman-Moss Hart legit click.

"Archie Andrews" goes in at 6:30 and "Quiz Kids" at 7. "Big Show" is scheduled to return in September. Web is still talking of a Paris origination for the fall getaway show, with London the following week.

18th Annual
VARIETY
Survey of Radio and Television Showmanagement
To Be Published
In Next Week's Issue of
VARIETY

# Cottone Lambasts Richards, Fulton In Asking License Nix to 3 Stations

Washington, May 15.

FCC general counsel Benedict P. Cottone yesterday (14) recommended, on the basis of testimony taken at hearings on the G. A. Richards case, that licenses of the broadcaster's three stations not be renewed. Involved are KMPC, in Los Angeles; WJR, in Detroit, and WGAR, in Cleveland.

In a voluminous brief containing his findings on the record of the hearings last year in L. A. and Detroit, Cottone contended that Richards' conduct in operating his stations has been such as to disqualify him from holding licenses. Any broadcaster who "stacks" his programming to favor one viewpoint and play down another, Cottone concluded, is ineligible to hold a license. "Such a broadcaster," he asserted, "is no less guilty of deception of the public than one who disseminates untruths."

In reviewing the evidence regarding charges of news-slanting, Cottone said that Richards gave instructions to his newscasters which were "deliberately designed to require one-sided, partisan, and biased programming" in line with his personal prejudices.

Cottone said that Richards gave instructions to discriminate against three principal groups: Democrats, Jews or persons Richards thought were Jewish, and "other individuals for whom he had a dislike, such as John L. Lewis, Charles Chaplin and Clarence Dykstra."

**'Manufactured' Testimony**

Richards' refusal to take the stand on grounds of ill-health, Cottone concluded, "suggests that he had no defense or bonafide explanation of the overwhelming amount of evidence in the record which indicates his complete disregard of his responsibility, as a station owner, to operate under policies of fairness and non-partisanship. Under the circumstances surrounding this refusal to appear, the reasons given for his non-appearance are gravely suspect."

Cottone pointed out that in requesting that Richards be examined by an impartial doctor, which counsel Hugh Fulton refused, he followed the procedure used by Rudolph Halley, counsel for the Senate Crime Committee, in getting a physician appointed to examine Frank Costello. Halley took leave of absence from Fulton's law firm (Fulton, Walter & Halley) to serve as committee counsel.

Regarding testimony presented by Fulton to show friendliness by Richards toward Jews and Negroes, Cottone charged that most of it was "manufactured" for the hearings. Other evidence, he said, showed that Richards' generosity to Jewish causes "soared tremendously after the Commission's investigation began."

Cottone scored Fulton's tactics in attempting to divert public attention from the "actual substantive issues" in the case. He charged that a propaganda pamphlet titled "Penalty for Patriotism" was fed to prospective "reputation" witnesses prior to their taking the stand. He added that Fulton disregarded the canons of professional ethics in attacking the credibility of Commission witnesses and the integrity of the Commission's staff.

## 'FOLLIES' BACK TO LIVE IN KMBC 30TH ANNI

Kansas City, May 15.

"Brush Creek Follies," KMBC's veteran hillbilly hour, returns to live presentation, beginning May 19, as an event climaxing the station's 30th anniversary and shift into new quarters. Hiram Higsby, on and off the "Follies" several times in recent years, has returned to the station to write and emcee the show. Another of his assignments is emcee chore on "Dinner Bell Roundup," on which he already is at work.

"Follies" initiates the KMBC TV Playhouse, 2,610-seat auditorium which is a feature of the new quarters. Visual production will begin 14th season for "Brush Creek." Show will include Millie and Sue, Tiny Tillman, Jed Starkey, Colorado Pete, the Texas Rangers, Tune Chasers and announcer David Andrews, in addition to Higsby in his back-home role.

## Spitalny's 'Charm' Disked For Thesaurus Syndication

RCA Thesaurus this week released a new weekly half-hour transcribed show, "Hour of Charm."

Airer features Phil Spitalny's All-Girl orch and choir with Evelyn.

## NBC 'Femme Time' Cues Sat. Revamp

NBC recently came up with some survey findings which, contrary to almost universal acceptance that kids dominate Saturday morning radio listening, disclosed that 55% of audiences are women. Taking its cue from there, the network has decided to reshuffle its Saturday a.m. schedule and to give it a strictly femme-slanted appeal, with soap opera overtones.

As result, two new shows go into the 11 to noontime slots. One, titled "My Secret Love," will star Ann Seymour. It will be scripted by Ernest Kinoy. The second is "Hollywood Love Story," dealing with "true life romances of Hollywood stars." It's a Wilbur Stark package.

"Secret Love" will dispossess "Archie Andrews" from the 11 o'clock Saturday a.m. period. Latter moves into the Sunday 6:30 to 7 p.m. slot as one of the three replacement programs for "The Big Show."

## WNEW DROPS POWERS; GOES TO ARBITRATION

Jimmy Powers, sports editor of the New York News, has been dropped by WNEW, N. Y., on which he had been doing Sunday evening sports roundup. Indie charges that Powers "failed to live up to his contract" and the matter is going to arbitration.

Station reportedly made the move because Powers' video commitments interfered with his WNEW show. No replacement has been set yet.

## Detroit Comedy Team Competing Vs. Itself

Detroit, May 15.

The comedy team of Joe Gentile and Ralph Binge will compete against itself over radio and television via WJBK-AM and WJBK-TV.

The pair inaugurated their 8 to 9 a.m. "Laughing Academy" program yesterday (14). Their transcribed radio program is heard at the same hour. Both programs feature comedy skits, music, contests, interviews and specialty acts.

The expansion of WJBK-TV morning programming brings the total telecast hours to 17 a day.

**WILLIAM GARGAN**

Starring as
"Martin Kane, Private Eye"
NBC-TV (Now in 32d week)
Trendex Rating 34.7
Nielsen Rating—33.3
P.S. Also 2nd Highest Sunday Daytime Radio Program (Mutual)
Sponsored by
United States Tobacco Co.
Representative: Music Corporation of America

## Philco 1st Quarter Net Hits New High

Philco Corp. set a new earnings record during the first quarter of 1951, netting $4,354,000 on gross sales of $113,524,000. Radio-television manufacturing outfit for the same period last year netted $4,074,000 on gross sales of $79,487,000. Earnings this year totaled $1.21 per share on common stock, as compared with $1.13 in 1950.

Philco prez William Balderston explained that new excess profits taxes, combined with an increase in corporation tax rates, had boosted the company's Federal tax payments 184% this year over the first quarter of 1950. Company paid $9,542,000 this year, as against $3,358,000 a year ago. Without referring, specifically to the current slump in video receiver sales, which has saddled many retailers with big inventories, Balderston noted that "there was undoubtedly some advance buying by both distributors and dealers, and we are now going through a period of balancing production with sales, which may last for another few weeks."

Underlining the fact that the country has demonstrated its ability to retain civilian output at a high level while building up defenses, Balderston revealed that Philco's Government orders for military and defense equipment now total $100,000,000. He said that special facilities are being established for Government production.

**SEIFERTH'S LBS MOVE**

Dallas, May 15.

Jow M. Seiferth has been transferred from here to Chicago by the Liberty Broadcasting System as regional veepee.

He joined as station relations manager for the south and southwest coming here from the post of audience promotion manager of WJZ, New York.

## WISCful Thinking

Washington, May 15.

It ain't news when a TV applicant says he doesn't want a UHF station in a UHF-VHF area, but when he says he and his competitors would be better off with UHF, that's something else again. The preference for UHF comes from WISC in Madison, Wis., where the FCC proposes to assign one VHF and two UHF channels for commercial stations and one UHF for education.

WISC, through its Washington counsel, Arthur W. Scharfeld, told the Commission last week it would be wiser to assign the VHF channel in Madison to education, thus putting all commercial applicants on a par and providing a "truly competitive" TV industry in Madison, which is without television. The change, said WISC, would also eliminate the problem of deciding, at competitive hearings what applicant gets the VHF channel.

A similar suggestion was made by WERC in Erie, Pa., where the allocation plan calls for one VHF and one UHF for commercial and one UHF for education. But since the VHF channel in Erie is now occupied by the Erie Dispatch station, WICU, it isn't likely the proposal will be given serious consideration.

WERC thinks all commercial TV should be on UHF in the interest of competitive equality. Owners of VHF stations and receivers need not be injured by a shift to UHF, it declares, as a reasonable period of time could be provided for existing VHF stations to convert to UHF.

As for the public, says WERC, "if UHF is not good enough to stand alone, it is not good enough to stand against VHF and should not be utilized at all."

# Army in Plea for Fair GI Treatment On Airers; Bad Taste Stunts Tabu

By COL. E. M. KIRBY
(*Chief, Radio-TV Branch, U.S. Army*)

Washington, May 15.

For Army radio, 1951 has all the earmarks of 1941.

Each week, more and more requests come in for participation of soldiers on programs; for originations from camps and hospitals; for special arrangements from overseas bases.

This is why the Army has called some of us back—and undoubtedly will soon call more to join us, here and overseas. This is as it should be, as new thousands leave their homes every week to fill reopened training centers, to replace dog-tired veterans on the hot front in Korea or the cold front in Europe, the Arctic and other world-patrols the troubled world requires.

Radio and television are the links with home.

We encourage camp originations; we welcome the opportunity for soldiers to participate on programs along with civilians. We'll go along with any reasonable request, but there are some things we shouldn't be asked to do. There is no such thing as "this man's Army." It's yours and mine, and the neighbor's down the street. Its efficiency, morale, and prestige ultimately depend upon the attitude of the public whom it serves and whence it came.

When we let a GI appear on a program, sponsored or unsponsored, he's largely in your hands. We'll be responsible for security should any be involved. But good taste and propriety in presenting a man in the uniform of his country in which he may lay down his life, is yours. Granted there is human interest in every soldier; but we don't feel this should be exploited in a manner that is degrading to human dignity.

**Few Violations Hurt**

These violations of good taste, let me hasten to add, are comparatively few in relation to the total volume of programs heard and seen weekly. But when they do occur, the sting is so sharp, the reaction so unfavorably quick, that the few imperil the many.

Let me give several examples without embarrassing anyone. We realize what an undertaking it is to get an audience whooping and howling week after week. America needs the laughs, the heart-pulls, and some good old-fashioned flag-waving.

But not like this: A soldier, wounded in Korea, becomes convalescent, is invited to appear on a program. So is his mother. They have not seen each other since his return from the war. She doesn't know the nature of his wound, nor does the soldier know how she will take it. The curtain is drawn, and this sacred, family intimacy is shared by the nation. Good showmanship?

Remember, these people are not play-actors. They are real flesh and blood. The boy stopped a hot Commie bullet and left some of his real flesh and blood in the Korean snows. We feel he's entitled to return to the bosom of his mother, privately, first, before any public appearance anywhere.

Another thing that exasperates the public — and the competition

(Continued on page 38)

## Vandercook to Liberty; Swing Exits for 'Voice'

John W. Vandercook joins Liberty Broadcasting System this week, to do a cross-the-board commentary at 5:30 p.m. He replaces Raymond Swing, who leaves LBS for Voice of America.

Liberty recently pacted William L. Shirer and Joseph C. Harsh for its gabber roster.

## Neubert Bullish On 'Retail Story'

Practical experimental evidence of radio's value as a sales aid to retailers was cited Monday (14) by H. Norman (Red) Neubert, merchandising manager for NBC's owned-and-operated stations division, speaking at the U. of Maryland's Merchandising-Management Conference.

Over 100 studies, conducted by Advertising Research Bureau, Inc. to determine radio's comparative effectiveness in retail selling, prove radio's superiority as an advertising medium, Neubert said. In the tests, an equal budget was allotted by the store in each case for newspaper and AM advertising. Merchandise and price were identical and ads were run simultaneously. Results showed that 55 out of every 100 customers were drawn into the store by advertising. Of the 55, radio pulled 25, newspapers 22, and only eight were influenced by both media.

Neubert pointed out that only 8% of the customers were covered by both media, indicating that there is little overlap between a store's radio and newspaper markets. "The retail advertiser who doesn't use both media is missing his opportunity to thoroughly develop his entire potential market," Neubert said. "By using the beamed program technique and spot saturation campaign on radio, a store can reach groups of customers, many of whom normally would never see, let alone read, the store's newspaper advertising."

NBC exec said that retailers' overall expenditure for radio is very low. National Retail Dry Goods Assn. figures for 1949 show radio budgets for department stores at 3% of total publicity expense, while newspaper space allocation (excluding art, production and copywriting costs) represented 50% of the publicity dollar. Neubert said it's time for the retailer to stop putting all his eggs in one basket.

## RIPLE EXITS WTRY TO ASSUME WLAW MGT.

Troy, May 15.

William A. Riple, vice-president, general manager of WTRY, and connected with the station since it went on the air as a daytimer 11 years ago, has resigned, effective May 30, to assume direction of WLAW, Lawrence, Mass. That 50,000-watter becomes the Boston outlet of ABC June 15. (WTRY was an ABC affiliate until 1947, when it switched to CBS.) Riple also announced his resignation as vice-president of the Connecticut Radio Foundation, operator of WELI, New Haven.

Riple was sent here in 1940 by Col. Harry Wilder, of Syracuse, to help put WTRY on the air as Troy's first station.

## Pinza Plans Radio Series

Ezio Pinza reps are confabbing with NBC on a projected network radio series for the basso. Concert manager Marks Levine and attorney Harold Stern, of the William Jaffe law firm, along with Pinza, huddled on the deal with Manie Sacks, RCA veepee.

Pinza has made pressings on several test program ideas which are being considered.

## CBS Public Affairs Div. O'hauled in Key Men Vamp

Public affairs division of the CBS programming department is getting an extensive overhauling in the wake of the exodus of its key production men. When, a few months back, Werner Michel resigned to join Kenyon & Eckhardt on "Ford Television Theatre," Sam Abelow stepped in as chief of the Documentary unit and producer. Abelow resigned last week, planning to write a play and moving to upper New York State. Ralph Backlund, another public affairs program producer, is checking out to enter the Army.

Stuart Novins, who handled public relations in the CBS Coast setup, will henceforth head up public affairs production. New addition to the staff is William R. Workman. Web is planning some new additions.

# BAB GROPES FOR WAR CHEST

## Drowning It in CORN

Seattle, May 15.

The Washington State Assn. of Broadcasters, meeting here Friday (11) in annual conclave, discussed, among other things, network rate cutting. The discussion led to the passage of a resolution and the setting up of an organization called "CORN" (Co-operative Organization for the Relief of Networks). The text of the kidding on the square resolution is as follows:

"Whereas, the networks of the great American system of broadcasting have jitters, and

"Whereas, everyone even remotely connected with the great American system of broadcasting has experienced direct evidence of those jitters in their income, and

"Whereas, mass desertion of brass from within network ranks is further evidence of jitters,

"Therefore, we of the great, altruistic Washington State Assn. of Broadcasters do hereby create the organization which shall henceforth be known as 'CORN' (Co-operative Organization for the Relief of Networks).

"We hereby invite all broadcasters and the great American public to join with us in forwarding to those 'disabilitated' persons any contributions of food, clothing or other materials so that they may survive to maintain our great system of free, democratic broadcasting."

## U.S. Court Nixes Scripps-Howard Appeal of WERE Grant in Cleve.

Washington, May 15.

If two competing broadcast applicants are financially qualified to operate a radio station, no more is required and the authorization "need not go to the stronger," the U. S. Court of Appeals of the D. C. Circuit held last week in turning down the appeal of Scripps-Howard Radio, Inc., of an FCC decision granting a 5kw station (WERE) in Cleveland in 1949 to Cleveland Broadcasting, Inc.

The Court's opinion pointed out that Scripps-Howard did not contend that its greater financial strength entitled it to receive the grant, "but does urge that the evidence left the Cleveland company's financial situation in such doubt as to involve public risk in awarding the permit to that company."

On other questions, involving the weight to be given the program proposals of Scripps-Howard as contrasted with integration of Cleveland Broadcasting's ownership with management, local residence of its stockholders and diversity of ownership of media of mass communications, the court also upheld the Commission's judgment.

Regarding the newspaper issue, the Court said the Commission "is

(Continued on p. ge 37)

## Raleigh Dropping 'People Are Funny'

Hollywood, May 15.

Television takes another huge bite out of radio when one of AM's top rated shows for the past 10 years, "People Are Funny," is detached from Raleigh sponsorship at close of the current cycle. Show is owned jointly by John Guedel, producer, and Art Linkletter, emcee.

Reason for cancellation was "inability of Brown & Williamson to make a reduced budget deal with NBC for a lesser number of stations on Tuesday night, which would have allowed extra money for television spots."

Guedel is negotiating for other sponsorship but meanwhile he and Linkletter will have to ride along with their own properties—Pillsbury House Party, five-a-week, on CBS, and TV's "Life With Linkletter," sponsored by Green Giant packed vegetables.

## NBC Buys 'Mr. Moto' For Summer Ride on Web

NBC has bought the Carol Irwin-packaged "Mr. Moto" series for a summer ride on the web.

It goes into the Sunday evening 9:30 to 10 time, preceding "$64 Question." At 10:30, network will slot a revised edition of "Voices and Events," to be tabbed "Yesterday, Today and Tomorrow." Bob Trout will do the commentating.

## Don McNeill's 2-Week Gotham Originations

Don McNeill and his ABC "Breakfast Club" troupe arrive in Gotham from Chicago this weekend, to originate their cross-the-board show from the Vanderbilt Theatre, N. Y. for two weeks, starting Monday (21).

The "Don McNeill TV Club" will be beamed on May 23 and 30 from the New Amsterdam Theatre.

## Shoe Co.'s Unique 'Smilin' Ed' Buy; AM-TV Reissues

Hollywood, May 15.

In the first deal of its kind, Brown Shoe Co. has purchased reruns of "Smilin' Ed's Gang," both on radio-television, for fall. Deal was closed with Frank Ferrin, who filmed 20 half-hour subjects for television and taped or transcribed 400 radio programs. Both AM and TV versions will be seen and heard from 11:30 to noon eastern time on Saturdays, but sponsor is buying radio time only in non-television cities.

Series of reissues starts August and best of 39 radio shows will be selected. Twenty telepix will be run twice during 39-week period with musicians, cast being repaid original fees for each run.

Ferrin is taking camera crew, two leads, 13-year-old Joe Mazzuca and Lou Krugman, to India next month to shoot footage for "The Little Mahout," which will be feature film for theatrical and subsequently television release. Some of film shot independently of "Smilin' Ed's Gang" will be integrated with film brought back from Calcutta. It will be in color.

Brown show has been assured 127 stations by NBC for radio with CBS-TV hookup approximating 60 outlets.

## BOB WOMBOLDT TO RADIO FREE EUROPE

Bob Womboldt, one of the casualties in the recent series of axings at NBC, when the post of radio production manager was eliminated, is joining Radio Free Europe in a similar production capacity.

Leslie Harris takes over the top production reins at NBC, with each director henceforth to assume the added responsibility of becoming the producer of his show, too, and reporting to Harris.

## SUPPORT OF WEBS IS BIG QUESTION

Big question before the industry is how much support the major networks are going to give to Broadcast Advertising Bureau. In most quarters the need for an aggressive central promotion agency for AM, backed with an adequate w. chest, is viewed as essential if the medium is to get on a healthy footing.

To date the webs have not made specific commitments to get behind BAB. At present a committee is being set up by BAB board chairman Edgar Kobak to comprise five or more toppers of network affiliates. Group will give careful study to the dues structure for the chains and station representatives, work out an equitable arrangement and then meet with the four web presidents to get their aid for BAB's drive to sell radio.

BAB prexy William B. Ryan has been mapping a program expansion that would require upping BAB's operating figure of $200,000 annually. With added coin the bureau could open regional offices, enlarge its activities and increase the depth of penetration on its AM tub-thumping. Factors to be considered in setting a budget are the industry's income, the size of the job that needs to be done, and the dough being spent by competing media.

While radio has been going along with a $200,000 BAB, newspapers have been spending well over $1,000,000 yearly through their Bureau of Advertising and magazines have a chest of just under $1,000,000. Thus, it's figured, even if radio were in excellent shape, it might have to raise its ante due to the greater sums being shelled out by competitors. On the basis of a calculated risk, it's argued by some industry leaders, radio couldn't afford to allot less than $500,000.

Yet, it's pointed out, AM has been traded down amid the TV fever epidemic, and agency-bankroller pressure has forced rate slashes. All of which indicates that a big job has to be done to get across to sponsors the medium's true worth.

**New Aid to Webs**

BAB feels it should get unstinting aid from the webs because its new orientation is to promote national network billings as well as local and spot biz. Under the aegis of Maurice Mitchell (now with Associated Program Service), BAB's major concentration had been on

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## Batson's NARTB Exit After 5 Yrs.

Washington, May 15.

Charles A. Batson, who had been in charge of the TV branch of the old NAB and worked out plans for TV operations within the framework of the enlarged NARTB, resigned from the trade association last week. He plans to return to active broadcasting within a few months.

Batson has been with NAB for five years and had served as information chief and assistant director of Broadcast Advertising Bureau before heading up the TV department last summer. Prior to the war, in which he served on the staffs of General George Marshall and Gen. Dwight Eisenhower, he was program director of WFBC in Greenville, S. C. He is the author of the NAB study, "Television: A Report on the Visual Broadcasting Art."

In his letter of resignation to Eugene S. Thomas, chairman of the TV board of NARTB, Batson said he had originally planned to stay with NAB not more than three years. Now that the reorganization of the association is completed, he added, "the time seems propitious for me to take the steps contemplated."

## Radio Listening in Metropolitan Areas Off 40% at Night: Nielsen

Advocates of the view that TV hasn't killed radio can find substantiation for their argument in A. C. Nielsen's data that between 1948 and '51 total home-hours of listening per day has increased from 156,000,000 to 169,000,000. On the other hand, Nielsen said that in the past two years the reduction in radio listening, in metropolitan areas after 5 p.m. is a hefty 40%.

Nielsen, speaking at the Assn. of Canadian Advertisers in Toronto, said: "It would be unfair to discuss the decline in radio usage per home without pointing out the substantial offsetting effect of the steady increase in the number of radio homes." In 1946, while the average home listened to AM 4.6 hours daily, there were only 34,000,000 radio homes. In 1949 daily listening increased to 5.0 hours and radio homes grew to 39,300,000, for a home-hours-per-day figure of 198,000,000. This year daily listening has decline to 4.0 hours, but with radio homes climbing to 41,900,000, the home-hours-per-day figure is 169,000,000. That's less than the '49 peak, but about 10% higher than the '46 figure.

Showing the decline of radio listening in TV homes, Nielsen cited data that the average AM-only home listens 4.53 hours a day, compared with an AM-TV home listening to AM 2.63 hours and viewing TV 5.44 hours a day. A significant figure is that while only 4.53 hours are devoted to broadcast media in AM-only homes, families with both AM and TV spend a big 8.07 hours daily with both media. Counting all homes, TV's inroads are considerably less, with 4.06 hours devoted to AM and 1.41 hours devoted to TV.

The effect of TV on radio has, of course, been greater in metropolitan centers than in small-town and rural areas, Nielsen stressed. He indicated that the reduction in radio listening in metropolitan areas (Jan.-Feb., '51 vs. Jan.-Feb., '49) is 17% before 5 p.m. and 40% after 5 p.m. In small-town and rural areas the reduction is considerably less—1% before 5 p.m. and 16% after 5 p.m.

## Johnny Olsen Celebrates 25th Anni in Show Biz

Johnny Olsen, emcee of Philip Morris' "Luncheon Club" on ABC, celebrated his 25th anni in show business last week, with ABC v.p. Joseph McDonald inducting him into the Radio Pioneers Club.

Week's show included a memory album in which Olsen played recordings of old broadcasts, including an interview with the late Glenn Miller, and a switch day on which Olsen was made fallguy for the gags he usually pulls on studio audiences.

## Legal Slugs On Baseball B'casts; KFSB Yells Foul

Joplin, Mo., May 15.

Organized baseball's rules for broadcasting of major league games in competition to minor league home games is coming in for some legal slugging here as a result of a hassle last week between KFSB and the Joplin Baseball Corp. of the Western Association. KFSB was interrupted May 8 in its broadcast of a Cardinal-Giants game and served official notice it will not be allowed to broadcast Cardinal games in conflict with local games.

Four-States Broadcasters, Inc., operators of KFSB, countered with a suit against the Joplin ball club seeking $15,000 in damages and charging an illegal scheme to block broadcasts of the major league games while the local club plays at home. KFSB is aiming particularly at Rule I-D of organized baseball, charging that the rule violates the federal anti-trust laws, is in restraint of trade and violates Missouri state laws on monopolies, discriminations and conspiracies.

Damage suit followed on the heels of legal action taken only a few days earlier by KFSB in seeking an injunction against the ban on broadcasting the Cardinal games. Hearing on the injunction suit has been set for May 17. Involved are the St. Louis Cardinals, Griesedick Brewing Co., Ruthrauff & Ryan, Inc., and the Joplin ball club.

**Chandler Nixes Central Beef**

Detroit, May 15.

Baseball Commissioner A. B. (Happy) Chandler has rejected the Central Baseball League's complaints that the Detroit Tigers violated baseball's radio and television rules by broadcasting games while minor league clubs in Grand Rapids, Muskegon, Saginaw and Flint were playing.

League had asked $40,000 from

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## PURITAN CO. BANKROLLS NEWS STRIP ON CBS

CBS snared a new sponsor for the summer months when Puritan Co. (Rea Lemon) signed this week to bankroll a new five-minute strip, titled "John Bentley and the News," for 13 weeks during the summer. While the show will be filling in for Pillsbury's Cedric Adams program, it actually represents new business for the web, since Pillsbury is dropping the time for the hiatus period.

Show, to be aired from 3:55 to 4 p.m., will originate from WBBM, Chicago, where Bentley is chief of news operations. Pillsbury, incidentally, is remaining through the summer with Art Linkletter's "House Party," broadcast from 3:30 to 3:55 p.m., Monday-through-Friday.

## LeGallienne Set For 'NBC Theatre'

Although the flock of new NBC program entries have an approximate $2,000 price tag in keeping with the web's new streamlined "efficiency operation" designed to attract sponsors who want to buy AM more judiciously, the network is making an exception in the case of its "NBC Theatre." This is the ex-"NBC University Theatre," which is being moved east from the Coast, stripped completely of its pedagogic overtones and converted into a class dramatic show, which is being peddled for $5,000.

Eva LeGallienne has been pacted to emcee the series. (Web had hoped to snare Margaret Webster as show's producer, but deal hasn't jelled.) Initial dramatic ently will be an adaptation of Budd Schulberg's "The Disenchanted." It goes into the Sunday 7:30 to 8:30 p.m. time as part of the network's new Sunday lineup.

## CBS' LITTLE ROCK LINK TILTS RATE

Little Rock, May 15.

Long-contemplated radio rate hike for KLRA, Little Rock, has been announced by W. V. Hutt, manager of the CBS affiliate. Increase will become effective May 15, six weeks before the CBS rate reduction goes into effect.

In making public the rate increase for KLRA, Hutt said, "virtually every local client we have contacted thus far agrees that a rate increase is entirely justified. I believe that we and our clients are the best judges of the worth of KLRA advertising."

# Further Delay on Freeze Lift Seen As Mass of Comments Swamp FCC

Washington, May 15.

From the mass of comments (over 700) which poured into the FCC last week on its proposed VHF-UHF allocation plan for television, it appears that the agency's hopes of lifting the freeze on VHF come September will have to be abandoned. Already one hears that the two weeks allowed for filing counter-comments won't give affected parties enough time and that an extension will be asked and probably granted. Today (Tues.) FCC postponed start of its hearings from June 11 to July 9, saying the delay was requested by lawyers, engineers and broadcasters and because of the tough task of analyzing the comments.

It's also doubtful, in view of the large number of appearances indicated, that the hearings can be wound up in the previously-estimated time of two months. Under these circumstances, the view is expressed here that the Commission will have all it can do to get out its final allocations by November.

Aside from comments filed by educational institutions on the set-aside for non-commercial channels, more than 500 TV applicants, prospective applicants, stations, networks and organizations submitted petitions on the allocation plan. The bulk of these were from applicants who want more channels, VHF or UHF, in their respective areas or who oppose giving VHF channels to education or feel they are more entitled to a VHF channel than is some other nearby community.

These petitions, supported by

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## Businessmen

Robin Chandler, who has taken over two days of the cross-the-board "Vanity Fair" daytime video show on CBS, is negotiating a guest parlay of Sherman Billingsley, Morton Downey, Arthur Godfrey and Steve Hannegan for her May 22 telecast.

Not generally known is that the quartet is partnered in the Sortilege perfumery, which has been particularly balled among Billingsley's Stork Club femme clientele. The four would go on the show to describe their experiences as businessmen.

# Boxing, Godfrey Dispossess Berle

Milton Berle and his "Texaco Star Theatre" were dumped out of first place in a national rating survey this month for the first time since the NBC-TV show preemed three years ago. Program was topped by both the Joe Louis-Omello Agramonte fight, aired as part of the Pabst Wednesday night series on CBS-TV, and that web's "Talent Scouts." Ratings were compiled by Trendex on a 20-city network basis for May.

"Texaco" also wound up in second place on the preceding month's survey but, in that instance, Berle himself was on vacation and was replaced by various guest emcees. Reason for the show's slip this month was not immediately discernible, although it's believed possible that it might have been d to a slump in sets-in-use.

Following is the Trendex Top 10 for May:

| | |
|---|---|
| Louis-Agramonte Fight (CBS) | 44.8 |
| Talent Scouts (CBS) | 44.7 |
| Texaco Star Theatre (NBC) | 43.5 |
| Show of Shows (NBC) | 38.5 |
| Philco Playhouse (NBC) | 37.3 |
| Fireside Theatre (NBC) | 37 |
| Godfrey & Friends (CBS) | 35.7 |
| Man Against Crime (CBS) | 35.3 |
| Comedy Hour (NBC) (with Phil Silvers-Martin & Lewis) | 31.5 |
| Hit Parade (NBC) | 30.5 |

# CBS PREPS 'HUSBAND,' 'LINEUP' SHIFT TO TV

Hollywood, May 15.

CBS has dispatched two of its top TV directors here to put on kine or film pilots of two converted radio shows. Robert Sinclair, stage and film director, takes over the audition of "My Favorite Husband," and Martin Ritt rides her on "The Lineup," series of documented police dramas.

"Lineup" will get the kine treatment while it is still undecided whether "Husband" is recorded or filmed. Frank Galen, producer and head writer of "Husband," is now testing the leads, among them being Claire Trevor and the ex-stripper, Margie Hart. If the show is sold Sinclair stays on as director.

Other commitments for Ritt with CBS in New York will force CBS to assign another producer-director if a sale is made. Bill Johnstone and Wally Maher of the "Lineup" radio cast are now being tested and Blake Edwards is preparing the script.

# 'Kick in Teeth' To Chi Seen in Grab Of Garroway Time

Chicago, May 15.

Although Armour & Co., through Foote, Cone & Belding agency, has an option on "Garroway at Large," and also on his time slot this fall, NBC-TV has arbitrarily handed Garroway's Sunday night spot to Proctor & Gamble for Red Skelton.

Armour isn't happy, of course. Yet the packing firm isn't tipping its mitt on what action they'll take —"negotiations are going on with the network now." NBC-TV, on the other hand, takes the attitude that "the show is the thing. We wanted Skelton in that time period and that's where he goes. Naturally we'll try to work out something with Armour, and we hope it'll be with the Garroway show."

Trade observers take a dim view of NBC-TV's attitude. With the web allegedly anxious to continue present Chi originations, and add to them if possible, they point out that NBC-TV has just about scuttled the prime example of the "Chicago technique." Garroway's program has won many awards and has maintained a consistent Nielsen rating in the upper 20's. Also, they point out, NBC-TV wasn't justified in boosting the price of the show to $18,500 — almost double last season's figure.

"It's just another kick in the teeth for Chicago as an origination center," is the Windy City consensus.

# Goodheart Moves In As Official Films Takes Over Fairbanks

Billy Goodheart came in from his Ohio farm last week to take hold of Official Films, Inc., in the new expansion program of that pix production outfit for television.

Ike Levy, CBS board member and large stockholder in that network, who is unloading some of his CBS holdings because of his bullish interest in OF, brought in the former Music Corp. of America vice president who had been in retirement some eight years, as a practical large-scale farmer at Eaton, O.

Among the expansion deals by OF is the purchase of the Jerry Fairbanks studio in Hollywood, and the proposed takeover of other similar outfits. Official Films has a number of show biz names as stockholders and board members, with an eye to the future of specific vidpix productions.

# 'Malone' Gets TV Backer For Fall; AM Set to Roll

The Bernard Schubert-packaged "Amazing Mr. Malone," set for a two-way AM-TV spread, has picked up a video sponsor. Seiberling Tire Co. assumes sponsorship on ABC-TV effective Aug. 27. It goes into the Monday night 8 to 8:30 slot.

Meanwhile the radio version, starring John Lund, and originating from the Coast, starts a summer run May 25 on NBC.

# CINCY POOLED TV-CAST NETS 40G FOR PALSY

Cincinnati, May 15.

Pooled telecast by Cincy's three stations of a benefit show from Saturday 8:30 p.m. to Sunday, 3 a.m., by most of their staffers, with Jack Carson as guest star, realized more than $40,000 for the local Cerebral Palsy fund.

It was the first combined telethon locally and earned praise for managements and personnel of WLW-T, WCPO-TV and WKRC-TV. Besides loss of an estimated $1,200 revenue, each station was out of pocket for line charges by the telephone company, which did an excellent job of tie-ins from four points, plus pay for rehearsals and other expense beyond volunteered time of participants.

Work of staffers originated in their own studios, with a fourth place of origination in the Netherland Plaza, where pledges were received by a corps of volunteer telephone operators and the amounts announced and posted on a blackboard. Carson opened the telethon in the hotel setup and then hopped from one station to the other until the finish. The Three Honey Boys, acro-hoofers, and Tommy Wells, stooge, accompanied Carson and also made frequent appearances.

# Channel Shifting Costs Will Vary

Washington, May 15.

It will cost some money but most of the 31 television stations which are called on to shift their channels under the FCC's proposed allocation plan will cooperate. In the majority of cases, stations would move one or two channels away from their present locations and these shifts, as indicated in comments filed with the FCC last week, can be accomplished with a relatively small expenditure.

But where the shift is three or more channels away, it's a different proposition and stations which would be required to move to the upper part of the VHF band don't relish the idea. In Norfolk, Va., WTAR-TV says it would cost $56,000 to shift from channel 4 to channel 10 and that it would have to go off the air three or four weeks during the transition. The station wants the Commission to reshuffle the allocations in its area so it could switch to channel 3 or 2.

In Huntington, W. Va., where WSAZ-TV operates the only TV station in the state, the cost of shifting from channel 5 to channel 8 was estimated at $38,540 and ultimately over $50,000 with maximum power. In addition, says WSAZ-TV, it would cost set owners in the area approximately $1,000,000 to have their antennas adjusted to channel 8.

As an alternative, the station proposes that channel assignments to other areas be shifted around so WSAZ-TV could move to channel 3. This could be done for about $20,000 and would require no change in antennas of set owners, it asserts.

However, Sarkes Tarzian does not object to moving his WTV station in Bloomington, Ind., six channels from its present location. The Tarzian station would be required to shift from channel 10 to channel 4. Tarzian, an engineer, knows a good channel when he sees one.

# DODGE EXITS 'SHOWTIME' IN AUG.; DISLIKES KINES

Dodge Motors this week decided to cancel its "Showtime USA" Sunday night show via ABC-TV following the Aug. 5 broadcast. Exit follows the recent trend of auto manufacturers to bow out of TV because of the scarcity of materials. Previously, Oldsmobile dropped CBS-TV's "Sam Levenson Show," which was subsequently picked up by Tintair.

One factor in Dodge's decision to ankle is said to be the number of markets which were forced to take the show via kinescope, because of ABC's inability to clear stations on a live basis. It's reported, however, that the web has received several other nibbles for the property, which is produced in conjunction with the American National Theatre & Academy.

# Trade Confusion Still Strong as To Web Status in Film Program Deals

## Philly Set Sales Off

Philadelphia, May 15.

Television set sales showed a decline during February and March for the first time in three years, according to figures just released by the Electrical Assn. of Philadelphia.

In January of 1951, sales of video receivers in the Philadelphia area reached 34,329, compared with 23,970 in January, 1950. In February, however, 23,151 sets were sold as compared to 29,688, in 1950. The decline was even more marked during March, with 20,427 for this year, compared to 39,530, for last, approximately 49% off.

# RTMA to Carry Down Payment Fight to Congress

Washington, May 15.

Turned down by the Federal Reserve Board on its plea for a relaxation of the 25% down payment requirement on purchase of TV sets, the Radio-Television Manufacturers Assn. will carry its fight to Congress in an effort to reverse the trend of falling receiver sales.

RTMA prexy Glen McDaniel has been directed to ask for time to present the industry's case to the Senate and House Banking and Currency Committees during current hearings on credit controls. He will contend that the restrictive effects of Regulation W, governing installment sales on radio and TV sets, have been far more severe on sales than was intended.

The Reserve Board advised RTMA last week that the present slump in TV sales is not due to Regulation W and that relaxation would not stimulate business. The Board said that while it recognized there has been "a marked softening of demand" for sets it doubted the credit restriction has been "the dominant factor."

An RTMA request for a relaxation of the trade-in provision of Regulation W to allow trade-ins to be counted as down payments on TP sets was also rejected by the Board. Such a concession to TV, said the Board, "would tend to create important competitive inequities unless there was also such an equivalent relaxation for competing articles as to amount to a general relaxation that would tend to nullify the effectiveness of the regulation."

But the Board pointed out that

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# Dreifuss, Straus Join In Live-Film TV Packages; 'Top Secret, USA' Set

New television package firm, set up to produce both live and film shows, has been formed by former Hollywood producer-director Arthur Dreifuss and pub relations dep Louis D. Straus. Labeled DNS Television Productions, the outfit is being bankrolled by two Denver businessmen, Joseph Simpson, prexy of an insurance company, and Carroll A. Nelson, Colorado state legislator. Music Corp. of America will handle the firm's sales to network and advertisers.

Three packages have been lined up to tee off the outfit's activities, topped by "Top Secret, USA," a half-hour documentary series combining both film and live actions and depicting the work of the intelligence service of the various armed forces. Eugene Burr is heading the writing staff. Also in the works is a half-hour series of children's films in color, titled "Once Upon a Time," of which three programs have been canned.

Third package is "Sing Americana," designed as a series of musical comedies based on American sagas. Nathaniel Shilret, musical director, is supervising the project, with composers Arnold Sungard, John LaTouche and others expected to contribute works.

Television network execs this week scuttled reports that sponsors and agencies might eventually bypass the webs in favor of making deals directly with stations via film programs. According to web execs, both the physical requirements of dealing with a number of stations, as well as network discounts on time charges, will make such a move unfeasible for advertisers.

Visible trend towards production of dramatic shows on film had cued reports that sponsors might be able to skirt the nets in buying time. It was pointed out that spot buying on a local station level would permit the advertisers to select whatever markets and time periods they desired, thus avoiding the current time clearance difficulties in single-station areas. In addition, it was thought that stations would go for the idea, since in selling time directly to advertisers, they would receive receive their full rate cards, instead of the percentage they get when taking network-originated programs.

But, the web execs pointed out, where an agency can now buy time in as many as 63 markets through a single network deal, it would require 63 individual deals if it wanted to buy the time locally. Eventually, when the ultra-high frequency channels are opened up and some 400 markets get TV service, it's possible that an agency would be forced to deal with stations in all 400 cities individually. Number of time buyers and office personnel that would be needed under such a setup in itself would deter agencies from dealing on such a basis, the webs claimed.

Even more important, they pointed out, selling directly to stations might mean more money for the stations but, by the same token, it would cost agencies and sponsors more. In dealing with networks, according to the web chiefs, the agencies can derive discounts up to 25% of the gross by buying time on a full quota of stations. If they were to deal directly with the stations, however, they would get only the frequency discounts on a local level, which would not compensate for the loss of savings possible on network deals.

# 2-Day WPIX Strike KOs Live Shows

Two-day strike of technicians at WPIX, N. Y., which forced all live programming off the indie, ended Friday (11) afternoon with a tentative agreement on working conditions and with the wage issue handed over to the American Arbitration Assn.

Local 1212 of the Radio-Television Broadcast Engineers (AFL International Brotherhood of Electrical Workers) walked out at 3 a.m. Thursday morning. Negotiations for a new pact, to replace the contract which expired May 1, had been under way since mid-April. Talks had resulted in improvement in working conditions, but hit a snag on pay, with IBEW asking a 5% cross-the-board hike. Starting salaries for WPIX engineers are currently $73.50, compared with $65 for WOR-TV and $70 for WCBS-TV, with salaries for workers with five years' experience being $131.25 for WPIX, $128.50 for WOR-TV and $135 for WCBS-TV. WPIX had offered to meet the WCBS figure.

Agreement was ratified by the union membership Friday night and station went back on the air Saturday at 10:45 a.m. Walkout forced cancellation of the station's N. Y. Giants baseball pickups and other live shows. Film features were substituted.

## Mpls. Surgery Via TV

Minneapolis, May 15.

Unusual KSTP-TV show this week, one of "That Door Marked Private" series, will show an actual operation in surgery at Midway Hospital. It'll be the actual tonsilectomy of David Leighton, nine-year old son of the show's narrator.

# $1,000,000 GRID HOLDOUT?

## NCAA's 'Let's Be Half Safe'

Detroit, May 15.

It looks like Harry Bannister's WWJ-TV may have come up with the formula that will inspire the National Collegiate Athletic Assn. into a change of heart and permit telecasting of the Big 10 Conference grid games this fall.

Bannister has submitted a proposal to the NCAA whereby only the second half of each game would be televised. Station manager is convinced that such a policy would not hurt the gate and yet attract a large segment of TV viewers. Also involved in the proposal would be gate guarantees. Under the revenue plan the school would be compensated for every unoccupied seat under a fixed average.

NCAA has shown considerable interest in the formula and has gone so far as to say that it is the best approach to a solution anyone's come up with thus far. A lot would probably depend on how Fritz Crisler, athletic director of U. of Michigan and big wheel in Big 10 decisions, will react to the idea. The Michigan games are the particular target in WWJ-TV's "why not be half safe" proposition.

## L.A. Telestations' Self-Censorship To Forestall Official FCC Action

Hollywood, May 15.

Due to increasing possibility of Federal censorship being brought up by proposed FCC censorship bills in Congress and public criticism of television, all seven L. A. television outlets have imposed a self-censorship policy which has expunged pitchmen and attempted to raise plunging necklines on most of the stations.

Stations with net affiliations are quick to point out that they have no control over kinnied product from New York, but locally the three stations, KECA-TV, KNBH and KTSL, exercise careful supervision over blurbs and programming. Station's standards vary, but all agree the day is over when any sales spieler could hit the channels and oversell himself. Nowadays the copy is checked in all blurbs; in some cases medics check claims; the telestations aver they're taking precautions to protect the viewer. Various station execs admit that an overflow of pitchmen incurred a lot of ill will for video here not too long ago, but claim that now they've

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## Client Nixes Kine On 'Luci and Desi'

Hollywood, May 15.

"Kine on your own side," or words to that effect, were tossed at CBS last week when high in the councils of Philip Morris and Biow the word got around that the upcoming Lucille Ball-Desi Arnaz TV series would be kinescoped for the cable. Net was told we'll have none o' that after Columbians here were assured that the pill roller would hold still for what the skein calls TVR (for TV recording).

Even in the face of the improved quality of the Burns and Allen and Alan Young recordings would the Biow-Morris affinity yield to the canned melodies and comedics of "Luci and Desi." Original plan according to CBS, was to have the family team kick off the series live in N. Y. and then anchor in Hollywood. Presence of Miss Ball in Hollywood is both pressing and immediate, Motherhood impends and so do picture commitments.

Charles Tyler, exec for Biow on the Morris account, is in town to resolve the issue. In view of Biow's adamance against kines and the necessity of Miss Ball's Hollywood residence, all that remains is film, which is acceptable to Morris though budget-swelling to CBS, which owns the package.

## Burkart Shoes Buys Patricia Bowman Show

Ballerina Patricia Bowman, was set this week to star in a new television variety show via CBS, which will be sponsored by Burkart Shoes. Program is scheduled for the Saturday night 6:45 to 7 slot starting Aug. 11.

Agency for Burkart is the Winius-Brandon Co.

## Phil Baker Panel

Phil Baker emcees a panel show newly-acquired by Young & Rubicam, which the agency is peddling as a likely General Foods summer replacement for "The Goldbergs."

Among the permanent panelites on the show are Robin Chandler and Art Ford. It's a Lester Lewis package.

## NBC Purchasing 40-Acre Burbank TV Site at 800G

Barring last minute hitch, NBC this week will buy 30-acre tract adjoining Warners in Burbank and an additional 10 acres, adjacent to tract, to be bought from city. Total cost is around $800,000. Site will be used for concentration of Coast NBC, RCA operations, to be ready by early 1953 if building materials are available.

Buildings and studios are said to call for $25,000,000 expenditure. Understood RCA will center entire radio-video operations there. This would call for disposal of square block of property now occupied in Hollywood by NBC-radio-television and RCA office space, when Burbank site is ready for occupancy.

## NESTLE EXITING 'MR. I.,' NEW CLIENT ON TAP

CBS television was hit with another cancellation this week when Nestle's Candy decided to bow off the Sunday evening "Mr. I. Magination" show at the end of the current cycle. Web's department, however, claims to have another bankroller ready to pick up the program and hopes to have the deal set before Nestle's ankles.

It's believed that the candy firm's decision to drop the show was based on the fact that candy sales traditionally slump during the summer months. "Mr. I." packaged by Norman and Irving Pincus and produced for CBS by Worthington Miner, is aired Sundays from 6:30 to 7 p.m.

## Lou Wilson's TV Shows; 'Hobby Lobby' and 'Talent'

Lou Wilson is deferring his London return another week or so until two TV ideas jell. Both are under NBC advisement. One is Dave Elman's "Hobby Lobby", and the other is a "young talent" format.

Ex-William Morris agency man has long been a London resident, affiliated with Prince Littler's legit production activities, but now plans reestablishing himself in N. Y. The return to England would be to wind up his affairs there.

## PROPOSE 1 MAJOR GAME PER WEEK

The National Collegiate Athletic Assn., which has clamped the TV lid on the nation's gridirons this year, is reported willing to relent —at an asking price of $1,000,000.

If the NCAA can latch on to a client willing to spend that kind of coin (breweries, the most TV-happy bankrollers, have already been ruled out), it's understood it will permit the networking of a major game each week, to be chosen by the sponsor. In turn, it's reported, all the networks will be entitled to a pickup, providing the stations identified with the other webs carry it for free. That's the kind of a deal maneuvered by Gillette for its World Series baseball TV coverage a couple seasons back, that practically stirred up a hornet's nest.

Under the purported $1,000,000 sponsorship plan, NCAA, it's understood, would retain 60% of the take for itself, with the remaining 40% to be divided among the colleges and universities involved in the weekly pickups. Some of the major colleges identified with NCAA, it's reported, have indicated they wouldn't go for that kind of a deal, which would give them the short end of the take. (NCAA also envisions theatre TV negotiations as a completely separate deal, which would hike the rate.)

NCAA, goes the report, has long felt that, with baseball and boxing riding the TV gravy train, there's no reason why football should practically cuffo itself away, and that a network spread for a major game can stimulate the same excitement and enthusiasm (and payoff for a sponsor's product) as the Gillette-World Series identity.

## Irv Kupcinet's 20-Hour Chi Telethon Nets 250G For Cerebral Palsy Fund

Chicago, May 15.

The Cerebral Palsy Association is $250,000 richer as a result of Irv Kupcinet's 20-hour weekend television on WBKB.

Kupcinet, Chi Sun-Times columnist, went on the air at 9 p. m. Saturday, and when he quit at 5 p., Sunday, he and the station's 300 telephone operators had received pledges of $217,000. Contributions were received at two other spots—one in front of the State-Lake theatre, where gabber Ernie Simon collected funds in a huge fishbowl, and at the Polk Bros. store on the west side. Both of these spots got frequent TV coverage, and cash contributions left there totaled about $35,000. Collection stations were also set up in neighborhood Balaban & Kat theatres.

Just about every show business name in the midwest was on hand to help Kupcinet take the pledges.

## Marxian Slant

Groucho Marx says he was chased out of New York by the TV and radio "benefit racket", as he calls it, objecting to all the requests from "interview" type programs to do a stint. He's particularly peeved because they all have sponsors. "I felt like the newest bride in the shah's harem the way they solicit you the first few days you hit town", says the comedian, who adds, "And before they stop calling I'm scramming back to the Coast. At least I'm leaving while I'm in demand".

Marx waxed facetious about many polls, plaques, awards, etc. "I always thought there were only two poles, the North and South poll; now they have 3,000 polls and everybody, except the gas-station attendant at Red Bank, gets one, and he'll get one tomorrow".

## NBC-TV's 250G Weekend Comedy Parlay With '4-Star' Shift, Skelton

### Liebman Stands Pat

In reshuffling its top-name programs for next fall to concentrate its heaviest artillery on the weekends, NBC mulled the possibility of moving the Sid Caesar-Imogene Coca "Show of Shows" from its present 9 to 10:30 Saturday night slot back to the 8 to 9:30 time, it was learned this week. Idea died a-borning, however, when producer Max Liebman refused to go for the switch.

Web's program toppers wanted to follow the Liebman show with "Four Star Revue" from 9:30 to 10:30, figuring the later evening time was better for the straight comedy formats involved in "Revue." With Liebman nixing the switch, NBC is now planning to slot "Revue" in the 8 to 9 period, the time now occupied by the "Jack Carter Show," which will be dropped at the end of the current cycle.

NBC will give viewers $250,000 worth of television each weekend starting in the fall, if present plans go through to concentrate most of the web's top-budgeted shows on Saturday and Sunday evenings. Included in the weekend lineup, in addition to most of the programs now airing on those nights, will be "Four Star Revue," with its rotating name comedians, as well as the new Red Skelton show, slated for a fall preem.

If the plan now being whipped into shape by the web's programming execs is finalized, the lineup would tee off Saturday evenings with "Four Star," budgeted at $50,000, in the 8 to 9 slot now occupied by the "Jack Carter Show," "Your Show of Shows," the Max Liebman-Sid Caesar-Imogene Coca production on which the current weekly budget of $50,000 is to be upped to $80,000 next season, would continue in its present 9 to 10:30 period. Saturdays would be rounded off with American Tobacco's "Your Hit Parade," which has a weekly talent and production nut of $20,000.

On Sundays, "Comedy Hour" at 8 and "Philco Playhouse" at 9 will continue in their present slots, with the Skelton show, to be bankrolled by Procter & Gamble, replacing "Garroway at Large" in the 10 to 10:30 period. "Comedy Hour" has a weekly budget of $50,000 or more; "Philco" is brought in weekly for about $23,000, and it's figured the Skelton program, which is to be produced on film in Hollywood, will cost at least $30,000 weekly. As a result, the total talent and production costs for all shows both evenings will total more than $250,000.

Consummation of the plan depends on whether Camel cigarets, which has the Saturday night 8 to 9 hour under option for the

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## Kate Vs. Godfrey Wed. TV Slugfest Looms for Fall

Kate Smith, now solidly entrenched as the focal point of NBC-TV's daytime programming, may do a full hour's nighttime show on the web once weekly starting in the fall. NBC is huddling with Miss Smith and her personal manager Ted Collins, to take over the Wednesday night at 8 period on a regular basis. "Four Star Revue," currently occupying that period, will probably move to Saturdays at 8. (See separate story).

It had originally been thought that Miss Smith would take over as replacement for one of the four name comics on "Four Star," who rotate on a once-a-month basis on the program. Comics are Danny Thomas, Jimmy Durante, Ed Wynn and Jack Carson. Web subsequently decided, though, that Miss Smith could carry the hour each week with a program similar in format to that she now does cross-the-board on her daytime series. "If th deal for the Wednesday night show goes through, she'll be pitted directly opposite Arthur Godfrey via his "Godfrey & Friends" show on the rival CBS video web.

Once NBC lines up the program with Miss Smith and Collins, the web will have to decide how to sell it. It's expected that the star's daytime sponsors would be given first crack at coming in on the high time show. NBC, however, also must take into consideration Norge, Motorola and Pet Milk, who participate in "Four Star." With Camels expected to pick up the latter show if it moves to Saturday nights and with its present sponsors reportedly anxious to continue with BC video, it's believed the web may offer Miss Smith's Wednesday night program to them on a similar participation setup.

## 'BUD' KAY, EX-WB, JOINS CROSBY ENTERPRISES

Hollywood, May 15.

Ellingwood (Bud) Kay, formerly story editor with Warner Bros. in both N. Y. and Hollywood, has joined Bing Crosby Enterprises as story chief of its film production division. He'll be in charge of all story buys and also supervise writers now preparing material for BCE's various vidfilm series.

Kay appointment follows by a week the naming of Harve Foster as production assistant to Basil Grillo, BCE production chief.

## $1,000,000 Candy Firm Suit Vs. CBS

St. Louis, May 15.

CBS last week was made defendant in a suit filed by a Centralia, Ill., candy manufacturing firm that asks for $1,000,000 for alleged failure of Columbia to carry out a television contract.

The suit filed by Hollywood Brands, Inc., in the District Court in East St. Louis, across the Mississippi from here, alleges that it contracted last December with CBS for a 38-station TV web show to be tagged "Junior Circus." The petition charges that only one program was presented, on Jan. 27 last in Philadelphia, and it was not televised.

The petition also states that each show was to have cost $9,580. The format would have called for pro entertainers with audience participation from talented kiddies, the show being designed to appeal to every kid's wish to become a circus performer.

## GRUEN BIZ BACK TO McC-E: SET BIG PUSH

Gruen watch account, resigned last month by Stockton-West-Burkhardt agency, goes back to McCann-Erickson on July 1. Gruen prexy Benjamin Katz is prepping the company's largest advertising campaign of its history, with its network video activities being greatly expanded. Outfit currently backs "Blind Date" on ABC-TV

Bernard Kliman, Gruen ad director, said that the upcoming campaign will place particular emphasis on dealer promotion plans.

McCann-Erickson, which had the Gruen biz for 12 years prior to 1947, is opening a new branch office in Cincinnati, watchmaker's home office, to give the account on-the-spot service.

**YOU CAN'T TAKE IT WITH YOU**
**With Walter Brennan, others**
**Producer-director: J. Donald Wilson**
**30 Mins.: Sun., 6 p.m.**
**Sustaining**
**NBC, from Hollywood**

Replacement for the first half-hour of NBC's Tallulah Bankhead "Big Show" is this radio edition of the George S. Kaufman-Moss Hart Pulitzer Prize legiter, "You Can't Take It With You." It shapes up as a fair warm-weather series, a light comedy with a better-than-average amount of laughs.

AM version loses much of the philosophical overtones of the Kaufman-Hart piece and plays the vehicle for wackiness and nonsense. Unrestricted by visual necessity, the broadcast adaptation had Grandpa Vanderhof's snakes strewn all over the house, and the sound effects man had a field day with Paul's firecrackers. The family's other idiosyncrasies—the playwriting, ballet dancing, xylophone playing, etc.—also were the stepping off point for heavy gagging.

In short, the effect is a lot more boisterous and funny than the original, but there's the appeal of an established property and some interesting characters. Storywise, preem Sunday (13) stuck pretty closely to incidents in the play, primarily the grandfather's brush with the Internal Revenue Bureau and the Romeo-Juliet aspects of the romance between Alice Sycamore and Tony Kirby, latter from a staid banking family. Ups-and-downs of the courtship should provide the cliffhanger element for subsequent broadcasts.

Walter Brennan does a nice job as Vanderhof and gets an okay assist from the cast. Middle "commercial" was a cute courtesy announcement based on the NBC chimes. *Bril.*

**AL BERMAN SPORT SHOW**
**With Dick Sugar, announcer**
**Producer-writer: Berman**
**30 Mins., Mon., 5:30 p.m.**
**Sustaining**
**WEVD, N. Y.**

Al Berman has come up with a half-hour stanza that should please local sports fans. His interviews, late baseball scores and human interest highlights are blended into an entertaining program that deserves wider spotting.

On show caught (14) Berman directed his sights on fight fans by having Barney Ross, former triple title holder, and Roland La Starza, leading heavyweight contender, as guests. However, interviews were handled with intelligence and both guests were so well spoken that the question and answer period wasn't limited in appeal to fight fans only. Berman delivered his late sports news in an unhurried manner that was extremly listenable.

Stanza was well paced and the disks selected to break up chatter were selected with care.

**K. C. BLUES BROADCASTS**
**With Larry Ray**
**Muehlebach Brewing Co.**
**WHB, Kansas City**

One of the biggest sports packages ever signed in Kansas City is this deal whereby Larry Ray, established sportscaster here, is putting the mike on the K. C. Blues American Association ball games for Muehlebach beer. Heretofore the broadcasts have been sold in segments with more than one sponsor in the deal. This year the local beer company bought the entire contract, a package reported to have cost them $100,000 including Ray's services.

As far as the fan is concerned, broadcast setup is essentially the same, with Ray covering home games live and out of town games play-by-play from telegraphed reports. Under the 1951 schedule localites did not get an idea of Ray's game-side work until the past few days, as the Blues opened the season on the road. Now that a few home games are in the records, it's plain that baseball coverage here is as good as ever.

After several seasons here Ray has a heavy following, and continues to hold it with capable reporting and spirited style, yet with proper restraint and ease. Assurance which comes with long experience and association with the setup is readily evident in Ray's reports. As in the past he embellishes his work a good deal with ready supply of statistics up to the minute and anecdotes and asides about the players in particular and baseball in general. With the Blues evidently headed for the first division or league leadership it's a pleasant package for Blues, station, Ray and beer company alike. *Quis.*

**STRIKE IN DANVILLE**
**With Joe Michaels, narrator**
**60 Mins.; Sun. (13), 10 p.m.**
**Sustaining**
**WFDR-FM, N. Y.**

"Strike in Danville," the case history of the impact of a factory shutdown in a small Virginia town, was an outstanding documentary compiled by on-the-spot rate recordings by Joe Michaels, new editor of this FM station. Without the elaborate production trappings of a major network documentary, this show was powerful in its simplicity of approach and demonstrated how radio's reportorial potentialities can be used to spotlight vital segments of American life. It was a serious and adult effort that deserved a bigger audience than available to this FM outlet.

The 60-minute session covered the essential facets of this one-industry town where 12,000 cotton mill workers have been on strike for nearly two months. Although WFDR is operated by the International Ladies Garment Workers' Union, this document was presented with scrupulous objectivity. Michaels presented the town's story via interviews with union leaders, management spokesmen, the strikers themselves and public officials.

The show was an authentic piece of contemporary Americana told with the passions and accents of the people involved. It ranged from the simple statement of a woman striker who walked out because she wanted better welfare and hospitalization in Danville to the bitterness and violence, with charges of attempted dynamiting, that emerged in the struggle. No attempt was made to over-dramatize the situation. It was sharp and gripping enough and Michael's let his tape machine produce a fascinating and informative show for serious dialers. This was adult radio at its best. *Herm.*

**IN PERSPECTIVE**
**With students of Emerson College Writers: Sandy Semel; Charles Bornstein**
**Producer-director: Sandy Semel**
**30 Mins.: Tues., 8:30 p.m.**
**WLAW, Lawrence, Mass.**

This was another one-shot program scripted, produced and acted by students of Emerson College as part of the curriculum, and, as in the previous broadcast, stressed the students' acute awareness of present day world ills. While the previous airings have been over the college's FM station, this was broadcast via tape, over the 50,000 watt WLAW. Slotted immediately ahead of "Town Meeting," it presumably garnered a sizeable segment of listeners. At any rate, as a documentary, it stacked favorably with broadcast of several months ago, which was handled with professional skill and savvy.

Timed to coincide with anni of VE Day, program was narrated by Ed Johnson, with cast reprising important world events beginning with A-bombing of Hiroshima, organization of UN, the Marshall Plan, dropping of Iron Curtain and subsequent Berlin Airlift, up to present day Korean conflict. Included was a bedside interview with a hospitalized Korean vet and a plea by Emerson's prexy for more tolerance, pointing out the early struggles between Protestants and Catholics who nowadays live together with amity.

Musical background and sound effects were neatly integrated to point up action, with program ending on an eerie note, a voice booming, "Where are we going?," reverberating through three echo chambers. *Elic.*

**THE TRADING POST**
**With Toni Brady, Ned Trudeau**
**15 Mins.; Mon.-thru-Fri.; 12:15 p.m.**
**Participating**
**WABY, Albany**

Station here derives a steady if not large revenue from this program, which is the radio counterpart of a newspaper classified advertising section. Announcements of offers to sell merchandise and services are read six times (twice daily for three days), at a minimum rate of $1 (up to certain value). No word limit is set. WABY for some time took telephone calls, but several months ago substituted a plan under which the seller's number or address is tabbed. Most of the articles profferred—real estate and beddings excluded—are second-hand. They are departmentalized.

Toni Brady and Ned Trudeau handle what could be a weary chore with commendable alertness, interest and warmth. They've recently been adding a lighter touch. Femme possesses one of the smoothest voices hereabouts, but on the taped stanzas (repeat edition rolls at 7:30 p.m.), a tendency to over-modulate creates a slight indistinctness. *Jaco.*

**CHILDREN AHEAD**
**With Quentin Reynolds; Sylvan Levin Orch**
**Producer-director: Rocco Tito**
**30 Mins.: Tues. (8), 9:30 p.m.**
**Sustaining**
**MBS, from New York**

Documentary airer presented by Mutual in cooperation with the Public Education Assn. Tuesday (8) was a generally topflight entry. It was a progress report on the achievements of American education over the past 300 years. It made excellent contrasts between the disciplinarian concepts of the colonial school system and the progressive ideas being used in many classrooms today. It also underlined the struggle for free and equal education for all, contrasted with the days when schooling was the exclusive privilege of well-to-do children.

Show, which originated from the Waldorf, N. Y., where leading educators were attending the PEA's annual get-together, also pointed up the tasks that face education today, particularly the need for additional funds to develop the important national resource — our youth. It was a generally effective production. Quentin Reynolds did a neat job on the narration, with Sylvan Levin's orchestral backgrounding lending added punch. Its chief flaw was encompassing too broad a subject—including the fight for women's education, the anti-prejudice role of schools, the virtues of progressive education, the overworking of teachers and the inadequate facilities of many schools, etc. Perhaps the answer is that if more time were allotted to broadcasts on these questions, each could be given comprehensive coverage. *Bril.*

**HOMEMAKERS' SCRAP BOOK**
**With Edith & Ellis Barrett**
**25 Mins.; Mon.-thru-Fri., 9:30 a.m.**
**WPTR, Albany**

Edith and Ellis Barrett, Albany radio's first wife-husband team, has been presenting a program for women since last fall. It's the first straight broadcasting assignment essayed by Mrs. Barrett, who is featured as "The Story Lady" on a religious-dramatic feature. Husband is an announcer-newscaster. Couple, capable, intelligent and wholesome, do not realize their full possibilities. They are not sufficiently relaxed; format is too conventional; and the block is attenuated. Increased use of guests—Mrs. Olga Briggs, of Albany public library system, does a book stint with them, and sometimes with authors; on Fridays—and closer attention to Albany area life might be aids. Subtle inclusion of the family children background could be another facet.

Household hints, fashion suggestions, menu tips, poems, letters and chatter bulk present periods. A mother-in-law tribute writing contest, climaxed by an award on Mother's Day, is currently drawing responses. Mrs. Barrett handles them nicely. She possesses a good speaking voice, but sometimes lets the tone become too strident. Barrett is a deep-voiced, earnest chap who sometimes sounds a bit formal. Reading of household hints by a man is odd. The dramatic capsules are skillfully projected. *Jaco.*

**SONGS OF SHAMROCK LANE**
**With Walt Sheahan**
**30 Mins.: Sun., 3 p.m.**
**KRUEGER BEER**
**WROW, Albany**

Program of Irish music is localized and personalized, through dedications, greetings and reports, by Walt Sheahan, WROW's genial Emerald Isle-announcer, under a new sponsor, who, ironically, has a German name. Sheahan uses a brogue, to enhance the illusion of authenticity. This undoubtedly pleases the large ethnic group at which the show is aimed, despite the fact it sometimes sounds synthetic. His chatter combines Irish and American phraseology.

Sheahan draws the Capital district Irish contingent into a closer bond of mutual interest, through salutes to individual members and organizations and through the promotion of projects holding particular appeal to them. In spots, his blarney grows too effusive, but the idea behind it is sound for local radio.

Certain records spin with the characteristic traces of age. The commercial phase emerges rather noisily, via singing plugs. Sheahan supplements them with live announcements. "Shamrock Lane" is the second of three consecutive sponsored shows emceed by Sheahan, which might indicate station thinness in mikemen. *Jaco.*

Fort Worth—Herman Clark has been named commercial manager of KXOL, succeeding Russ N. Lamb who has resigned to enter private biz.

**LIVING 1951**
**("They Bid for Health")**
**With Ben Grauer, narrator**
**Producer: Wade Arnold**
**Director: Edward King**
**Writer: Lou Hazam**
**30 Mins.; Sat., 5:30 p.m.**
**NBC, from New York**

"They Bid for Health" was the first of five documentary dramas which will be aired by NBC in cooperation with the Health Information Foundation on the network's "Living 1951" series. NBC has been parlaying citizenship and showmanship in its public service programming for good results and the health series' opener rated added kudos for superior production and educational values.

Airer related actual story of how citizens of Alexander County in North Carolina teamed up to raise funds to build a county hospital. Format used only one pro, Ben Grauer, who acted as narrator and interviewer. Other roles were represented by the people of the county who took part in the fund raising project. Via on the spot tape recordings, they told their story with the kind of sincerity that hits home. Grauer's narration and questions were handled intelligently and kept the stanza well paced.

Lou Hazam's script minimized melodramatic aspects by presenting story in a reportorial style. NBC's engineering crew did fine work in getting the voices on tape and all elements of the production were fused into making this a documentary drama that was educational as well as entertaining.

**OPERATION DIXIE**
**With U. S. Army Dixieland Band**
**15 Mins.; Sat., 11:30 a.m.**
**ABC, from Washington**

This program shapes up as an entertaining stanza for Dixieland devotees but morning spotting will limit its listener potential. The 15-minute jazz session, if aired in the late afternoon or early evening, would be easier to take and could grab off a larger percentage of the AM dialers.

The Dixieland combo, comprised of 10 Army enlisted men from the U. S. Army Band, handled the fast tempoed rhythms with professional musicianship. On preem (12) such Dixieland classics as "Weary Blues," "Tin Roof Blues" and "High Society" were delivered with skill and understanding. Sergeant Claude Graham fronted the group and also came in for some solid trombone licks.

Stanza was presented in cooperation with the U. S. Army and Air Force Recruiting Services. Show was also aired by the Armed Forces Radio Service station to GIs abroad and taped for global rebroadcast by the Voice of America.

**SEATTLE CENTURY**
**With Curt Roberts**
**FISHER FLOURING MILLS**
**15 Mins.; Fri., 9:45 p.m.**
**KOMO, Seattle**

Most recent in the long line of radio programs about Seattle and its turbulent history broadcast here, this new entry with Curt Roberts, is also one of the best. There is certainly no dearth of good stories about early days in the Puget Sound metropolis, and Robert's first program, featuring two oft told tales—that of the sailing ship Windward which forms part of the foundation of the Colman building, and the story of how Seattle pioneers got out and built their own railroad hook up—shows good choice of subject matter.

Roberts punches over the stories in good dramatic style, keeping interest alive and displaying good use of incident, milking stories for all their value. Musical background for mood setting and change would help materially, however.

Commercials are well handled by Dale Smith, with copy tieing in Fisher's as a pioneer Seattle business firm plus a tie in to Seattle's Centennial to be celebrated this summer. *Reed.*

**SPORTS FINAL**
**With Bill Pope**
**10 Mins.; Mon.thru-Sat., 7:05 p.m.**
**DON ALLEN**
**WABY, Albany**

Bill Pope, station's new sports director wraps up the day in sports on 10-minuter sponsored by local Chevrolet dealer. He does so with a speed which makes the physical effort a little too obvious and which contributes to fluffing. A slower tempo, at the risk of omitting a few briefs, would appear advisable.

Pope uses the "column" format that he first employed over WGY. He handles it competently. Voice at times is too hard and twangy. Pope doubles on the advertising, which includes a radio special on used cars. Listenable block follows a news period. *Jaco.*

**FIVE STAR REVIEW**
**With Rex Davis, Les Adams, Tommye Birch, Robert Burnes, Paul Wills, Curt Ray, Stan Daugherty orch**
**Director: Mark Russell**
**30 Mins.; Sat., 6 p.m., CDST**
**CHASE CANDY CO.**
**KMOX, St. Louis**
*(Bell Advertising)*

Interesting historical events, orchestral music and warbling is the format of a new once-a-week program launched over this CBS outlet, and with one exception the debut was okay. The big drawback was the overloading of commercials, no less than five, of varying lengths, being injected into the proceedings.

The program teed off Kentucky Derby day, and Robert Burnes, local sports editor, scored with the telling of the inception of "The Run of the Roses" as well as the finish of the turf classic. That was the first of the historical events. Others were the description of the destruction of the Russian fleet by the Japanese navy in 1904; the fact that the late Woodrow Wilson once coached a college varsity football team; the inauguration of talking pictures in St. Louis, and a recorded gabfest with Zach Taylor, manager of the St. Louis Browns.

Rex Davis put plenty of oomph into the Russo-Jap event; Lee Adams told the Wilson feature and Paul Wills the baseball stuff. Adams had the commercial chore. Tommye Birch scored with her interpretation of "Would I Love You," "All My Myself," "Aba Daba Honeymoon," "I'll Be With You in Apple Blossom Time," and "Would You Like to Know." *Sahn.*

## LANZA SET TO SUB FOR COKE'S BERGEN

Tenor Mario Lanza was set this week as replacement for Coca-Cola's Edgar Bergen show on the CBS web. Lanza series, originating from the Coast via transcription, is slated to tee off June 10 for a 17-week run, with Bergen returning in the fall.

Signed for the show with the films-concert singer is Ray Sinatra's 30-piece orch, whom Lanza personally chose. Name femme singers may also guest from time to time when available.

## 'Man From Homicide' On ABC Summer Agenda

ABC has optioned "Man From Homicide" for summer airing. Whodunit will star Charles McGraw, actor under contract to Howard Hughes. Lou Vittes will write and Helen Mack will direct the Hollywood originationer.

Web is also mulling a network spot for Linda Joy, five-year-old Coast disk jockey. Moppet may be skedded Saturdays at 11-11:30 a.m., following "Big Jon and Sparky."

## Everybody's a Boss

George P. Hollingbery Co., station representative outfit, has been incorporated and is making every salesman in the firm a part owner. Sharing in the ownership will be 17 salesmen.

Officers of the new corporation are Hollingbery, who continues as prexy; F. Edward Spencer, Jr., exec v.p., N. Y.; Fred F. Hague, v.p. and eastern sales manager; Frank McCarthy, v.p. and midwest sales manager, Chicago; Harry H. Wise, Jr., v.p., Los Angeles; Knox LaRue, v.p., San Francisco; and R. N. Hunter, v.p., Atlanta. Outfit represents 36 AM and three TV stations.

## NBC Sustainers

Continued from page 23

selves in programming the time. That's precisely what most of the stations preferred to do, having little trouble selling the time locally.

**WTAM to Absorb Orch**

Cleveland, May 15

The 17-year-old 19-man WTAM orchestra is unaffected at this moment by the NBC order eliminating network sustainers before 10 a. m. John McCormick, general manager, says musicians will be used on local programs.

Musicians include arranger-director and 17 players. The orchestra has no director at present, pending hiring of replacement to Walberg Brown. Musicians have three-year contract with AFM signed originally in New York City.

# Tele Followup Comment

**JACQUELINE SUSANN'S OPEN DOOR**
**With guest participants, Lonny Starr, announcer**
**Producer: George Scheck**
**Director: David Lowe**
**Writer: Beatrice Cole**
**SUNSET APPLIANCES**
**30 Mins., Mon., 11 p.m.**
**WABD, N. Y.**
*(Arnold Cohen, Inc.)*

Jacqueline Susann, wife of CBS producer Irving Mansfield and a TV personality in her own right, has embarked on a "do-good" program on the DuMont network which should get its quota of late listeners. Miss Susann has set about to correct some personal inequities in the lives of those who care to air them.

Miss Susann has an efficient air about her. There's a degree of charm and she has a good flow of gab to keep the proceedings moving. She'll probably acquire the necessary ease on subsequent shows.

On her preem (14) Miss Susann brought forth for the consideration of prospective employers a young man anxious to break into advertising, a wheelchair ridden secretary in need of a job in her neighborhood, and a spry woman of 84 who indicated that she can still hold down a job at that advanced age.

Prospective employers are asked to call or write and on her initial session, there were considerable calls (offstage) with offers of employment. Miss Susann makes the pitches with some warmth, there's no "slave-market" aspect and an aura of dignity is maintained.

An added starter on the preem was Ken Murray who came up with his "cowgirl" Laurie Anders. This duo entertained by mouthing Miss Anders' recording with Arthur Godfrey of "I Like the Wide Open Spaces." *Jose.*

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**TIME FOR ERNIE**
**With Ernie Kovacs, others**
**Producer-writer: Kovacs**
**Director: Joe Behar**
**15 Mins.; Mon.-thru-Fri., 3:15 p.m.**
**NBC-TV, from Philadelphia**

Ernie Kovacs, Philadelphia disk jockey who does a three-hour early morning show cross-the-board for WPTZ, Philly, is getting an afternoon buildup by NBC prior to his taking over next month as summer replacement for "Kukla, Fran & Ollie." Judging from the talents he displayed on his network preem Monday (14), his type of zany humor would go late at night, if at all. It's definitely not for this afternoon spot and seems hardly workable for "KF&O's" 7 p.m. strip.

Program, almost a one-man operation since Kovacs also writes and produces, attempted some of the broad humor Henry Morgan injects into his Friday night NBC-TV'er. Initialer missed, however, because Kovacs evidenced none of Morgan's subtlety. Announcer introduced the show as being "the shortest 15 minutes in TV—it just seems long," and that's about the way it turned out. It seemed awfully long. Kovacs' gags ran to a prattfall off his chair, a lengthy but meaningless burlesquing of a Chinese submarine and a film clip of a baseball game, in which Kovacs mugged all parts as the pitcher, batter, umpire, fan in the stands, etc.

Kovacs has reportedly built quite a reputation for himself in Philly, indicating that maybe he was just pushing too hard on the opener. Both he and the show, nonetheless, will require more imaginative comedy if he's to establish himself as a network personality. Program emanates from WPTZ immediately following NBC's "Miss Susan" from the same station, giving Philly a half-hour network origination block. *Stal.*

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**BASEBALL GAMES**
**With Hal Newell, Larry Allen**
**Producer-director: Clay Dopp**
**180 Mins.; Home games only**
**LEISY BREWING CO.**
**WXEL, Cleveland**
*(McCann-Erickson)*

Hal Newell and Larry Allen took over the television broadcasts of home games after past year of simulcast. Duo, making their first appearance here, are punching hard, trying to make good, and in so doing are overdescribing the play-by-play. Should they overcome this, their major fault, the duo will probably click. Camera-wise, Clay Dopp with his three crew teams — two behind home front, and one at third base — moves rapidly with each play and gives the viewer all the details. He also employs a nice change-of-pace from a long shot to close up, keeping the camera with the movement of the game.

Films from the studio plus some superimposition of Leisy trade-name commercials between innings makes for easy-to-take commercials. *Mart.*

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Ken Murray was able to translate effectively the drama inherent in the history of the Variety Clubs on Saturday (12) when he moved his CBS show to the Grand Ballroom of the Bellevue Stratford Hotel, Philadelphia, where that organization held its international convention last week.

The incident that started this organization — an abandoned baby left in Pittsburgh's Sheridan Square Theatre in 1928—was repeated shortly before the convention. An infant was abandoned in Philadelphia's Studio Theatre. Just as the Pittsburgh showmen headed by John Harris didn't shirk the responsibility of rearing their infant, now 23 years of age, the Philadelphia tent is planning to bring up this foundling. The telecast portion from the Philadelphia General Hospital had a dramatic quality with variety toppers and actress Loretta Young inspecting the Variety Club's new charge.

Murray, in general, subordinated the comedic quality of his usual type of display to the comparative austerity of the occasion. Paul G. Hoffman, formerly in charge of the U. S. gigantic relief program abroad, the Economic Recovery Administration, accepted the Variety Club's award for humanitarianism. Another dramatic moment was the recounting of the history of the club, and there was considerable dignity and patriotic fervor in the Valley Forge Military Academy Glee Club singing, "Where But in America" and "Battle Hymn of the Republic."

There were some moments of comedy with Fred Sanborn doing his zany xylophoning. Myriad of w.k. performers including Morton Downey, Susan Peters, Luise Rainer, Buddy Rogers helped in the sketch at the beginning. The Four Evans, two generations of tapsters, did a lively act, and Laurie Anders aided the Glamor Lovelies in additional humor. But despite the comedy interludes, Murray successfully put on a program that had considerable dignity and all-around good taste.

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Excellent dramatization of the GIs fight in Korea, based on battlefront dispatches by Associated Press correspondent Hal Boyle, provided for one of the better shows in ABC-TV's "Pulitzer Prize Playhouse" series Friday night (11). From a technical standpoint, the show matched anything done on a similar battleground theme to date, with authentic sets, costumes, etc., giving a documentary flavor to the story —all orginating from ABC's large video studio. Cast, too, was standout, with only some slightly trite lines in the first act preventing the powerful yarn from achieving the maximum in impact.

Show was titled "Korea: The Thousand Yard Look," referring to the almost psycho look in the eyes of soldiers who've seen too much fighting, as Boyle explained in his opening narration. Story dealt broadly with a single infantry company, extremely green, which was sent into the Korean "police action" early last July. More specifically, it revolved about a young college student, drafted against his will, who didn't believe in the fighting until one of his buddies, who had risked his life to save him only to have both fall into the hands of the North Koreans, was shot in the back by his captors while the two were tied together. Given up for dead by the Communists, he was sent back to a field hospital but went AWOL to join his company to continue in the fighting. While the entire show was grippingly performed, that single scene in the prison camp was superbly done.

Richard Camp was fine as the ex-student and Biff McGuire registered solidly as the buddy who sacrificed his life for him. Michael Dreyfus, Fredd Wayne, Sidney Paul and Richard Kiley topped the supporting cast. Don Ettlinger and Nelson Gedding did a masterful job of adapting the Boyle stories to video and the technical credits were all on the quality side. Frank Telford scored in all three departments as producer, director and editor. Settings by Robert Bright, with James McNaughton as art director, were standout. Joseph Moran was supervising producer. Boyle, who won a Pulitzer prize for his World War II reporting for AP, did an okay job as narrator. Schlitz commercials were subdued as usual, thereby achieving the difficult feat of not obtruding too much into the story.

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Bea Lillie's second stint Sunday (13) on NBC-TV's "Comedy Hour" was several cuts below her mark on her first appearance for Frigidaire. Comedienne had a sock number in a sketch on composers and some good moments in her maid role (both from the "Inside U.S.A." legiter), but overall impact of the show was spotty. Composer routine had her play the femme inspiration to Chopin, Liszt and Tschaikowsky in a slickly written script that was rich with humorous incident. Maid skit, which Miss Lillie has also done on Broadway, had some amusing turns with a ouija board, but was overlong.

Dick Haymes put over his vocals of "Bye, Bye Blackbird" and "Without a Song," but he was given no production aids other than a microphone. Intro and closing, which had him apparently spinning on the screen along with a phono disk, was an effective device but not enough to sustain his shot visually. Victor Moore wasn't given much to do, although the opening Times Square item, in which he was set upon by a collection of passing characters, amused. Wally Cox similarly wasn't given effective material. His turn was a sequel to his first appearance on the show, as a would-be actor forced to push around the Frigidaires. This was an improvement over that offering, but still not up to Cox's potentialities.

Harold Lang and Helen Gallagher, of the Broadway musical "Make A Wish," clicked with an intriguing song-and-dance in which a novel tilted-stage effect was used nicely.

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NBC-TV's "Philco Playhouse" presented a suspenseful tale of intrigue and murder Sunday night (13) in "The Visitor," which was marred only slightly by some heavy-handed thesping and direction. Adapted by Kenneth White from an original play by Carl Randau and Leane Zugsmith, the story of a runaway boy returning to his family after seven years with a plot to unmask his stepfather as a murderer had viewers guessing up to the final curtain. It was a neat example of whodunit scripting, since the clues, none of which was misleading, pointed to a number of suspects.

Acting, which is usually well-directed on the "Philco" shows, for some reason went overboard on this one. Sylvia Field, as the mother, and Don Murray, as the prodigal son, were believable in their characterizations but others in the cast, particularly Otto Hulett, as the father, and Romney Brent, as the drunken brother, were guilty of over-emoting. Brandon Peters, Anne Ives, Frances Helm and Henry Barnard rounded out the cast.

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**Ed Sullivan's** "Toast of the Town" on CBS-TV Sun. (13) was a well-balanced layout with only an occasional letdown. Program, incidentally, originated from Madison Square Garden, N. Y., where some 20,000 members of the Zionist Organization of America gathered to celebrate the third anniversary of the state of Israel. Despite the remote, the production mountings were almost equivalent to the usual studio accoutrements. Accoustics, however, were marked with the omnipresent Garden echo.

Quartet of vaude acts plus singers Robert Alda and Isabel Bigley (from "Guys and Dolls") dished out the entertainment. Robert Shaw Choristers proved a listenable opener with an Israeli folksong and a Negro spiritual. Nanci Crompton, doubling from Bill Miller's Riviera nitery, scored with her toe terping which the camera nicely recorded. Vet team of Smith & Dale did a sketch which may have wowed 'em at the Palace, N. Y., 30 years ago, but its humor is too creaky for the contemporary scene.

Miss Bigley and Alda were charming in a couple of duets and scored in individual warbling stints. While an appropriate booking for the Garden occasion, comedian Menasha Skulnik was a miss-out. His parody of "Besame Mucho" and a brief monolog, done in his familiar mannerisms and style, perhaps were more appreciated by the Zionist members than the average TV viewer. Song and dance team of Steve Condos and Jerry Brandow socked across some well executed routines.

In the course of the Garden remote, Sullivan was awarded a life membership in the ZOA. He also was informed by a Brooklyn congressman that a memorial had been planted in the soil of Israel for him in recognition of his efforts toward advancing the cause of the new country and its people. Per usual, Ray Bloch's musical accompaniment was firstrate, as was John Wray's direction, and the choreography.

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**Jack Carson's** "Four Star Revue" over NBC-TV Wednesday (9) tried too hard to outdo Abbott & Costello. Comedy stanza's book was tagged "Lost in a Harem"—more or less a tipoff on the slapstick that was to follow. As a hawkshaw in search of a fabulously bejeweled key, Carson pursued the gem and its femme thief all the way to Bagdad.

In the course of the pursuit, Carson gagged his way through a N. Y. department store, a slave auction in Bagdad and ultimately wound up opening the tomb of "a man who owns the oldest jokes." To be sure, that individual was none other than Milton Berle who stepped out in the flesh with the quip: "old jokes never die, they're just filed away."

Practice of using a story line throughout these Carson TV entries undoubtedly adds to audience interest, if the plot's a good one. But "Lost in a Harem" was weak and contrived. It seldom generated real bellylaughs. Carson strained to dish out levity. However, his efforts were short of the goal.

Lola Albright, film actress, was wasted as the gal who snatched the treasure. Honey Bros., three comedy-hoofers, were fair as genie who jumped out of thin air. Sweeney & March did an okay burlesque of a couple of Scotland Yard men. Jack Norton contribbed his standard "drunk" bit. Among others who lent good support were the dance duo of Stanton & Luster and actress Betty Garde. Plugs for Norge appliances were well integrated.

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**NBC-TV's** "Kraft Theatre" celebrated its fourth anni Wednesday night (9) with one of the most ambitious productions it has presented in its four consecutive years on the air. Doing an adaptation of Leo Tolstoy's play, "The Living Corpse," under the title of "'Til Death Do Us Part," the J. Walter Thompson production staff utilized 14 sets and 34 actors with 19 speaking roles. Sets, excellently designed and constructed to provide the flavor of Tolstoy's Russia, were so big that the entire set for the third act had to be "flown" above the studio floor to provide camera space for the first two acts. It's estimated that the show cost between $45,000 and $50,000.

Play itself was impressive in the Tolstoy idiom, projecting neatly the author's ironic situation of a man who cut himself off from his former life to play dead so that his wife could remarry his best friend, only to run afoul of the law when his ruse was discovered. Denouement, by modern standards, was necessarily telegraphed but was nonetheless suspenseful. In an attempt to delve as deeply as possible into Tolstoy's perceptive characterizations, the show became too wordy at times. There was enough action, however, in such things as Russian singers and dancers and a minor bar-room row to compensate for the static qualities.

Cast, in unusually difficult roles, all turned in intelligent performances. John Newland portrayed the almost ascetic but no-good husband, getting the most out of his lengthy lines. Gwen Anderson scored impressively as his wife, and Charles Summers, after a somewhat faulty start, settled down to register strongly in the final two acts. Shirley Standlee, as Newland's girl-friend, and June Walker, as Summer's mother, topped the fine supporting cast.

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**Kate Smith** initiated a new segment into her cross-the-board NBC-TV daytimer Monday (14) via a travelog told in dance and music. With folk-singer Oscar Brand doing a singing narration as a "wandering minstrel," the bit emerged as a neatly-executed trip through Mexico, attuned to that country's music. Good use was made of film clips and a live dance duo helped portray the action. Tasteful production should make it a welcome part of Miss Smith's show to her viewers.

Brand, seen only in profile, told a fanciful story of his journeys as a minstrel. His Mexican folksongs, done with a combo of English and Mexican lyrics, were well-projected and the cameras helped sustain the mood via their interesting shots of the live portions of the bit.

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**BUSTER KEATON SHOW**
**With Buster Keaton, Marcia Mae Jones, Dorothy Ford, Jack Reitzen, Philip Van Zandt, Eddie Gribbon**
**Producer: Carl Hittleman**
**Director: Arthur Hilton**
**Writers: Hittleman, Jay Sommers**
**30 Mins.; Wed., 7:30 p.m.**
**DURKEE PRODUCTS**
**KTTV, Hollywood**

These are the kind of film quickies that give Hollywood a bad name. For a town that aspires some day to be the television capital, this is a sorry trailer. Shot in one day, and without anything imaginative to go on, it crawled through half hour of what was billed as "comedy." It's an abuse of the word.

Buster Keaton was a very funny man in the early silents but his type of dead-pantomime went the way of high button shoes. It might have helped if the lines and situations given him bore any resemblance to what must pass as funny stuff, as TViewers know it, but the slow, draggy tempo would have killed off any chance of building up to a laugh. Keaton was culpable as those who put the vehicle together and he contributed little to take it out of its sorry plight.

As a boob detective, who falls over his own clues and intermittently is sapped on the conk, he failed to invest the character with any humor save his old stock-in-trade of a poker-face approach to every situation. It might have helped if those around him moved a little faster or with something to do other than foil for his foolishness but the direction and script militated against any such redeeming feature.

Durkee food products put in with a contest to name a couple of eggs and Consolidated Television Productions will try to sell the series in other markets. This one Hollywood would like to disown. *Helm.*

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**IT'S NEWS TO ME**
**With Quincy Howe, Anna Lee, Jean Dalrymple, John Faulk; audience participants; moderator, John Daly**
**Producers: Mark Goodson, Bill Todman**
**Director: Jerome Schnurr**
**30 Mins.: Fri. (11), 9:30 p.m.**
**Sustaining**
**WCBS-TV, N. Y.**

"It's News to Me" is a literate current event panel show that should have a strong appeal among adult viewers. In a one-shot "on-the-air" audition via CBS-TV Friday (11), the Mark Goodson-Bill Todman package impressed with its flock of visual presentations of subject matter. These techniques made for maximum use of the camera. Program appears to be well tailored as a summer replacement airer.

Preem panel comprised Quincy Howe, actress Anna Lee, legit publicist - producer Jean Dalrymple and John Faulk. Moderator John Daly (who also conducts CBS' "What's My Line?") tossed news clues from which the panelists attempted to name events associated with the hints. For the most part the panelists were proficient. However, Howe had a tendency to voice wild guesses as did Faulk upon occasion. You either know or don't know the answer in a case like this.

By way of a change of pace the show also had on hand a witness to an actual story. Panel cross-examined him within a time limit to determine the event. He turned out to be fight manager Jimmy Bronson who saw the famed Dempsey-Tunney long count fight in Chicago. Throughout the session audience participants matched wits with the panel for a small monetary consideration. *Gilb.*

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**VIDEO VENUS**
**With Herb Sheldon, emcee; Monty MacLevy, Carol Bruce, Rex Carlton, panelists; Jerry Jerome orch, others**
**Producer: Arthur Henley**
**Director: Leslie Gorall**
**60 Mins.: Fri., 10:30 p.m.**
**MAC LEVY SALONS**
**WJZ-TV, N. Y.**

Run in the form of a beauty contest, "Video Venus" is a basically new idea in video variety shows and one in which the combo of variety talent, cheesecake and name panelists should pay off with a sizable audience. Program seems to need some polishing, since the preem last Friday (11) attempted to cram too many facets into its hour. Idea, though, is a good one and the major problem facing the sponsor is the probability that the show will attract more male viewers than the women to whom he is pitching.

Initialer had seven girls competing for the title. Each was introduced individually in a bathing suit and then given a chance, in

(Continued on page 32)

# Freeze on New FCC Station Permits May Result From Crackdown by NPA

Washington, May 15.

With radio projects under new construction restrictions by the National Production Authority, the imposition of a freeze on new station permits by the FCC is now regarded as a distinct possibility.

In view of a surprise order by the NPA last week requiring special authorization for radio and TV station construction, a Commission spokesman said yesterday (14) the agency "will have to examine its licensing policies." The outcome of such an examination, it was admitted, could result in withholding of permits until NPA is ready to relax its ruling.

It was believed more likely, however, that for the immediate future, at least, the Commission will continue to hand out permits and let applicants take their chances on getting NPA authorization. Except where cost is less than $5,000, radio station projects will be permitted by NPA only on showing of aid to the defense effort or essentiality to the community.

The NPA restrictions do not apply to purchase of radio station equipment such as transmitters or towers, which are said to be in good supply, but to "any building, structure or project for radio broadcasting or television broadcasting." This would include studios and transmitter houses, which are basic essentials to new stations.

One provision of the NPA order offers some encouragement for radio. This provides that even though projects are not directly related to the defense effort, "the NPA will consider the type and quantity of materials on hand, and needed, for the facility, and the effect on the community at large if the authorizations are denied."

It was recalled that during World War II the Commission imposed a freeze on radio authorizations except in communities where stations were needed in behalf of the war effort.

The FCC has been handing out new station permits (for AM and FM) at the rate of about 15 per month, in addition to authorizations for expansion of facilities. Currently, there are over 200 applications pending, but only a portion of them would be affected by the NPA restrictions.

## 8,000 TV Sets Auctioned By N.Y. Retail Chain With Overstocked Floors

Current low state of the television receiver market was underlined Monday (14) with the start of a week-long auction of more than 8,000 TV sets at the Hotel Capitol's Carnival Room, N. Y. Sets are owned by the Monarch-Saphin stores and the idea was instituted by Albert V. Saphin, prez of the retail outfit, in a desperate attempt to clear his floors of an overstocked inventory.

About 645 receivers were auctioned off during the first day of the run, for a gross of about $100,000. Later in the week, Saphin plans to bring in various video celebs to serve as guest auctioneers. When they wield the hammer, 10% of all sales they rack up will be donated to charitable organizations.

Receivers represent the product of every major manufacturer except RCA. It's believed that RCA insisted its sets be excluded. Saphin admitted that most of the receivers fall under the fair-trade category but declared there is no enforced fair-trade law in the state of N. Y. Many retailers, he said, are selling sets far below fair-trade prices and yet no manufacturer has ever brought suit against them. He attributed the video sales slump mostly to the Government's new restrictions on installment buying.

## Silbert Switches to WWJ

Detroit, May 15.

Bill Silbert, former WXYZ disk jockey and emcee on WXYZ-TV programs, has switched to WWJ. His late evening platter and celeb interview show will again originate from the Wonder Bar, downtown nitery.

Silbert was yanked from the spot several months ago following feud between WXYZ and nitery owner Sam Sofferin.

## 'Voice' Expands

Washington, May 15.

Voice of America further increased the scope of its worldwide broadcasts Sunday (13) by including programs in Hindi, Urdu, Thai, and Albanian. Present English and Finnish transmissions have been stepped up.

"Voice" now broadcasts a total of 45 program hours daily in 37 languages and dialects.

## Promotion Boys Work Overtime to 'Gimmick-Up' Offbeat Mailing Pieces

Promotion directors in the broadcasting field are entering another cycle of imaginative gimmicks. Current crop, reflecting the tighter coin picture in the industry, are less expensive than the gadgets used in the heyday of program and station promotion years ago, but are relying more on cleverness.

Among the recent examples of mailing pieces are pieces of gold ore which CBS' Lowell Thomas, via Compton agency, mailed out to trade editors and radio columnists. Chunk of stone, usable as a paper weight, is from Cripple Creek, Colo., which is passing out the ore to acknowledge donations for its schools. Thomas is backing the fund-raising because he spent his boyhood in the town's gold fields.

RCA Thesaurus has been distributing matchbooks imprinted with editors' and prospective clients' initials, with plugs for its transcribed shows inside the cover. Some months back RCA sent out lucite sand-clock telephone timers with the slogan, "RCA Thesaurus Sells Time."

WMGM, N. Y., which sold a sports show to Personna blades, gifted local editors with scissors inscribed, "Personna-ly Yours," followed by the editor's initials.

CBS Radio Sales, which uses elaborate and artistic sales presentations, has an unusual piece for KMOX, St. Louis. It's in the form of an optometrist's eye chart, with a sales message in type of graduated sizes. "Hang it on your office wall, stand 20 feet away, and you can use it to test your vision," the chart recommends. "Look at it any other way and you'll have an effective prescription for selling your product in the St. Louis market."

## 30-YEAR DEAL FOR 'SUPERMAN' TV PIX

A 30-year deal for the teevee film rights of "Superman" has been completed by Joseph Harris and Sy Weintraub, of Flamingo Films, and Robert Maxwell of Maxwell-Carlin Associates, who hold the rights to "Superman." Flamingo will do the distribution.

Project will consist mainly of filming of self-contained half-hour teevee shows at the rate of 52 programs annually. Program will also mark the first time that complete "Superman" stories have been made. Radio serialization has been of the cliffhanger type, with stories on a continued basis.

Maxwell is currently on the Coast setting up production facilities for "Superman."

## Science Fiction Catalog Acquired for Video

Riding on the wave of current interest in science fiction (with the click of the films "The Thing" and "Destination Moon"), Foley & Gordon, Inc., in association with Mort Abrahams, have acquired the rights to properties of the Science Fiction League of America. League comprises 13 of the top scribblers in the field, including Fletcher Pratt, Anthony Boucher and Fritz Lieber.

Tentatively titled "From the Beyond," the package is designed as a half-hour weekly video series for adult viewers. Producers have the rights to 2,000 short stories and 25 full length novels by SFLA writers. They will be adapted by Draper Lewis, Jack Weinstock and Willie Gilbert.

## AFRA Files Unfair Labor Charges Vs. Cleve. WTOD On 2 Announcer Firings

Cleveland, May 15.

Unfair labor charges have been filed by AFRA here against WTOD, owned by Edward Lamb, Toledo labor attorney and owner of WTVN, WICU and the Erie, Pa., Dispatch.

In the charges filed by Ted Smoot, executive secretary of the Cleveland AFRA office with the NLRB, WTOD is accused with having discharged Robert E. Hinners, chief announcer, and Fred Webb, announcer, for union activities.

AFRA also alleges that the station coerced its employees in an endeavor to keep them from supporting AFRA; stalled in negotiations, assigned manager Sunne Miller to negotiate without giving her authority to conclude a contract, and then stipulated that a contract would be signed if the two announcers were fired. According to Smoot, when AFRA refused to agree to the discharge of the two employees, "the company immediately discharged them and announced the union contract would not be signed."

AFRA is demanding the two employees be reinstated and negotiation of a union contract.

At the same time, Frank Reel, executive secretary of AFRA, New York, said the union would contest FCC issuance of a license to WTOD. The Toledo station was given only a three-months license in April pending filing of technical information.

The station employs four announcers. Hinners, who was union steward since August, 1950, is said to be the only employee with the station more than eight months.

## 650G Suit Filed Vs. Station Chiefs

Hollywood, May 15.

Pair of damage suits totaling $650,000 were filed in Superior Court over disputed management of KVVC, Ventura, Cal. Station is plaintiff in both actions, as are three stockholders, Dalley S. Stafford and Mr. and Mrs. William H. Haupt. Defendants are John W. Swallow, general manager of the station when the disputes arose, and Alan Levine, manager of ad sales.

Complaints allege malicious prosecution and charge that Swallow and Levine conspired to make false accusations against others interested in the station in an effort to bring about its dissolution. Suits add that defendants brought suit in Ventura but failed to prosecute them and that Stafford and Haupt, Los Angeles attorneys, caused entry of dismissals May 15, 1950.

Suit asks the court to oust the pair as directors of the broadcasting corporation.

## More WFIL Kudos For 'Within Our Gates'

Philadelphia, May 15.

For the second time in several months, a WFIL program has been honored by Freedoms Foundation. The weekly program, "Within Our Gates," staged by the Philadelphia Fellowship Commission and the Citizens Council on Democratic Rights, was presented Saturday (12) with a special award at the Chapel of the Four Chaplains.

Program is a half-hour dramatization of the lives of men and women who have made important contributions to better understanding between various religious, racial and national groups. It is presented Sundays at 11:30 a.m. The particular program singled out for the award was broadcast Dec. 10, 1950, and told the life story of the printer Isaiah Thomas.

### Spring Recruiting Biz

U. S. Army and Air Forces have bought a five-minute cross-the-board stanza on all Liberty Broadcast System stations to plug their spring recruiting drives.

Agency is Grant.

# D.C. Outlets Gobble Up Celluloid Fare; Screen 1,400 Feature Films Yearly

Washington, May 15.

Washington's TV stations furnish an example of the insatiable market that video is for motion picture films. While the town's four stations play oldies, they are going through the catalog at a rate of over 1,400 features a year. The outlets here are an example of why Hollywood is eyeing television with increasing friendliness as its market of the future.

WMAL, ABC affiliate, owned by the Evening Star, locally buys and uses six westerns weekly for its "Frontier Theatre" program. It buys five other features a week for its "Hollywood Matinees," played afternoons, and takes one picture each Sunday for its "Mystery Theatre."

In addition, two of what the station calls "better quality" films are played each week on its "Ford Film Playhouse."

Thus, it is buying and using 14 feature films weekly. Station also plays two half-hours of shorts each week and occasionally throws in an emergency" feature when a program goes sour. These, of course, are in addition to the "Telenews Newsreel," five days a week, one-cliff-hanger serial each week, and a half-hour a week of sports films on a sports commentary show. WMAL does not carry any of the network feeds of feature films, but does take in such distinctively TV shows as the "Lone Ranger," which is "taped" on film for the stations.

WTOP, owned by the Washington Post and affiliated with CBS, uses 15 different feature films weekly, which it buys and originates locally. Six of these features are repeated, so that there are 21 showings of features weekly. This is in addition to one network feature film carried by the station each week. WTOP also buys and uses 11 film shorts weekly, repeating four of these each week, for a total of 15 showings. WTOP also buys the kinescope of wrestling from Hollywood.

WNBW, the NBC-owned and operated outlet in Washington, originates 17 feature films each week, of which five are repeated, and one is repeated twice, in the same week. It also schedules 10 filmed shorts a week, plus 12 Snader musical telescriptions and 46 musical "soundies." All originate locally. The station takes in "Hopalong Cassidy" from the web, plus filmed or kinescoped shows like Groucho Marx, "Stars Over Hollywood," "Big Story," etc.

WTTG, the DuMont station, uses the fewest features. It regularly schedules only two per week, in addition to 27 shorts weekly.

Thus, the four D. C. stations locally buy and originate no fewer than 28 feature film performances each week, plus the shorts and other material.

All this adds up to money for the motion picture producers and will mean a lot more when the TV freeze is lifted and hundreds of additional stations will be going on the air, crying for material.

## N.C. B'casters Elect

Greensboro, N. C., May 15.

Ed Kirk of WPTF, Raleigh, was elected prexy of the North Carolina Associated Press Broadcasters at latter's annual meet in Raleigh.

Other officers elected for a year term were: Paul Marion, WSOC, Charlotte, first veepee; Tom Snowden, WCPS, Tarboro, second veepee; and Paul Hansell, Carolina's bureau chief of Associated Press, secretary.

## Teeveed Operations By Philly Doctors to Spark Atlantic City Confab

Philadelphia, May 15.

Surgeons from the Pennsylvania Hospital here will perform the televised operations which are to feature the annual meeting of the American Medical Assn., in Atlantic City, June 11-14. The demonstrations will be televised from operating rooms at the Atlantic City Hospital to the general meeting in the resort's Convention Hall.

Smith, Kline & French Laboratories, of this city, has arranged the television setup and will place 18 color receivers in Convention Hall for the convenience of the 14,000 medicos attending the sessions.

Pennsylvania Hospital will send a full team of surgeons, nurses and patients. It is expected that 14 operations and 23 medical clinics will be telecast during the convention. The program will mark the second anniversary of Smith, Kline & French's use of color TV for medical purposes. It was introduced for the first time at the AMA meeting in Atlantic City, in June, 1949. Since that time, SKF has transported its equipment and personnel to 25 other medical meetings from coast to coast.

## SAME BETTY CROCKER, BUT DIFFERENT AGENCY

Although General Mills has cancelled out on the present Betty Crocker TV show, heard two afternoons a week on CBS, program is getting a revamp for a return under the same sponsorship auspices, but under different agency aegis. Account has been in the BBD&O house, but switches to Dancer, Fitzgerald & Sample.

Returning with the program is Adelaide Hawley, who is under contract to General Mills. Betty Crocker is a house name, various femmes having assumed title through the years in radio.

## Sam Levenson May Shift to Tues. Nite

CBS-TV's "Sam Levenson Show" may be moved into the Tuesday night at 9 slot in the fall from its present Saturday night 7 to 7:30 p.m. airing. Show, produced by Irving Mansfield, recently picked up Bymart's Tintair as a sponsor and both the web and bankroller reportedly feel that a later evening time is now called for.

Tuesday night period is now occupied by the "Vaughn Monroe Show," sponsored by Camel cigarets. Camels has been dissatisfied with the time slot and is now mulling whether to seek a different time on CBS or try to move the show to the NBC web. It's possible Monroe may take over Levenson's Saturday night period, in which case he would transcribe his radio show, now aired Saturday nights on CBS at 7:30.

## Prof to M.C. Quiz

Chicago, May 15.

Louis G. Cowan's Chi office is readying "Down You Go," a panel quizzer based on the oldtime parlor game of "Hang the Butcher." Program will be emceed by Northwestern U. Prof. Bergan Evans. Panel members will include Dr. Robert Breen, Toni Gilman, Fran Coughlin and Carmelita Pope.

WGN-TV will originate the show and feed it to the DuMont network. Starting date isn't definite, but it's expected to get under way within two weeks.

## Catholic U. Ties Up With WNBW for TV Workshop; Unique Study Group Seen

Washington, May 15.

Latest step here in the expansion of video into educational fields is a TV workshop to be jointly conducted by WNBW (NBC) and Catholic U. Arrangements for the unique study group were completed past week by Father Gilbert V. Hartke, head of Catholic U's Speech and Drama School, and William R. McAndrew, general manager of WRC and WNBW, NBC's capital outlets.

The agreement involves a give-and-take bargain by which Catholic U. will gain practical experience in TV production by working with the WNBW staff, and the station will have exclusive TV rights to Catholic U. productions and for special educational programs utilizing the school's facilities. Since Catholic U.'s productions have rated with the best in the country's collegiate circles, even achieving Broadway stature in a number of cases, program should be an attention-getter.

Workshop teed off last week with an initial group of six Catholic U. students launched on the experiment.

# GENTLEMEN OF THE JURY...

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

***don't send these boys to sustaining—***
***—they've done too good a job!***

*Produced and Directed by*
**JOSEPH SANTLEY**

*Written By*
**CHARLES ISAACS**
**JACK ELINSON**

*Special Songs by*
**JACKIE BARNETT**

*Musical Director*
**ROY BARGY**

*Choregraphy*
**CATHERINE LITTLEFIELD**

*Settings By*
**THEODORE COOPER**

*Audio Engineer*
**CLARENCE WESTOVER**

*NBC Production Supervisor*
**PETE BARNUM**

*Television Director*
**GARY SIMPSON**

*Associate Producer*
**PHIL COHAN**

*Associate Production Supervisor*
**BILL HARMON**

*Technical Director*
**JACK IRVING**

*Lighting By*
**JOHN FITZPATRICK**

*Costumes By*
**JOHN BOXER**

*Durante's Hats By*
**LEE**

*... and leave us not forget The Stagehands.*

***—counsel for the defense . . .***

**JIMMY DURANTE**

*Associates—*
**EDDIE JACKSON JACK ROTH**
**JULES BUFFANO**

# Television Chatter

## New York

**Virginia Sale** returns to CBS "Garry Moore Show" next Tuesday (22) with monologs from her touring "Americana" one-woman show . . . **John B. Soell** joined the DuMont sales staff as an account exec. He was formerly with WMCA and WJZ . . . **Winston Burdett**, CBS newsman, taking over the Wednesday night edition of WCBS-TV's "News of the Night." **Allan Jackson** continues on the Monday, Tuesday, Thursday and Friday stanzas . . . **John R. Markey**, sales manager of Consolidated TV Productions Hollywood vidfilm outfit, due in N. Y. today (Wed.) to huddle with Schepp-Reiner, local reps, as well as with network and agency execs . . . WPIX sportscaster **Guy LeBow** signed to narrate a new film being produced for Socony-Vacuum Oil . . . **Barnard L. Sackett** joined the Nat N. Kolker agency as associate and radio-TV director . . . Artist **Jon Gnagy** celebrated his fifth anni on TV Sunday (13) via his "Draw with Me" show on WNBT . . . **Joe Bushkin** and his new 20-piece orch bowing in on TV tonight (Wed.) on ABC's "Kreisler Bandstand" show.

**Dick Nadell** of Camera Associates to Europe to lens background mate.ial for integration info video shows. NBC's "Kraft Theatre" will use some . . . Actor **Abe Vigoda** participating in NBC's "Four Star Revue" stanza tonight (Wed.), starring **Jimmy Durante** . . . **Donald Curtis** set to play opposite **Luise Rainer** on ABC's "Faith Baldwin Theatre" Saturday (19) . . . Mary Kaye Trio, current at the Sherry-Netherland Hotel, booked for a guest shot with **Dean Martin** and **Jerry Lewis** on NBC's "Comedy Hour" Sunday (20) . . . **Wayne Howell**, formerly with "Broadway Open House," preems a new cross-the-board show via WNBT Monday (21), titled "Bringing Up Mother" . . . **Stephen Price**, chief of production for Radio Free Europe, resigned to return to TV as consultant and package producer . . . **Nat "King" Cole** guesting on NBC's "James Melton Show" tomorrow night (Thurs.) and, with his trio, on CBS' "Perry Como Show" next Monday night . . . Singer **Dorothy Sarnoff**, currently in "The King and I" on Broadway, guesting on CBS' "Vanity Fair" Friday and on the same web's "Celebrity Time" Sunday.

**Kathi Norris** and **Ed Herlihy** named co-chairmen of the TV division for the Greater New York Fund . . . **Burl Ives'** vidpic series, "Famous Tales," to be preemed at RCA Exhibition Hall today (Wed.) . . . **Kay Starr** makes her third appearance in a row with **Danny Thomas** on NBC-TV's "Four Star Revue" May 23 . . . **Marjorie Gateson**, of "One Man's Family," named co-chairman of Actors Equity blood bank drive, with **Lillian Schaarf** and **Eva Marie Saint** assisting . . . **Nancy Craig** and her two children to be interviewed on **Kathi Norris'** WNBT show Friday (18), with Miss Norris and her daughter to guest soon on Miss Craig's ABC-TV show . . . Puppeteers **Bil** and **Cora Baird** will guest on CBS' **Fred Waring** show Sunday (20), with puppets from the Broadway m u s i c a l, "Flahooley."

Speidel picked up its option on **Paul Winchell's** "What's My Name" show on NBC but is taking a 13-week hiatus after the June 11 broadcast . . . **Donald Richards** ducking out of NBC's "Jack Carter Show" a week prior to its bowoff in order to take a booking at L. A.'s Cocoanut Grove . . . Actress **Patricia Wheel** set for a major role on CBS' "Studio One" next Monday (21) in a play titled "A Chance for Happiness" . . . DuMont's "Magic Cottage," starring **Pat Meikle** and scripted by **Hal Cooper**, does its 500th consecutive stanza Friday (18).

**Maggi McNellis** and husband **Clyde M. Newhouse** arrive in Rome on June 6 and then to Paris June 12 . . . **Jay Barney** on "Treasury Men in Action" tomorrow (Thurs.)

## Hollywood

Williams Productions with **Rene Williams** as prexy, gets underway May 17 on a series of 26 15-minute telepix. Teleseries, titled "Premiere Theatre," rolls at Goldwyn studios and is budgeted at $250,000 . . . **Eddie Lyons** moves over from KFWB to replace army-bound **James McNamara** on KLAC and KLAC-TV's news staff . . . **Lillian Gish**, **Adele Astaire**, **Richard Barthelmess** and **Constance Talmadge**, under contract to Pickford, Rogers and Boyd for "Can You Remember?" TV panel show, released from their contracts now that P.R.B. dissolved. All will be available for re-signing if Gainsborough sells layout. TV rights to "David Harum," also held by P.R.B., are being turned back to **Mrs. Ripley Hitchcock**, rep of author's estate . . . **Bill Slater**, mc on "20 Questions," coasts during show's summer hiatus to take a sportscaster's role in 20th's forthcoming pic, "Don't Call Me Mother" . . . New World productions, commercial film outfit converted to TV, offering new 15-minute series "Best Things in Life" to Procter & Gamble for national sponsorship. Cost to sponsor, $3,500 for first run. Same series offered to church groups for theatrical showings . . . **Evelyn Keyes** signed to star in "Lux TV Theatre" May 21 . . . Disk jock **Gene Norman** bowed on KNBH with thrice weekly TV platter show using Snader Telescriptions . . . **George Pembroke** inked for role of "Vitamin Flintheart" in the "Dick Tracy" teleseries filmed by **P. K. Palmer** at Goldwyn studios.


# 26.5% SALES INCREASE!

. . . that's the result of the WLW-Advertised Brands Week, March 9 through March 19.

Thousands of druggists in WLW's merchandise-able area of Ohio, Indiana, Kentucky and West Virginia tied in with this gigantic promotion.

A check on sales of the 47 drug products advertised on WLW and WLW-Television showed an increase of 26.5%.

. . . this is just another "Merchandising Service" of

**WLW** The Nation's Most Merchandise-able Station

. . . and **WLW-Television**

*Crosley Broadcasting Corporation*


# Tele Reviews

Continued from page 29

rotation, to display her particular talents. With the entire bevy naturally trying to break into show biz and all of them already past the amateur stage, it provided for an okay vaudeo roundup. Several of the gals, in fact, demonstrated good potentialities for the business, indicating this might be another good show for the talent scouts to keep an eye on.

There was no visible advantage, however, in breaking into the individual performances to give each gal a chance to dance with a male partner. Fact that their talents ran the gamut from Shakespearean thesping to song and dance provided enough variety. If that ballroom dancing bit is to be retained, it should be slotted before or after the gals do their individual showing off.

Herb Sheldon did an okay emcee job but he should try to tone down that enthusiasm. It made him sound like a barker outside a carnival cooch show at times. Monty MacLevy, who sponsors the show; Carol Bruce, and indie film producer Rex Carlton were the judges. Their job was to pick the two best girls out of the seven, with viewers voting for the winner via mail. MacLevy plugs, both live and on film, added to the cheesecaker flavor by showing models trying to lose excess poundage on his salon machines. *Stal.*

**IN THE PARK**
**With Bill Sears**
**Producers:** Paul Ritts, Bill Sears
**Directors:** Warren Wright, Glenn Bernard
**Writers:** Ritts and Sears
**15 Mins.; Mon.-Fri., 12:15 p.m.**
**Sustaining**
**WCAU-TV, Phila.**

Several of WCAU-TV's top staffers—Warren Wright who is responsible for the popular "Willie the Worm" show, and Paul Ritts, director of the CBS network's "Big Top" program—have a hand in this pleasant midday interlude. Although it is patterned along the "Kukla, Fran and Ollie" line, it uses the same composition and style of presentation, with a masculine approach. Bill Sears, veteran telecaster at WCAU-TV, sits at the right with the puppet animals popping up over the ledge.

The mood is different, however, being less precious and more on the human side. Sears sits on a park bench and has discussions and arguments with his "friends"—Sir Geoffrey, a pontifical giraffe; Albert, a chipmunk with a whining voice somewhat like Homer's in "The Aldrich Family" and Calvin the Crow, who has a Durante - type indignation. The voices are distinctive and the foibles and patter are readily recognizable. Classical references are thrown in, ranging from Thoreau to Shakespeare, but never irritate. Sears obviously is fond of outdoor things and conveys this enthusiasm both for his "friends" and the trees and Springtime. Show is also distinctive because it doesn't depend on noise for effects. Sears operates in a relaxed manner, projects the pastoral quality of a program that has a nice leisurely pace and good situation humor. *Gagh.*

# Crosley Files For Toledo TV Station

Cincinnati, May 15.

A construction permit application to operate a television station in Toledo, O., on Channel 11 has been made to the FCC by Crosley Broadcasting. One of two VHF channels allocated to the Toledo area by the FCC, Channel 11 applicants also include Maumee Valley Broadcasting, the Community Broadcasting System and the Toledo Blade.

Crosley Broadcasting application discloses that total construction costs for the proposed station would be in excess of $500,000. Upon completion of the station, television operation would proceed immediately to Toledo area televiewers with a full weekly schedule of programs, Robert E. Dunville, Crosley prez said.

WLW-T, Cincinnati, the first television station in Ohio; WLW-D in Dayton, and WLW-C in Columbus are operated by Crosley. In the spring of 1950, the national average for television programs available to the public stood at 47 hours, while these three stations were programming 88 hours a week to viewers. On March 1, 1951, the national average of weekly programs available to viewers stood at 85 hours, while the three WLW television stations were making available 120 hours of programs to viewers each week.

# LOW-COST ATMOSPHERE ACCENTS WILSON'S TV'ER

New show starring syndicated columnist Earl Wilson, which preemed quietly on the DuMont web four weeks ago, is believed to be one of the least costly network shows, via its stress on securing legit backstage atmosphere. Originating from the backstage of DuMont's Ambassador Theatre, N. Y., the show utilizes no sets, relying only on props and the actual backstage trappings, such as the control booth, etc.

Show, a sustainer, tees off with the cameras picking up Wilson ambling down West 49th street and through the theatre's stage entrance. Format has the columnist interview various semi-pro entertainers and each one who has appeared on the show to date has received a job. Wilson also interviews various guest celebs. Aired Wednesday nights at 7:45, the program is produced by Ted Hammerstein and directed by Dick Sandwick.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

"A GREAT GROUP!"
HI, LO JACK AND THE DAME
Mgt.: BOB KERR, New York, N. Y.

KLIX
—IS KLICKIN'
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

# TV FILM Commercials that SCORE!

Narragansett Brewing Company used this TV Film Commercial as an opening for their telecast of the Boston Red Sox ballgames. Like Narragansett's, *your* television film commercial, produced by NATIONAL SCREEN SERVICE, means big-league advertising . . . that grooves your pitch *where you want it* . . . right into the heart of America's fastest growing market.

NSS facilities, craftsmanship and skill put *sock* and *sell* into your commercial . . . titles . . . or opening . . . with all the *salesmanship* ingredients that effectively *hold* the viewer's attention . . . *identify* your product . . . and *boost* your sales!

**Let NSS go to bat for you TODAY —and let our 30 years of experience in putting showmanship-on-film score *new* sales records for your product.**

**THE AGENCY:**
STANDISH, INC.

**THE ADVERTISER:**
NARRAGANSETT BREWING CO.

**THE PRODUCER:**
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**NATIONAL SCREEN SERVICE · 1600 BROADWAY · NEW YORK 19 · CI-6-5700**

# L.A.'s Self-Censorship

Continued from page 27

cleared most of the spielers off the channels, and are keeping an eye on those left.

Curbs imposed at the respective stations are:

KNBH: All medical products cleared with medical advisors in N. Y., with Better Business Bureau and other sources; close watch kept for unethical copy; pitchmen banned, as are mail order sponsors; no professional service plugs taken; anything appealing to occult such as spiritualism is nixed; matrimonial agencies, racing organizations, employment agencies are turned down; schools are accepted only after close check on their background; generally speaking, mortuaries are nixed; deodorants, laxatives and such are carefully checked on copy; vitamins are sold only as a dietary supplement, not a cure-all. Programwise, copy checked closely and station tries to reach a comoromise on the plunging V-neck, "not too high, not too low," as they put it.

**Lili St. Cyr Nixed**

KTLA: Here, too, claims are closely checked, and if plugger can't fulfill his claims program is turned down; pitchmen are banned, though one slips through occasionally, station admits; no mail order biz accepted anymore; commercials kept to maximum of six minutes for hour of Class A time; plunging neckline banned. Station recently killed skedded appearance of stripper Lili St. Cyr on Spade Cooley show, since then okays all talent on Cooley show prior to appearance.

KLAC-TV: Station says pitchmen still with them, but they've been cut down 80%, and copy is checked closely to avert fantastic claims; product also is checked; no mail order deals taken.

KTTV: Channel has a checker on all commercial copy, the direct result of trouble pitchmen created for station; station still has pitchmen, but checks claims and products closely. Their view is the unethical pitchman has eliminated himself by incurring public disfavor. "We've turned down pitchmen suspected of having phoney deals or those who couldn't back up outrageous claims, but as for the others we're not turning away business," a spokesman said. They feel telestations suffered from unethical pitchmen, and watch situation closely. Program wise, main concern is good taste, and each director is responsible for his show. No ban against diving necklines.

KECA-TV: All copy and product carefully checked to avoid misrepresentation. Station says because of continually changing conditions and economic factors they have no set policy, explaining "what was not permitted a year ago is today."

KFI-TV: Products and copy checked. Recently a secretary to a station exec thought one product, a mechanical toy, was too dangerous and demonstrated it to exec to prove her point. While doing it, she was hit by toy, suffered badly cut finger. Product (for kids) discarded.

KTSL: No censorship exercised as such. Each product and copy carefully checked. As regards the plunging neckline, station can't do anything about V-lines on web shows, and says problem has never come up locally.

# Freeze Lift

Continued from page 26

engineering affidavits to show how channels can be shifted around to achieve the desired results, will need checking before affected interests can file their replies. They will also require careful study by the Commission staff to determine whether the usual contention—that an extra channel or two can be added in an area without taking away from another community—will stand up. If these claims, or a large number of them, prove acceptable, extensive changes will be required in the proposed allocation plan. This will undoubtedly slow up the job of getting out the final plan, after the hearings have been concluded.

Many other problems posed by petitioners will have to be disposed of before the freeze can be lifted. The National Assn. of Radio and Television Broadcasters, in its comments, has raised serious questions regarding the validity of the blanket education reservations. The Federal Communications Bar Assn. has challenged the legality of the whole allocation principle, suggesting that the table of assignments be used as a guide rather than a rigid system of quotas.

The Commission will also have to consider alternative allocation plans by DuMont to provide more VHF channels for the entire country and by CBS to make available more VHF commercial stations in Chicago, Boston and San Francisco by assigning UHF rather than VHF channels for education. Other proposals, involving shifting of VHF stations to the UHF band and establishment of low power rebroadcast stations to provide TV service to valley communities shielded from the video signal path, will require some attention.

# WGN-TV Signs 2-Year DuMont Affiliate Pact

DuMont network this week concluded a new two-year affiliation pact with WGN-TV, Chicago Tribune station. Deal, an extension of the current contract which expires next month, calls for the Chi station to represent DuMont as a primary affiliate, and it will also continue to originate some shows for the web. Deal was set by DuMont manager Chris J. Witting and Frank Schreiber, general manager of WGN.

Fact that WGN-TV, one of the major stockholders in the Mutual web, extended its pact with DuMont indicates that any plans Mutual might have had for launching a fifth video network have now been postponed for at least another two years. It also puts to rest recurrent rumors of the creation of a network of newspaper-owned video stations especially since WGN-TV is controlled by the same interests which own the N. Y. Daily News' WPIX.

**Kansas City** — Fred Alexander, formerly with KMBC here, has joined the Carter advertising agency here in charge of radio and television. He replaces Herbert True, formerly director of the audio and video departments.

# Inside Stuff—Radio

June issue of Holiday mag has a piece, "Who Said Radio's Dying?", by George Kirtland. Author, discussing the subject from the programmatic point of view, says he has found his "radio evenings as good as ever, sometimes even a little better." He touts the hardy perennials, such as Jack Benny, Groucho Marx, Bing Crosby, "Our Miss Brooks," "Halls of Ivy," "America's Town Meeting of the Air," news programs such as Howard K. Smith and "Hear It Now," and "We Take Your Word."

Kirtland also notes that the transcribed "Lonesome Girl" can compete successfully for seductivity with video's Dagmar—because "90% of her charm is that you don't see her."

Barry Gray's first anniversary show from Chandler's Restaurant, N. Y., over WMCA Monday (14) produced one of his strongest guest lineups to date. Danny Thomas, Jerry Lewis, Sam Levenson, Fran Warren, Jack Carter, Jacqueline Susann, Bea Kalmus and others volunteered on a show, starting at midnight, which ran to 3 a.m. for this one gala.

Sylvania, the electronics company, will hand out awards this fall, as designed by Norman Bel Geddes. This public relations segment of the Sylvania account is handled by Roy Durstine, Inc. It's expected that the feminine figures will be called "Sylvias." Add that to the Oscars of Hollywood, the Emmys of television, the Edgars of crime fiction and the Michaels of radio and it's getting maybe a little confusing.

Because many station representative outfits aren't fully acquainted with the local programs of the outlets they handle, Paul H. Raymer Co. has adopted a novel approach to indoctrinate its sales staff on the schedule of WTAG, Worcester, Mass.

Robert J. Brown, WTAG commercial manager, conceived the idea of a disk digest of 13 of the CBS affiliate's airers, with stars of the programs adding statistical data and other info on the shows and the market. Platter was written by WTAG publicity director Andy Fuller and sales promotion director Ed Quinn.

Brown and WTAG manager Herbert L. Krueger played the disk for Raymer's N. Y. staff, and Brown is also road-showing the transcription for Raymers' Chi and Detroit offices.

Charles Ballon, of Phillips, Nizer, Benjamin & Krim, has been retained as general counsel of the Radio-Television Directors Guild (AFL) by the union's national board. Ballon was also named legal counsel for the N. Y. local and has been ratified by the membership.

RTDG has been expanding its activities. In addition to its branches in N. Y., L. A. and Chi, guild recently chartered locals in Detroit, Philly and Washington.

KXA, indie station in Seattle, not only uses time on the air for promotion spots plugging radio as a medium, but also uses four sales spots a day to sell time on the station, and sells it.

Lincoln Miller, executive veepee of KXA, wrote some copy to be used as a follow up to an institutional on the air campaign, and the use of the spots has resulted in several sales of time, both spots and programs.

World Broadcasting System is increasing its weekly distribution of material for its "Dick Haymes Show" and "The Three Suns."

Previously WBS sent out enough releases and scripts for outlets to schedule three quarter-hours of Haymes weekly. Additional material will permit cross-the-board airing for the Haymes show. "Three Suns" will now be released frequently enough for thrice-weekly programming, instead of the previous one quarter-hour weekly. Increase of "Suns" and "Haymes" sales by WBS affiliates cued the increase.

All 10 of Philip Morris' radio and television properties will participate in a campaign to prevent forest fires, with the backing of the Advertising Council and the U. S. Forestry Service. New drive is part of a long-standing pitch by the cigaret outfit on fire prevention. In the current project, 100,000 posters warning smokers to douse their cigarets are being distributed.

WLIB is launching a Josephine Baker Week, starting with a salute on the Ruth Ellington James "Celebrity Party" Saturday (19). Following day the N. Y. indie will beam a National Assn. for Advancement of Colored People testimonial dinner and a special program from the Golden Gate Ballroom.

Other Baker airers will be carried during the week.

# 250G Weekend

Continued from page 27

fall, will be willing to go for a show as costly as "Four Star." Danny Thomas, Jimmy Durante, Jack Carson and Ed Wynn are the rotating comics on that show and it's expected that each will sign on for another stint in the fall. Carter program, on which Camels is currently bankrolling the second-half hour, is to be dropped at the end of the current cycle, making possible the shift of "Four Star" in September. Except for Camels' decision, the rest of the weekend lineup is definite now.

NBC's plan to move "Four Star" to Saturday is based both on the web's desire to build a weekly evening program for Kate Smith, who will probably take over "Four Star's" current Wednesday night at 8 spot (see separate story), and its conviction now that Saturday represents one of the best viewing nights of the week. It was NBC which first opened up Saturday evenings to big-scale video with its "Saturday Night Revue," and success of that venture has cued the present plans.

**Cleveland** — Bryan Hodginskon has been added to the WHK announcing staff. . Walt Hendrich is leaving WGAR announcing for WERE sales. . Warren Guthrie, head of the Western Reserve University Speech Department, is the Sohio newscaster on a 10-minute 11 p.m. Monday-through-Friday spot over WXEL. McCann-Erickson is the agency. . Jack Elton, WTAM-WNBK staff pianist, leaves for a year study in Paris. . WSRS has appointed Robert Engle news director.


The Largest Local Sale of RADIO or TELEVISION in Chicago's History

The American Vitamin Associates, Inc., have purchased all the home games of the Chicago Cubs and all the day home games of the Chicago White Sox on an EXCLUSIVE basis. This is the only complete baseball schedule on Chicago television. When no game is scheduled, or a game is called, the advertiser will sponsor a film variety review featuring the top names in show business. They have also purchased six additional programs on WGN-TV which include: "Leo Carillo's Dude Ranch," WGN-TV's exclusive contest to select the Chicago representative for the finals of the "Miss U.S. Television" contest, three shows featuring top Chicago columnists, and a mystery program, "The Public Prosecutor."

It's another first for WGN-TV . . . Chicago's First Station

The Chicago Tribune Television Station

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## SHOWBUSINESS' MOST HONORED ACTOR:

# Mr. EDDIE CANTOR

## NEW YORK UNIVERSITY AWARD

The NEW YORK UNIVERSITY culture foundation and friends of the Hebrew chair cite Eddie Cantor for his outstanding service to the highest ideals of democratic living. And for his selfless devotion to the betterment of human relations among all people as exemplified by the multifaceted activities of the New York University Jewish Culture Foundation presented at a dinner in his honor at the Waldorf-Astoria, New York, on May 3, 1951.

## TEMPLE UNIVERSITY AWARD

Doctor of Humane Letters

## WAR VETERANS AWARD

Department of New York Jewish War Veterans of the U.S.A. Their annual award to be presented to Eddie Cantor on May 16, 1951, in Madison Square Garden. For his untiring efforts and unselfish devotion in entertaining men of the armed forces and for his continued efforts to better understanding between men of all faiths.

## WILLIAMSBURGH SETTLEMENT GOLD MEDAL AWARD

Awarded to Eddie Cantor for Humanitarianism.

## MICHAEL AWARD

Humanitarian Award to Eddie Cantor for deep devotion to causes of humanity in stimulating public interest and support of American Institutions. Award made May 7, 1951.

# From the Production Centres

## IN NEW YORK CITY . . .

Ed Wolfe office has recorded "Hilltop House" (Alka-Seltzer, CBS) several weeks ahead so that two women co-authors can have a holiday . . . Addie Richton flew out Friday for London where she'll be house guest of Winifred Williams, New Yorker writer, while Lynn Stone departed Saturday for Bermuda . . . Morgan Cox of SWG heads back to Hollywood this week after month sitting in on Authors League television contract negotiations with networks . . . Now that he's publicist for the Anglo-American advertising agency, Hewitt, Ogilvy, Benson & Mather, Larry Nixon has just made his first visit to London, after years of writing travel books.

WNBC general manager Ted Cott relaxing at the Saxony Hotel, Miami Beach . . . "Town Meeting's" George V. Denny, Jr., honored with a doctorate at Ithaca College convocation Saturday (12) . . . Lilian Okun, producer-writer of "Let's Listen To a Story," and "Young Book Reviewers," leaves shortly for Spain, with stopover in Lisbon . . . United Parents Assns. kudosed WMCA for its "The Killers" safety campaign . . . WNEW program director Dick Pack left Monday (14) on the Broadcast Music, Inc., clinic tour . . . Leon Levine, who exited recently as director of discussion broadcasts for CBS, has joined Carl Byoir Associates, indie flackery, in an exec capacity. He had been with CBS for 14 years . . . Lee Merrick is joining WNYC as promotion director . . . Monarch Saphin home appliance chain signed to sponsor 18 10-minute programs weekly on WMCA, via William Warren, Jackson & Delaney agency. Same agency has also placed contract for Mitchell air conditioners for 14 quarter hours weekly on WQXR . . . John Derr, CBS associate sports chief, back Monday (14) after two weeks in Louisville and Hot Springs . . . Rosa Rio will be guest organist on ABC's "Family Circle" tomorrow (17) . . . James W. Lucas, director of new product development at Associated Program Service, has resigned . . . Bill Kaland, former KWK (St. Louis) continuity chief and CBS staffer, is new head scripter at WNEW . . . Barry Gray, WMCA all-night gabber, celebrated his first anni on the indie with festivities Monday (14) at Chandler's, his origination spot . . . Paul Gerhold, ex-research manager for Dancer-Fitzgerald-Sample, has joined Foote, Cone & Belding as research director . . . Doug MacNamee, director of the Margaret Arlen show, leaves WCBS for Benton & Bowles AM-TV department.

Bob Shepard takes over announcing chores on NBC's "$64 Question" Sunday (20) . . . NBC's Jack Berch to guest speak at Paterson, N. J., celebration for Armed Forces Week tomorrow (Thurs.) . . . Thurston "Bud" Shays, after eight years with NBC sales, has joined Metro group of Sunday newspapers . . . Queens County American Legion is the fourth civic group to cite WMGM's George Hamilton Combs for his Kefauver hearings coverage.

CBS' Ed Murrow gets New School for Social Research's first annual award for adult education tomorrow (Thurs.) . . . The Ira Averys (he's AM-TV producer at BBD&O) have a new daughter, born Wednesday (9) at Harkness Pavilion . . . "One Man's Family" renewed on AM through the end of the year, and will also remain on TV during the summer . . . Shirley Thomas, veepee of Commodore Productions, traveling with the Clyde Beatty Circus gathering material for her "Clyde Beatty Show" on Mutual . . . CBS chief researcher Oscar Katz knocked off the daily double at Jamaica last week (paying $1,200), only to lose it 10 minutes later when the judges disqualified one of the two nags . . . "MGM Theatre of the Air," which won an honorable mention in the Institute for Education by Radio's cultural division, winding up its third 26-week cycle . . . Doris Grundy new to "Backstage Wife" . . . "Front Page Farrell" additions include Sidney Smith, Audrey Egan, Frank Chase, Elaine Kent, Arthur Maitland and Anita Anton.

## IN HOLLYWOOD . . .

Jack Paar, who used to ask the $64 Question on NBC, will be back on the network this summer in "Don't Answer That," a facetious treatment of the loot shows . . . Ralph Taylor, former CBS sales promotion head at CBS, will be back on the AM side after a hitch on the net's TV station KTSL. Tony Moe switches over to tele and Sherrill Taylor comes in from Salt Lake to promote sale for KNX and Columbia Pacific skein . . . Harry Mahlish shuttles from one luncheon to another to take bow for KFWB's quarter of a century in radio . . . Michael Hin, who came to KFAC from WLW, Cincy, as commentator, moved over to KFI. Replacing him is Murray Boggs, a straight newscaster . . . NBC renewed Screen Directors Playhouse and it goes through the summer. Scripts are being thumbed for an early guesting by Norma Shearer, long in retirement . . . "One Man's Family," now in its 19th year on NBC, given another renewal by Miles Laboratories . . . Janet Waldo, Sam Edwards and Director Helen Mack of "Corliss Archer," led by Ayer's drum-beater, Chet Brouwer, were the big attraction at the Cherry Festival in Granger, Wash. . . . Galen Gilbert, manager of KGER, Long Beach, is frightened none by teevee. He hiked rates 7½%. Long Beach is only 20 miles from L. A. . . . Joe Leighton at Thompson's has it all figured out that Charlie Forsythe, soundman on "Lux Radio Theatre," has made 80,000 different kinds of sounds in his 15 years on the show. Closing and shutting a door must be two . . . "Ozzie and Harriet" was hailed as the best network show for family listening by Federation of Women's Clubs at their conclave in Houston . . . Loretta Young makes her 25th appearance on Lux May 21 and that's high for guestars . . . Les Mawhinney, head of Don Lee newsroom, named chairman of Cal. Associated Press Radio Ass'n . . . Charlie McCarthy show is said by writers to be the toughest one to write for. Too many taboos and shot through with masterminds.

## IN CHICAGO . . .

Claude Kirchner spearheaded two benefit shows for Handicapped Children in Lake County, Ind., and in one night raised enough money for another year's operation . . . Milton F. (Chick) Allison moved from N. Y. sales rep for WBBM to Radio Sales, being replaced by Sam Maxwell, Jr. . . . Dick "Two Ton" Baker originates his WGN shows today from Chanute Air Force Base . . . John W. Shaw agency has added David Guerrant, Edwin J. Hughes, Jr., and Ralph T. Stewart . . . R. N. Hoye has been appointed sales promotion manager of Zenith Radio . . . CBS program toppers Hubbell Robinson and Lester Gottlieb in town last week . . . Saxie Dowell a guest on Fred Reynold's WGN stanza . . . Kay Morrow's "Stories in the Sands" now a five-a-weeker on WENR-TV . . . ABC's Central Division veepee John Norton back from his vacation . . . Dick Shackle is new page captain at WBBM . . . Art Pickens and Danny Newman of Walter Schwimmer Productions junketing to Detroit to tee off "Miss U. S. Television" program on WXYZ-TV . . . Fred Holdridge has joined ABC's Research Dept. . . . Cliff Peterson back on the "Breakfast Club" after a two-month absence . . . N. Y. NBC execs Victor Norton and Hamilton Shea in town last week . . . Viola Berwick set on Mutual's "Singing Marshal" . . . WLS's Red Blanchard quarantined with chickenpox . . . Arnold Carlson, Mutual account exec, recuperating from an illness . . . Barn Dance group of 50 performed benefit last Friday for WLS guitarist Smokey Lohman, who was injured last June and has been unable to work since . . . Richard Cass added to Mutual's sales promotion staff.

## IN WASHINGTON . . .

Robert Montgomery, Commander in the Naval Reserve, will narrate a 26-week series of half-hour airers, starting next fall, over NBC, plugging Navy recruiting . . . WNBW, NBC's TV outlet, named by National Safety Council for one of nine Alfred P. Sloan Highway Safety Awards . . . First localized version of a "Mrs. Hush" contest teed off Monday over all area radio and TV stations to hypo current Arlington (Va.) Hospital building fund . . . Al Sherman, manager of Georgetown, town's nabe art cinema, doing a 13-minute weekly commentary over WGMS, local "good music" station . . . John Connolly, NBC D. C. newsman, tapped for role of Alexander Hamilton in "Faith of Our Fathers," the Paul Green Sesqui pageant . . . Richard Harkness, NBC commentator, currently on a speaking tour for sponsor, Pure Oil Co. . . . WWDC disk jockey Art Brown emceed AAA Safety Patrol Show, headlined by Bill "Hopalong Cassidy" Boyd and crime buster Sen. Estes Kefauver . . . NBC v.p. Fred Wile, Jr., a weekend visitor for o.o. of web's TV news and special events shows . . . RCA board chairman David Sarnoff a visitor here past week . . . Eddie Cantor will emcee Washington Post's (owner of WTOP-CBS) annual Celebrities Golf Tournament beginning of June.

## Robinson, Ackerman On Stand This Week in 250G Suit Vs. 'Our Miss Brooks'

Hubbell Robinson, Jr., CBS program veepee, and Harry Ackerman, web's production exec, will take the stand this week in New York Supreme Court, as the $250,000 suit brought against Columbia by Don Ettlinger moves into its closing phase.

Since the trial opened more than a week ago, Ettlinger as plaintiff has been doing most of the testifying in his allegation that the Colgate-sponsored "Our Miss Brooks" show, with Eve Arden, was pilfered from an audition script he wrote prior to the show's going on the air in July, 1948. Norman Tokar and Ed Jurist, who also figured in the early writing of the show, have also been subpoenaed to appear.

CBS contends that, in reality, Ettlinger was commissioned to write the audition script based on an idea by Robert Mann, who at that time was associated with CBS.

## GALLICO TO REPRESENT CBS IN MIDDLE EAST

Writer Paul Gallico signed with CBS this week as the web's Middle East correspondent and has left for Jerusalem, where he'll headquarter. He's to work on a special assignment basis until the end of the summer.

Gallico will broadcast from Israel on CBS' "World News Roundup," as well as other regularly-scheduled news programs.

## Willys-Overland Buys Stan Lomax on Mutual

Willys-Overland dealers are set to sponsor a thrice-weekly sports stanza on Mutual. Featuring Stan Lomax, airer will be beamed Monday, Wednesday and Friday at 7:15 p.m., starting in a few weeks.

Willys dealers back Lomax over WOR, N. Y. locally. Network program is awaiting final clearance from some local dealers. Agency is Ewell & Thurber.

## 19 Years for 'Mrs. Tucker'

Dallas, May 15.

The "Mrs. Tucker's Smile" program heard on WFAA, is now 19 years old, airing its 3,000th program Monday (14). The program originates here and is now also carried by member stations of the Texas Quality Network and several independent outlets.

Program down through the years has changed personnel but the format has remained unchanged.

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Salt Lake City—Nat Berlin, formerly continuity chief for KALL and the Intermountain Network, is now with Adamson & Buchman, advertising and public relations. He'll be handling copy, production and accounts.

# ABC Mulls 4-in-1 Serial Operation

ABC web, which has been yenning soap operas, is mulling a four-in-one daytime serial operation. Idea is to have a quartet of 15-minute strips, each with its own story line, booked in one hour and linked by one central character and unity of locale.

The four shows will be built around "Bachelor's Children," property which was aired on NBC and CBS at various times. The leading character, Dr. Bob, would figure in the action of all the airers. Each will have its own slant, however.

The package is being pitched to big bankrollers. Concept is that one overall sponsor would benefit from the contiguous rates and inherited audiences and could assign each of the airers to a different one of his products. Plan was worked out by Richard Woolen, program director for ABC's central division.

Web is also considering a strip based on "Mildred Pierce," the James M. Cain novel which was later filmized. Show would originate from New York. ABC program veepee Leonard Reeg is negotiating with Mannie Manheim and Earl Ebi, Coast producers, on the vehicle.

Chain's interest in soapers is pointed up by its recent unsuccessful attempt to lure over NBC's afternoon lineup en masse. On its own, ABC has developed two serials, "David Amity" sold to Procter & Gamble, and "Modern Romances," backed by Philip Morris.

## 'Condition Red!' Prepped As WFDR Documentary

"Condition Red!," dramatic documentary on the effect an atom bomb would have on New York City, will be aired by WFDR, N. Y., Monday (21) at 9 p.m. Using actuality recordings made in air raid control centres, the Air Force Filter Centre and report and sector headquarters, stanza was made with the cooperation of the city and state civil defense officials.

Lou Frankel will produce, with Jules Bergman scripting and Irving Rabinowitz directing.

FM indie will broadcast the discussion at the Overseas Press Club annual awards dinner tonight (Wed.) at 9:30-10:30 p.m. Participants include Hal Boyle, AP; Bob Considine, INS; H. V. Kaltenborn, NBC; and Quentin Reynolds. Moderator will be Edward R. Murrow of CBS. Questioning the panelites will be a group of newspaper execs and editors.

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Tulsa—David E. Wilson is newly appointed program director of KRMG; moved up from night news editor and account exec. He is former news editor and music director of WIRL (Peoria).


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WJBK delivers the Goods

YOUR GOODS... WITH SALES PUNCH

Results from WJBK-TV show, "Ladies Day" —30-piece sets of stainless steel cutlery, retailing for $4.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store ran out of stock. Commercials had to be stopped until their supply could be replenished. Net result: three-spot a week contract for a year.

WJBK-AM-TV-DETROIT

WJBK-TV—a CBS and DUMONT Affiliate

THE STATION WITH A MILLION FRIENDS

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# Kines Improved By K&E Checks

Considerable improvement in kinescope quality has been effected on shows in the Kenyon & Eckhardt stable as a result of the agency's system of checking up on video recordings. K&E instituted the policy because it felt that not only were poor kine prints being shipped out, but that even good tele transcriptions were being given bad screenings by engineers at the local stations "just slapping on the reels."

Agency moved on the question because so many of TV's programs are seen via kine, with some prints bicycled to two or three outlets. First step in the K&E process is to have a representative of the agency's motion picture department attend rehearsals and broadcasts, to make certain that the lighting is good not only for the live show but also for kinescoping.

Donald Maggini, K&E's veepee in charge of motion pictures, said that webs have been asked to inspect most of the prints. The test print is given a complete evaluation, so that any necessary changes can be made in the processing, and a guide sheet prepared for the engineers, who run the film at the local outlet. Detailed instructions on timing, shading, etc. are spelled out for the engineer to run the print for best results. In addition, all kines sent out from the agency are given a complete run-through at K&E.

Another practice adopted to police the kines is monitoring. Local dealers and distributors of the sponsors and K&E field reps catch the shows locally to check on kine quality. Monitoring system keeps the local stations on their toes to give the celluloid careful treatment.

Maggini said that on all shows the agency handles, the commercials are not on kine. Fresh vidpic plugs are inserted to give the hacker top photographic quality.

One of the reasons for the poor quality of TV recordings is that the labs which process the stock have mushroomed and have been swamped with work. In addition, lighting which may be okay for live transmission can look washed out when lensed off the tube.

# CHI FEDERATED AD CLUB'S '50-'51 AWARDS

Chicago, May 15.

Chicago Federated Advertising Club Awards for the 1950-51 season to be made Thursday (17) include in radio: local, "Patrick O'Riley Show," on WBBM, written by Val Sherman; network, "Cloud Nine," on CBS, written by Perry (Skee) Wolff; special features, "The Quiet Answer," on WBBM, written by Wolff; commercial announcements, Toni Co., through Foote, Cone & Belding; new program created during the year, "The New World of Atomic Energy," on WLS, written by Marcella Albert and Josephine Wetzler.

In television, four first place awards went to "Wayne King Show," NBC-TV, for Standard Oil, through McCann-Erickson; "Studs Place," ABC-TV co-op; "Super Circus," ABC-TV for Canada Dry, M & M Candies, Weatherbird Shoes; "Adventures of Uncle Mistletoe," WENR-TV, for Marshall Field & Co.

TV commercials called for six first place awards to Toni Co., and Armour & Co., both through Foote, Cone & Belding; Gold Seal Glass Wax, through Campbell-Mithun; Swift & Co., through J. Walter Thompson; Grennan Bakeries, through Young & Rubicam, and Jules Montenier, through Earle Ludgin.

Best new TV program created during the year award was given to Don Herbert's "Mr. Wizard," NBC-TV.

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**St. Louis** — Bruce Barrington, news editor for KXOK, has been appointed to the communications committee of the St. Louis Civil Defense Organization. He is chairman of the commercial radio section of the committee which includes all communications systems in Missouri.

# Chas. Vanda Elected Philly TV Assn. Prexy

Philadelphia, May 15.

Charles Vanda, vice-president in charge of television for the WCAU stations, has been elected president of the Television Association of Philadelphia.

Other officers named were: Franklin Roberts, Harry S. Feigenbaum Agency, vice-president; David Smith, Richard A. Foley Agency, treasurer; Ethel Foster, telecaster, secretary; Flora S. Jack, W. Wallace Orr Agency, assistant secretary; Edward A. Davies, Princeton Film Exchange, chairman of the board of governors.

Named to the board of governors were W. Wallace Orr, J. Cunningham Fox, agency head; Martha Gable, Philadelphia Board of Education; Mort Farr, electrical appliance distrib; Walter Erickson, Gray & Rogers Agency; Robert Jawer, WPTZ; Arthur Borowsky, TV Digest mag; Ruth Weir Miller, WCAU, and Kenneth W. Stowman, WFIL sales manager.

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**Schenectady** — George L. Peck has been appointed supervisor of promotion and publicity for WGY and WRGB-TV, General Electric stations. Peck, who rose from private to captain in the Army during World War II, succeeds Bill Givens, returning to active air and video work.

# DETROIT SCRIBES TAKE TO TELE WHOLESALE

Detroit, May 15.

Local newspapermen are well represented in television. Six journalists have turned gabbers for the mikes and cameras. Brewster P. Cambell, city editor of the Detroit Free Press, and various members of the Free Press staff appear weekly to quiz a guest on "Press Conference" over WXYZ-TV.

Bud Lanker, Free Press reporter, has an hour show daily, "Hello Girls," on WXYZ-TV. Detroit Times sports editor Bob Murphy has a daily show on WXYZ-TV. Ed Hayes, Times sports writer, appears on WJBK-TV's once weekly "So You Know Sports?" Times' food writer Prudence Penny (Ruth Gorrell) has a once-weekly show on WJBK-TV, and Jack Pickering, Times reporter, interviews doctors and scientists once weekly on WJBK-TV.

# Jordan to U. of Denver For AM-TV Workshop

Denver, May 15.

Noel Jordan, formerly with NBC-TV's mobile services, has signed to conduct the Television-Cinema Workshop at the Univ. of Denver during the summer quarter. Prof. Leo Martin of the Univ. of Alabama directs the radio workshop.

# Nix Scripps on WERE Appeal

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well within the law when, in choosing between two applications, it attaches significance to the fact that one, in contras' with the other, is dissociated from existing media of mass communications in the area affected." (Scripps-Howard owns the Cleveland Press.)

"This is not to say," the Court continued, "a permit should be withheld from an applicant because it is otherwise engaged in the dissemination of news . . . But where one applicant is free of association with existing media of communication and the other is not, the Commission, in the interest of competition and consequent diversity, which as we have seen, is a part of the public interest, may let its judgment be influenced favorably toward the applicant whose situation promises to promote diversity."

The Court concluded that in giving greater importance to factors in which Cleveland Broadcasting had the advantage the Commission decision, "while by no means inevitable, was based on reasonable grounds and was within the framework of the statute.

"The successful applicant consists of a variety of persons of responsibility and standing in the community, identified with its life and activities and free of close relationship with any large existing medium for the communications of news or other programs. This group also holds the promise of furnishing that individual responsibility which is likely to accompany integration of ownership with active management.

"To decide that, other essential qualifications being present, public interest would be better served in or about Cleveland by this group (Cleveland Broadcasting) than by appellant in the award of this particular application is to decide within the realm of lawful discretion, and, therefore, in a manner we must leave unimpaired. This is so notwithstanding a number of respects in which applicant is better qualified. Discretion to choose between qualified applicants is wide."

# Dallas City Council To Get WFAA Airings

Dallas, May 15.

WFAA has made arrangements to air the weekly Dallas City Council meeting. The series marks the first time the Council meetings have been presented by radio on a regular basis.

The city council meets each Tuesday at 2 p.m. at the city hall. A tape recording will be made then played back at 9 p.m. that night.

## Ed Noble's Version

Continued from page 23

our networks to serve the public. This statement remains true today.

"About three weeks ago, William S. Paley, Chairman of the Board of the Columbia Broadcasting System, approached me, and in these discussions a merger of ABC and CBS, designed to create the strongest radio and television networks yet to be conceived, was suggested. Because of the Federal regulations prohibiting one company from owning two radio or two television stations in the same city and from owning more than one radio or television network, the discussions were expanded to include various other parties, who expressed desire to own radio and television facilities that could not legally be absorbed into a combined ABC-CBS company.

"It soon became apparent that any such plan would weaken the remaining ABC radio and television networks. This was rejected by my associates and me in the belief that the public interest would not be served. We felt that the plan was unfair to ABC advertisers, ABC affiliates and our organization who had built ABC in eight years from a small radio network of 116 stations, doing $12,000,000 of business, to a radio network of 290 stations and a television network of over 60 stations, doing an annual business of about $65,000,000.

"During the negotiations, as the controlling stockholder, I was offered, by an interested party other than CBS, an opportunity of selling my personal stock at $15 a share. This, I rejected, both because I would not accept an offer not available to all stockholders and because, as I have said, I have no interest in a "sellout" which would take me away from the development of television and radio.

"The merger of ABC into CBS was abandoned by my associates and myself, although it was very attractive, both financially and otherwise, because the remaining ABC radio and television networks would not be as strong or have the potential of growth equal to the present set-up.

"Thereafter, United Paramount Theaters, Inc., proposed a merger with ABC, whereby ABC stockholders would receive United Paramount preferred stock and warrants for shares of United Paramount common stock. ABC could not accept this offer because we are interested only in a real partnership whereby ABC stockholders would share more fully in the growth of radio and television through ownership of greater amounts of equity securities and through exercise of more prportionate voting representation.

"My associates and I have been complimented by the recognition given the value of ABC by our competitors and by others who have studied the operation of our company.

"We will continue to operate ABC radio and ABC television and are convinced that we will continue our growth and progress and better serve the public in both fields. We have but one objective—the improvement of the position of the American Broadcasting Co., its personnel, stockholders, affiliates and advertisers."

## BAB

Continued from page 23

the local level. Ryan's policy is to continue services to indies and affiliates, but also to step up overall AM promotion that will benefit the national chains as well.

The four nets are represented on BAB's board. In addition, NBC board chairman Niles Trammell is on the executive committee and MBS chief Frank White is on the research-promotion committee.

At present BAB is getting most of its funds from members of National Assn. of Radio & Television Broadcasters, who have the right to have 30% of their NARTB dues allocated to BAB. So far, about 85-90% of NARTB stations have done so. Outlets that aren't NARTB members pay half of their highest hourly rate per month.

CBS, while it isn't in NARTB or BAB, has all of its o-and-o's in BAB, which is bringing the bureau about $30,000 a year. A considerable number of non-NARTB members are similarly contributing to BAB, including all the Westinghouse stations.

NBC's o-and-o stations are in BAB, by virtue of their NARTB tie. While ABC's o-and-o's aren't in, it's understood that chain is considering bringing them in when it signs up.

Webs generally have promised BAB their support and will probably lend their weight and financial backing to the industry body when the current rate-axing excitement dies down and the chains stop cut-throat competition in favor of working together to promote the medium.

How much the chains will have to pay depends on the size of the job the medium wants done. With a BAB budget of $500,000, the webs might have to put up a total of $100,000. That might be split with NBC and CBS paying $35,000 apiece, ABC $20,000 and MBS $10,000, or some such allocation based on relative earnings. Naturally, if an outlay of $1,000,000 is planned, the network contribution might have to be upped somewhat more than double.

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**Dallas**—Julie Benell, WFAA and WFAA-TV's women's editor, has been elected chairman of the American Women in Radio and Television for the state of Texas.

## WGY SETS SCHOLARSHIP FUND ON ITS 25TH ANNI

Schenectady, May 15.

WGY, in observance of its 25th year of farm broadcasting, has established a fund, which will endow four scholarships of $200 each for winners of a contest based on original radio scripts or skits dealing with a specific phase of agriculture or home economics.

Robert B. Hanna, manager of General Electric Co. radio and television stations, announced that contestants must be: (1) a high-school senior or high-school graduate under 21, who has not attended an institution of higher learning; (2) a member of either the 4-H Club, Future Homemakers of America or Future Farmers of America; (3) a resident of New York, Vermont, New Hampshire, Massachusetts, Connecticut or Pennsylvania. The scholarships will be used to finance study at state-supported institutions, in those commonwealths, offering courses in agriculture, home economics or forestry.

Two of the scholarships will be awarded 4-H club members, a boy and a girl; a third, to a FHA girl; a fourth, to a FFA boy.

## D.C. TV News Bureau Set To Service Nets, Indies Throughout Country

Washington, May 15.

Latest entry into the growing field of video news coverage is a Washington Television news bureau, counterpart of town's numerous bureaus serving dailies throughout the country.

The new service, set to tee off around June 1 with an initial staff of 10 cameramen and news editors, is the brainchild of Col. Ed Kirby, chief of Army Radio-TV, a repeat of his World War II chore. It has been taken over by Robert Enders, head of a local advertising agency. Presumably the service will be part of the Enders agency.

The TV news service will aim to supplement the work of the network commentators and cameramen, in much the same way that the numerous capital news bureaus highlight local angles of the news and supplement the three major wire services. It will make a special bid for the business of the indies, however, who have no Washington coverage of their own.

Subscriber stations will receive a seven-minute film coverage of Washington highlights five times a week, completely processed, edited and air-expressed for showing the same evening in most parts of the country except the Coast. Coast will be served with a special fast "overnight." Standby films will be distributed in advance, to cover such emergencies as bad weather. Special local angles, such as cut-ins of interviews or comments by Congressmen or prominent figures of communities being served, will be worked into the regular strip.

In addition to regular daily service, the TV bureau will parallel the newspaper bureaus in providing a special "query" service to accept special assignments from individual stations.

## Chi Brewer Into Early A.M. Pitch to Housewives

Chicago, May 15.

In what is believed to be the first time a brewing firm has used early morning radio to sell the product to housewives, Peter Hand Brewing Co. starts a 7:30 a.m. quarter-hour strip on WBBM next Monday (21). Show will feature light music, with Jim Conway giving weather and time reports.

WBBM's pitch in sewing up the suds contract was based upon three surveys, made by Modern Brewery Age, Cosmopolitan magazine, and the Psychological Corp. (for American Can).

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**Pittsburgh** — Donald Faust has been named assistant general manager of WDTV and Byron Dowdy production director . . . Buick Dealers have renewed Mary Martha Briney-Bob Carter song program on WCAE for another 13 weeks. They're on for 15 minutes every Thursday afternoon . . . Kenny Kenfield has assumed program director duties at WPGH. Alan Leonard, who was doubling between that job and publicity post at West View Park, will concentrate on latter job . . . Steve Rotz, WHOD announcer, on leave of absence on advice of medico and Porky Chedwick is taking over

## Kirby

Continued from page 24

— according to our own mail, is to have a program make a flat statement that it, or the personality of the show, has "just flown this boy in from Korea to make this broadcast."

Not even a pressagent can do what General Marshall can't and won't do. When a lad has been wounded or hospitalized, only the medical and surgical and humane facts govern where he will go, and when. After he has been returned stateside, and after the medics say he is well enough to leave the hospital, he becomes available for radio and TV; never before.

Consider this request for Army cooperation. We have been asked to furnish a weekly coast-to-coast program with a "bashful" soldier—or in any event one who has never asked his best girl to marry him — who will make his proposal over the air. Oh yes — there's one other requirement. Each soldier must be headed overseas. Several weeks after he has made his bid for his gal's hand, she will give her answer, by recording, yes or no.

In event the gal says "yes," the program will set aside a sort of a hope chest for the couple — a "consolation" prize if she says "No."

Aside from the fact that it is most unlikely the soldier will ever hear the girl's response — he's now on the high-seas, remember — and aside from the fact that there is no assurance he will ever return — the grimmest fact of war — the Army rejected this on the obvious grounds that a proposal of matrimony is a personal matter between a man and woman and the Army could not and would not intrude.

**An Old Refrain**

The only unusual thing about this request is that it was made in seriousness by a responsible person in a responsible organization who no doubt felt he was getting a good heart-feature for his show, and was, incidentally, contributing to the morale of the GIs.

If you look over the files of VARIETY you'll see we did a piece along these same lines in 1941. Some people then felt the Army had lost its sense of humor and had sold out to the blue-noses. You and I know that the performance of radio with the Army in World War II belies any such indictment.

We just ask that our soldiers be treated like other human beings; let them be the butt of good jokes and gags; take part in all the parlor games in the book just like other people. When they've done an outstanding deed, sure, give them the recognition they deserve. But let's stay away from the sort of thing cataloged here. They help neither the program, performer, sponsor, station, nor network, much less the Army. The GI may be a private, first class, but remember, to America the GI is FIRST CLASS, VERY FIRST CLASS.

## RTMA

Continued from page 26

dealers are free to give trade-ins any value they wish as a deduction from the cash price of the new set. The trade-in provision of Regulation W merely requires, it explained, that the down payment on TV sets be computed as a percentage of the net price after deducting the trade-in allowance.

Meanwhile, RTMA moved to support its recent opposition before the House Ways and Means Committee to the proposed increase in the manufacturers excise tax on radio and TV sets from 10% to 25%. In a memorandum submitted to the Committee, A. M. Freeman, chairman of the RTMA Tax Committee, said the proposed increase "would drastically effect industry sales and would result in a loss of revenue from income and excess profits taxes largely offsetting the additional revenue obtained."

Freeman advised the Committee that the market for TV sets must be found in the lower income groups, now that the higher income market is "virtually completely saturated." An increase in the excise, he said, "will fall almost entirely on the groups least able to bear it."

## Philly Bids For Educ'l Channel

Philadelphia, May 15.

Philadelphia's Board of Education has moved to secure its own television channel and to inaugurate a statewide network of TV stations to be used solely for educational purposes.

In an application filed with the FCC, the school board asked that it be assigned Channel 12 (now temporarily assigned to Wilmington, Del.), or that it get the proposed new Channel 35. All local educational institutions will be permitted to share in its use.

Walter Biddle Saul, president of the board, sent concurrently a letter to Dr. Francis B. Haas, Pennsylvania Supt. of Public Instruction, asking that a network of educational TV stations be set up throughout the commonwealth. Educators here are stirred up over the proposal, following disclosure of a plan in New York to establish 11 educational stations in 10 different cities of that state. Programs here, Dr. Saul said, would be beamed to children in classroom during the day and to adults during after-school hours.

## Baseball

Continued from page 25

the Tigers and the Goebel Brewing Co., sponsor of the broadcasts and telecasts for loss of attendance suffered by its clubs.

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**Salt Lake City Complications**

Salt Lake City, May 15.

Professional baseball will break into the local television picture here next Monday (21), when KDYL-TV broadcasts the first of seven Salt Lake Bees Pioneer League games. Tab is being taken care of by General Electric Supply Co. for their dealers, one for each game.

Closing the deal involved some complicated work. The TV rights for baseball have been held by KALL, local Mutual outlet, also handling the radio broadcasts of the games. But the audio station has no video license, and it began to look as if they'd be meeting a $1,000 nut with no income in sight.

Station finally peddled the rights to Gillham Advertising Agency, who in turn inked GE, and arranged for KDYL-TV to handle telecasting. Total cost to GE should run at about $1,000 per game, which includes time, talent, and production.

Use of TV is something of an experiment for Bees owner Eddie Leishman. He's using an abbreviated schedule to check the box-office results before deciding on a full season setup for the future.

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**San Antonio**—Initial telecast of a new series, "Circle KEYL Ranch," is to make its debut on KEYL next Thursday (24) for a half-hour.


# Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this $6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.

WFIL

**Eileen BARTON**

Currently

**HIPPODROME**

**BALTIMORE**

Direction: M. C. A.



Ideal Home for
TELEVISION, RADIO EXECUTIVE
or Playwright

**FIRE ISLAND**

6-Room, 2-Bathroom House for Sale

[illegible]

# BIZ LAG CUES DISK PRICE WAR

## Gospel Singers Increasingly Parlay Religioso Showmanship for Hefty B.O.

With gospel singers hitting an alltime high as b.o. attractions and on disk sales, new religioso combos and soloists are beginning to flood the Bible belt in the south and midwest. By parlaying showmanship and religion, the gospel singers are racking up hefty grosses in hinterland one-niters while their waxings are reaching a 200,000 to 400,000 sales peak. Dates are set for them in large churches, auditoriums and ballparks in these areas for $500 to $1,000 guarantees, plus percentage of gross. They generally wind up in percentage.

Gospel circuit promoters are charging as much as $3.60 per ducat for the concerts and such top names as Sister Rosetta Tharpe, Marie Knight and Mahalia Jackson have played to as many as 25,000 people in ballpark dates. However, with the majority of bookings available in churches and auditoriums, the gospelers generally average from $2,000 to $3,000 for a night's work. In the scramble to bring new names into this area, promoters and diskeries have introduced such groups as The Nightingales, The Soul Stirrers, The Richmond Harmonizers, The Bradford Singers, The Roberta Martin Singers and The Pilgrim Travellers, among others, to ride the gospel gravy train.

Although the gospel bookings are concentrated in the south and midwest, New York, Chicago and Washington promoters bring them in occasionally for good results. The bookers, however, claim that the returns are greater in the grassroots areas because the people there are more religious-minded. In the hinterlands, they add, interest in the gospel-type singer is hyped by the local disk jockeys, who devote their full programming schedule to gospel disks.

In line with this steady platter play and the strong b.o., the major and indie diskeries are developing a strong backlog of gospel etchings. Even such pop singers as Bing Crosby, Morton Downey and the Andrews Sisters, who don't tour the gospel circuit, have been adding religious tunes to their pressing schedules.

### Long on Longhair

One night last week (10) in New York, the three biggest indoor places of amusement were covered by musical events on the longhair side.

The Music Hall preemed the opera pic, "The Great Caruso"; the Roxy was presenting the N. Y. Philharmonic-Symphony as its stage show, and at the Madison Sq. Garden, honoring Prime Minister David Ben-Gurion on the third anni of the birth of Israel, the entertainment program comprised Jascha Heifetz, Jan Peerce, Fritz Reiner and the NBC Symphony, and the Robert Shaw Chorale.

## Tele Is Positive Builder of Bands, Sez Frank Dailey

Video is a definitely positive factor in the launching of new bands and the promoting of established orchs, according to Frank Dailey, operator of the Meadowbrook, Cedar Grove, N. J., and one of the pioneers in setting up band remotes on radio years ago. Dailey countered the opinion of Vaughn Monroe, who contended in last week's VARIETY that TV has little chance of equalling radio as a builder of bands.

Dailey said that video's "superior" ability to sell ordinary merchandise could be used to sell bandleaders and sidemen as personalities. Initial experience at the Meadowbrook, where a 30-minute TV remote on the DuMont network originates Saturday nights, has already indicated that TV can pay off big as a band exploitation medium. Instead of the usual 100 people in the Meadowbrook early Saturday evenings, four and five times that number are coming to the spot in time for the videocast.

Click of the Meadowbrook remote operation has cued the DuMont web to expand the bandstand time to a full hour. In addition, Dailey has set a deal with the network to set up remote pickups in 14 other spots around the country outside of New York City. Union regulations in N. Y. prohibit the webs to sell time on remote shows but this restriction doesn't hold in

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## 3 Major Diskers Ask Restraint On Release-Jumping

In a move to stymie the recent decision made by some record companies not to abide by publishers' release dates, three major diskeries (which asked that their names be omitted) have requested that Howie Richmond, through his subsid, Ludlow Music, issue a restraining order prohibiting public performance of their new tune, "Longing For You," unless given the official okay. Song, penned by Larry Jantzen and Walter Dana is slated for August release.

Pubbery sent letters to Broadcast Music, Inc. and Harry Fox, publishers' agent, advising them not to issue recording or performance licenses for the tune until notified. Disk company execs who requested the restraining order claim that the platteries will not jump the gun on release schedules if public performance of the song is prohibited. Five diskeries are already slated to wax "Longing For You."

Cromwell Music, another Richmond subsid, sent similar letters to the American Society of Composers, Authors and Publishers, and Fox, to protect the release schedules on the new Larry Clinton tune, "Dreamy Melody."

### Marek Back to U.S.

Paris, May 15.

George Marek, RCA Victor pop and longhair artists and repertory head, sails back to the U. S. on the Liberte from France May 22.

He's returning from a month's b.o. of Continental talent and repertory setup.

## ARMSTRONG TEAMED WITH BING BY DECCA

Louis Armstrong has been teamed with Bing Crosby by Decca on a series of eight sides as a result of Satchmo's appearance on the Bing Crosby CBS radio show for five weeks in succession. One of the numbers in the set is "Gone Fishin'," which has been repeated several times on the airer.

Armstrong, currently on a one-niter tour on the Coast, has been flown into Hollywood by Crosby for taping of the broadcast. The jazz man is expected back in New York next fall for theatre dates and additional one-niters in the east.

### Chappell Subsid to Do M-G's 'Dust' Score

Metro pacted with Ivy Music, Chappell subsid, last week for pubbery to publish the score from its new filmusical, "Excuse My Dust."

Tunes, penned by Arthur Schwartz and Dorothy Fields, who are currently represented on Broadway by the legit musical, "A Tree Grows In Brooklyn," are being readied for mid-June release

## MAJOR COS. BUCK CUTRATE STORES

Sharp decline of business at the disk retailer level over the past month is provoking the most serious price-cutting tactics to hit the business in recent years. Movement is an extension of the discount practices previously prevalent among some New York and other key city retailers, but in the last few weeks the price-slashing has become so general and drastic that the price structure of the industry is seen being threatened.

Lead has been taken by Sam Goody, N. Y. outlet which has stepped up its discounts from the former 30% figure to over 45% of the retail price on long-play disks. Major company execs, while decrying the price slashes in face of price-fixing legislation, are virtually helpless in this matter since Columbia's attempt to halt Goody via legal action was thrown out of court last year.

Some of the major companies have threatened to cut the price-cutting retailers off from supply but this is recognized as a near-futile gesture. Through transshipments from the distrib points and buyouts of merchandise from distressed retailers, the discount retailers have managed to get all the disks they need. In addition, many of the smaller disk companies have been making deals with the discount retailers by which the latter get big price advantages because of their ability to move the relatively obscure labels.

Price-cutting practice has now spread to numerous localities outside the N. Y. midtown area, with neighborhood outlets also offering heavy discounts. New feature in the current situation is that the slashes are being made not only on long-play disks but on platters in the other speeds as well. Formerly, the 45 rpm and 78 rpm disks were relatively free of discount practices.

## Sheet Music Gets Exemption by OPS

Under a ruling issued this week by the Office of Price Stabilization, sheet music has been exempted from the price freeze order which went into effect at the outset of this year. Exemption of copies, books, folios, etc., was made following application of the Music Publishers Protective Assn. for such a move. A similar exemption was granted publishers during the last war.

Unfreezing of the freeze order is expected to take the pressure off the pubs, who have been squeezed recently by mounting costs of printing, paper and labels. Ruling was based on an exemption granted to articles whose chief matter is based on editorial content, expression of ideas or dissemination of ideas.

### Eckstine-Shearing Again Teamed for Concert Tour

George Shearing and Billy Eckstine have been set by Shaw Artists to team for another concert tour slated to begin in September. Dates have already been booked in 37 cities.

Since both men are M-G-M recording artists, the diskery will work with its local distributors to promote the tour.

### Heifetz Quickie

Jascha Heifetz flew to London last Friday (11), where he is to appear at the Royal Festival Hall May 21 as guest soloist with the Philharmonia Orchestra as his Festival of Britain contribution.

Heifetz will play two concertos with the org's that night. He flies back to New York May 29.

## Key to Future Pub-Writer Relations Hinges on 2 Pending Court Decisions

### Legal Action

Some of the lyrics of "I'll Know," a ballad in "Guys and Dolls," refer to Lee Eastman, attorney for the show's composer-lyricist Frank Loesser. The lawyer, whose home is in Scarsdale, N. Y., was explaining to Loesser one day how he prefers to live in the suburbs and that, unlike many of the show business people he deals with, he likes to eat a sizable breakfast before going to work. After writing in the lines about a "Scarsdale Gala-had, a breakfast-eating Brooks Bros. type," Loesser invited Eastman to attend the first audition of the songs, so he could "hear the song I've written about you."

However, "Sue Me," another number in the show, doesn't refer to Eastman.

## Petrillo Stepping Out as AFM Prez Again Rumored

Annual pre-convention reports about James C. Petrillo stepping down as prexy of the American Federation of Musicians are circulating in musician circles again this year, three weeks in advance of the AFM convention in New York June 4 at the Hotel Commodore. Leading contenders to take over the prexy post in the rumor sweepstakes are Harry Steeper, AFM treasurer, and one of the union's strongest execs, and Jack Ferentz, formerly prexy of the Detroit local and now a Petrillo aide in the union's national office.

According to past form, Petrillo is not expected to state his intentions until the convention gets under way. If Petrillo does pull a switch and resigns from the office he has held for almost 10 years, it will be purely voluntary, since no opposition to Petrillo's leadership has shown signs of life for this convention.

## CON. EDISON SETS 54 N.Y. PARK DANCES

The Consolidated Edison Co. of N. Y. completed arrangements last week to sponsor a series of 54 free public dances in N. Y. city parks throughout the coming summer months. Dance series will tee off June 21 in Central Park, Manhattan, and run through Sept. 7. Consolidated, which has been sponsoring the park dances since 1942, foots the complete bill.

Band lineup has not yet been set but all buying will be done through General Artists Corp. The bands are scheduled to play in small parks throughout the city on Mondays, at Victory Field and Jackson Heights Playground, in Queens on Tuesdays, at Poe Park, Bronx, Wednesdays; Central Park, Thursdays, and Prospect Park, Brooklyn, Fridays. Four dances have been added to the Monday schedule at Colonial Park in upper Manhattan.

Consolidated sponsored 51 park dances last year, drawing close to 313,000 people.

### 2 More Pluggers Go

In line with the current economy wave sweeping through the N. Y. publishing houses, two more pubberies dismissed song contactmen last week.

Pluggers taken off the payroll were Duke Niles, from Fred Fisher Music, and Bud Gately, from Bourne.

Decisions are expected shortly in two actions, upon appeals to the appellate division of the N. Y. Supreme Court, which are of vital significance to music writers and publishers. Both cases involve substantially the same legal questions, which have been the bone of contention since the advent of music publishing: Is there an implied obligation in every agreement between writers and a publisher, for the publisher to use its best efforts to exploit the song? Is there an implied obligation in every such agreement for the publisher to forego publication of every other song having the same basic idea, whereby it might compete with the first contracted song.

The first case is that of Maceo Pinkard and Edna Alexander against Robbins Music. Plaintiffs and Sidney Mitchell wrote the song "Sugar," which they placed with W. C. Handy's publishing firm in 1927. In January, 1944, Pinkard instituted an action against Handy for the rescission of the publication agreement, upon the ground that Handy had failed to give the song the proper exploitation through the years.

In April, 1944, while this action was pending, Robbins acquired the song under an agreement with the writers and Handy for an advance of $3,500. In October, 1944, Leo Feist, Inc., a subsidiary of Robbins, acquired the song "Candy," written by Mack David, Joan Whitney and Alex Kramer, which shortly thereafter became a hit. Pinkard and Alexander then sued Robbins for the amount of royalties that accrued through the publication of "Candy."

**Strongly Alike**

They contended that the two songs were so much alike lyrically and musically, that "Candy" being in direct competition with "Sugar" had wasted its possibilities and thereby destroyed its commercial

(Continued on page 46)

## Tunesmith From Mo. Gets Shown Again In Lost Trust Suit

Another attempt by Edward Vance, a songwriter from Missouri, to bring legal action against the American Society of Composers, Authors and Publishers on anti-trust grounds was thrown out of New York Federal Court Friday (14) by Judge Edward Weinfeld. Vance, acting as his own attorney, charged that ASCAP was violating the Government's antitrust consent decree and further alleged that the Society has unlawfully taken four songs from him.

Harold Lasser, Government attorney repping the Department of Justice, argued against Vance's motion, declaring that no evidence of ASCAP violations had been presented and the Attorney General was protecting the public interest as regards ASCAP operations. Louis D. Frohlich, ASCAP's attorney, told the court that Vance had brought civil suits against ASCAP on five different occasions without success. Initial suits were entered in Kansas City courts, but Vance has since established residence in N. Y.

### 1 Spitalny After Another

Pittsburgh, May 15.

Colleen Delaney apparently can't get away from the Spitalny family. Thrush, who was with Phil Spitalny and his "Hour of Charm" for nearly a year, was just signed for featured singing berth on Fort Pitt Beer's across-the-board "Suppertime" show on WDTV, and finds herself under the baton of another Spitalny, Phil's brother Maurice.

Miss Delaney replaces Carolyn Hunter on the program, latter having taken a maternity leave of absence. In private life Miss Hunter is Mrs. Bob Caldwell, whose husband is a featured singer on "Suppertime."

# Top Record Talent and Tunes

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

**VARIETY WEEK ENDING MAY 12**

*Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. 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 sections of the country.*

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | N. Y. Jack Lacy—WINS | Boston Bill Stewart—WHDH | Phila Herb Dexter—WPEN | Balt'more Earle Fudney—WGH | Pitts'gh, Mass. Gordie Baker—WTAE | Hanover Deane Tibbetts—WTSL | Hartford Joe Giraldi—WTHT | Lawrence Bob Perry—WLAW | Rochester Joe Deane—WHEC | L. A. Ira Cook—KECA | Phoenix Dick Gilbert—KTYL | S. F. Les Malloy—KYA | Denver Ray Perkins—KFEL | Seattle Wally Nehlsen—KRSC | Cleveland Cliff Mercer—WLOV | Jack'ville Tommy Tucker—WFDG | Baltimore Buddy Deane—WITH | St. L. Hal Fredericks—KXOK | Savan'h Stan Friedman—WDAR | C'm'n, Texas Vic Harbaugh—KSTA | Norfolk Charlie Bentz—WNOR | Okl. Bill Evans—WKY | Det. Bill Gilbert—WXYZ | Clevel. Red Wendell—WJMO | Mpls. Jack Thayer—WLOL | Dearborn Robin Seymour—WKMH | Flint. Ed Bartell—KGV | Cincy Walter Phillips—WCPO | Ind. Eddy Guyon—WIBC | Milw'kee Tom Shanahan—WEMP | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | 7 | Les Paul-Mary Ford | Capitol | How High the Moon | 5 | 3 | .. | 1 | 1 | 6 | 6 | 3 | 2 | 1 | 4 | 4 | 2 | 2 | 5 | 10 | 2 | 2 | 8 | 3 | 4 | .. | .. | .. | 2 | 1 | 4 | 1 | 1 | 3 | 200 |
| 2 | 3 | 5 | Vaughn Monroe | Victor | Sound Off | 8 | .. | 6 | .. | .. | 2 | 5 | .. | .. | .. | 1 | .. | 10 | 5 | 2 | 1 | 1 | .. | 3 | 8 | .. | .. | .. | .. | 7 | .. | 6 | 3 | 3 | .. | 165 |
| 3 | 5 | 8 | Weavers | Decca | On Top of Old Smoky | .. | 7 | .. | .. | .. | .. | .. | 10 | 1 | .. | .. | 7 | 4 | 7 | .. | 2 | 6 | 4 | .. | .. | 2 | .. | .. | .. | 1 | 4 | .. | 5 | 2 | 4 | 99 |
| 4 | 2 | 6 | Nat "King" Cole | Capitol | Too Young | 1 | .. | .. | 6 | 8 | .. | .. | 1 | .. | .. | .. | .. | .. | 1 | .. | .. | 4 | 3 | .. | 5 | 3 | 5 | .. | .. | 3 | 6 | .. | .. | .. | 5 | 92 |
| 5 | 12 | 2 | Frankie Laine | Columbia | Jezebel | .. | 4 | .. | .. | .. | 3 | .. | .. | .. | .. | 9 | .. | .. | 6 | .. | 3 | .. | .. | .. | .. | 6 | .. | .. | 6 | .. | 2 | .. | 6 | .. | 2 | 63 |
| 6 | 4 | 12 | Patti Page | Mercury | Mockin' Bird Hill | .. | .. | .. | 9 | .. | .. | .. | 2 | 4 | .. | .. | .. | 1 | .. | 4 | .. | 7 | .. | .. | 6 | .. | .. | .. | .. | 8 | 3 | .. | 10 | 6 | .. | 61 |
| 7A | 18 | 3 | Guy Mitchell-M. Miller | Columbia | Unless | 2 | .. | .. | .. | .. | .. | 4 | .. | .. | 2 | .. | .. | 8 | .. | .. | 7 | .. | 6 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | 41 |
| 7B | .. | 3 | Bing-Gary Crosby | Decca | Maggie Blues | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | 9 | .. | 5 | .. | 10 | 7 | .. | 1 | .. | .. | .. | .. | 8 | 9 | .. | 41 |
| 9 | 12 | 2 | Buddy Morrow | Victor | Rose, Rose, I Love You | 10 | .. | .. | .. | .. | .. | 3 | 7 | .. | 3 | 7 | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 38 |
| 10 | 7 | 14 | Billy Eckstine | M-G-M | I Apologize | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | 9 | 6 | .. | 8 | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | 9 | 8 | .. | 29 |
| 11 | 9 | 14 | Rosemary Clooney | Columbia | Beautiful Brown Eyes | .. | .. | .. | 8 | 7 | 5 | .. | .. | 6 | .. | .. | .. | 7 | .. | .. | .. | 9 | .. | .. | 7 | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | 28 |
| 12 | 7 | 19 | Perry Como | Victor | If | .. | .. | .. | .. | 6 | 10 | .. | 5 | .. | .. | .. | .. | 3 | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | 27 |
| 13 | 15 | 4 | Bing-Gary Crosby | Decca | Moonlight Bay | 6 | .. | .. | .. | 2 | .. | .. | 4 | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 26 |
| 14 | 22 | 3 | Tony Martin | Victor | No One But You | 7 | .. | 2 | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | 25 |
| 15 | .. | 2 | Eddie Fisher | Victor | Unless | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | 5 | .. | .. | .. | .. | .. | .. | 6 | 23 |
| 16 | 31 | 2 | Vaughn Monroe | Victor | Old Soldiers Never Die | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | 3 | .. | 10 | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | 22 |
| 17 | .. | 3 | Tony Martin | Victor | Faithfully Yours | .. | 4 | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 21 |
| 18 | 19 | 16 | Eddie Fisher | Victor | Bring Back the Thrill | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | 20 |
| 19A | 17 | 4 | Hugo Winterhalter | Victor | I'll Never Know Why | .. | .. | .. | 3 | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | 19 |
| 19B | 6 | 22 | Mario Lanza | Victor | Be My Love | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | 10 | .. | 19 |
| 21 | 28 | 5 | Mario Lanza | Victor | Loveliest Night of the Year | .. | .. | 9 | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | 18 |
| 22A | 30 | 5 | Patti Page | Mercury | Down Trail Aching Hearts | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | 17 |
| 22B | 15 | 12 | Guy Mitchell-M. Miller | Columbia | Sparrow in the Treetop | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | 5 | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 17 |
| 24 | 10 | 14 | Patti Page | Mercury | Would I Love You | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | 10 | .. | 6 | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 16 |
| 25A | .. | 2 | Sammy Kaye | Columbia | My Prayer | .. | .. | .. | .. | .. | 1 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 25B | 21 | 4 | Vaughn Monroe | Victor | On Top of Old Smoky | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 27 | .. | 1 | Al Trace | Mercury | Pretty Eyed Baby | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | 12 |
| 28A | 14 | 19 | D. Reynolds-C. Carpenter | M-G-M | Aba Daba Honeymoon | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 11 |
| 28B | .. | 6 | Doris Day | Columbia | I Love Way Say Goodnite | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | 11 |
| 28C | .. | 1 | Andrews Sis | Decca | Gotta Find Somebody to Love | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 1 | .. | .. | .. | .. | .. | 11 |
| 31A | 28 | 6 | Leroy Anderson | Decca | Syncopated Clock | .. | 8 | 10 | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | 10 |
| 31B | .. | 8 | Bobby Wayne | London | Always You | .. | .. | .. | .. | .. | 8 | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 10 |
| 31C | .. | 1 | Bill Farrell | M-G-M | My Prayer | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | 7 | .. | .. | 10 |
| 31D | 35 | 2 | Stan Kenton | Capitol | September Song | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 31E | .. | 1 | Tommy Tucker | M-G-M | I Stole You From Somebody | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 31F | 10 | 12 | Les Paul-Mary Ford | Capitol | Mockin' Bird Hill | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 31G | .. | 2 | Vaughn Monroe | Victor | Shall We Dance | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 38A | 50 | 3 | Patti Page | Mercury | Ever True Ever More | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 38B | 45 | 2 | Frankie Laine | Columbia | Rose, Rose, I Love You | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 38C | 49 | 3 | Bing Crosby | Decca | Quizas Quizas Quizas | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 38D | .. | 1 | Bill Farrell | M-G-M | Wonderful, Wasn't It | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 38E | 31 | 2 | Russ Morgan | Decca | Mockin' Bird Hill | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 38F | 31 | 9 | Billy Eckstine | M-G-M | If | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 38G | .. | 1 | Les Baxter | Capitol | Because of You | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 38H | .. | 1 | Three Suns | Victor | Syncopated Clock | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | 9 |
| 38I | .. | 1 | Herb Jeffries | Coral | I'm Yours to Command | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | 9 |
| 38J | .. | 1 | Al Morgan | London | What Can I Tell My Heart | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | 9 |
| 48A | 47 | 2 | Tommy Dorsey | Decca | Diane | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 48B | 24 | 4 | Freddy Martin | Victor | Aba Daba Honeymoon | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 48C | .. | 1 | Rosemary Clooney | Columbia | Kentucky Waltz | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 48D | .. | 1 | Patti Page | Mercury | Mr. and Mississippi | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 8 |
| 48E | .. | 1 | Frankie Laine-Jo Stafford | Columbia | Pretty Eyed Baby | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 8 |

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# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Andrews Sisters - Red Foley:** "Satins and Lace"-"I Want to Be With You Always" (Decca). On a folk kick, Andrews Sisters team up with Foley for one of their brightest disks in recent months. "Lace" is a superior Ozark tune, lyrically and melody-wise, and is snappily bounced by this combo. A solid juke item. Reverse is also good but less striking on the initial spin.

**Jo Stafford:** "Allentown Jail"-"Somebody" (Columbia). Also hitting the backwoods trail, Miss Stafford adds a couple of more standout country items to the current cider-saturated market. "Allentown Jail" is a beautiful, authentically-styled folk tune which Miss Stafford delivers in a melancholy mood with a three-part harmony stunt. "Somebody" is in a more conventional pop vein, the **Norman Luboff** choir helping the commercial impact. **Paul Weston** orch backs up suitably.

**Johnny Desmond:** "Mister and Mississippi"-"I Fall In Love With You Every Day" (M-G-M). "Mississippi" gets another excellent cut by Desmond and a choral group. Desmond's vocal is sensitively attuned to this number's theme, and a fine background makes this side a potent contender in the hit lists. Reverse is another firstrate rendition by Desmond on a fine ballad.

**Hal Kanner:** "Wondrous Word of the Lord"-"Hometown, U. S. A." (Bibletone). "Wondrous Word" is a religioso item with a strong potential for the pop market. Number has a good lyric and attractive rhythm and gets an effective revivalist treatment on this side by Kanner and a chorus. Reverse is a pleasant nostalgic number with no religious gloss despite the record label.

**Danny Kaye:** "On the Riviera"-"Ballin' the Jack," "Rhythm of a New Romance"-"Happy Ending" (Decca). Four tunes from the 20th-Fox film, "On the Riviera," furnish a brace of good special-material numbers for Kaye, the pic's star. Three of the four tunes are by Sylvia Fine, who puts Kaye through his linguistic paces on the title song, a Gallic takeoff. His workover of the standard "Ballin' the Jack" is solid while "Romance" and "Happy Ending" are cute numbers tailor-made for Kaye, with the former tune having some general pop possibilities. **Dave Terry** orch and quintet back up on the three Fine numbers, with **Johnny Green** batoning "Ballin' the Jack."

**Ames Bros.:** "Wang, Wang Blues"-"Who'll Take My Place" (Coral). Ames Bros. come up with a potent version of the oldie, "Wang, Wang Blues," handling it with cleanly shaped harmonies within a strong rhythm framework. Reverse is a slow ballad effectively delivered. **Roy Ross** orch accomps.

**Richard Tucker:** "Faithfully Yours"-"Tell Me" (Columbia). Spurred by the **Mario Lanza** clicks, another longhair artist is trying his operatic pipes on pop tunes. It's a fine disk with Tucker's superlative tenor on two worthwhile ballads. The Metopera tenor gets that big sound on both sides for commercial impact. **Percy Faith** orch lends tasteful backgrounds.

**Martha Tilton-Harry Babbitt:** "Music In My Heart"-"Powder Blue" (Coral). This well-balanced duet have good material in "Music In My Heart," a lilting item derived from a Strauss waltz strain. It's a catching, lightly executed side rating spins. Reverse is a fair tune. **George Cates** orch backs up.

**Ella Fitzgerald:** "Because of Rain"-"Chesapeake & Ohio" (Decca). **Miss Fitzgerald's** stature as a song stylist overcomes all limitations of material. "Because of Rain" is a conventional ballad but Miss Fitzgerald makes it come out strong. Reverse is another railroad tune in which the wordy lyric had to be fitted into the melody with a shoehorn but the side is picked up by the tricky rhythm vocal. **Sy Oliver** orch backs up.

**Art Lund:** "I Like the Wide Open Spaces"-"Rose, Rose, I Love You" (M-G-M). "Spaces," launched by **Laurie Anders** and **Arthur Godfrey** for Columbia, gets a cute cactus treatment by Lund and the Three Beaus and a Peep. Reverse is another good, though late cut of "Rose," which has fair chances. **Leroy Holmes** batons.

## Platter Pointers

**Voices of Walter Schumann** provide more unique-sounding choral arrangements on "Pools Rush In" and "Holiday for Strings" (Capitol) . . . **Lee Richardson's** vocal of "I'm Still in Love With You" rates attention (De Luxe) . . . **Jerry Gray** orch has two sharp instrumental sides in "Circus" and "Sound Off," latter vocalled by **Bill Lee** and male chorus (Decca) . . . **Harry James** orch and **Toni Harper** team effectively on "Baby Blues" and "Peculiar Kind of Feeling" (Columbia) . . . **Roy Ross** quintet, with **Bill Andrews** vocalling, has a likely side in "How Long Is Forever" (Coral) . . . **The Vocalions** have a cute pitch for Florida in "I Found a Peach on Miami Beach" (Beach) . . . **Paul Neighbors'** delivery of "And I Was Kissing You" is okay (Capitol) . . . Some cute piano-vocal rhythms by **Sugar Chile Robinson** on the "Donkey Song" (Capitol) . . . Same label has reissued two of **Bobby Sherwood's** best sides, "Sherwood's Forest" and "The Elk's Parade" . . . **Ken Griffin** has an excellent coupling of organ sides in "Red Sails in the Sunset" and "The Syncopated Clock" (Columbia) . . . **Bill Darnell** socks across "If You Were There" in top style (Coral) . . . **Mickey Katz'** type of humor is again evident on "Mona Liza," in Italo dialect, and "Turkish Lullaby," an Oriental takeoff with **Annette Warren** vocalling (Capitol).

**Standout folk, western, jazz, polka, religious, etc.:** **Pinetoppers,** "Cheery Beer Polka" (Coral) . . . **Zeb Turner,** "I Got a Lot of Time for a Lot of Things" (King) . . . **Goon-Bones & Barney Lantz,** "Tiger Ray" (Mercury) . . . **Ole Rasmussen,** "Rambling Blues" (Capitol) . . . **Cecil Grant,** "Little Baby" (Decca) . . . **Tex Williams,** "Goodnight, Cincinnati, Good Morning, Tennessee" (Capitol) . . . **Maurice King,** "Night Fall" (Columbia) . . . **Big Three Trio,** "Appetite Blues" (Columbia) . . . **Ozie Waters,** "Just a Girl That Men Forget" (Coral).

## Wolfson Joins Kassner As Gen'l Prof. Manager

Mac Wolfson, formerly with his own firm, Sigma Music, has joined Edward Kassner Music as general professional manager. Kassner, a British publisher, recently set up his U. S. firm.

Wolfson will also take charge of the subsids, Lincoln and Piccadilly Music.

## Olman Tune-Scouting

Abe Olman, Big Three general manager, headed for the Coast this week on a tune-scouting trip.

He's planning to o.o. scores of upcoming Metro and 20th-Fox pix for plug tunes.

## Best British Sheet Sellers

(Week Ending May 5)
London, May 9.

| | |
|---|---|
| Mockin' Bird Hill | Southern |
| Rose I Love You | Sterling |
| Be My Love | F.D. & H. |
| Roving Kind | Leeds |
| Tennessee Waltz | Cinephonic |
| God Bless You | Unit |
| My Heart Cries | Morris |
| Sparrow in Treetop | Cinephonic |
| September Song | Sterling |
| Petite Waltz | Leeds |
| Mary Rose | Magna |
| If | Lennox |

### Second 12

| | |
|---|---|
| Shotgun Boogie | Connelly |
| Da Dim Da Dom | Maurice |
| I'll Always Love You | Victoria |
| So In Love | Chappell |
| Canoe Up River | Leeds |
| May Kway | Maurice |
| In English Garden | Sun |
| Life's Desire | Lennox |
| Our Very Own | Wood |
| To Green Grass | Box & Cox |
| Penny a Kiss | Leeds |
| Would I Love You | Disney |

## GREAN, MILLER TO COAST FOR WAXINGS

Artists and repertoire chiefs of both RCA Victor and Columbia headed Coastwards this week for waxing sessions in Hollywood. Charles Grean, Victor's a&r head, planed out today (Wed.) for confabs with Henri Rene, company's Coast manager, and to cut sides with Dinah Shore and Tony Martin.

Mitch Miller, Col's a&r chief, went westwards for additional sessions with Frankie Laine. On basis of Laine's initial duet with Jo Stafford on "Pretty Eyed Babe," which is breaking for a hit, it's understood additional tunes will be set for this coupling by Miller. Paul Wexler, Col's sales manager, also hit the road on a cross-country operations o.o.

## Judd Quits Okla. City Orch for Columbia Mgt.

George E. Judd, Jr., manager of the Oklahoma City Symphony for the last three years, has resigned to join Columbia Artists Mgt. He will headquarter on the Coast, where he is to handle details on tours of artists. Roy Stokeley, of Oklahoma City, will succeed him in the orch spot.

Judd is son of George E. Judd, vet manager of the Boston Symphony Orchestra, and brother of William Judd, of the Judson, O'Neill & Judd division of Columbia.

# Everyone's Writing P.D. Melodies As Tin Pan Alley Digs Hills for Hits

By JIM WALSH

*(Diskographer and conductor of 'Walsh's Wax Works' on WSLS, Roanoke, Va.)*

Once southern mountaineer fiddlers and git-tar players swiped much of their faddistly acclaimed "folk music" from Tin Pan Alley. Now the Alley's executing a neat switch by getting some of its hottest hits—"Tennessee Waltz," "On Top of Old Smoky," etc.—from the hills.

Way much popular music used to wind up as "authentic" folk material isn't hard to trace. In pre-radio days, average mountain yokel had a cylinder phonograph from which he learned many of the current tunes. Virtually every mountain young'un, boy or gal, can play a fiddle, banjo or guitar, so these Broadway tunes, learned from the records, sank back into the red-brush and emerged later, usually in altered form, as folk music.

First tidal wave of folk records started rolling in 1920's, and record catalogs of that period make amusing reading to guys who know both their folk music and their pops. Many oldtime hits were reissued, having undergone the mountain metamorphosis, with changed titles and without composer credit. Irving Berlin's "Ragtime Violin" became "Fiddle Up" as rendered by Jess Young and His Lookout Mountain Boys. What the label said was "I Once Loved a Sailor," sung by Charlie Poole, a western North Carolina mountain troubadour, turned out to be Honey Boy Evans' 1904 hit, "Come Take a Trip in My Airship." "Li'l Liza Jane" shimmied out of the hills as "A Southern Love Song."

Yodeler Jimmy Rodgers revived a tune of the '90's, "I Can't Get Over My Rough and Rowdy Days," under its right name, but without credit to the fellow who wrote it — Charlie Graham's brother, George, a long-dead Washington, D. C., patent medicine pitchman who was also one of the first monologists to make records. One of the records in my collection contains the street-corner spiel that George used to give for his nostrum. It faithfully anticipates the Hadicol hoopla of today. George also turned out another tune, "For Every Day of Turkey There's Six Days of Hash," whose name, if nothing else, seems to entitle it to a comeback.

**More Examples**

Examples of this former Broadway-to-folk-music trend could be multiplied indefinitely. Only occasionally did the Alley take from the hicks. "Casey Jones," as revised and published by two vaude thrushes, Eddie Newton and T. Lawrence Seibert, came out after Newton and Seibert stopped in Jackson, Tenn., and heard a countryside version of th. death of the "brave engineer," which tradition credits to o/e of Casey's associates, a still-living Negro engine-wiper, Wallace Saunders. Presumably referring to the vaude version, Carl Sandburg has called "Casey Jones" the greatest ballad ever written on the North American continent. And Wendell Hall's 1923 hit, "It Ain't Gonna Rain No More," was just a revamped version of an old backwoods dance tune.

But nowadays the trend has been almost wholly reversed. Today's big hit, more often than not, is swiped from the hills if it hasn't been lifted from the classics. "Tennessee Waltz" is a re-do of an old mountain tune. "Mocking Bird Hill" has strong points of resemblance to several folk tunes, including the Irish "Cullinatreen." Current fave, "On Top of Old Smoky," is note for note the same as "My Little Mokey," which has been sung in the Virginia mountains for more than 100 years. Another oldie is "Shenandoah." And juke box operators in the Roanoke area, where I live, say they couldn't stay in business if it weren't for the folk tunes and revived oldies. They say that the percentage of original new hits has never been so low as now and that very few current pops have enough impact to pay their keep.

At that, change seems fair enough. Alley boys probably didn't get any royalties from records of their songs with changed names, so it's only right that they should make the hill tunes pay off. For their information, some great dance tunes still going strong around these parts are "Sourwood Mountain," "Cripple Creek," "Cumberland Gap," "Buffalo Gals" and "She'll Be Comin' Round the Mountain." In view of the nationwide vogue of revamped mountain music, looks as if the Hoosier Hot Shots had the gift of prophecy some 15 years ago when they made record called "Them Hill Billies Are Mountain Williams Now."

And what about the writer of "I Like Mountain Music"? Way the epidemic is spreading, seems the guy spoke not only for himself but the whole American electorate.

## A Melody Kid

Hartsdale, N. Y.

*Editor, VARIETY:*

There is another side to the current hassle about "returning the music business (from the recording companies) to the publishers" which seems to have been overlooked. Until recently, since the swing era, the music business was in the hands of the recording artist, and from 1935 on he became hellbent on a crusade to change, whenever possible, the composer's melody. Think back. Half the recordings of my tunes were not recognized by me, and while the "improvements" and "improvisations" may have been superior to the simple phrases that came out of my piano, they certainly never reached the public the way they were written. Incidentally, records weren't selling very well in those days.

Then the recording companies really took over. They bossed the renditions to the extent that the interpretations stuck pretty close to the original tune—the thing that originally caused a hardboiled publisher to cotton to the property. The great record sellers of the past few years have been simple renditions of simple songs, sung and played largely as written. I'm all for that, whether or not the recording companies "give the music business back to the publishers." The publishers, when they had the business, paid no attention to their right to restrict this wholesale revision and perversion of their properties—the bandleaders were trying, I always thought, to impress other musicians—and finally the public has been allowed to hear pop songs in their pure form, and they are responding by buying the best of them in goodly numbers. I love the publishers, but I also love Irving Berlin, et al., the way they are!

*Pat Ballard.*

## VARIETY 10 Best Sellers on Coin-Machines — Week of May 12

| | | |
|---|---|---|
| 1. | HOW HIGH THE MOON (5) (Chappell) | *Les Paul-Mary Ford* — Capitol |
| 2. | MOCKIN' BIRD HILL (9) (Southern) | *Les Paul-Mary Ford* — Capitol; *Patti Page* — Mercury |
| 3. | ON TOP OF OLD SMOKY (3) (Folk-W) | *Weavers* — Decca |
| 4. | SPARROW IN THE TREE TOP (9) (Santly-J) | *Guy Mitchell-M. Miller* Columbia; *Bing Crosby-Andrews Sis* Decca |
| 5. | IF (16) (Shapiro-B) | *Perry Como* — Victor; *Billy Eckstine* — MGM |
| 6. | BE MY LOVE (17) (Miller) | *Mario Lanza* — Victor |
| 7. | WOULD I LOVE YOU (12) (Disney) | *Patti Page* — Mercury; *Helen O'Connell* — Capitol |
| 8. | YOU AND I WERE YOUNG MAGGIE BLUES (1) (Mills) | *Bing-Gary Crosby* — Decca; *Mag Whiting-Jim Wakely* Capitol |
| 9. | ABA DABA HONEYMOON (12) (Feist) | *D. Reynolds-C. Carpenter* MGM |
| 10. | BEAUTIFUL BROWN EYES (5) (American) | *Rosemary Clooney* — Columbia |

### Second Group

| | |
|---|---|
| I APOLOGIZE (1) (Crawford) | *Billy Eckstine* — MGM; *Nat "King" Cole* — Capitol |
| TOO YOUNG (Jefferson) | *Richard Hayes* — Mercury |
| SOUND OFF (Shapiro-B) | *Vaughn Monroe* — Victor |
| NEVER BEEN KISSED (Paxton) | *Freddy Martin* — Victor |
| TENNESSEE WALTZ (22) (Acuff-R) | *Patti Page* — Mercury; *Vaughn Monroe* — Victor |
| OLD SOLDIERS NEVER DIE (Fisher) | *Frankie Laine* — Columbia |
| JEZEBEL (BMI) | *Al Trace* — Mercury; *Jo Stafford-Frankie Laine* Col. |
| PRETTY EYED BABY (Pickwick) | *Florian ZaBach* — Decca |
| HOT CANARY (Leeds) | *Guy Mitchell-M. Miller* Columbia; *Vic Damone* — Mercury |
| MY HEART CRIES FOR YOU (17) (Massey) | *Dinning Sis* — Capitol; *Frankie Laine* — Mercury |
| SHENANDOAH WALTZ (Acuff-R) | *Percy Faith* — ; *LeRoy Anderson* — Decca |
| METRO POLKA (Forrest) | *Guy Mitchell-M. Miller* Columbia; *Weavers* — Decca |
| THE SYNCOPATED CLOCK (Mills) | *Eddie Fisher* — Victor |
| THE ROVING KIND (10) (Hollis) | |
| BRING BACK THE THRILL (Maypole) | |

*(Figures in parentheses indicate number of weeks song has been in the Top 10.)*

DECCA data

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46308 WHY SHOULD I BE LONELY / HOBO'S MEDITATION

46309 ANY OLD TIME / A DRUNKARD'S CHILD

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DECCA RECORDS America's Fastest Selling Records!


# RETAIL DISK BEST SELLERS

**VARIETY**

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

## Week Ending May 12

| National Rating This wk. | Last wk. | Artist, Label, Title | New York—(Davega Stores) | Chicago—(Hudson Rose) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | Cleveland—(Record Mart) | Kansas City—(Jenkins Music Co.) | Seattle—(Sherman-Clay) | Detroit—(Grinnell Bros.) | Indianapolis—(Pearson's) | Minneapolis—(Don Leary) | St. Louis—(Ludwig Music House) | Philadelphia—(Wanamaker) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | LES PAUL-M. FORD (Capitol) "How High the Moon"—1451 | 7 | 1 | 2 | 1 | 3 | 2 | 2 | 3 | 3 | 2 | 2 | 2 | 102 |
| 2 | 2 | PATTI PAGE (Mercury) "Mockin' Bird Hill"—5505 | 1 | 3 | .. | 2 | 2 | 1 | .. | .. | 2 | .. | .. | 1 | 65 |
| 3 | 3 | WEAVERS (Decca) "On Top of Old Smoky"—27515 | 2 | 7 | 3 | 7 | 6 | .. | .. | 10 | 5 | 1 | .. | 4 | 54 |
| 4 | 4 | NAT "KING" COLE (Capitol) "Too Young"—1449 | .. | 2 | 5 | 3 | 9 | .. | 4 | 6 | .. | 6 | 1 | 10 | 53 |
| 5 | 11 | VAUGHN MONROE (Victor) "Sound Off"—20-4113 | .. | .. | .. | .. | 4 | 8 | 10 | 2 | 6 | .. | 3 | .. | 33 |
| 6 | 5 | MARIO LANZA (Victor) "Be My Love"—10-1567A | 9 | .. | 1 | .. | .. | 3 | 5 | .. | .. | .. | 6 | .. | 31 |
| 7 | .. | LEROY ANDERSON (Decca) "Syncopated Clock"—40201 | 3 | .. | 7 | 4 | 8 | .. | 3 | .. | .. | .. | .. | .. | 30 |
| 8 | 14 | MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300 | 5 | 6 | 10 | .. | .. | .. | 1 | .. | 4 | .. | .. | .. | 29 |
| 9 | 9 | FRANKIE LAINE (Columbia) "Jezebel"—39367 | 8 | .. | .. | 9 | 1 | .. | .. | 4 | .. | 10 | .. | .. | 23 |
| 10 | 8 | BILLY ECKSTINE (MGM) "I Apologize"—10903A | 4 | 4 | .. | .. | .. | 9 | 6 | .. | 10 | .. | .. | .. | 22 |
| 11 | 13 | FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367 | .. | .. | .. | .. | 5 | .. | .. | 1 | 7 | .. | .. | .. | 20 |
| 12 | 9 | FLORIAN ZABACH (Decca) "Hot Canary"—27509 | 6 | .. | .. | 6 | .. | 10 | .. | .. | .. | .. | 5 | .. | 17 |
| 13A | 6 | PERRY COMO (Victor) "If"—20-3937 | 10 | 5 | .. | .. | .. | 5 | .. | .. | .. | .. | 9 | .. | 15 |
| 13B | 12 | BING-GARY CROSBY (Decca) "Maggie Blues"—27377 | .. | .. | 6 | .. | .. | .. | .. | .. | 1 | .. | .. | .. | 15 |
| 14 | .. | REYNOLDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282 | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 3 | 13 |
| 15 | .. | VAUGHN MONROE (Victor) "Old Soldiers Never Die"—20-4146 | .. | .. | .. | 5 | .. | .. | .. | 5 | .. | .. | .. | .. | 12 |
| 16A | .. | STAN KENTON (Capitol) "September Song"—1480 | .. | 8 | .. | .. | .. | .. | 7 | .. | 8 | .. | .. | .. | 10 |
| 16B | 7 | PATTI PAGE (Mercury) "Would I Love You"—5571 | .. | .. | .. | .. | .. | 7 | .. | .. | .. | 7 | .. | 9 | 10 |
| 17A | 12 | G. MITCHELL-M. MILLER (Col) "Sparrow in the Tree Top"—39190 | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 5 | 9 |
| 17B | 10 | LES PAUL-MARY FORD (Capitol) "Mockin' Bird Hill"—1373 | .. | .. | .. | .. | .. | .. | .. | 8 | .. | 5 | .. | .. | 9 |

### Disk Best Sellers by Companies

*(Based on Points Earned)*

| Label | No. of Records | Points | Label | No. of Records | Points |
|---|---|---|---|---|---|
| Capitol | 4 | 174 | Mercury | 2 | 75 |
| Victor | 5 | 120 | Columbia | 3 | 52 |
| Decca | 4 | 116 | M-G-M | 2 | 35 |

### FIVE TOP ALBUMS

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| GUYS AND DOLLS | SOUTH PACIFIC | VOICE OF XTABAY | LULLABY B'WAY | GREAT CARUSO |
| Broadway Cast | Broadway Cast | Yma Sumac | Doris Day | Mario Lanza |
| Decca | Columbia | Capitol | Columbia | Victor |
| DA-825 | MM850 | CD-244 | CL6168 | DM-1506 |
| 9-203 | | | | LM-1127 |
| DLP-8036 | ML4180 | CC244 | C235 | WDM-1506 |

# On the Upbeat

## New York

**Billy Williams Quartet**, featured on WNBC-TV, "Your Show of Shows" heads out on theatre and nitery tour in mid-June when program vacations . . . **Count Basie** orch into 400 Casino, Albany, May 17 . . . **Tiny Kahn**, former drummer with the **Billy Eckstine** troupe, joined the **Elliot Lawrence** orch, replacing **Howie Mann** . . . **Burl Ives** will give a cocktail concert tomorrow (17) at Hotel St. Regis, N. Y., for benefit of Music Research Foundation . . . **Monica Lewis**, in from Coast filming for Metro, dueted with **Johnny Desmond** for M-G-M Records Saturday (12) . . . General Artists Corp. inked **Tennessee Ernie** to exclusive management . . . **Danny Winchell**, Famous Music contactman, to Richmond, Washington and Baltimore to promote pubbery's new tune, "On the Chesapeake and Ohio."

Vocalist **Pat Terry** opens at Click, Philadelphia, May 17 . . . **Milton Saunders** orch to stay on at Tavern on the Green, N. Y., for entire summer . . . **Milton De Lugg**, accordionist-composer currently featured on WNBC-TV's "Broadway Open House," received citation for contribution to revival of popularity of accordion at National Music Week ceremonies last week. Charles Magnante, American Accordion Assn. prexy, presented award.

## Chicago

Zanzibar Club, Denver, set **Sharkey Bonano** June 11 for one week, **Bobby Hackett** June 18 for three weeks, and **Muggsy Spanier** July 9 for three weeks . . . Fifth Army recruiting office extended its deejay session to five days over WCFL. **Myron Barg** is at helm . . . **Harmonicats** set for Commercial Hotel, Elko, Nev., June 26 for eight days . . . Pickwick Club, Syracuse, Ind., reopening for summer with Metrotones, June 14 . . . **Stone & Shine** set for Turinn, Sioux City, Ia., May 17 . . . **Larry Fotine** cut 10 sides for World Transcriptions . . . **Roy Eldridge** to Blue Note, Chi, May 18 for two weeks . . . **Charlie Ventura** into Silhouette Club, Chi, June 22 for three weeks . . . **Sammy Kaye** in town transcribing for ABC . . . **Al Morgan** goes to Desert Inn, Las Vegas, May 29 for two weeks, then into Bolero, Wildwood, N. J., July 14 for one week.

## Pittsburgh

**Lionel Hampton** booked into Syria Mosque for one-night jazz concert May 25 . . . With closing of Casino Theatre for summer Hershey Cohen, first trumpeter in pit orch there, has left town with **Benny Strong** band . . . **Art Bush**, former **Tommy Carlyn** saxman, has joined **Jimmy Palmer** . . . **Sammy Pagna Quintet** into Fort Pitt Inn for a run . . . **Piccolo Pete** unit switched from Anchorage to Castle Inn for weekend dance sessions. . . . **Tex Cromer** opened four-week stand at Bill Green's Friday (11). . . . **Buddy Laine** rechristened his new vocalist **Bonnie Barton** . . .

(Continued on page 46)


*NEW REVIVALS*

'DON'T BLAME ME'

'I'M IN THE MOOD FOR LOVE'

*Standards by*

Jimmy McHugh

CHOICE COLLECTION OF 6000 RECORDS

from 1920-1950; popular, swing, jazz, instrumental, vocals, Latin American, Hawaiian, classical on all labels including European; many collectors' items. Records practically new, clean, free from mars, surface scratches, smears, dirt and warping. 75c to $1.50; suitable for radio studio; will furnish lists on any artists or types of music; small orders invited. Lewis Rice, 16 W. Uhler Ave., Alexandria, Virginia.

# Together again—

*The singing stars of "A Penny a Kiss" in a new duet hit! . . .*

# DINAH SHORE and TONY MARTIN

# I WISH, I WISH

*and*

THE KISSING SONG

20-4126 (78 rpm)
47-4126 (45 rpm)

RCA VICTOR Records

# Band Reviews

**LEO REISMAN ORCH (8)**
**Blackstone Hotel, Chicago**

Though the juve dancers generally steer clear of this smart room and the oldsters sit it out and listen, it's to Leo Reisman's credit that both factions jammed the dance floor opening night (10). Reisman, who's in for a two-month roost here, seems to be the hypo this room needs, insofar as the group sports some healthy visual values in addition to its smooth dansapation. This date marks the vet leader's return after after an absence of several years.

To all intents and purposes, the group is strictly in the "society" tradition, but manages to slice off some of the usual faults that go with it. Band's one woodwind, for example, cuts down on the customary monotony of sound that accompanies many society groups. Additionally, the flexibility of the arrangements and instrumentation are factors which push the band out of the standard bracket.

Setup is Reisman on violin, plus drums, bass, accordion, trumpet, sax, and two pianos, with the brass man doubling on vibes, the reed man alternating on all woodwinds, and the bass and accordion both doubling on fiddles. A big appeal is in the ogling of Reisman doing some Toscanini-like histrionics.

Batoneer has conceived a cute device in giving vocalist Ruth Conant double duty. Blond gal does her chirping while playing one of the band's two pianos. Vocals, however, are adequate at best, and her 88 functions are in knocking off routine rhythm patterns.

Band's book is comprised of a mixture of current pops, a few standards and Latins, which run one out of five to the other outnut Arrangements usually have the maestro taking solo lead on the first chorus, with the accordion filling in phrases and the sax counterpointing. Each tune, which may have upwards of five or six choruses, will either shift on the second turn to an accordion or trumpet lead, with the fiddle or reed backstopping.

Band is in the younger age bracket for the most part, and along with Reisman's improvisation efforts, makes for a highly appealing group. Mel.

**ALAN HOLMES ORCH (5)**
**Hotel Astor, N. Y.**

The sweet and easy tempos of the Alan Holmes crew suit this room perfectly creating a pleasant dansapation for the cocktail and dinner hour patrons. Accenting the Hammond organ, for added sweetness, the group plays pops and standards with equal facility. The vocal assignments are handled by Holmes, an adequate tenor, and a vocal trio comprised of Holmes and two hand members, for good results. The musical chores are pleasing to both the younger and older set with a high percentage going in for action on the floor.

The well-integrated combo of brass, bass, accordion and drums, with the pianist doubling on the organ, covers a wide variety of tunes ranging in dance rhythms from waltz to rhumbas. Group's patron appeal stems from the fact that it can play practically any request at a moment's notice.

Combo's well-groomed and clean-cut.

**FREDDIE SHAFFER ORCH (11)**
**Latin Quarter, Kansas City, Mo.**

Newest entertainment spot in the downtown sector is the Latin Quarter, set up as a ballroom-club. Name bands is the policy with cover charge of $1.25 per. Jimmy Dorsey orch opened the Quarter with a four-day stand, followed by the Freddie Shaffer all-girl orch for a fortnight. Tony Pastor brings his gang in for a nine-day stand to follow through mid-May, and other name bands are set.

Stand here is first for Shaffer crew in town and first since it switched banners from Music Corp. of America to General Artists Corp. Leader has been around a good while on the bandstands and has welded a well-knit musical crew out of his assemblage of 10 femmes. Newest member has been with the band at least three years, and some have been with crew since it began over 10 years ago. Their long association shows up in the smooth rhythms that emerge.

Band is designed along strictly commercial lines, with dansapation as the key commodity. Shaffer has instrumentation of three trumpets, four reeds and three rhythm, a fairly standard pattern. Stylings are in the smooth, sweet groove, spread over standards, pops, Latins and novelties.

In the vocal department Louise Lust steps down from the trumpet section to handle ballads and sweeter tunes in becoming style. There's a good deal of instrument grouping frontstage, and Shaffer generally keeps things moving on the bandstand. Specialty work offered by several of the gals makes for show routine each evening.

Biz is more than holding its own in this new spot, and the all-girl assemblage will be due for a return date on basis of pleasant reception this time. Quin.

**LEO PIEPER ORCH (10)**
**With Sue Morris**
**Muehlebach Hotel, Kansas City**

Name of Leo Pieper is a new one for the Muehlebach's Terrace Grill. The Pieper organization is known in the area and has hit town on one-nighters some time in the past, but this is the first fling in a downtown hotel. Orch is being groomed by McConkey Orchestra Service as one of its better names, and measures up acceptably to the assignment for dancing in the Grill.

Essentially, Pieper has set up his orch on the sweeter side, calling on four reeds, three brass and three rhythm. Rhythms are characterized by staccato brass and brilliance in the reeds to give a distinctive flavoring. Music is meant basically to satisfy the dancers, but there's several embellishments to fill the crew out on entertainment requirements.

Major vocal chores are handled by Sue Morris, personable gal with throatier stylings, definitely an asset to the crew. Pieper takes a turn at vocalling on his own, taking on both ballads and lighter numbers, and teams with femme in good deal of duets. Band adds its bit to the vocal proceedings with glee club work.

Leader puts out a heavy sprinkling of work on the accordion, and for a novelty bit entire crew switches to accordions to back him on several numbers. Outfit carries one of the heavier portfolios, well intermixed with Latins, standards and pops of the day. Quin.

# RETAIL SHEET BEST SELLERS

**VARIETY**

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

## Week Ending May 12

| National Rating This wk. | Last wk. | Title and Publisher | New York, MDS | Chicago, Carl Fischer | Omaha, A. Hospe Co. | Boston, H. N. Homeyer | St. Louis, St. Louis Music Supply | Detroit, Grinnell Bros. | Philadelphia, Charles Dumont | Indianapolis, Pearson's | Kansas City, Jenkins Music Co. | Rochester, Neisner Bros. | Minneapolis, Schmitt Music Co. | Cleveland, Grossman Music | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | "Mockin' Bird Hill" (Southern) | 1 | 1 | 5 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 115 |
| 2 | 2 | "If" (Shapiro-B) | .. | 4 | 3 | 2 | 4 | 1 | 4 | 3 | 2 | .. | 8 | 2 | 77 |
| 3 | 3 | "On Top of Old Smoky" (Folk-W) | 2 | 2 | 1 | .. | .. | 8 | 5 | 2 | 8 | 2 | 3 | 5 | 72 |
| 4 | 8 | "Too Young" (Jefferson) | 3 | 7 | 9 | 7 | 10 | 7 | 3 | .. | 10 | 3 | 7 | 4 | 51 |
| 5 | 5 | "Be My Love" (Miller) | .. | .. | 2 | 6 | 8 | 4 | .. | 7 | 5 | .. | 5 | .. | 40 |
| 6 | 7 | "Would I Love You" (Disney) | .. | 9 | 10 | 4 | 5 | 5 | 9 | 4 | 4 | .. | 10 | .. | 39 |
| 7A | 6 | "Aba Daba Honeymoon" (Feist) | .. | 8 | 4 | 5 | 3 | .. | .. | 6 | 3 | .. | .. | .. | 37 |
| 7B | 4 | "It Is No Secret" (Duchess) | 4 | 3 | .. | 8 | 2 | .. | .. | .. | 9 | .. | .. | 3 | 37 |
| 8 | 8 | "Beautiful Brown Eyes" (Amer) | .. | 5 | 7 | .. | .. | 9 | 2 | 8 | 6 | 9 | .. | 6 | 36 |
| 9 | 12 | "How High Moon" (Chappell) | 8 | .. | 6 | .. | .. | .. | 6 | .. | .. | 8 | 2 | 8 | 28 |
| 10 | 10 | "May Lord Bless You" (Pickwick) | 6 | 10 | .. | 3 | 6 | .. | .. | .. | .. | .. | .. | .. | 19 |
| 11A | 9 | "Sparrow Treetop" (Santly-J) | .. | 6 | .. | .. | 9 | .. | .. | .. | 7 | .. | 4 | .. | 18 |
| 11B | 11 | "I Apologize" (Crawford) | .. | .. | 8 | .. | 7 | .. | .. | 5 | .. | .. | 6 | .. | 18 |
| 12A | .. | "Syncopated Clock" (Mills) | 5 | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 13 |
| 12B | 11 | "Tennessee Waltz" (Acuff-R) | 9 | .. | .. | 9 | .. | 3 | .. | 10 | .. | .. | .. | .. | 13 |

# M-G-M RECORDS IN MO. DRIVE-IN TIES

St. Louis, May 15.

M-G-M Records distributors in this area pacted agreement with drive-in theatres here for the exclusive rights to pipe their platters into the theatres before screen time and during intermissions. Several theatreowners have agreed to install signs announcing that the disks played are new M-G-M releases.

Similar tie-ins are being arranged by distributors in Missouri and Illinois.

# Kenton Injures Eye In Coast Car Crash

Hollywood, May 15.

Bandleader Stan Kenton suffered lacerations over his left eye in an auto accident while returning from a one-niter at Pismo Beach. Kenton car, driven by drummer Shelly Manne, collided head on with another vehicle near Santa Barbara. Injury won't cause cancellations since the band is laying off for month anyway.

Pismo Beach date called for $1,000 guarantee against 60%, but failed to go into percentage. Previous night, on same terms, band exited Santa Barbara with $1,350. Friday night, one-niter at Sacramento netted strong $2,004 for band. Kenton's next date is at Oasis nitery here at a flat $5,000 weekly for seven nights, starting July 18.

**Reiter Widow As Aide**

San Antonio, May 15.

Mrs. Max Reiter, widow of the conductor, who batoned the San Antonio Symph, has accepted a post with the San Antonio Symphony Society.

She will work with musical director Victor Alessandro as consultant for the Grand Opera festival, children's concerts and other activities.

# 'Fledermaus' Tees Off Salt Lake Music Meet

Salt Lake City, May 15.

The 26th biennial convention of the National Federation of Music Clubs and the National Festival of Music got under way here last Saturday (12). Kickoff offering was a local production of "Die Fledermaus".

The eight-day session includes talent auditions, with finals to be held Friday (18) and fed by KALL to Mutual network. KSL will feed the Utah Symphony presentation of Beethoven's "Ninth Symphony" over the Columbia Broadcasting System. Twenty-six soloists are on hand for performances, as well as over 40 musical groups.

**INDIANA TOOTERS ELECT**

Fort Wayne, Ind., May 15.

Ramsay Eversoll has been elected president of the Indiana Conference of Musicians, meeting in Fort Wayne.

Others elected were: James L. Bargar, v.p.; Russell King, secretary; Francis Eckstein, treasurer; R. R. Printy, Roland Eastman and Richard Z. Anderson, executive board members.

Concert cellist Marcel Hubert has just been appointed to the staff of the Hunter College School of General Studies, N. Y.

TOMMY EDWARDS

Sings

"A BEGGAR IN LOVE"
"I'LL NEVER KNOW WHY"
MGM 10973 78 RPM
K 10973 45 RPM

"GYPSY HEART"
"OPERETTA"
MGM 10921 78 RPM
K 10921 45 RPM

M-G-M RECORDS

Columbia Records
Red Sails in the Sunset
# 39304
Syncopated Clock # 39238

KEN GRIFFIN

Direction: MILO STELT
Mutual Entertainment Agency
303 N. Wabash, Chicago 1, Ill.



PROGRAM
How It Lies! How It Lies!
How It Lies!
THE RHYTHM HIT
Paul Francis Webster



Another BMI Pin-Up Hit!

KENTUCKY WALTZ

Published by Peer
Recorded by
ROSEMARY CLOONEY—Col. 39333
EDDY ARNOLD—Vic. 20-0444
BILL MONROE—Col. 20013
PEE WEE KING— Vic. 20-2263
COWBOY COPAS—King 598
LAWRENCE WELK—Coral 24442

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# Mercury Latest to Jump Release Date, With Damone Cut of 'Truly'

Release-date jumping by platter companies is still persisting despite the recent blowoff by Shapiro-Bernstein Music over the premature issuance of "Mister and Mississippi" by Decca. Latest instance involves Santly-Joy Music's tune, "Truly, Truly Fair," a plug which was set for June 1 release but which broke on the airlanes over last weekend.

Although Columbia Records declared that it would no longer observe a release date, Mercury got the jump on the market with its side by Vic Damone. Columbia immediately followed with a Guy Mitchell slice. RCA Victor execs were particularly burned over the jumping since they had cut the number two months ago and had it penciled in for a Freddy Martin release early in June.

Odd angle in the situation is that the other side of Merc's platter is another Shapiro-Bernstein plug, "My Life's Desire." In order to prevent a recurrence of the wrangle over "Mississippi," the pubbery slapped a tight restriction on the tune over the airlanes. To date, jocks have been observing the restriction and have been spinning the "Truly Fair" side only.

Cavalier attitude towards the pub release dates by the diskeries is resulting in considerable confusion among the platter companies themselves. Orderly scheduling of releases, with proper spacing of disks by one artist, has become extremely difficult. Victor, for instance, is being forced to rush its Martin disk on "Truly Fair" to the market a couple of weeks before the planned date. One recording exec said that if the present situation keeps up companies will find themselves scrambling with a dozen disks one week and none the next.

## MARKS SIGNS CUGAT TO WRITER CONTRACT

Xavier Cugat, recently returned from a Latin-American tour, has been inked to an exclusive writer pact by E. B. Marks Music. Deal was in the works for a couple of months following Cugat's exiting from the Pemora Music pubbery, in which he had an interest. Latter firm has since dissolved following Broadcast Music, Inc.'s cutting it off its publisher roster.

Cugat has given the American Society of Composers, Authors and Publishers his resignation notice as provided for under the antitrust consent decree. Resignation will be effective three months hence, with all of Cugat's future works to be published by Marks, a BMI affiliate.

## Nebraska Jukes Changing Jitney Slots for 10c Plays

Omaha, May 15.

Tunes via coin machines are going to cost more in Nebraska. Prices would be hiked from a nickel to a dime or three for a quarter, as per agreement on a new scale made last week. The confab was held by the Nebraska Automatic Phonograph Operators Association at its initial meeting here. Under proposals, the new rate would become effective as soon as equipment can be changed over. At a meeting to be held in a month, more details will be ironed out.

Jerry Witt of Omaha was elected president of the group. H. W. Marble of North Platte is vice-president; Howard Ellis, Omaha, is secretary-treasurer; George Milburn, of Scottsbluff; C. B. Casey, of Laurel; C. R. McKee, of Grand Island; Ruff Hopp, of Hastings, and R. E. Taylor, of Lincoln, are directors.

## Top Songs on TV

(*Alphabetically Listed*)

Week of May 4-10

(*Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.*)

Be My Love ..... Miller
If ..... Shapiro-B
On Top Old Smoky Folkways
Maggie Blues ..... Mills
Would I Love You .... Disney

5 Top Standards

I Want a Girl ..... Von Tilzer
You Beautiful Doll .. Remick
Tico Tico ..... Harris
Twelfth Street Rag Shapiro-B
When You're Smiling .. Mills

## Pub-Writer

Continued from page 39

value. The action came on for trial before Justice Aron Steuer and a jury. Plaintiffs, through attorneys Bernard A. Grossman and Theodore A. Kupferman, argued that it was for the jury to decide if Robbins had given "Sugar" sufficient exploitation, and if "Candy" was in competition with "Sugar," thereby depriving plaintiffs of the royalties they would have earned if "Sugar" had been exploited to the same extent as and to the exclusion of "Candy."

Julian T. Abeles, of Abeles & Bernstein, argued that there was no implied obligation of Robbins to exploit "Sugar" to any given extent, and that to deprive a publisher of the right to acquire and publish other songs of the same general idea was contrary to ordinary business principles. Justice Steuer, in holding with Abeles, refused to let the case go to the jury and dismissed the complaint.

The plaintiffs then took an appeal to the appellate division, in which they argued that a jury has the right to determine if any given song was not sufficiently exploited, and if a subsequently published song with the same basic idea was in competition. If, said the plaintiffs, the jury should decide this case for them, then they would be entitled to the "Candy" royalties. This appeal was argued on last Wednesday (19), the court reserving decision.

**Other Case Similar**

In the other case, Ed G. Nelson and Jimmy Dupre sued Mills Music. Plaintiffs and Harry Pease wrote a song "Red Roses For My Blue Lady" which they placed with Mills in 1944. In 1949 Mills published a song by Sid Tepper and Roy Brodsky entitled "Red Roses For A Blue Baby," which became a hit. Plaintiffs raised the same contention in this case as Pinkard and Alexander did in the Robbins case.

They said that Mills has never exploited their song, and that the latter song, being in direct competition with their song, deprived them of the royalties they would have received if Mills had exploited their song to the same extent and to the exclusion of the latter song. The case came on for trial before Referee Isidor Wasservogel, without a jury, who decided for Mills. The same argument was advanced by both sides upon the appeal, likewise taken by the plaintiffs to the appellate division, as in the Pinkard-Robbins case. This appeal was argued on April 26, and decision reserved. Abner Greenberg appeared for plaintiffs and Samuel J. Buzzell and Kupferman appeared for Mills.

During the course of the argument of the Robbins case, one of the justices intimated that the judgment for Mills in its case had been reversed, although to date there has been no reported decision. However, Abeles argued that regardless of any adverse decision to Mills, the evidence adduced in the Robbins case was of such a nature as to distinguish it from the Mills case and require an affirmance of the judgment in its favor. An adverse decision to the publishers in both cases would cause a major change in the industry's publisher-writer relations.

**MELCHIOR TO EUROPE**

Lauritz Melchior flew to Europe last Friday (11) for visits to France, Denmark and Germany.

He'll sing in Paris and do special radio broadcasts for beaming behind the Iron Curtain.

# Inside Orchestras—Music

Orch leader Sammy Kaye, who recently bought a yearling horse, submitted three name choices, in order of preference, to the Jockey Club for approval. Submissions were "Swing and Sway," "Sammy Kaye" and "Lead a Band." Bandleader had to settle for the latter name since the Jockey Club informed him that a horse named "Swing and Sway," was owned by the Greentree Stables and that in 1921 a horse raced under the name of "Sammy K."

With Billy Eckstine's first Metro filmusical, "Everything I Have Is Yours," scheduled to get under way next month, M-G-M Records will start repressing and reissuing a similarly titled tune which Eckstine etched for the diskery in 1947. Tune, although not set for the pic, will be used by M-G-M in promotional tieups with the filmusical.

## St. Lou Symph Shy 40G But Maps '51 Season

St. Louis, May 15.

Although shy $40,000 of its $175,000 maintenance fund, the St. Louis symph society will operate at full strength and play a full sked of concerts during the 1951-52 season, according to Oscar Johnson, prez of the organization.

The orch of 85 tooters will open its 72d season Oct. 19 and will play 23 weeks, with 23 guest artists participating. Vladimir Golschmann will return for his 21st consecutive season as maestro, and Harry Farbman will again be assistant conductor and concertmaster.

## On the Upbeat

Continued from page 42

**Bill Bickel** now doing arrangements for **Lee Angelo's** reorganized band . . . **Tommy Tucker** one-nights at Vogue Terrace May 25 and **Andrews Sisters** go in there July 16. **Jerry Gray** band at same place week of May 28 . . . **Bobby Cardillo's** Trio has had its option picked up at Monte Carlo . . . **Tommy Tucker** plays A Duquesne U. dance June 1 . . . **"Wild Bill" Davidson** bringing group of jazz musicians here to entertain at annual Steamboat Ball on June 2, which climaxes Pittsburgh's annual "Welcome Week."

### Kansas City

**Sammy Walsh** moves out of El Casbah of the Bellerive Hotel after two-week stand to open at Bill Green's, Pittsburgh, May 21 . . . **Leo Pieper** Orch goes into the Cavalier Hotel, Virginia Beach, Va., May 18, making the jump directly after closing at the Muehlebach Hotel here May 15 . . . **Willie Shore** playing one-nighter at the Oakwood Country Club May 5, and follows with "Night of Stars" in Chicago Stadium May 12 and Chez Paree, Montreal, May 29 for fortnight. Due for a return date at El Casbah here late in June . . . **Alberta Bird** takes her Hammond keyboard over to the Famous Restaurant beginning May 18. She had been in the Cabana of the Phillips Hotel for 13 years, playing the place since it opened . . . **Jane Ballard** continues to warble in The Tropics of the Phillips, Hotel, after option was lifted . . . **Jack Malmsten** had option lifted and will stay at the Pusateri's New Yorker on the Baltimore belt until January, 1952 . . . Midland Attractions has set the **Hollywood Rangerettes** into Adams Restaurant, Rawlins, Wyo., beginning May 24.

### Hollywood

**Jerry Gray** orch plays its first top midwest date June 8 when it opens the outdoor season of the Edgewater Beach Hotel Boardwalk in Chicago . . . **Franz Waxman** will conduct the symphony orchestra for the L. A. Music Festival May 29, June 5 and June 12 at UCLA. . . . **Vinni De Camp**, former vocalist with **Harry James**, inked as a vocal soloist with Coral Records . . . **Paul Neighbors** orch, current at the Peabody Hotel, Memphis, at $2,500 per frame, follows it with a three-weeker at the Chase, St. Louis, at the same coin . . . **Muggsy Spanier's** combo returns to the Tiffany here June 6, for a fortnight at a flat $1,500 weekly. **Sharkey Bonano's** two-beat sextet from New Orleans follows Spanier into the spot . . . **Eddie Miller** assembling a combo of two-beaters to play the Delta Tau Delta Dance at USC Saturday (19) at a flat $300 . . . **Red Norvo** opens a fortnight at the Zanzibar, Denver, May 28, at $1,250 per week . . . **Hank Penny's** oatune crew inked by Standard Transcriptions.

## Tele-Bands

Continued from page 39

other American Federation of Musicians' locals.

It's a mistake to sell TV's band-building potential short at this date, Dailey said, because of the medium's still-limited circulation, particularly in the hinterlands. Once video reaches saturation coverage, however, it will be the ideal showcase for bands. Even without supplementary productions, the visual element in TV will stimulate interest in the musicrews, Dailey contended.

Ralph Flanagan, orch leader who recently wound up a stand at the Meadowbrook, agreed that TV could be a powerful promotional adjunct. Numerous customers on his subsequent one-niter tour have been drawn by Flanagan's TV stint at the Meadowbrook. Flanagan, however, contended that only disks can make a band in this period. That goes for himself, the new Buddy Morrow band also on the Victor label; the Jerry Gray orch on Decca and the Ray Anthony crew on Capitol labels, although the latter was established first by extensive touring.


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Until further notice, the following songs are restricted for public performances including radio and TV broadcasts:

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## Institutional Essay For Insurance Firm Waxed With Peerce

In a novel disk project, RCA Victor's Red Seal division has put on wax an institutional essay, published by the New England Mutual Life Insurance Co., with Jan Peerce doing a five-minute recitation. Written by Allen Beck, essay, titled "What Is a Boy," is a nostalgically folksy piece about a little boy.

Victor decided to cut the essay after the piece was done over the air on several radio shows, with the insurance company receiving numerous requests for copies. Disk has been cut under a direct deal with the writer, the insurance company not wanting to cut in on the profits despite its copyright ownership of the essay.

## Rare Disks Sold in Stunt For Baltimore Symph

Baltimore, May 15.

In a novel stunt to raise coin for the Baltimore Symphony Assn., rare disks were put up for sale via WWIN, with the funds going to support the longhair outfit. Along with the collector items on wax, artists also offered their canvasses to dealers for contributions to the symph organization.

Rosa Ponselle, former Metopera star, sold a series of her own disks, which were not originally cut for commercial distribution at $25 per platter. Stanislav Rembski, an artist, also volunteered to do portraits at $300 a canvas. The broadcast stunt raised $2,000 in a couple of hours as a result.

**Jan Peerce**, Met opera tenor, will appear at the third annual concert being held in behalf of the American Fund for Israel Institutions at Ebbets Field, Brooklyn, June 16.

## COL PREPS BALLYHOO ON L-P'S 3D ANNI

Columbia Records is prepping plans for a major publicity campaign this summer timed with the third anniversary of the company's debut of long-play disks to the trade. Drive will accent the industry's revitalization and revolutionizing that followed the introduction of L-P's on June 18, 1948, after a long period of speculation about what Col was planning to spring.

It's estimated that overall long-play sales now account for more than 30% of the total disk business. Although not a factor in the pop field, where the old 78 rpm and newer 45 rpm predominate, long-play disks now virtually blanket the longhair field, where the shellac albums have since become a rarity.

## Revive Detroit Symph

Detroit, May 15.

The Detroit Symph has been revived and will present a 22-week season beginning next fall. The orch was dissolved two and a half years ago.

Conductor has not yet been selected.

### M-G-M Sets Bill Hayes

Bill Hayes, vocalist on WNBC-TV's "Your Show of Shows," was inked to a term pact by M-G-M Records Monday (14).

Hayes will cut his first sides next week.

**New York** music contactmen are holding their third annual Perry Como golf tournament and dinner this year at the Garden City Country Club, Garden City, N. Y., June 19.

## Songs With Largest Radio Audience

**Survey Week of May 4-10, 1951**

*The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.*

| | |
|---|---|
| Aba Daba Honeymoon—†"Two Weeks—With Love" | Feist |
| Be My Love—†"Toast of New Orleans" | Miller |
| Because Of You | BMI |
| Here's To Your Illusions | Chappell |
| Hot Canary | Leeds |
| How High The Moon | Chappell |
| I Apologize | Crawford |
| I Love Way You Say Goodnight—†"Lullaby B'way" | Remick |
| I Whistle a Happy Tune—•"The King and I" | Williamson |
| If | Shapiro-B |
| I'll Buy You a Star—•"Tree Grows In Brooklyn" | T. B. Harms |
| I'll Never Know Why | BVC |
| I'm Late—†"Alice in Wonderland" | Disney |
| It's a Lovely Day Today—•"Call Me Madam" | Berlin |
| Love Me | W & M |
| Loveliest Night of the Year—†"The Great Caruso" | Robbins |
| May the Good Lord Bless and Keep You | Pickwick |
| Mockin' Bird Hill | Southern |
| My Prayer | Shapiro-B |
| Never Been Kissed | Paxton |
| No One But You | Harms |
| On Top Of Old Smoky | Folkways |
| Sound Off | Shapiro-B |
| Sparrow In the Tree Top | Santly-J |
| Syncopated Clock | Mills |
| Too Late Now—†"Royal Wedding" | Feist |
| Too Young | Jefferson |
| Vampin' | Simon |
| When You and I Were Young Maggie Blues | Mills |
| Where the Red Roses Grow | Famous |
| Would I Love You | Disney |

*The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.*

| | |
|---|---|
| A Bushel And a Peck—•"Guys and Dolls" | Morris |
| Across the Wide Missouri | Revere |
| Always You | St. Nicholas |
| Beautiful Brown Eyes | American |
| Dear Dear Dear | Goday |
| Gotta Find Somebody To Love | Duchess |
| If I Were a Bell—•"Guys and Dolls" | Morris |
| I'm Yours To Command | Mellin |
| Make the Man Love Me—•"Tree Grows In B'klyn" | T. B. Harms |
| Moonlight Bay | Remick |
| Oh Marry Marry Me | Finburgh |
| Please Don't Talk About Me When I'm Gone | Remick |
| Pretty Little Belle | Republic |
| Shall We Dance—•"The King and I" | Williamson |
| Super Song | Life |
| Tahiti My Island | Paramount |
| Tennessee Waltz | Acuff-R |
| Tonight Be Tender To Me | Life |
| Unless | Bourne |
| What Will I Tell My Heart | Ivy |
| When Our Country Was Born | Life |
| You and Your Beautiful Eyes—†"War With Army" | Paramount |
| You're Just In Love—•"Call Me Madam" | Berlin |
| Zing Zing—Zoom Zoom | Robbins |

† *Filmusical.* • *Legit musical.*

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and
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# Acts Gotta Read the Fine Print On Those Foreign Contracts—Cappella

London.

Editor, VARIETY:

It is over 16 months since we continued our tour in Europe—Greece, Egypt, North Africa, then Nice and Athens again—and in the last two months back in London, this time at the Hippodrome for a three-month season.

Here's a recapitulation of what we saw in Europe:

Conditions in Greece are all right; it is one of the countries that engage some good American acts. At the same time we were headlining the Femina Club show, the Merry Macs were head ining at the Miami and the Nicholas Bros. hed closed in another cabaret. Artists booked for Greece and the Orient must ask for, and will get, plane transportation and return, first-class hotel paid and dinners, salaries net of income tax.

In Egypt, contracts are written in French and the clauses are really awful. If an artist is silly enough to sign without knowing what these clauses mean (many do), it is too bad for him as he will not have any protection at all, and the management can cancel his contract on the third day. And many other clauses are just as bad. Therefore, the artist must insist on having a simple contract written in English. The contract must stipulate how many weeks in that certain club, in that certain town, if not the management can send him to another town after a few days. He should get at least three weeks in Cairo or Alexandria, one show at night stipulated in the contract; also receive plane transportation, round trip, plus extra-baggage weight. North Africa in the summer and winter, two to six weeks, can be arranged.

**French Setup**

France: In Paris, the smart clubs, Baccara, Club des Champs Elysees and Ambassadeurs, are closed but places having shows similar to the Latin Quarter of New York are doing very well, such as the Lido, Tabarin and the sensation of

(Continued on page 50)

## See N.Y. Palace as Show Center Despite Closing

Although the closing of the Palace Theatre, N. Y., as a vaude house is slated for May 23, it reportedly will continue as a stage-show center. New policy is not definite, but after the house is shuttered extensive alterations will be made on the stage and backstage so a wider variety of entertainment can be accomodated.

The May 17 bill, tentatively scheduled to be the last for the Palace under the present format, curiously is the same layout which originally was to have been the second anniversary show. House opened May 19 two years ago. For a while it grossed upwards of $30,000 weekly. Lately, business has dropped considerably. Frequently the b.o. fell below $12,000 whereas t eatre needs around $17,000 to break even.

## Summer Hiatus Puts TV, Radio Talent Into Vaude Dates

Combinations from television and radio are still being sought by theatre bookers. With the summer hiatus of some top tele and AM displays, talent is becoming available for theatres.

Already booked are Sid Caesar and Imogene Coca of NBC's "Your Show of Shows." Duo has been set for the Chicago Theatre, June 26. Same house is getting radio's "Club 15" package with Bob Haymes and Modernaires.

**Monte Blue To M. C. Show**

Memphis, May 15.

The 1951 Mid-South Fair has booked Monte Blue, vet pic star, to emcee the annual Sportsmen's Show here Sept. 20-29.

## Josie Baker Date Returns Coast Hillstreet to Vaude

Hollywood, May 15.

Josephine Baker is set for a fortnight at the RKO Hillstreet, starting July 4, house's first vaude in about 16 years. It's expected there will be other bookings for the Hillstreet, but on an occasional basis only.

Singer's date means two downtown houses will have live shows during July. Lionel Hampton previously was set by the downtown Paramount for week of July 19.

# AGVA Steps Into Lewis, Ink Spots Las Vegas Mixup

Las Vegas, May 15.

The American Guild of Variety Artists has stepped into the dispute involving the Ink Spots' playdate at El Rancho Vegas, Las Vegas. Union has asked Eddie Rio, Los Angeles branch head, to have Beldon Katleman, spot's operator, post one-week's salary for the Spots and issue will go into arbitration.

Dispute stems from the holdover of Joe. E. Lewis at that spot for week of May 9, when Spots were originally slated to open. Cafe's contract with each performer calls for sole featured billing. Consequently when this clause couldn't be enforced, Bill Kenny's group reported for work nightly. They may open tomorrow (Wed.), according to union spokesman.

Difficulties, according to union officials, stem from a contract mixup which started originally when Coast agent Lou Irwin was authorized by the Moe Gale agency to book four consecutive weeks in the area. Irwin wired to the Gale office that four weeks were obtained, but as it turned out they weren't consecutive, and Kenny decided to call off the deals set up by Irwin, and subsequently signed a two-week deal with the nearby Thunderbird. Katleman, meanwhile, asked Lewis to stay over because of the apparent lack of an attraction. He also signed Sophie Tucker to follow Lewis. Union, meanwhile, ruled that Katleman has signed the pact in good faith, and ruled that the Spots' contract with Katleman was valid.

Katleman flew back from the Variety Club Convention in Philadelphia, in an attempt to straighten out the matter, and immediately blanked out all marquee credits, having the advertising read instead "All Star Revue."

## Saranac Lake

By Happy Benway

Saranac Lake, N.Y., May 15.

A carnation to the Variety Clubs-Will Rogers hospital medicos, Drs. George E. Wilson, William Stern and Homer McCreary. Discharges with all clear green lights to resume work were handed to Kitty Bernard, Jack (RKO) Wasserman, Joe Bishop, Harry Nason, Eddie Gaiser and Johnny (IATSE) Nolan.

Audrey Lumpkin in and out of the general hospital after mastering the Munoldi operation like an old veteran. Ditto Ray (WB) Weese who took the bronchoscopy operation with a grin.

Patricia Mitchell, former nitery entertainer, who beat the rap here, now married and residing in our downtown colony.

Upstate theatre managers all have a yen for politics. A. B. "Tony" Anderson, manager of Schine's Pontiac theatre here, is Saranac's mayor. E. G. Dodds, Palace theatre, Lake Placid, is Mayor of that township, while Arthur Olivie, Tupper Lake theatre manager, is a village trustee.

Frank Walters, ex-Atlantic City theatre manager, back from a 10-day Philly furlough. His first time out of san in eighteen months was a tonic.

Harold Wilkins, ex-minstrelman and colonyite, in from Bridgeport to mitt the gang while getting the annual check-up; he's okay and back to work.

Shirley Houff, Pitt-Roth circuit technician from Charlottesville, Va., elated over his first O.K. clinic, but is still under the observation o.o. period. Ditto for Amy Gray, of the Vedio theatres, Oklahoma City.

(Write to those who are ill.)

# Magico Society, on 50th Anni, Reports Members Still Conjure Up Steady Jobs

By MILBOURNE CHRISTOPHER

With the Society of American Magicians currently celebrating the beginning of its 50th year, this is as good a time as any to size up the present state of the ancient and honorable art of legitimate deception.

The escape act has passed into limbo. Houdini had scores of imitators, at his peak, including his brother the late Hardeen, but today handcuff evaders and straitjacket specialists are as rare as the once traditional white rabbits. The suave gentlemen who ply their prestidigitation in supper clubs, theatres and on TV disdain the strenuous business of escapology.

Manipulators? There are dozens of excellent ones in the best tradition of T. Nelson Downs and the early card-palming Thurston, but Cardini, the deft Welshman, who set the pattern for tipsy card and cigarette conjurers still has no peer. The two latest sensations are Marvin Roy, a young Californian who, when he switched from silk stunts to the production of lighted electric bulbs, rocketed from hideaway clubs to the Palmer House and Kodell, a midwestern innovator, who drew the acclaim of his craft when he framed an act in which he manipulated live birds as his predecessors did billiard balls. He is now playing in England.

Standard sorcerers such as the Spanish Frakson, the Egyptian Gali Gali, the thumb-smoking Duval and pocket-picking Giovanni

(Continued on page 50)

## Hoctor-Byrd to Frisco After 6 Mos. in Europe

Paris, May 8.

Before flying to N. Y. June 2 to open at the 365 Club in San Francisco, Hoctor and Byrd dance team will play Deauville for one week and the China Theatre in Sweden. This will be the last leg of a six-month tour that included Greece and Italy for a month each, the Savoy in London, and the Casino Municipal, Cannes, where they were booked for one week and held for a month.

Understood that next year the act will play the Nouvelle Eve here. Unlike many U. S. acts which complain after their tours, Hoctor and Byrd report they were treated well in every spot.

## Lou Walters Mulls Leasing Cafe Theatre A Block From His LQ

Lou Walters, operator of the Latin Quarter, N. Y., is negotiating to take over the Cafe Theatre, N. Y., operated until recently by Monte Proser. LQ chief is presently huddling with concessionaires Abe Ellis and Paul Schlosser, who hold the CT lease.

If deal is completed, it would mark the second time Walters was associated in the operation of the CT site. Several years ago, he partnered with Nat Harris for a short time when the nitery was called the Harem.

Walters declared that should a deal be finalized he will operate the cafe and not keep it closed to forestall competition. He declined to divulge his plans for the spot. The Latin Quarter is one block away from the Cafe Theatre.

Until the Walters-Ellis-Schlosser deal was initiated, the concessionaires were planning to run the cafe themselves with a bop music policy. Duo was seeking a sufficient lineup of bands and talent to take them through the summer, and then sublet the spot to another operator in the fall. There had been a possibility that Proser would resume operation of Cafe Theatre in October, but this is now unlikely.

## HOVER TO OPERATE CATALINA CASINO

Hollywood, May 15.

Ciro's operator Herman Hover takes over operation of the Catalina Island Casino May 26 under a seasonal lease. He'll run the ballroom and the banquet rooms, but not the theatre located in the four-story structure.

After a huddle with owner P. K. Wrigley, Hover decided to book bands on a Saturday-only basis until mid-June. Casino will start a full-week operation June 23, tieing in with the regular summer season on the island. Hover plans beauty contests, pageants and musical events in addition to regular dance bands.

## Farrell to Handle Grade Club Dates

Phil Farrell has joined the Lew & Leslie Grade Agency in New York. The former indie agent will handle club dates. Farrell's joining this agency is the latest in a series of expansion moves by Eddie Elkort, in charge of the N. Y. branch.

Stanley Melba, entertainment director of the Pierre Hotel, N. Y., will join this office in a few weeks. He'll retain the Pierre position as well.


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# Indie Agents Set for Client Hopping During Hot Weather Off-Beat Biz

Indie agents anticipate a tremendous movement of acts from agency to agency during the summer. An expected hot weather slump in theatre and cafe business will cause many turns to leave current affiliations in an attempt to do better elsewhere. Switches are expected to be heavier than that of previous seasons because of the comparative paucity of theatre time, inability of niteries with casino adjuncts to operate, and the smaller number of spots that will be in operation.

Shifts come heaviest when acts have protracted layoffs. Agents themselves generally help in causing a performer to change affiliation. The percenters encourage the mass-movement in an attempt to enlarge their lists merely by suggesting that "A good act like you doesn't have to lay off. Stop in my office when you're in the neighborhood." During depression periods, the only thing an act gains is a change of waiting-room scenery.

Smaller agents are hardest hit during these periods, but major agencies also lose clientele. Many offices attempt to tide over by concentrating on resort and club dates. Performers frequently get by financially with these bookings, but nevertheless switches are still made.

## Plan New London Nitery After Paris Lido Setup

London, May 8.

A new London night spot, intended to be the West End equivalent of the Lido in Paris, opens May 24. It will be called the Pigalle, with Dr. Jero, who runs the exclusive Society in Jermyn Street, as manager. With a top for dinner of $2.50, the Pigalle is to inaugurate a twice-nightly floor show running about an hour, with a cast of 40, including name acts.

Production is being staged by Barry Storri, manager of Palladium. New nitery will have a capacity of about 300 and has been granted a liquor license extension until 2:30 a.m.

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...of.....
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Prize: Professional Engagement
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## Ohio Gov. Would Nix Bill To Lift Rum OK Freeze

Columbus, O., May 15.

Gov. Frank J. Lausche of Ohio indicated he would veto a bill passed by the Ohio Senate last week (10) to lift the freeze on liquor license permits. Senator Arthur Blake, proponent of the bill, said that the freeze has resulted in a "million dollar racket on liquor license transfers in Ohio." He said that liquor licenses are being transferred "for from $1,000 to $65,000," because of the freeze.

Only 19 new liquor licenses have been issued by executive order since 1949. The "defrosting" bill has yet to be enacted by the House.

## U.S. Tax Report Shows Ripley; Minn. Nitery Biz Ahead of Films

Minneapolis, May 15.

Surprising revelation disclosed by U. S. internal revenue collector's report covering April is that, while motion picture exhibition apparently suffered a severe box-office drop in Minnesota during the month, night clubs held their own with the corresponding period a year ago.

Amusement tax collections, derived in very substantial part from film theatres in Minnesota, dropped from $513,000 for April, 1950, to $369,000 last month. Cabaret tax revenue was $60,000, compared to $59,000 in April, 1950, a gain for this year.

Industry heads point out that the bulk of the decline has occurred in the Minneapolis-St. Paul area, where grosses have been doing a brodie since the TV coaxial cable's advent and an accompanying high-pressure TV set selling campaign last September. Outstate theatre attendance is holding up well, but it, too, was hurt by bad and unseasonable weather in April.

## MULL PUPPETS FOR LA VIE EN ROSE, N.Y.

Monte Proser is planning an all-puppet show for his La Vie En Rose, N. Y., starting June 7. New format calls for music by four pianos with Frank Paris heading a contingent of marionet-manipulators.

Show would be run off in musical-comedy style with tunes and lyrics for the revue. Proser is still shopping around for a book. Meantime, spot opens a new display tomorrow (Thurs.) with Celeste Holm doing the midnight show and June Valli singing at the dinner performance.

## Stagehands Union In St. Loo Chase Hotel Row

St. Louis, May 15.

Members of the Stagehands Union began picketing the swank Hotel Chase here Friday (11) when Ted Lewis and his company began a two-week stand in the Chase Club. Feud is over the management's insistence on using hotel employees for the floorshows. The club shuttered April 5 after a two-week stand of Spike Jones asserting that "profitable operation of the club would be impossible if the demands of the union were met."

Harold Koplar, manager of the club, and execs of the grippers' union have been huddling on the demands but no settlement has been reached, and it is undecided whether the club will remain in operation after the Lewis engagement.

## Irene Hilda's New Act

Paris, May 11.

Singer Irene Hilda, who recently completed a run at Le Drap d'Or, Paris, and who also dubbed Doris Day's part in the French version of "Tea for Two" (WB), opened at Cafe Society, London, May 10. She's set for four weeks and options.

Miss Hilda expects to arrive in the U. S. in September and will spend a month with writer Blanche Merrill rehearsing a new act.

## Busy Martin & Lewis

Dean Martin & Jerry Lewis have been booked for a series of vaude dates following their two-week stand at the Paramount, N. Y., starting July 4. They're set for the Fox, Detroit, July 20; Chicago theatre, Chicago, July 27, and the Radio City, Minneapolis, Aug. 3.

All deals are on a guarantee and percentage basis. Comics will go back to the Coast following this tour. They're now at the Copacabana, N. Y.

## Alaska Hot For Yankee Acts

Seattle, May 15.

A lush summer for good versatile acts with ability to change their routine is sighted for this season in Alaska.

Nightclubs of Anchorage, where there are eight using floorshows, and Fairbanks, with two such spots, are particularly hot job spots.

Wally McDonald, of the Bert Levey Office here, has just returned from four days in those burgs with a bookful of dates for the coming summer. And, he says, they were hungry for acts. Two or three acts are played nightly, with four weeks the usual engagement at a spot. Round trip from Seattle (by plane) and salary "above the usual" is handed out, for living costs are higher in those towns.

Acts listed for the Alaska summer circuit include: Sally Rand, Texas Jim Lewis, Olson & Bredice, Tommy La Rose and Helene, Vernon & Draper, Edith Dahl, Murray (Hats) Parker, 3 Gay Blades, Jack Barbee, 3 Coquettes, Zenith Sisters, Ted Taylor, Buddy Haller, Bell & Aires (if available), Kay Martin and Silhouettes, with Lester Cole & Debs and Hoosier Hot Shots just winding up.

## N.H. Becomes Dryer

Concord, N. H., May 15.

The nearest thing to "nightclub life" in New Hampshire has been dealt a hard blow in the House of Representatives of the State Legislature here.

Lawmakers passed a bill which will prevent patrons from bringing their own liquor to restaurants and roadside establishments to drink with "setups" provided by the management. Only hotels and chartered clubs are permitted to serve alcoholic liquor in this state under the present laws.

# Biz Dwindles in Chi Strip Spots As Cops Crack Down in Violations

Chicago, May 15.

In the midst of hectic convention trade, bistro biz among the near-west and north side areas is down to a low ebb. Heart of the strip and girl shows, these sections have experienced a police crackdown in the last several weeks. Heat isn't a pre-election threat either, with over five spots having their licenses revoked and three more coming up for the same thing.

Main cause of complaint is the femmes' soliciting of customers for liquor, which is prohibited by state law. But the bistros' overhead comes from the hustle on the male trade. Customers are inclined to lag with their drinks, and the gals put the relaxed pressure on for more liquor. Last week, one of the stripperies was jammed with viewers, but the police crackdown caused it to drop heavy coin due to loss of wet sales.

Also banned is full stripping with bare bosoms and other parts out for the first time in history. Flesh color covering is demanded, although here and there one might cop a look at chests in the lesser joints. Moreover, a wholesale shakeup of the force has made it tough for the gals to identify the cops.

Conventioneers and steerers are now going out to Calumet City, Chi suburb, until the situation changes. Town, which has also been under investigation, still boasts ample strip entertainment, and reportedly doesn't worry too much about how girls augment their incomes.

## Midland, K.C., Back To Vaude After 6 Years

Kansas City, May 15.

Stage of the Midland Theatre will be lighted here for first time in about six years, with a four-day stand beginning May 25. Unit headed by Patti Page and Clyde McCoy orch comes here as part of seven weeks' time on the circuit of Loew houses.

Midland has had but a handful of vaude attractions in a dozen years. Sammy Kaye orch in 1945 is the last such date. House usually plays double-billed films.

## Carroll Estate Suit Vs. United Airlines To Court of Appeals

Philadelphia, May 15.

Mrs. Jesse L. Schuyler, of Los Angeles, former business associate of the late showman Earl Carroll and executrix of his estate, has taken her $2,012,800 damage suit against United Airlines to the U.S. Court of Appeals here. Carroll was among the 42 persons killed when a United Airlines DC-6 crashed near Mt. Carmel, Pa., June 17, 1948. Action was filed originally in U. S. District Court, in Scranton. A jury returned a verdict in favor of the airline.

Mrs. Schuyler's attorney, in appealing the verdict, charged the airline withheld information at the trial showing that the crew had been asphyxiated when carbon monoxide seeped into plane compartments. Judges Albert B. Maris, Austin L. Staley and William H. Hastie were asked by plaintiff's counsel to set a precedent by ruling that commercial airlines be required by law to disclose the cause of a crash, if the information is known. The judges reserved decision.

### Latin Casino's Summer Foldo

Philadelphia, May 15.

Latin Casino, slated to close for the summer June 17, will have singer Juanita Hall on the final bill. She's currently playing the "Bloody Mary" role in "South Pacific."

Following the shuttering, Casino operator Harry Steinman will boniface the 500 Club, Atlantic City.

## Hildy Back to Hotel Belt; Wins Oklahoma City Over

Oklahoma City, May 15.

Hildegarde closed Saturday night (13) at the Skirvin Towers Hotel, Oklahoma City, after a highly successful week. Chanteuse not only entertained at the supper club, but toured department stores, addressed the State Legislature, and was made an honorary colonel. She returned to the hotel belt after recent longhair concert tour.

Hildegarde opens tonight (Tues.) at the Adolphus Hotel, Dallas, on a percentage deal. On a rising scale up to 75% of the covers, her share for the week's stay may reach $8,000.

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# AGVA Seeks Dues Hike at Detroit Confab; Local Autonomy on Agenda

American Guild of Variety Artists executive board meeting on Monday (14) voted to include a change of the union's dues structure to be put on the agenda at the union's convention, slated for Detroit June 7. Although proposed changes haven't been divulged, it's known that officials are aiming for an increase in order to carry out a more comprehensive union program.

It was argued at the meeting that collections on the recent $10 per-member assessment have been successful, and with the union treasury now at its highest mark in several years. Further discussion on this matter, as well as other items to be included in the convention's agenda, will be continued at another board meeting Friday (18).

Board also voted to include on the agenda discussions of local autonomy, for which there is increasing clamor in various branches. Under current bylaws, all decisions are made by the national office. AGVA toppers have long felt that if individual branches were left to legislate for themselves, rules would be passed to hit traveling acts, so that local employment would be increased. It's likely that safeguards against that type of legislation will be asked and the various branches will be given a degree of autonomy.

Under discussion will also be the franchising of musicians who book acts and AGVA members who have set up club date businesses.

Other items will be added at Friday's powwow.

## Friars' 19G Gross

Friars Frolic held Friday (11) at the Latin Quarter, N. Y., grossed $19,000 including receipts from the journal. Show honored Lou Walters, LQ operator, who was presented a pair of gold cuff links by Milton Berle, Friars' abbott.

Aside from the Latin Quarter Revue, extra show included appearances by Berle, Billy Daniels, Vivian Blaine, Dagmar, Beatrice Kraft, Hal Le Roy, Georgie Price, Larry Storch, Al Kelly, Archie Robbins, Robert Alda, Henny Youngman, Harry Rose, and others.

**Jimmie Husson**
*"MISTER EVERYBODY"*
Opening May 18 (for 2 Weeks)
TURF CLUB
DENVER, COLORADO
(Thanks, DAVE STROUSE)
Followed by June 2nd
PANTLIND HOTEL
GRAND RAPIDS (Club Date)
(Thanks, FLOYD SHAW)
Club Dates: June 3, 4, 5
IN CHICAGO
(Thanks, FLOYD SHAW and ART GOLDSMITH)
June 6 (for 2 Weeks)
FLAME THEATRICAL LOUNGE
MINNEAPOLIS, MINNESOTA
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## Foreign Contracts

Continued from page 48

the last six months. La Nouvelle Eve. All use American acts.

Cote d'Azur, in summer: Acts can get one or two weeks at the Palm Beach, Cannes, and at the Casino of Juan les Pins under the new management of Pierre Passeron, who for 20 years had one of the best cabarets in Nice before the war, the Perroquet.

Monte Carlo, winter and summer: Only two or three days' contract a week. Astric is the artistic director.

In the winter, Nice has the Palais giving one week and the Casino Municipal the same. Ditto the Hotel Ruhl.

Cannes in winter: Casino Municipal has for its director an ex-hoofer, Julien Duclos, in his 60s now. Before the war he booked four to six dance teams each week, all appearing on the same program for tea and dinner. Now he's been offering comparatively poor salaries, except for two or three attractions in the season.

Spain: Few places are good, the others are heads or tails to get your salaries. Artists must insist on getting paid every night.

Scandinavia: Lot of work but the money is low since the devaluation. Sweden is the best of the lot.

Holland: 8% tax on the net salary.

Belgium: good.

Italy: fair.

England is good for vaudeville performers, as they have so many theatres in the provinces and so many shows touring. In London, they have 36 theatres doing plays, musicals, vaudeville. By looking at the billboards in the streets of London one would think you are in New York. Judy Garland is at the Palladuim, Bob Hope and Marilyn Maxwell at the Prince of Wales, Kay Thompson at the Cafe de Paris, Rolly Rolls and three other American acts at the London Casino; and there are Bill Johnson and Patricia Morison, too. Also, Julie Wilson in "Kiss Me, Kate," Gloria Gilbert, Renald and Rudy, etc.

I saw in VARIETY that AGVA is trying to restrain many European acts from going to the States (through immigration laws). I hope they don't make it too difficult for them, because Europe can do the same, as at the present moment there are no restrictions at all in the Continent against American acts.

A rule which could be copied is that of England; a performer can play in vaudeville and cabarets for six months, then he has to leave the country and can return after six months. If he plays in a show he can stay the length of the show, be it two years or more.

It is now three years since we left America to come to London to play in a show at the Savoy Theatre, in which we stayed a year, so it is almost time we returned to the States. We plan to do so in September.

*Jacques Cappella*
(Cappella & Patricia)

## Herbert-Saxon Shuttle Between N.Y., Kaycee

Kansas City, May 15.

Tim Herbert and Don Saxon will shuttle between New York and K. C. for the next few weeks, filling cafe, outdoor dates and TV commitments. Team came in here May 11 to open a fortnight at Eddy's, downtown cafe, after which they jaunt back to New York May 25.

Early in July team returns here to play the comic roles in "Rio Rita," second attraction in the Starlight Theatre outdoor season.

## USO-Camp Show Picks Up Where War II Left Off; Unit No. 975 Off to Korea

USO-Camp Shows puts forward an excellent calling card to the troops fighting the Korean War with Unit 975 "Spotlight Revels" which played its first date before a GI audience at Fort Jay, Governors Island, N. Y., prior to its take-off to the war zone. This entry is Camp Shows' initial layout for the United Nations army in Korea. In addition to serving the entertainment needs of the troops in Korea, Japan and various Pacific Islands, the performers have the responsibility of paving the way for subsequent Camp Shows troupes.

First unit is booked for utilitarian purposes. It's designed to be split into two sections for hospital ward entertainment and at the same time contain the ingredients that were found essential during World War II. These comprise cheesecake, sentiment comedy, audience participation and novelty. "Spotlight Revels," on the basis of its Fort Jay reception, contains all these items, and Camp Shows execs are confident that it will do an excellent job.

Package consists mainly of USO-Camp Shows vets of the last war. Jack Powell, now making his sixth USO trip; accordionist Evelyn Hamilton, femcee Dorothy Wenzel, and magico Paul Le Paul have previously played to GI audiences. Elaine Lewis, a Briton; Negro comics Conway & Parks, and instrumentalist Bill Roberts are new to this circuit.

**Spotlight Revels**
(USO-Camp Shows Unit 975)
Fort Jay, N. Y., May 11.
*Evelyn Hamilton, Dorothy Wenzel, Elaine Lewis, Conway & Parks, Jack Powell, Paul Le Paul, Bill Roberts.*

Troupe's major strength is in the comedy drumming by Jack Powell who at the close of the show hits an excellent stride with his trick sticks. For Camp Shows work he discards his blackface inasmuch as burnt cork might be considered an affront to colored troops.

Another top moment is provided by Paul Le Paul, the card manipulator. Since poker constitutes a major part of the social life of a post, the GI's are interested in the fancy formations and tricks that can be done with a deck. His tricks are applause winners, and for added measure he uses audience volunteers to stooge for him. Le Paul picks their pockets for laughs.

Conway & Parks are similarly strong. Their dance-antics are a strong part of their routines, which includes a spot of singing and a few gags. Bill Roberts gets a lot of trick effects on the banjo, electric guitar and an amplified ukelele. He goes over well.

Femme contingent doesn't stack up as strongly in the entertainment sectors, but its reception is equally as big. Elaine Lewis provides sentimental touches with her ballads. Dorothy Wenzel exhibits a good personality, songs and dances, while Evelyn Hamilton does the showbacking on the stomach Steinway. Her own spot does fair.

Camp Shows has pared this unit down to essentials. During the last war when budgets were heavier, the troupes traveled with company managers. Powell assumes this chore with this troupe. Unit took off from La Guardia, Saturday (12) for San Francisco and will be flown by the Military Air Transport Service to the Pacific.

At unit's departure Mrs. Anna Rosenberg, assistant to Defense Dept. topper Gen. George C. Marshall, together with CS president James Sauter, and exec veepee Lawrence Phillips, gave official bon voyage greetings to the entertainers.

Another unit, sponsored by Camel Cigarets, leaves for the Pacific Sat. (19). This package will comprise Elton Britt, Three Arnauts, The Quinlans (2), Terry Twins, Jay Kirk and Margaret Brown.

*Jose.*

# Magico Society's 50th Anni

Continued from page 48

keep busy here and abroad with their highly individual specialties.

The closest modern prototype of the late Frank Van Hoven, "The Dippy Mad Magician," who got top billing with his madcap reverse hocus pocus is Ballantine. The biggest night club draw among the comedy conjurers is Russell Swann, who gags his way through tricks with guillotines and varied apparatus. Jay Marshall rates a special credit for the humorous approach he uses to straight magic, paper-folding and ventriloquism with a painted glove. In the smarter niteries he is a prime favorite. Bobby Baxter offers a Harry Langdonish approach to his trickery.

**Big Troupes Disappear**

The big illusion shows are practically non-existent on the major routes. Dante's "Sim Sala Bim" is in storage on his California ranch, and Blackstone has invaded the night club field with his present engagement at the Desert Inn in Reno—a new departure for this veteran white-haired wizard.

Calvert is touring Australia with his production and Jack Gwynne works anything from club dates to full evening concerts from his Chicago headquarters. In the hinterlands Willard the Wizard carries on with the family tent show in Texas, elsewhere MacDonald Birch and Virgil make seasonal tours along well-established trails.

In the midnight ghost show field Dr. Neff and Silkini are the busiest showmen. The grosses they ring up with their one-night stands have encouraged other performers to tap the "horror" market.

On TV magicians are good for frequent guest shots if they change their routines. Zovello has had a long run as "The Magic Clown" with his Sunday morning kiddie show. Norman Jensen, the ex-Mr. Magic, does the tricky commercials for "Fashion Magic."

Dunninger remains the top mental attraction. His radio and TV shows plus extensive national publicity have made him a boxoffice favorite. Lucille and Eddie Roberts and Myrus top the year-round cafe mentalists.

In the lecture field Tarbell, Mac Dougall (the card detective), Joan Brandon, Polgar, John Booth and half a dozen others keep busy in season. During the past year my work has varied from television to lectures, theatres, night clubs and private dates. I've had my own TV show, "Magic by Christopher," guested with Faye Emerson, Steve Allen, Garry Moore, etc.

The revival of off-shore USO units will again see magicians off for foreign lands to entertain our troops. Paul LePaul is with the first unit sent to Korea. Cruise ships carry magicians almost as frequently as musicians. Francis Carlyle, Dai Vernon, Pablo, Sam Horowitz and Arthur Lloyd are perhaps the most constant sea-faring deceptionists.

In the closeup field Bert Allerton, who makes his headquarters in the Pump Room in Chicago, and Dr. Sidney Ross, who built up a clientele during his long run at the Rainbow Room, continue their intimate triumphs.

The influx of French cafe talent has been the means of a new success for Keith Clark, who offers his sophisticated trickery these days as Pierre Cartier.

The hardest to find type of act today is the silent, flash production with one or two quick illusions. Delage and Shirley have streamlined their reverse sword box and substitution trunk and can, and do, play anything from theatres to the most intimate banquets.

School and college circuits still play their quota of magicians who carry their apparatus in the cars they use to get from place to place. Loring Campbell and Howard Huntington are hardy perennials on the assembly lists.

Oddest of all the current outlets for skilled sleight of hand men are the increasing number of dates cross-country before local magic societies who pay professionals to talk on their techniques and teach their special routines. Slydini has cultivated this channel extensively.

So even in these days of few theatres and curtailed night club operations the magic brigade marches on.

## Last Vaude Foothold Gone in Providence

Providence, May 15.

Vaudeville lost its last foothold in Providence yesterday (14) with the sale of Fay's Theatre by the C. & F. Theatre Co. to a local real estate investment company. Spot has been dark since Dec. 6, and Edward M. Fay, who has supported vaudeville here for the past 35 years, said the theatre was to be stripped.

New owners, according to reports, are planning to raze the building.

## College Kudo for Borge

Chicago, May 15.

Victor Borge, who is backed by Kellogg's on Mutual and on NBC-TV, was given an "award of achievement" by Chicago Musical College here today (Tues.).

Dr. Hans Rosenwald, dean of the college, presented the award for Borge's stimulating public interest in the classics. Borge returns to Gotham tonight.


"BARI'S TREMENDOUS TENOR VOICE HAS THEM BEGGING FOR ENCORES." LEE MORTIMER N. Y. DAILY MIRROR

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# VARIETY BILLS

**WEEK OF MAY 16**

Numerals in connection with bills below indicate opening day of show whether full or split 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 Reade

NEW YORK CITY
Capitol (L) 17
Frankie Carle Orc
Lathrop & Lee
Kitty Kallen
Al Gordon
Percy Kilbride
Music Hall (I) 17
Myrtill & Pacaud
Jessie, James & Cornell
Al Chernet
Carla Willyoung
Frank Seabolt
Corps de Ballet
Rockettes
Larry Morch
Sym Orc
Palace (R) 17
Nick Lucas
3 Amandis
(8 to fill)
Paramount (P) 16
Louis Jordan Orc
Jaywalkers
Teddy Hale
Roxy (I) 16
N Y Philharmonic Sym Orch
Michael Rabin
Strand (W) 16
Parisian Follies
CHICAGO
Chicago (P) 18
Wells & 4 Fays
Rudy Cardenas
Rex Ramer & Sportsmen
Oriental (I) 17
Gloria DeHaven
Roger Ray
3 Clark Bros
Sherman Hayes O
MIAMI
Olympia (P) 16
Enrica & Novello
Crayon
Mindy Carson
Archie Robbins
Craig Collins & Ames
Roosevelt (I) 17
Pat Chandler
Stan Burns
Mary Forest
Fisher & White
Billy Hodes
Larry Stewart
2 Marimba Aires
Monroe Kaase Orc
OMAHA
Orpheum (P) 18
Patti Page
Clyde McCoy Orc
Don Rice
Lewis & Van
PITTSBURGH
Stanley (W) 22-26
Josephine Baker
Buddy Rich
Leo DeLyon
3 Rockets
ROCKFORD
Palace (I) 18-20
Tommy Martin
J & S Kane
Rondelle
Rudy & Lee
WASHINGTON
Capitol (L) 17
Hill & Delma
Harris & Shore
Gus Van
Ciro Rimac Rev

## AUSTRALIA

CHRISTCHURCH
Royal (I) 14
M & H Nesbitt
Gus Brox & Myrna
Wally Boag
Marquis & Family
Detroy
Deana Sazova
Eugene's Flying Ballet
Southerly Busters
Patricia Hardie
Alice Bronimann
MELBOURNE
Tivoli (I) 14
Jim Gerald
Ed Glover
Dorothy Jean
Miriam Lester
Sheila McGuire
Marie La Varre
Al Thomas
SYDNEY
Tivoli (I) 14
Armand Perren
Marion Davies
3 Fayes
Devine & King
Gerda Bornstad
Chribi
Mariko Saary
Philip Tappin
Wim De Jong
Jacques Cartoux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm

## BRITAIN

ASTON
Hippodrome (I) 14
Johnny Lockwood
Crochet Stevens
Hal Gillion
Tatler Girls
Mary O'Neil
Meryl Ransome
BIRMINGHAM
Hippodrome (M) 14
Irving & Girdwood
Ethel Revnell
Bernt Gloria & Lindy
Arthur English
Betty Kayes Pekes
Eddie Gray
Demarte & Denzar
Val Merrall
Ross & Rosita
BLACKPOOL
Palace (I) 14
Arthur Askey
Jewels
Benny Doyle
Julia Bretton
Morellas
Francis Coudrill
Andora 3
Greta Unger 3
Duncans Collies
Tower Circus (I) 14
Charlie Cairoli & 3 Smiths
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Enies Animals
4 Richays
3 Lorandos
Mara Tp
Arrigonis
3 Houcs
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes
Circuettes
BOSCOMBE
Hippodrome (I) 14
Norman Evans
Silver & Day
Flying Comets
Maude Edwards
De Vere 3
Jaxie Trever
Krandon & Karna
BRADFORD
Alhambra (M) 14
Lester Ferguson
Max Wall
Semprini
Iris Sadler
Helga Barry
3 Oxfords
Alan Kay & Gloria
BRIGHTON
Hippodrome (M) 14
Ronnie Ronalde
Charles Warren & Jean
Jose Moreno
Joan Rhodes
Freddie Sales
Rey Overbury & Susette
Ossie Noble
Linda & Lana
BRISTOL
Empire (I) 14
De Haven & Page
Eve & Lane
Bel Man & Gay
3 Duvals
Hazel Holland
Franks & Lecreh
Peter Blair
Annette Duval Gls
BRIXTON
Empress (I) 14
C & R Yale
Dudley Dale Singers
3 Hicks
Kotchinsky & Gretyna
Freddie Harrison
Paulette D'Orsay
Betty Broughton
Andree Paris Models
De Lolo Ballet
CARDIFF
New (S) 14
Frankie Howard
Radcliffe & Ray
Dorothy Gray & Bros
Voltaires
Bobbie Kimber
6 Westway Girls
Meteors
CHELSEA
Palace (I) 14
M & A Day
R & B Bruce
Raynes & Gardener
Kaye Bros
Ramoni Bros
Billy Wells
Ramoni Girls
CHISWICK
Empire (S) 14
Joe Loss Bd
Koringa
Jay Palmer & Doreen
Nelson Lloyd
Andre Twins & Sandra
DERBY
Hippodrome (S) 14
Jack Haig
Kean & King
Gay Euridge
Orlandos
Anita & Charles
Les Riggs
COVENTRY
Hippodrome (I) 14
Billy Cotton Bd
Lowe & Ladd
3 Jokers
Rob Murray
Brockways
Arthur Dowler
Frances Duncan
EDINBURGH
Empire (M) 14
Red Ingle Co
Frantic 4
Jack Milville
Shirley Sharon & Wanda
Ike Freedman
Jimmy Wheeler
Olga Varona
Arthur Worsley
Kovacs
Floyd & B'Nay
FINSBURY PARK
Empire (M) 14
Stuart & Gray
Frasers Harmonica Gang
7 Volants
Peg Leg Bates
Canfield Smith
Hill Billy Polecats
Bernard Miles
Fred Ferrari
Forbes & Barrie
Kay Kortz & Eugene
GLASGOW
Empire (M) 14
Bonar Colleano Jr
Peter Cavangh
Lee Royce
3 Monarchs
Cottas 3
Aerial Kenways
Eve Eacott
Gordon Ray Girls
GRIMSBY
Palace (I) 14
Davy Kaye
Hazel Wilson
Homer & Hall
Earl & Oscar
Vyne & Valentine
Derek Dixon
Slick Edwards
Hazel Kay Lovelies
Eddie Atkins
HACKNEY
Empire (S) 14
Max Miller
Robert Harbin
Alfred Thripp
Don Arden
Karloffs
Lorraine
Mongadoors
Moxham Bros
Nancy Carol
LEEDS
Empire (M) 14
Rose Murphy
Jackie
Dick Henderson Jr
Harry Worth
Jack Billings & Diane
Olsen & Sealion
Merreaux & Loliane
Cox Twins
Miles Twins
LEICESTER
Palace (S) 14
Reg Dixon
Allen Bros & June
Schichtl Rulyon Marionettes
Victor Seaforth
Roger Carne
Les Valettes
Vic Leonard
Alex James & Irene
LONDON
Palladium (M) 14
Danny Kaye
Dunhills
Peter Sellers
Trampo-Looneys
Beverly Sis
Dolinoffs & Raya Sis
Margerite & Charles
Palladium Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 14
Nellie Lutcher
George Doonan
Joe Ortnes
Eddy Hayes
Tony & Ruby
Lester Sharpe & Iris
T & G Durante
R & M Lamar
NEWCASTLE
Empire (M) 14
Deep River Boys
Amar & Alana
Winifred Atwell
R & M Konyot
Fayne & Evans
El Granadas & Peter
Scott Sanders
Clayton & Ward
NORWICH
Hippodrome (I) 14
Jimmy Malburn
Fisher Dixon
Freddie Carlisle
Glamorous Lovlies
Roy Smith
Ellen Durham
Lilian Pearson
Jeanette & Jay
Michael Morgan
Dick Beamish
Dickie Bird
Ernie Ellis
Steps Lee
Derek Wooton
NOTTINGHAM
Empire (M) 14
Peggy Cavell
Max Bygraves
Dolaire
Michael Bentine
Boy Andro
Bobby Breen
Joan Hinde
Caryll & Mundy
Botonds
Lynn & Lee
PORTSMOUTH
Royal (M) 14
Donald Peers
Sereno & Joy
Hackford & Doyle
D & E Wilcox
Elimar
Godfrey & Kirby
Mme Truzzi & Pets
Morgan & Gray
SHEPHERDS BUSH
Empire (S) 14
George Cameron
Norman Harper
G & E Grande
Phyllis Terrall
Leslie Noyes
Roy & Ray
Mary Harkness
Buddy Crawford
Ted Gilbert
Miriam Pearse
SWANSEA
Empire (M) 14
Lauri Lupino Lane
Pop White & Stagger
Reid Twins
Welcome Singers
George Truzzi
Wallace Lupino
Ken Wilson
Dancing Kingettes
Teresa Waters
Vera McLean
Freddie Martin
Tommy Layton
Gordon Caddy
WALTHAMSTOW
Palace (I) 14
Woods & Jarrett
Eddie Williams
Pop Graham
Links Harlem Belles
4 Tune Tellers
Shorty Mousey
Lewis Hardcastle
Morocco
WOLVERHAMPTON
Hippodrome (I) 14
Tommy Truman
2 Pirates
Musical Derricks & Tony
Carnival Queens
Flying Cromwells
Billington
Fred Lovelle
WOOD GREEN
Empire (S) 14
Jewel & Warriss
Benson Dulay Co
Rene Strange
Wonder Wheelers
Swan & Leigh
O'Doyle Bros
Downey & Day
YORK
Empire (I) 14
Arthur Lucan
Kitty McShane
Willer Neal Co
Neal Co

## CANADA

EAST HAMPTON
Granada (I) 14
Peggy O'Farrell Co
Cooks Pony Rev
Carson 3
Nello
O'Neil & Haig
3 Bennett Bros
MONTREAL
Gayety (I) 14
Peaches
Joe Ross
Jeanette Star
Madeline & Linder
B H Ribble
Myers & Walker
Bert Boyer
J Kirby
Pedro & Durand
Larry Clarke Orc
Seville (I) 14
4 Weavers
Wally Brown
Evers & Dolores
Billy & Joyce
Emil & Evelyn
Len Howard Orc

# Cabaret Bills

## NEW YORK CITY

Birdland
Ella Fitzgerald
Slim Gaillard
Blue Angel
Mildred Bailey
Andy Williams
Eddie Mayehoff
Merry Mutes
Stuart Ross
Eadie & Rack
Bert Howard
Oliver Wakefield
Lester Crossley 3
Bon Soir
Jimmie Daniels
Mae Barnes
Norene Tate
Komack & Burns
L Henderson
Cafe Society
Josh White
Pearl Primus
Dorthy Ann
Sammy Benskin O
Chateau Madrid
Gilberto Valdez
Ramonita & Leon
San Miguel
Jose Pillado Orc
Jack Fairchild
Copacabana
Martin & Lewis
De Marco Sis
Mayo Bros
Bob Millar
Rita Constance
M Durso Orc
F. Alvarez Orc
El Chico
Rosita Rios
Trini Moren
Maria Del Carmen
Nino Utrera
Eduardo Ruys
Sarita Herrera
D'Alonso Orc
Embers
Marian McPartland
Eddie Heywood 3
Roy Eldridge
Habibi
Shoshana Damari
Eda Leoy
Arno Genney
Havana-Madrid
Tony Earl
Laura Cordon
Marquita Rivera
Anita & Antonio
Bartolo
De Castro Orc
Leon & Eddie's
Eddie Davis
Larry Daniels
Libby Dean
Al Dellay
Carmen Montoya
The Rogers
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Lois Livingston
Herb Corey
Downey & Fonville
Hazel Webster
Old Knick
Paul Killiam
Ernest Saracino
Gene Courtney
Bill Meigs
Clara Cedrone
Old Roumanian
Sadie Banks
Lou Seiler
Irene Carroll
Carol Linner
Line
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Jose Melis 3
Mimi Warren
Ernestine Holmes
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Joel Shaw Orc
Hotel New Yorker
Bernie Cummins
Joan Hyldoft
Romayne & Brent
Blade Beauties
Hotel Pierre
George Gobel
Jo Sullivan
Stanley Melba Orc
Hotel Plaza
Mary McCarty
Mata & Hari
Mark Monte
Dick La Salle Orc
Maxmillian Bergere
Hotel Roosevelt
Guy Lombardo Orc
Hotel St Regis
Paula Drake
Milt Shaw Orc
Hotel Statler
Freddy Martin Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Gloria Elwood
Jose Poniera
La Vie en Rose
Celeste Holm
June Valli
Cy Coleman 3
Sonny Kendis Orc
Latin Quarter
Chaz Chase
Alex Darcy
F Mazzone Dcrs
Marion Colby
Gloria Le Roy
Les Pablos
Can Can Dcrs
Romano Trio
Art Waner Orc
Le Ruban Bleu
Kirkwood Goodman
Norman Paris 3
Julius Monk
Penthouse
Paul Taubman
Johnny Thompson
Mirko
Riviera
Paul Winchell
Billy Daniels
Roliana Ivanko 4
Sherry Stevens
Nancy Crompton
Clark Ranger
Line
Versailles
Lucienne Boyer
Pierre Cartier
Artini & Consuelo
Emile Petti Orc
Panchito Orc
Village Barn
Burt Hilber
Louise & Harris
Dick Shawn
Dolph Traymon 3
Bobby Meyers Orc
Village Vanguard
Maxine Sullivan
Wally Cox
Clarence Williams 3
Wivel
Tessa Smalpage
Bob Lee
Waldorf-Astoria
Billy De Wolfe
Eileen & Carver
Emil Coleman
Mischa Borr Orc

## MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Al Robinson & Alkali Ike
Harvey Bell
Christine Nelson
Casablanca Hotel
Gene Baylos
Tony & Olida
Jose Cortez Orc
Henry Wayner Orc
Clover Club
Stan Nelson 3
Gomez & Beatrice
Dancers (6)
Jack Stuart 3
Laurette Foster
Woody Woodbury
Tony Lopez Orc
Copa City
Al Nesor
Tommy Trent
Martin & Adams
Quintones (5)
David Tyler Orc
5 O'Clock Club
Martha Raye
Lenny Kent
Taylor Twins
Yost Guardsmen (5)
Frank Linale Orc
Johnina Hotel
Frances Colwell
Michael Strange
Tony Matas
Lord Tarleton Hotel
Hal Graham Orc
Leon & Eddie's
Mel Mars
Gayle Powers
Melvin
Billie Joy
Eddie Guertin
Don Holley
Gabby
Chris Bolley
Martinique Hotel
Ellen Verga
Al Schenck
Marcella Davis
Hermanos Williams 3
Mother Kelly's
Del Casino
Steve Murray
Karen Jorge
Sam Bari
Charlie Page
Len Dawson Orc
Nautilus Hotel
Monica Boyar
Milt Rose
J & S Reyes
Freddie Calo Orc
Park Avenue
Charlie Farrell
3 Continentals
Peter Rich
Marion Murray
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Betty Reilly
Manor & Mignon
Arne Barnett
Sacasas Orc
Saxony Hotel
Shirl Conway
Chris Columbo
Maya Orc
Sea Gull Hotel
Kitty Davis
Betty Graham
Jeanette Castle
Dorothy Berlin
Jean King
Bob Stevens
Art Green
R & J Carleton
Rafael's Rumberos
Sherry Frontenac
Maxie Furman
Phyllis Arnold
Russo & Lita
Leonora
San Canes Orc

## CHICAGO

Blackhawk
Norma Lou Doggett
Jessie Elliot
Ray Arnett
Connie Baxter
Don Kent
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Orc
Chez Paree
Jimmy Durante
Eddie Jackson
Julie Buffano
Jack Roth
Copsey & Ayres (2)
Billie Shepard
Francisca Cameo
Rhodes & Kyle
Chez Adorables (10)
Cee Davidson Orc
Pancho Orc
Palmer House
Dorothy Shay
Warner & McGuire
Merriel Abbott Dcrs
Eddie O'Neal Orc
H. Edgewater Beach
Bill Snyder Orc
Marvin Roy
Ralph Sterling
Dorothy Hild Dcrs
Hotel Stevens
Jerry Mapes
Jack Raffloer
Harper Flaherty
Skating Blvdears
Buddy Rust
The Rookies
Kermond Bros
Sid Kroft
Alice Ferrar
Jimmy Carter
Olie Clark
Bob Kirk
Griff Williams Orc

## LOS ANGELES

Ambassador Hotel
Lena Horne
Harvey Stone
Eddie Bergman Orc
Biltmore Hotel
Jackie Green
Mardoni & Louise
Ed Ford
Church & Hale
Henry Busse Orc
Ciro's
Sophie Tucker
Ted Shapiro
Ray Whittaker Orc
Mocambo
Dorothy Dandridge
Phil Moore
Latin-Aires
Eddie Oliver Orc

## LAS VEGAS

Desert Inn
Carl Ravazza
Joe Bishop
Carlton Hayes Orc
El Rancho Vegas
Ink Spots
Buster Burnell
Ted Fio Rito Orc
Flamingo Hotel
Will Mastin Trio
Sammy Davis Jr
Denny Beckner Orc
Last Frontier Hotel
Maddox Bros & Rose
Prof Backwards
Al Donahue Orc
Thunderbird Hotel
Tennessee Ernie
Irene Ryan
Al Johns Orc

# UA Shows Profit

Continued from page 3

different billings and accounting systems used by UA for its pix and by ELC before the purchase.

At any rate, based on its average distribution fee of close to 30%, UA requires a weekly gross of only about $265,000 domestically to break even. It was said the gross will be over $300,000 for each of the first three weeks of May and promises to continue at a good level.

Meanwhile, company is continuing to take on additional product. Negotiations have been completed for release of "The Big Night," which Philip Waxman is to produce with John Barrymore, Jr., starring. Pic, based on the novel, "Dreadful Summit," by Stanley Ellin, will be directed by Joseph Losey. Also added to the releasing sked is Ken McEldowney's production of "The River." Film, which McEldowney made in India, will be released by UA in the fall.

Another addition is "Chicago Calling," which Peter Berneis is skedded to produce with John Reinhardt directing. Pic is to star Dan Duryea.

Meanwhile, UA prexy Arthur B. Krim is continuing his stay on the Coast in huddles with indie producers on new distribution dea's. It's expected he'll not return to N. Y. for another few weeks.

# New Acts

**EDYTHE ADAMS**
**Songs**
**25 Mins.**
**Club One-Two, Toronto**

After a four-years' singing course at the Juilliard School of Music in New York, plus coaching by Helen Jepson, Edythe Adams is breaking into the niteries, with her initial cafe try at the Club One-Two, Toronto. (She was Miss TV of 1950 when this title was awarded her at the Chicago Fair by a judging committee on talent and appearance headed by Al Capp and Michael Todd.)

A well-trained operatic soprano, who hits her top notes with ease, Miss Adams has a standout style and verve, plus plenty of visual attributes. Though this is her first venture into the night club metier, the young singer, when caught on opening night, showed entire lack of nervousness and received a terrific reception. A standout blond looker, notable for lady like demeanor and deportment, plus a pink lace evening gown, with wide flaring skirt, Miss Adams, in her initial nitery teeoff, exhibited individual personality and complete assurance.

She does her own song arrangements and scored with the opening night audience in her "Everything I Have Is Yours," "Always the Lady," "I Didn't Know What Time It Was" and "Say That We're Sweethearts Again." On training and lack of self-consciousness, plus charm, chanteuse and her style is set for any media, judging from that payoff opening night.
*McStay.*

**SHOSHANA DAMARI**
**Songs**
**15 Mins.**
**Habibi, N. Y.**

Shoshana Damari, an Israeli import, impresses as one of the more facile voices to hit this cafe. She's a dark complexioned, colorful looking gal who imparts the Oriental touch to her numbers. Garbed in a heavy red gown and wearing heavy beaten silver ornaments, Miss Damari brings Israeli, Yemenite and Sephardic songs. Her projection is alternately tense and relaxed and there are dramatic as well as folk values in her songs.

Miss Damari has been at the Habibi for some months and has built up an excellent routine which is impressive to all categories of cafe-goers. Of course, her outlets in the U. S. are limited, but it appears that she'd be okay for concert work in towns where there are heavy concentrations of Yiddish residents.

Habibi operator Motye Nemeroff originally cased Miss Damari in Israel some months ago. Nemeroff has apparently picked an ideological winner in setting up New York's first Israeli cafe. Business has been excellent at that spot.
*Jose.*

**THE JAYWALKERS (3)**
**Comedy**
**12 Mins.**
**Capitol, N. Y.**

The Jaywalkers have been around for some time but have not been documented in New Acts, so this is for the record. Male trio have a potentially sock turn that falls short of fulfilling its maximum possibilities. That's due to a routine which sags with soggy or over-extended gags. These flaws dim their frequent flashes of bright originality.

Trio is basically a pantomime turn with a bit of hoofing and acrobatics as filler material. Pivot man is a talented comic in the fall-guy genre and cements the act with his forlorn histrionics. They have several effective tableaus, such as their gangster stint, although this is dragged out too long. Their charades on a "running broad" is too broad to score but they have good bits in their interview takeoffs with visiting celebrities and a hectic dueling sequence. Tighter editing of this turn is needed for sustained impact. Trio has been spotted frequently on video variety shows.
*Herm.*

**LUIS TORRES**
**Songs**
**9 Mins.**
**Viennese Lantern, N. Y.**

Luis Torres is a husky baritone who goes in for the more ambitious classical numbers. He would do better to temper his choices and stick to the simpler ballads or classics, the kind that won't extend what is an average voice.

Torres is young and nice-looking in a dark, swarthy way, and he gives his numbers the right amount of pashiness to click with the dames. He doesn't overdo the latter, however; his overall effect is good for the moderate-budgeted spots.
*Kahn.*

**PERCY KILBRIDE**
**Comedy**
**10 Mins.**
**Capitol, N. Y.**

Percy Kilbride, appearing at this house in conjunction with his role in "Ma and Pa Kettle" pic, is a droll comic with spotty material. Working with two unbilled male aides, Kilbride's turn is a stage-wait for the first half as the trio indulge in some corny harmonizing about showbusiness back in the hinterlands. Kilbride's mannerisms, however, are effective despite the lack of sustained routine.

Kilbride's turn develops into something tangible in the last couple of minutes when he plays a swami while one of his partners goes down the side aisle to ask customers their names which Kilbride guesses. The guesses, of course, are based on obvious hints but it's a cleverly executed bit with Kilbride doing verbal double-takes in getting the right name. It's a rehearsed stunt with the partner only pretending, it seems, to ask the down-front customers for their monickers.
*Herm.*

**THE DAY DREAMERS (4)**
**Songs**
**10 Mins.; One**
**Palace, N. Y.**

The Day Dreamers, comprising a gal and three boys, are good vocalizers. At this point, there's little about them to differentiate them from most of the setups of this type, but what they do is done fairly well.

Their arrangements and harmonies are okay. They work in a lively manner, concentrating mostly on standards. Their top numbers are "Old Man River" in which the femme is shunted into the background, and a medley of "South Pacific" tunes, both of which hit the desired results.

The Day Dreamers are okay for vaude situations and cafe production numbers.
*Jose.*

**HELENE COSTA**
**Songs**
**12 Mins.**
**Viennese Lantern, N. Y.**

French importation is on a repeat date at the Viennese Lantern, and does well. Songs are mainly in French, and she has nice feel and pace with a good if not socko voice.

Okay for the moderately budgeted, intimate cafes of this type. The customers liked her.

Norbert Faconi, with his expert violining, spells Miss Costa and Luis Torres. Faconi practically goes with the Lantern's lease by this time, and deservedly so. Paul Mann is featured at the piano for the lulls and the show's accomp.
*Kahn.*

**DOROTHY DEERING**
**Acrobatic Dance**
**8 Mins.**
**Apollo, N. Y.**

Dorothy Deering, an acrobatic terpstress, is making her bow at this Harlem house as the only white act on the bill. Gal handles her splits and somersaults with ease and finesse but turn lacks excitement and pace. With a faster tempoed musical backing and a hypoed stepping routine, gal should click in nitery and cafes.

Attractively garbed to heighten s.a. appeal, Miss Deering should discard the over-sized feathers she waves around during her dance since they draw eye away from her attractive frame.

**THE CERNEYS (2)**
**Ballroom**
**7 Mins., Full**
**Palace, N. Y.**

The Cerneys, youthful ballroom team, have been around for some time, but haven't been documented in VARIETY's New Act file. The duo show a pair of good routines. Their work has good variety, a good assortment of lifts and spins and hit good mittings with their overall efforts.

Cerneys are okay for most vauders and cafes.
*Jose.*

**GEORGE MATSON**
**Records**
**15 Mins.**
**La Commedia, N. Y.**

George Matson is a longtermer at this spot with his record act. He pantomimes to a various type diskings with comedy-femme costumes accompanying each interpretation of the biscuit. Matson shows wild and vigorous panto. His gestures are flamboyant and he attains good comedy effects.

However, under this modus operandi, it would be difficult to work in other type establishments other than an intimerie. Since each platter gets a costume change, there'd be a stage wait for change of scenery. Most changes could be

(Continued on page 63)

## Hotel Plaza, N. Y.
(PERSIAN ROOM)

*Mary McCarty, Mata & Hari & Co (4); Dick LaSalle and Mark Monte orchs;* $2-$2.50 cover.

Blowoff show for the season is a topnotch climax, as Mata & Hari & Co and Mary McCarty blend into a zingy hour of two-ply humor terps with comedy and chirps with comedy.

Marking her Persian Room debut, the shapely Miss McCarty, an uninhibited comedienne, whips up an array of excellent special material, fashioned for her by Herb (Belle's boy) Baker and Max (Show of Shows-TV) Liebman. Comedienne, on her own, has had seasoning in legit musicals, such as "Small Wonder," which got her attention for Irving Berlin's "Miss Liberty," and most recently the shortlived "Bless You All" revue o this past winter season.

With the personable Billy Roy at the ivories for good Steinway assist, Miss McCarty uncorks a different brand of songalog. Most all of it is original. She doesn't recourse to "Homework," her Berlin standout song in "Liberty," or any of the other production numbers, such as some good Harold J. Rome tunes from "Bless You All," with the exception of that Jazz Age excerpt from "Wonder," which is now, even more than originally, in the right mood. She goes in for a satire on those pioneer Warner Bros. filmusicals; the torch singer with the over-arranged medley; routine with her agent; "Gotta Stay Sober Tonight," and other specialties. Comedienne evidences a good flair for values; knows how to shade her lyrics and moods; and imparts an importance to her stand-up songalog, to the degree that she rates with the best of the women singles that have clicked in this room.

Somehow the Persian Room is dominantly for the femmes—Hildegarde, Gracie Fields, Evelyn Knight, et al. And now Mary McCarty. She is a bit more robust than the others, but that's as it should be. She's a lusty gal and when her lyrics come to grips with lusty thoughts she is forthright instead of getting coy about the whole thing. Apparently she prefers to leave the prissy lyrics for TV, when officiating as a regular on the Conrad Nagel-CBS "Celebrity Time" show.

Eugene Hari and Ruth Mata are a pair of Swiss bellringers in the terpsichorean field. With a billing that sounds like an espionage agent, the customers are the ones who can quickly spy talent the moment they and their company terp on. They have an unique flair for original terpsichorean creations, capped by their now standard "Carnegie Hall" recital, as they Pantomimically run the gamut of an entire recital—from batoncer to virtuosi of all the instruments. It's a high mark in artistry and now an important trademark for the team.

A gay South American conceit by three agile males—Hari aided by Vernon Wendorf and Tommy Marlowe—is a wild yet effective costume creation that includes miniature bongos on their derrieres. The "Birth of the Blues" and "Street Scene" solos are equally effective. Altogether, Mata & Hari are big league in every potential, from cafe to rostrum to video. Lothar Perl is their special conductor.

Per usual, the No. 1 band, headed by Dick LaSalle, and the perennial Mark Monte and his Continentals (4), give out with good show backer-uppering and expert dansapation. *Abel.*

## The Society, London
London, May 11.

*Irene Hilda, R. Taylor's Rhumba Band, Moschetto's Gypsy Band;* minimum, $4.50.

Intime atmosphere of this lush Piccadilly cafe makes it a favorite spot for Continental entertainers. The limited capacity — it accommodates less than 100—gives the spot a compact character which makes it comparatively easy for an artist who might otherwise be handicapped by language barriers. A number of French acts have recently played this room with great success.

Current attraction is American-born but French trained, Irene Hilda, who knows just enough of the English tongue to keep a firm grip on the customers. Unfortunately, she misses out on the routine side of her act, but if readjustments are made, it should establish the chantoosie as a first rate entertainer.

First mistake Miss Hilda makes is to begin with a typical warm-up number in which the customers are expected to participate. She chooses as her opener "Amusez Vous," which is the French version of "Enjoy Yourself." It would have been more effective had she started with a typical French song which she uses as a closer.

A French tune tee off would have been an ideal way of bringing a breath of Paris air to Piccadilly. Via musical trips to St. Germain de Pres, Champs Elysees, Montparnasse and Montmatre, along with accompanying impersonations of top ranking French artists like Charles Trenet, Jean Sablon, Lucienne Boyer, and, of course, Maurice Chevalier.

For British audiences there is some novelty value in a French version of "Orange Colored Sky" and Miss Hilda puts it over with all her verve and vivacity. Another unusual touch is to reflect the spotlight by means of a mirror on to male customers as a gimmick to sock across "How Many Hearts Have You Broken?"

Business near capacity on opening night, and with the improvements suggested, should stay that way during Miss Hilda's four-week season. Accompaniment by Taylor's Rumba Band is adequate. Moschetto's Gypsy Orch serenades customers between dancing.

*Myro.*

## Mt. Royal Hotel, Mont'l
(THE NORMANDIE)
Montreal, May 12.

*Diana Barrymore, Blair & Dean, Max Chamilton Orch (8) with Norma Hutton; Hal White trio;* cover $1-$1.50.

Diana Barrymore's second appearance in Montreal as a cafe entertainer is a far cry from her first visit (she played here in 1928 at His Majesty's in "Tonight at 8:30") and proves conclusively that despite a family rep as a draw she also needs a script before essaying a date such as this.

Wearing an attractive off-the-shoulder gown (which she is always hitching up), Miss Barrymore opens with a line about suddenly finding herself engaged to play a saloon date and telling how she called on several of her friends to help which leads into an imoresh set of Katharine Hepburn, Tallulah Bankhead, Judy Holliday and finally Aunt Ethel. Gal admits in beginning that she has no material and then goes out of her way to back up statement.

Casual and at times rather unsteady approach to work does little to enhance showmanship during opening stanzas, but Miss Barrymore comes back neatly with a bit borrowed from Sheila Barrett about a Piccadilly stroller saying goodbye to her GI. Encoring with the poison scene from Romeo and Juliet, she gets complete attention both from novelty angle and for her apparent seriousness and respect for the Bard.

Terpsters Blair and Dean are a refreshing team of hoofers. Duo draws plaudits on all numbers for originality and clean-cut presentation. Mike interludes between numbers are simple without any of the out-of-condition gasping usually exhibited by most teams. Sock technique plus plenty of ballet training is evidenced in all sessions. Norma Hutton, chirper with the Max Chamitov band, does emcee chores and scores during dansapation sets with Hal White trio taking relief slot.

Biz okay during dinner but poor for supper shows. *Newt.*

## Jicky Club, N. Y.

*Judy Gershwin (with Sid Bass), Doris DuPuis, PeeWee Fields Trio, Phil Della Penna;* no minimum, no cover.

Specializing in food, this New York prototype of the Jicky Club in Rome is giving the customers a dose of pleasant intime entertainment as an aperitif.

Current show is headed by Judy Gershwin (sister-in-law of the late George Gershwin). Songstress stresses the personality rhythms and ballads for appreciable effect. Garbed expensively and in good taste, brunet gives the customers a mixture of standards and a novelty or two. Customers on opening night (13) handed her a solid reception. She could forget that Lena Horne gyration, however, on "If I Could Be With You." A Gershwin medley, of course, is one of her staple offerings.

Doris DuPuis is another singer on the bill, but having two warblers on a two-act layout is a mistake. Miss DuPuis indicates a lack of experience as she goes through a medley of pops with a deep contralto. However, the customers seemed to like her simple manner of dishing out a lyric.

Filling out the bill is the PeeWee Fields Instrumental trio of Fields on the guitar, Peter Ellman on the Hammond organ and Mickey Conn, accordion. They do a neat job accompanying the show and playing the lulls, while Phil Della Penna is at the piano also for dull music. *Kahn.*

## Hotel Ambassador, L. A.
(COCOANUT GROVE)
Los Angeles, May 8.

*Lena Horne, Walter Gross, Eddie Bergman Orch (15);* $1.50-$2 cover.

Few solo acts in recent years have packed this plush bistro to its 800-cover capacity. Tony Martin did it last July, in the full flush of tourist season, and now Lena Horne turns the trick when nitery spending is at low ebb and out-of-towners haven't begun to hit the highways yet.

Long a popular favorite here, stemming from her picture days, Miss Horne can claim what business accrues in the next three weeks as a personal tribute to her artistry. That she is a top songstress is readily conceded before she's half way through her repertoire of slow-tempoed rhythms. Her sense of timing, facile style and lush personality are so skillfully compounded that the sitters are drawn under her spell and come out of it only to pound the paws for more.

Miss Horne was on for close to an hour on opening night and despite pleas for "Stormy Weather" carried through with only what was on the stands. Her accompanying rhythm group of piano, drums and bass is so adroitly timed to her changing emotions that she perhaps didn't want to chance any slip-ups after an almost perfect evening.

To Miss Horne's credit as a nitery entertainer it can be said unreservedly that while her special material is secondary to her many other showmanly qualities, she at no time verges on the suggestive. Nearest to a blue note is in her rendition of "Let's Do It," which is cleverly disguised with whispered shadings. Grove clientele was never much on sly innuendo.

Singer's reliance on her maestro-husband, Lennie Hayton, is patently evident but his musicianship is of such high order that any qualms of hers could be dissipated. He quickens to each changing beat and in the climactic passages his gray goatee fairly bristles. Such precise timing as her style demands allows for no laxity. Few performers can combine glamor and artistry with such telling effect. She is just as easy to look at as to hear and that can only parlay the Grove into three weeks of new-found prosperity.

Eddie Bergman plays the dance and had the floor groaning. Walter Gross was brought up from the downstairs Casino room to romp over the black-and-whites and set the mood for the main course.

*Helm.*

## Nautilus Hotel, Miami
(DRIFTWOOD ROOM)
Miami Beach, May 13.

*Monica Boyar, Milt Ross, Jose & Stella Reyes, Freddy Calo Orch;* no minimum.

Monica Boyar hasn't played these parts for several years. Her return, at this new room along the hotel-cafe belt brings in a comparatively new face via a solid act that contains plenty of savvy and aud-holding routining.

Miss Boyar's specials, native Latino numbers, are interped in intelligent and authentically projected manner that keeps attention. Highlights are her original Calypso ideas. Sequence in which she projects a "market place" character is also top drawer. Offed to sound reaction from ringsiders.

Milt Ross is a local lad who has worked the better spots around. Purveys of carefully blended series of special tunes and patter with accent on lampooning of opera types for hearty returns in the laugh department. On the emcee chores handles the introes in easy and effective manner. Stella and Jose Reyes come up with authentic brand of the rhumba and other South American rhythms to set a healthy pace for the proceedings. Freddy Calo and his orch are equally adept at show backing and dansapation. *Lary.*

## Thunderbird, Las Vegas
(NAVAJO ROOM)
Las Vegas, May 10.

*Tennessee Ernie, Irene Ryan, Martells & Mignon (4), Robert Monnet, Pola Van Essa, Kathryn Duffy Dansations (8), Normandie Boys (3), Al Jahns Orch (11), Jack Martin Orch (5);* no cover, no minimum.

Two nitery tyros, Tennessee Ernie and Irene Ryan, are preeming their acts in the Navajo Room and set off a dazzling 60-minute production that will not only hang up SRO's for two frames, but will offer strong competition to other heavy-laden marquee spots elsewhere on the Highway 91 Strip.

Robust chanoin; of Tennessee Ernie, Capitol Records' top western platterboy, garnishes the solid click with protean songology. He unzips an earthy, folksy style as well as straight ballading. In spite of this being his intro to nitery footlighting, he etches powerful showmanship values worthy of a seasoned vet.

Highlight in the Ernie songbake is a replica of his newest disking, "Mister and Mississippi," into which he pours warm Stephen Foster feeling. "Three Night's Experience" is a tangy, suggestive tune with sly lyricing, yet in good taste. "Without a Song" stands out as example of singer's fluidity in being able to move from guitar-accomped hillbilly twang into vigorous legit warbling. Off to whistles and cheers via the voice crackling "Mule Train."

Irene Ryan's quavering chin and lip-wobbling delivery sets off sesh of terrif comedies in such songs as "Nobody's Girl," and "Nobody Ever Insults Me." Pic character actress and radio comedienne (she was the Irene of w.k. AM pair Tim & Irene) has assembled plenty of yockworth verbiage within her special tunes, all seemingly glove-fitting for her nitery plunge. She has the gift of being able to uncork the unexpected for top results.

Miss Ryan's dig at modern intime chantoosie's moaning "Embraceable You" has house holding sides with laughter. Her exit, "Yessir, That's My Baby," is ripped out lustily and contains boffo sight gag terpery. Begoff is return to "Goodnight Irene" swathed in long flannel night gown and lyric parody.

Martells and Mignon pull off the finest flying adagio and flippery seen here in some time. Three men attired in evening dress toss tiny, scantily clad Mignon about in some well-nigh impossible acro nipups. Entire act nets strong returns.

Kathryn Duffy Dansations up curtain with hoofing based on "Guys and Dolls." Finale has soprano Pola Van Essa thrushing "Golden Earrings" while gals pose. Christina Carson's brilliant footwork stands out. Robert Monnet emcees and lends fine bary pipes to production numbers, aided by vocals and thespings of Normandie Boys. Al Jahns Orch gives solid backgroundings. Jack Martin quintet is the relief crew. *Will.*

## Emerald Room, Houston
(SHAMROCK HOTEL)
Houston, May 12.

*Beatrice Kay, Bobby Lane & Claire, Henry King Orch;* minimum $3.50.

Beatrice Kay, whom Texas Tucker fans promptly dubbed a "pint sized Soph," brings the Emerald Room its liveliest dose of entertainment since New Years, and one of the best all-round shows in the hotel's two years of two-week stands. With plenty more to her routine than straight singing, she scores via her ad libs, kidding with ringsiders and hilarious imitations.

Naturally, Miss Kay gives with plenty of the Gay 90's ballads for which she's famed. Best of the lot is her "Piano Roll Blues" in which her accompanist - hubbby, Sylvan Green, furnishes a well-received helping of old-fashioned ragtime. But there were lifted eyebrows in the usually super-chaste Emerald Room at some of the star's double entendres. And the community sing bid found only a few spirited warblers in the room.

Show is rounded out by Bobby Lane and Claire an energetic pair of acrobatic dancers who have a nice balance of wit in their routines. Miss Kay's date also marks the return of Henry King to the Shamrock bandstand after a three-week tour of one-nighters. Henry Jarowski batons during show.

*Fraz.*

## Hotel Radisson, Mpls.
(FLAME ROOM)
Minneapolis, May 12.

*Jimmy Nelson, Betty Norman, Eddie Camden Orch (8);* $1-$1.50 cover; $2.50 minimum.

Youth has its entertainment fling in this show and the results prove very pleasant for this smart room's patrons. Both ventriloquist Jimmy Nelson and singer Betty Norman are comparatively young, but perform with veterans' skill and aplomb.

Cleverly concealing his lip moving remarkably, Nelson visits tables with his dummy, "Danny O'Day," and even at close range his artistry astounds. Piece-de-resistance, however, is when he brings another dummy, "Humphrey," into the act with "O'Day" to offer a three-way song.

Petite and pretty, chirper Miss Norman impresses as a singing comedienne. In a strapless gown, she rivets close attention and puts across three amusing numbers *Rees.*

## Latin Quarter, Boston
Boston, May 13.

*Josephine Baker with Buddy Rich (4); Leo De Lyon, Arden-Fletcher Girls (8), Martin York, Dave Lester Orch (12), Zarde Bros. Orch (4);* minimum $3.50, cover $1.50 ($2 Fri.-Sat.).

Josephine Baker, who last appeared in the Hub several seasons ago in an ill-fated revue sponsored by her husband, Jo Bouillon, is back, but this time under much more favorable conditions. Possibly her previous appearance here was a bit premature but that's not the case now. She's strictly sock, and if the capacity crowd that greeted her opener is any indication the star should walk off with a bundle for her week here. She's in on a $3,500 guarantee plus covers, which at $1.50 weeknights and $2 Friday and Saturday, should gross her well over $10,000.

That Miss Baker is terrif is well established by now. It's apparent from her walkon, when sumptuously arrayed in a lush white gown topped off with a red lined cape, she launches into her opener, "Merci Beaucoup" displaying humility and restraint to grab salvos. On the floor for fifty minutes, she dishes out a medley of the standards, "Begin the Beguine," "Night and Day" and "Solitude," a sexy Cuban bit, aided by the torrid trumpet playing of Harry Edison, follows with a Moroccan street peddler stint, a hip-swinging and shoulder-shaking rhumba, a strut and finally winding with her fave, "Two Loves Have I." Setting the mood for each bit, she dashes off-stage to "change the scenery" which affords her the opportunity of draping herself in one of the fabulous gowns she lugs around in some trunks.

During Miss Baker's brief interludes while changing gowns, comic Leo De Lyon takes over with some of the funniest business displayed here for some time. Guy is a solid comic with a sock sense of nonsense whether aping a tyro vocalist, whistling and humming two tunes at once, or niftily making like a trumpet. In his own spot, preceding La Baker, he grabs plenty of yocks with his tomfoolery.

Arden-Fletcher girls teeoff with a production number aided by vocalizing of Martin York. Miss Baker's stint is batoned by ace drummer, Buddy Rich, aided by her personal piano accompanist and Rich's drummer and trumpet player, who augment Dave Lester's house band.

Biz solid. *Ehe.*

## Embers, N. Y.

*Marian McPartland Trio, Eddie Heywood Trio, Roy Eldridge;* minimum $3.

If boniface Ralph Watkins continues his policy of blending expert musicianship with excellent chow the success of his new east side jazz establishment will be assured. Although current layout features double helping of trios, the styling of the Marian McPartland and Eddie Heywood combos is so different that they can alternate on the podium without becoming tedious or repetitious.

Miss McPartland, an ofay British import, is making her local bow here with a group that should do well in similar nitery spottings and disk assignments. Gal handles the '88 with imagination and assuredness despite fact that she is still searching for proper styling. Segueing from bop to jazz, her interpretations of "Love Me Or Leave Me," "Indian Summer" and "Fine and Dandy" make for attentive listening. She's backed by bass and drums.

Eddie Heywood, a Negro jazzophile fave, is still one of the top blues men on the ivories. Also backed by bass and drums, he socks across such numbers as "The Man I Love," "Summertime" and "When Your Lover Has Gone" in a neat technique that projects mood. His accompaniment provides excellent support.

Sepia Roy Eldridge, sans his band for this stand, works with Miss McPartland's trio to deliver his muted trumpet licks.

## Jo Baker's Plaque

American Guild of Variety Artists will present a plaque to Josephine Baker on Josephine Baker Day, May 20, at a celebration for the Negro singer in Harlem.

Action on the award was initiated by the Committee Against Negro Discrimination in the Variety Field of the N. Y. branch in recognition of Miss Baker's insistence on a non-discrimination clause in all her contracts.

## Paramount, N. Y.

*Louis Jordan Orch (17) with Johnny Hartman, Peggy Thomas; Teddy Hale, The Jaywalkers (3), Hortense Allen & Jordanettes (10); "Appointment With Danger" (Par), reviewed in* VARIETY, *April 11, 1951.*

Louis Jordan is toplining moderately entertaining stage layout at the Paramount currently. Bill runs off at a fast pace with Jordan generating lots of noisy excitement but the weak spots still show.

Except for the Jaywalkers (New Acts) this is an all-sepia session. Line of 10 gals, headed by smart-looking Hortense Allen, is a novel departure for this house but Jordan has been working his recent vaude dates with this troupe. Bandleader is pitching up his standard turn consisting of madcap workovers of novelty tunes in front of a brassy jazz aggregation. He punches hard and is effective generally, but one calypso number, with frantic shouting to an imaginary guy in the center aisle, misses fire.

Line is an attractive complement to the band although the hoofing routines, except for Miss Allen's snappy solo execution, are mediocre. Band vocalist Johnny Hartman registers well with his solid baritoning of "If" and "Jet," while Peggy Thomas hits strongly with her tricky chirping of "Destination Moon" and in a duet with Jordan on "I'll Never Be Free."

Teddy Hale furnishes the most substantial turn in this stanza. One of the ranking tap-terpers in the business, he performs with satin smoothness and flawless timing, completely riveting the customers through a long routine. Without using any acro stunts, except for the finish, Hale banks on superlative technique, rather than tricknics to carry his turn to a big mitting payoff. *Herm.*

## Olympia, Miami

Miami, May 12.

*Eileen Barton, Georgie Tapps, Doctor Marcus, Al Robinson & Alkali Ike, The Novellos, Les Rhode House Orch; "Raton Pass" (WB).*

Diversified layout on tap this week earns hefty plaudits all the way for a highly satisfactory session for the stubholders. Eileen Barton, in the topliner spot, sets well with the aud. She's been here before and this time out reveals an improved delivery plus an assured manner that scores solidly. Purveys a tight act that includes "Baby Me," "I Met Him at One O'Clock" and her recording hit, "Bake a Cake." Winds with a special to cop hefty chuckles.

George Tapps is as solid a tapster as ever, with a touch of class that brings him into top brackets. The ballet influence is obvious and sold in showmanly manner to garner palms. Sets up a Gershwin backgrounding to high point his spins and modern approach. A bit sans music also helps.

The Novellos tee off with their balancing and trapeze work to earn optimum returns. Doc Marcus and his affable gab, accomped by his sleight-of-hand biz, clicks handily. One of the better ventro technicians is Al Robison with his vis-a-vis, Alkali Ike, he sets up a deliberate pace to accent the gags, most of which are funny. In a night spot the slow tempo is fine. In a theatre it could be stepped up. Withal, he gets them from walkon and keeps attention throughout for heavy mitting.

Les Rhode house orch handles backgroundings in top style.

## Apollo, N. Y.

*Sonny Thompson band (13) with Royal Brent; Dorothy Deering, Tong Bros. (3), Willie Bryant & Apus Brooks, Tiny Grimes band (5), Derby Wilson, Valaida Snow; "Missing Woman" (Rep).*

Current Apollo lineup is pleasant enough but with lack of top marquee names bill falls far short of sock presentations offered during the past couple of weeks. Slow paced and overlong, setup pleases clientele but never gets hefty audience response.

Headliner Valaida Snow is an attractive songstress who knows how to sock across a tune. Although her hand movements and facial mannerisms are slightly reminiscent of Lena Horne, gal's big voice registers on a flock of tunes. In the closing spot, she delivers "That Day Manana," "September Song" and "Chloe" for good reception.

Willie Bryant, a fave here, is on throughout handling the emcee chores. His smooth manner puts both audience and acts at ease and his routine, although not sock, draws its share of laughs. Apus Brooks assists Bryant in a sketch that concerned the life of an auxiliary policeman on the Harlem beat. It garners a solid response.

Dorothy Deering (New Acts), an acrobatic terpster, opens the show. Three Tong Bros., in the trey, startle the house with their difficult acrobatic feats. Derby Wilson scores in his fast paced tapping turn. His impressions of Bill Robinson and such dances as the Charleston, the Shim Sham Shimmy and the Suzie Q are all first-rate.

Tiny Grimes combo, comprised of piano, guitar, bass, sax and drums, pleases the hepsters in the audience with its rocking rhythms. Group nets laughs as it comes on stage garbed in Scottish clan costumes. After a few gags centered about the skirts they're wearing, unit smartly whips across a number of tunes including "Loch Lomond," "Spider" and "Riverside Jump."

Sonny Thompson band, consisting of nine brass and four rhythm, doesn't get much chance to show here but manages to beat out a solid "Danny Boy" with Royal Brent handling the vocal. Crew cuts the rest of the session nicely.

## Roxy, N. Y.

*N. Y. Philharmonic-Symphony Orch (104), Dimitri Mitropoulos, director; Michael Rabin, soloist; Edouard Nies-Berger, organist; Frank Waldecker, commentary; "I'd Climb the Highest Mountain" (20th), reviewed in* VARIETY *Jan. 17, '51.*

The N. Y. Philharmonic-Symphony, in its second visit to the Roxy, makes a better impression than it did a year ago. Program, for one thing, is more wisely chosen. The orch sounds better, with a couple of mikes judiciously placed to insure improved ensemble tone. Although the music still sounds a little diffused in the large house, the orch presents a concert that any longhair would appreciate, while seeming altogether appropriate and winning for a film-house stage presentation.

Last year's Philharmonic debut at the Roxy was definitely an experiment, with the management pairing a Tyrone Power starrer, "Black Rose," with it as a strong point. This year there seems to be less attempt at "buttressing" the longhair stageshow, with emphasis on the orch rather than on the film. (The pic, "I'd Climb the Highest Mountain," is a pleasant mountain-country idyll, and a good counterpoint to the symph. Like "Black Rose" a year ago, it had to be okayed by the symph board before the booking). Although experiment last year was tied up with 20th prexy Spyros Skouras' desire to give the symph two extra weeks of off-season pay (he's also on the symph board), the orch rates the booking on its own artistic merits.

Four-a-day concert is a treat. The symph, oldest orch in the land (109 years), is also one of the U. S. top three, and under Dimitri Mitropoulos, now its permanent and sole musical director, has taken on new authority and shine. In tone, balance and spirit, the orch is polished perfection. In its two-week Roxy stay, it will present four programs, changed twice-weekly. Opener Wednesday (9) was a good choice. It's more dramatic and exciting, and easier to listen to, than last year's opening bill, without being in the least artistically inferior. Young violin soloist, Michael Rabin, 15-year-old son of one of the symph's violinists, making his debut with the Philharmonic here is a fine budding artist, and an added exploitation appeal.

Lad has a rich, mellow and mature tone, and uses it to fine advantage in a good showpiece, the first movement of the Paganini Violin Concerto. It's a virtuoso performance of a trick (and quite catchy) composition, marked by good technique and assured musicianship as well as fine tone. Mitropoulos might well have omitted the cadenza. Orch gives good accompaniment, while showing its own virtuosity in the "Roman Carnival" Overture of Berlioz, the Intermezzo from Wolf-Ferrari's "Jewels of the Madonna," and the fourth movement of Rachmaninoff's Symphony No. 2.

It's firstrate, beautiful music, admirably played, with sharp contrasts in mood and style, and all appealing. Frank Waldecker introduces each number briefly, and Edouard Nies-Berger does a good job playing Bach on the organ before and after each symph appearance. *Bron.*

### Swedish Ice Star Wins Suit

London, May 15.

Agreed damages of $8,960 were awarded in the High Court last Thursday (10) to Swedish ice-skating star Maj Britt, against British Sports Arenas.

## Capitol, N. Y.

*Frankie Carle Orch (16) with Joan House, Peggy Barrett; Percy Kilbride, Kitty Kallen, Al Gordon, Lathrop & Lee; "Ma and Pa Kettle Back On the Farm" (U), reviewed in* VARIETY, *March 28, 1951.*

With Percy Kilbride headlining both the screen and stage fare, current show at the Capitol is making a one-sided pitch for the cornball clientele. Kilbride's turn is okay (New Acts), with the rest of the stage layout adding up to a pleasant entertainment package.

Frankie Carle's orch registers as a solid show band with the crew of six brass, five reeds and five rhythm furnishing listenable sounds in a moderate rhythm tempo. Band is assetted by two neat vocalists in Joan House (Carle's niece) and Peggy Barrett who handle "Sentimental Music" and "Sentimental Me," respectively. Two sidemen also effectively deliver a couple of tunes. Carle's sparkling pianistics are spotted in the band's closing turn with the maestro rendering a flock of Irving Berlin oldies.

Kitty Kallen is the backbone of the show. With excellently styled pops, she sells a well-varied repertory, including "Blue Skies" and "Gloccamorra." Her piece-de-resistance, however, is her impressions of Ethel Merman, Ella Logan and Lena Horne, latter carbon being tops, with her clever windup allusion to Margaret Truman in the number, "I Wish I Had a Daddy in the White House."

Al Gordon's dog act, a standard vaude turn, is also clicko. His recalcitrant canines are surefire comedy foils for Gordon's gab as he describes stunts which the pooches refuse to execute. It's a switch from the conventional animal acts with these dogs showing sharp training in their perversity.

Lathrop & Lee register well with their smooth terping routine. Pair work singly in some flashy tapstering and also hit with a precision hoofing stint, both attractively garbed in tophats and canes. *Herm.*

## Seville, Montreal

Montreal, May 12.

*Evers & Dolores, Wally Brown, Billy & Joyce, Emil & Evelyn, Weavers (4), Len Howard orch (7); "Behind Locked Doors" (UA).*

Unique singing and instrumental arrangements of the Weavers plus a hefty platter rep make this combo surefire on their first Montreal appearance. Group impresses with its easy style and simple approach to every song. They reprise all the faves such as "Roving Kind," "Goodnight Irene" and draw plenty of palming for their latest hit, "On Top of Old Smoky." Solo spots are pretty evenly divided but the femme part of outfit, Bonnie Gilbert, is standout socko chirping and uneffected manner in all offerings.

Teeing off this compact revue is the wire-walking team of Evers and Dolores. Act has plenty of pacing to start show. The straight routines of Evers are sparked by well-stacked Dolores who picks up okay reception for her trim toe work on the wire. Comic Wally Brown builds material neatly, developing a broken line of chatter that runs one gag into another with good results.

Billy and Joyce offer some fair terping with the male half of duo carrying most of numbers. Emil and Evelyn supply visual appeal with their teeterboard routines and hand-to-hand balancing stunts but add little to presentation with meaningless patter. Len Howard's pit orch backs show smoothly.

Biz near capacity when caught. *Newt.*

## Alameda, San Antonio

San Antonio, May 10.

*Ish Kabibble and Micheal Douglas, Sharo Sherman, Carle & Michell, Terry Stevens, Pastor Trio, Pepe Del Rio, Melvin Winters Orch (6); "El Amour No Es Negocio" (Clasa).*

Another solid bill is on tap this week for local vaudegoers which offers a wide variety of acts to please the entire family. There are dancing, music and songs to satisfy all types of customers. Emcee Pepe Del Rio makes all the intros in Spanish and injects some local humor to keep the audience in a happy mood throughout the full hour show.

Terry Stevens starts the session off with his whips and rope maneuvers. His rope twirling with two lassoes has the crowd with him all the way, especially the youngsters.

Sharo Sherman clicks with his comedy and impersonations. Impressions of Ted Lewis with battered hat, Jimmy Durante, Groucho Marx, Hugh Herbert and others are top calibre. His mannerisms and costuming are well done. Had to beg off.

Novel balancing turn is provided by Carle and Michell. Male's bit with a board balancing across a barrel atop a piano shows good control. Act closes smartly with the girl astride his shoulders while still on the teeter board. Pastor Trio socks across typical Latin-American dances. Two men and a woman, dressed in typical costumes, are well received.

Stars of the show are Ish Kabibble and Michael Douglas. Latter does several songs, then mimics some top singers including Frankie Laine and Tony Martin. Kabibble gives out with several of his now famous poems, then picks up a trumpet to carbon Harry James, Clyde McCoy and Henry Busse.

Melvin Winters band provides overture and finale as well as backing the acts in smart fashion. *Andy.*

## Palladium, London

London, May 8.

*Danny Kaye with Sammy Prager, The Dunhills (3), Peter Sellers, The Trampo-Loonies (2), Beverley Sisters (3), Dolinoffs & Raya Sisters; Margerite & Charles, Palladium Girls, Woolf Philips' Skyrockets Orch.*

Danny Kaye, the wonder man of British vaudeville, has done it again. In his current Palladium stanza he eclipses his previous triumphs and is on the way to his greatest success. SRO notices will be out for his entire eight weeks season.

This is vaudeville at its best, and the essence of showmanship. Nothing is taken for granted, and a carefully planned new routine, backed with fresh material, sets the pace for a 75-minute show rich in humor, timing and sentiment. With this act, Kaye deserves to maintain his leadership as the No. 1 draw for British audiences.

Kaye came on stage to a deafening ovation, then whams straight into his first number, "Happy Ending," with which he interpolates a neat plug for "On the Riviera." Comedian follows with one of his specialty zany arrangements of a hillbilly song which produces a flock of chuckles. His next tune is an omnibus version of "Tom, the Piper's Son" as done by a baritone, by a chi-chi café singer and finally a Brazilian. It's put over in the artist's best style and registers heavily with the more than usually enthusiastic customers.

In all, Kaye does a dozen numbers, including a diverting cockney tune, "Fish & Chips," the title song from his new pic, the "Little White Duck," and "A Wee Doch & Doris" as a special tribute to the late Sir Harry Lauder. But his greatest achievement comes when he is joined by two of the three Dunhills and indulges in terping antics which wows the house. It isn't until the end that he revives memories with some of his old faves, notably "Minnie the Moocher," which he developed previously as a specialty participationer, "Ballin' the Jack" and "Candy Kisses," the latter with a new verse thrown in to indicate he was running overtime.

The Dunhills, who also played in the 1949 Danny Kaye bill, have a strong solo spot as the final act before the intermission, and show off, with great effect, their skill as a trio of simultaneous tappers with neatly planned fast routines. Peter Sellers, versatile British impressionist who mainly concentrates on local radio characters, adds some Hollywood names including George Sanders, Peter Lorre and the late Walter Huston singing "September Song."

The Trampo-Loonies, American acrobatic duo making their debut here, get big laughs with a boisterous springboard act which starts off in corny style, but builds in an impressive way. British vocal trio, the Beverley Sisters, have developed a big fan following and garner applause on their signature tune before they appear. Gals are constantly improving as close harmony stylists, and earn a big hand plus an encore. They start and finish with faves "I Like It" and "Teasin'" and in between click with "Mockin' Bird Hill." The Dolinoffs & Raya Sisters again get strong audience reaction, opening with the "Painted Doll" number then go into their pop dance illusion.

The Palladium Girls, following the set formula have two spots, opening both the [illegible] and also the second half. They score with pleasing routines devised by Joan Davis. After the intermission, line is followed by Margerite & Charles, comedy balancing act, in which the girl does much of the strong man stuff.

The Woolf Phillips Skyrockets Orch, on stage for the entire second half, again stands out as one of the best theatre house orchestras in the country. *Myro.*

## Music Hall, N. Y.

*Music Hall Symph (Raymond Paige, director); "Island Paradise" (produced by Leon Leonidoff); settings, James Stewart Morcom; costumes designed by Frank Spencer; lighting effects by Eugene Braun; special lyrics by Al Stillman; with Al Chernet, Glee Club, Rockettes, Jesse, James & Cornell, Carla Willgoung, Frank Seabolt, Larry Storch, James Cosmos, Myrtill & Picaud, Corps de Ballet; "The Great Caruso" (M-G) reviewed in* VARIETY *April 18, '51.*

The current Music Hall spectacle has color, beauty, pageantry, depth in personnel—and dullness. There are a couple of leavening influences—in comedian Larry Storch and the breakaway hoofing trio of Jesse, James and Cornell—but the rest of the show seems intent on too much production bigness for the eye rather than out-and-out entertainment.

As always, this is a beautifully mounted show. But there is no escaping the feeling that here is a show that one has seen many times before at the Music Hall. Pacing is the major commodity that's missing in a production billed as "Island Paradise." The background, of course, is Hawaii, with subsidiary components being built around such numbers as "Song of the Islands," "Pagan War Dance," "The Cockeyed Mayor of Kaunakakai," "At the Royal Hawaiian Bar" and "Kingdom Under the Sea."

Storch emerges from one of the production numbers, in one, to go through his melange of impersonations. The young comic continues to sock over impressions that range from an English fight announcer to a tango dancer. It's particularly notable that in a theatre as large as this (6,000 seats) Storch can get across in the far reaches of the house.

Jesse, James and Cornell, colored hoofers, start off slowly, in much the same manner of their prototypes, the Berry Bros., but the time they finish off they've got the crowd pounding their mitts. It's an especially sock finish, with an assortment of acros and breakaway stuff.

Of the production layouts, "Kingdom Under the Sea" is undeniably nifty to watch, with its simulation of under-sea life marked by great lighting effects, but the pacing needed to be speeded at the last show opening night (Thurs.). *Kahn.*

## Casino, Toronto

Toronto, May 11.

*3 Stooges, Larry Foster, Joyce Indig, Hank Seamon, 4 Angels, Archie Stone House Orch; "Steel Helmet" (Lip).*

Current talent layout at the Casino shapes up as okay and pleasing for the family trade. The Three Stooges encounter no difficulty in their standard eye-gouging and face-slappings in the headline spot but Larry Foster received top returns, when caught, for his mimickery of name singers and screen stars. Lad's own voice has sufficient baritone robustness but he apparently prefers copying the current stylists and comes through with nifty impersonations of hit parade favorites.

Also high in the applause bracket is Hank Seamon, ventriloquist, for his dummy work. Joyce Indig, comely brunet, registers via a warm and dramatic delivery of pops, notably "It" and "I Love a Piano." The Four Angels, two boys and two girls, do swift triple-mounts, single-hand holds and general acrobatics that score on speed and agility. *McStay.*

## Palace, N. Y.

*Three Lads, Fred & Fay, Hammond's Birds, Don Drummers (4), Cerasco, Joey Faye (4), Co [illegible] Dancers (4), John & Rene Arnaut, Gus Van, [illegible] Mina, Don Albert House Orch; "Air Cadet" (U) reviewed in* VARIETY *Feb. 21, '51.*

From all indications, this is the next-to-closing-show at the Palace Theatre. Booker Danny Friendly has seen to it that it's a strong representative bill. Apparently the mileage of 10 acts is helping the biz here. For the first time in many weeks there were standees at show caught.

Current layout has a good assortment of standard acts. Turns of Gus Van, John & Rene Arnaut and Joey Faye are easily recognized vaude values. Most of the other acts have been around and register well with the payees.

Top spot on the bill is held by the Arnauts whose novelty work is surefire fodder. Their trick fiddling and bird calls are a delightful interlude. Vet songster Gus Van also clicks with the creation of a nostalgic mood. His pipes are still strong and his delivery expert.

Joey Faye is doing a different act. Assisted by a trio of players

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# N.Y. Crix Happy at Boxscore Lopoff; 'Mental Hazard,' 'Mugg's Hassle'

The pros and cons on VARIETY's dropping of its N. Y. Legit Critics' Boxscore last fall, after a run of over 25 years, have continued to be trade talk all this season. Question of whether there have been more or fewer "no opinions" in play reviews than before; more or less confusion, or "double-talk," or whether the boxscore had veered from one purpose of eliminating "no opinions" to another purpose of gauging a critic's slant on a play's boxoffice chances, have flared up regularly. VARIETY decided to poll the critics themselves as to their reaction to the dropping of the boxscore, whether they approved of the move, and what effect they thought it had had on their reviews, if any.

Most of the critics liked VARIETY's action last fall, and still do. "I'm very happy," said the N. Y. Times' Brooks Atkinson, "that VARIETY gave up the boxscore—a mugg's hassle if I ever saw one. I have never written a 'no opinion' review, even when VARIETY says I have. The final opinion is always in the final sentence, and has been for more years than I want to think about."

The Compass' Arthur Pollock wrote that he hasn't noticed any difference in reviews since the boxscore lopoff. "Probably the critics who liked it least are happier," he said. Richard Watts, Jr. (Post), who long favored the dropping, said the critics are as forthright as they should be. Occasionally there may be cases of double-talk, he said, but generally there's none.

The Herald Tribune's Otis L. Guernsey, Jr., feels that omitting the boxscore has been a good thing. "Personally," he said, "I would never be influenced in the shading of a review by thought of my position in the boxscore. Nor do I see any great advantage in influencing reviewers to give a definite yes or no in their reviews. Many plays of medium quality would not warrant such a definite appraisal. Nor do I believe that there is any accurate standard for measuring a critic's rightness or wrongness except over a long period of time in the reactions of his readers. If you insist on calling them mathematically, play by play, you are casting aspersions upon the perfectly legitimate minority opinion in many cases."

The World-Telegram & Sun's William Hawkins wrote: "I have always opposed the boxscore, simply because it rated reviews on standards which no critic ever attempted to conform to. It created a false and unwanted sense of com-

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## Ohio River Showboat Sets Old Melos Aside; Will Do Straight Plays This Year

Kent, O., May 15.

No musty old thrillers are on the schedule for the Ohio River showboat Majestic, which for the last three years has offered old melodramas as well as modern plays. This year the Majestic will be operated as a private business venture, and the tentative schedule includes "Voice of the Turtle," "Room Service," "The Bat" and perhaps "Harvey" and "Taming of the Shrew."

This was announced by Wes Egan, professor of speech at Kent State U., who will direct, manage, and finance the showboat operations. Kent State U. sponsored the showboat project three years ago, and Hiram College players played the river towns the last two years.

The company this year will be known as the River Players, a group composed of eight Kent and four U. of North Carolina players, who will give 133 performances in towns along the Ohio and Kanawa rivers over a period of 19 weeks.

The first tour will start May 21 from Point Pleasant, W. Va., and continue up the Kanawa River to Charleston, W. Va. The second tour will play towns along the Ohio River from Point Pleasant to Marietta, O. The performers will have no hotel bills, but live on the boat for the season. Capt. Thomas J. Reynolds of the Majestic provides the crew personnel for the river tours, as in the three previous seasons.

## B'way Names in Six-Play Fest Sked at Ann Arbor

Ann Arbor, Mich., May 15.

Lineup of plays and stars for the Ann Arbor Drama Festival to be held May 15 through June 16 in the Lydia Mendelssohn Theatre on the U. of Michigan campus has been announced. Each play will have a five-day run. Schedule follows:

"Captain Brassbound's Conversion," by George Bernard Shaw, starring Edna Best, May 15; "Ring Round the Moon," by Jean Anouilh, translated by Christopher Fry, with Lucile Watson, Brenda Forbes and Donald Buka, May 22; "The Cocktail Party," by T. S. Eliot, May 29; "Mary Rose," by J. M. Barrie, with Bethel Leslie, June 5; and "The Royal Family," by George Kaufman and Edna Ferber, starring Ruth Hussey, J. Edward Bromberg and John Emery, June 12.

## Music Packages For Barn Tours

Fairly typical of the package musical shows being offered for strawhat touring this summer is a revival of "Connecticut Yankee," to star Buddy Ebsen and feature Paula Laurence. The Rodgers-Hart show is being packaged by Dean Fuller and Beverlee Bozeman at cost (estimated at about $3,100 for the package and $400 for the theatre), plus 10% of the weekly operating profits.

According to a pamphlet issued to barn managers, the show budget would include $2,415 for weekly salaries, plus pro-rated sharing of pre-production costs, 6% author royalties against $400 minimum, and $50 weekly fee to the music publisher. The local management would supply additional cast members, transportation, scenery, props, etc. The 10% for Dean and Miss Bozeman would be figured on an amount "over an agreed breaking point."

Breakdown of the budget lists Ebsen's salary as $775, with Miss Laurence down for $200, other principals at $150 and $125 (Miss Bozeman) apiece, two at $100 each and four chorus members at $85 each. Also, the advance man would get $100 a week, two pianists (including Fuller) at $125 each, director Richard Barr a flat $75 a week, plus $75 a week each to Fuller for musical arrangements and book rewrite and Miss Bozeman for choreography, musical staging and costume design, and $50 for costume rental. Pre-production costs are estimated as $100 for designer William Moore, $250 for costume materials and seamstresses, $502 rehearsal salaries and $66 rental of rehearsal hall.

Among the various other musical packages available are a production of "Brigadoon" by Ken Later at $1,900 and Gus Schirmer at $3,000, and "Chocolate Soldier" by Ernest McChesney at $2,700. One of the first such musical productions to tour the barns was last season's "Gay Divorcee," co-starring Carol Stone, Jack Whiting and Lenore Lonergan. It did spotty business.

## Horton-'Henry' to Preem Pitt's New Arena Theatre

Pittsburgh, May 15.

Sam Handelsman has signed Edward Everett Horton in "Springtime for Henry" to open his new Bill Green's Arena Theatre this summer, with a week's engagement starting June 9. Handelsman is bringing on Ted Goldsmith, legit p.a., from New York, to handle his press relations.

At the same time, another addition to the schedule was announced in Kay Francis, who'll do "Let Us Be Gay." When Veronica Lake comes here in "Voice of the Turtle," her leading man will be Carl Betz, graduate of the Carnegie Tech Drama School here and one-time WCAE announcer and Playhouse actor. Betz did "Turtle" with Miss Lake in stock th. past winter on a couple of Southern engagements.

## Rains 'Best'

Continued from page 1

tioned: Miss Booth, with 8¼ votes in her category; Frank Loesser, with eight out of 11 votes for best score ("Guys and Dolls"); and Jo Mielziner, with five votes, as best scene-designer ("King and I," etc.). Mielziner is the only repeater from last year, having won the '49-'50 designer award for his "Innocents" set.

**Some Surprises**

There were several other surprises or unusual angles in this year's winning selections. New Yorker drama critic Wolcott Gibbs had two votes (as against the winner's three) as most promising new playwright, for his comedy "Season in the Sun." Eli Wallach, of "Rose Tattoo," won two categories — as best supporting actor, and as most promising young actor. Joan Lorring won the best supporting actress award, while being runner-up in the most promising young actress class.

Miss Booth won out overwhelmingly as best musical femme, with her 8¼ votes, over such strong competition as Ethel Merman and Gertrude Lawrence. Miss Merman, of "Call Me Madam," had 1¼ votes; Miss Lawrence, of "King and I," had 2¼. Vivian Blaine, of "Guys and Dolls," completed that grouping with a quarter of a vote.

In a new category, that of outstanding producer, Rodgers & Hammerstein ("King and I") led the field, with two votes each for Feuer & Martin ("Guys and Dolls") and Cheryl Crawford ("Rose Tattoo"), and one for Jose Ferrer ("20th Century").

**Kaufman Best Director**

George S. Kaufman won the best director title, for "Guys and Dolls," with four votes, as against three for John van Druten ("King and I"), two for Sidney Kingsley ("Darkness at Noon"), and one each for John Gielgud ("Lady's Not For Burning") and George Abbott ("Tree Grows in Brooklyn"). Louis O. Coxe and Robert Chapman, authors of "Billy Budd," won the most promising new playwright category with three votes, as against Wolcott Gibbs' two (for "Season in the Sun"), and one each for Christopher Fry ("Lady's Not For Burning"), Abe Burrows ("Guys and Dolls"), Philip Pruneau ("Cellar in the Well"), and Donald Bevan and Edmund Trzcinski, co-playwrights on "Stalag 17."

In the best actor category, Claude Rains' nine votes stood out sharply against the single tally each for Louis Calhern ("King Lear"), Burgess Meredith ("Little Blue Light") and John Gielgud ("Lady's Not For Burning"). In the best actress class, in addition to the four votes each for the Misses Hagen and Stapleton, there was a vote apiece for Lilli Palmer ("Bell, Book and Candle"), Barbara Bel Geddes ("Moon Is Blue"), Judith Anderson ("Tower Beyond Tragedy") and Florence Eldridge ("Autumn Garden").

Robert Alda "Guys and Dolls" got one vote for best male in a musical (Yul Brynner got the other 11 tallies). Best supporting actor choice, won by Eli Wallach's 4¼ votes, also included Sam Levene ("Guys and Dolls") and Charles Nolte ("Billy Budd"), with two votes each; Cyril Ritchard ("Relapse"), Colin Keith-Johnston ("Autumn Garden") and Will Kuluva ("Darkness at Noon"), with one vote each; and Donald Cook ("Moon Is Blue"), Johnny Johnston ("Tree Grows in Brooklyn") and Eddie Mayehoff ("Season in the Sun"), with a quarter of a vote each.

**Supporting Actress**

Best supporting actress choice, won by Joan Lorring's three votes, also included Vivian Blaine ("Guys and Dolls") with two votes, plus one vote each for Doretta Morrow ("King and I"), Isabel Bigley ("Guys and Dolls"), Phyllis Love, Maureen Stapleton (both in "Rose Tattoo"), Barbara O'Neil ("Affairs of State") and Jane Wyatt ("Autumn Garden").

In the most promising young actor class, which Eli Wallach won with three votes, John Ericson of "Stalag 17" and Denholm Elliott of "Ring Around the Moon" had two tallies each, while single votes went to Charles Nolte ("Billy Budd"), Walter J. Palance ("Darkness at Noon"), Nathaniel Frey ("Tree Grows in Brooklyn") and Douglas Watson ("Romeo and Juliet"). In the most promising young actress class, won by Maureen Stapleton with three votes, Barbara Bel Geddes ("Moon Is Blue") and Joan Lorring ("Autumn Garden") had two votes each, with a vote each going to Phyllis Love ("Rose Tatoo"), Maggie McNamara ("King of Friday's Men"), Margaret Phillips ("Second Threshold") and Sarah Churchill ("Gramercy Ghost").

Critics who voted included Brooks Atkinson, Times; Otis L. Guernsey, Jr., Herald Tribune; John Chapman, News; Robert Coleman, Mirror; Kelcey Allen, Women's Wear; Louis Kronenberger, Time magazine; John McClain, Journal-American; Arthur Pollock, Compass; Richard Watts, Jr., Post; Ward Morehouse, World-Telegram & Sun; William Hawkins, World-Telegram & Sun, and Tom Wenning, Newsweek mag. Guernsey, Trib critic pro tem, replaced Howard Barnes when the latter resigned and had caught the plays previously. McClain reviewed most of the season's plays for the Journal in place of the ailing Robert Garland. Latter asked McClain to do the Journal's voting.

The Mirror's Bob Coleman couldn't make up his mind in two of the categories—best musical femme and best supporting actor—and picked four choices in each. Hence the quarter-votes.

Time mag's Kronenberger answered queries with reluctance, saying he doesn't believe in polls. The Times' Atkinson omitted the most promising young actor and actress choices, "because I don't want to be unfair to the defenseless, and there are innumerable very promising young people in the theatre."

"Almost every choice I have made," he added, "is unfair to two or three other actors or workers who have done equally good jobs. This is the most frustrating task of the year."

# Drama Critics' Selections

*Tabulation of choices of the N. Y. drama critics for the various "bests" of the 1950-51 season:*

**Best Performance By a Featured or Starred Actor in a Straight Play**

| | |
|---|---|
| Claude Rains ("Darkness at Noon") | 9 |
| Louis Calhern ("King Lear") | 1 |
| Burgess Meredith ("Little Blue Light") | 1 |
| John Gielgud ("Lady's Not For Burning") | 1 |

**Best Performance By a Featured or Starred Actress in a Straight Play**

| | |
|---|---|
| Uta Hagen ("Country Girl") | 4 |
| Maureen Stapleton ("Rose Tattoo") | 4 |
| Barbara Bel Geddes ("Moon Is Blue") | 1 |
| Judith Anderson ("Tower Beyond Tragedy") | 1 |
| Florence Eldridge ("Autumn Garden") | 1 |
| Lilli Palmer ("Bell, Book & Candle") | 1 |

**Best Male Performance in a Musical**

| | |
|---|---|
| Yul Brynner ("King and I") | 11 |
| Robert Alda ("Guys & Dolls") | 1 |

**Best Femme Performance in a Musical**

| | |
|---|---|
| Shirley Booth ("Tree Grows in Brooklyn") | 8¼ |
| Gertrude Lawrence ("King & I") | 2¼ |
| Ethel Merman ("Call Me Madam") | 1¼ |
| Vivian Blaine ("Guys & Dolls") | ¼ |

**Best Performance by An Actor in a Supporting Cast (Straight Play or Musical)**

| | |
|---|---|
| Eli Wallach ("Rose Tattoo") | 4¼ |
| Sam Levene ("Guys & Dolls") | 2 |
| Charles Nolte ("Billy Budd") | 2 |
| Cyril Ritchard ("Relapse") | 1 |
| Colin Keith-Johnston ("Autumn Garden") | 1 |
| Will Kuluva ("Darkness at Noon") | 1 |
| Donald Cook ("Moon is Blue") | ¼ |
| Johnny Johnston ("Tree In Brooklyn") | ¼ |
| Eddie Mayehoff ("Season in Sun") | ¼ |

**Best Performance By an Actress in a Supporting Cast (Straight Play or Musical)**

| | |
|---|---|
| Joan Lorring ("Autumn Garden") | 3 |
| Vivian Blaine ("Guys & Dolls") | 2 |
| Doretta Morrow ("King & I") | 1 |
| Isabel Bigley ("Guys & Dolls") | 1 |
| Phyllis Love ("Rose Tattoo") | 1 |
| Maureen Stapleton ("Rose Tattoo") | 1 |
| Barbara O'Neil ("Affairs of State") | 1 |
| Jane Wyatt ("Autumn Garden") | 1 |

**Most Promising Young Actor**

| | |
|---|---|
| Eli Wallach ("Rose Tattoo") | 3 |
| John Ericson ("Stalag 17") | 2 |
| Denholm Elliott ("Ring Round Moon") | 2 |
| Charles Nolte ("Billy Budd") | 1 |
| Walter J. Palance ("Darkness at Noon") | 1 |
| Nathaniel Fry ("Tree in Brooklyn") | 1 |
| Douglas Watson ("Romeo & Juliet") | 1 |

**Most Promising Young Actress**

| | |
|---|---|
| Maureen Stapleton ("Rose Tattoo") | 3 |
| Barbara Bel Geddes ("Moon is Blue") | 2 |
| Joan Lorring ("Autumn Garden") | 2 |
| Phyllis Love ("Rose Tattoo") | 1 |
| Maggie McNamara ("King of Friday's Men") | 1 |
| Margaret Phillips ("Second Threshold") | 1 |
| Sarah Churchill ("Gramercy Ghost") | 1 |

**Best Director**

| | |
|---|---|
| George S. Kaufman ("Guys & Dolls") | 4 |
| John Van Druten ("King & I") | 3 |
| Sidney Kingsley ("Darkness at Noon") | 2 |
| John Gielgud ("Lady's Not For Burning") | 1 |
| George Abbott ("Tree In Brooklyn") | 1 |

**Best Scene-Designer**

| | |
|---|---|
| Jo Mielziner ("King & I") | 5 |
| Lemuel Ayers ("Out of This World") | 1 |
| Boris Aronson ("Country Girl") | 1 |
| Richard Burns ("Night Music") | 1 |
| Oliver Messel ("Lady's Not For Burning") | 1 |
| Paul Morrison ("Billy Budd") | 1 |

**Best Score**

| | |
|---|---|
| Frank Loesser ("Guys & Dolls") | 8 |
| Richard Rodgers ("King & I") | 1 |
| Irving Berlin ("Call Me Madam") | 1 |

**Most Promising New Playwright**

| | |
|---|---|
| Louis O. Coxe-Robert Chapman ("Billy Budd") | 3 |
| Wolcott Gibbs ("Season in Sun") | 2 |
| Christopher Fry ("Lady's Not For Burning") | 1 |
| Abe Burrows ("Guys & Dolls") | 1 |
| Donald Bevan-Edmund Trzcinski ("Stalag 17") | 1 |
| Philip Pruneau ("Cellar in Well") | 1 |

**Outstanding Producer**

| | |
|---|---|
| Rodgers & Hammerstein ("King & I") | 5 |
| Feuer & Martin ("Guys & Dolls") | 2 |
| Cheryl Crawford ("Rose Tattoo") | 2 |
| Aldrich & Myers ("Moon is Blue") | 1 |
| Jose Ferrer ("20th Century") | 1 |

## Met's Brownlee Returns To Dallas State Fair

Dallas, May 15.

Met Opera baritone John Brownlee has been signed for the State Fair Musicals. He'll appear in "I Married an Angel." Brownlee starred in the summer musicals until he undertook to direct the Houston Summertime Light Opera Co., three years ago. Since all operetta activity has been cancelled in Houston, Brownlee was again available.

Others in the cast already engaged are Vera Zorina, Hiram Sherman and Vivienne Segal. Brownlee was seen here with the Met Opera Assn. in "Die Fledermaus" two weeks ago, and arrangements were made then.

# NO CHANGE IN LEGIT SPOTTINESS

## Dramatists Guild Resists Change In Subsid Rights Clause in Mgrs. Pact

New minimum basic agreement between the Dramatists Guild and the League of N. Y. Theatres will probably be substantially similar to the last one. It's expected to retain the Guild-shop proviso, at least for U. S. playwrights, and to continue the same royalty minimums and subsidiary rights terms. Principal changes may be in the wording of the arbitration clause and a few other matters of legal phraseology. Negotiations for the new agreement are currently in progress.

League bid to modify the subsidiary rights clause is being opposed by the Guild. Producer-theatre owner group is arguing for a 50-50 split between the management and author of all revenue from subsidiary rights, including films, stock, amateur, radio, television, foreign, operatic, etc. The present setup, adopted in 1936, provides for the author to get 60% and the management 40% of the rights for the first 10 years after the closing of the Broadway production. Thereafter, the author's share increases 5% each two years until after 18 years, the producer ceases to participate. Under the League's proposal, the 50-50 split would apply for the life of the copyright, or for 28 years plus a renewal period of 28 years.

According to Guild council members, the playwrights' outfit won't agree to any revision of that scale. Nor will it agree to any concession from the present minimum royalties and option payments. Royalty minimum, in force for many years, calls for a straight play author to get 5% of the first $5,000 weekly gross, 7½% of the next $2,000 and 10% of the balance, and for musical authors-composers to split 6% of the gross. Many name authors get a straight

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## Shumlin Skedding Two Current London Comedy Hits for B'way in Fall

Herman Shumlin has tentatively scheduled fall Broadway productions of two current London comedy hits, "Lace On Her Petticoat" and "To Dorothy, a Son." Former, by Aimee Stuart, is believed about set, although the producer hasn't yet received back his copy of the signed contract clinching the deal.

He says the script needs no revisions for U. S. audiences, but there's a possibility he may postpone the Broadway presentation until the London scenery and the original cast, including Sophie Stewart, Ellis Irving, Eleanor McCready and Perlita Neilson, are available. The London management, Alec Rea, E. P. Clift and Roy Limbert, would be associated in the Broadway production.

Shumlin has an option on the U. S. rights to the other comedy, "To Dorothy, a Son," by Roger MacDougall, but is not scheduling a production until he has worked out satisfactory script revisions. Jack de Leon, the London manager, is slated to be associated in the Broadway showing.

## Douglas to Bow New Show At Ill. Barn Late June

Chicago, May 15.

Melvyn Douglas will tour the strawhat circuit with a new comedy, "Sacred and Profane," by Ed Mabley. Actor will pick femme lead this week, possibly Vicki Cummings, and will break in show at the Hinsdale Theatre, Hinsdale, Ill., June 22 for 10 days. New silo is under Marshall Migatz guidance.

Douglas leaves for California June 1 to witness his son's high-school graduation, and then starts rehearsals June 18 in midwest location.

## Menotti Plans Another B'way Opera This Fall

Paris, May 15.

Gian-Carlo Menotti, here for the Paris engagement of his "Consul," is about half-way through a new opera, understood to be a romantic love story. The composer-author-director reportedly hopes to have it ready for Broadway production next autumn, with him staging, as usual.

Although it is doing powerful business here, "Consul" is slated to close May 26, as the theatre is booked for another show. Menotti opera will next go to Switzerland and then play an engagement on the Riviera, after which the American cast will return home. There's talk among the company of a return engagement on Broadway next season at pop prices.

## 'Oklahoma' Gains 65G This Season

"Oklahoma," which returns May 29 for a pop-priced run at the Broadway, N. Y., has earned approximately $65,000 thus far on the current seasons' tour. There has been $60,000 distributed. Previously, the Rodgers-Hammerstein musical had distributed profits of over $4,275,000 on an original investment of $90,000.

In announcing the return Broadway engagement to the backers, the Theatre Guild noted that even if the run does not earn a profit it will be financially worthwhile, as otherwise the production would have to close and be reopened next fall, at an estimated cost of $20,000. The management had hoped to book the show into the Shubert, N. Y., as that would have given Richard Rodgers and Oscar Hammerstein, 2d, three musicals adjacent to each other in West 44th street ("South Pacific," at the Majestic, and "King and I," at the St. James, are directly across the street from each other).

However, "Kiss Me, Kate" is at the Shubert and has not yet fallen below its $25,000 stop limit.

## EQUITY INDIE TICKET ENTERED FOR 2D YEAR

Independent ticket, representing the liberal faction, was entered last week in the annual Actors Equity election, due June 1. This is the second successive year an opposition slate has been nominated. Last year the indie candidates, also representing the liberal element, defeated the regular nominees, representing the conservatives. In the affiliate union, Chorus Equity, an independent ticket has been filed this year for the first time. In that case, however, the opposition candidates are conservatives running against the liberal regular slate.

The indie ticket in Equity includes Anita Alvarez, Whitner Bissell, Jackie Cooper, Ossie Davis, Mildred Dunnock, Tom Ewell, Eugene Francis, John Marriott and Scott McKay, council for five years; Betty Field, council replacement for three years; Kent Smith, council replacement for one year. The liberals endorsed Gerald Savory, of the regular ticket, for council for five years, and are not opposing Richard Whorf, regular candidate for recording secretary for one year.

Those who got together unofficially to nominate the indie slate included Bill Ross, Hiram Sherman, Frances Reid, Eugene Francis, Ben Krantz and Frank Maxwell.

## N.Y. REVIEWERS AIR THEIR GRIPES

New York's drama critics, running true to form, are as sharply divided on the legit season now drawing to a close, as they are in they play reviews. Polled by VARIETY as to how the 1950-51 season struck them in general, Brooks Atkinson (Times) thought it "continuously interesting"; Otis L. Guernsey, Jr. (Herald Tribune) called it "fair," and the Journal-American's George Jean Nathan termed it "dismal." World-Telegram & Sun's William Hawkins saw it as "interesting but not distinctive"; the Compass' Arthur Pollock called it "ordinary, but with some fine spots"; and Ward Morehouse (World-Telegram & Sun) thought it "pretty good." "The musical stage moves forward," he said, "but there was no really fine dramatic play all season."

The season struck the News' John Chapman as "being average with relatively few plays which should never have been put on the stage — and not enough brilliant and stimulating pieces of work. The burden of the season has once again been carried by men and women of experience, with little of consequence having been contributed by newcomers."

Queried on their special gripes, if any, about the season, the drama reviewers were a little more caustic and voluble. "Too much rubbish when better plays were available — for example O'Casey's

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## Midwest Legit Operators Meeting to Map Plan For Help to Touring Shows

Cleveland, May 15.

Convention of middle-western legit theatre operators will be held in Cleveland later this month to discuss a proposal made by Milton Krantz, manager of the Hanna Theatre here, for the underwriting of several new Broadway productions and also of shows for touring next season.

Under the plan tentatively outlined by Krantz, the group would pool their resources to guarantee production and operating costs of reliable New York shows that did not go on the road this season, forcing many stands to go dark. Hanna had only 13 weeks of attractions during its 1950-51 semester, one of its worst in 15 years in regards to paucity of theatrical material available.

Theatre managers who promised to attend include Paul Beisman of the St. Louis American, Gabe Rubin of the Pittsburgh Nixon, Bob Boda of the Columbus (O.) Hartman, William Corriss of Rochester's Auditorium, Ernest Rawley of the Toronto Royal Alexandria, Richard Kemper of Buffalo's Erlanger, David Niederlander of Detroit's Lafayette and James Nixon of Kansas City's Orpheum.

"The country's legit houses would not have fallen into such a poor season at this one," Krantz declared, "if we had organized a show-subsidizing plan in 1946. At that time we had a peak 43-week season. Since then our playing time has melted nearly 75% because of the heavier road nut, rising living costs and the reluctance of many Manhattan impresarios to risk long play journeys.

"By guaranteeing them lower costs and more profitable runs, we feel confident that we can rebuild the nation's legit circuit back to 35-or-better-week seasons."

Many kinks will have to be worked out along the lines of royalties, salaries of casts, lightened scenery and pooling, Krantz admitted, but the conference's proposal is now past the talking stage. It has "many encouraging concrete plans" of securing original stars, settings and costumes as well as sufficient ticket-subscription sponsors, Krantz added, to give the 1951-52 season a "well-needed shot in the arm." Idea includes building up a kitty of $200,000.

## Mgmt. Fighting MacDonald-Raymond 'Guardsman' Charges; to Continue Tour

Jeanette MacDonald and Gene Raymond, co-stars of "The Guardsman," brought breach-of-contract charges last week against the show's producers, Aldrich & Myers and Julius Fleischmann, seeking to cancel their agreement to continue the tour next season. The couple complained to Actors Equity that the billing clause in their contract had been violated, and asserted that the management "failed to provide a production consistent with the best standards of the metropolitan theatre."

Besides denying the charges, the producers, through their attorney, David Holtzmann, indicated they would fight the case, taking it to arbitration if necessary, in order to fulfill their obligation to the backers. On the eve of sailing Saturday (12) for Europe, co-producer Richard Myers expressed amazement at the news of the filing of charges, and incredulity at the claim of billing violation. "Why should we want to reduce their billing?" he asked. "They're the biggest draw of the show. We'd be silly not to play up their names as prominently as possible. I don't get it."

According to Miss MacDonald, in several stands played by the show, hers and Raymond's names appeared on the marquee in letters only half or a third as large as the play's title. In other instances similar underbilling occurred in theatre programs and newspaper ads. Their contract, she explained, specifies that their names must appear in type at least as large as the show's title. The actress-singer reportedly submit-

(Continued on page 58)

## Arthur Miller Finishing New Serious Play for Fall

Arthur Miller is reportedly almost finished writing the first draft of a new, original play, intended for production next fall. Subject matter of the piece isn't revealed, but it's understood to be in his usual vein of serious drama. Elia Kazan, who worked with him on script revisions and did the staging of his two last Broadway plays, "All My Sons" and "Death of a Salesman," is slated to have the same status with the new one. Kermit Bloomgarden, co-producer of "Salesman," will probably get first look at the script.

Miller is at his place in Connecticut.

## Equity Okays 2d 'Courtin'' Tryout

With Joe E. Brown as male star, succeeding Lloyd Nolan, "Courtin' Time" has gone back into rehearsal for a second tryout, opening May 28 for a fortnight stand at the Nixon, Pittsburgh. The musical is now due on Broadway the week of June 11 or June 18, at the National or some other Shubert house, if a more desirable one is available by that time. This is the first time within memory that Actors Equity has permitted a show to go back into rehearsal after playing a regular engagement.

An additional $30,000 financing was raised in Philadelphia, where the show was trying out last week, by producers James Russo and Michael Ellis. This is understood to be "first money," that is, it must be repaid out of the show's initial operating profits, before the original backers or the producers receive anything. Russo and Ellis apparently had to give up some of their own piece of the production to get the coin. With the extra financing, the investment now totals $210,000, including $150,000 original budget and 20% overcall.

Brown, who was in Seattle, was flown to Philly last week and was present Wednesday night (9) when Nolan, partly recovered from a severe case of laryngitis after being out of the cast several days, gave a performance to test whether his voice could possibly be equal to the strain of a regular Broadway run. The actor was unanimously agreed to have given an excellent performance dramatically, but the constant shouting required in the part was too much for his voice.

During Nolan's absence from the cast, Alfred Drake, director of the show, subbed for him as star. However, Drake is figured not right for the part, besides which he has a straight play in which he is tentatively set to star on Broadway early in the fall, so he couldn't continue in "Courtin' Time" on a regular basis. For the New York run, Billie Worth will be co-starred with Brown, and Carmen Matthews will be top-featured.

## IVES, LANCHESTER SET FOR TOUR WITH 'BALLAD'

Hollywood, May 15.

Paul Gregory, who produced "Don Juan in Hell" under the First Drama Quartet tag, has set Burl Ives and Elsa Lanchester to star in "Ballad for Americans" to tour the college and Chautauqua circuit in 1952. Special vocal orchestrations of the John LaTouche-Earl Robinson ballad have been prepared. Ives and Miss Lanchester will be backed by a 20-voice choir. "It" will be no musicians. Ives will accompany himself on the guitar. Production will cost around $15,000.

## Anti-'Budd' Voter Sez Show's Ballyhoo Drove Off Budding Theatregoers

New York.

*Editor* VARIETY:

Now that all the critical ballyhooing is over and the play has closed, may I suggest that the hooplah that kept "Billy Budd" running for weeks after it was originally scheduled to close, may have been not the theatrical glory that it was puffed up to be, but actually a disservice to the theatre? Of the various non-professionals of my acquaintance who saw "Billy Budd," in every instance in response to journalistically whipped-up enthusiasm, all but one were disappointed. Some of those victims of synthetic hysteria shrugged it off. But a few were resentful, as anyone who's been "had" has a right to be. Several of them said, in effect, "If that's the best the theatre has to offer, give me television."

I don't believe the theatre can afford to send people out to spread that kind of comment. And I think those who, with the best of misguided intentions, were responsible for it, perpetrated a fraud on hundreds of trusting playgoers. And aren't all playgoers trusting? What becomes of the theatre when playgoers, stung too often by "Billy Budd" and its ilk, cease to be trusting?"

The obvious thing about "Billy Budd" was that the public didn't want it. Despite all the theorizing anent its philosophic depth, the play was a dramatic stiff. Not even the exaggerated praise of a few persistent scribes could interest much of a public, and the majority of those who were hoodwinked into buying it were let down and passed the fatal word along to their friends. It was the fanatics, as always, who wrote to the papers that this immortal work of art must not be allowed to die. But in spite of a determined press and stubborn management Billy Budd" received the public verdict it deserved.

So what next? Well, as a start, let's stop sticking our customers with pretentious dodos under the guise of intellectual improvement. What's wrong with having a good time at the theatre anyway?

*Company Manager.*

# Legit Bits

**George S. Kaufman**, on the Coast to direct the touring edition of "Guys and Dolls," is collaborating with **Morrie Ryskind** on revisions of the book of their 1932 Pulitzer Prize winner, "Of Thee I Sing," which **Herman Levin** and **Oliver Smith** will revive next season. On **Levin's** recent European trip he talked with **Maurice Chevalier** about starring in a Broadway show, but the singer's recent exclusion from the U. S. has stymied that project. Levin was also interested in acquiring the U. S. rights to the "Folies Bergere," but couldn't arrange a satisfactory deal . . . Indications are that it will be **Harry Rigby** and **Robert Fryer** who will produce the **Arthur Kober-Harold Rome** musical edition of the former's play, "Having Wonderful Time."

**John Raitt** and **Marion Bell** will star in "Three Wishes for Jamie," the Albert and **Arthur Lewis** musical to be tried out on this Coast this summer . . . **Ray Middleton** will remain as male lead in "South Pacific" a short time beyond June 2, when his contract expires, in order to allow his replacement, French opera singer **Roger Rico**, to rehearse the part . . . **Margo Jones**, who operates the Theatre '51 in Dallas and occasionally produces on Broadway, has optioned **Edwin Justus Mayer's** "I Am Laughing," for New York presentation next fall . . . **Claude Dauphin** is set to replace **Rex Harrison** when the latter leaves "Bell, Book and Candle" at season-end, June 2. But because the French star is in a Paris show at the moment, he won't be available on time, so the **John van Druten** comedy will have to shutter for an as-yet undetermined period. British film actress **Joan Greenwood** is already signed to succeed **Lilli Palmer** as femme lead in the **Irene M. Selznick** production . . . **Val Lamb** will star in "Where's Charley?" at the Pitt Stadium the week of July 2. **Eddie Foy, Jr.**, will star in the Dallas operetta edition of the musical for two weeks beginning June 11.

"Billy Budd" is understood to have been recommended by the Pulitzer Prize drama panel, but the selection was overruled by the supervisory board, which decided to make no play selection for this season . . . **Albert Lipton** has succeeded **Ralph De Launey** as stage manager of "Rose Tattoo" . . . Legit actress **Pat Crowley** will play the title part in the "Date With Judy" television series. Her sister **Ann** is already set for the femme lead in the Broadway musical, "Seventeen" . . . Television costumer **Jocelyn Cohen**, wife of legit producer **Alexander H. Cohen**, sails next Wednesday (23) for a European vacation with actress **Camill'a Ashland**, wife of producer **James Russo** (& Ellis) . . . Press-agent **Sol Jacobson** sails May 26 for a three-month auto tour of France and England, with his wife and two daughters.

**Louis A. Lotito**, manager of the Martin Beck, N. Y., and president of City Playhouses, Inc., broke a bone in his foot last week and is hobbling around with a cast, leaning on a cane . . . **Diana Churchill**, daughter of former British prime minister **Winston Churchil**, who arrived in New York last week to visit her sister **Sarah Churchill**, co-star of "Gramercy Ghost," is no relation to British legit actress **Diana Churchill** (real name), who's currently playing a featured role in the H. M. Tennent revival of Chekhov's "Three Sisters" in London . . . New York production associate **Myles Herbert** sails for Europe tomorrow (Wed.) to scout shows and interview authors and directors for Broadway producers-authors **Richard Rodgers** and **Oscar Hammerstein, 2d** . . . Producer **Chandler Cowles**, pending doing a new show, may resume his acting career.

"Bon Voyage," text of play by **Glenn Hughes**, of the U. of Washington drama department, originally produced in the spring of 1949 at the Showboat Theatre, Seattle, has been published by the U. of Washington Press, and the rights are being handled by Samuel French . . . **Gertrude Lawrence**, star of "King and I," will visit Cape Cod next Sunday (20) to see how her (and **Richard Aldrich's**) cottage at East Dennis survived the winter. With the Rodgers-Hammerstein musical set to play through the summer at the St. James, N. Y., the actress and her husband won't be able to spend even weekends on the Cape this year . . . **Arthur Marlowe** has taken over as stage manager of "Country Girl," succeeding **Tony Albert**, who left for a similar stint for the Ballet Theatre's South American tour . . . Aldrich & Myers have optioned for next season production, "Gypsies Wore High Hats," by **Joseph Kramm** and **Malvina Perlman**, based on the **Sylvia Golden** novel, "The Neighbors Needn't Know" . . . **Warren Berlinger** has succeeded **Allen Martin**, and **Joan Andrews** replaced **Marlene Cameron**, in "Happy Time" . . . Costume designer **Bianca (Mrs. James) Stroock**, currently on a purchasing trip to Europe for Brooks Costume Co., will visit textile manufacturing centers in France, Italy, Switzerland, Belgium and England. She's due back in about three weeks.

Large sign on the 46th street marquee of the Imperial, N. Y., plugs **Ethel Merman** as star of "Call Me Madam," but isn't lighted and is barely visible after dark . . . Before returning to London last week, **Emile Littler** obtained the British rights to "Affairs of State," which he and **Tom Arnold** will present in the West End with author **Louis Verneuil** staging and possibly **Celeste Holm** repeating her original starring role . . . **Carol Channing** has returned as star of "Gentlemen Prefer Blondes" after taking a two-week vacation, as permitted under her contract, to recover from "exhaustion." **Bibi Osterwald** subbed for her. **Claude Rains** has returned as star of "Darkness at Noon," after being out because of a cold. **Will Kuluva** pinch-hit in the part . . . Producer **Herman Shumlin** has moved his offices from the Alvin Theatre, N. Y., to the east side . . . Painting the huge sign atop the Winter Garden, N. Y., showing showgirls carrying placards with critical quotes for "Make a Wish," cost $3,000 . . . **Tom Ahearne** replaces **Paul Reed** next week in the featured part of Lt. Branagan in "Guys and Dolls."

**William Allyn**, who understudied the role on Broadway, plays the tango dancer in the Ann Arbor (Mich.) Drama Festival's production of "Ring Round the Moon" opening Monday (21).

**Garry Davis**, ex-World Citizen No. 1, who has little more than a walk-on in "Stalag 17" (48th Street, N. Y.), says it's been worth it, just to watch **Jose Ferrer** direct. . . . N. Y. Post's **Vernon Rice** back Sunday (13) after two-week trip to New Mexico and Texas, just in time to take over the reviewing assignment from vacationing critic **Richard Watts, Jr.** . . . **Phyllis Perlman** and **Marian Byram** resigned yesterday (Tues.) as pressagents for "Season in the Sun."

## 'IDEA' TO PLAYWRIGHTS; ANDERSON MAY DIRECT

The Playwrights Co. and Robert Lewis will be associated in the production of "The Idea," new play by Edward Caulfield, which Lewis will stage. The script is a one-setter and requires a cast of seven. The scene is a house in the country near New York and action takes place between noon and midnight of a single day.

Alan Anderson, the author's son, will probably stage the new Maxwell Anderson play, "Barefoot in Athens," which the Playwrights will co-produce with the Theatre Guild. However, it involves a tough casting problem for the male lead, for which Ralph Richardson and Louis Calhern were considered. The show will be the first Broadway directing job for Anderson, but he has directed plays at the annual Suffern (N. Y.) Festival and has been stage manager of various Broadway productions.

Also on the Playwrights schedule for the coming season is the new Robert E. Sherwood play, temporarily titled "Girls with Dogs." The author is revising the script at his summer home in England, but may return to the U. S. in a month or so for casting and production preliminaries.

The musical "Huck and Jim," which Anderson and Joshua Logan have been adapting from "Huckleberry Finn," is now believed to be virtually cold. No one has been engaged to supply the score, on which Kurt Weill was working when he died last year.

### Dickie Moore's Stint

Houston, May 15.

Dickie Moore, former child film star, will be guest lead in the local production of Maxwell Anderson's "Saturday's Children," to be presented here at the Playhouse opening tomorrow night (16) for a two-week run.

Also Anderson will direct the production, his first of the season here.

## Dramatists

Continued from page 55

10% on both plays and musicals. The minimum option payment is $100 per month.

**Upped Production Costs**

Both the League and the Guild cite the increased cost of legit production and operation as arguments in their favor. The producers claim that concessions from the authors, as well as from other talent and craft groups, are necessary to halt the steady decline of the theatre. But the playwrights, besides pointing to the tryout concessions they proposed and alone of all the talent groups carried out a year ago, claim that they have already been hit by rising costs and decreasing amount of production, as well as by the high cost of living.

Some of the Guild council members feel that the dramatist, who supplies the original script and is thus the keystone of the whole legit structure, should theoretically get a greater rather than lesser share of the total gross revenue of the theatre. But it's conceded that the various contributing elements have already tended to grab everything possible from legit, and that the authors should lead the way in showing restraint for the common good.

Moreover, some of the more successful playwrights believe that the real problem for the Guild is to try to find some way to help the less successful members, rather than to increase the heavily-taxed earnings of the established names. For while most of the membership subsists on low option money ($25 a week), the inadequate royalties from flops or (in most cases) from radio-television writing, pressagentry and the like, a few top authors are in high-percentage tax brackets from royalties and subsidiary rights on boxoffice hits.

But nobody has been able to figure out a way of increasing the legit earnings of the non-established authors. Such projects as the Guild's new dramatists' committee and various fellowships have helped individual playwrights to learn their craft, and (as in the case of Tennessee Williams) hit the boxoffice jackpot. But those are indirect moves, which do not increase the income of the authors at the time when they need it most.

**Ring Anti-Trust Angle**

Pending final clarification of the Ring case (Carl E. Ring has appealed to the U. S. Supreme Court to reverse the lower court's nix of his anti-trust suit against the Guild) the dramatists are proceeding on the assumption that the 1946 minimum basic agreement was legal. The provisions of the 1941 pact on which Ring's action was based were eliminated from the 1946 edition. Even so, the intension is to revise the wording of the next agreement to minimize the possibility of misinterpretation or confusion.

Although foreign authors were included in the Guild-shop provisions of the 1946 agreement, it's figured they may be excepted from the new pact. Since importations are a relatively negligible part of the U. S. production setup and thus are unlikely to be used for extensive undercutting of Guild standards, it's hardly worthwhile to risk any monopolistic and Taft-Hartley complications in order to cover that phase of the situation.

The Guild will probably try to change the terms of the agreement relating to the foreign rights (particularly British) to Broadway plays. However, this is intended to be primarily a matter of simplifying the present, rather complicated method by which the management acquires an option on the foreign rights.

Negotiating sessions of the League and Guild representatives have been held every week or so, the most recent having been yesterday afternoon (Tues.). League representatives have included James F. Reilly, executive-secretary, and producers Herman Shumlin, Max Gordon, Leland Hayward, Kermit Bloomgarden, Lee Shubert, Alfred de Liagre, Jr., Herman Levin and Theatre Guild executive Warren Caro and attorney Milton Weil. Guild spokesmen have included Moss Hart, president; playwrights Elmer Rice, Arthur Miller, Richard Rodgers, Oscar Hammerstein, 2d, Russel Crouse, Howard Lindsay, Jerome Chodorov, and executives Luise M. Sillcox and Mills Ten Eyck, and attorney Arthur Garfield Hays.

# Inside Stuff—Legit

Answering last week's complaint by Samuel T. Wilson, critic of the Columbus (O.) Dispatch, about the Theatre Guild's failure to deliver its scheduled list of show there this season, Warren Caro, Guild executive-secretary, points out that the situation was not the fault of the Guild, but resulted from the cancellation of tours of other managements' shows. For example, Caro notes, "Lost in the Stars," a Playwrights Co. production, was on the Guild schedule in most subscription cities, but when the show got unexpectedly tough reviews in Chicago and, as a consequence, sustained heavy losses there, it had to close. Neither the Playwrights nor the Guild was to blame, Caro explains. There just wasn't any money left to continue, so the balance of the tour was cancelled and the towns where "Stars" was slated to play on subscription had to do without it. The Playwrights and the Guild had more reason to be disappointed at the situation than did Guild subscribers, who got refunds for the cancelled show, Caro adds.

One of the purposes of the Guild's attempt to expand its list of shows on the road next season, Caro reveals, is to avoid just such incidents as the "Lost in the Stars" and similar cancellations of former years. Indications are that with the cooperation of other Broadway managements, more shows will tour under Guild sponsorship during 1951-52 than for many seasons. If the number exceeds the subscription quota in any town, the extra shows will be "bonus" offerings, available to subscribers at a discount. But in any case it's hoped that the added shows will supply ample substitutes in case of cancellations.

Refunds are being made by the New York Theatre Guild to more than 800 Richmond, Va., subscribers to the promised Guild series of 1950-51, which was to have played at the WRVA Theatre. Only one of the four planned offerings was presented, when the Lunts brought "I Know My Love" in late in March. Lawrence Langner, in letters to all subscribers, stated that subscription seasons will be abandoned in Richmond for the present, and cites "difficulties encountered in touring" as the reason for non-fulfillment of Guild's scheduled offerings. He also states that hereafter "the Theatre Guild will operate in your city on an entirely different basis," and gives the impression that Guild plays will be toured south on a single-play basis whenever possible.

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Fact that the premiere of "Stalag 17" last Tuesday (8) at the 48th Street, N. Y., was a matinee rather than the conventional evening performance, was apparently responsible for a somewhat different audience instead of the regular first-night crowd. Instead of being more responsive, however, the matinee house seemed slower to react, particularly to comedy, the management believes. That may have been due to the larger-than-normal percentage of women in the audience, especially since the play's comedy is inclined to be a bit raw. For that reason, the management figures the play might have gotten even better reviews if the opening had been at night, even though the regular first-nighter contingent is generally regarded as a tough audience. (Show got six good notices out of eight.)

Whether the daylight added a psychological edge against the show is apparently a matter of opinion. But some playgoers felt it did. Another handicap seemed to be that the audience was more than usually late in arriving, which got the performance off on a wrong note. Producer Jose Ferrer scheduled the matinee preem not primarily to avoid the traditional first-night hijinks, but so he could attend, as he's currently co-starred in "Twentieth Century," at the Fulton, N. Y., and thus couldn't be present at night. Since the afternoon opening and the lack of regular first-nighters apparently didn't help the play, it's figured unlikely that other managements will schedule daylight unveilings for their productions.

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Running battle between producers and actors, on one side, and Claudia Cassidy, Chicago Tribune drama critic, continues on high. Miss Cassidy, who has been an outspoken opponent of "second-rate" road companies, slammed the Metropolitan Opera presentation of "Die Fledermaus" at the Chicago Opera House last Thursday (10). After the usual long curtain calls at the repeat performance Saturday of the same production, John Brownlee came forward and said, "This worn-out company thanks you, but it's tired and needs a rest." Line got a laugh and few cheers. Most of the reviewers thought that the three-day stand was an artistic as well as financial success.

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Paramount's participation in three current legit musicals on Broadway are as follows: "Guys and Dolls" (15%), "Gentlemen Prefer Blondes" (16⅔%), "Make a Wish (2%), the latter being based on Ferenc Molnar's "The Good Fairy," which Par controls. "Guys" is from a Damon Runyon story, and "Blondes" was previously filmed by Par. Picture company's OK on "Casey Jones," forthcoming new musical by Richard Flournoy (book), Vernon Duke (music), and Sammy Cahn (lyrics) likewise will give Par an in, because of a previous film deal. Par will receive 33% of the show and will be privileged to meet any bid for the picture rights.

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Both the N. Y. Herald Tribune and Cornelia Otis Skinner say there's nothing to the rumor that she may become the sheet's drama critic. Miss Skinner says it's a "fascinating idea," but she wouldn't ever think of doing it. It was the first she'd heard of it. It looks unlikely now that the Trib will appoint anyone to the job for some time. It hasn't been discussed lately and there's no prospect of any action on it for several months. It's unlikely that anyone will be hired before next September, or whenever the fall season starts.

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Marilyn Day and Harry Stockwell, same two leads that Pittsburgh saw in "Finian's Rainbow" the last time that musical played the old Nixon, will be reunited in that city in the forthcoming summer opera production of the show at the Pitt Stadium. Missing will be the late Joe Yule, who was the Finian McLonergan then, his role going to P. J. Kelly. Miss Day, now playing the original Lisa Kirk role in "Kiss Me, Kate" on Broadway, will take a leave of absence from that long-running hit for the under-the-stars assignment in Pittsburgh.

### Kaycee Collegians Bow Ancient 'Beggar' Opera

Kansas City, May 15.

Original German comic opera of a century ago, "The Beggar Student," was given a new book and produced as the spring musical at the U. of Kansas City Playhouse, playing weekends of May 2-5 and 10-12.

New American adaptation and lyrics were done by Charles Holt, graduate student in drama and English. He set the action in Boston of the Revolutionary days of 1775 and wound the plot around Gen. Thomas Gage. Additional musical arrangements were provided by Bill Potter, also of UKC.

Production staff included Dr. John Newfield, director; Hardin Van Deursen, musical director; Al Brenner, settings, and W. Everett Hendricks, chorus director.

## EMILE LITTLER GETS 'AFFAIRS' FOR WEST END

London producer Emile Littler went to England after a Broadway quickie o.o. with the British rights to "Affairs of State." He also tied up the amateur and repertory (stock) rights to a number of American plays for England. This is a big business abroad.

Littler also looked over a flock of Yank acts for future spotting in his revised "Latin Quarter Revue."

### STARLIGHT PACTS COUPLE

Kansas City, May 15.

Helena Bliss and John Tyers have been added as singing leads to the cast of Starlight Theatre, which begins its 10-production season here June 25.

Couple (Mr. and Mrs. in real life) will handle seven roles during the season.

# Chi B.O. Perks; 'Moon' $18,900, 'S.P.' Solid $51,300, Metopera $67,000

Chicago, May 14.

Show biz is bright here, with "South Pacific" back in the SRO groove again, and "Moon Is Blue" lush.

The Metropolitan Opera Assn., in four performances, took out a huge $60,000 from the town.

**Estimates for Last Week**

**Metropolitan Opera,** Opera House ($7; 3,600). Four performances brought mighty $67,000.

**"Moon is Blue,"** Harris (2d week) ($3.80; 1,000). Capacity $18,900 for the second stanza.

**"South Pacific,"** Shubert (26th week) ($5; 2,100). Back in the groove again with $51,300.

## 'KATE' SMASH $33,900 IN 1ST TORONTO WEEK

Toronto, May 15.

Going clean every night, plus turnaway business except for matinees, "Kiss Me, Kate" did a smash $33,900 at the Royal Alexandra (1,525) at a $4.50 top. It's in here for three weeks, longest tenure for any road attraction in the 44 years' history of this house. All nights are a sellout on second week.

Except for the lateness of the season, this hurting matinee business, "Kate" would undoubtedly have beaten the house record now held by "Brigadoon."

## 'Roberts' Neat $21,500 In First Washington Week

Washington, May 15.

First stanza of "Mister Roberts" at the Gayety did a neat $21,500 last week. Play was sparked by strong critic kudoes and looks very strong for both its second and thid weeks. Tod Andrews is star of this company.

Three-week run will wind up the second season of the Gayety as a legit house. Theatre is not air-conditioned and the management is slated to shutter it for the dog days.

## Met Opera Breaks Mpls. Record; $76,126 in 4

Minneapolis, May 15.

The Metropolitan Opera broke its all-time record for Minneapolis during the annual engagement at Northrop Auditorium, last week. Gross for four performances was $76,126, an increase of $3,171 over last year, the previous high. Company played to 17,818 people at a $7.70 top in the 4,500-seat hall.

More than 4,000 mail orders for "Die Fledermaus" had to be turned back unfilled, this opera being sold out a month in advance of boxoffice sale opening, and playing a major part in helping to pileup huge takings.

## 'Girl' $3,200, Hub

Boston, May 15.

Legit fare in the Hub area continues to consist of only "Roaring Girl," which is in its third and final week at the Brattle, Cambridge. Jenny Lou Law replaced Nancy Walker in the top role for its final session. Scaled at $3.60 weekends and $3 during the week, the 460-seat house grossed nearly $3,200 for its second week.

Ian Keith and Hurd Hatfield have been inked to appear in Brattle's next production, "Love's Labours Lost," skedded for May 22.

## Current Road Shows

(*May 14-26*)

**"Guardsman"** (Jeanette MacDonald, Gene Raymond) (tryout)—Lyric, Allentown, Pa. (14-15) (closing) (reviewed in VARIETY, Jan. 31, '51).

**"Kiss Me, Kate"** (Frances McCann, Robert Wright)—Royal Alexandra, Toronto (14-26).

**"Merry Widow"** (Paul Henreid, Jane Pickens)—Curran, San Francisco (14-26).

**"Mister Roberts"** (Henry Fonda)—Geary, San Francisco (14-26).

**"Mister Roberts"** (Tod Andrews)—Gayety, Washington (14-26).

**"Moon Is Blue"**—Harris, Chicago (14-26).

**"Oklahoma"** — Forrest, Philadelphia (14-26).

**"South Pacific"** (Janet Blair, Richard Eastham) — Shubert, Chicago (14-26).

**"Where's Charley?"** (Ray Bolger)—Philharmonic Aud., Los Angeles (14-26).

## Hollywood Bowl Skeds Two Operas, Operetta

Hollywood, May 15.

Two operas and an operetta will be produced at Hollywood Bowl this summer to hypo business at the amphitheatre in the Hollywood Hills. Marco Wolff has been named head of the newly-reactivated Hollywood Bowl Opera Assn., Bowl subsidiary which shut down a decade ago.

"Die Fledermaus" has been selected to open the Bowl's 30th anniversary program, starting July 10, for five nights. "Aida" will be staged for five nights, Aug. 14-18, and "The Student Prince" will round the season off with a five-night stand starting Aug. 28. Casts have not yet been set.

In addition to Wolff, opera group's board includes Mrs. Ida Koverman, Jean Hersholt, Earle C. Anthony, Nadine Connor, Lawrence Tibbett, Johnny Green, Vladimir Rosing, Jerome Hines, Robert Armbruster, Meredith Willson, C. E. Toberman, Serge Krizman, Otto K. Olesen, Mrs. Lela Osborn Napp and Haig Prince.

Last president of the Hollywood Bowl Opera Assn. was Harold Lloyd.

## Crix Happy

Continued from page 54

petition. I personally resented its pretentious dishonesty so much that it made me perversely avoid committing myself in reviews. Have been much more definite since the score ceased."

Ward Morehouse (World-Telegram & Sun), however, is sorry VARIETY dropped the boxscore. "I wish they'd put it back," he said. "It had entertainment value; it was an awfully readable feature. I despise 'no opinions,' anyway."

**Some Doubletalks**

John Chapman (News), on the other hand, approved the dropping. "It's resulted, I think, in a few remarkable doubletalk notices," he wrote, "but even so I approve of the dropping. The boxscore was a mental hazard, even though I deliberately and conscientiously ignored it in writing my notices. There have been plays and musicals which I have liked, and at the same time have known they would have a small public. 'Let's Make an Opera' is an example. With the boxscore gone, I did not have to resist the impulse to say, for the benefit of the boxscore, 'This is an admirable piece of work but only a few people will go for it and it will be a failure.'

"Another of my objections to the boxscore was that I felt a few reviewers were writing deliberately for it, and were more concerned with weighing financial values than with pondering artistic values. In the years it existed, the boxscore did have the good effect of prodding reviewers into making clearly understandable statements. If VARIETY wishes, it still can do a policing job without resorting to the old computation system. If it reads a review it cannot understand, it can say so, with quotes to prove the point. This could be interesting, entertaining and, possibly, educational." [As a matter of fact, VARIETY on occasion has done that—*Ed.*]

The Mirror's Robert Coleman seconded Chapman. "May I compliment you upon dropping the critics' boxscore," he wrote. "I do not believe that it has caused any tendency towards vague or doubletalk reviews. But weren't there always some?

"Personally, I often wondered how you and your staff could decipher whether some of the reviews that I read were yes or no. I am proud of the fact that I have probably had fewer 'no opinion' notices atributed to me in VARIETY than any other critic. I do not fear the boxscore, believe me, as I have always been well up near the top. But I do think that its removal from VARIETY has given some of th. boys a freedom of expression which they did not previously have or enjoy. Again, I say, hail and farewell."

## 'Guardsman' OK $21,600 In Five Short Stands

Bridgeport, May 15.

Jeanette MacDonald and Gene Raymond, co-starring in "The Guardsman," compiled a profitable total of $21,600 last week in five short stands, ending here. The dates included Monday (7) in Providence; Tuesday and Wednesday (8-9) in Hartford; Thursday (10) in Northampton, Mass.; Friday (11) in Worcester, and Saturday (12) at the Lyric here.

After two performances last night (Mon.) and tonight (Tues.) in Allentown, Pa., the Aldrich & Myers production closes for the season.

## 'Courtin' Time' $21,100, Philly

Philadelphia, May 15.

Philly's legit season, which seemed set to close with the end of the engagement of "Oklahoma," present occupant of the Forrest, where it is currently playing its third local visit, has been given a last-minute reprieve with the official booking of the new Arthur Lesser musical, "Two on the Aisle," at the Forrest June 18.

There is still more than an offchance that the musicalized "Seventeen" will stop off here on its tryout tour, possibly at the Shubert. The Locust, where "Borscht Capades" wound up a modest two weeks' run last Saturday, and the Walnut are officially closed for the season.

**Estimates for Last Week**

**"Courtin' Time,"** Forrest (2d week) (1,760; $4.55). Musical jumped to $21,100 in second and final session, but was never in the really upper brackets here, despite good notices by all first-string crix. "Oklahoma" opened third local engagement last night (Mon.), for two weeks.

**"Borscht Capades,"** Locust (2d week) (1,580; $3.90). Got around $14,000 in final session. House has no bookings to follow, and is apparently closed for season.

## 'CHARLEY' OK $50,100 IN THIRD L.A. STANZA

Los Angeles, May 15.

Town's only legiter, "Where's Charley?," slipped slightly last week in its third frame at the Philharmonic Auditorium, but was still heavily in the black. Tally for the session was $50,100. Take is the lowest the Ray Bolger starrer has hit since opening April 23.

Local legit picks up slightly tonight (15) with the opening of "Tartuffe, the Impostor" at the 376-seat Ivar. Moliere revival stars Sam Jaffe in his local stage bow.

Off the regular legit front, "Ice Capades of 1951" looks like it will hit a record gross at the Pan Pacific Aud. Blade show grabbed $195,000 in its first 11 days and has three weeks to go.

## 'Okla.' Has Tough Split Week With $15,500 Take

Allentown, May 15.

The Rodgers-Hammerstein wearever, "Oklahoma," had a tough week between Reading and here, ending last Saturday night. In four performances Monday-Wednesday (7-9) at the Astor, Reading, the show drew a bit over $6,600 and in four more showings Thursday-Saturday (10-12) at the Lyric here added $8,900, for a losing total of $15,500.

Theatre Guild production is at the Forrest, Philly, the next fortnight, and is scheduled to return May 29 for a summer run on Broadway.

## Future B'way Schedule

**"Idiot's Delight,"** City Center, May 23 (rehearsing).

**"Oklahoma,"** Broadway, May 29 (touring).

**"Courtin' Time,"** National, week of June 11 (rehearsing).

**"Seventeen,"** unspecified Theatre, week of June 11 (rehearsing).

**"Two on the Aisle,"** Hellinger, July 12 (rehearsing).

**"Saint Joan,"** Cort, Oct. 4

## Houston Alley Preem

Houston, May 15.

The Alley Theatre will premiere "Angelica," a comedy by Rondal Alexander, late this month.

This will mark the group's third original play to be staged here this season.

# B'way Spotty, But Comedies Are Up; 'Wish' $41,400, Judy Holliday 34G, 'Moon' $21,100, 'Stalag' $9,200 for 7

Legit b.o. on Broadway was spotty again last week, but generally maintained about the same pace as the previous week, which was just a shade better than for the corresponding weeks of last season. In most cases, trade held up better at the comedies last week, with the serious plays tending to feel the traditional spring decline. As for the previous week, there were five solid sellout shows, the musicals, "Guys and Dolls," "South Pacific," "King and I," "Call Me Madam," and the straight comedy, "Moon Is Blue."

**The total gross for all 23 shows last week was $579,000, or 77% of capacity. The previous week's total was $590,900, or a corrected average of 77% of capacity.**

Of the new entries, "Dream Girl," the City Center limited-engagement revival starring Judy Holliday and Don DeFore, drew mixed reviews but has proved a boxoffice powerhouse, even topping the first-week gross of last autumn's smash "Richard II." The Jose Ferrer production, "Stalag 17," drew generally favorable reviews, but its chances are not yet clearly indicated. "Getting Married," the ANTA Play Series finale, drew mixed notices. The latest arrival, Monday night's (14) "Flahooley," drew a generally negative press.

After a hopeless battle to buck public indifference, "Billy Budd" finally closed last Saturday night (12) at a sizable loss. "Getting Married" ends a limited run Saturday night (19) and "Dream Girl" ends its regular fortnight stand Sunday (20). "Autumn Garden" and "Country Girl" close June 2.

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).*

*Other parenthetic figure: refer, respectively, to top price, number of seats and capacity gross. Price include. 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

**"Affairs of State,"** Music Box (34th wk) (C-$4.80; 1,012; $26,874). Nearly $26,900 (previous week, $26,800).

**"Autumn Garden,"** Coronet (10th wk) (D-$4.80; 1,027; $28,378). Nearly $12,200 (previous week, $13,700); closing June 2, but will tour next fall with Fredric March and Florence Eldridge resuming as stars, but with the other leads recast.

**"Bell, Book and Candle,"** Barrymore (6th wk) (C-$4.80; 1,064; $28,000). Approached $28,000 (previous week, $27,800).

**"Billy Budd,"** Biltmore (14th wk) (D-$4.80; 920; $22,600); Finale almost reached $12,000 (previous week, $8,600); closed Saturday night (12) after 105 performances, at a loss of about $100,000.

**"Call Me Madam,"** Imperial (31st wk) (MC-$7.20; 1,400; $51,847). The gross limit again, over $52,300.

**"Country Girl,"** Lyceum (27th wk) (D-$4.80; 995; $22,845). Almost $13,100 on twofers (previous week, $12,000).

**"Darkness at Noon,"** Royale (18th wk) (D-$4.80; 1,035; $27,100). Nearly $16,000, with star Claude Rains out of the cast four performances (previous week, $20,700).

**"Dream Girl,"** (City Center) (1st wk)) (C-$2.88-$3; 3,025; $41,000). Opened Wednesday (9) to three generally favorable notices (Atkinson, Times; Hawkins, World-Telegram & Sun; Pollock, Compass), four pans (Coleman, Mirror; Garland, Journal-American; Guernsey, Herald Tribune; Watts, Post) and one yes-and-no (Chapman, News); almost $34,000.

**"Gentlemen Prefer Blondes,"** Ziegfeld (75th wk) (MC-$6; 1,628; $48,244). Almost $31,800 (previous week, $32,400); Carol Channing returned to the cast this week after a fortnight's absence.

**"Getting Married,"** ANTA Playhouse (1st wk) (C-$3; 924; $19,959). Played subscription previews last week, grossing $17,100 for nine performances; officially opened Sunday (13) to three pro opinions (Chapman, News; Hawkins, World-Telegram & Sun; Pollock, Compass), three cons (Atkinson, Times; Guernsey, Herald Tribune; Coleman, Mirror) and two not clearly indicated (Garland, Journal-American; Rice, Post). Closing Saturday night (19). Loss on the 10-play season may total about $50,000, no figuring on theatre rental.

**"Gramercy Ghost,"** Morosco (3d wk) (C-$4.80; 912; $24,300). Nearly $4,600 (previous week, $4,600).

**"Guys and Dolls,"** 46th Street (25th wk) (MC-$6.60; 1,319; $43,-904). The gross limit again $44,400.

**"Happy Time,"** Plymouth (68th wk) (C-$4.80; 1,063; $29,019). Almost $15,500 (previous week, $16,400).

**"King and I,"** St. James (7th wk) (MD-$7.20; 1,571; $51,717). The gross limit again, over $51,700.

**"Kiss Me, Kate,"** Shubert (122d wk) (MC-$6; 1,361; $40,847) Nearly $25,200 (previous week, $25,400).

**"Make a Wish,"** Winter Garden (4th wk) (MC-$6.60; 1,519; $50,000). Over $41,400 (previous week, $39,800).

**"Moon Is Blue,"** Miller (10th wk) (C-$4.80; 920; $21,586). Again the only straight-play sellout, with party commissions limiting the gross to over $21,100 (previous week, $21,200).

**"Rose Tattoo,"** Beck (15th wk) (D-$4.80; 1,124; $28,000). Nearly $15,700 (previous week, $17,800).

**"Season in the Sun,"** Cort (33d wk) (C-$4.80; 1,056; $24,101). About $6,600 (previous week, $11,200); moved Monday (14) to the 769-seat Booth, where the gross capacity will be $19,195.

**"South Pacific,"** Majestic (108th wk) (MC-$6; 1,659; $50,186). The gross limit again, $50,800.

**"Stalag 17,"** 48th Street (1st wk) (CD-$4.80; 921; $21,547). Opened Tuesday afternoon (8) to six affirmative reviews (Atkinson, Times; Garland, Journal-American; Guernsey, Herald Tribune; Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post) and two inconclusive (Chapman, News; Coleman, Mirror); first seven performances grossed $9,200.

**"Tree Grows in Brooklyn,"** Alvin (4th wk) (MC-$7.20; 1,331; $47,167). Almost $45,200, with party commissions a limiting factor (previous week, $45,600).

**"Twentieth Century,"** Fulton (20th wk) (C-$4.80; 976; $23,228). Over $22,300 (previous week, $22,300).

**Opening This Week**

**"Flahooley,"** Broadhurst (MC-$6.60; 1,160; $39,000). Musical with book by E. Y. Harburg and Fred Saidy, music by Sammy Fain, lyrics by Harburg; presented by Cheryl Crawford in association with Harburg and Saidy; opened Monday night (14) to three favorable nods (Chapman, News; Garland, Journal-American; Pollack, Compass) and five nixes (Atkinson, Times; Coleman, Mirror; Guernsey, Herald Tribune; Hawkins, World-Telegram & Sun; Rice, Post).

## 'WIDOW' 38G, FRISCO; 'ROBERTS' FINE $32,800

San Francisco, May 15.

Both the Curran and the Geary are riding high with heavily-subscribed offerings. "The Merry Widow," with Paul Henreid and Jane Pickens, receiving only lukewarm crix reviews, will hit a fine $38,000 for its second stanza at the 1,775-seat Curran, which is scaled to $4.80. "Widow" will undoubtedly maintain topleve biz for its first four frames, due to the heaviest seasonal subscription sale in the history of the Civic Light Opera.

"Mr. Roberts," with Henry Fonda, a Theatre Guild production, which was greeted by rave reviews, chalked up sock $32,800 for its second week at the 1,550-seat Geary, with house top at $4.80.

## 'Wedding' Winds Tour With OK $28,500 Split

Rochester, May 15.

"Member of the Wedding," winding up its tour last week, put together a bumper gross for eight performances split between Buffalo and here. In five showings Monday-Thursday (7-10) at the Erlanger, Buffalo, the Carson McCullers drama drew $16,100. In three performances Friday-Saturday (11-12) at the Auditorium here, it added $12,400, for a $28,500 total on the week.

Robert Whitehead production will lay off this summer, but will go out again in September with Ethel Waters continuing as star, but Betty Lou Holland in place of Julie Harris as the problem teenager and a successor for Brandon de Wilde as the moppet.

# 'Guardsman' Charges

Continued from page 55

ted snapshots of theatre marquees on which the "Guardsman" title was in larger letters than the stars' names.

**Insist On '51-'52 Tour**

In emphasizing that the producers will do their utmost to compel Miss MacDonald and Raymond to go through with their contract for next season, Holtzmann conceded that in a few instances the billing clause of the contract may have been technically violated, but declared that any such breaches were of a minor nature and, in any case, were beyond the control of the management.

At some theatres they played, the marquee was too small to carry the names of Miss MacDonald and Raymond in letters as large as for "The Guardsman," the lawyer explained. And at every stand, after the show's advance man had left instructions as to billing on the marquee and in the programs and ads, the actual execution of the arrangements was up to the local theatre manager.

Although Miss MacDonald didn't go into specific detail about her objection to the quality of the "Guardsman" production, some of her (and Raymond's) dissatisfaction was over Sam Wanamaker's staging of the show, calling for a broad comedy performance. The actress revealed that, at her insistence, Peter Godfrey was subsequently called in to restage the play, with the stars and the management sharing his fee.

**Runaround Claim**

Miss MacDonald explained that she and Raymond had not filed charges with Equity until they learned last Thursday (10) that Myers was sailing Saturday. They had understood that when the tour closed this week, she and Raymond would come to New York for conferences with the producers. At that time they hoped to iron out some of the shortcomings of the production and the tour, she said. But when she learned that Myers was leaving for Europe and that, with co-producer Richard Aldrich on Navy service in Washington and therefore unavailable, nothing could be done until midsummer, she and Raymond decided to force an issue by complaining to Equity.

The actress asserted that, from the start of the tour, she and Raymond have gotten a runaround from the producers. "They were always gentlemanly," she said, "but nothing ever happened. We got tired of polite evasions every time we mentioned anything wrong with the production. We had one or two visits from Myers, but we never even saw Aldrich or Fleischmann. Aldrich sent me flowers opening night in Washington, but he didn't come to the theatre."

According to Holtzmann, Myers made numerous trips out of town to see the play and talk to the stars. The lawyer explained that at the time "The Guardsman" was playing Cincinnati, where Fleischmann lives, the latter was in Florida. During most of the Washington engagement Aldrich was on Navy assignment out of town, and on the night he returned and was to have attended a performance, he contracted a virus infection and was confined to bed.

As to the quality of the production, Holtzmann asserts that Herbert Gahagan's scenery drew favorable comment in most towns the show played and that Miss MacDonald's gowns, designed by Cecil Beaton and executed by Helene Pons, were approved by Miss MacDonald herself. According to most of the reviews the show received in its various stands, it was the stars that were disappointing, not the production, the lawyer claims.

Since going on the road last winter, the show has done spotty but generally profitable business, earning back about $40,000 of its $50,000 investment, although nothing has yet been distributed to the backers. Holtzmann says the management is determined to send the play out again next season in order to protect the backers by getting the maximum return on the investment.

On being notified by Equity of the complaint, Myers wrote to the union that while he was "shocked" at the charges, he was "not terribly surprised." He added: "I am prepared to prove that these actors have told me personally that they were determined not to fulfill their commitment to play for our management next year in 'The Guardsman' and that they would employ every means at their command to terminate the agreement." After noting that he was on the point of leaving for Europe, the producer concluded, "I will take every means at my command to see that they honor their commitment for next season. I will protect my investors. The matter is now in the hands of our attorney . . . who will discuss the matter with you from this point on."

At Equity it was indicated yesterday (Tues.) that according to regular union procedure, the charges would be considered by the council. If the latter accepts the case, both parties to the dispute will be invited to attend a hearing. If the management prefers, however, it may insist on taking the issue to arbitration. If that occurs, the case may not come to a hearing until both sides are ready. In the case of the producers, that probably wouldn't be until Myers returns from Europe.

## Five Gene Mann Musicals Set for 10-Week Frisco Season, with L.A. Repeat

San Francisco, May 15.

Five Gene Mann musical comedy productions will be presented in a 10-week season, beginning June 18, at the War Memorial Opera House (3,285 seats) under aegis of Paul Posz.

Opening with Mickey Rooney in "Girl Crazy," the season will include "Bloomer Girl" with Dick Haymes, "Finian's Rainbow" with Ella Logan and Albert Sharpe, "Annie Get Your Gun" with Martha Raye, and "Bittersweet" with Anne Jeffreys and Lawrence Brooks. Each of the productions will play for two weeks, after which they will move to the Greek Theatre in Los Angeles, where the opening date will be July 2.

All shows, it has been announced, will use San Francisco equipment, material and help. Local dancers and singers will be employed, as well as the San Francisco Ballet. Scenery, props and costumes will be made in Frisco.

The War Memorial Opera House, which houses the San Francisco Symphony Orchestra and the San Francisco Opera Assn. during their respective seasons, was used for presentation of "Annie Get Your Gun" in 1949 and "South Pacific" in 1950 by the Civic Light Opera Assn.

Posz, now associated with Mann, was formerly top executive with the San Francisco Opera.

## Pitt Al Fresco Sets Lamb, 'Crazy' Trio for Operas

Pittsburgh, May 15.

Pitt's Civic Light Opera Co. has signed Gil Lamb, who last did "Hit the Deck" here in 1948, to star in its production of "Where's Charley?" Fourth of July week. At the same time, managing director William Mymetal announced that Joy Hodges, Byron Palmer and Leon Fuchs had been engaged for "Girl Crazy," next to closing show of season. They'll all have been together in the same musical in St. Louis before coming here.

Al fresco outfit gets a new book director this year in Edward Reveaux, formerly associated with the Greek Theatre in Los Angeles, and for four years an assistant professor in play production at Yale. Robert H. Gordon was to have returned in the same post he filled last season, but instead he decided to go with Sheraton Hotels Corp. as producer of an eight-week summer season of in-the-round plays at the Copley Plaza in Boston and Mount Royal in Montreal.

## 'Mooncalf,' All-Negro Musical, Skedded for Fall

"Mooncalf," all-Negro musical scheduled for production in the fall by Thomas Hammond, is budgeted at $125,000. The producer estimates that the show will break even at $19,000.

Based on the legend of Joseph and Jacob, the show has a book by Joanna Roos, lyrics by John Latouche and score by Lehman Engel.

## 'Informal' Intime Revue Skedded for Frisco Try

San Francisco, May 15.

"Strictly Informal," a Sam Kerner (Hollywood) revue, consisting of a cast of six, will be presented at the Bush Street Theatre, tiny art house, beginning tomorrow (16). The intimate production will feature original music and sketches by George Tibbles and Ramey Idriss, who won an Academy Award nomination for their "Woody Woodpecker" song.

Cast will consist of Peter Eastman, Yvette Vickers, Jack McClendon, Larry Salters, Jeritza Teasley and Sharon Randall.

# B'way 'Dream' Hinges on Judy

Prospect of moving the N. Y. City Center revival of "Dream Girl," starring Judy Holliday and Don DeFore, to a Broadway theatre for a commercial run, apparently hinges on the availability of the actress. Columbia, whose film version of "Born Yesterday" brought Miss Holliday this year's Academy Award, has a new screen assignment for her, but it's reportedly uncertain whether shooting will start early in June or not until early fall. She may get word from the Coast today (Wed.).

Despite mixed reviews, "Dream Girl" has proved a boxoffice smash, with Miss Holliday's name seemingly the primary draw, but her comedy performance also causing enthusiastic word-of-mouth comment. Elmer Rice, author of the play (in which his wife, Betty Field, was the original star), is interested in moving the production to another house, with the Playwrights Co., of which he is a member, slated to make the presentation, with the City Center getting a share of the profits. But the hitch remains Miss Holliday's availability.

A possibility is that the Theatre Guild would also be associated in the deal, offering the show to their New York subscribers and possibly sending on a tour of subscription cities in the fall. However, one problem would be the union regulations, which would require that the scenery be rebuilt. In the case of Maurice Evans' revival of "Man and Superman," which Aldrich & Myers moved from the City Center to Broadway last season, the venture involved a new production cost of $40,000. It's figured "Dream Girl" might be even more expensive.

On the other hand, if the show were to lay off during the next and final City Center production of the season, "Idiot's Delight," the scenery would not have to be rebuilt and the show could probably play indefinitely at popular prices at City Center.

## Catholic U. Group to Do 8-Week Vermont Season

Burlington, Vt., May 15.

Players, Inc., Catholic U.'s touring repertory company, scored such a hit here last month with "Much Ado About Nothing," that Rev. Gilbert Hartke's thespians will give an eight-week season this summer at St. Michaels College Playhouse at Winooski Park here.

Deal signed yesterday (14) calls for Charles Nelson of the C. U. drama staff to coordinate. St. Michaels is affiliated with Catholic U. and has run the 500-seater the past four summers with its summer school. Father Hartke flew up Monday (14) with Nelson to discuss details with the Very Rev. Daniel P. Lyons, president; Rev. Gerald E. DuPont, dean, and Rev. E. J. Tining, faculty drama moderator. Season opens July 3, evenings Tuesday through Saturday. Diana Shane, who recently starred in "Come Out Swinging" at Catholic U., will be in the St. Michaels company, along with Bill Kearns, Bob Dietz, Bob Kirby, Carrol Anthony, Frank Donlan and Kim Kronin. "Playboy of the Western World" is penciled in for the opener.

St. Michaels company will repeat plays each week at Merrimac Playhouse in Concord, N. H., where the C. U. group has operated the past three years.

# A Critic on Critics

"No critic should be allowed to practice his profession unless he is capable of producing creditable work in the field he is criticizing," writes Sterling North, book critic of the N. Y. World-Telegram & Sun, in reviewing "Once Around the Sun," new volume of essays by N. Y. Times drama critic Brooks Atkinson. "Music critics who do not compose or even play an instrument, art critics who cannot paint, literary critics who have no books to their credit, drama critics incapable of writing a produceable play are somewhat suspect. Brooks Atkinson, obviously, has enough ability to write a good play. But he should prove it. Creative writers not only come before their critics—they should be criticized principally by other creative writers in their own field. Those who have not suffered the torment and joy of any particular form of creation are at least partly disqualified to judge the merit of the production."

# No Change In Legit

Continued from page 55

'Purple Dust' and 'Cock-a-Doodle Dandy,'" wrote Nathan. Guernsey said, "As a whole, I feel the season was saved from a desperate mediocrity by two or three really excellent productions. They are 'Lady's Not For Burning,' 'Guys and Dolls' and 'King and I,' with 'Rose Tattoo' and 'Darkness at Noon' hovering behind."

"Nobody but Maurice Evans at City Center," complained Hawkins, "makes any real effort to offer lower price shows. Better attractions at reasonable tabs are the only hope for a wider theatrical activity. Less talk and less greed for 'success,' more cooperative action, are called for."

**Attacks on ANTA**

But it was on the question, "What do you think of the ANTA Play Series? Should it be repeated next season?", that the critics really went to town. Nathan merely said "No." Guernsey said: "No comment." Hawkins was for it, as was Atkinson. "It gave us 10 more productions, which is constructive, and some stimulating plays not suitable for Broadway," latter said. Pollock called the series "not very stimulating." "Looks as if ANTA doesn't really know what it's trying to do," he said. "If it continues, maybe it'll find out."

"Do fewer plays," Morehouse advised ANTA. "Be more careful with the choices. Go in for more new playwrights. And stop that nonsense of asking the press to buy their seats. If ANTA charges, so should the Shuberts."

"The ANTA play series has been a disappointment," said Chapman, "but it has accomplished enough to warrant a year's extension. Some of the productions have been mere acts of desperation, and one of them, '20th Century,' did not belong at all. However, 'The Tower Beyond Tragedy,' the revival of 'Mary Rose' and the production of Edmund Wilson's 'The Little Blue Light' were sufficiently within ANTA's oft-stated aims to keep the season from being a complete dud. With experience, ANTA should become less muddle-headed. As things stand, the City Center of Music and Drama is much the more valuable of the two public-spirited organizations."

**Feels Gypped**

The Mirror's Robert Coleman really sounded off, saying: "I have very little confidence in the artistic integrity of the ANTA Play Series. It seems to me that the masterminds of ANTA have been strangely remiss in fulfilling the obligations of an organization that pretends to be a 'national' theatre.

"I paid $40 to attend the ANTA Play Series, and so far I feel gypped. I expected from an organization calling itself the American National Theatre & Academy something better than this. I do not intend to pay another $40 for the privilege of seeing such haphazard and shopworn productions next season. Especially, since I have to sacrifice my Sunday evenings in such a pompous, pretentious and vain cause.

"In all honesty, however, I believe that ANTA has surpassed any other theatrical organization in the art of fund-raising. It presents annually an ANTA Album, which is a magnificent cavalcade of the American theatre, past and present. It also offers a radio and television program, which has drawn highly adverse comment from such critics as John Crosby. As for me, count me out next season. I think I know when I've been had."

**An Actors' Season**

Queried on other matters, as to whether this was an actor's vs. an author's or director's season, or about the prevalence of adaptations, the crix got a few more comments off their chests.

"A characteristic of the season," wrote Chapman, has been that, although musical productions involve such great financial risk, the musicals have shown more daring and more originality than have the dramas. I'd say it was an actors' season—bless their little hearts.

"The adaptation business is discouraging both in plays and musicals. It is being carried too far and there may soon be a reaction. For example, 'A Tree Grows in Brooklyn' is an excellent musical, but I know many people who say they aren't interested. 'I read the book and I saw the movie and that's enough,' they say. It can be argued that even Shakespeare adapted or lifted most of his stuff, but even so I maintain that an adaptation is a crutch—a confession of weakness on the part of the theatre."

Atkinson saw the many adaptations as "a puzzling lack of creativeness." Hawkins said they were better than nothing. "It reflects the big gamble financially of all production," he said. Guernsey said that adaptations for straight plays wasn't a good sign, "but one can't accept it as a particularly strong indication of failing imagination until it has prevailed for more than one season." Most critics thought the season belonged to the actors, as against authors or directors. Hawkins referred to the difficulty he had in making his selections for the "best" performances of the year (see page one).

"This has definitely been an actors' season," said Coleman. "I have always contended that our actors and scenic designers have been well ahead of our authors and directors. I do not think that any producer should be hard put to find the right cast and the right scenic designer for a play. But, there are too few good plays. There are too few competent directors. I have constantly urged talented and imaginative actors to study the art of direction. I believe that many an indigent actor could become a successful stager of scripts.

"There have been few adaptations of foreign hits into straight plays or musicals in recent seasons. The time has long since passed, thank God, when America relied upon Europe for the sources of its theatrical materials. Today, Europe seems to be theatrically bankrupt. I make an exception in the case of Jean Giraudoux."

## Lois Moran to Aid Summer Stanford U. Drama Session

San Francisco, May 15.

Mrs. Clarence Young, former film-legit actress Lois Moran, will be senior artist-in-residence this summer in the Stanford U. speech and drama department. Besides playing the lead in the Stanford production of S. N. Behrman's "Biography," she will lecture on dancing. Since marrying and retiring from the Broadway stage about 15 years ago, Mrs. Young has appeared in community and university theatricals, played occasional leads at the Pasadena Playhouse and conducted a dance therapy course at the Veterans' Hospital in North Palo Alto.

Beatrice Manley Blau, of New York, is one of four winners of junior artist-in-residence fellowships for this spring and summer at Stanford. She is a graduate of N. Y. U., appeared in several Broadway productions and was a junior artist-in-residence at Stanford in 1947. The other three winners this year are George Houle, composer and Stanford faculty member; Edmund M. Chavez, production technician and faculty member at Southwest Texas State College, and Nancy Langston, costume designer and lighting technician and Stanford faculty member.

# Plays on Broadway

### Flahooley

Cheryl Crawford production (in association with E. Y. Harburg and Fred Saidy) of musical comedy in two acts (17 scenes), with book by Harburg and Saidy, music by Sammy Fain, lyrics by Harburg. Features Ernest Truex, Jerome Courtland, Edith Atwater, Irwin Corey, Barbara Cook, Bil Baird Marionettes, Yma Sumac. Directed by Harburg and Saidy; dances and musical numbers staged by Helen Tamiris; scenery and lighting, Howard Bay; costumes, David Ffolkes; musical director, Maurice Levine; orchestrations, Ted Royal; choral arrangements, Levine; special material for Miss Sumac written by Moises Vivanco. At Broadhurst, N. Y., May 14, '51; $6.00 top ($9.60 opening).

| | |
|---|---|
| March of Time Voice | Stanley Carlson |
| Clyde | Bil Baird |
| Mirabelle | Cora Baird |
| Sandy | Barbara Cook |
| Sylvester | Jerome Courtland |
| Griselda | Fay DeWitt |
| A. T. Pettigrew | Edith Atwater |
| B. G. Bigelow | Ernest Truex |
| Miss Buckley | Marilyn Ross |
| Clayfoot Trowbridge | Rowan Tudor |
| Younger Arab | Nehemiah Persoff |
| Elder Arab | Louis Nye |
| Najla | Yma Sumac |
| Abou Ben Atom | Irwin Corey |
| Elsa Bullinger | Lulu Bates |
| Citizens of Capsulanti | Norval Tormsen, Ray Cook, Clifford Fearl, Sheldon Ossosky |
| Dr. Smith | Franklin T. Syme |
| Nurse | Laurel Shelby |
| Flahooley | Elizabeth Logue |
| Radio Voice | Edgar Thompson |

Singers: Vicki Barrett, Carol Donn, Urylee Leonardos, Laurel Shelby, Lois Shearer, Tafi Towers, Andrew Aprea, John Anderson, Lewis Bolyard, Ray Cook, Clifford Fearl, Franklin T. Syme, Norval Tormsen, Edgar Thompson.

Dancers: Sara Arman, Jane Fischer, Annaliese Widman, Normand Maxon, Joe Nash, Sheldon Ossosky, James M. Tarbutton.

Marionette Operators: Bil Baird, Cora Baird, Carl Harms, Franz Fazakas.

Puppet Singing Voices: Lois Shearer, John Anderson, Carol Donn, Ted Thurston, Fay DeWitt, Stanley Carlson, Franz Fazakas, Carl Harms.

They've put practically everything conceivable into "Flahooley," but it doesn't add up to enough. The new E. Y. Harburg-Fred Saidy-Sammy Fain musical comedy is loaded, if not overloaded, with imaginative and engaging ideas, but they're ill-organized and the show never seems to fall into a pattern. Moreover, although the music is lively, there are no memorable tunes, and the dances seem to have been just tossed into the proceedings. So "Flahooley" remains a disappointing musical which may have a fair run, but is a dim prospect to pay off or even last until fall. It has remote film possibilities and no outstanding song-hit potentials.

The show's basic idea, a satire of big business plus a theme of a genie who brings innocent fun to a world that is afraid of it, is elaborated with more plot complications than a soap opera and more messages than a telegraph office on Mother's Day. The "Flahooley" title refers to a doll of that name, created by the singing juvenile as the featured Christmas item for the toy and magic factory where he works. An Arab delegation brings a magic lamp; a genie produces so many Flahooley dolls that the market is glutted; the factory closes; the juvenile loses his job, and he and the girl can't get married. With puppets from the factory's toy supply sporadically performing and offering advice, one of the Flahooley dolls comes to life and joins the genie in getting the boy and girl married.

That's a vastly simplified synopsis of one of the most complex and confusing musical comedy plots in memory. It excludes such elements as the puppet-like antics of the toy company board of directors, a seductive Arabian princess with an almost unbelievable vocal range, and satires of practically everything that might occur to a busy musical comedy book writer. But Harburg and Saidy haven't done much sorting or discarding of material, and as a consequence the show seems diffuse and progressively tiresome.

Although there's not a standout pop tune in the musical, at least as arranged, some of the songs are lively and, particularly in the staging of the ensemble numbers, are effective in the theatre. Some of the more promising are "Here's to Your Illusions," "Who Says There Ain't No Santa Claus?" "Flahooley," "He's Only Wonderful," "Spirit of Capsulanti," "Come Back, Little Genie" and "The Springtime Cometh." The Peruvian singer, Yma Sumac, has two numbers demonstrating her miraculous range.

Ernest Truex is amusing, within the limitations of the plot, as a befuddled but imperious toy tycoon; Jerome Courtland and Barbara Cook are attractive as the juvenile love interest; Edith Atwater is competent and decorative as the femme general manager of the factory; Irwin Corey is somewhat tediously mannered as the genie; the Bil Baird marionettes are delightful for those who dote on marionettes; Miss Sumac's vocal accomplishments are eyebrow-lifting. Fay DeWitt and Marilyn Ross are energetic soubrettes and there is a rather charming little dance number by Elizabeth Logue as the doll-come-to-life.

The overall direction by Harburg and Saidy (with an unbilled assist by Daniel Mann during the tryout) appears to suffer from the sprawling nature of the material, but the dances and the ensemble musical numbers staged by Helen Tamiris are effective. Howard Bay's scenery is handsome and the David Ffolkes costumes are generally stunning. The orchestra, under Maurice Levine's direction, tends to be brassy and sometimes drowns out the vocals, in which the lyrics are already not too intelligible.

For the premiere, the house lights were kept on full, instead of being dimmed, so the audience tended to be slow in getting to its seats, particularly after the intermission. *Hobe.*

### Stalag 17

Jose Ferrer production of comedy melodrama in three acts by Donald Bevan and Edmund Trzcinski. Features John Ericson, Robert Strauss, Harvey Lembeck, Laurence Hugo, Frank Maxwell. Directed by Ferrer; associate producer, Richard Condon; set and lighting, John Robert Lloyd; costumes, Noel Taylor. At 48th Street, N. Y., May 8, '51; $4.80 top.

| | |
|---|---|
| 1st Guard | Curt Lowens |
| Stosh | Robert Strauss |
| Harry Shapiro | Harvey Lembeck |
| Price | Laurence Hugo |
| Herb Gordon | Robert Shawley |
| Hoffman | Frank Maxwell |
| Sefton | John Ericson |
| Duke | Arthur Walsh |
| McCarthy | Douglas Henderson |
| Horney | Frank Campanella |
| Marko | William Pierson |
| Corporal Shultz | Lothar Rewalt |
| Dunbar | Mark Roberts |
| Reed | Allan Melvin |
| Peterson | Jess Cain |
| Red-Dog | Garry Davis |
| Witherspoon | Richard Poston |
| McKay | Eric Fleming |
| German Captain | Otto Simanek |
| Geneva Man | Ludwig Roth |
| 2d Guard | Edwin Strome |

"Stalag 17," name of an actual German prisoner-of-war camp in Krems, Austria, during World War II, is an appropriate though not particularly marquee-strong title for this comedy melodrama. War angle, too, is probably a little forbidding. But the sprightly doses of belly humor in this essentially spy melodrama, as well as its authentic background, ought to insure it a run. As entertainment, it's pretty good.

Authors Donald Bevan and Edmund Tracinski were shot down in the last war behind enemy lines and spent two years in Stalag 17. Their play is about a group of young Americans imprisoned in this camp. Although there are grim overtones (men shot trying to escape; a prisoner driven punchy from solitary confinement after striking a guard), the food is mostly on the light side, with broad, latrine-type humor that still is infectious. Emphasis is on the whodunit angle, in efforts of the boys to trace down a spy in their barracks, but the humor is constant and ribald. Suspense and tension complement the humor, for a rousing melodrama.

Characters are more or less stock, and the situations familiar and a little contrived, but the play holds one's interest throughout. Story revolves around two recently-arrived prisoners. En route to the camp, they have managed to set a German freight train afire. When they mention it to their buddies, the mysterious spy reports them, and their buddies must free them before the S.S. men punish them. Disclosure of the spy, and escape of two prisoners, make for tense melodrama and a rousing finish.

Jose Ferrer, taking time out from his acting chores in "Twentieth Century" to stage and present this opus, has directed it with swift movement. There are few lags, many tense spots and a constant flow of laughs, despite the several grim moments involved. John Ericson, romantic lead in the current film, "Teresa," here effectively plays a contrasted part, that of an embittered prisoner, snarling at and disliked by the others, sus-

(Continued on page 60)

## Shows in Rehearsal

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).*

**"Courtin' Time"** (MC)—Russo & Ellis, prods.; Alfred Drake, dir.

**"Idiot's Delight"** (CD)—N. Y. City Theatre Co., prod; George Schaefer, dir.

**"Seventeen"** (MC)—Milton Berle, Sammy Lambert, Bernie Foyer, prods.; Hassard Short, dir.

**"Two on the Aisle"** (R)—Arthur Lesser & Thomas Hammond, prods.; Abe Burrows, dir.

**HOLLYWOOD**

**"Guys and Dolls"** (MC) (road)—Feuer & Martin, prods.; George S. Kaufman, dir.

## Met Touring 'Fledermaus' Plans Hit Midwest Snag

Chicago, May 15.

Metropolitan Opera Assn.'s attempt to book "Die Fledermaus" as a special touring unit next fall, is running into a snag in the midwest. Met wants to have the opera run for one and even two weeks in the larger cities, and managers and bookers want only one or possibly two nights for the production. Also irking the managers is the attempt of the Met to book into towns, to which they won't send the regular repertoire, while also asking for donations in these spots for its maintenance fund.

One manager told VARIETY last week that under existing contracts, which are scheduled to end this year, both Detroit and Pittsburgh are prohibited from playing the Met under a protection clause for the Cleveland season. Both locations have been approached for the special "Fledermaus" tour, but claim that they still can't get a regular stand of the Met, although Pittsburgh is 427 miles from Cleveland and Detroit 165.

## College Plays

### A Merry Chase

Pittsburgh, May 10.

Carnegie Tech Scotch and Soda Club production of original musical by Bob Larimer and Fred Price in two acts (21 scenes). Directed by Mark Lewis. Dances by Shirley O'Mara; musical direction, John Zurosky; costumes, Morty Schwartz; technical advisor, Ken Rossignol. At Carnegie Tech, Pittsburgh, May 9, '51.

When Carnegie Tech's drama department sparked the Scotch and Soda Club, its annual shows were frequently bright and funny. But in recent years, the drama heads have pulled their people out of these carnivals on account of immediate scholastic pressures and the musicals have fallen into other hands. They apparently aren't very able hands either.

"A Merry Chase" has little or nothing to recommend it, except possibly to the student body, since there are a lot of strictly campus locals in the thing. Even the undergrads, however, may find the whole thing a little too inept for comfort. As for outsiders, they'll be bored to death by the amateurishness of it all.

There are a couple of fair-to-middling tunes in "A Merry Chase," but very little else. John Ziselman, Jr., isn't bad as a Sam Levene-ish sort of character in the role of a boss gunman and Harvey Jurik is rather agreeable as an insect keeper.

Musical has one or two okay dance ideas, particularly a sailor's dream, but they're so poorly executed nothing comes off. "A Merry Chase" is nothing of the kind. *Cohen.*

### Cupid in the Cloister
(FORDHAM U., N.Y.)

"Cupid in the Cloister," a farce by Demetrius Manousos presented arena-style at Fordham U., N.Y., is too confined in its appeal and too commonplace in its antics for any hope of legit success, but it is a likely contender for presentation by high-schools and colleges, especially parochial ones.

Laid in a monastery garden in the center of a large city, the plot revolves around the monks' machinations to conceal from an official visitor of the Order a young man (secular) who has sought refuge with them to escape a forced marriage. The best humor rises from the characterization of the brothers—the meticulous and fussy fault-finder; the young, vigorous prior who strives to preserve the sanctity of the monastery when it is invaded by a parade of eccentrics from the outside world; the sentimental, True - Confessions-reading brother who plays cupid to the young man and his girl. The secular characters are unbelievable, even as types. Other stabs at humor range from poor puns to physical farce that grow dull with repetition.

Play exhibits the earmarks of the embryo playwright—too little motivation and too much action, exposition too forced and resolution too mechanical, even for a farce.

Edgar Kloten deserves kudos for his direction, which knits together the variegated talents at his disposal into a unity which is lively, if somewhat high-powered for arena-type presentation. William Riva's set, surrounding the central acting area with a scrim representing the cloister walls, is an artistic as well as a practical success. *Vene.*

# Plays Out of Town

### The Roaring Girl

Cambridge, May 9.

Brattle Theatre Co. production of comedy in two acts (five scenes) by Thomas Dekker and Thomas Middleton. Stars Nancy Walker. Directed by Peter Temple. Sets by Robert O'Hearn; costumes, Chris Mahan and Robert Fletcher; music arranged by Thomas Phillips. At Brattle Theatre, Cambridge, April 30, '51; $3 top.

| | |
|---|---|
| Sir Alexander Wengrave | Paul Sparer |
| Sebastian Wengrave | John Lasell |
| Sir Davy Dapper | Dick Baldridge |
| Jack Dapper | Nick Benton |
| Fellow | John Peters |
| Laxton | Bob Fletcher |
| Greenwit | Al Dorlos |
| Gallipot | Earl Montgomery |
| Openwork | Carson Randall |
| Gallant | Frank Gardner |
| Neatfoot | John Peters |
| Trap Door | Jerry Kilty |
| Tearcat | Boardman O'Connor |
| Coachman | Frank Gardner |
| Porter | Michael DeBruyn |
| Curtleax | Boardman O'Connor |
| Hanger | Frank Gardner |
| Moll | Nancy Walker |
| Mary Fitzallard | Doris Hockney |
| Mistress Gallipot | Priscilla Morrill |
| Mistress Openwork | Lola D'Annunzio |
| Mistress Tiltyard | Eleanor MacLean |

An amusing experiment lending additional production prestige to this alert off-the-rialto theatre, "The Roaring Girl" seems to offer no field for further exploitation.

The Thomas Dekker-Thomas Middleton farce, laced throughout with waggish lines of the lustiest character, was trimmed by Cambridge's censor (a policewoman) of its four-letter words, but plenty of sly 17th century cracks remain to delight the audiences. As to what goes on in the play, with its coy rhymed couplets, its typically convoluted plot and its topical allusions, the situation is less fortunate.

Thus, as in most comedies of this genre, it depends largely on the virtuosity of the acting for its effect on a contemporary audience. Here, the Brattle company, topped by Nancy Walker as the gal highwayman who helps a boy get his girl over the opposition of his father, brings it off to a marked degree by using the broadest comic style, including a Charlie Chaplin chase.

Miss Walker, mingling saucy leers with swaggering bravado, is responsible for plenty of the amusement, but is hampered, oddly enough, by a surprisingly small voice. Her roaring is consequently notable for its absence. She does two or three ballads (accompanied by a piano faking the sound of a harpsichord) with the typically blue lines of the times and a couple of pantomime sequences that are very funny, too. Her style, however, is never quite big enough to suggest anything more than the intimate surroundings of this production.

She's given firstclass support by the local company, with special mentions for Jerry Kilty as Trap Door, the light-fingered go-between; for Robert Fletcher, as an amorous dandy, and for Paul Sparer as the scheming father. The costumes, of the Restoration period, are especially good in this production, as are the sets, while Peter Temple's direction, which mingles various styles, is aimed entirely at comic rather than subtle effect.

The result offers a few highly amusing moments but nothing of sustained comic effect, a flaw to be blamed largely on the Dekker-Middleton script, which is never a model of sustained entertainment. Miss Walker, through previous commitments, is replaced by Betty Lou Law for the final weeks of the engagement. *Elie.*

### Cathy

Hollywood, May 8.

Gourgen Yanikian production of comedy in three acts (four scenes) by Jay Ingram. Directed by Ingram. Set by E. Jay Krause. At Gourgen Theatre, Hollywood, May 8, '51; $3.60 top.

| | |
|---|---|
| Bellhop | Bob Campbell |
| Cathy | Marilyn Nash |
| Mr. Edwards | Jerry Blaine |
| John Wilton | Brian O'Hara |
| Josephine Lowery | Bertha Carlisle |
| Prof. Robert Bledsoe | Emil Hanns |
| Doctor Wolfe | Michael Hadlow |
| Lieut. Robert Carlyle | John V. Close |
| Reporter | Jack Denner |
| Photographer | Ramon Rish |
| Hotel Employee | Larry Perkins |
| June Blake | Sally Burke |

This one is a complete waste of time. Second in the series of "all original plays" projected by the new Gourgen Theatre group, it serves only to prove again that amateurishness is not confined exclusively to unpaid groups.

Tedious, involved script by Jay Ingram concerns a femme novelist who has penned a lusty tome aptly entitled "Purple Passion." Complications start with the return from army service of her pedagogic husband who knows nothing of her literary efforts.

Ingram has directed himself, giving it a stilted staging that matches the writing. Save for Marilyn Nash's efficacy as a clothes-horse, the cast never arouses interest and the entire production degenerates into a race between the acting, directing and writing departments for the title of season's worst.

Only professional note sounded comes from E. Jay Krause, who contributed the excellent single set. *Kap.*

*(Closed Friday (11) after three performances.)*

## Toledo to Have Barn; Toronto Circus Staff Set

Toledo, O., May 15.

Possibility that Toledo will have a summer stock company for the first time since the Lakemont Landing strawhat theatre functioned 10 years ago, was seen if plans of Robert Feindt, Toledo, materialize.

He's planning a six-week season of stock in the Stratford Theatre in the Toledo Zoological Gardens, and will name his troupe the Mad Anthony Players. Feindt served as business manager of the summer theatre group at Denison U. in 1947, and during the past winter was with the Valley Players at Daytona Beach, Fla.

### Toronto Circus Staff

Toronto, May 15.

Ben Kamsler will be general manager of the Toronto Music Circus, to be opened June 21 by Leighton Brill, with Lawrence Brooks as star of "Song of Norway." Bert Yaraborough will be stage director of the spot, Arthur Lief will conduct, Natasha Carr will do the choreography, Bill Woomer will be designer and Dee Day is pressagenting.

The resident company will include Carolyn Adair, Lewis Brooks, Harold Brown, Sidney Carlson and Audrey Guard.

### Rawson To Operate Barn

Westhampton, L. I., May 15.

Radio-TV announcer Ron Rawson will operate a strawhat, the Westhampton Playhouse, here this summer. Robert O'Bryne, director of the Abbey Workshop, N. Y., and for the last four seasons producer at the Smithtown (L. I.) Summer Theatre, will be managing director.

Spot will have a star policy and will do two tryouts during the summer.

### New Conn. Area

Hartford, May 15.

Oval-in-the-Grove, an area theatre in a converted dance hall, will be opened June 10 at nearby Farmington by a new group, Connecticut Theatre, Inc., of which Herbert S. Carlberg is president and technical director. Paul Neil deSole, of New Britain, will direct.

The initial bill will be a series of original one-act plays entered in a local contest and the second bill, opening June 13, will be "Silver Cord."

### Berkshire School Setup

Stockbridge, Mass., May 15.

Maria Hershman-Horch will begin her third year as director of the Drama Workshop at the Berkshire Playhouse here, July 2. An eight-week course will be given.

William Miles will launch his 13th season as operator-director of the strawhat on June 18. It will be the Playhouse's 20th year.

## Strawhat Notes

The Starlight Theatre, Pawling, N. Y., will open June 26 for a 10-week season, with **Isobel Rose Jones** as managing director ... **Sam Wren**, casting director of the Liebling-Wood agency, will stage the first two productions, "Legend of Sarah" and "Meet the Wife," at the Hilltop Theatre, Lutherville, Md., pending the arrival of **George Schaefer**, executive producer of the N. Y. City Center, to take over the assignment permanently.

The Kalamazoo Village Players, under the direction of **Jack P. Ragotsy**, will open the final week in June for their fourth season at the Barn Theatre, between Kalamazoo and Battle Creek ... **Max Eisen**, recently associate for Broadway pressagent **Samuel J. Friedman**, will be p.a. this summer of **St. John Terrell's** Lambertville (N. J.) Music Circus. **Arthur Cantor**, who had the assignment last season, will be general press rep for Music Circus of America, the holding company, of which Terrell, producer **Laurence Schwab** and attorney **Howard Reinheimer** were last week elected board members, with Terrell managing director ... There will be no musical tent this summer at Danbury, Conn. Last season's operation reportedly went $10,000 into the red.

# Plays Abroad

## The Consul

Paris, May 13.

Theatre des Champs-Elysees production of musical drama in three acts. Book, music and direction by Gian-Carlo Menotti. Sets by Horace Armistead. Lighting by John Sullivan. Orchestra directed by Thomas Schippers. At Theatre des Champs Elysees, Paris.

| | |
|---|---|
| John Sorel | Russel George |
| Magda Sorel | Patricia Neway |
| La Mere | Marie Powers |
| L'Agent de Police Secret | Leon Lishner |
| La Secretaire | Gloria Lane |
| Mr. Kofner | David Aiken |
| La femme etrangere | Maria Marlo |
| Anna Gomez | Maria Paradiso |
| Nika Magadoff | Norman Kelley |
| Vera Boronell | Elinor Warren |
| Assan | Francis Monachino |

Gian-Carlo Menotti's moving musical drama, after having been produced in a number of other European capitals, has just opened in Paris, and judging from audience reaction, it will be a hit here. The applause of the preem performance has been repeated nightly since the opening, and it is not unusual to find people here who have been back to see it a second or third time.

The plot is too well known to be repeated here. But Menotti's mastery of his theatrical metier is somewhat of a revelation. There is no doubt, however, that Patricia Neway's performance of the woman of the story is being acclaimed as a great one. She is given credit for whatever emotional appeal the play as a whole may or may not possess.

Marie Powers (remembered from her appearance here in "The Medium" three years ago) is likewise warmly received here as the mother. Of the men, Leon Lishner as the secret police agent is the most satisfactory although Norman Kelley has scored a hit as the magician.

The settings and the lighting are much the same as in the N. Y. production, and the orchestra, under the direction of Thomas Schippers, is excellent. It is a pity that more American productions of the calibre of "The Consul" are not shown abroad, especially in Paris, where American spectacles of quality are practically assured a warm reception. *Fred.*

## Le Rayon Des Jouets
### (The Toy Department)

Paris, May 1.

Andre Brule production of comedy in three acts by Jacques Deval. Stars Claude Dauphin. Directed by Deval. Set by Wakhevitch. At Theatre de la Madeleine, Paris.

| | |
|---|---|
| Raoul Sautelle | Claude Dauphin |
| Fabienne Soupir | Gaby Bruyere |
| Firmin | Palau |
| Marc Tremois | Charles Dechamps |
| Armance Baudoyer | Catherine Fonteney |
| Daphne | Brigitte Auber |
| Docteur Moulies | Emile Drain |

This isn't gunning for Broadway or Hollywood; it would be like serving a souffle to people hankering for a hamburger. But for Paris, this is delightful light fare and likely of a long run. That the story is improbable, as one Paris crick claimed at once, does not mean a thing to the audience: They live a dream, and enjoy it.

The one-setter concerns a couturier (Claude Dauphin) who wants to walk out on his biz, because his gal jilted him. To keep him home, his partner (Charles Dechamps) rigs up a scheme to foist a woman and her daughter on him, with the inevitable romantic conclusion.

The play is screamingly funny. Dauphin is excellent in his role, when first making a play for the daughter, or later enacting a crazy guy who dreams he's the hero of a French classical tragedy. There is pathos, too, in his performance in the scenes where he's making love to what he considers is a young girl. Situation is handled with delicacy, without being risque. Dauphin avoids slapstick as well as indelicacy, in a role that could be easily mishandled.

Brigitte Auber, who has done a little film work but on whom director-author Jacques Deval took a long chance in a terrific ingenue part, scores heavily. She is one of the most attractive femmes on the French stage and acts with innate ability. Her switch from comedy to drama is remarkable.

Supporting cast is okay. Palau impersonates an old and trusted butler and injects plenty of comedy in his acting. Dechamps, as the couturier's partner, gives a good performance. Gaby Bruyere, as a handsome gold-digging transient, has all the part needs. Catherine Fonteney, as an old fraud acting a lady of means, and Emile Drain, as the doctor, play minor parts worthily.

Deval, as director, has done well by Deval the playwright in an exemplary job. There is not a bit of business on the stage that doesn't help get the maximum out of the script. The one set by Wakhevitch is fine, and lends itself perfectly to the action. *Mari.*

## Il Est Minuit, Dr. Schweitzer
### (It Is Midnight, Dr. Schweitzer)

Paris, May 1.

Le Centre Dramatique de l'Est, under the direction of Andre Clave, presents a play in two acts by Gilbert Cesbron. Staged by Francois Darbon. Setting by Bernard Brevent. At Theatre Athenee, Paris.

| | |
|---|---|
| Le Docteur Schweitzer | Geymond Vital |
| L'Infirmiere Marie | Marie Laurence |
| Le Commandant Lieuvin | Pierre Negre |
| Le Gouverneur Leblanc | Francois Darbon |
| Le Pere Charles de Ferrier | Vanderic |
| Un Petit Noir | Henri Tai |

Dr. Albert Schweitzer has had countless articles and books written about him and he is considered by some to be one of the foremost interpreters of Bach. In France, however, he is comparatively unknown. For this reason Gilbert Cesbron has written this play since Dr. Schweitzer is one of his idols.

Cesbron has concentrated on one episode of the doctor's career. War having been declared by Germany in 1914, Schweitzer, technically a German, was interned by the French administration, and had to discontinue the medical work he had been doing in the jungles.

The play itself is a finely written closeup of Schweitzer and two other great men in different walks of life. The French can easily see the famous General Lyautey in the character of Commander Lieuvin, and the great missionary Pere de Foucauld under the name of Pere de Ferrier. To these Cesbron has added an imaginary character in the person of Governor Leblanc. The doctor, the missionary, the general and the governor, as well as Schweitzer's faithful assistant, Nurse Marie, voice their different points of view in a play that could easily have been verbose and dull. Instead it holds one almost spellbound. Some of the Bach music has a tremendous emotional impact.

The acting is near-perfect, with Geymond Vital outstanding in the title role, and Francois Darbon giving a superb performance as the officious governor. Bernard Brevent's setting of a cabin in the jungle is appropriately atmospheric. On the whole, it is an artistic treat. *Fred.*

## Virginie

Nice, May 8.

Henri Mari and Palais de la Mediterranee production of three-act comedy by Henri Mari and Pierre Pasquini. Directed by Pasquali. At Palais de la Mediterranee, Nice (Riviera).

| | |
|---|---|
| Camille Taillefaux | Pasquali |
| Jeanne Taillefaux | Helene Tossy |
| La bonne | Rolande Ligeron |
| Aime Capuche | Felix Clement |
| Virginie Taillefaux | Lydie Lore |
| Julien Cavignac | Noel Darzal |
| Achille Taillefaux | Hennery |
| Le facteur | Albert Drno |

Although the playgoing season at the Palais de la Mediterranee, Nice, was due to finish early in April, it was extended so as to include this new play by two young authors, Henri Mari and Pierre Pasquini. "Virginie" was well received by the critical "Nicois" playgoers.

This one-setter was sufficiently well received in its provincial opening to lead the producers to scout for a Paris stand to take it there. Virginie is the name of a girl who has gone astray and calls on a relative. He would refuse to see her excepting for the fact that an unforeseen caller compels him to hide her in his house, with complications galore.

There are many humorous patches of smart dialog. However, the going becomes heavy when the plot strays away from the comedy angle.

Pasquali in the role of a retired and dutiful tax collector got all that was possible out of the available material. He also was responsible for the fine production. In the title role the Parisian Lydie Lore was charming and romantic. The tax collector's spinster sister was convincingly played by Helene Tossy. Felix Clement and Noel Darzal did excellent work in character parts. *Quin.*

## Survivre
### (Survival)

Paris, May 1.

Pierre Leurie and Jean Claude production of a play in three acts by Michel Philippot. Stars Ludmilla Pitoeff. Directed by Emile Dars. Setting by Montangerand; costumes, Dagmar-Gerard. At Theatre des Noctambules, Paris.

| | |
|---|---|
| Tabby | Alice Reichen |
| Reverend Bronte | Emile Dars |
| Arthur Bell Nicholls | Pierre Gay |
| George Smith | Robert Le Beal |
| Charlotte Bronte | Ludmilla Pitoeff |
| Ellen Mussey | Francoise Morhange |
| Brown | Jean Mauvais |
| Young Girl | Svetlana |

Michel Philippot has written a sober and affecting play about a not very well known event in the life of Charlotte Bronte, her marriage. Following the death of her sisters, she continued to live with her tyrannical father, but the possibility of a human relationship is opened up when her father's curate, Pierre Gay, asks her to marry him. She is approaching 40, but never having had a life of her own, aside from her writing, she accepts.

But Gay turns out to be as tyrannical as her father. He is jealous of her literary success, of the correspondence she has maintained for years with her childhood girl friend, and of her unquenchable urge to write even when about to give birth to his child. (In 1853, women were expected to put motherhood above all other considerations). Charlotte was too honest to pretend that she could obey her husband's orders, knowing that her books were her posterity. She refuses to accept the destruction of her latest book, on which she has been working surreptitiously. Ill and fragile, tormented by her desire to accede to her husband's wishes and her dominating need to write, she dies prematurely.

Philippot's play is somewhat pedantic, and could hardly be considered another "Barrets of Wimpole Street." Nevertheless it has Broadway possibilities, especially if Ludmilla Pitoeff could be persuaded to do the starring role in the U. S. She gives a brilliant performance, making the character of Charlotte Bronte as lifelike as conceivab'e. The supporting cast ably seconds her fine work. The result is a moving, vivid theatrical experience. *Fred.*

# 2 Top Concert Bureaus Facing Govt. Quizzing

Washington, May 15.

Charges that the Columbia Artists Mgt. and National Concert & Artists Corp., nation's top two concert bureaus, are in effect a monopoly in the longhair management field, will be investigated by the monopoly sub-committee of the House Judiciary Committee. That this matter was under study was first disclosed exclusively in VARIETY last year.

The sub-committee, headed by Rep. Emanuel Celler (D., N.Y.), will conduct public hearings in June. Exact date hasn't been set. Celler said last week that the two agencies control many auditoriums around the country and are able to decide who shall perform and where. Agencies also "control" a very large number of concert musicians and orchestras, he said.

# Six Musicals Skedded For Memphis Al Fresco

Memphis, May 15.

Memphis Open Air Theatre has skedded six shows for its 1951 season, with "Three Musketeers" booked for the preem performance July 9. Others include "Princess Pat," July 16; "Brigadoon," July 23; "Two Hearts in Three Quarter Time," July 30; "H. M. S. Pinafore" and "Trial by Jury," Aug. 6, and "Miss Liberty," in the shutter week, Aug. 13.

Joe Cortese, vet Memphis showman, will manage the weekly productions.

# Plays on B'way

Continued from page 59

## Stalag 17

pected of being a stool-pigeon, and the chap who finally discovers the spy and enables the "hot" prisoner to escape the S.S. men.

The all-male cast is generally good. Laurence Hugo is convincing in an enigmatic role, Frank Maxwell makes a strong barracks leader and Allan Melvin is a good comic in the role of an ex-vauder now prisoner. Robert Strauss and Harvey Lembeck offer strong comedy relief as two prisoners playing up to the Germans and kidding them. Garry Davis, ex-World Citizen No. 1, has little more than a walk-on as one of the new captives. John Robert Lloyd's set and lighting are highly effective, and Noel Taylor's costumes vivid. *Bron.*

## Dream Girl

N. Y. City Theatre Co. production of comedy revival in two acts by Elmer Rice. Stars Judy Holliday, Don DeFore; features Edmon Ryan, Mary Welch, Ann Shoemaker, William A. Lee, Walter Klavun. Directed by Morton Da Costa; sets and lighting, Eldon Elder; costumes, Emeline Roche; music, William Brooks; musical director, Max Marlin; artistic supervisor, Maurice Evans; exec. producer, George Schaefer. At City Center, N. Y., May 9, '51; $3 top.

| | |
|---|---|
| Georgina Allerton | Judy Holliday |
| Lucy Allerton | Ann Shoemaker |
| George Allerton | William A. Lee |
| Miriam Allerton Lucas | Marian Winters |
| Jim Lucas | Walter Klavun |
| Claire Blakeley | Mary Welch |
| Moat Woman | Sylvia Syms |
| Clark Redfield | Don DeFore |
| Policeman | J. English Smith |
| District Attorney | William LeMassena |
| George Hand | Edmon Ryan |
| Bert | Donald Symington |
| Luigi | Arny Freeman |
| Usher | Sarah Marshall |
| Miss Delehanty | Adrienne Moore |
| Salarino | Theodore Tenley |
| Chauffeur | Joseph Dooley |

Judy Holliday, smartly attempting to get away from her dizzy Billie Dawn stereotype of her stage and screen versions of "Born Yesterday," is playing the hazy heroine, Georgina Allerton, in the City Center's revival of "Dream Girl," and doing a neat job of it.

There's more than a trace of the "Born" doxy left in Miss Holliday's portrayal of "Dream Girl" dame who reveries about romance and has all her guys mixed up. Her style here is broader and less wistful than the softer characterization Betty Field originally gave the role. But Miss Field's style and portrayal aren't necessarily an "official" one, and Miss Holliday's performance is very appealing and successful. It helps carry off a play that in its writing is pleasantly entertaining, without ever being sock.

The play starts a little slowly, and only begins to roll when Don DeFore shows up as the brash, positive newspaperman who slaps Miss Holliday about and finally brings her down (well, almost down) to earth. His bluff, extrovertish personality is excellent contrast to Miss Holliday's vacillating role, and helps to show off her comedy flair. The pair make a good team.

Miss Holliday gets laughs from most situations, and in the final romantic scenes is softly winning. Some of her daydreaming sequences—the Mexican balcony scene, or when she plays the streetwalker, or the abused femme who defends her honor by shooting an insulting book-reviewer—are very funny. She's a versatile actress, with a neat sense of humor that keeps many bits of stage business fresh.

DeFore, returning to Broadway for the first time since "The Male Animal," which sent him to Hollywood, rates his co-star billing for his hearty newspaperman portrayal. Other support is strong. Edmon Ryan, repeating his original role as a straightforward philanderer, gives a smooth performance. William A. Lee, also from the original production, and Ann Shoemaker, as Miss Holliday's parents, are quite good, handling a variety of assignments, during Miss Holliday's dream sequences, creditably.

Walter Klavun is firstrate as the weakling brother-in-law, with his courtroom dream bit as a defense attorney outstanding. Mary Welch is attractive as well as proficient as the bookshop partner; Arny Freeman is good as Luigi the restaurateur, in addition to other bits, and Marian Winters, as the sister, is competent. Morton Da Costa's direction is sure. Sets and lighting by Eldon Elder are noteworthy.

Play is skedded to run two weeks. There's possibility of transfer to a Broadway house for a run if it catches on, and if there's no hitch from Columbia Pictures, which is looking for a script for Miss Holliday. *Bron.*

## Getting Married

ANTA Play Series (Marjorie & Sherman Ewing) production of comedy in three acts by Bernard Shaw. Directed by Peter Frye. Set and costumes, Paul Morrison. At ANTA Playhouse, N. Y., May 13, '51.

| | |
|---|---|
| Mrs. Bridgenorth | Margaret Bannerman |
| Collins | Bramwell Fletcher |
| Maid | Frances Gere |
| Maid | Michaele Myers |
| General Bridgenorth | Dennis Hoey |
| Lesbia Grantham | Edith Meiser |
| Reginald Bridgenorth | Arthur Treacher |
| Leo | Barbara Britton |
| Bishop Alfred Bridgenorth | Guy Spaull |
| St. John Hotchkiss | John Buckmaster |
| Cecil Sykes | John Merivale |
| Edith | Dora Sayers |
| Soames | Frederic Warriner |
| The Beadle | Ronald Telfer |
| Mrs. George | Peggy Wood |

"Getting Married," despite its catchy title, could never hope to catch the popular Broadway fancy as did other Bernard Shaw revivals recently, like "Man and Superman" or "Devil's Disciple." The play is more discursive and less witty than other Shaw opuses, and suddenly goes a little "religioso" in the third act to further weaken its effect.

"Married," 10th and final production of this season's ANTA presentations, boasts a fine, experienced cast of players, but even they can't lift the play off its barnacles. It's more static than many Shavian works, with hardly any action to punctuate the steady stream of conversation. This covers a myriad of ideas, as Shaw lets loose his verbal shafts against stuffy British aristocracy, straitlaced English divorce laws, upper-class snobbery and general human pomposity.

Situation revolves around a young couple about to be wed, who suddenly face qualms about the future, and begin asking themselves, their parents and friends embarrassing questions about responsibility, religion, individual rights, etc.

The bewildered set of elders, all of the upper-class, are at a loss how to resolve the young couple's difficulties, and it's left to a middle-class matron of dubious amorous reputation to settle the problems.

Peggy Wood, as the matriarchal matron, doesn't appear until the third act, but definitely makes her presence felt thereafter. It's a gay, somewhat mysterious but racy role, until suddenly she is seized by a trance, and as near as one bewildered onlooker could make out, is passing out advice and judgement to humanity in the guise of one of the saints, until she comes out of it.

John Buckmaster, as a self-confessed snob; Bramwell Fletcher, as a shrewd alderman-greengrocer; Arthur Treacher, as an elderly husband canned by a frivolous young spouse; Barbara Britton, as the beautiful but spoiled young wife in question; Dennis Hoey, as a pompous, perennially-jilted Army general; Edith Meiser, as a determined spinster, and Guy Spaull, as a wise bishop, give sterling support. So do Frederic Warriner, as the bishop's assistant; Margaret Bannerman, as the bishop's wife, and John Merivale and Dora Sayers, as the troubled young couple.

Peter Frye's direction might have been sprightlier, although he does introduce a couple of cute ideas. Paul Morrison's set is of real Broadway calibre. *Bron.*

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# Literati

**Winchell-Lyons-Wilson 'Feuds'?**

Recent series of swipes which Walter Winchell, N.Y. Daily Mirror columnist, and the New York Post's Leonard Lyons have taken at each other in their pillars, has Broadwayites wondering whether a full-fledged feud is brewing between Winchell and the Post. On Monday (14) each had a crack about the other.

Winchell quipped anent Lyons' refusal to reveal in court his source of info in the atom spy case that "Prob'ly the 'name' wasn't big enough to drop. (Meowtch!)." Lyons wrote: "'Funny' is the word Winchell used. I wonder if Walter would find it as funny if the Senate Crime Investigating Committee were to subpoena him to disclose the full details of how Lepke happened to surrender to him — and/or the sources of his sympathetic stories about Frank Costello?"

Mirror columnist and ABC gabber has also chided the Post's Earl Wilson, in a couple of instances saying that some Wilson items on General MacArthur were "badly timed." Wilson feels that the only "bad timing" is that the Post "beat Winchell to the items."

Some years ago Lyons and Winchell really feuded, but later became friends, as indicated by Lyons' becoming a veepee in the WW-inspired Damon Runyon Cancer Fund.

**Package Deal**

The Metropolitan New York newspaper bunch variously marvel at, envy and or deprecate an unique package deal set up by a resourceful Broadway pressagent.

By writing a pseudo-column for a giveaway sheet he gets nitery courtesies, ties in some of the people he is pressagenting, promotes flying trips to southern resorts on which he is also able to "host" certain Broadway newspapermen, thus in turn insuring a production line that is virtually 100% cuffo.

**Vanderbilt's Roving Reportage**

Cornelius Vanderbilt, Jr., who sailed last week on a four-month tour of Europe, will cover Denmark, Sweden, France, Spain, Austria, Luxembourg and western Germany as a roving editor for United Press, as well as for VARIETY. He'll also work on his travelog film shorts.

Lecturer has already been booked, via Redpath Chautauqua, for 175 dates next season, which indicates he'll exceed the mark of 219 lectures he set this year. He reports that women's clubs are specially interested in the distaff influence on foreign affairs, including the Perle Mestas, etc.

Two years ago, they spurned Vanderbilt's talks on Spain and Germany, but now the Redpath Bureau has requests for more information having to do with the alleged rise of Nazism in the Reich, and would like to see more films along those lines.

**M. L. Ernst's New One**

Attorney Morris L. Ernst's new book for Harper next fall treats with what he and his collaborator, David Loth Marshall, of the Rockefeller Foundation, think is a new subject — the problem "after divorce." They'll probably call it "For Better or Worse." Thesis will treat with case histories of divorced people when they get past 50; the problem of loneliness; children of the divorced; the failure or success of such marital schisms, and the like.

**Prentice-Hall Shindig**

Richard Prentice Ettinger, head of Prentice-Hall, was birthday-surprised last week with an elaborate Waldorf-Astoria luncheon by some 75 friends in celebration of the firm's takeover of the 83-year-old Allyn & Baker Co., Boston textbook publishers. PH itself was founded in 1913 by Ettinger and Charles Hall Gerstenberg who lent their middle names to the corporate title.

PH's further expansion program calls for a large plant in No. Englewood, N. J., when building restrictions relax.

**London's First 'Annual'**

"Theatre World Annual (London) — No. 1" (Macmillan; $3) is the first edition, covering the West End season of 1949-50, of a yearly series to be issued by the Theatre World mag in London, and apparently using full-page plates from that publication. It's edited by Frances Stephens, editor of Theatre World, published there by Rockliff and distributed in the U. S. by Macmillan. Somewhat along the lines of Daniel Blum's "Theatre World" (published here by Greenberg) covering the Broadway legit season, the cloth-bound British book contains scene photos, casts and the authors and stagers of all London shows from June 1, '49, through May 31, '50.

The picture coverage is more complete than in Blum's version, and there are fuller plot synopses and dialog excerpts, but the production credits are inadequate and the index of plays and personnel, which is one of the most valuable features of the Blum series, is less skimpy. Apparently the London "Theatre World" is intended primarily for non-professional playgoers, while Blum's Broadway version is detailed enough to serve also as a reference book for the trade. Incomplete as it is, however, the London "Theatre World" should be an interesting and useful little volume for U. S. legiters interested in the British stage. *Hobe.*

**Standard Mag Reshuffle**

In a reshuffling of editorial posts at Standard Magazine, Inc. and Better Publication, Inc., Fanny Ellsworth was named managing editor of the Thrilling Fiction Group publications. She continues as editor of Ranch Romances and Thrilling Ranch stories. Charles S. Strong remains as supervising editor of the Thrilling Fiction group.

Alexander Samalman was named senior editor and will edit Exciting Love, Popular Love, Thrilling Love, Thrilling Detective and The Phantom Detective.

**Show Biz Closeups**

"Writing on Life: 16 Closeups" (Sloane Associates; $4.50) is a volume of Life mag (and one Ladies Home Journal) profiles, 10 of which deal with show business personalities, by Life staffer Lincoln Barnett. Besides collecting between covers the 16 articles from Life, the book includes a readable and unpretentious explanatory intro chapter (which appeared originally in Tomorrow mag), and, as a sort of prolog for each article, a short background piece how the subject was covered.

The show biz figures closeupped include Fred Astaire, Adele Astaire, Hollywood attorney Jerry Geisler, Bing Crosby, Charles Brackett and Billy Wilder ("The Happiest Couple in Hollywood"), Ingrid Bergman, Tennessee Williams, Howard Lindsay and Russel Crouse, Richard Rodgers and Joshua Logan.

Others, not in show business, are Eisenhower, Gen. Henri Giraud, Gen. Marshall, the late Ernie Pyle, plane manufacturer William T. Piper and atomic scientist Dr. J. Robert Oppenheimer. As readers of the pieces originally in Life will recall, Barnett is an able writer who gives a recognizable, informative and reasonably dimensioned portrait of his subjects. *Hobe.*

**CHATTER**

Richard B. Gehman in Chicago profiling Claudia Cassidy.

Robert Cahn ankled Life mag to join Collier's West Coast bureau.

Sam Boal back from trip to Chile for Holiday and N. Y. Times.

Doubleday publishing Sen. Estes Kefauver's "Crime in America" July 12.

Catholic Digest reprinting Sunday N. Y. Times article on telecaster Dizzy Dean.

Donald Elder working on biog of Ring Lardner for Doubleday publication next year.

Vanessa Brown's husband, Dr. Robert Alan Franklyn, wrote "Confessions of a Plastic Surgeon" for the June Esquire.

Sara Welles, ex-associate editor of Charm, has profile of a travel agent in the June issue and a piece in House and Garden for August.

Gordon Irving, VARIETY mugg in Scotland and show scribe on Scottish Daily Record, penning five-day serial on Chaplin for Daily Record.

Parents magazine on the verge with their two pocket-size magazines, Compact, for girls, and 21, for boys. Oscar Dystel in charge of both.

Martin Abramson and Dr. Robert A. Franklyn collaborated on "Confessions of a Plastic Surgeon," with some Hollywood anecdota, in current Esquire.

Jules Archer has finished a book on "Sexual Conduct of the Teen-Ager" for Greenberg publication, in addition to the usual mag production line.

Joe Pasternak is writing a chapter on filmusical production for "The Arts and Sciences of Motion Pictures," edited by Muriel De Lisa and sponsored by the film industry.

Allen Churchill, who sold Cosmopolitan an article on Xavier Cugat and his wives, now working on a piece on hillbilly tunes for the N. Y. Times Sunday magazine.

Max Ehrlich, whose first tome was "Big Ey.," will have his second novel, "Glass Web," in August Cosmopolitan and published by Harpers in January; it's a whodunit about TV.

Irving Kolodin, Saturday Review of Literature music editor, left N. Y. last week for a two-month European tour, to cover musical activities in England, Holland, France, Denmark, etc.

Leslie Eichel, ex-Central Press Syndicate (since taken over by King Features) doing "The Major Bowes Story," as a book, under direction of Bowes alumni Ted Mack and Lou Goldberg.

The Dallas oilman and banker Clint Murchison, who was mentioned as one of Louis R. Lurie's syndicate in the proposed buy-out of Warner Bros. (deal now off), is also on the board of Henry Holt & Co.

R. D. Darrell, who compiled "The Gramophone Shop Encyclopedia of Recorded Music," is readying "Schirmer's Guide to Music and Musicians" for publication next month. G. Schirmer, Inc. will publish.

L. A. Mirror is running a series of articles by James Bassett, political writer, titled "Communism in Hollywood: Why It Failed." Interviewed in the series are Roy Brewer, chief of IATSE in Hollywood; Ronald Reagan, prexy of the Screen Actors Guild; Allen Rivkin and numerous others.

History of the New York Times will be published by Simon & Schuster next Sept. 18, date of the newspaper's 100th anniversary. Meyer Berger, vet Times newsman and Pulitzer Prize winner, is author of the 250,000-word volume, tentatively titled "The Story of The New York Times."

## House Reviews

Continued from page 33

including Mandy Kaye, he does the familiar prizefight sketch to reap maximum laughs. Group has some good props which generate guffaws. Another mirth getter is the old burlesque bit where Faye attempts to sing a song following directions by a stagehand trying to adjust a curtain.

Another familiar act is Hammond's Birds. Hammond gets some tricky effects from his cockatoos, good for laughs and applause.

Fred & Fae, in the deuce, do an abbreviated turn with only two numbers. It's a record act. Their pantomime is expertly done with "Cocktails for Two" bringing them off to a good mitt.

Three Lads provide a strong opener with their hand-to-hand work. Score with three-highs and some nifty balancing to give the show a good warmup. Congaroo Dancers (4), a pair of mixed sepia couples, win salvos with their jitterbugging.

The Cerneys, Day Dreamers (4), and Ala Ming are reviewed under New Acts. *Jose.*

**Hippodrome, Balto**

Baltimore, May 12.

*Carmen Velez, The Bartons* (4), *Mickey Deems, Jerry Murad's Harmonicats* (3), *Jo Lombardi House Orch* (12); *"Queen For a Day"* (Col).

This is a run-of-the-mill combo of standards which reflects the curtailed budgeting of present-day flesh. Where once eight acts held forth and then five, a bare three are here employed. Time lag is filled out with an added stint by house orch brought on stage, batoned by Jo Lombardi and fronted by Carmen Velez, a local vocalist, in a sesh of three tunes. Lad has a way with a song, getting the most out of "Night and Day," "I Apologize" and "Oklahoma."

The Bartons use the twist of contrasting hoofery by mother and dad with routines by the youngsters. Nice duo of femmes provide the youthful end and together with their elders shake out a legitimate bit of tappery. Mickey Deems is a newcomer here and indicates an obvious nitery background. Garners ample laughs with better-than-average material employing some new gags and a good style of delivery. Harmonicats close the bill with their hectic sesh of three-way mouth organ stuff. "Harmonica Boogey" and "Peg O' My Heart" remain highlights in the routine which has taken on considerable comedy to point the topflight music. *Burm.*

Biz mild.

# SCULLY'S SCRAPBOOK

## By Frank Scully

Hollywood, May 12.

One of the advantages of residing on the west coast, an advantage which won't last much longer, is that you can shop among New York's exported TV entertainment and have a pretty good idea as to whether you'll like it or not days before it arrives. The reason for this is that VARIETY comes by airmail and kinescopic prints of east coast shows do not arrive until some time after reviews of the original show have been read and digested.

The edge Manhattan has in TV will not last much longer, however. Before the snow flies again the same New York coaxial cable that feeds Philadelphia will be feeding L. A. as well. But for the present it's comforting to read what New York thinks of a show you will be privileged to see or pass up a week later.

Sometimes, however, the advance notice is guilty of gross understatement. This happened on the most recent Jimmy Durante show which featured Sophie Tucker. You never would have got from the reviews that Soph actually stole Schnoz's show that in fact she rose to heights never before approached by her in vaude, legit, niteries, pictures, or honky-tonks.

When she went into that toleration number explaining why she couldn't retire because there was so much to do and so little time to do it, I feared she might go soupy to the point of embarrassing old friends. But what she did was release pent-up feelings of people of all ages, races and religions.

**Old Troupers Don't Even Fade Away!**

I watched a family ranging in ages from seven years to 60 and was plainly amazed that she was doing the same thing to them that she was to me. She had them all in tears. She sounded not only as the "Yiddisha Mama" but the madonna of the world.

Believing as I do that there's a dreadful amount of shoddy in all of us, and no less in troupers, though they might disguise it better, it was wonderful to feel this belief melting under a magnificent performance. It wasn't singing. Certainly you couldn't call that recital "singing." But it was magnificent whatever it was and even more amazing because it was coming out of a cabled soundbox that at best is still a bad carbon copy of the original.

Almost to the hour the TV version of Soph was coming into west coast homes, she could be seen in person in all her well-nourished glory at Ciro's on Sunset blvd. Booked in for two weeks, her opening night was so successful that her stay was stretched to three. From here in she hopes to live on a program of two weeks of work followed by three weeks of fatigue duty. That way doctors assure her she can outlast Tennyson's brook.

**Summer These Daze**

Fifteen years ago Soph tried to come into Hollywood studios by the front door, which in those days was the Trocadero. Billy Wilkerson couldn't, or wouldn't, pay Tucker prices but Abe Lastfogel got her $1,000 a week. Since that time her take has stepped up 400% in the same area. Even allowing a 50% increase under the general inflationary trend, she's still 200% better at the boxoffice today than she was in her "prime." The same could hardly be said of the Troc. It ran its course as did many others under the hand of the same entrepreneur who usually got out on top, and thereafter watched his former possession skid into oblivion with well simulated melancholy.

But Soph's opening at the Trocadero was like most of her openings everywhere. The place was packed. Ringside tables were pediculous with picture stars and executives. She sang herself hoarse to please them. She didn't conceal from them that she hoped Hollywood would make good use of her talent.

Louis B. Mayer was sure he could build good pictures around her. She played two weeks at the Troc and turned down nothing in between. She attended parties, she gave parties. She played every benefit. At the end of six weeks no word had come from M-G-M. She went to San Francisco, played some dates and came back. She took it on herself to ask if Metro had anything for her, and Mayer said "Sorry, not right now." So she pulled out of Hollywood for Florida, for London, for Paris, on the theory that they want you most when you're far away.

Nobody has tried harder than Sophie to make picture producers like her. Way back in the silent '20's she got Harry and Jack Warner to make a test with her. They dressed her up in a gingham outfit and told her to roll a big barrel up and down a hill against a Rocky Mountain background. In that costume you couldn't tell her from the mountains. Though she worked all day on the test, nothing came of it.

**"Be Sure And Miss It"**

Later in 1929, Warners got around to signing her in "Honky Tonk." She got the usual plush treatment on arrival, followed by the all too often bad script.

While they were fighting the battle of the script Soph played the Orpheum in downtown L.A. Jack Warner, William Koenig, Darryl Zanuck, Graham Baker and Lloyd Bacon, all of whom had a vital stake in the success of "Honky Tonk," couldn't get downtown to catch her in person. This plainly bewildered and disappointed her. Lloyd Bacon last saw her when she first sang "The Grizzly Bear." That was in 1909. The others weren't even that far advanced in their research.

Well, they made their picture and all of them came out of the preview at Westlake Theatre with everybody patting everybody else on the back and acting as if they had a terrific hit. But Soph looked at all of them and said just two words, and she didn't even preface them with "confidentially."

After that everywhere she played she did as well as ever if she got in town ahead of "Honky Tonk," but she took a terrific beating in personal appearances if she arrived after the picture was shown.

Her next try, in 1938, was under M-G-M auspices. Again she was in for the plush treatment. She was to play in "Broadway Melody" in a part written for her by Jack McGowan, with songs by Arthur Freed, Nacio Brown and Gus Kahn. Eleanor Powell, Robert Taylor, Binnie Barnes, Judy Garland, Buddy Ebsen, Willie and Eugene Howard and George Murphy were in the cast, too. It was like a Palace bill booked into the plant of U. S. Steel.

**For Soph It Was "Broadway Malady"**

Those were the leisurely days. Roy Del Ruth started shooting "Melody" in January and turned it over to the cutters in April. Then the front office began playing hide-and-seek with Soph on sneak-views. She never caught anything but the producers' glowing reports. To hear them tell it, she was greater than she had been in "Honky Tonk." But to Soph two times zero is still zero.

According to M-G-M's flacks she was going to be built up to take over Marie Dressler's place in the hearts of picturegoers. Frances Marion thought Soph would be ideal to play "Molly, Bless Her," Marie Dressler's story. Soph knew only too well that the cemeteries of show biz are full of performers who were "second" Barrymores or "second" Bernhardts. Soph was looking for parts to build up Sophie Tucker and was quite right in believing she couldn't be made over into anything but Sophie Tucker.

Like "Honky Tonk," "Broadway Melody" didn't do Soph any good. But by the end of the summer of 1938 she surely was back in her stride. She had played 15 weeks at Ben Marden's Riviera on the Jersey side of the George Washington Bridge, and had earned almost enough to buy back the bridge.

Hollywood may try again, and this time it may be third time lucky. But any producer who doesn't watch her on TV and in a nitery before making his picture is wasting his time and his banker's money.

## Broadway

Pam Blumenthal in this week to finalize his Fidelity Pictures-Warner Bros. deal.

Janet Coan, staffer at producer Robert Stillman's N. Y. office, off on a Coast vacation next week.

Bert Lytell, shepherd of the Lambs, being honored by the club's final seidel night of the season, May 26.

Billy Grady, head of Metro's studio casting department, returned to Culver City after a brief N. Y. visit.

After Jimmy Durante's final TV show for NBC tonight (Wed.) he heads back to the Coast for a summer siesta.

Oklahoma's Gov. Murray made Hildegarde an honorary colonel—the only femme ever so honored in that state.

Anatole Litvak arriving today (Wed) from Europe where he co-produced and directed 20th-Fox's "Decision Before Dawn."

PCCITO head H. V. (Rotus) Harvey to Boston with the Mrs for a Hubtown o.o.—never been there—before returning to Frisco.

Eddie Cantor surprise - birthdayed Ida last night (Tues.) at their Sutton Place S. manse; dance band, show, 'n' everything.

William Levy, Walt Disney sales chief, not leaving for Europe on May 15, as announced. Actually, he's making the trek in mid-June.

Columbia producer Sidney Buchman in for a two-day quickie to audition "jockey types" for his next Col pic which will star William Holden.

Ed (& Pegeen) Fitzgerald, native of Troy N. Y., becomes for one day mayor of his hometown June 9, by invitation of (the real) Mayor Ed Fitzgerald. They're not related.

Chandler's boniface, Louis Rubin, celebrated Barry Gray's first anni with a special cocktailery Mon. (14) at the eatery. Anni show also ran two extra hours from midnight-5 a.m. as part of the bally.

Dick Watts' trip to London and Paris is his first since the war, when he was with the OWI, stationed in Dublin. He's accompanying Paramount's John Byram to o.o. the West End and Continental plays.

General Artists Corp. reshuffled personnel last week, moving publicity director Jack Magner into the TV department, where he will handle guest shots. Paul Jaulus was upped to publicity director.

When an old tendon injury dating back to "Allegro," forced ballerina Kathryn Lee out of the Persian Room show, as subfeature to Evelyn Knight, Johnny Mack ex-Music Hall tapster, completed the engagement.

Karl Tausig, of the Paul Tausig & Son travel agency, to be guest of honor at the United Jewish Appeal dinner given by the travel industry at the Statler Hotel, June 13. Tausig firm is currently marking its 50th anni in the business.

Tennessee Williams, playwright; Leon Leonidoff, producer for the Radio City Music Hall; Edmund Goulding, film producer and director; author Paul Gallico and Milton Blow, prez of the Blow Agency, among those sailing for Europe today (Wed.) on the Queen Mary.

When and if RCA board chairman David Sarnoff consents to have his biography written, Orrin E. Dunlap, Jr., RCA public relations veep, will probably do it. Dunlap is a veteran writer, ex-N. Y. Times, author of biogs on Marconi and others.

Louis Vaudable, Chez Maxim's prop., back to Paris after a quickie visit to o.o. some of the Franco-American ballyhoo stunts and parties attendant to the 2,000 anniversary celebrations of the birth of Paris which became a large part of the N. Y. social scene the past two months.

Columbia exec veepee Jack Cohn accompanying foreign chief Joe McConville today (Wed.) on the Queen Mary to London for a three-week London, Paris and Rome foreign powwow. Former pix adman Nat Rothstein, now retired, also aboard.

## Washington

By Florence S. Lowe

Jack Rose, of the Chicago Variety Club tent, a local visitor.

Eugene Klavan, WTOP-CBS humorist and disc jockey, added to roster of local Variety tent.

Evelyn Knight, Decca and nitery chantoosey, back at home base to highlight Statler Hotel's Embassy Room show.

Esther Williams due in tomorrow (Thurs.) to plug Cole bathing suits and highlight Metro's "Go For Broke" preem.

Invitation for RKO Keith's preem of "I Was An American Spy" issued in name of Claire Philips, inspiration for story, for tonight (Wed.).

## Paris

By Maxime de Beix

(33 Blvd. Montparnasse)

Gallic film audiences total 370,000,000 per year.

George MacCready arrived for filming on Riviera.

Herb Golden, of VARIETY, giving Paris-by-night the o.o.

Carlos Guinle, of Rio de Janeiro, here scouting for talent.

Jules Borkon to produce a new Sacha Guitry legiter, "Madness."

Henri Jeanson finishing a translation of "Man Who Came to Dinner."

Lily Pons to sing "Lucie de Lammermoor" at the Paris Opera June 1.

Giacomo Puccini "Boheme" in 1,000th performance at the Opera Comique.

Jean Gabin plays a blind man in the film, "La Nuit Est Mon Royaume."

Jean Sablon here from Montreal and prepping an extensive European tour.

"The Consul" at Theatre Des Champs Elysees playing to capacity houses.

Gabrielle Dorziat to England for new Compton Bennett pic, "Sunset in the Morning."

Michael Sikilliaropoulo, son of former Greece ambassador to Canada, joining the MPAA Paris staff.

Madeleine Renaud into films again after a five-year absence in new Max Ophul's pic "Le Plaisir."

Martin Jurow, of William Morris radio and TV department to Rome for a week; then back in Paris.

Janet Wolfe back from Rome with the Rosellinis to help them on their forthcoming "Europe, 1951."

Franco-Spanish pic accord gives 21 licenses for French pix in Spain and eight for Spanish pix in France.

Rehearsing Jean Paul Sartre's new play, "The Devil and God," directed by Louis Jouvet at the Theatre Antoine.

Felix Marouani back from U. S. where he booked Paris singer Robert Rico, of the opera, for Broadway "South Pacific."

Nicole (Marie du Port) Courcel in auto crash while on her way to Brussels for rehearsals there of "Marina et l'Amour."

Myriam Bru, recent Miss Cote D'Azur, turned down a Paramount contract to appear in new J. P. Melville film "Les Fous Ont Une Ame."

Theresa Helburn and Lawrence Langner in town to present a bronze plaque to the Comedie-Francaise in honor of the 2,000th anni of Paris.

Ray Ventura dubbing pic "Nous Irons a Paris" into English for release in London in two versions. Would test feasibility of dubbed pix in English language market.

Pierre Brasseur bicycling between the films, "Bluebeard" and "Les Mains Sales," and still finding time for rehearsals of new Jean-Paul Sartre play, "Le Diable Et Le Bon Dieu."

Three flags to hang over the Gladys Lloyd (Mrs. Edward G.) Robinson forthcoming exhibit of paintings—The Stars and Stripes, the Tricolor, and flag of Morocco, land where she painted her last canvasses.

## Pittsburgh

By Hal Cohen

Newscaster Ken Hildebrands celebrated their 19th wedding anni Sat. (12).

Fred Burleigh, Playhouse director, will summer with his family in Maine.

Avalon Allon, captain of Casino line, went to Toledo to head a burlesque chorus there.

Bill Eythe in to see his folks and also take in new Playhouse revue, "On Your Mark."

Paul Gannon, veteran "Ice Follies" tenor, home for a month while show's laying off.

Frank Blandi sold his radio and television biz to concentrate on managing Playhouse Grille.

Bill Beegle booked Met's touring "Die Fledermaus" for four nights and one matinee next season.

Mary Shanahan new boxoffice girl at Playhouse, succeeding Pat Brennan, now Mrs. Gino Conte.

Mrs. Ralph Lewando, wife of Press music critic who suffered stroke 10 weeks ago, went home from hospital.

Glenn Tetley went into chorus of "Gentlemen Prefer Blondes" two nights after "Out of This World" closed.

## London

Producer - director Otto Preminger here on visit.

Princess Elizabeth attending one of the Festival Hall jazz concerts on July 14.

Orson Welles to be guest of honor at today's (Wed.) Cinema Luncheon Club.

Hollywood director Arthur Lubin on his first London visit. Also here is Adolph Schimel.

Lew Grade off to N. Y. in June, will visit Chicago and stay in Hollywood for two weeks.

Emile Littler wants Peg Leg Bates for his next year's "Latin Quarter," London Casino revue.

Howie Richmond in town from Paris where he set a deal with Edith Piaf to start a new publishing business.

Dr. Herbert T. Kalmus made his 100th Atlantic crossing last week. He is here for talks with Kay Harrison, local Technicolor chief.

Alfredo, resident American in England, who has been running his own band for last 25 years, has quit; now doing vaudeville single.

Harry Levene, Bagatelle operator, has booked Nancy Donovan for a return engagement at the end of June at double her present salary. She opened at the cafe last Monday.

Cathy O'Donnell arrived from Hollywood over a weekend to star in "A Woman's Angle" to be lensed at Elstree with Edward Underdown, Lois Maxwell and Claude Farell.

Opening of Mecca Cafe's dance season, with Edmundo Ros' band doubling from the Bagatelle nitery, where he has been the attraction for last nine years, pulled capacity at the Lyceum.

Lew and Leslie Grade booked Sugar Chile Robinson for two weeks at the London Palladium, opening July 30, after which he plays in Glasgow, Edinburgh, Manchester and Birmingham.

Charles L. Tucker booked the Three Scare Crows, skating act that was featured at the Empress Hall, Earl's Court, ice show last year to open at the Stevens Hotel, Chicago, in August, for 20 weeks.

Jack Hylton has practically set Maurice Chevalier for English, Scandinavian and Holland tour, with the near Orient to follow. Because of his American troubles, Chevalier will tour South America early in June, and expects to play eight weeks season here in September.

Arts Theatre Club started off its Shaw Festival season of 18 one-act plays with the little known quartet "Great Catherine," "How He Lied to Her Husband," "Passion, Poison and Petrifaction" and "The Admirable Bashville." Brenda Bruce, Joy Hodgkinson, Vivienne Bennett, David Ford, Maurice Denham head the cast, with Stephen Murray as director.

Gino Arbib, exec of Jack Hylton office, back from month's itinerary on continent and the Orient on a talent spotting jaunt, having covered Paris, Geneva, Zurich, Campione, Milan, Rome, Athens, Cairo and Alexandria. Has signed Lady Patachou to return to Cairo early next year for three weeks after she reopens her newly decorated boite in Montmartre early October.

## Honolulu

By Mabel Thomas

Rudolf Friml concerted at McKinley Aud.

Richard Denning and wife Evelyn Ankers at the Moana for a month.

Ricardo Odnoposoff, violinist, giving three concerts in the islands.

Joe Pasternak considering island story, located around the Royal Hawaiian.

Dave Brubeck, orch leader at Zebra Room, in hospital after injuring back while surfing.

When Spike Jones and his 31 entertainers arrived at Honolulu airport, bagpipe band greeted and outnoised them plenty.

The Delta Rhythm Boys wowed them at the Civic and moves into Lau Yee Chai's for a stay, with 3 Bees and a Queen; Joaquin Garay as m.c.

## Cleveland

By Glenn C. Pullen

Don Cornell set for Main Street Club week of May 21, June Christy coming in June 4.

Max Wittman baptizing his new Academy Stock Theatre with "Monsieur Lambertier."

Gaylord Trio (Gloria, Gayle and Tom) reorganized and breaking in new singing act at Alhambra Club.

George Dembo new Play House technical director, replacing William McCreary, recalled into Coast Guard.

Roger Stearn back at Hotel Mollenden's 2-1-6 Club piano after tropical cruise with Leonard Hanna.

Kathy Norman, nitery singer, moved to Columbus, O., with her new husband, Paul C. Kilborn, hotel executive.

Sam Costello, head Arthur Murray Studio here, one of backers of Saul Heller's TV film producing studio in old Pettibone Club.

## Dallas

By Bill Barker

Spyros Skouras in for a one-day meeting of 20th-Fox officials.

Club room of new Press Club of Dallas to open on Baker Hotel roof.

Mario Lanza booked for State Fair Auditorium concert in spring of '52.

Producer Richard W. Krakeur due from N. Y. to catch "The Willow Tree" at Theatre '51 today (Wed.).

Lou Walters' Latin Quarter Revue due on Majestic boards June 20, with three more Texas weeks following.

James R. Grainger, Republic Pictures' executive veepee-sales manager, expected for three-day session with local exchange personnel.

Foster Cope, Coast arranger-conductor, to head local 40-piece band for "Strictly American" at McFarlin Auditorium May 25-26. Musical will feature Texas composer David Guion.

## San Francisco

Kirk Douglas is enroute to Portland.

James A. Farley due May 21 for Paulist Forum at Opera House.

Fairmont hotel to add $700,000 Convention Hall on Nob Hill.

Dore Schary in for Variety Club and Gang Night Press Club speeches.

KNBC head, Lloyd E. Yoder, new chairman of Red Cross Safety Committee.

Gene Mann in to sound off his new musical comedy season at Opera House.

Diana Lynn, Eve Arden and Mel Ferrer due here for round of local military base shows.

## Houston

By Mary Frazer

Cowboy singer Foy Willing in town to ink deal for 1952 Houston Fat Stock Show.

Marquis Lounge, first of town's small intimate niteries, opening after re-building hiatus.

Cobina Wright Sr. spent two days in Houston's Shamrock hotel, enroute to New York and Europe.

Southern Dinner Club, leased for three months by Sally Rand and husband who abandoned the deal month ago, re-opened with local boy Benny Bell's ork.

One - time child star Dickie Moore starring in "Saturday's Children" which opens today (Wed.) at the Playhouse. Guest director is Allen Anderson, son of Maxwell Anderson.

## Minneapolis

By Les Rees

Edyth Bush Little Theatre presenting "Private Lives."

Gene Krupa into Prom Ballroom for four-nighter.

Alvin, burlesque, shuttered for summer, as usual.

Hotel Radisson Flame Room holding over Jimmy Nelson and Betty Norman.

Carmen Cavallaro spotted for Hotel Nicollet Minnesota Terrace starting May 18.

Antal Dorati, Minneapolis Symphony orchestra conductor, off to Europe where he'll fulfill a number of concert engagements.

"Dagmar" of supper clubs and burlesque (Virginia Blair) filed suit against TV's "Dagmar" for $50,000 damages, alleging appropriation of trade name which has hindered her in obtaining bookings.

## Chicago

Comic Victor Borge in town for convention date today (15).

Diosa Costello quits Chi company of "South Pacific" May 26 for the New York cast. No replacement set here.

Grace Parnell, for years assistant to vet showman Frank Smith, currently bedded at Wesley Memorial hospital.

Metropolitan Opera's benefit performance of "Die Flederamus" for Chicago Musical College racked up $35,000 gross last week.

Twenty-hour cerebral palsy telethon over WBKB last week was guested by Martin & Lewis plus local stage and radio talent.

Paramount's "Greatest Show on Earth" troupe in town enroute to Washington for additional lensing with Ringling Bros. & Barnum & Bailey.

## Hollywood

Greta Garbo planed in from Broadway.

Oleg Tupine became an American citizen.

Beverly Michaels unhitched from Valdemar Vetluguin.

Joan Crawford laid up with flu after her return from N. Y.

Wild Bill Elliott to Henderson, Tex., to open his new rodeo season.

Ruth Cosgrove joined United Artists as radio and television contact.

Kay Starr divorced Harold Solomon but retained him as her manager.

Rex Allen to Silver City, N. M., to open a 23-city tour of the southwest.

Benay Venuta switched from the Greshler agency to William Morris.

Mitzi Gaynor's laryngitis halted filming of "The Golden Girl" at 20th-Fox.

Owen Crump left for Korea to prep a special film for the U. S. Air Force.

Conrad Krebs appointed sales promotion manager for Roy Rogers Enterprises.

Mercedes McCambridge to San Francisco to entertain GIs returning from Korea.

Ann Lee in town to round up talent for her summer stock company in Santa Fe.

Charles P. Skouras will award prizes to winning cadets of 20 high-school ROTC units.

Buck Harris returned from an eastern tour in the interests of the Screen Actors Guild.

Richard Brooks in from Italy where he shot location sequences for "The Light Touch."

Amvets, at their California State convention, presented Jack L. Warner with an award for his Americanism.

Walter O'Keefe heading east to emcee the National Sales Executives Club convention at the Waldorf-Astoria.

Clarence Green and Russell Rouse, writer-producer team, filed petitions for voluntary bankruptcy in U. S. District court.

Walter Pidgeon and Kathryn Grayson will represent Metro at the dedication of the Carter Barron Memorial Amphitheatre.

## Philadelphia

By Jerry Gaghan

Cab Calloway slated for the Earle stage, May 25, with Lou Walters' "Parisian Follies" booked to follow June 1.

Eddie Davis, Jr., son of the N. Y. cafeman, headed the cast of "Petticoat Fever" put on by student talent at Valley Forge Military Academy.

Nat "King" Cole, playing last week at Chubby's, denied published reports that he was dropping his unit and intending to go out as a single.

Beryl Sennoff, concertmaster at the Forrest Theatre for "Courtin' Time," named to a similar post with Cleveland Symph for the coming season.

Frankie Juele, former Earle pit conductor, who left to play 19 weeks with an ice show on tour in Brazil, returns to the Earle with the Walters unit.

Lee Henderson added a line to the floor show at the Rainbow Room, in the Little Rathskeller. Spot, which has only been playing week-ends, returned to a full week policy (14).

Local 77, American Federation of Musicians, opened a cocktail lounge and bar in its headquarters, and has been threatened with picketing by Bartenders Local 115, because it is using retired musicians to mix up the potions.

## Miami Beach

By Lary Solloway

Carol Channing and husband spent week here before going on to Caribbean resorts.

Billy Daniels being ticketed for a date at Copa City following Josephine Baker, who reopens the huge spot in late June.

Robert Ruark house guested with the Col. Frank (WKAT-MBS) Katzentines. Planed back to Manhattan on Monday (14).

Milt Ross signed for emcee spot at Casablanca's Club Morocco for the summer. Sandy Scott handling talent booking for the room.

Billy Vine, held over for another week at Martha Raye's Five O'Clock Club, goes into Sans Souci Hotel's Blue Sails Room following run of Betty Reilly.

"Catskill Scandals," new revue at Roosevelt Theatre, set for minimum four week run, then heads for Atlantic City date, according to producers Al Beckman and John Pransky.

# OBITUARIES

**RICHARD J. MADDEN**

Richard J. Madden, 71, play broker and author's representative, died May 8 in New York. Among his clients had been Eugene O'Neill, Somerset Maugham, Sean O'Casey, T. S. Eliot, Owen Davis, Paul Vincent Carroll and Cole Porter.

Madden handled such legit hits as "Strange Interlude," "Mourning Becomes Electra," and "Ah, Wilderness," all by O'Neill. He also represented "The Barretts of Wimpole Street," the Katharine Cornell hit.

Wife, Tessa Kosta, former musicomedy star, survives.

**GLEN B. LAW**

Glen B. Law, 43, newscaster for station KRNT, Des Moines, Iowa from 1937 until 1946, later with KCBC, Des Moines and then KBOE, Oskaloosa, Iowa, died in Des Moines, May 4 from injuries suffered when hit by an automobile a week previously. Before joining KRNT he had been an announcer on WBOW, Terre Haute, Ind.

Survived by his wife, a son and daughter. Burial took place at Carthage, Ill.

**DR. PETER W. DYKEMA**

Dr. Peter W. Dykema, 77, composer and music educator, died at his home at Hastings-on-Hudson, N. Y., May 13. Dykema was Professor Emeritus of Music Education at Teachers College, Columbia U., and former head of the music education department there. His compositions include "Robin Hood and Alan a Dale," "The Arrow and the Song" and "The Three Bears and Goldilocks."

Surviving are his wife, three sons and two daughters.

**MARIE AULT**

Marie Ault, 80, British actress, died in London May 9. She made her debut in 1891 in "The Babes In The Woods" and had appeared all over the world in productions ranging from drama to musicomedy.

Miss Ault made her U. S. debut in 1912 when she played Mrs. Henderson in "Rutherford and Son" at the Little Theatre, N. Y. Her film credits include "Dawn," "Kitty" and "Fanny Hawthorne."

In Fond Memory of
My Dear Husband
**WILLIAM J. KELLY**
(May 17, 1949)
*Doris*

**BERT GRANT**

Bert Grant, 72, composer and vaude pianist, died May 10 in New York after a long illness.

Grant composed such tunes as "If I Knock the 'L' Out of Kelly," "Arrah Go On, I'm Gonna Go Back to Oregon," "Out Where the Blue Begins," "The Broadway Glide" and "In the Light of the Same Old Moon" among others. He was a charter member of the American Society of Composers, Authors and Publishers.

**BETTY LINLEY**

Betty Linley, 61, British-born actress, died in New York, May 9. She had appeared on the London and New York stage for more than 35 years and had toured the U. S.

Miss Linley had a role in the road company of "Life With Father" and last appeared on Broadway in "The Heiress." She also was cast in the film version of the play.

Husband, two sisters and a brother survive.

**JOHN J. KELLEY**

John J. Kelley, 75, former war correspondent and theatrical press agent, died May 9 in Veterans Hospital, Sawtelle, Cal.

Veteran of the Spanish-American War, Kelley managed personal appearance tours of Tom Mix and Snowy Baker, served as publicity man for the Orpheum Theatre, L. A., and organized the Theatre Managers Association in Los Angeles.

**WILLIAM C. JOHNSTON**

William C. Johnston, 76, who once played the role of Lamont Cranston on the radio serial, "The Shadow," was burned to death in a fire at his summer home in New Town, Conn., May 13.

Surviving are his wife, who was hospitalized by the fire, and a son William C. Johnston, Jr., a radio actor.

**LEON DE COSTA**

Leon de Costa, 68, author-composer-producer, died May 10 in New York. He wrote about a dozen musicomedies, including "Kosher Kitty Kelly" and "The Blond Sinner." He also composed songs for more than 300 vaude acts and at one time authored gags and plot material for films.

Wife survives.

**ALBERT WHITEHEAD**

Albert Whitehead, English chorister, died in Toronto, May 10. He organized the London Singers and toured with the group through England, France, Canada and the U. S. He became voice teacher at Toronto's Royal Conservatory of Music in 1937.

**CHARLES W. MARSHALL**

Charles W. Marshall, 65, retired Chicago Civic Opera tenor, died May 10 at Lake George, N. Y. He also sang operatic roles in Italy, Russia, Turkey, Greece and Germany.

Wife, a son and a daughter survive.

**A. MORALES**

A. Morales, 67, pioneer Texas exhibitor who had been in show business for more than 25 years, died recently in El Paso. He was owner of the Sierra Blanca Theatre in Sierra Blanca, Tex.

Wife and son, who survive, will continue operation of the theatre.

**GEORGE O. FREY, SR.**

George O. Frey, Sr., 69, bandmaster, died in Philadelphia May 13. Frey was guest conductor of the West Point Military Academy Band, the Navy Band and the Marine Band.

He also played with the Philadelphia Orchestra.

**MARIO VALLE**

Mario Valle, 69, San Carlo Opera Co. baritone, died in New York May 14. He sang in Italy, England and South America before joining the San Carlo Co. in 1921.

Wife and three sons survive.

**PAUL F. SIMONETTE**

Paul F. Simonette, 46, bandleader, died in Cleveland May 13. After playing trombone in several of Cleveland's bands, he formed his own orch in 1931 under the name of Paul Sims.

His wife and daughter survive.

**FRANK E. HUDSON**

Frank E. Hudson, who was partnered in a balancing act tagged Jan Claire & Hudson for some 13 years, died recently in Portland, Ore. Before entering vaude he was an amateur weight lifter.

**JOHN P. SCHOPP**

John P. Schopp, 82, retired musician and former member of the St. Louis symphony orch, died May 8 in St. Louis. Since his retirement from the symph, he helped organize local school bands.

Wife, two sons and a stepdaughter survive.

**SAM RICE**

Sam Rice, 63, died in Chicago May 7. He was a member of the Rice Bros., German comedy team, which played the Keith-Orpheum and other major vaude circuits.

Survived by brother, Andy Rice, Sr. and nephew.

**FRANK RENARD**

Frank Renard, 82, composer, pianist and music teacher, died in Dallas on May 9, after a long illness. He had appeared as soloist with the Chicago and Dallas Symphony orchestras.

**RICARDO D. ZAPPONE**

Ricardo D. Zappone, 59, former operatic tenor, died May 7 in Washington. He sang throughout Europe during the 1920s.

Wife, son and a daughter survive.

**JACK CONWAY**

Jack Conway, Irish comedian, died recently at Forest Hills, N. Y. He toured the Shubert, Keith and Loew vaude circuits and appeared in several early Paramount pictures.

Wife survives.

**VOYA GEORGE**

Voya George (Djordjevich), 56, silent film actor, died in New York, May 8. He appeared in "The Legion of the Condemned," a Gary Cooper-Fay Wray starrer.

A brother survives.

**SAM LEE**

Sam Lee, British film director, drowned May 12 when his small boat capsized off the western coast of Ireland during work on a pic, "Shark Oil."

**HAROLD L. SCHWARTZ**

Harold L. Schwartz, 55, with Paramount for 30 years as assistant director, business manager and assistant production manager, died May 8 in Hollywood.

**FRED W. PEASE**

Fred W. Pease, 77, former stage electrician at Radio City Music Hall, N. Y., died May 12 in West Harwich, Mass.

**JOSEPH W. RYAN**

Joseph W. Ryan, 58, film studio technician for 30 years, died of a bullet wound May 7 in Culver City, Cal. Police called it suicide.

**Jacob Mandelbaum**, 68, father of CBS-TV producer Irving Mansfield, died in Brooklyn, N. Y., after a brief illness. He was a veteran of the Spanish-American war as a sergeant with Col. Teddy Roosevelt's Rough Riders. Wife also survives.

**Father**, 76, of George and Alex Golitzen, assistant production manager and art director, respectively, at Universal-International, died May 5 in Hollywood.

**Father**, 63, of Ernie Neff, organist at Hotel Sheraton in Chicago and former announcer at station WCAE, Pittsburgh, died in Pitt May 3 of a heart attack.

**Frank E. Tibbits**, lobby artist for Loew's theatres and the Hartman theatre in Columbus, died of a heart attack May 12 in Perry, Fla. His wife survives.

**Frank Rachiele**, long-time Pittsburgh projectionist for theatres owned by his brother, Harry Rachiele, until he went blind 18 years ago, died in Pitt May 5.

**Victor A. DeLinsky**, 68, former stand-in for Adolphe Menjou, died May 8 in Hollywood, following an automobile accident.

**August J. Elliott**, 63, pioneer member of Paramount's camera department, died May 7 in Hollywood.

**Wife**, 80, of composer Ralph Vaughan Williams, died May 12 in London.

**Mother**, of Phil Coscia, an independent vaude agent, died May 8 in New York.

## $10,000,000 Gate

Continued from page 1

growth to maturity was disclosed last week by RCA with the announcement that 13 of the top circuits in the country had ordered some 50 units for immediate installation. Once the big-screen circuit gets rolling, it's expected the modus operandi would work something as follows: By offering a major sports event, such as a championship fight (which would not be available to home TV), in conjunction with their regular film programs exhibitors could charge at least $1 per seat. At capacity, the 200,000 networked audience would provide a gross of $200,000. Exhibs could pay half of this to the sports promoters for rights to the event and still retain enough to show a sizable profit for the evening.

As Halpern pointed out in Atlanta, the promotors would undoubtedly go for such a deal. Besides getting bigger gates (via theatre TV) than they've been able to draw recently, they could also control the size and locale of the audience. For example, if a fight were staged at Madison Square Garden and the promoters feared that televising it to the first-run showcase houses in New York might nick the Garden receipts, the telecasts could be limited to suburban houses in the metropolitan area and theatres in cities outside N. Y. In addition, the promoters would know that each customer would pay his $1 and that there would not be 20 or 30 persons sitting in front of a home receiver watching the fight for free.

Halpern noted that the National Collegiate Athletic Assn., which has instituted a year's moratorium on live TV pickups next fall, has okayed maximum use of theatre TV. "It's expected," he said, "that there will be an important schedule of top college football games available exclusively on theatre TV in several parts of the country this year. Other sports events will follow." Halpern concluded:

"In a tougher competitive era, the film industry much continue energetically to seek out and develop new, expanding audiences. Theatre TV can be a dynamic factor in reaching new audiences with new live attractions."

**F&M Eyes Theatre TV**

St. Louis, May 15.

A survey is being made by Fanchon & Marco with the idea of installing television programs in some of the 30 houses of the St. Louis Amus. Co., operated by F&M. The survey is being made to determine the adaptability of TV projection, according to Edward Arthur, F&M general manager here.

Arthur said the TV programs will not supplant regular film programs, but will augment them. The plan being mulled will be to integrate the most desirable TV shows with the film presentations. It is estimated that TV systems to be installed will cost about $15,800 each and will utilize the regular pic screen.

## New Acts

Continued from page 51

eliminated. It would be a good idea for Matson to work in regulation garb for at least one number in order to attain some contrast. Once the costume problem is worked out, he'll be okay for nitery work. *Jose.*

**ARNO GENNEY**
**Songs**
**12 Mins.**
**Habibi, N. Y.**

Arno Genney is a personable raconteur and singer, well-suited to the needs of the Habibi cafe. He's apparently versed in languages being able to deliver Israeli, Yiddish as well as English tunes with equal facility. Genney has a pleasing stage demeanor and a folksy quality in discoursing with the customers.

During his own turn, Genney exhibits a well-schooled voice. Most of his tunes are for the Israeli partisans, but he also does well with delivery of numbers in the "Molly Malone" category. *Jose.*

**ALA MING**
**Aero**
**8 Mins., Full**
**Palace, N. Y.**

Ala Ming, a Chinese tight wire walker, is a lithe performer. She's graceful on the wire, having a good assortment of terp steps to keep the viewers interested. Miss Ming has two major tricks, one being a full split on the strand, and the other a backflip. Both appear difficult to execute.

Miss Ming is well-dressed in Oriental garb. She's okay for vauders having the necessary stage space. She's obviously a veteran in this field but is not listed in the New Act files. *Jose.*

**ALBERTA HUNTER**
**Songs**
**12 Mins.**
**La Commedia, N. Y.**

Alberta Hunter is a vet singer of considerable style. This Negro tunester excels at blues numbers and rhythm tunes. There's frequently a "holy-roller" quality that gets the customers in a lively spirit. The blues tunes are done with considerable feeling.

Miss Hunter, at show caught, attempted some sophisticated tunes, but these didn't reach their intended mark. However, her other numbers indicated that she'd do well in intime spots. Miss Hunter makes a good appearance on the floor. *Jose.*

## MARRIAGES

Helena Dudas to Maurice Seymour, Chicago, May 10. Bride is musical comedy singer; he's theatrical photographer.

Marie Phillips to Tom Donovan, New York, May 7. Bride is a legit and TV actress; he's a floor manager at CBS-TV, N. Y.

Jean Norwood to Douglas Kennedy, Santa Barbara, May 6. He's a screen actor.

Abby Lewis to John D. Seymour, New York, April 22. Both are radio and TV players.

Aileen Norton to William B. Sprague, Jr., Houston, May 12. Bride is a member of the Houston Little Theatre and the Houston Chorale Society. He's with NBC in N. Y.

Mrs. Eva Kern to George Byron, Los Angeles, May 12. Bride is widow of composer Jerome Kern; groom is a singer and protegee of the late composer.

Hazel Shermet to Larry Rhine, New York, May 5. Bride is "Miss Duffy" of the "Duffy's Tavern" radio show; he's Hollywood and radio-TV writer who scripts "Duffy's."

Dorothy Kirsten to Dr. Eugene Chapman, New Orleans, May 15. Bride is a film and opera star.

## WB Landlord

Continued from page 3

count as security against default of the tenant with respect to such obligation.

**Minimum Cash Obligation**

"The minimum cash obligation to the tenant under the lease for the balance of the term (approximately 76 years), and therefore the contingent cash liability of Warner as guarantor, is more than $23,000,000. Said guarantee of Warner is a valid subsisting obligation unrelated to any antitrust violations by Warner or any other defendant in this case."

Sutphen went on to declare of the effect of the anti-trust judgment "that effect is direct and ruinous. Upon the transfer of Warner's assets to the two new companies in exchange for their capital stock to be distributed to Warner's stockholders, Warner, the guarantor, will be rendered insolvent, and upon the dissolution of Warner, the guaranty contract will be destroyed.

"The district court's final decree of Feb. 8, 1950, affirmed by the Supreme Court, did not require such a reorganization as that included in the consent judgment, nor a dissolution of Warner. It merely required a divorcement of Warner's theatre business from its production and distribution business.

"Warner's selection of the particular plan, from among numerous alternative methods of complying with said decree, was presumably because it was considered most advantageous emonomically to the stockholders of Warner as a tax-free reorganization."

## Berle to DuMont?

Continued from page 1

a way to save almost $1,000,000 on the Berle show next season. This would be accomplished, according to the reports, by DuMont's willingness to bypass almost all time charges for the program, as well as pick up most of the production cost.

Texaco is said to figure that the program, which has consistently drawn more viewers than any other regularly-scheduled show in TV, would continue to pull down its top ratings no matter which network had it. Move would give DuMont, on the other hand, a chance for a top bigtime network production, which would mean the opportunity to clear time on affiliate stations heretofore tied to NBC for almost all of Tuesday nights because of the Berle show's lure. On that basis, DuMont reportedly hopes to be able to sell the periods preceding and following the Berle program.

DuMont currently is constructing a mammoth new studio in N. Y. so that it will be able to house the Texaco show by next fall, if the deal goes through. Even without the new studio, however, DuMont could still make room for the program, since Berle prefers to work in a small studio, despite the tremendous demand for tickets to his weekly offering.

## BIRTHS

Mr. and Mrs. James Stewart, twin daughters, Hollywood, May 7. Father is a screen actor.

Mr. and Mrs. Sam Rossant, son, New York, May 6. Father is sales manager of MGM Radio Attractions.

Mr. and Mrs. Ralph Fallert, daughter, Pittsburgh, May 3. Father's an announcer at WCAE.

Mr. and Mrs. Pete Smith, son, Pittsburgh, May 5. Father's a director at station WDTV.

Mr. and Mrs. Jack Rose, daughter, Hollywood, May 7. Father is a screen writer.

Mr. and Mrs. Robert Redcay, daughter, May 10. Father is assistant manager of Loew's Theatre, Reading, Pa.

Mr. and Mrs. George Gates, daughter, Los Angeles, May 6. Father is Coast recording chief for Coral Records.

Mr. and Mrs. Thomas McCool, son, Lake Charles, La., May 4. Parents are Tom Nip, Jr., and Joan Martin, both dancers.

Mr. and Mrs. Teddy Peiro, daughter, New York, May 9. Mother is Michele Roberts, formerly of the 3 Roberts Sisters, dancers; father is one of the Peiro Bros., vaude-nitery act.

Mr. and Mrs. Al Morgan, daughter, New York, May 13. Father is producer-writer for WCBS' "This Is New York;" mother is Martha Falconer, former legit and radio actress.

The

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★ SHOW-OF-THE-MONTH CLUB AWARD — Best Musical 1950-'51

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with

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B. S. PULLY · STUBBY KAYE · TOM PEDI · JOHNNY SILVER

Music and Lyrics by FRANK LOESSER

Book by JO SWERLING and ABE BURROWS

Dances and Musical Numbers Staged by MICHAEL KIDD

Settings and Lighting by JO MIELZINER

Costumes by ALVIN COLT

Musical Director IRVING ACTMAN

Orchestral Arrangements by GEORGE BASSMAN and TED ROYAL

Vocal Arrangements and Direction by HERBERT GREENE

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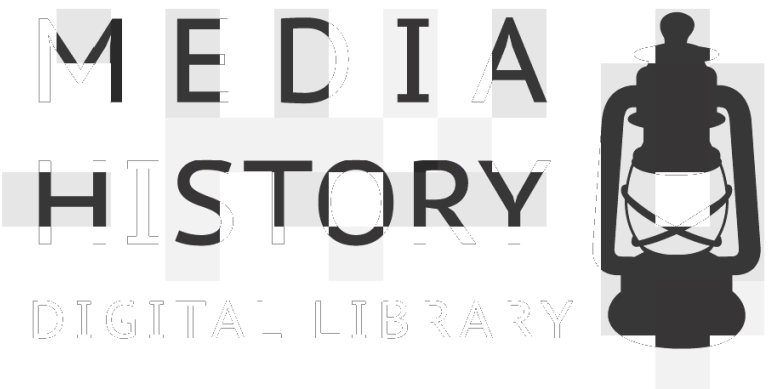


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