

43rd ANNIVERSARY NUMBER

# VARIETY

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PRICE 25 CENTS



## A toast to Hollywood!

from the

## Lux Radio Theatre

with thanks for **15** years  
of magnificent co-operation



The superb talents of your

**STARS, STUDIOS,**

**DIRECTORS, PRODUCERS, MAGAZINES,**

**NEWSPAPERS, TRADE PAPERS,**

**TECHNICIANS** continue

to make the Lux Radio Theatre

"greatest dramatic program on the air"

Now in its 15th season on the air, the Lux Radio Theatre is winning more enthusiastic response from its audience and praise from the critics than ever before. In large measure we owe this outstanding success to the extraordinary artistry, craftsmanship and splendid co-operation of the Hollywood movie industry. And so we extend to each and every one of you in Hollywood our sincere thanks and best wishes.

## Lux Radio Theatre

HOLLYWOOD, CALIFORNIA

WILLIAM KEIGHLEY, Producer

LOUIS SILVERS, Musical Director

MONDAYS, 9 P. M., NEW YORK TIME • WCBS AND COAST-TO-COAST COLUMBIA NETWORK

*Since 1898...*

THE  
AGENCY  
OF  
THE  
SHOW  
WORLD



**WILLIAM MORRIS AGENCY, INC.**

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Dr. Maurice Kurtz, an American, took office on Jan. 1 as the first secretary-general of the newly established International Theatre Institute, quartered temporarily in UNESCO House, Paris.

The ITI is a clearing-house for the airing of problems in professional and amateur play production.

## 'RIGHT IN YOUR OWN HOME'

By EDDIE DAVIS

In 1948 they began the gloomy predictions, and the handwriting was on the wall. Experts from every field of entertainment came to their agreements after much solemnizing of heads and much wise strolling of boards, grown especially for the purpose of wise strolling.

Television was the medium, and no other. It wasn't that television produced greater entertainment, it didn't. Nor was it because television introduced new faces. It didn't. Nor was it because television was relaxing, with those nervous screens. It wasn't. It was because television brought the world of entertainment right into your own home. It had turned man's castle into a vast public living room.

And sure enough, the experts were right, and it came to pass. One by one, the oppositions to television folded.

Nine clubs were the first hit, the first hit, television; fascinated the people. Singing and in pairs they extinguished their neon signs, and, like the Arabs (God forbid) they stole silently away to other pastures, of sensationalism, but they couldn't compete for long with a medium which offered itself free. Hollywood became a ghost town, so quiet that you could hear an opinion drop.

The theatre was not far behind. The death knell was sounded when the Theatre Guild went in for television, as Rodgers & Hammerstein first lab shows for the first time.

Radio held out for a last gasp. Only one program could be heard on all the other waves—except the Music Box. And that, too, soon joined the ranks of the extinct.

And it was all over. The forms of entertainment were gone. There remained only television—the medium brought right into your own home!

There was no sense in going anywhere. There was no theatres, no movies, no nine clubs. Taverns had television too, so what was the sense in getting blind with drink and then blinder looking at flickering signs—through a cigarette smoke? Everybody sat home and watched their 10-inch-to-32-inch screens, squinting through the gloomy living room at the televised offerings.

The repercussions were apparent. New services were offered, old services refused. One enterprising young man made a small fortune installing popcorn machines in family kitchens. Another astute fellow corralled a lot of jobless youths and rented them out to sweep the living room of cigar butts. In duplex apartments they insisted on smoking only on the upper floor. The bad side of the ledger showed the disappearance of the institution of the baby sitter. Nobody went out anymore, they sat with their own babies.

They sat in their own living rooms and watched:

1. They saw their John Lee soon prettier than his other wife.
2. They watched babies being born in hospitals, and realized that *Dad* did not do everything.
3. They watched Allen Berle until every female felt like his mother.
4. And they watched Benny's dummy, Allen's buggy eyes, Benny's torques, *John's* wheelchair, *Cantor's* daughters, *Crosby's* shirts and *Henny Morgan* lose another sponsor. They watched and they watched and they watched.

It was horrible. But they couldn't help it anymore. Turning on a television set had become a national habit, a national habit, in fact. Nobody could do it. So, nobody had any more to say. Everybody had to say to each other. Husbands snarled at wives, wives snarled at husbands, and snarled at each other. The bread was gone. The bread was gone. In one family, a beautiful young girl took to visiting a disreputable

(Continued on page 46)

**3434 Week!**  
5000 Performances  
All-time long run record in the legitimate theatre

**KEN MURRAY'S**  
"BLACKOUT OF 1947"  
El Capitan Theatre, Hollywood, Cal.  
And now in world-wide release  
"BILL AND COO"  
New Murray's  
Academy Award Film

## Tax Figures Show 'OK '48 Pix B.O.

Washington.

Despite the wailing of industry-lites, an analysis of the picture business for 1948 based upon the Government's 20% amusement tax shows that the boxoffice was almost as good last year as it was in profitable 1947. Assuming that 80% of all amusement revenue comes from motion pictures, the industry grossed \$1,546,000,000 in the continental U. S. during 1947, based upon tax receipts of the Bureau of Internal Revenue.

Total for 1947 is only slightly over 1948, the latter, which is pointing for \$1,500,000,000. Last year's business is based upon the Government's figures for the first 10 months of 1948, plus estimates for November and December. Though not quite as good as 1947, last year's net profits are expected to be only a few percent less, inasmuch as the industry overhauled

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## A HAPPIER NEW YEAR

Television... capital gains... peak costs and diminishing profits... they bid fair to dominate 1949.

A show business year that premiered with much promise and flamed in uncertainty, 1948 saw the entire amusement industry digesting many things it didn't anticipate in the bright new promise of another annum. For '48 saw curtailed foreign market tests, inroads of television and dwindling domestic boxoffice against a still-high cost base. All these presented a succession of crises.

Peak investments had to be digested in lean income years. Adjustments had to become drastic and far-fung. Show businesses on varying fronts reappraised themselves in a determined effort to set their houses in order.

Wall Street is seemingly guessing, but on the downward side, business and its near future, seem more optimistic. For the picture industry the inevitability of divorcement is a matter of continuing uncertainty.

This uncertainty, in fact, has stamped certain industry leaders, heretofore never lax to express their views on the state of the business and its near future. Several, frankly, don't know, or prefer a watchful-waiting policy. But those whose views are inscribed in printer's ink for all to see—running the gamut of the entire contents of this Varsity's 43d Anniversary Number—seemingly have a common conclusion. Whatever the branch of show business, the crystal-clear objective of all showmen is to return to that cardinal rule of the amusement industry; better shows.

For the purveyors of mass entertainment had suddenly lost their touch, observes one showman. Films and radio are still mass entertainments, vastly paranzoned, observes another. It isn't as if all boxoffices suddenly got a bad case of the blues, and people were no longer chiefly a matter of getting more people back in the habit, and at the same time getting investments (show costs, etc.) down to a surer margin profit. It's as simple as that, at least in principle. This execution will come, more or less, in its own way.

Things have not been great in '48, and while we hope everything's going to be fine in '49, one sure way to further it is to cut the pattern to fit the purse. The costly digestive period of '48 should be capitalized with the dawn of another year. Happy New Year!

Abel.

## C. P. Skouras Agrees To 'Dime' Hatpassing

March of Dimes made its first breach in the wall erected by large theatre chains against individual charity collections when Charles P. Skouras, head of National Theatres, agreed to hatpassing in NY theatres during the M. of D.'s 1948 campaign. Skouras' okay makes the November and December. Though not quite as good as 1947, last year's net profits are expected to be only a few percent less, inasmuch as the industry overhauled

(Continued on page 46)

## ACTORS GUILD TO HIKE DUES FOR LINING UP TV

Hollywood. Screen Actors Guild board meeting Jan. 3 will be asked to consider a 25% increase in dues. The guild is required to organize television, as well as increased operating expenses. It's believed the actors will be asked, for the first time, to hike dues, to increase dues in the GAG history, to increase dues which now range between \$18 and \$20.

Quill problem was revealed in a year-end report mailed to members, which also disclosed that a 25% increase in dues would contribute to the Motion Picture Relief Fund carried overwhelmingly. An increase from 10% to 15% will mean approximately \$600,000 contributed yearly, it's believed. It's understood that 1948 contribution was about \$300,000. SAG financial report for the year ended Dec. 31, a duplicate of that being filed with the Labor Dept., shows income ran only \$27,558 above expenses during the year. Income was \$250,938, as against expenditures of \$223,381. Surplus from the preceding year of \$58,119 gave the organization a total closing balance of \$585,933.

**Loew-RKO Pool Delay**  
Loew's and RKO have won a three-month extension of the Dec. 31 deadline to settle in reference to the Orpheum theatre, Denver. House, which is jointly owned by the two companies, will remain under their supervision until March 31 at which time the partnership must be dissolved.

**N. Y. to L. A.**  
Paulette Goddard  
Mr. & Mrs. Abel Green  
Sara Berner  
Bob Hope  
Lena Horne  
Alan Jay Lerner  
Jules Leven  
Laurie Melcher  
Burgess Meredith  
H. M. Saver  
Paul White

**L. A. to N. Y.**  
Anna Roosevelt Boettger  
Gene Fowler  
Ava Gardner  
Nat Helt  
William H. Hays  
Nancy Kelly  
Peter Lorre  
John H. Pomeroy  
William Prince  
Vivian Reed  
Richard Whorf  
Hagar Wilder  
Faye Wyatt

## NCCJ HONOR DEPINET, DUNNE, RODGERS & H.

N. E. Depinet, pres. of NCCJ, film actress Irene Dunne, and composers Richard Rodgers and Oscar Hammerstein II, will be guested at the annual luncheon of the National Conference of Christian and Jews, announced division, Feb. 4. Affairs will be chairmanned by J. Robert Rubin, yep and general counsel of Metro, and it will be held at the Waldorf-Astoria, N. Y.

Guests will be honored for their contributions to show biz and brotherhood. Last similar honors were Spyrus Skouras, Fox president; playwright Robert E. Sherwood; and songwriter Irving Berlin, two years ago.

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# PUBLIC

# Public Likes Pix Better Than Radio and TV, and It's Par With Sports for Mass Appeal; Problem Now Is to Maintain Continued Interest Via Quality

President of Motion Picture Ass'n of America  
Satirizes Cautious Critical Technique If  
Applied to Other Industries

By ERIC JOHNSTON

Does it impress you, as it does me, that there are 500 talented and gifted men and women of the press and radio who spend all their time just covering the motion picture studios in Hollywood? And that many, many more from coast to coast do nothing but write or talk of motion pictures?

I don't believe there are that many people covering any other big business—the automobile industry, for example, or the packing industry. Hollywood comes next to Washington in the number of correspondents, commentators and columnists who focus their attention on the doings of a single community.

I wonder what would happen if our motion picture correspondents, commentators and columnists decided to take up their trade in Detroit or in Chicago. It would be a great loss to Hollywood. But I don't think it's fair for us to hog all this gifted talent which works for free in the interests of our industry while other industries have to plod along with reporters and commentators so deadly dull and uninspired they don't do anything but stick to facts.

Let me see if I can visualize just what would happen if our motion picture critics were moved to Detroit. In my month, you better know the town! Henry Ford and Charlie Wilson and Walter Reuther and all the other leaders of management and labor in the motor capital of the world would be such changed men, you'd hardly recognize them!

Think of what it would mean to the poor people of Detroit to pick up the papers and see in the headlines that that wonderful new French automobile—the Lescargo, let's call it.

A typical review of Lescargo would probably read something like this:

"American automobile makers who persist in pandering to the cheap public taste for efficient machinery which can be operated at low cost should hide their heads in shame. The French have done it again!"

"Words fail me to describe the winsome charm, the stark realism and the elfin mood of Lescargo. It is stripped—stripped down to its gears—of all the no-nonsense, hard-boiled, no-nonsense, hard-boiled numbers. Unlike the Detroit makes, this enchanting offering from abroad says only two people instead of five! It is an adventure to get into Lescargo and to determine if it is a thing of beauty and grace and smoothly and roll in pagan comfort on softly padded seats."

"No Lescargo will make you think. You are first confronted with the challenge of the machine, you are then told not to mind the wheel and then you are beguiled to a point of witchery by the fascinating problem of how to drive while your knees are wedged against again!"

"This is a motor car for those who appreciate the finer things of life. If you haven't been buying automobiles lately, and your taste is in the motor car, you should buy a French one. American models, I recommend to you Lescargo: A four-horn car!"

"The new Dodge is showing today as well, but the less said of it, the better. Dodge it is not!"

Or, we might find this kind of gripping essay in our favorite Sunday newspaper:

"That's the way it looks to this reviewer. The news is sad and gloomy this morning."

"During the past year this department has reviewed 250 American cars and 125 foreign cars. What did we find? Just this:

"Of the 10 best cars of the year, nine were foreign, and only one American."

"Of the 10 worst cars of the year, nine were American and only one foreign."

"These figures should be meaning to the moguls of Detroit. No wonder car sales are falling off—no wonder people are walking the streets of Detroit."

"Detroit is out of touch with the realities of the world. It is living in atom isolation. It rides only in its own cars."

"What is Detroit doing? It paints its autos in gay and gaudy colors—reds and yellows and cerise and orchid. The cars from abroad are in black and gray. Foreign manufacturers treat honestly with the facts of life—for life today is black and gray."

"Footnote: Only this last month the 100 million American automobile rolled off the assembly lines."

## Stripped Motors

And that isn't all. Think of the great public relations job the critics could do for Detroit! Chatter little things like this would be popping out every day: "What General Motors director has been free-wheeling in Lincoln with a little blonde from Chrysler?"

And we could turn in the radio the hear the breathless voice of Chauncey Chew, the pride of the air:

"This is Chauncey Chew from Detroit with his open letter to the auto industry:

"This is my last warning to the auto industry. I've warned them before—my patience is exhausted. I'm going next to the Federal government and you'll be sorry."

"As we all know, my friends of the radio audience, we are engaged in a national campaign to eliminate auto horns. You'd expect—wouldn't you?—that Detroit would take the lead in this fight? But, no."

"These unscrupulous manufacturers still persist in putting horns on automobiles."

"They are debauching youth. They are contributing to juvenile delinquency."

"This horrible shrieking of horns at night is making us a sleepless nation. When kids can't sleep, they become juvenile delinquents. Can't you tell you—the parents of America are aroused—they can't sleep either. They will go to Washington and demand a law. I'll be at their head—and heads will roll in Detroit."

"You're for a sleepy nation."

"Chauncey Chew."

But I don't want to be misunderstood, I love my critics. Now suppose these same critics went to Chicago. They'd like to get down to the guts of a matter fast and I don't know of any better spot to do it. They like to take the hide off Chicago, and the Chicago stockyards are full of opportunities.

Our critics could do what whole hog Chicago. The first thing they'd do would be to start a campaign to import South American beef.

Now suppose these same critics went to New York. They'd like to get down to the guts of a matter fast and I don't know of any better spot to do it. They like to take the hide off New York, and the New York stockyards are full of opportunities.

Our critics could do what whole hog New York. The first thing they'd do would be to start a campaign to import South American beef.

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Our









# The Picture Business Must Fight For the Amus. Dollar on Its Merits Once Again, As It Has in the Past—And Usually Successfully

By **NED E. DEPINET**  
(President, Radio-Keith-Orpheum Corp.)

Politicians, professors and corporate presidents may be pontifical and emit profundities like a Texas well spouts oil. The motion picture industry is on the tip of their tongues to give the answer to all the problems that torment the world, or plague the particular corner of it. I haven't, I don't know, however, the motion picture industry isn't suffering from any one major malady. It hasn't lost its sight, or its voice and its financial back isn't broken. It just isn't ready for the last rites, the embalmer, the black hack and a dirge. It is, though, suffering from a thousand ills and bruises, many self-inflicted, and some from being hit on the head with bricks when the house of foreign markets crumbled. One foreign operation isn't hurt, as the doctors say, but rather it needs many pills, potions and plasters of common sense and good merchandising, which, in our business, we call showmanship.

The picture industry is still able to sit up and take nourishment is demonstrated by the amazing success of "Joni of the Dawn," a picture produced at perhaps the greatest negative cost ever, giving definite signs of things to come of the largest grossers in history. In a receding market, the American movie picture has turned out a boxoffice picture, and the producer's courage and daring in the lamp of adversity is in the dark halls of our industry. There are other encouraging signs. Many American movies are doing excellent business and there are indications that the public is regaining its belief in the picture. Pictures are good entertainment even after the kicking the industry took from the public's wrath when it was on its knees, pined from domestic mailings and foreign beatings.

In my opinion the industry is getting its second wind after the jolt of the crumbling foreign market and the diminishing domestic boxoffice. That this business was caught with its costs was not surprising. It, like all industry, was in the inflationary spiral, but to find itself with the necessity of liquidating its most expensive inventory in a declining market was serious.

## Where the Film Biz Differs

Most industries manufacture separate units of the same article, automobiles for instance, and inventory can be controlled, supply geared to demand. But the motion picture industry makes but one unit of its article—a motion picture—and its eggs are all in one basket. When that single article, representing anywhere from \$200,000 to \$5,000,000, and made to meet the demand of a lush domestic and a healthy foreign market, disappears a quarter or more of its anticipated income cut off suddenly, is there any wonder there was a temporary panic and frantic search for a life preserver?

In this period of panic and self-analysis, the producing and distributing branches of the industry took inventory of itself, sought out the weak and flabby portions of its structure. In wartime, when there were few hard times that a dollar could buy, and there were a lot of dollars in pockets unaccustomed to their company, motion pictures found themselves in the temporary happy position of being less in competition for the dollar than ever in its history. This, plus the fact that mass migration was taking place all over the country with millions of people uprooted and transient and seeking diversified outlets, theatres from early morning to midnight and after; America was winning around the world and doing to show the same way. Salesman-

ship in the theatre became almost obsolete, an atrophied and useless organ in the opinion of many ex-managers. "Open the doors and jump out of the way so you don't get run over by the crowds."

As both optimism and pessimism are contagious, it is only natural that much of this philosophy should find its way to and take root, in Hollywood. Scarities in the market and manpower sent production costs soaring, extravaganzas were acquired, as they are by other industries and individuals in fruitful times. Excess weight replaced hard muscle—and many of our critics say fat grew in the places, the belly and the brain.

In the past year or so the industry has taken course of itself, lots of the weight caused by eating too freely has been taken off by common sense dieting and I think we are in better physical and financial shape to battle with the problems of 1949.

## Problem Not Hollywood's 100%

However, anyone who thinks the problem is entirely Hollywood's is badly mistaken. Any Utopian who dreams of cheap pictures and high boxoffice returns is simply deluding himself into the hands of the sheriff and the bankruptcy courts. Motion pictures can never go backwards and survive. They have all ways gone forward, and must, to compete for the entertainment dollar. One basic thing that is to my mind remember is that the motion picture, regardless of how we would like to think so, is not a necessity. It is bought only because it is desirable.

Excess can be substituted for meat and wool and brick houses when necessity dictates because there is no other recourse, but for things of the mind and the emotions there is always a free market. The producing branch of our business can whittle costs, eliminate extravaganzas, tighten its belt and work like hell for its own salvation, but the margin of savings and then sensible economy and current costs it not great enough to carry the load alone. Exhibitor lethargy or refusal to face the facts cannot but

result in suicidal malnutrition of the industry and public revolt. The motion picture is still a creature of the artistic imagination of men that defies all rules and production line techniques. The gap between success and failure is but a hair's breadth, just as the touch of the chisel and mallet in the sculptor's hands can turn a block of marble into a masterpiece or an atrocity.

The motion picture is, and always has been, in competition for the diversion hour and entertainment dollar, whether these rivals be reading, radio or romancing, gin rummy or television, books or baseball, alcohol or automobiles—or any of the thousand other claimants to the leisure time and excess dollars of the people. You can't legislate desire in people, it can only be nurtured and sold. You can't make them buy dull or cheap movies when there are so many bright and glittering toys to be had for the same money.

Actually, the national boxoffice is still pretty healthy. In many cases it is still getting its normal, or at least normal, expectation on pictures designed and produced with a cost intended for a world market. In reality this is a case of living off someone's fat. The big question is, would the boxoffice be as healthy if it were doing business with pictures cut down in size and cost to the present market? I doubt it. The answer, I think, lies in the joint efforts of producer and exhibitor, the former to reduce waste and cut cost without deterring progress, the latter through his efforts to maintain a high boxoffice level. In the bargain between them may be profit for both, or there may be need for a different division of the boxoffice dollar. It is self-evident that one cannot prosper at the other's expense; the producer cost can't be starved and still give.

In many ways the motion picture industry, in the last days, got away as a liberal and proud institution from both the people and the owners. It depended on the migratory crowds and the new crop of young.

(Continued on page 247)

# 1948 the Year of 'Transformation,' Biz Gears to Domestic Market

By **HERBERT J. YATES**  
(President, Republic Pictures)

## Some '48 Memories

"Nature Boy." Toni and Airwick jacks. Petrille. The New Look. Capital gains. Pumpkin jokes. Calvert switch pokes. Bill Paley and MCA. "Witches and Kaiser-Frazer." "Communism" in Hollywood. Divorcement. Howard Hughes and RKO. "Citizen of the World" Gary Davis. Dixiecrats. Bobo and Winthrop Rockett. "The contemptuous 10." Rita and Ali. Lana and Topping. L. B. and Lonnie. Orson Welles Hollywood. Rover Boys on the Riviera. Television. LP records. Benito. Hollywood had boys. Billy Rose and Moss Hart. Boyer sans toupee.

President Truman reelected.

## Mulvey, Goldwyn Decry Distribs' 'Stranglehold'

By **JAMES A. MULVEY**  
(Pres., Samuel Goldwyn Pictures)

All of us who say we love good pictures make a mistake when we separate devotion to better pictures from the practical considerations of making and showing them. They are part of the same thing.

I think it is wrong to give lip service to the argument that we need better pictures, that better pictures must be made, and at the same time, deny to the producers of better pictures the free market to which they are entitled. It has always been a mistake, an inequity, to place arbitrary limits and restrictions in terms, in playing time, in advertising arrangements and participation for quality entertainment on the argument that pictures, good and bad, have to average out and that the good ones have to support the poor ones.

The major exhibition monopolies are in conflicting and contradictory positions.

(Continued on page 38)

1948 will go down in motion picture history as the year of "transformation." The American motion picture business, since its inception, designed its products for the world markets. When so a und be the reality the American motion picture industry has a quick to weld this great new medium into entertainment to the silent film.

Herbert J. Yates in g pictures began to roll out of the Hollywood studios which were the wonder of the entertainment world. With the world market at our command, the cost control of pictures became taboo conversation. We forgot, however, that the motion picture industry was not a world wide scale tied up to political and economic conditions, even more so that many other industries. In 1948 the degree of restrictions against American product hit hard. Great Britain's picture industry and new quotas were body blows. Instead of less restrictions in 1949, in foreign markets there will be more. No doubt the few countries which haven't imposed some sort of road block to American product will do so. Whatever we get from here on out of our former productive foreign markets we will have to fight for.

It is politically fashionable in Hollywood to labor and to catalogue American pictures, to silence the masses who plead for them. It will take years to reverse the tide of our world markets—if we ever do. The effect on Hollywood pictures is a double blow. Retrenchment and economy drives are one thing; but trying to make quality pictures is another. The interest of our domestic customers for one-third to one-half of our former business is still a fact. That will take the most capable producers and economy-minded creators.

## Set That Nut Down

Labor, Management and Artists must get together on a new revised cost pattern for American pictures if we are to ride out the storm. At present it is almost impossible to produce a picture and earn a reasonable return on its investment, no matter how careful and frugal the producer is with his budget. It is obvious that what happens to the domestic market in 1949 will begin to shape our future destiny. The Exhibitors must work now with equal vigor to increase gross receipts, the same or better. The Companies must work to cut cost of production and retain quality.

Many words have been written about the effect of Television on motion picture measures. It would be unrealistic to deny it doesn't offer the biggest potential competition the industry has ever had to face. Television's lack of all-around, interesting family programs at the moment is only temporary. The public is willing to pay for better television entertainment, and the manufacturers will find a way to buy produce what the public demands. Television's growth and the analyses of its effect on motion picture theatres and the industry should be under careful scrutiny at all times.

I am a born optimist. I have the greatest confidence that we of the motion picture business have the ability and courage to get our house in order and successfully accomplish the job that lies directly ahead of us. I hope a good year in 1949, because I believe we have more brains and talent for thinking and merchandising motion picture entertainment than the rest of the world combined. While 1949 will present a new picture, they will not be as vexing as 1948. We have gained invaluable experience that I believe will give us to a more constructive future.

## GEORGE SIDNEY

One of Hollywood's leading directors, whose latest release, "The Three Musketeers," is breaking box-office records all over the country, is now preparing "Storm Over Vienna" for Metro-Goldwyn-Mayer, where he is under contract.





# SEEKING FOR THE QUICK DEAL

By MARTIN FIELD

Screenwriter Earl Squinch marched into producer Harold Dexter's office and tossed two typewritten pages on his desk. "Here it is," he said, "a quick deal."

Producer Dexter picked up the manuscript and read the first piece, "Heart- less," he read, "he looked up. "Good title," he said. "Terrible title," he said. "Heart- less!" The story was a beautiful woman without a heart, wanton, ruthless, deadly—and captivating. Read it!

Then, commanded, producer Dexter read the two pages while Earl shakily smoked a cigarette; the scribe had been up all night getting his inspiration down on paper. Dexter finished the story. "It's a hell of a yarn," he said.

Squinch leaped at the producer's office with the abandon of a Ninkyski. "Just picture it on the screen," he exclaimed. "I know that it's a South American country. Bang! We start with a rousing fist fight between the hero and the villain. The hero goes to the U.S. to study medicine to help his people. She loves him. He comes back to find that his sweetheart, little Juanita, has become the wife of the hated General, who is now the President of the whole country. The two-bit café singer is the First Lady of the land. At the end Juanita kills the General while the people storm the presidential palace. It's her first bid to escape punishment but the hero says no dice so she shoots herself and dies in his arms. Fade to black. Squinch fixed an imperious eye on Dexter. "It's a natural for Hayworth, David Crawford, Crawford, Crawford, Turner and Jones. What do you say, Harold?"

"I love it," said producer Dexter. "But two pages? You want more than that for its money. How long would it take you to whip up a little fuller treatment, say 40, 50 pages. Give them some more stuff on how Juanita offers Jaime a big job with the General, like her brother has. And build it up more where he sells out his friends to work with the General and Juanita."

"All right," said Earl, who had been unemployed for seven months. "I'll make a quickie and send you payroll to develop the story."

"Payroll?" cried Dexter, horrified. "That's the trouble with you writers, always trying to get on a payroll. Take my word, you don't want that story on a payroll and you'll make more than on any payroll." At this point, a messenger girl entered with a note from Dexter. "Excuse me," he said, as he signed the voucher and pocketed his check.

Squatched, Squinch went home to work on "Heartless." A month of hard work later, he brought in a 50-page treatment. He handed it to Dexter, who smacked his desk and said, "This is it. Beautifully written. I'll take it up with the front office tomorrow. I'll be a quick deal."

"Daily Variety" Tips Him

Happily, Earl went home to tell his late Dorothy that his check for the story would be able to read- er's perning lessons. However, the next morning, when he read "DAILY VARIETY," "Dexter out of his mind," he phoned. Dexter at home. "They let me out before they could show your story," the publisher mourned. "Tough luck for both us."

Two months later Earl got into an interesting golf game at Hilltop with an instructor who turned out to be a producer named Robin Towne. After the game, Earl pulled a copy of "Heartless" out of his locker and gave it to

Robin to read. The next day he was in Robin's office, discussing the story with him.

"Love that story," said Robin admiringly. "Well," said Earl. "Let's make it a quick deal."

Robin held up a hand. "Not yet," he said. "You know how the front office is these days. Give me pages, pages, 52 isn't enough. How about some more detail?" For instance, the night Juanita sings at the General's party and flirts with him, the story of her important motivation could be established there. Let's do it up brown, huh?"

Grimly Earl expanded the story once more. Two months later he dropped 183-page treatment on Robin Towne's desk. But Robin didn't even bother to pick it up. "Haven't you heard?" he said sorrowfully to Earl. "The order just came through from the front office this morning. No more movie stories purchased. Only printed books and nothing else. Shame, isn't it?"

Gravely Earl bowed and faced his wife Dorothy. "Honey, I have to write a book now."

## Missus Takes a Hint

Mrs. Squinch took the hint and got a job as secretary to a screenwriter who purchased that her husband, Earl dug in. He attended Burton Holmes lectures on South American countries and customs; he spent months of research at the library, becoming the second greatest authority on South American music, politics and love making; he haunted the Mexican quarter of Hollywood for color and inspiration and speech. And mostly he wrote. After two years, six months and six months of research, he delivered a 614-page novel entitled "Heartless."

## A Best Seller

A year later "Heartless" was published under no name. The bestseller, its heroine, Juanita, being hailed as a witch who made Pompadour look like boarding school girls and extremely shrewd ones, at that. Novelist Earl Squinch became a national figure overnight. Photographs of Earl in a tattered vest and a lock of hair down over one eye decorated book shop windows from coast to coast. Three screenwriters, running for reelection in three states in which Earl had once lived briefly, asked him for endorsements reading, "If I still lived in this state, I would vote for so-and-so." For the first time, Earl Squinch was considered important enough to appear on billboards advertising cigarettes.

At the end of the numerous cocktail parties given to ex-screenwriter Squinch, he met an interesting man who had just sold his first novel, "The Man of Stupendous Pictures," who had come to the party especially to meet Earl. "I read your book you wrote," Ed told Earl. "Everybody tells me that. I was a little heart leaped." "All right," said Earl. "How much do you want to pay?"

"I'm named a stupendous sum," "But," he added, "I'd like to know what I'm buying. I never read the book." "I'll read it to you," said Earl. "If you don't like it, how much, so could you maybe cash out a two-page outline for me?"

Two days later, Earl was in Ed Lind's office, picking up his check for the story. "That two-page outline you wrote did it," said Lind. "I told the whole story just like it would look on the screen."

Two years later, the outline four years ago, Earl said, "before I wrote the book."

"The man I didn't see it then," the man said said regretfully. "I would have given grabbed it."

Earl nodded silently and out he went. As the first thing he did, he told Dorothy to come back to live with him now that that, four years, two months and six months later, he had made his quick deal.

## 4045 PREP 404 FEATPES

By MIKE CONNOLLY

Hollywood. Slight jump in production over 1948 is in the cards for the new year, although talent needn't look for that pot of gold just because the lots are jumping. The economy campaign, still in full swing, has dashed all hopes of a killing in the take-home pay department for any save the creme-de-la-creme of filmdom.

Lensing hypo is indicated by product announcements, plus number of pictures that have received the Production Code Administration's seal so far this year. It's a total of 330 for the latter, compared with 404 at the end of December last year. That's a good indication that activity will continue at an accelerated pace in all studios in 1949.

Number of pictures aimed for 1949 shooting, according to present plans, is 404. Many independent producers are vague about their plans, of necessity. Major lot productions, on the other hand, range all the way from Republic's 54 and Columbia's 50 to Metro's 22.

The Col picture includes indie product, in addition to the studio's own B's. Leo's is the Louis B. Mayer Pictures' "The Sign of the Cross." Schenck, it's a cinch Metro will release more than that number, however, in view of the several outside deals set this year.

The Col figure includes indie employment during the new year is definitely not indicated by the Callahan figures on the State Department Relations figures on studies. Record employment for the industry was in 1940, over 500,000.

(Continued on page 62)

## Now's the Time to Really Spend to Sell Films

By SIDNEY L. BERNSTEIN

(British Exhibitor and Anglo-U. S. Film Producer)

London. The boom has boomeranged all right. These days a money flush public, hungry for any sort of entertainment, have changed to those of hard-pressed people who want plenty of gain for their money. This condition, the game in Europe, however, has changed to the natural, to-be-expected reversal to peace-time values in the equally expected postwar economic ebb.

The jitters in production and distribution circles alike have been, however, been mitigated by foresight. As somebody recently remarked, "Now we can see the difference between inflation and genius." We may all have known that business could not go on being as good as it was but, wise as monkeys, we did little about it. Success is such an easy habit and so soon becomes to seem a natural condition.

One of the illogic went even further than in not planning for this inevitable waning of business. At the crest of the sellers' market, you will remember when the public was queuing up to come to any price, publicity budgets were at their biggest; now, when the public is saying "no" to the rent, we cut down on the window-dressing. Things aren't so good, they say, so the first thing we do is to cut down on publicity and advertising. It doesn't seem to me to be a very wise move.

Now, surely, is the time to get out and sell pictures again. Some of us have, maybe, forgotten how difficult it is to get a picture to put the last process of film business—the selling to the public—first, but surely the immediate need is to keep the patient's interest ticking until full, healthy production is regained.

## Those Only Occasionals

We have to remember, too, that even the 30th anniversary of our existence as a major entertainment industry, it is calculated that at least 100 million people live in the States and Britain see films only occasionally. A great number of these potential buyers are within reach of theatres, but do not go because they have never been encouraged to form the habit. Cross-examine your own out-of-town friends. Check with them. The number of films they have seen. Ask them why they do not go. They will say the movies are not worth the money. They will get the answers I did crossing the United States (and also from a survey of the movie business in that, as yet, we still appeal from the habitual audience. We may put the picture in special attraction theatres, but the man or woman who does not go to movies, we offer little allure.

One more thought. How can we bring about a resurgence of the spirit of the industry's young days, when the boss was nearer the job and the workers were nearer the boss. (This suggestion doesn't mean I advocate a return to those practices from the days of which we still suffer). Can we, on both sides of the Atlantic, get back to the spirit of the industry's young days, when the boss was nearer the job and the workers were nearer the boss. (This suggestion doesn't mean I advocate a return to those practices from the days of which we still suffer). Can we, on both sides of the Atlantic, get back to the spirit of the industry's young days, when the boss was nearer the job and the workers were nearer the boss. (This suggestion doesn't mean I advocate a return to those practices from the days of which we still suffer). Can we, on both sides of the Atlantic, get back to the spirit of the industry's young days, when the boss was nearer the job and the workers were nearer the boss. 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# Direct Can't See Why Intra-Trade Spokesmen Give the News What They Seeves a Hot #1!

By LEO McCAREY

## THE YEAR '49

By HOWARD DIETZ

1949 looks like the anniversary year that has ever been. We can celebrate—in round numbers—a lot of things. A hundred years ago they discovered gold in California, 50 years ago they wound up the year with Spain, 25 years ago they started M-G-M about which you'll hear more later. But the symmetry of the date is kicked ass by the fact that Variety is celebrating its 43rd Anniversary. Once you get out of the round number conversation, there's an awful lot of anniversarying that can be done. In 1906, for instance, the first movie was shown.

Twenty-two years ago, Lindy loved the Atlantic. Seven years ago the Japs bombed Pearl Harbor. Seventeen years ago F.D.R. became president. Three months ago Herb Shriner put it, ex-President Dewey went to Arizona for a vacation. Celebrate the once-over-done year with a hot machine, the paper rapin.

1949 is versatile—it can be the anniversary of anything, now that VARIETY has done the odd number trick.

Howard Dietz

Think of it—43 years of **VARIETY**. 1906. The Big Slick was president. The anti-trust law was enacted and pretty soon we had 47 Standard Oil companies where there used to be one. The automobile was coming in strong and a lot of people are trying to get one of those old cars today. Folks are getting mighty tired riding around in a horse and buggy and wish they could "git an auto!" But mark my words, we'll come back to the motor car yet.

1949 is the third anniversary of television. In the words of the first wiseat, what a change this thing wrought. The saloons are now crowded and the old customers are still finding it. Incidentally, this is the same sort about these nouveau drinkers. Drinking is good for television. After a few drinks the blurred image gets straightened out. And it's a picture of a test of your eyes if you can see anything clearly on the screen, then you're drunk.

In a warring world something about VARIETY remains firmly in place. It still makes its mark in a single column. It's got the real thing, Jack Pulaski, Roy Charter and Lou Rydell. They used to look so pretty in the window. I wonder if that window has ever been cleaned.

### Time and Marcus

In the old days Sime Silverman was the boss, the wisest guy I ever met. He seemed to spend most of his time sitting in the Hunting Room of the Astor with Marcus Low, but he knew what was going on in every shooting gallery in the country. Incidentally, this is the anniversary year for the shooting galleries. The first one was started in 1874 in Pittsburgh. Ethel Merriam fired the first shot. It was turned into a picture house and I understand they're turning it back into a shooting gallery this year.

Of course the biggest anniversary of all has to be M-G-M. In 1924 Metro and Nickelodeon decided to make a deal with the real fashion with the majors by forming one big company out of three little ones. They called it Metro-Goldwyn-Mayer and took a full page ad in **VARIETY**. You see.

But let's not dwell on M-G-M. Their anniversary is a round number. Let's take a bigger canvas, the industry itself. That's 52 years old—right in the **VARIETY** 1949 spirit.

Well, I do remember when Stanford White attached 85 cameras to a picket fence and tied 89 strings to his leg. He ran around Belmont Park, chased by Harry K. Thaw, and clicked the shutters as he went. It was a trap-setting for a picture. Incidentally, this is the anniversary. With blood streaming from every chin he staggered across the finish line in triumph, shouting "Dore Schary now rules!"

If you go to Belmont, to this day you'll see the paddock where Assad was housed when he beat Preakness in 1945. But I told you not to get this old gear started on anniversaries.

## "You're Not as Young As You're Gonna Be!", Or A Picture Publicist's Self-Pep Talk

By MAURICE BERGMAN  
(Advertising Executive, Universal)

This is the age when one makes a cultivated effort to play juvenile parts despite his particular age. One wakes up in the morning with the determined resolution, not only to keep from aging, but with the great will to get old.

In view of this mass Back-to-Youth movement, I have developed a few prescriptions which I offer free to the amusement industry, and especially to the readers of the 43rd anniversary issue of **VARIETY**.

**VARIETY**, itself, seems to get younger with every Anniversary. If we could contemplate it physiologically, we might say that **VARIETY**'s adrenal gland is year. I attribute its perennial type of occupational therapy which our beloved business men are not only reborn every mixed up by the very excellent function of trying to keep people, but we also suffer many aches throughout the year. However, we immediately enter quick rejuvenation which has us budding and budding in the spring, but in the summer, fall and winter. For every gloomy prophecy which heralds the demise of the business man, there is at least a hundred heralding a new era. One no sooner takes a bath than the stylized waters resist, say complete disintegration, when along comes some irrelevant beam of catapaults immediately to the top of the rainbow.

These phases of elation to depression and vice versa, which the psychologists call cyclothymics. This means nothing more than that we are so sure not to be young as you're gonna be!

The only really disturbing thing about the current rubbish of acceptance, uncertainty and calamity about the picture industry is the fact that—showing aent the picture industry—the most of the yelling and wailing is coming right from our own stockade.

No one in business position I can think of has done such a dismal job of its public relations. Certainly no other force has done as much to knock the industry, its members and its interests, as the members themselves.

The average layman, hearing and reading all the welter of complex, critical points, contradictions, and the singing of the blues emanating from Hollywood must have formed an up-battering though confused picture of our industry.

Leo McCarey

Some quarters of the picture business seem to have an almost morbid preoccupation with their mumbled and worrying about the so-called box-office receipts and the general public can see to date is a gradual readjustment scaling down from the all-time war period peaks.

Statistics show that 70,000,000 Americans paid their way into film theatres last week. That isn't boxoffice hay. Extended, this means that every man, woman and child in the United States attended an average of one movie every two weeks. Is that bad?

It is a showman's natural instinct to analyze, to break down, to weigh, to judge, to compare, to find factors and hazard opinions as to their causes and their effect. Since there is a certain element of gambling, as there is in every business undertaking, this is a quite natural impulse. However, all these things over and other industry members are quite different from the general public. The general public's speeches and statements are long, windy, and they get worse. They are bound to. That is the inevitable psychology and manner of the general public. If you get it and keep enough people talking about it in public you can deliberately create a run on the staunchest bank.

Sure there is a current slack-off in Hollywood production and in the natural development. Occasional lulldays are inevitably a part of the business cycle peculiar to the making and exhibiting of film. We have made a record of this time. The situation will right itself shortly. I see no point in waving this temporary lullday in the face of the public.

All of us who have made pictures for any length of time have seen it happen before, and on a much wider scale, and I have seen it happen again and again. Movie-making is a seasonal occupation controlled somewhat by waves of activity and periods of easing off.

Some astonishingly well-known motion picture figures have even taken it on themselves to issue interviews and articles in the newspapers in which they make unfattering references to general picture quality. This would be bad enough from any quarter coming from their own ball team, so to speak, it is well nigh incredible.

Everytime some Gloucy Guy gives out with talk like this, he is turning in a neat little job on himself as well as on his trade and the picture industry.

### Continuous Bad Press

Unfortunately such statements usually get a marked editorial interest from the lay press due largely to the fact that they originate with men prominent in the industry. A picture publicist is newsworthy—in the same sense that papers would play up a statement from a baseball club manager or a football star or a prizefighter—because they will get the far wallowed out of them every time they step out on a ball diamond.

From the standpoint of news evaluation, a knock is sometimes worth a good deal more than a boost.

But from the industry's own standpoint, it is foolish to circulate, either through print or the spoken word, a lot of self-deprecating statements or predictions which in the long run can only react to our harm. It discourages production plans, new talent, ambition on the part of anyone contemplating a picture enterprise, and it certainly tends to make financing organizations hesitant about investments in future projects.

The shaken-down course of readjustment from wartime abnormal conditions to normal picture business conditions will be made without any production or exhibiting disasters.

It has been commented by others that the public is not a morpion for the picture industry. This is both natural and normal. Heavy boxoffice patronage for any and every thing that can be sold to the picture industry is a picture industry. Good pictures will still get their share of the ticket-buyer's dollar. It is the inferior pictures which will feel the pinch.

In other words, so-called "shopping" will inevitably result only in a steady industry-wide shift from the inferior to the superior. The present emergency indicates a generally higher quality of screen entertainment, which is certainly not a discouraging prospect.

The policy of paring expenses now in effect in most studios results of course in instances of personal misfortune but, after all, picture-making is a business involving large investments and must be protected. Every business on earth experiences

occasional economy waves, and none of them tolerate foolish overhead expenses when they are not justified by a very real saving.

Changes are frequent and not always predictable. That is part of the fun of being in this game. We should not blame the minor transition periods as the end of the world.

Most of all, we shouldn't knock the movies in any of our own circles. It's a darned fine business despite the detractors.

There are always plenty of outsiders ready and anxious to blame the picture business for all our social ills—from juvenile delinquency on up or down. If we can't do something to quiet this irresponsible kind of talk, at least we don't have to add to it.

If the time comes when we do have major industry problems, even then we should keep it right in our own family.

Meanwhile I can't think of a nicer business than films. Can you?

## Chop \$75,000,000 Off Production

That's Hollywood's 1949 Objective As Against \$300,000,000 Prod.

Nut in '48

Hollywood.

Lowering the boom remains the order of the day in Hollywood. Direct production costs and operating overhead are the targets in the drive to slash \$75,000,000 off last year's \$300,000,000 production budget. The industry's revenue is expected to be 25% less in the new year than it was in 1948.

Pattern for the economy drive has already been well established in the industry. The first step is at being budgets down by pruning contract lists, lowering salaries and story costs down to a college yell, and cutting corners on the technical end. As among studio execs is that it's not wise to publicize economies still being effected, on the theory that customers stay away from "cheap" production. The second step is to cut costs. The third has to be cut one-third because of the removal of a foreign market, that accounted for 35% of the industry's revenue for 1948. Domestic b.o. dip also has to be taken into consideration.

### Make 'Em at \$100,000

Budget-wise, average cost for the 366 pictures made here was \$1,940,000—down from the previous year's \$1,128,000. The industry's revenue is expected to be 25% less in the new year than it was in 1948. The industry's revenue is expected to be 25% less in the new year than it was in 1948.

Cuts in contract lists of producers, directors, actors and writers also continue. Talent hasn't been in such a sticky position on the Coast for years.

Additionally, option time is finding a number of studio executive jobs eliminated. Those toppers whose heads don't roll are discovering their duties consolidated with those of the ex-execs. New terms these contracts are scarcer than uranium, except for the top tier to keep their jobs. And those who are to be pretty high in the hot-stuff league before they can get a foothold. A total of 400 contract players was dropped by studios last year, leaving only about 325 on the payroll.

This situation was tipped off early last year also, when Charles C. Moskowitz took MGM's stockholders that, in addition to cutting personnel, Metro's economy campaign "is making other emulations in the crack in the industry." And so it was. Samuel Goldwyn created a stir during the last year by notifying his execs they'd have to take a 50% wage cut.

Other companies followed Goldwyn's lead, with Universal's William Goetz taking a weekly cut of \$250,000 from his salary. Cheever Cowdin sliced their annual take from \$150,000 apiece to \$100,000. To get back to the actors, the top tier to keep their jobs. And those who are to be pretty high in the hot-stuff league before they can get a foothold. A total of 400 contract players was dropped by studios last year, leaving only about 325 on the payroll.

Even so, U. S. writers who only recently could command figures ranging up to \$10,000 a week for their work are so far below that point now some of them aren't even trying. Many of those still plugging the crack in the industry are being advised that studios want only originals, which can be had for anywhere from \$5,000 to \$25,000. These amounts for originals are half of what was paid during the boom years.

It's an old story by now that writer contract lists are included by the studios in the list of names of the scripters, like the actors, are on picture-to-picture basis. A not-so-amusing sideline to this situation is the crack in the industry. The industry's revenue is expected to be 25% less in the new year than it was in 1948. The industry's revenue is expected to be 25% less in the new year than it was in 1948.







# Report to the Nation on Continuing Job Show Biz Is Doing for Disabled Vets

By ABE LASTOGEEL  
(President, Veterans Hospital Camp Shows, Inc.)

This is a report on how Show Business has started its long-time job of entertaining veterans of two World Wars, who, in hospitals from Maine to California, are still paying the price of our victory.

Alerted to the anxiety that officers of the Veterans Administration felt when they heard that USO-Camp Shows would pass out of existence at the end of the year, leaders of the entertainment industry, moving spontaneously and voluntarily, set up Veterans Hospital Camp Shows, Inc., in September, 1947. They intended that it would take the place of USO-Camp Shows' Hospital Circuit and through it, they planned to continue entertaining hospitalized veterans as long as their attending physicians thought it would aid their rehabilitation.

USO-Camp Shows' units played their last engagement Dec. 31, 1947. During the next three weeks our Talent Advisory Board—Sammy Kay, Harry Levine, Sidney Pierson, Don Freedman and Harry Mauer—helped to recruit a splendid group of artists. Gae Winans, To Kelly, Alan Zee, George Bines and Leo Morgan, giving generously of their time, fashioned into seven complete sketches. Oscar Hammerstein II, Richard Rodgers, Joshua Logan and Herman Krassman gave us the use of "John Loves Mary" service, which was still playing Broadway, and which we turned out an excellent road company. On the New York, Ed Lovry produced two other units. And so it was that, thanks to such able and energetic assistance, we launched Veterans Hospital Camp Shows without any interruption of service, 10 units opening Jan. 26, 1948, in widely separated sections of the country.

We made up of 12 professional artists, several of whom moved direct from Broadway stages to hospitals and from there, we came back to some of Manhattan's top talent. They traveled a total route 28,000 miles on which were located 108 hospitals in 42 states. We were organized and supervised by medical chiefs of the Army, Navy and Veterans Administration to make sure that disabled men far from entertainment centers, got professional entertainment on regular and dependable basis. Following a schedule designed to give each institution fresh entertainment every three days, they provided 1,438 auditorium shows and 1,85,097 ambulant patients and 2,184 ward patients. Of these, 138,188 men got sick to walk to patient comment left no doubt that they were among the finest companies that ever covered the hospital circuit.

As these companies neared the end of their tours, a new set of 10 shows were produced and sent on the road during September and October. Through the cooperation, the Veterans Administration medical chiefs and our producers had pretty well identified the entertainment ingredients that were most valuable therapeutically—music, sketch acts and the comedies heavily. Material originated by hospital patients themselves traveled on the basis for a 75-minute hospital life, which, when Ezra Stone staged his summation from during the Johnson permitted us to tour the famous comedy "Turn to the Right" royalty. "50, too, Cheryl Crawford, Alan Jay Lerner and Frederick Loewe permitted us to use the Algonquin Club. The Wings' adaptation of their Broadway success, "Brigadoon."

"Knowing that the Veterans Administration's medical officials feel that patient participation in a wide variety of activities is important, our producers recruited several entertainers skilled at drawing the men into their acts. During the spring, we also conducted a script writing contest for hospitalized men at home and abroad. Exactly 165 veterans sent in 315 pieces of writing that ranged from lyrics to acts.

To extend hospital participation in the theatre even further, each hospital is provided with a set of plans which enable patients to con-

struct a complete stage setting for "The Right" and prepare to need furniture for its local presentation.

## Circuit of 112 Hospitals

When our second series of shows, made up of 112 entertainers, went on the road in September and October, they found that they were to appear in 112 hospitals instead of the original 103. Most of them are slightly less than half way around the circuit. To the end of the year, they have presented 684 auditorium performances before 217,000 patients and 1,447 ward shows before 44,468 bedfast men.

Hollywood, mostly the Screen Actors Guild and the Hollywood Coordinating Committee were moving to give meaning and substance to a wartime resolution declaring that entertainers would never forget disabled veterans who needed their services. When the Screen Actors Guild proposed that they be taken to send and radio personalities out to the hospitals, the idea was warmly received. Film, radio and talent agency executives held a series of meetings that formulated plans to service all the hospitals in two 60-day periods—each spring and each fall.

The first phase of this project was carried out during October and November. Fiftythree personalities of screen and radio, touring under the auspices of Veterans Hospital Camp Shows, devoted 285 days to the project, providing 176 playdates to 108 hospitals in 43 states. Patients and stars alike were taken to see the next series of visits in May and June. We also desired to keep five of 100 sketch artists a pool of nearly 200, to be used as needed. We also desired to keep five of 3,000 veterans, who were usually selected by ward physicians or nurses because they knew that the experience would bolster their morale. We spent these sketches without charge, to the loved ones at home whom these patients designated.

Men in a position to judge constantly tell us about the place that our entertainment occupies in their program designed to rehabilitate war veterans.

Dr. Karl Menniger, one of the world's outstanding psychiatrists who headed the Winter Veterans Administration Hospital at Topeka, Kansas, said that his hospital's experience had shown that "shows, such as those you are presenting, furnished to be of considerable value to patients, both from a therapeutic and a recreational standpoint. Your shows, which have been here, were usually adaptable to all hospital situations and were used for entertainment

in wards as well as in the auditorium. This quality is very useful and necessary to hospitals because many patients cannot turn out for mass entertainment. We have found the entertainers sent here by your organization add much to our requirements. We have not used this talent as a luxury or a frill. We attempt to adapt the particular talents of the entertainers to the particular therapeutic needs of the patients, using certain parts of the program for one group and other parts for different groups."

Summing up reports from all hospitals that we service, General F. R. Kerr, the Veterans Administration's assistant administrator for special services, recently told an Entertainment Industry luncheon in New York that the entertainment supplied by Veterans Hospital Camp Shows has become an indispensable part of hospital care.

## How Shows on Permanent Basis

While all this activity was going on, Veterans Hospital Camp Shows expanded its board of directors to include 12 members, 12 men and women, representing 27 organizations which comprise every group active in Stage, Screen and Radio and Television. Behind this project is a completely united and coordinated industry.

From the first, the Entertainment Industry has been concerned about ways to help to help Veterans Hospital Camp Shows on a permanent basis and finance its service from year to year. It named a committee to study this problem Sept. 4, 1947. Our directors, therefore, were gratified to hear Walter Hoving, chairman alike of our two boards, say that "USO again has joined with Show Business and together they are assuming complete responsibility for the financial needs of the organization which your industry set-up to bring cheer and therapeutically useful entertainment to men facing a long personal fight."

USO and Show Business have been working together for a long time but never was there greater joy for energetic support of that great service organization by our industry than right now.

Funds all USO work come from Community Chest campaigns in 434 cities throughout the country. We had and now independently-conducted USO campaign in Chest and Council in all 48 states, which we will continue to do. We will appeal this fall, the Hollywood Community Chest on Oct. 4 presented a coast-to-coast show, "The Waking Giant," over the American Broadcasting Co.'s facilities. Conceived and directed by Vick Knight, it was designed to awaken the country to the needs for USO's reactivation.



PETE SMITH

Whose "Specialties" were again voted Number One in live action field of short subjects by exhibitor readers of "Fame Magazine" and "Showmen's Trade Review" for the sixth consecutive year.

## Small Making Special Teletrafor for 'Magic' In Experimental Form

Hollywood. Edward Small is making a special five-minute teletrafor for "Black Magic," which is expected to extend into a 14-minute trailer. Decision rests on whether it's possible to make a dramatic presentation in the longer length without divulging the unusual plot of the Orson Welles-Nancy Guild starred film in Rome under the original title of "Cagliostro."

Trailer will be turned out on an advance basis for a test run as an experiment, since no trailer was ever made for video to run 14 minutes. Average theatre trailers of 225 feet runs about two minutes. Theatre audiences will accept this footage, but a different approach in story offering must be used for tele films.

Lighting is another factor in determining whether the longer length is okay, since much of the picture is low key, the loss of 25% to 30% of original lighting. Beaming "Magic" for March 15 release, Small will be ready by then. Small expects distribution deal within 30 days.

## COURT OKS WINDUP OF RKO-20TH'S K.C. POOL

Windup of an RKO-20th-Fox pool operation of two first-run in Kansas City has been approved by the New York federal court. Order permits RKO to turn over its 50% interest in the Orpheum Theatre-Kansas City, subject to circuit in the Main Street theatre to RKO.

Under the agreement, both houses will be operated as first-run. Government gave its preliminary consent to the breakup.

## U Reabsorbs 16m Dept. To Protect 35m Opposist

After a two-year trial-run in the distribution of theatrical 16m films domestically through United World Films, its wholly-owned subsidiary, Universal has decided to incorporate the department again into its regular sales organization. Harold Sugarman, head of the dept., as a result has moved into U's domain, taking his 16m program with him. Henceforth, there will be direct under the supervision of William A. Seely, U's distribution vicepres.

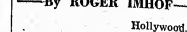
Reabsorption of the 16m wing of U's theatrical biz is being made today to avoid situations where the narrow gauge was booked into theatres competing with U's regular customers. It's figured that outlets for both grades of pictures in the same dept. will keep the conflict to a minimum.

## Pix Express Rates Up

Washington. Rail express rates for films and theatre equipment will go up under new Interstate Commerce Commission rates. Commission announced that in the east and south rates will be brought up to the levels in the west. This means increases per 100 lbs. from 1c to 90c on various tariff schedules.

# Famous Firsts

By ROGER IMHOFF



Hollywood. It is with great satisfaction that I recall some famous "firsts" in show business.

On Dec. 30, 1789, at the Federal theatre, Boston, one Grainger Benson, known as "The Negro Boy." This was the first blackface act in history.

The first minstrel show was produced in London by a theatre, N. Y., Feb. 6, 1843. It was "The Virginia Minstrels," its members included Billy Whitlock, Dan Emmett, Dick Pelham and Frank Brown.

The name "Vaudeville" was used for the first time in America by H. J. Sargent, at Weisger's Park, Louisville, Feb. 27, 1871. The billing was "Sargent's Great Vaudeville Company." Group included the Kralay troupe, Rig Sisters, Gus Williams, Will Carleton, Charles A. Williams, Jenny Benson, Knocks & Smith, Harry Morley & Emerson, Oscar Gracie, Prince Said D'alina and J. W. Ward.

Gus Williams wrote the first parody on a popular song. And published a book of jokes and parodies.

The White Rats was organized in 1900 by Dave Montgomery, Fred Astaire, E. W. Alexander, Tom Lewis, Sam Ryan, Mark Wadsworth, Morton, James Dalk and George Fuller. It was an act that borrowed the name from the English club, "The Water Rats."

Equity was organized May 26, 1918, in San Antonio. Its first officers were: Sam H. Harris, Colburn, Frank Gilmore, Milton Sils, Grant Stewart and William P. Sullivan. It was the first of the Actors Society of America.

The Lambs Club was organized at First National Clubhouse (Brown was an actor) at his place on 4th avenue.

McIntyre and Heath became partners in San Antonio in 1873. Primrose and West joined hands in 1873 and first appeared with "The Slocum's Minstrel in Philadelphia."

The Rent-Santa show was the first burlesque.

Proctor's first was first publicly introduced at Proctor's theatre, Schenectady, N. Y., May 22, 1930, by the "Theatre Guild," which developed it for the Geigley Electric Co.

A published review of a film was in VARIETY Jan. 19, 1907. It was reviewed at Pastor's theatre in New York City. "The Life of a Cowboy." There were no credits for the author, producer and director, or the actors.

Electric lights were first used to light a stage in a big theatre concert hall on Houston street, N. Y. In this same place the first meeting of the Salvation Army in America took place.

The N. Y. Palace theatre opened March 1, 1912. The big theatre was named there May 7, 1932. On the opening bill were Ed Wynn, Hy Meyer, and the "Theatre Guild." Four Varnis, Otto Grgi and Taylor Holms.

Each Du Lieber Augustine" was the first walk away composed, in 1770.

William Austin, of Austin and Stone, Boston, coined and first used "nickelodeon" after his split with Stone, who was on Scollay Square, near Austin and Stone's Museum, Boston.

The first time a man was a clown was on the Bowers. His last was on 14th street near Third avenue.

The first matinee ever given in America was on July 4, 1827, at the Old N. Y. The Mount Vernon Garden was the first summer playhouse theatre. It opened in 1800, in N. Y. City, on the Bowery. The next summer theatre, opened in N. Y. in 1801, was on Broadway and later became Niblo's Garden.

The first American circus began at Somers, N. Y., when Hackaliah Bailey exhibited "BET," the first elephant ever brought to America. Afterwards, with some strolling acrobats, the American circus took form.

Loie Fuller originated the skirt dance; Papina the mirror dance. The first dance, Helen of the hoop, hoop-dance, Mrs. Palmer the shimmy dance and Pat Rooney the waltz.

SELENA ROYLE  
"My Dream Is Yours"—A.B.  
"The Heiress"—Para.  
"Bad Boy"—Allied Artists

# Ride high with U-I's

## PARADE OF SHOWMANSHIP HITS!





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**in You GOTTA STAY HAPPY**

with **EDDIE ALBERT · ROLAND YOUNG · WILLARD PARKER · PERCY KILBRIDE**

Produced and written for the screen by KARL TUNBERG · Directed by H. C. POTTER

From the Sat. Eve. POST serial story by ROBERT CARSON

A WILLIAM DOZIER Presentation · A RAMBART PRODUCTION

Universal-International presents

**CLAUDETTE COLBERT**  
**FRED MacMURRAY**



**FAMILY HONEYMOON**



with **RITA JOHNSON · HATTIE McDANIEL · CHILL WILLS**

Screenplay by DANE LUSSEIER · Based on the novel by Homer Croy  
Directed by CLAUDE BINYON · Produced by JOHN BECK and Z. WAYNE GRIFFIN



# COMING HITS

Universal-International presents  
BURT LANCASTER • YVONNE DE CARLO • DAN DURYEA

## CRISSCROSS

Mark Hellinger's choice to follow his  
"The Killers" and "The Naked City."

with **STEPHEN MCNALLY**

Screenplay by Daniel Fuchs  
Based upon the novel by Don Tracy  
Directed by **ROBERT SIOODMAK**  
Produced by **MICHEL KRAIKE**



Universal-International presents  
ANN BLYTH • HOWARD DUFF • GEORGE BRENT

## in Zane Grey's RED CANYON

Color by Technicolor

with Edgar Buchanan • Jane Darwell

Screenplay by Maurice Geraghty • Based on the novel  
"Wildfire" by Zane Grey • Directed by George Sherman  
Produced by **LEONARD GOLDSTEIN**

## THE LIFE OF RILEY

starring

**WILLIAM BENDIX** as "Riley"

An Irving Brecher Production

with **JAMES GLEASON** • **BILL GOODWIN**  
**BEULAH BONDI** • **RICHARD LONG**  
and "DIGGER O'DELL" (John Brown)

Written and Directed by  
**IRVING BRECHER**

Universal-International presents  
**DOUGLAS FAIRBANKS, JR.**  
as  
**The FIGHTING O'FLYNN**  
co-starring  
**HELENA CARTER** • **RICHARD GREENE**  
with **PATRICIA MEDINA**

Screenplay by Douglas Fairbanks, Jr.  
and Robert Theoren • From the novel  
by Justin Huntly McCarthy • Directed  
by Arthur Pierson • Produced by  
**DOUGLAS FAIRBANKS, JR.**  
A Fairbanks Co., Inc. Picture

## CITY ACROSS THE RIVER

with **STEPHEN MCNALLY**  
**BARBARA WHITING** • **SUE ENGLAND**  
And introducing "THE DUKES"

Screenplay by Maxwell Shane and  
Dennis Cooper • Adapted by Irving  
Shulman from his novel "The Amboy  
Dukes" • Produced and Directed by  
**MAXWELL SHANE**

Ride high with **U-I**

# IN 43 YEARS OF **VARIETY**

## NO OTHER MOTION PICTURE

### HAS RECEIVED SUCH ACCLAIM!

LIFE MAGAZINE said: "A work of genius both overpowering and comprehensible . . . pictorial magnificence." LOOK MAGAZINE said: "One of the screen's most exciting experiences." TIME MAGAZINE said: "The screen is indeed adequate to Shakespeare of his greatest . . . and Director-Actor Olivier's Hamlet is the proof."

and across the country.

#### NEW YORK—15TH WEEK

"Will be one of the great popular pictures of our time." — *N.Y. Times*  
 "A miraculous achievement."

— *N.Y. Daily News*

#### DETROIT—5TH WEEK

"One of the most thrilling entertainments of our time . . . perhaps the best movie we've ever seen."

— *Detroit Times*

#### BOSTON—17 WEEKS

"A monumental achievement."

— *Boston Herald*

"One of the most impressive and absorbing pictures of the century."

— *Boston Herald*

#### ATLANTA—6 WEEKS

"The best film in our time."

— *Atlanta Constitution*

#### SAN FRANCISCO—9TH WEEK

"A film masterpiece of magnificent strength."

— *San Francisco Examiner*

#### WASHINGTON, D. C.—12TH WEEK

"Perhaps the greatest movie of all time."

— *Washington Star*

#### LOS ANGELES—11TH WEEK

"Will receive the plaudits of the world."

— *Los Angeles Examiner*

"Epochal."

— *Los Angeles Times*

#### CHICAGO—7TH WEEK

"A new triumph in movie-making."

— *Chicago Daily Tribune*

"The most brilliant presentation of Shakespeare ever to reach this screen."

— *Chicago Herald-American*

#### PHILADELPHIA—7TH WEEK

"A Hamlet to be treasured."

— *Philadelphia Inquirer*

#### PITTSBURGH—10TH WEEK

"Probably the finest Hamlet of our time."

— *Pittsburgh Post-Gazette*

#### CLEVELAND—11TH WEEK

"The greatest movie ever made."

— *Cleveland Press*

A J. ARTHUR RANK ENTERPRISE

*Laurence Olivier*

presents

"**Hamlet**"

by WILLIAM SHAKESPEARE

A TWO CITIES FILM

Under the management of Filippo Del Giudice

Produced and Directed by

LAURENCE OLIVIER

Released by Universal-International

SPONSORED BY THE THEATRE GUILD









# Some Wild Publicity Escapades In Hollywood Today: How The Silents Became The Pioneer Picture For Publicists

By MIKE CONNOLLY

Bebe Daniels went speeding through the sleepy little town of Santa Ana, at 50 miles an hour. The year was 1921. The star was liberally sprinkled with salt to nab her, as a publicity stunt for Paramount's "The Speed Girl," in which the topline actress was being released by Pat that year. The gardeners caught up with her, planned, and she drew a 10-day jail sentence.

Miss Daniels got daily breaks in every paper in the country during her incarceration. The story was kept alive from day to day, by having her stand before her phonograph machines, frilly curtains to cover up the unsightly bars of her cell, rocking chairs, electric fans and other luxuries. She turned the jailhouse into a country club. She got so much love, they had to give her an extra cell for the overflow.

But that, alas, was 1921. Times are different today. Big business that it is, the film industry is happier with conformism than with setup actors. Far, the same studio that arranged through its press agent for Miss Daniels' jailhouse in Santa Ana, now frowns on such practices: "Yes, things are different today."

Conformists weren't wanted "way back when," the films show. A famous actor was as much of a place in the hills of Hollywood as Lugdri Bergman in a seven-day western. And then, all of a sudden, stories started to appear relating the happy home lives of the town's stardom. Overnight the hoodlums became burghers and squires, and Times and Life appeared on the scene to expose as the publicity stunts that previously had been taken as gospel by the avid public.

## News-Wise Stars

The purpose of this story isn't to disparage today's glamor life. There are still plenty of stars who know how to be in the news. Press agents, including such figures as Marlene Dietrich, Tyrone Power, Clark Gable, Lana Turner and Joan Crawford. It should be noted, however, that some of these are holdovers from earlier days. The percentage seems to be in favor of the oldtimers.

**FLASHBACK**  
John Barrymore married Dolores Costello and the newspapers were still screaming for copy two weeks after the ceremony. Later, Barrymore went on a cruise with his ex-wife, Michael Strang, and her new husband, in addition to John's and Michael's daughter, Diana. The eight-column spreads were legion. The Profile tended his legend carefully. He and Myron Selznick staged a dilly of a duel on the lawn of the Ambassador in 1929 that was great copy too.

Wally Reid drove north, picking up five cases of eggs in Santa Rosa en route, and took an eight-hour flight in San Francisco's Palace Hotel from the window of which he pelted the pedestrians.

Fatty Arbuckle lengthened the chains and drive shafts of his Standard a full 30 inches. It was so long he couldn't park it.

Gloria Swanson was chauffeured to a Grauman's Chinese premiere seated on a throne specially built atop her car.

Tom Mix arrived at the same shindig in a white stagecoach, drawn by six white horses. Mix also had a white stut with hand-tooled leather linings. It had horns built into the front. He owned 180 suits, among them a gross of white serge outfits with which he wore black patent leather hand-tooled boots and 10-gallon somers with black patent leather bindings. He would put on a shooting exhibition in public at the drop of a hat.

Mae Murray's chauffeur and footman wore white dusters with four-inch baby blue cuffs, lapels, buttons and piping, to match the glamorous one's Rolls Royce. Miss Swanson, miffed, ordered two tollies. Miss Murray topped Miss Swanson with a third. Total outlay for Miss Murray's stable of tollies, \$50,000.

Douglas Fairbanks could always insure a headline when things were dull by applying for a Beverly Hills police station for a permit to carry a gun. Miss Pickford, he

said, had been receiving threatening letters and he had to protect her.

Stages of success in Hollywood: bird bath, fish pond, swimming pool with alligator at the top and cold water Harold Lloyd topped 'em all by installing an electric waterfall with a 200-foot drop.

Lottie Pickford threw a Christmas party that went really badly. In the confusion someone was accused of throwing a potato tree that weighed 400 pounds.

C. C. Julian, the old man, drove around town in an orchid. Rolls that the Rolls people tried to buy back from him. They couldn't stand the sight of their dignified hunk of machinery going 'Hollywood.

Rudolph Valentino got himself a bulb-type horn, when he was making "Cobra," that extended from the driver's seat down the fender, and over the spare and bumper. When the Great Lover honked the contraption the snake head at the end of the tube opened its mouth and rattled its tongue. Twenty-two years after his death, tourists are still gapping at his fabulous home, The Falcon's Lair, and at his monument in Hollywood Cemetery.

Louie B. Mayer, who demonstrated this last Dec. 4 that his line-sweeping abilities are keen as ever by a dramatic elopement with Lorena Denker, had license plate 1-M-1 in the old days. The then Mrs. Mayer had 1-M-2.

## Fix and Politics

Those were the days which you fought over the plates with the law numbers. Mayer was also chairman of the Republican Central Committee and a frequent White House visitor, in addition to being deputy fire warden of Beverly Hills, complete with siren.

Jim Tully knocked out John Gilbert in front of the Vine Street Bruin Derby. Gilbert got himself a 10-day stretch in the Beverly Hills jail when he showed up to register a complaint against some body and forgot who it was. When Mayer got him released after 24 hours he still couldn't remember what his beef was.

Pin-pointing the exhibitionism of Er. Wilson Mizner said, "A trip through Hollywood is like a glass-bottom boat."

Then came the morals clauses. On one occasion, maybe on the present-day recalcitrants aren't so bad after all.

## Hollywood

One day early in the year 1915, a tall young man followed by a half dozen dignified, solemn-visaged Negroes entered the Los Angeles City Hall and proceeded to the office of the Chief of Police. The tall, young man then vanished as the delegation was ushered into the Chief's office. The spokesman of the group then addressed the chief. The burden of his talk was that the motion picture was about to be shown that evening at Clune's Auditorium (now the Philharmonic) which was calculated to start something serious: incitement to riot, even a race war, among other things. The Chief was impressed and asked for details. Well, according to the spokesman, the subject of the dynamite-laden vehicle was "The Clinkerman," which, in its stage form, had appeared at the Mason Opera House not so long before, without causing any bloodshed whatever. As the declaration departed, the strident young man handed each member a \$5 bill and a few hours later a sign went up at the theatre. "Closed by the Chief of Police."

This was the first publicity stunt ever pulled in behalf of a Hollywood product. The perpetrator was Bill Keefe, erstwhile Los Angeles reporter, now publicizing D. W. Griffith's masterpieces. As every student of history knows, the picture (which, by virtue of a court order, went on exhibition the following night), became known later as "The Birth of a Nation." But Keefe's good bit of work had repercussions for years hereafter. Negro groups had it banned in Chicago, Ohio, Kansas and other communities. So far as I know, it hasn't played Kansas yet. But from then on, the movies were on their way.

There has never in the history of the films, or the theatre, been such a building of a star as that accorded Theda Bara—some 30 years ago. Drunk in mysticism she was a direct descendant of Pharaohs or Potemkins or perhaps Vishnu; she breathed the very spirit of the occult, the enigmas of the esoteric, when google-eyed

reporters were ushered into her presence by the salivating Mr. Selig, her personal press representative. It was quite some time before anyone printed the story that she was just a stage-struck gal from Cincinnati named Theodora Goodman who had come to the big city to crash the chorus only to find herself selected from the line of extras for stardom. Try to get away with anything like that in these enlightened days? Of course, cynicism denied, but nowadays intelligent publicity guy will court ruination by tossing knuckle balls at the tradition of a city deity. Press agency as practiced in the good old days is pretty much a thing of the past. It has given way to more diffident means of obtaining space for clients or product. Today's efforts can be more correctly designated by the term "public relations." And instead of being viewed with suspicion in newsmen, the publicist is regarded as an ally and phoned without hesitation if his client becomes involved in a news event. He always comes clean and throws himself on the mercy of the court. And it has paid off—in spades.

## Griffith's Pacemaker

The great majority of Hollywood job-bumpers and bellringers were originally recruited from the Los Angeles newspapers. Bill Keefe's first salary from Griffith was \$60 weekly, twice what he was getting as a reporter. Looked like a pretty soft touch. Tom Ince, who always kept an eye on the maneuvers, next invaded the newsmen and enticed Ken O'Hara to see that he got adequate recognition. "Cecil De Mille hired Ken McGaffey who had had experience as a theatrical press agent. Then the three got together and organized the Screeners, Hollywood's first movie social group. Their regular meeting place was a spot on the beach at the mouth of Santa Monica Canyon. They took in the few trade press representatives, and their chief interest in life had its foundation in the beer which Eddie Mader's brewery furnished. Eventually they became the Wampas, famous for their baby stars.

Others in that group were Richard Willis who had talked Al Christie into giving him a com-

bination actor-press agent job at \$5 a day way back in 1911. Dick really antedated Bill Keefe. When he quit to help found Hollywood's pioneer agency, he was succeeded by Pat Dowling, fresh out of Stanford, Willis' partner was Sam Ingalls. Sam Ingalls, supplied talent—but got this—they only took 10% of the salaries for five weeks, and gave them publicity too, for free. Tom Griggs and George Douglas Proctor, who had come from New York papers to learn screen writing at the feet of Bill deMille, were also ardent Screeners, as were Carlyle Robinson, Charlie Chaplin, and Harry Brown. Ben Zeidman, originally employed as Keefe's assistant who became Doug Fairbanks' bosom when the senior Doug deserted Griffith, Paul Scoop Conlon who had received his baptism of publicity at a punk news collector on the Los Angeles Times, Scoop now ranks as the hapling of princely status. In what we used to call the "colony" and, of course, there were other erstwhile Hollywood boys who followed (like) St. Johns, Mike Boylan and Tom Reed.

## Strickling and Brand

Two of the later recruits from the downtown papers were Howard Strickling and George Brand. They are still going strong as heads of publicity for the most important Hollywood studio, the management of the old Express, as did Arch Reeve and Jerome Sledge. Howard Strickling's office box on the same paper and he joined the original Metro at really the bottom.

I had the pleasure of sharing an office in downtown Los Angeles with the two boys when they were building in Hollywood at the time, my job being western editor of the Los Angeles Times. I was assured that field to become press agents, Durling going with Lewis Walsh. Howard Strickling was in the Army, and my job being press representative (that's what it said on his business card) was in the Navy. It was the first time Mary had a press agent for her own. That was during her first marriage and was a cinch job. I could, if so inclined, boast about having made Mary the first honorary blond in the American outfit during that war, which was the last of a trend. I did get credit for a press agent, but in the 143rd Field Artillery, but I was a first sergeant and as a first sergeant, he fathered the idea. The climax came when Mary reviewed the entire division, the 40th at Camp Kearny. The nice thing about press agenting personalities like Mary, Doug Fairbanks and Charlie Chaplin in those days was that they were the first to do it. I can do in the way of Underwood-pounding or "planting." Such stars were more or less personal, they were public institutions. In other words, they were News.

## Schulberg, Stromberg, Et Al

The list of flacks who became scenarists and producers would be a long one, beginning with Ben Schulberg who was the first publicity man for Famous Players. It includes such names as Hunt Stromberg, who once exploited Tom Ince's products; Bennie Zeidman, who was the publicity man for Larry Warrington who helped make Jackie Coogan famous; Pete Smith who pioneered many Paramount publicity ventures; Hal Wallis who staked the picture Freres over many rough spots to say nothing of the two Bills, Pine and Thomas of a much later period.

Summing it all up, the change in motion picture publicity has paralleled that in the field of authorship. The brawling braves of Grub Street have been succeeded by eminently respectable folk in the higher income brackets. With the change, naturally, has come something of the old gusto. But did not William Shakespeare himself in his more mature years become a landed gentleman?

## ROBERT SIODMAK

"Master of Mysteries" has his credit: "The Killers," "Dark Mirror," "Spiral Staircase," "Cris-Cris," "Cry of the City," and just completed "The Great Sinner" for Metro-Goldwyn-Mayer.



# "Everyone in the Motion Picture Industry should read this..."

Ned Depinet

PRESIDENT RKO RADIO PICTURES, INC.

LOS ANGELES, CALIFORNIA  
TUESDAY, DECEMBER 7, 1948

## ★ Manchester Boddy

Daily News

One evening last week I saw Samuel Goldwyn's latest production, "Enchantment," which is the screen version of Rumer Godden's great novel, "Take Three Tenses."

The impulse that urges me to tell you about it overwhelms me every time I discover something that brings pleasure, relief or just plain happiness to hungry people.

During the grim days of depression we heard quite a lot about the tragedy of "starvation in the midst of plenty." We had in mind, of course, the lack of material things in a land that fairly overflowed with a potential plenty of food, clothing and other things by which physical man may live in comfort.

Today, relatively speaking, we are physically well off. We eat more, wear more and better clothing, build more houses, drive more automobiles, and have more mechanical gadgets to serve us than ever before in history.

In the midst of this "plenty," however, we find widespread "starvation" of a different sort. Even the most prosperous and durable to which they can tie, something that endures in a tense world that threatens to explode at any moment.

Without preaching, teaching or bombarding us with nerve-shattering racket, "Enchantment" shows us what that "something" is. And when we come to the end of the story we realize we have known it all along—for it is as old as human life itself: LOVE.

The story has its beginning in the early years of our century and continues through the First and Second World Wars. I would like to think that the author, the producer, the director and the excellent cast set out to demonstrate, through the medium of the screenplay,

the fundamental truth that what we conceive, at the moment, to be "world shaking" events are, after all, short-lived and evanescent in terms of real life values.

But there is no evidence of conscious effort in this direction; on the contrary, the story, with the simplicity of true art, eloquently ignores war and its attending disasters and devotes itself to the portrayal of love as the strongest influence in the continuing quest for true happiness.

I hope the early release of "Enchantment" will mark the beginning of a trend in the production of motion pictures to values as distinguished from the "escapist" films that rely upon artificial excitement and novelty.

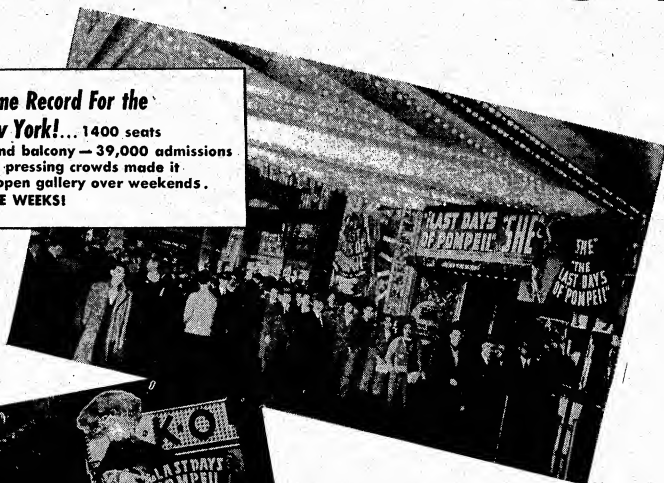
Each individual, it seems, reads a book, goes to the theater, attends a lecture, because he has an unsatisfied appetite. What is food for one may be poison for another. Some crave melodrama to offset the humdrum of their own restricted lives; some seek philosophy, guidance and advice because they are confused and uncertain. Nearly everyone, in the depths of his innards, feels that he is a coward, so he seeks courage wherever he can find it. Love-starved millions feast on synthetic romance.

If "Enchantment" were just another banquet—sumptuous though it may be—for the lovelorn, it would be worthwhile—but scarcely worthy of space in an editorial column devoted to the hard realities of our slap-bang world. But it is more than that. It is a beautiful realization of the soul-satisfying truth that, come what may in this tortured world of ours, love remains as the reason for existence, the only source of true happiness, and the most important influence in every life.

Dec. 7, 1948.

# WHERE DO THE CRO

**Near All-Time Record For the Palace, New York!**... 1400 seats main floor, and balcony — 39,000 admissions first week, as pressing crowds made it necessary to open gallery over weekends. **HELD FOR FIVE WEEKS!**



**Two Top Weeks For The Boston, Boston**... with eager boxoffice lines stretching 'way around the corner from first show early in morning to last show late at night!



**Block-long lines storm the Grand, in the heart of Chicago's Loop!**... Capacity crowds hour after hour all day long, to record a first week that saw 34,000 admissions sold for 1100 seat house. **HELD FOR FOUR WEEKS!**



**"THE LAST DAYS OF POMPEII"**  
Both MERIAN C. COOPER PRODUCTIONS



# WDS COME FROM?

**A great, big, sensational box-office bonanza has dropped right out of the sky into the lap of a show business reeling with amazement at the figures being rolled up!**

**... It's RKO's astounding double-header spectacle and action show—a combination bill that *OUTGROSSED TOP FIRST-RUN PICTURES ON BROADWAY, IN THE LOOP AND DOWNTOWN BOSTON!***

**So sensational are the returns that "The Showmanship Company" is turning its staff upside down to get it to you in a hurry!...**

**Contact your nearest RKO Exchange for availability of the biggest quick-money chance you've had in recent show history!**

Flash ads like this helped do the job!... You get new prints... new COMBINATION accessories, including spectacular posters, exciting newspaper ads and colorful lobby displays!

Re-Released by  
RKO RADIO PICTURES, INC.



**"POMPEII" and H. RIDER HAGGARD'S "SHE"**  
**• WRITING NEW BOXOFFICE HISTORY!**



# Everybody Will Be Talking About...

The one picture in a thousand that's DIFFERENT. Yes, so different, so unusual, so compelling as to mark a new milestone in screen entertainment!

A **DORE SCHARY** Presentation

# THE BOY WITH GREEN HAIR

COLOR BY **TECHNICOLOR**

starring  
**PAT O'BRIEN • ROBERT RYAN • BARBARA HALE and DEAN STOCKWELL**  
AS "THE BOY"

Produced by STEPHEN AMES • Directed by JOSEPH LOSEY  
Screen Play by Ben Barzman and Alfred Lewis Levitt



## A Reporter's Memories

From Capone to Insull to 'Caliban and Ariel' (Which the Chi Herald American's Crack Newsman Coined)

By NATE GROSS

Now I wonder what would have happened if Al Capone had been able to get that fight with Jack Sharkey for his pal Mickey Walker. Would the "toy bulldog" have become the heavyweight champion of the world?

But this was not to happen. Even Al couldn't understand it—there in his half-prison cell in the Cook County jail.

"Those fellows in New York are supposed to be my partners," he complained, "and they're crossing me."

By partners he meant the ruling half-world clique that dominated the nation's boxing business.

There were many reasons the Big Fellow didn't understand—and while he had partial freedom of the jail, even under the watchful eyes of United States marshals, he really couldn't operate.

"If I only was out of here I could get things done," he railed.

Thus the vast underworld power that was his, began to slip, even before Atlanta, Alcatraz and Terminal Island.

"What will I do when I get out?" he asked apprehensively as he tried to look into the bleak future that an early fate had decreed for him.

That's where Doc Kearns and I came up with our idea. Why not get religion? Then, after it was all over, Al could become an evangelist and troupe the country with Doc as the advance man, drumming up crowds at revival meetings. Why Al Capone could become as great as Billy Sunday.

Sure, it was a gag, something to talk about—to hasten evening hours in the otherwise quiet jail, while we ate food prepared by Al's own chef—and I was a free-lance cook. What food? Al's cellmate served it. He was a young fellow sentenced for vote frauds. Al had him on a lock-down—silent witnesses to a most interesting evening.

We even had ale. Capone, the perfect host, provided it with some legereadman. He just put his arm into a canvas laundry bag, and came up with a couple of bottles. And I took the empties with us when we left after midnight. We tossed them into a vacant tin couple of blocks away—silent witnesses to a most interesting evening.

Yes, Al even became a bit sorry for himself as the ale bottles became empty.

"Why should they do this to me?" he queried. "I've done a lot of good for this country. So why are they beer and whiskey? They ought to make it legal!"

He said a lot of other things, too, until Mickey Walker got tired of ale and wanted whiskey. That's because Capone's problem. He summoned the night jailer.

"Go down to Louie Alter's cell. See if he has a bottle of whiskey," he directed.

"You mean 'Two-Gun'?" I laughed.

Al laughed, too. He thought that was very funny.

"Yeah, 'Two-Gun,'" he repeated.

### Will Rogers, Harlow, Brisbane

The Cook County Jail, on the southwest side of Chicago, was a meeting place for celebrities those days. Will Rogers came for a look-around, and of course just happened to be taken up to Capone's cell, and they had a long visit. Jean Harlow visited. Even Arthur Brisbane came. And Al thought he still was a big man. When he got through, Brisbane had an amazing story, right from the gaggleader's own lips—the story of how he controlled the town, even to his having taken over several wards and the Democratic and Republican leaders, in "his name" effort to stop political strife.

Brisbane printed the story in the Tribune, tantamount to locking the jail doors on Capone, and throwing the key away. Al didn't have a chance to get out after that.

Someone had gone his gloomy way to Alcatraz. He had become an assignment reporter for the old Evening American, when I was sent back to the jail to interview "the little Samuel Insull, who had been returned from Turkey to face charges in the Federal Court."

They talk about standup guys in the underworld, but you really find them in the upper world—sometimes, that is, for who knows how many years. I was a standup guy. There was plenty of pressure on old Mr. Insull, once the social and financial ruler of Chicago's hierarchy, but he was the greatest standup guy I ever met. He never complained, never flinched.

A number of years had passed since I, a kid reporter on the Chicago Journal, had been taken to Alcatraz for trying to check on the rumored marriage of Mary Garden, the opera singer.

"I employ two publicity departments," he said, "I'm a very busy man. Either of those departments would give you the information you desire."

"But, Mr. Insull," I said, "We know the opera is your hobby."

The utility manager exploded.

"The opera is not my hobby," he scolded. "The opera is my business, a business for which I receive no pay. My hobby is parking back to my original question."

"It'll have nothing to do with Mary Garden," he said. "You might as well ask me if Mary Garden takes snuff in the nude."

"Does she?" I asked.

Then I got thrown out.

But now in the County Jail dispensary he spoke to reporters kindly, and answered questions. They and they hastened away to make deadlines. Then I approached the wheelchair, and asked my own questions.

Politicians and financiers feared him. I was afraid. He wanted to talk he could upset homes and empires. He was dispossessed from the great utilities kingdom that he alone had built. He had been forced to sign away

## '... Or a Free Ride'

Some years ago, while I was under contract to Warner Bros., I received a call from Ivan Kahn, who was sending me his business at that time. He was a talent scout for 20th Century-Fox and has a fine, dry sense of humor. He informed me that the studio had signed Max Reinhardt to make Shakespeare's "Midsummer Night's Dream" and they wanted me play Flute, the beloved messenger, in the picture. I told Kahn that I had never seen or read any of Shakespeare's works and all I knew about him was that he had played for Notre Dame and that we would go to the studio to talk it over with Hal Wallis. As soon as we met in Wallis' office he started to convince me that it would be a fine change of pace from the pictures I had been doing—how much the studio would like to have me appear in the pic, etc., etc. Finally Kahn asked, "Is this to be counted as one of the three a year Joe is contracted for?"

I replied, "Oh, no. This is a separate picture that we thought we could do."

Ivan said, "Well, how about money? We are slightly interested in that detail."

Hal answered, "Well, Ivan, this is sort of a good picture with all the stars on the lot in it—Cagney, Dick Powell, Olivia de Havilland, Rooney, etc., and they are all doing it for free."

Ivan interrupted, "You mean we aren't to be paid?"

Hal said, "Well, we thought Joe, being the oldest star on the lot, would be wanted to be left out and that with Reinhardt directing we have—"

Ivan again interrupted quietly, "You mean we don't get any money at all?"

Wallis said, "Well, we thought we would give him a nice present of some kind."

Ivan asked, "For instance?"

Hal replied, "Oh, well, uh, well, we might buy him a nice Cadillac car."

Ivan very quietly breathed, "A Cadillac car. And what would my commission be—a bicycle?"

—Joe E. Brown.

everything he owned, there was no buried nestegg—just some paltry pensions on which he and his wife could live.

He had every right to be bitter. He had every right to talk, but when I suggested that many prominent persons were representative, he merely said:

"No one need jump out of any windows. I have nothing to say. I'll tell my own story from the witness stand."

No high-cost came forward to put up his bond—just a little grey-haired junkie who had made some money. But then the powerful utilities magnate had directed him, he have the business. Insull didn't even remember him. The junkie came—and, humbly asked to be allowed to post the huge bond.

Later in the Federal Court, I got to know Insull better. We corresponded until he died in the Paris suburb, with just a few cents in his pocket.

Now time jumps along. I missed bringing John Dillinger in by a week while G-men shot and killed him. He testified in the Federal court about my efforts to surrender Dillinger, but that's the only glory I got out of that. "The story is true."

He was ready to quit, but they came to Chicago and I met her, but John got away. We followed his luggage to Emporia, Kansas, while John took another train to the west, playing straight all across the country.

I named them "Caliban and Ariel." The names stuck.

I didn't meet John. He got a glimpse of me from the drawing room on the 20th Century Limited in which he had barricaded himself. I escorted Elaine back to New York from Kansas City and shortly after that they got together and were married.

### Barrymore's 'Casting'

Then I heard that Barrymore was asking questions about me. Joe E. Lewis relayed some of them.

"Do you know Nate Gross?" he asked. "Is he young? Is he good looking? I know he's tall and blond."

He couldn't believe that I merely had been a reporter covering a story. Joe E. said that Barrymore was angry—to look out if I met him.

We corresponded until he went to the west coast that I got an invitation to the Barrymore home, then in Beverly Hills, Benedict Canyon.

It read: "Dear Mr. and Jack Barrymore invite you to cocktails," it read.

I didn't want to go. I didn't want any trouble, nor did I want to be a trouble for Elaine. But Joe E. suggested that I was afraid of Barrymore, and I had had a couple of drinks when it was said. So I went.

It was a lovely party. Louis Broun, Louis Armstrong, in fact Louella, where was, there, and so were a lot of others including George Jessel and Norma Talmadge, to whom he was very friendly.

Elaine introduced us. Barrymore looked me over, and then I excused myself. I kept out of his way while the guests were talking, preferring to pick up my own baggage—without witnesses.

Finally most of the guests had left. I went up to the bedroom and found that Barrymore had retired.

"I'll buy a drink," I said.

"I'll have one," he answered.

Then he said: "I'll buy a drink."

"I'll have one," I answered, watching him carefully lest he deliver a meek punch. Joe E. Lewis had warned me about that.

But a bond seemed to have joined us. Finally I blurted: "Look, you can trust me. A lot of people have trusted me—everyone from Al Capone to Samuel Insull. That's the way I've lived my life."

"Yes, it is," answered Barrymore, gravely. "I knew them both."

And the bond grew stronger, and the night grew longer and finally Elaine came up and said:

"Nate, I hate to do this to you, but John has to get some sleep. He's got to go home."

I protested. John protested. Then I got thrown out, and Elaine put Barrymore to bed.

And so the years have passed, and a lot of things have happened, and a number of persons to whom they happened have passed on, and I live in retrospect. Maybe I'm ready to write my book.

## Where is My Wandering Boy Soprano Voice Tonight?

A Baritone Beef From the Longhair Nursery For Variety's 43d Anniversary

By ALBERT STILLMAN

Time was I set the world on fire:

My boy soprano mounted highest:

Then any voice in our church choir,

Up to the world's great heights.

Then, overnight, the most absurd,

The most appalling thing occurred,

When I woke up, here's what I heard:

Good morning, mommy,

Good morning, daddy,

My voice, alas! had changed!

Had changed, as these low tones exhibit,

From Bobby Breen to Lawrence Tibbett;

Had changed, such miracles can happen,

From Jenny Lind to F. Chappelin.

Since then, how often have I wished, in vain,

I had my boy soprano back again! . . .

My life is woodwork and gall,

For I'm the blighter who sings

Of Henry Morgan and all

Such blood-and-thunder things . . .

Though I'm timid and shy,

A peaceable guy,

Who hates to get in a fight—

Oh, where is my wandering boy soprano voice tonight?

I once had an angel's voice, if you please,

A most exalted level;

But now when I play Mevillephotes,

It certainly isn't the devil.

I've such a limited choice

Of songs to whistle or hum—

Because of the booming voice—

To No and better than I.

Though I've reason to fear,

On one glass of beer,

Id pass right out like a light

Oh, where is my wandering boy soprano voice tonight?

I sing the songs of Time and Tide,

Oh, hills I'd like to ride,

Oh, give me a horse be can can,

But let ME stay at home.

I'm badly belted—and I'm

Workin' up a vocal fever

'Cause they're hangin' Danny Deever

On the gallows in the desert.

Like that Metro Lion, Lee,

I'm a bellowing con brio,

But I'm rollin' down to Rio.

And to hell with Burgundy!

But to follow Omar Khayyam

Down to the bottom of sin,

Takes a better man than I am,

Gunga Din! . . .

Me! I sing in me bloom' baritone

In Carnegie Hall, through a microphone,

And the clouds and the eyes

And the fabulous flyin' fishes;

And then I go home to help the wife

For it's boots, boots, boots,

On the Glory Road to Heaven;

And it's boots, boots, boots,

For a family of seven.

With Old Man River I'm just rollin' down to Rio

On the Glory Road to Mandalay.

And there's no relief in sight!

Oh, where is my wandering boy soprano voice tonight?

## 'B'klyn Kid Gone Wrong

I might title my favorite story "What Price Glory?" although "Never Left Home" is just as appropos.

Last year, my wife and I were scheduled to go to the wedding of a good friend's son. And you haven't changed a bit. He was in Brooklyn. The day of the ceremony it snowed in Brooklyn. It was impossible to drive of the city. The relatives BMT subway. It had been a long time between trips and I was unfamiliar with the route. I spotted a map across the aisle and headed for it.

There was a charming elderly lady sitting beneath the map, and she was studying it. I was studying it for some 20 minutes. As I stood over her, she smiled and said, finally: "Pardon me, but you look so familiar to me."

I've never found the answer to that, so I smiled in return.

"Are you from Brooklyn?" she pursued.

I told her I used to live there.

"I'll bet," she said, "I bet you lived on Sackman St."

I recalled that I had many years ago.

"Oh," she said, "now I know who you are! You're Jack the Giant Killer. I know. And you haven't changed a bit. We used to live next door. For years, we were neighbors." She chuckled in reminiscence. "Such a boy. I remember how always you used to get your self into trouble."

I sat down beside her. She leaned toward me and said, "You're a good boy. What are you doing now?"

I played it as straight as I could. I told her I was an actor.

"Aah," she sighed, shaking her head, "and you wanted to be a doctor so badly."

—John Garfield



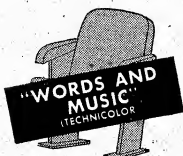






# HOW TO FILL SEATS IN 1949!

## "Chairful News"



June Allyson • Perry Como • Judy Garland  
Lena Horne • Gene Kelly • Mickey Rooney  
Ann Sothern



Clark Gable • Walter Pidgeon  
Van Johnson • Brian Donlevy



Frank Sinatra • Esther Williams  
Gene Kelly



Fred Astaire • Ginger Rogers



June Allyson • Peter Lawford  
Margaret O'Brien • Elizabeth Taylor



Van Heflin • Robert Ryan



Gregory Peck • Ava Gardner  
Melvyn Douglas



James Stewart • June Allyson



Robert Taylor • Ava Gardner • Charles  
Laughton • Vincent Price • John Hodiak



Jeannette MacDonald • Lloyd Nolan  
Claude Rains, Jr. and Lottie



Esther Williams • Red Skelton



Jennifer Jones • James Mason  
Van Heflin • Louis Jourdan



Greer Garson • Errol Flynn • Walter Pidgeon  
Robert Young • Janet Leigh



Judy Garland • Van Johnson



Robert Taylor • Elizabeth Taylor



Clark Gable

## "HAPPY NEW YEAR!"



"Leo's 25  
years  
young!"

As we set forth into the brightest year of our history, loaded with Big Anniversary Attractions, (*just a few shown above*), we take the opportunity to thank our exhibitor friends from the bottom of our hearts for their loyalty and encouragement which made it all possible!

## 6-2-And Even As You and

By H. I. PHILLIPS

I am a sucker for horsepots. Not so much as a one, but even an easy push. Citation at even money? He's a bum! Styhme at 8.5 and at his best? Geddaway from me! Armed at 2-1 against a field of roaches? Too big a risk! But give me any old bog, nine years and up, with all his legs kept straight, blind in one eye and indisposed to work up a sweat, at 20-1 I will trample worms and children in the rush to get down a deuce.

So naturally I meet a lot of boys with good things and have fun, if nothing else. But the experience I like to recall came at Hialeah a few seasons back. Ah, those days when I played 'em at Hialeah in the afternoon, rushed out to buy a dogform at dinner time, and then jetplanned to the dogtrack for the night, stopping to play some quarter-machines and maybe take a fling at the quaint game of check wherein a fellow held a box with a mouse in it and invited you to bet which hole it would go into.

One day a week later when Steam Callopie III was on the program, I made my check and he was "an ninth," as they say. A little later he was in again. So was I. He beatle finished, and I was sure an improvement is an improvement.

One day later Steam Callopie III is out again and I go for it on the nose again. It is no contest. The outcome was won by himself and pays \$88.20.

I am at the window, collecting, and using a large checkbook. Being an emotional egg, I am not being quiet about it. Suddenly at 11:17 the fellow comes in and the original pup. He has bet on something else and looks very low.

"Don't tell me you had the winner!" he cries.

"Yeah," I admit in my broadcast manner. "What a boss! What a price! What a killing!"

The guy looks me up and down, shakes his head and asks, "A bum

like that Callopie III?" he exclaims.

"Where did he get him?"

"At first I think he is kidding, but it turns out he is dead serious. "Didn't you have a field?"

"How could anybody figure him? What could he get him up there? Where did he ever get him? Who gave him him?"

"You did," I said.

"Me!" he gurgles, weeping badly. "Sure, I could weep and cry. Remember?"

He groans, drops slow to one knee, gets up and a slow count and when I last see him he is jumping into the inbred lake, taking a flailing with him and a box with a mouse in it.

Moral: A horse is a horse, but the ends vary.

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MARTHA SCOTT

## The Truth About Roger Broom

By SIDNEY SHELTON

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## Nothing (?) Ever Happens in Chi....

By IRV KUPNETZ  
(Kup's Column Chicago SunTimes)

To too many persons speeding from one coast to the other, Chicago is only a stopping-off place, a sort of oasis in a desert of railroads and tracks, where thirstily travelers pause for a temporary respite. The chief trouble is that they pause at the wrong place, and then continue on their way to the next stop.

To these folks, Chicago is a nothing, an ever-happens' village, some 300 miles west of New York.

Irving Kupnetz

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and still 2,000 miles from the land of sunshine.

Nothing ever happens? Let's see.

Chicago is the town where a big, blonde movie star paused two weeks ago, reliving the past two weeks ago and almost wound up in a local hospital. He made a pest of himself before the camera. The nicest thing he did was to let the press on doors of his hotel, invading private parties and in general became such a nuisance that the house dick had to put him to bed.

This didn't satisfy our movie hero. He walked out of his hotel room time after time, thus proving even a





*The 3 Biggest  
Names in Pictures  
Today Are...*

**TAT**  
ONE OF PARAMOUNT'S 2



**PALE**  
INDUSTRY'S HIGHEST HOLIDAY GROSS

Loretta Young Robert Cummings  
in Hal Wallis' production  
"THE ACCUSED" with  
Wendell Corey • Sam  
Jaffe • Douglas Dick  
Directed by William  
Dieterle • Screenplay by  
Ketti Frings.



**ACCU**  
FIRST DATE TOPS COMPARABLE

# LOOK

BIGGEST SINCE "THE EMPEROR WALTZ"

JOHN LUND  
WANDA HENDRIX  
BARRY FITZGERALD  
MONTY WOOLLEY  
in "MISS TATLOCK'S  
MILLIONS" with Ilka  
Chase • Robert Stack  
Dorothy Stickney  
Elizabeth Patterson  
Produced by Charles  
Brackett • Directed by  
Richard Haydn • Screen-  
play by Charles Brackett  
and Richard L. Breen.



# FACE

ER, DUPLICATING 1947 "ROAD TO RIO"

BOB HOPE  
JANE RUSSELL  
in "THE PALEFACE"  
Color by TECHNI-  
COLOR • Produced by  
Robert L. Welch • Di-  
rected by Norman Z.  
McLeod • Original  
Screenplay by Edmund  
Hartmann and Frank  
Tashlin • Additional  
Dialogue by Jack Rose  
Songs by Jay Livingston  
and Ray Evans.

# SED

1947 BUSINESS BY 45%

... 3  
in a Row—  
and All From  
Paramount







# 20<sup>4th</sup> *Take* CENTURY-FOX LEADS

the entire industry on Motion Picture Herald's list of Boxoffice Champions... on Variety's Scoreboard of Hits... on Film Daily's 10 BEST Poll... on Boxoffice Barometer... the top feminine boxoffice star, Betty Grable, and top boxoffice new male star, Richard Widmark, on Showmen's Trade Review Poll...

*your lead for '49 from the leader!*



## the Snake Pit

New York and Chicago success repeats in Los Angeles, Boston, San Francisco!



## YELLOW SKY

Leading in drama, action and boxoffice thrills from coast-to-coast!



## That Wonderful URGE

Obey that impulse...book it for that wonderful boxoffice surge!



## Chicken Every Sunday

That treat for every showman every day!



## A Letter to Three Wives

Letter-perfect entertainment for comedy and romance!



## DOWN TO THE SEA IN SHIPS

Thar' she blows... stars, story and spectacle!





## Journalistic Vagaries

### Some Yankee and John Bulls

By BOB CONSIDINE

(International News Service Staff Correspondent)

Presumably because of my closeup of the Olympics this summer, it was suggested that I do a piece afflicting a gimlet eye on British journalism.

No.

No, that is, except for a brief comment on how head-writers on the regular London press reported the appalling defeats of British athletes in the late lamented Olympics. The British, as you'll remember, were unable to win a single event in track and field, though until J. Arthur Rank's films of the meter relay event were developed they basked in what they thought was a victory through the disqualification of the American team.

However, the boys who had the job of putting heads on the dolorous stories the British sportswriters filed each day from Wembley Stadium did what they could to soften the blow of successive disasters.

When a kid of their's named McCorquodale finished third on our color speedsters, Harrison Dillard and Barney Brown, in the final of the 100-meter sprint, one of the London papers proclaimed:

#### McCORQUODALE FASTEST WHITE MAN

British readers also must have their hopes lifted by this head:

#### MANLEY BREAKS WORLD RECORD!

That one had to do with a British girl who, indeed, did break a world record for women. But what the headline failed to note was that she had come in second place by the Dutch girl, Fanny Blankers-Koen, who knocked the old record to pieces.

And so on. It mustn't good journalism by a long shot, but it gave the visiting U. S. newspaper people a good yak each day, and it was a pleasant gray-brown tint to the otherwise too often too bright and too colorful of the one British headline which expressed more keenly than anything else the essence of the British temperament. Seems that the English Channel was blanketed with an especially heavy fog for a year or so, and it was well so thick that it brought ships to a standstill.

A story duly appeared in the good gray London Times, and an immortal head in the

#### CONTINUED ISOLATED!

Then, of course, that was that notable tongue-in-cheek head the Express gave the Hitler head. NAZI BOMB INJURED FALLS INTO FLEET STREET. But, as we were saying some time back, we can't write a head about British journalism without being conscious of more recent vintage is too fresh in mind: the slightly caustic (for the U. S. press) edition of Harry S. Truman.

#### Bertie McCormick Frixample

The Chicago Tribune's 8-column streamer, announcing Dewey's victory over Truman, has long since become a collector's item. When I first tried to buy one the price risen to \$50, which a little stilted for one copy of "The World's Greatest Newspaper," even though the price in question surely reveals Col. McCormick with his striped pants well down around his ankles.

No other leading U. S. newspaper believed what it had been preaching as vividly as did the Trib, but there was hardly a paper in the country which did not come out on the morning after the election without a column or two, written in advance, hailing the election of Dewey. The Herald Tribune added a little extra post-election issue on the night of Nov. 2-3, just as the Truman landslide was roaring in high gear. The Alsop boys, prominently displayed in the first column, were the first to get their heads in print how much mischief Mr. Truman would effect before he was ridden out of office Jan. 20.

Editors made whole killings of columns, including one of mine which bubbled on and on about what a "new person" gets in the way of earthly goods when he takes over the White House. I was directed to the Tulsa, Drew Pearson or two. The N. Y. Sun had a backlog of three or four columns by George Sokolsky, based on the Alsop victory. The New York Times, which was in advance, so that he could sleep during his boatride to Frazier, had to kill five of them. Time magazine's head did a not-so-bad job of doing so. The post-election issue and reached the stands 24 hours late, with an innocuous cover devoted to J. Robert Oppenheimer, the atomic physicist. Columbia University's New Yorker was melted back into lead at equal columns newspaper and news-magazine shops. Suffice it to say that never in the history of U. S. journalism have there been so many milestones as Pearl Harbor, have our newspapers been more abysmally upgarped.

It was my task on Election Night to cover the Dewey headquarters in New York's Hotel Roosevelt, and my duty, subsequently, to put the rose-colored ultimatums of his campaign manager, Herbert Brownell, to direct to Tulsa. Every time Brownell issued an optimistic statement—invariably his assertion at 9:15 p.m. Election Night that Dewey had won—Truman's head had another 100,000. The Dewey HQ took on the gloom of a wake (and not an Irish one) as the night wore on and on.

The tall around Dewey's headquarters thicked up as the morning of Nov. 3 slipped along and it reached its thin point at 11:14 a.m. when the New York governor sent his wire of congratulations to the President.

It was only then that the HQ was able to come up with a headline. One of the boys from B.B.D.O., the advertising firm which had handled Dewey's campaign, was leading the campaign, came over to me and whispered in my ear:

"We've certainly scared the hell out of those Democrats this time."

Whether or not the U. S. press will learn anything from the 1948 Election remains to be seen. But the news service chief, at least, has given his bureau managers a firm "refresher course" on impartiality. As for individual newsmen, they will be more than cynical men and worldly women in the boss likes, as of old, but you can get your treasured copy of the Chicago Tribune, of Nov. 5, 1948, that they'll never again so completely betray the interests of the American public's doing as it damned well pleased.

## Joe E. Lewisims

Things I wish I said—and I probably will if the situation comes up.

Joe E. Lewis is our favorite ad-libber in a night club. His bits are classics, and he has a way of looking at a pest at ringside who was a mess and remarked, "You leave a bad taste in my eye."

Talking about Zig Allen he ribbed Allen and said, "Hooper of the show and found that 859% of the people in the lounge were not listening."

Talking about the current while your hands were busy shaking peanuts as you counted the platinum-plated minutes when the lights were dimmed and the curtain rose, he said, "The current while your hands were busy shaking peanuts at the bread and butter of show-business, the Metro-drama! How the handsome, brave leading man would have been a feather in the wind of the show and the terrible curtain lines! Lines that not only brought applause but cheers! And how the comedian helped you bring back the tears. The eyes of the Metro-drama! Moleicans with their neat bits of tritery and beautiful pieces of drool pace us show addicts many evenings of their time."

"We us winmen up in the mountains walks for we us livin'; we us sells herbs and such like, but we us don't sell our winnemenhood!"

"Can this man offer what I can not?" "A true man's love!"

"Drop that gun Allie, I have a cramp in my trigger finger. You must be liable to shoot off my foot."

"This!" "That's a hard word, Lucy!"

"Let this be a warning to every man, be he high or low, rich or poor, who dares insult defenseless womanhood!"

"Careful stranger, flowers don't care who they lay on!"

"Come on, dear, let's leave them alone."

"This!" "That's a hard word, Lucy!"

"Let this be a warning to every man, be he high or low, rich or poor, who dares insult defenseless womanhood!"

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**ALL HEDY... AND READY FOR LOVE!**

It's the Laugh-Affair of Their Love-Time...

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Produced by EUGENE FRENKE and ROBERT CUMMINGS • Directed by  
RICHARD WALLACE L. Associate Producer JOE GOTTSMAN • Screenplay  
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Original Story by Albert J. Cohen and Jack Harvey  
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Additional Dialogue by Harry Essex  
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**THEIRS WAS A LOVE FLAMING  
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*Walter Wanger's Spectacular, Star-studded  
Dramatic Romance of Courage, Daring,  
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## HIS SCAR

PAUL HENREID • JOAN BENNETT  
**Hollow Triumph**

*marked  
them  
**BOTH!!***

with EDUARD FRANZ • LESLIE BROOKS  
JOHN QUALEN • MABEL PAIGE • HERBERT RUDLEY  
Screenplay by DANIEL FUCHS • Based Upon a Novel by MURRAY FORBES  
Produced by PAUL HENREID • Directed by STEVE SEKELY  
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**"ALICE IN WONDERLAND"**

In ANSCO Color!

**"RED STALLION" "THE BIG CAT"**  
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**ROCKIES"**

In CINECOLOR!

Color by TECHNICOLOR!

with  
LON McALLISTER • PEGGY ANN GARNER  
PRESTON FOSTER • SKIP HUME ET AL



## 'Right in Your Own Home'

Continued from page 4

trump in his shack, on the grounds that the boyel did not have a television set.

Never before had national morale been at such a low ebb. People just sat home and growled and growled. They hated everybody.

Then Calvert Switched

It was a little fellow named Calvert Lass who really broke this miserable streak of darkness. It happened when he came home late, 1 a.m., and his wife was not asleep. Indeed, she and her mother were waiting up for the poor soul.

They hit him with the first thing they found handy—which just happened to be the table model television set. Lass was knocked colder and a sponsor's head and his mother-in-law immediately ran home and wrapped her console model around her husband.

Things like that get around, wives took to knocking their husbands, with a joyous abandon, wives took to knocking their husbands out with television sets. It was rumored that some husbands purposely came home late so that this could be done to them.

In six months there wasn't a single television set left in America. Berle's Hooper had dwindled to zero minus—his mother had all his trousers with her.

People ran out into the streets again. Lights flashed on all over the land. Broadway lit up, movies began to grind out Rex Ritter features. It filmed a new opus entitled "The Re-Birth of a Nation." In Hollywood, relatives began to be hired again. Then the Copacabana reopened, and Joe Lewis had a home again. Other elite clubs began springing up like mushrooms in a cellar. Movies, radio, lights, drinking, wild and woolly abandon!

America was free of the television menace. Experts nodded their now bald heads wisely again. The nation was normal once more, things had returned to the status quo. "TELE SLUGGED IN BELLY."

It was wonderful. It was breathtaking. A television-less country.

\*NOTE: This article was rushed to press at the last minute. The author was busily waiting for his television set to be delivered.

## Kupcinet

Continued from page 34

appearing at Chae Pans when he arranged for an appointment with Seymour. But at the studio he discovered he'd have to wait until the photographer got through studying the Raging Form and phoning in his report.

The next day Carney came to the studio bedecked in the loudest spangly jacket he could find—gold, goldblatts, \$150. He came armed with his own copy of the Raging Form and let Seymour know that with his focus while he pretended to be picking winners. Then Seymour

The scene dissolves to Hollywood, where a director is looking for characters to cast in "Mr. Luckey." He comes across the above-mentioned picture and thinks, "All right, just that little kiddie, is he wants. —It happened in Chicago.)"

Mary Livingstone's Crash

One of Mary Livingstone's finest acts occurred right in Chicago, which in itself is a tribute to the inspirational qualities of the town. The Jack Bennys were dining in the Pump Room when Milton Reynolds, the pen manufacturer, dropped by. Reynolds presented Benny with a dozen pens to pass out among his friends.

A few minutes later Reynolds returned to the Bennett table and apologized to Miss Livingstone for having overlooked her, whereupon he handed her the pens. "Thank you very much," exclaimed the comedienne. "Now I'll have to buy a new pen from Jack!"

It was in Chicago, too, that Miss Joan Crawford, disgraced, had lost a trunk. She was traveling light that trip—only nine suitcases and the trunk. After the loss, what was going to spend a week in New York. But her trunk failed to arrive with the rest of her baggage, which went to Warner Bros. Chicago representatives, Liela Perrigo and Frank Casey, came to the rescue.

This was indeed a catastrophe. Miss Crawford's gowns were scattered in the streets. The nine cases contained three fur coats, a dozen pairs of shoes and her underwear, including her hair look very good.

"Don't find that trunk, I'll cause quite a stir in New York," said the actress. "I'll look stout and fat for a few days. But, what'll I do if it's warm?"

At the Pump room, they serve lettuce with your meat. From her brief case, Miss Crawford extracted a neatly-typed list of names, numbers and addresses. She put calls through for Mort Blum, Benstock and Sonny Werblin in New York and Jerry Wood in Los Angeles, and her two oldest children, 8-year-old Christina and 5-year-old Chris-topher, on the Coast.

At the same time, Casey was phoning the Santa Fe freight depot

in Los Angeles to find out what happened to the trunk and Miss Perrigo was calling New York to beg for the trunk.

While all this telephoning was going on, I was eating what I thought was spaghetti, but what I turned out to be criticism telephone wires. With a little sauce, they don't taste bad.

The mystery of the "missing trunk" finally was solved. Through a slip-up, it had been placed on a later train and would catch up to Miss Crawford a day later. But that wouldn't do, because she had to appear for her first night in New York and she still wouldn't have a thing to wear, other than the fur coat and slippers.

A solution finally was reached. Casey and I would meet the train, and I would hand Miss Crawford's trunk and then all-express it to New York. In that way, the missing trunk would arrive only an hour after Joan. I sometimes wish we had followed through on the zany case, as the place she would have awfully surprised when she opened the trunk and found Casey and me.

Nothing ever happens in Chicago? I could write a clum...

## B. O. Tax Figures

Continued from page 4

mounted at a greater ratio than wicket admissions.

Nitery operators can glean a ray of sunshine from the Bureau's computations. For while 1948 was generally conceded in advance to be a lean year for the industry, B. O. business will likely hit a \$25,000, 000 gross on the basis of actual revenues collected in 1948. The 1948 tax figures, however, are based on 1947 tax data of \$280,000,000. But business had anticipated an even greater gain. She would have been awfully surprised when she opened the trunk and found Casey and me.

Nothing ever happens in Chicago? I could write a clum...

## RADIO-ASCAP EXTEND 9 YRS.; TV RIGHTS NEXT

Reps of American Society of Composers, Authors and Publishers will be huddling shortly for a decision on matter of rights for use of ASCAP's music on TV.

Meantime, contracts between the Society and radio broadcasters were automatically extended for five years, according to ASCAP. Last week didn't serve notice of any pact changes desired.

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Mary Jane SAUNDERS

APPEARING Paramount's "SORROWFUL JONES" WITH BOB HOPE.

Management: LESTER LINSK

## 'Rio' Top Grosser

Continued from page 3

films that hit the big time during the year by grossing \$1,500,000 or more—Metro was again the leader. Out of the total of 93 pic, Metro ran up a tally of 20, for a total gross of \$38,800,000. It was followed by 20th-Fox, RKO, Paramount, WB, Universal, Columbia, Artists and Eagle Lion in that order. VARIETY's complete tabulation is published hereafter.

Metro's preeminence in racking up top grosses is no novelty. But as this year, it landed at the top of the heap in 1948 and 1947. Paramount, in the runner-up spot both those years, was followed by RKO in 1948 and 20th and RKO, partly because of the reduction in the number of pictures released. For moved up from fifth place to second, RKO continued, in third, and WB dropped back from fourth to fifth.

RKO, incidentally, which distributed the top-grossing picture of the year during both the previous two years, was jolted out of its stride in 1948. Its picture, "The Sign of the Cross," didn't appear on the list of high-grossers until No. 21, when it enters with Samuel Goldwyn's "Bishop's Wife" at \$3,000,000.

All figures represent domestic (U.S. and Canada) distributors' rentals. Included are all films which have played a sufficient number of dates to make an accurate estimate of their eventual earnings.

While the fact that only seven pics entered the "Golden Circle" in 1948 may appear discouraging, it principally points up that a \$4,000,000 gross to anybody's sales department, if not to Hollywood's multi-million dollar thinking—is still tremendous and that production must be trimmed to fit this top norm. Only 23 films reached the \$4,000,000 class in the entire history of picturedom before 1948. This year's group brings the all-time "Golden Circle" list to 23. Unfortunately, despite their big grosses, several of 1948's "Golden Circle" pic will see their earnings withered by their earnings a year ago.

No "Unusual" Pictures

Notable during the year, too, was the lack of a really predominate picture or two which caused unusual excitement. There were several releases of this type in the year's end, but none of "Snake Pit" and RKO's "Joan of Arc," but they hadn't played sufficient dates to indicate over-all earning power. On the whole, 1948 offered no surprises with the "Golden Circle" exception.

"Johnny Belinda," which to everybody's amazement was rolling a year ago, was the surprise of the year. Last year, on the other hand, there was plenty of excitement and a flood of six pic in the \$4,000,000 or over category. For one thing, there were five road-shows, a flood of six pic in the \$4,000,000 or over category. For one thing, there were five road-shows, a flood of six pic in the \$4,000,000 or over category. For one thing, there were five road-shows, a flood of six pic in the \$4,000,000 or over category.

Crosby's preeminence, incidentally, is unmistakable in the top grosses of the past three years.

Following are the \$1,500,000 (or over) films of 1947. Included are all those pictures which, in the domestic (U.S. and Canada) market, earned that much in distributor's rentals, or which have played a sufficient number of dates to make an accurate estimate of their eventual earnings. Any films not included, it can thus be assumed, will not earn \$1,500,000, except for the several pictures which had top box play, but which ended on such a low estimate. These include: Warner Bros. "Decision of Christopher Blake" and "Fighter Squadron," 20th-Fox's "Snake Pit," "Cry of the City" and "Wonderful World," Metro's "Words and Music," RKO's "The Universal of the Regiment" and "You Got to Stay Happy" and Selznick's "Portrait of Jennie."

1. Metro to Rio	Par	\$4,500,000
2. Easter Parade	M-G	4,200,000
3. Red River	UA	4,100,000
4. The Great Musketeers	M-G	4,100,000
5. Johnny Belinda	WB	4,100,000
6. Cass Timberlane	M-G	4,050,000
7. Empress	Par	3,900,000
8. Gentlemen's Agreement	20th	3,700,000
9. Date With Judy	WB	3,650,000
10. Calypso From Castile	20th	3,650,000
11. Homecoming	M-G	3,600,000
12. Silting Pretty	WB	3,500,000
13. Farefare	Par	3,500,000
14. State of the Union	M-G	3,500,000
15. My Wild Irish Rose	WB	3,400,000
16. When My Baby Smiles at Me	WB	3,400,000
17. Key Largo	WB	3,250,000
18. The Island With You	M-G	3,250,000
19. Fuller Brush Man	RKO	3,100,000
20. Bishop's Wife	RKO	3,000,000
21. The Sign of the Cross	RKO	2,950,000
22. Good Sam	RKO	2,900,000
23. I Remember Mama	Par	2,900,000
24. Wrong Number	M-G	2,850,000
25. Three Daring Daughters	M-G	2,800,000
26. Apartment for Peggy	WB	2,750,000
27. Mind Benders Dream House	WB	2,700,000
28. Bride Goes Wild	M-G	2,700,000
29. Call Northside 777	20th	2,700,000
30. The Misbehavers	M-G	2,650,000
31. Foreign Affairs	M-G	2,500,000
32. Good News	Par	2,500,000
33. Clockwork Orange	WB	2,500,000
34. Top Hats	RKO	2,500,000
35. Tycoon	RKO	2,500,000
36. The Sign of the Cross	WB	2,400,000
37. Babe Ruth Story	WB	2,400,000
38. Beyond Glory	WB	2,400,000
39. Blood on the Moon	M-G	2,400,000
40. Killer McCoy	M-G	2,400,000
41. Luxury Liner	WB	2,400,000
42. The Sign of the Cross	RKO	2,400,000
43. Rachel and the Stranger	WB	2,400,000
44. Song Is Born	WB	2,350,000
45. The Sign of the Cross	WB	2,350,000
46. Street With No Name	20th	2,350,000
47. Two Guys From Texas	WB	2,300,000
48. Blood on the Moon	WB	2,300,000
49. Treasure of Sierra Madre	WB	2,300,000
50. A. C. Meet Frankenstein	WB	2,250,000
51. Paradise Case	WB	2,200,000
52. Pirate	SRO	2,200,000
53. The Sign of the Cross	WB	2,200,000
54. The Sign of the Cross	WB	2,200,000
55. Give My Regards To B'way	WB	2,100,000
56. Green Grass of Wyoming	WB	2,100,000
57. The Sign of the Cross	WB	2,100,000
58. Miracle of the Bells	RKO	2,100,000
59. Romance on High Seas	WB	2,100,000
60. Walls of Jericho	WB	2,100,000
61. Iron Curtain	WB	2,000,000
62. Scudra Hoo! Scudra Hay!	WB	2,000,000
63. The Sign of the Cross	WB	2,000,000
64. Melody Time	RKO	1,850,000
65. Kissing Bandit	WB	1,800,000
66. The Sign of the Cross	WB	1,800,000
67. April Showers	M-G	1,750,000
68. Daisy Kenyon	20th	1,750,000
69. The Sign of the Cross	WB	1,750,000
70. Albuquerque	WB	1,700,000
71. Arch of Triumph	WB	1,700,000
72. The Sign of the Cross	WB	1,700,000
73. High Wall	M-G	1,700,000
74. The Sign of the Cross	M-G	1,700,000
75. The Sign of the Cross	M-G	1,700,000
76. Return of Badmen	RKO	1,700,000
77. Station West	RKO	1,700,000
78. The Sign of the Cross	WB	1,700,000
79. To Ends of Earth	WB	1,700,000
80. Kiss of Death	20th	1,650,000
81. The Sign of the Cross	WB	1,600,000
82. The Sign of the Cross	WB	1,600,000
83. The Sign of the Cross	WB	1,600,000
84. The Sign of the Cross	WB	1,600,000
85. The Sign of the Cross	WB	1,600,000
86. The Sign of the Cross	WB	1,600,000
87. The Sign of the Cross	WB	1,600,000
88. The Sign of the Cross	WB	1,600,000
89. The Sign of the Cross	WB	1,600,000
90. The Sign of the Cross	WB	1,600,000

which appears destined for \$3,250,000 and Eagle Lion's release of "The Sign of the Cross" for \$2,200,000. Playoff on both of these, on a roadshow basis, is very slow and may take several weeks to hit the estimated grosses.

Further indication of the generally lower level of U.S. box office grosses in 1948 is seen in the total absence of pic in the \$5,000,000 or over category. The dip in the market that garnered \$2,000,000. Here's the way the whole tabulation works out.

1948 1947 1946

Over \$5,000,000 0 11 6

Over \$4,000,000 7 27 35

Over \$3,000,000 27 35 43

Over \$2,000,000 65 75 73





# UNITED ARTISTS

*Distributor For 1949's Leading Independent Producers*

COVER UP  
AFRICA SCREAMS  
BODY AND SOUL  
ON OUR MERRY WAY  
LOVE HAPPY  
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INDIAN SCOUT  
MY DEAR SECRETARY

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AFRICA SCREAMS  
MY DEAR SECRETARY  
GIRL FROM MANHATTAN  
THE GREAT DAN PATCH  
BODY AND SOUL  
ON OUR MERRY WAY  
AN INNOCENT AFFAIR  
OUTPOST IN MOROCCO  
THE GAY AMIGO  
TOO LATE FOR TEARS  
OUTPOST IN MOROCCO  
ARCH OF TRIUMPH  
HOPALONG CASSIDY  
HIGH FURY  
PITFALL  
MY DEAR SECRETARY  
SO THIS IS NEW YORK  
AN INNOCENT AFFAIR  
INDIAN SCOUT  
THE GAY AMIGO  
ARCH OF TRIUMPH  
THE LUCKY STIFF  
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and cruelty  
were her  
power!



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**Montez·Aumont·O'Keefe**

*in Seymour Nebenzal's*

**"SIREN  
OF ATLANTIS"**

Directed by **GREGG TALLAS** • Produced by **SEYMOUR NEBENZAL**

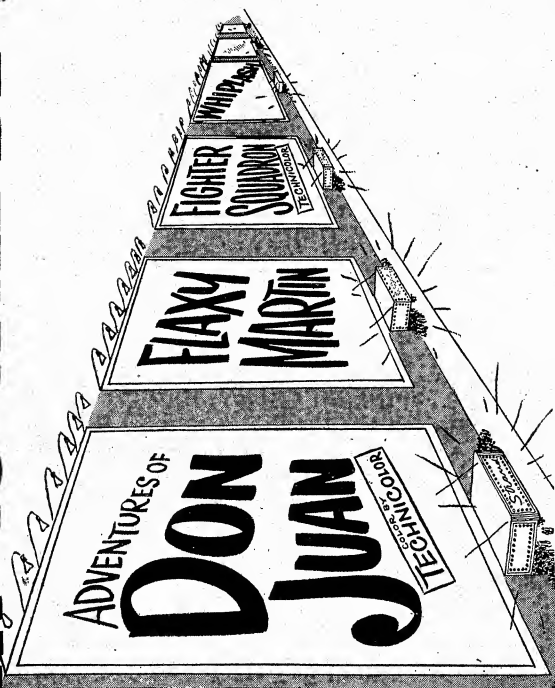
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# THE ONE COMPANY OUT FRONT IN '49 WILL BE WARNER BROS!



# THEY REMEMBER

## Jack Haley

One of my favorite stories is a true one. The late Eddie Conrad told me that years ago when he and his wife, Birdie, were on the shipboard tour they learned that one of their young daughters was putting her tour was ended. Birdie, who they rushed to find out where their daughter lived under the care and guidance of Birdie's grandmother. Bursting into the apartment, expecting to find a beautiful young girl, "Hello, grandma, I'll hear the baby talk!" "Take it easy, don't get excited dear," grandma cautioned. Then, turning to the daughter she said, "Go ahead Buckle, make your dear old recitation." "Rebecca made a darling curtsy and with clarity of voice started, "Humpty Dumpty, sits dare on der wall..."

Interesting to note that from this situation, came the famous Harvard Professor joke known throughout vaudeville at that time as the "Well I'll Tell You" story.

## Bennett Cerf

A few days after General Eisenhower's installation as president of Columbia University, he journeyed to Albany to address an audience of 1,000 prominent educators. Among the speakers was Norman Cousins, editor of the Saturday Review of Literature.

While the chairman was busy making elaborate introductions, General Eisenhower leaned over and whispered to Cousins, "Are you nervous about addressing an august audience this time?" "You bet I am," Cousins replied. "I'm not to be," counseled the general. "I used to get the jitters as a time like this too. Then I thought of a surefire remedy. I get up and tell the audience that I'm nervous and imagine that every one of them is sitting there in his underwear. I regain my self-assurance immediately."

## Claude Binyon

Fresh from VARIETY in 1932, I was entrusted by Paramount into the capable, tolerant hands of producer Percy Heath for my first writing assignment. I had conceived a story not too original but apparently perfect. A story of a man who could foresee the future, and I was to develop it into a screenplay under Heath's guidance.

He read my story and suggested some changes. His voice was as gentle as his smile. "You have only the breath of a story here, son," he said. "It needs more of a complications of a character's nature. You should become involved to the point where there is no possible solution to his predicament." He patted my shoulder and said, "You can't let your penmanship be swayed from the studio," he said. "Go home and get your hero into the dread-dread imagination. Then come back—and together we'll work him out." I took his advice and after three weeks later I returned to the studio with my hero and his mess. I looked up to see that Percy Heath was gone. His mess had been done and my hero and his mess remain on unproduced Paramount property.

## Fredric March

The still suits in "Best Years of Our Lives" is one day and said Sam Goldwyn had just stepped him, in a complete quagmire on his (Sam's) own lot (UFA), where he was made to direct pictures for 20 years, and said, "Boy! Boy! Tell me, where is Stage 3?" (Goldwyn told me later it happened regularly.)

## Benny Goodman

A former Navy chief moved into a new town and promptly bought an old tavern. For weeks the townfolks saw him at work painting the floor, hammering new fixtures into place and finally receiving trucks of fresh bottled goods. Then, silence.

Finally, a delegation went to visit the chief. They knocked on the door, which opened after a slight delay. "Why?" the spokesman demanded, "when is this saloon of yours going to open up?"

"Open up?" the extant answered. "You don't think after 20 years of saving up for this I'm going to let any strangers in?"

## Myron Cohen

As show business already knows, for many years I was what was usually called "a silk salesman" and so many of the things I do in the world do today. I might begin by telling of a dress manufacturer who, through wisdom and hard work, built a fabulous fortune in the textile industry. He then decided to build himself a beautiful home in the suburbs and after it was finished, he invited one of his favorite "Department of the Home Buyers" out for the weekend. He showed them all through the house and then out into the gardens, where the buyer saw many thousands of very beautiful flowers. The manufacturer continued but rave over the beauty of the many gorgeous colorings. The buyer, of course, was thrilled with the sight, as anyone might have been, and then said, "My dear friend, these flowers are really very beautiful. What kind are they?" The manufacturer replied, "Why ask me. I'm not in the millinery business."

They then walked further along and the buyer noticed an enormous swimming pool. He gazed in amazement and then asked, "What in the world do you need with three swimming pools?" The manufacturer answered: "I need with three swimming pools? Aren't you being silly?" Simply because I was forced to do so, to make money, is that any reason to forget the many friends I have made in all of my struggling years? I have a place in the country and they are invited to come on as guests. I have many friends who like to swim in hot water, consequently pool No. 1 is for the hot water swimmers. I have a pool. Then I have another friend who likes all year around. In fact, those are the ones who swim during the winter time between the ice cakes. They are usually known as "Polar Bears" and pool No. 2 is for the "ice cold water swimmers."

The buyer then said: "Yes, but pool No. 3 is empty." The manufacturer replied, "Of course, I have friends who don't swim!"

## Belle Baker

In the days of Cantor & Lee, I played on the same bill with Eddie and Al Lee in Youngstown, O. After each week I would go to the local movie and during the week I found myself slightly short of money. I borrowed \$3 from Eddie and we decided that at the end of the week we would split the cash and chewing gum. The next day he would buy the tickets and I would buy the refreshments. This went on for a while. At the end of the week I had not yet paid Cantor his \$3. One day we happened to be talking about how much money we could save if we worked steadily for a certain number of weeks. Eddie said he could save so much and I told him how much I could save. He looked at me (with the money I owed him in mind) and said, "Belle, with my three dollars!"

## Eddie Davis

Here are a couple of my favorites! "I'm a factious owner of the kind who took a personal interest in all his employees from the sweep-uper to the vice-president. He always made a tour of the plant to see if their were any new men whom I didn't know. One day he entered the business office and saw a man who was unfamiliar to him counting up a thick wad of cash."

"Where did you get your financial training, young man," he asked.

"Yale," the man answered.

"The boss, who was a great believer in higher education, was very pleased."

"And what's your name?"

"Yackson," came the reply.

An old man who had seen better days became profoundly interested in the man he sensed the end coming. One day he applied to an exclusive chapter for membership. The pastor, noting that his clothes and manners might be out of the parish, turned to him and said, "I'm sorry, but with excessive remarks. The old man finally became aware that he was not wanted and said that he would sleep on it and perhaps the Lord would tell him just what to do."

A few days later he returned.

"Well," asked the minister, "did the Lord send you a message?"

"Yes, he did," came the answer. "He told me it wasn't any use. He said, 'I've been trying to get in that same church myself for 10 years and I still can't make it.'"

## Eddie Cantor

George Jessel, my gin rummy partner, was talking to Max Gordon about the phenomenal success of Al Jolson.

"Max," said George, "think of this guy, Jolson, making \$3,000,000 out of 'The Jolson Story,' \$75,000 out of the 'Jolson Sings Again.' The Lord knows what out of all those Decca records, and only a few years ago Al couldn't get a job on the radio, couldn't play in a theatre, they wouldn't let him do anything but what you think of that."

Max Gordon answered philosophically, "It only proves, George, you must never close up the store!"

## Tallulah Bankhead

While playing Sappho, the eternal husk, in Thornton Wilder's "The Skin of Our Teeth," the script directed that I occasionally step out of character to comment to the audience on what was going on, on the stage. One such was, "I don't know what this damned play is all about."

It was at an intermission following the scene in which I rid myself of this irreverence that a Park Avenue debutante turned to her escort in the lobby and said: "I agree with Miss Bankhead. I don't know what the damned play is all about. Do you?"

The companion replied, "Yes, I think so."

"What?" she snapped.

"The human race," he said.

"Oh," she sighed, "Is that all?"

## Joe E. Lewis

Years ago in Chicago, a young hoodlum, who had just gotten into the racket, used to hang out in a club I worked in. He soon got a reputation as an ice triggerman despite his youth. He was a cold-blooded killer, and oddly enough the only reaction I had toward him was to tell him how up his his eyes. For some reason or other right after he said "Ja job," his eyes would get terribly bloodshot. About a year ago I found him in a fight with a blond kid. I saw I tried giving him a little lecture. "Look, kid," I said, "you know this is a terrible life for a young fellow like you to go on."

At this point I noticed his sometimes faint resentment rising, so I quickly added, "I mean it... you've got to stop your little rarin' your eyes."

## Bobby Clark

Heard ex-Gov. Harold Hoffman tell about the man who loved to play the piano in the town, and the first thing he did was to round up three men who loved to come over to his house and have a game. They had a piano and a table and the three men gave a great gasp and fell across the table and said, "I agree with you, 'Good God' he's dead; what will we do?"

"I don't know," said the man who loved to play the piano. "Let's take out the deuces and try 'em."

## Jack Pearl

Naturally we all get requests for benefits, luncheons, etc. One day I got a request for a benefit, a beguiling and speaker. When I was there, the chairman met me at the door and told me that a wonderful man I was and that he was going to save me for the night. I was a "real" celebrity. I was flattered and honored and five minutes.

"Couldn't you make it longer?"

"I couldn't," he said. "I'll stretch it to 10."

"Make it 25?"

"Why 25?" I asked.

"That will give you time to clear the chairs away, so we can get the floor ready for dancing."

## Marian and Jim Jordan

The story I am going to set forth here we gave to a fellow who was called "The Evening Star." Whether it will appear in his story or not, I don't know, but I also don't know if you would care if it did.

Anyway it's just about the funniest thing that has happened in my life. It was down in Santa Fe, New Mexico, about a year ago, and a lady who is now a very famous artist, spent several days taking us around through the country. Her name is Patsy Stockton and she has become famous for paintings which she makes without using paint; she uses stones and things that grow, but no paint. For many years Miss Stockton was a radio performer in Denver.

We went into a store in this little town and there was a lady in her 60's who spoke very broken English behind the counter and she didn't speak any better in front of the counter. She had the radio on and all she could talk about was singing; she wanted Patsy to sing for her and she kept begging and begging her, but Patsy didn't want to do it. Anyway all the lady would talk about was music and singing and the radio.

Finally Patsy Stockton said to her, "Have you ever heard Fibber McGee & Molly on the radio?" And the lady said, "I don't know—sing a little of it and maybe I'll remember."

"This is the truth as it happened, and I used it several times last year in our warman and it worked."

## Gertrude Niesen

College subsidizing of football players has produced some amusing stories. I like the one about the collegiate hero who was awarded, during the big game, that a scout from one of the big professional teams was in the stands. I'll let you guess the rest.

A teammate later asked the hero what happened in the meeting with the scout.

"Nothing," replied the hero. "I wouldn't sign. I just won't take a cut."

## Jack Oakie

As you know, I live in the part of San Fernando Valley called North Hollywood. One of the year the fog is so thick, it drops a curtain through which no actor can make an entrance.

Coming home from a picture at Century-Fox during one of the heaviest fogs in years, I spotted the tail light of a car going my way. So I made my trip easier by following it.

After some very successful tailing, the car in front of me came to a sudden stop, and I barely avoided crashing into it. I stepped out of the car, and the driver, accident I got out and shouted at the other driver: "Why don't you put out your hand when you stop so I can shake it?"

The poor guy was astounded. "Put out my hand!" he said. "I'm in my garage!"

## Harry Hershfield

In my opinion funniest goof of the year: A 10-year-old kid, who was a thrower, threw for the first time, marveled every time it was thrown away and always came back.

"Kid," said the man, "you've got to matter how home and have some fun with it." Boy, happy, went on for boomerang throwing. In the night, or in a snowstorm, or through windows, or over roofs, no matter how, he threw it, it always came back. When the boy became 15, he decided to give him a present. Instead of giving him a bike, a car or a fountain pen, they gave him a boomerang. A month later, a fellow asked how the boy liked the new boomerang? "Oh, he's in the hospital—he's a mental case." "A mental case?" "Yes—he went crazy trying to figure out how to throw the old one away."

## Frank Sinatra

The story I like is the one about the California agent who contacted a vaudeville act from the east for a picture. The agent met the act in the lobby of a hotel. When the agent met the train at Pasadena the midwits stopped off the train, only they were all six feet tall. "What happens to you?" the agent asked the man. "We're not some wise guy on the train who talks us into changing our act."

## Jay Brennan

On my way to get the morning papers I stopped to talk to the super of a house down the block from me, one of the superstitious Brooklyn brownstone houses, owned by two sisters, Madame and Larry. Old and eccentric, Madame is married, Carrie's a spinster.

The super said, "The old man had a very bad habit that annoyed me and Larry. One day he hobbled him down to the cellar, stood him up against the wall, stretched his arms out as far as they could get them, then they tied his hands to the wall. One of the roomers heard him and called the cops. With the two old girls they went to the outstretch. When they saw the old fellow with his arms outstretched, one of the cops went to know: 'Why did you tie his hands to the wall?' Maude replied, 'Well, it's the only way to keep him from bitin' his nails.'"

## Lauritz Melchior

Just after a concert in Houston I twisted my ankle. My hotel was just across the street. I threw my coat over my shoulders and firmly placed my hat on my head. A little forward over the eyes, crossing the street to buy the Sunday papers. As I was crossing the street, I saw the hotel, I stopped to rest my foot. No sooner had I done this than a man, in one great hurry, rushed up to me and pulled a paper from my hand.

"I would have felt very much better if he had not left me a clue."

**REPUBLIC'S**

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PRIZE BABY OF THE INDUSTRY

The Sun Comes Up (SONGS-Color)

Metroland release of Hollywood production. Stars Jeanette MacDonald, Lloyd Douglas, and Robert Taylor. Directed by Lewis Stone. Perry Kilgore, Edna May, by Richard. William Leland, Margaret Plant hand camera (Technicolor). Joy Ann, by William Leland. Running time, 94 mins. M-G-M.

"The Sun Comes Up" is one of those frankly sentimental tearjerkers that usually fare rather well in family situations outside the more cosmopolitan areas. It has beautiful color to dress the mountain locale and Jeanette MacDonald's smart wardrobe and a number of songs composed and kepting with its general mood. Returns should be okay in the family market.

Picture gets a decided lift from Perry Kilgore's romantic comedy. His ruse role is by now type-cast, but is a hefty asset in supplying the welcome breeze of a mental hunk. Lassie, too, will make strong kiddie and family appeal as a canny, resourceful, and farjangle.

"The Sun Comes Up" affits the M-Jorle Kinan Rawlings character of a concert singer, already adored, who loses her young son in an accident. She takes to the mountains to forget, meets Claude Farman, Jr., who keeps the memory of her son alive while the script looks the situation back to the forth to delay the obvious conclusion as long as possible.

Everything comes off with a pot-bellied pathos that allows for no surprises. But it's a wholesome, sobby stuff to offset the run of heavy drama. Film is not without a number of good thrills for its market, either. Directed by Richard Thorpe, it has the more tense situations, such as a battle between Lassie and a snake, with Farman coming to the rescue, and the bangup orphanage finale in which Lassie rescues young Farman.

Comedy elements, too, come along strongly under the sentimental. Dialog is best in these sequences with, as mentioned, Lassie's routine over a rural storekeeper-philosopher character. Lloyd Douglas stars as a hillbilly who takes something on the marquee but he is completely wasted in a role that is not much more than a spear-carrier. His footage is only in the final 30 minutes, and even his ability can't give it much purpose. Little Stone is another spear-carrier with only a few lines. Hope Landin gives something to the small part as the orphanage matron. Nicholas Joy and others walk through as the story concludes on Miss MacDonald's love and Lassie.

Technical score by Andre Previn is adequate. With the exception of the aria from "Madama Butterfly," which is a highlight, the music is the same. "Yes, Yes, Yes," "Romance," "Songs My Mother Taught Me," and "Joins with a group of youngsters on "Counin Ebenezer," a burlesque, hilariously good.

Robert Sisk's production supervision of the script by William Leland and Margaret Plant is the tale up in eye-appealing garb. The beautiful Technicolor tending was expertly done by James J. Connelley. The picture is a responsible for Miss MacDonald's careful colors was Irene.

Bro.

The Fighting O'Flynn

Universal release of Fairbanks Co. production. Stars Douglas Fairbanks, Jr., Helena Carter, Richard Green, and John Barrymore. Directed by Arthur Penner. Screenplay by Fairbanks, Jr. and Robert Thomas. Running time, 94 mins. M-G-M.

Justin Harty McCarthy's novel, "The O'Flynn," is a splendid vehicle for Douglas Fairbanks, Jr. Yarn is an Irish "Musketier" who, in the "Red" of the war, Fairbanks dashing from one daring deed to another, climbing walls, leaping a round ruin, and a romantic reminiscent of his father's cinematic exploits. The picture is based mostly on the Fairbanks name for marquee pull but the fact that it is based on a novel is a good novel should help. "The Fighting

Miniature Reviews

"The Sun Comes Up" (Songs-Color) (M-G-M). Universal filmfare for family audiences.

"The Fighting O'Flynn" (U). Douglas Fairbanks, Jr., in action, romantic thriller. First.

"Wake of the Red Witch" (Songs-Color) (M-G-M). Well-placed crime pic for dealers.

"Secrets of a Ballerina" (French) (Pierle). Directed by Michelene Presle in mild version of classic novel.

"Elizabeth of Ladyman" (BL). Anna Neagle in average British period drama, limited appeal.

O'Flynn" shapes as a first-rate suspense picture that could be built into a real con-getter with a little exploitation effort.

Fairbanks plays the Irish Robin Hood who, upon returning from serving as a soldier of his country, thwarts a holdup of Helena Carter, who is enroute by stagecoach to the home of her father (Lumsden Hare). She is a woman of the world, and her father telling him about Napoleon's machinations to gain a foothold in Ireland.

The O'Flynn (Fairbanks) is on his way to claim the Irish cash, which he is told by his father. He finds only death and a crumbling stone wall. He is a man of the world, and his father telling him about Napoleon's machinations to gain a foothold in Ireland.

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Besides the outstanding performance by Fairbanks, Miss Carter shows up in the fashion. Richard Greene does very well as the villain, and the picture is a good one. The O'Flynn (Fairbanks) is on his way to claim the Irish cash, which he is told by his father.

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for solid business in first-run situations. The entertainment aspects might have been increased if less of the hammy love scenes had been included. Story is a gripping account of deadly rivalry between two men.

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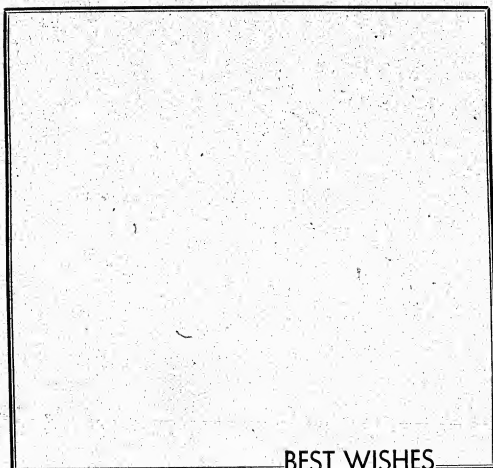
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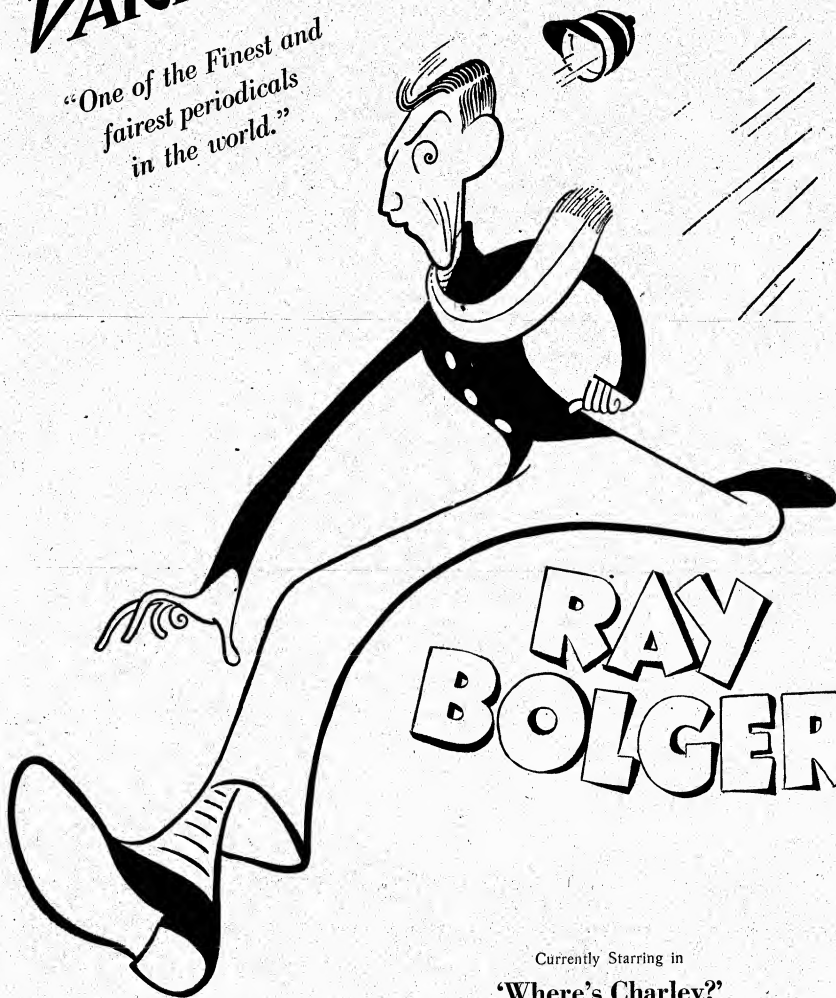
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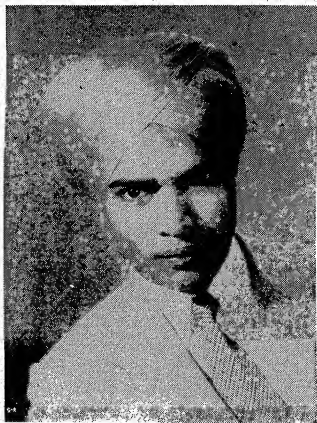
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Rockefeller Center, N. Y.

*An* institution known throughout the world for its presentation of outstanding motion pictures and stage shows notable for their good taste, beauty and perfection of execution.



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CLYDE BEATTY  
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COLOR BY TECHNICOLOR

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**"BARKLEYS OF BROADWAY"**  
AN ARTHUR FREED PRODUCTION  
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EVERY *Edward Small* PRODUCTION

BRINGS WITH IT A GREAT

## Box-Office Heritage!

Each Picture INDEPENDENTLY PRODUCED  
by the EDWARD SMALL Organization

Never before a picture so packed full of farcical fact!  
Timely as today's headlines!

Sensational!

### "Walk a Crooked Mile"

NOW IN RELEASE

Starring

**LOUIS HAYWARD**  
**DENNIS O'KEEFE**

with **LOUISE ALLBRITTON** • **CARL ESMOND**

Directed by **GORDON DOUGLAS**  
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### "BLACK MAGIC"

Soon!

GET SET FOR  
NEW RECORDS!

**ORSON**  
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**NANCY**  
**GUILD**

Based on Alexander Dumas'  
"CAGLIOSTRO"

from "Masters of a Physician"  
Alvin Tarrat, Frank Lallier, Vladimir Gortse, Gregory Raloff,  
Margaret Stephens, William Hall, Harry Bremer, Raymond Burr  
A Gregory Raloff Production.

The story of Alexander Dumas' "The Count of Monte Cristo" made into the screen's most  
just spectacle. Filmed entirely in Italy on a scale of unprecedented magnitude.

NOW IN RELEASE

**RED**  
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Starring in **"THE  
BRUSH MAN"**

Co-Starring **JANET BLAIR**

with Don McGuire, Hillary Brooks, Adele Jergens  
S. Sylvan Simon Production for Columbia Release

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Still Filling Theatres

### "T-MEN"

The Inside Story of the Treasury Secret Service  
Starring **DENNIS O'KEEFE**

with Mary Martin, Alfred Ryder, Stacy Ford, Jane Lockhart,  
Charles McGraw

Produced by Fuller Breckin. Directed by Anthony Mann.

Written by John C. Higgins.

Suggested by a story by Virginia Kellogg.

SOON!

### "Kate Pennigate"

The warm romantic story of down-to-earth people  
... their lives, their loves, their troubles. A lasting  
tribute to the writing genius of Booth Tarkington—his best and greatest work.

TO BE FILMED IN TECHNICOLOR IN ENGLAND

### "LORNA DOONE"

From the facile pen of R. D. Blackmore came this  
widely read and gripping novel of England in the  
days when men fought for their lives ... and  
their love.

STARTS SHOOTING SOON

United Artists Release

### "VALENTINO"

No motion picture subject has ever aroused more  
international interest or created a greater  
demand for production.

NOW IN RELEASE

ROBERT LOUIS STEVENSON'S

### "The Black Arrow"

Starring **LOUIS HAYWARD** and **JANET BLAIR**

with George Macready, Edgar Buchanan,  
Rita Williams, Walter Edwards, Lowell Gillmore,  
Halliwell Hobbes, Paul Cavanaugh, Ray Teal  
Directed by Clifford Brangham. Produced by Grant Whitely.  
Screenplay by Richard Schweizer. Story by Richard Schweizer, Thomas Dellor.  
For Columbia Release.

SOON!

### "The Dark Page"

Samuel Fuller's gripping mystery novel  
of life in the newspaper and fast  
moving as 1948!

NOW EDITING

George MONTGOMERY • Ellen DREW

### "Indian Scout"

Produced by Ben Piver. Directed by Ford Beebe.  
The thrilling true story of the great West, filmed in  
all the grandeur of nature's most extravagant  
setting.

United Artists Release

RELANCE PICTURES, INC., controlled by Edward Small Productions, Inc., releasing a program of six pictures thru  
20th Century-Fox

Season's Greetings

# JONES, LINICK & SCHAEFER

CHICAGO, ILLINOIS

GREETINGS

## RUSSELL MARKERT

OF

### RADIO CITY MUSIC HALL

NEW YORK CITY

## FLORENCE ROGGE

ASSOCIATE PRODUCER

BALLET DIRECTOR

### RADIO CITY MUSIC HALL

The **"Surf"** Theater

Specialist in unusual treatment  
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H. & E. BALABAN THEATERS — CHICAGO



## Milton Schwarzwald

DIRECTOR OF MUSIC

UNIVERSAL-INTERNATIONAL PICTURES

*Season's Greetings...*

**ROONEY-STIEFEL, INC.**

**MICKEY ROONEY**

**SAM STIEFEL**







# The Diary of An Ulcer

By MILT JOSEFSBERG

(Any resemblance between the ulcer in this story, and any other ulcer, living or dead, is purely coincidental.)

**AUTHOR'S NOTE:** Definition of an ulcer by Webster: A surface sore attended by much irritation, pain and secretions. Definition of an ulcer along Radio Row: An emotional disease prevalent among writers, producers, and it shouldn't happen to a sponsor.

Sept. 2. (I am conceived.) Dear Diary: Human beings can remember their day they were born, but we ulcers can remember things that happened before we were born. I remember the day I was conceived quite clearly. It was yesterday. My master, Herman Jones, was lying at ease in the patio of his Hollywood Hills cottage, enjoying the California sunshine, and wondering where his next Mixmaster was coming from. The phone rang. Mr. McGavin, Harold asked Herman if he would like to write a radio series for the new comedian, Rollo Glick. Herman said if the terms were right, he'd work for this new comedian. Silly boy.

Sept. 10. (I am in the embryonic stage.) The terms of the contract were good, but not accepted. He's supposed to meet with the heads of the advertising agency tomorrow. Also at the meeting will be Rollo Glick who has some ideas he'd like to pitch. Glick's agency will be there with some ideas too. The sponsor won't be there, but he's teletyping some ideas. Just watch my smoke, kids.

Sept. 12. (I gain strength.) Today Herman went to the advertising agency where they held their meeting of minds. There were five people there. There was an explicit with Herman. They want him to write a show like Jack Benny, with a few more jokes. Or a program similar to Bob Hope's, with a little more plot. Rollo must be portrayed as a clever, not American youth, but one of the stooges can have a Norwegian accent, and at the same time do the sort of thing Red Skelton does.

Sept. 13. (The world is ready for me.) Today Herman turned in his first script. It was a very funny script. When Herman read it he told to himself that he had laughed almost as hard as they did. All the men at the advertising agency liked it. They thought it was a few minor things. Herman was told he had to change the Norwegian character to a Frenchman because the sponsor's sister-in-law is married to a Swede, and she's sensitive about her accent. Ooh, what an easy setup this is gonna be for me, kids.

Sept. 22. (I'm ready for the world.) Today Herman turned in his second draft of his first script. Herman, his wife, and I all thought the second draft funnier than the first. The men at the advertising agency thought the same. They loved all the new things Herman added, but they were afraid the rest of the script wasn't up to par. This is going to be like shooting fish in a barrel for me.

Sept. 22. (I make myself known.) Herman rewrote the script today. Late this afternoon he received a phone call from the advertising agency telling him to change the French character to a German. It seems the sponsor has lots of French customers for his product up in Canada and down in Louisiana. When Herman hung up the phone I gave him a little twinge because it was ever so tiny! Just let him know I sympathized with him. He patted his tummy and muttered, "Gads." What a thing to call me.

Sept. 24. (I make headway.) Today Herman had to change the German to an Englishman. We are no longer at war with Germany, and the sponsor doesn't want us to ridicule the Germans. No one cares what you say about an Englishman. That alcoholic soda Herman's been drinking tickles my nose.

Sept. 26. (Our first broadcast.) We went on the air today. It was very exciting. But my goodness, all these weeks of fuss just in a half hour. After the show, the

producer, Rollo Glick, the comedian, the band leader, the director, all their agents, three of the stooges, and two men from the advertising agency with crew haircuts spent a lot of time patting each other on the back and congratulating each other. Then they all went to some place called "The Brown Derby" for a party. As I left, the wife of one of the agents of one of the stooges turned to Herman and yelled, "You're welcome! If you want to be a comedian, Herman! Herman declined and said he'd go home to get some rest. I'm glad he did. I was a little tired, too."

Oct. 15. (I go to a doctor.) Somebody called Mr. Hooper came out today. Nobody seemed very happy about Mr. Hooper. I've never seen him, but he must be a midge!—they all keep talking about how low he is. The advertising agency had another meeting of minds about this Mr. Hooper. Some of the crew haircuts thought they could make Mr. Hooper grow if the program had more jokes and less plot. Some wanted less jokes and more plot. Rollo Glick said he didn't care about ratings as long as he was selling the product but Herman better do something about the rating and fast. Herman said he didn't care about his studio laughs, the programs were good air listening. After the meeting Herman took me to see a doctor. He had a long wait in the doctor's office but he didn't mind. He met lots of old friends there. I wish that doctor would keep his fingers to himself.

Nov. 3. (I'm on a diet.) That Hooper went down again. Today they had a meeting to figure out what it went down. I'm getting a little tired of those eggs and milk Herman keeps stuffing himself with. I miss those steaks and ketchup.

Nov. 21. (I don't know my own strength.) That Hooper thing went up today. They immediately called a meeting to figure out why it went up. It was such a happy meeting, except for the fact that it had to be held in Herman's bed room. His doctor won't let us out of the house for a week.

Dec. 14. (I get drunk.) The Hooper didn't go up today. It didn't go down either. It stayed exactly the same. So they called a special meeting today to figure out why it didn't go up or down. Herman lost his temper at this meeting and afterwards took a few drinks. I wish he hadn't. It hurts me worse than it does him.

Dec. 15. (I'm worried.) There was no Hooper today, but they held



**R. MAIN MORRIS**  
A background of 25 years in ad circles including some of the largest radio accounts in the Rocky Mountain region qualifies R. Main Morris for his top job as K.L.Z.'s commercial manager.

**K.L.Z. DENVER.**  
A meeting anyway. Herman wanted to know why, and I think they told him that they're holding this meeting to decide what the next meeting should be about. Herman is drinking too much lately—but he's lucky he gets Scotch free.

Dec. 21. (I am born.) Mr. McGavin, Herman born, came bouncing into the house bubbling over with good news. It seems that something called Herman O'pion has been lifted for another 13 weeks. Herman seemed upset at this good news. He said some things about needing a rest, but McGavin laughed at him. Then Herman said something about a contract and this shocked McGavin. McGavin seemed shocked at this and shouted that a contract was a contract and if it were broken, Herman would be blackballed all over town. Herman seemed sad, and said, "Okay," then went to bed. I died a little tonight, and I felt a little pain. It got me worried. Can an ulcer get

**McCracken Uppe**  
Chester McCracken, radio and television director of Doherty, Clifford & Shenfield since the agency's formation in 1944, has been named a vice president of the organization by the board of directors.

Three other D-C-S staffers were also given v.p. titles. They are James F. Egan, copy director; Edward M. Reynolds, research director; and Aldis P. Butler, account executive.

# Radio Ams Riding for a Fall?

By LLOYD LEWIS

The tipoff that Rome was riding for a fall is now seen to have been the day when the emperors began substituting amateur for professional talent in the amusement arena.

Decadence set in the moment the imperial showmen, in their greed to fatten the gladiatorial pike, began hopping up their shows by laying off trained, expert fighters and sending in clowns who, by prizes and for momentary notoriety, would jump down in the arena and butcher each other.

The exploitation of amateur numskulls worked for a while; since crowds did bellow with delight and surprise to see boobs imitate themselves on their own swords and tridents. It was a big laugh when a bungling volunteer stubbed his toe and fell on his face, and when a sly and slyed tonator for prizes while sadistic announcers squealed out descriptions of the porcine shambles for the edification of a houseful of spectators and a world of listeners.

And under the modern Gibbon comes along to write the full history of the rise and fall of the radio empire, this parallel will do.

As a matter of fact, the audience-participation show had come to full flower in radio before any television show had begun battering at the city gates. Well ahead of any external threat to its future, radio was enticing famous women to hold their hands behind a bawling volunteer, stubbed his nose through a paneled air, and sliced tonators for prizes while sadistic announcers squealed out descriptions of the porcine shambles for the edification of a houseful of spectators and a world of listeners.

The full decadence was apparent when radio dropped to stultified a program as "Information Please" and quadrupled those programs which presented the material in the uninformative, unprepared, and unentertaining of the sharp answers of our betters, listeners were asked to enjoy the wild, ludicrous groupings of our fellow-sufferers in the lack of it.

The entertainment value of the highly professional "Information Please" lay in the information, the entertainment value of the amateur quizzes lies in the lack of it.

And those telephonic quiz programs which suddenly summon unprepared burghers to display their slight knowledge in confession of weakness. Every time the listener knows the answer to some simple question that a moron at the mike has muffed, there comes a transient glow of snobbish superiority, but the glow is momentary and a waste of time. The shame for the human race—and a wonderment if it is the tender, himself, nervous, rattled, flustered, could have done any better standing up there before a crowd of people and answering sympathetically.

Every time I have heard radio ringing up some tired laborer, hanging him there on the phone ridiculously unable to give Rudyard Kipling's middle initial, I have felt that the yell had tolled for me, too.

# 'IT NEEDS PLENTY OF WORK'

By LESTER GOTTLIB

All the super-salesmanship that goes into interesting a prospective sponsor and all the subsequent hoopla that comes once the opus is launched, stuck up as kid's stuff, when compared to that one climactic span of 30 very odd minutes known as the audition.

The audition record, so shiny, so groovy, as it spins merrily around a radio exec's chronograph, belies all the frustrating experiences that made it possible.

Yet without that vast mountain of how could the veteran radio show buyer demonstrate his uncanny instincts about showmanship?

How could he criticize that one sloppy musical bridge, that one "blue" joke that sneaked into the pure white script, that unfortunate flub by the AFRA extra, that incoherent line that was off-mike, or the too question that was too hard ... or too easy?

The more honest practitioners

# Beware of New Yorkers

Be careful about ticket distribution. Buy tickets and hold that feature due-bills are ickel distribution points. Be sure no tickets get into the hands of New Yorkers. They are completely unteachable. They refuse to obey the applause cues and since they are on television sets, you can't trust them to laugh at jokes in the audition that they already heard Bert tell on the Texaco show.

If you are doing an audience participation audition, avoid the pros, or Mrs. Sadie Hertz will turn up as your first contestant.

Be sure your engineer is a master of jutting the tongue. Take the precaution of stuffing his ears with cotton so he can't hear the jokes and react like the audience.

Hire a night club comic for the warmup and afterpiece. Give him all the blue jokes he can get cut from the audition script. Bigger standard equipment. He'll overdo it. One zealous fellow traveler even installed a runaway car in the audience. He didn't sell the audition record but the candy butcher did a helluva business in roasted almonds with prices in every box.

If they don't like the comic, blame the material. If they like the material, blame the star.

If audience reaction is less than enthusiastic, tell him he's a bum. If audience reaction is way over enthusiastic, say "Howard, my Son!" had him a even "Edward."

If the radio exec starts to yawn half way through, beat him to his own punch line and say "It Needs Plenty of Work."

And if by some miracle, the pro actually likes the damned thing, be sure your fountain pen has

**Ben Grauer expresses telegraphic delight at what nice old Variety\* said.**  
\*On television election night—Grauer did a stand-out job.

# Radio Is Here To Stay

By LEWIS ALLEN WEISS  
(President, Don Lee Broadcasting System)

There has been so much extravagant publicity about television that it is time to appraise the future of the new medium and to assert that radio is here to stay for a long time.

True, radio's audience is slightly decreasing in number. TV, but examination of the problem on a long range basis reveals that the new art form is not nearly as complex technical and economic factors that will limit its circulation for several more years. Even a casual cable may link New York and Hollywood by 1952.

Fast and cheap radio renders a service to city, village and farm in such a variegated pattern that cost of duplicating this service in video would require an investment in box-car billions.

Indeed, the manufacture of television sets sufficient to estimate this great potential will require many years at the present rate of assembly-line production.

Further, television will face three major hurdles that must be cleared before it can enjoy widespread sale by a public already sharply conscious of cost-of-living prices.

First of these is the possibility of a channel-shift to higher frequencies. While this will affect the telecaster more than the individual set owner, it may cause serious and hurt surprise by lookers who are not cognizant of this technical necessity to clear the lower spectrum for other uses. Obsolescing of the present radio set at similar upset occurred in AM years ago, and more recently in FM, obsolescing practically every FM receiving set in the country overnight.

The public should be informed now that the upper bands once designated as "high" and allocated for TV uses have since, due to thorough scientific research, become "low" as experimenters continue to explore the ultra high frequency levels.

Being first in the radio communications structure, FM radio enjoys a fixed position, with more and more special stations clamoring for avenues below it, and even demanding a slice of the lower television band. It is thus leaving TV the only alternative of moving upward.

## A Pattern of Confusion

Add to this the fact that more than 2,000 stations now share the AM highways and the pattern of confusion for the public is complete.

Without this knowledge it is apparent why the public will be confused when it discovers that channel shifts have moved favorite TV stations beyond the scope of the receiver tuning range.

Secondly, if the receiver owner manages to have a quality set that will encompass the higher channels, he will need sooner or later a receiver capable of receiving a set that will accept color. Polychrome, of course, will necessitate a shift to higher megacycles anyway, because of the wide pathway of the color beam.

Thirdly, the receiver owner manages to have a receiver, the advent of color will again obsolesce his monochrome set.

Many telecasters, happily in ignorance of such basic technical facts, consequently make all sorts of claims and predictions for television. They are not only wrong but build up an expectancy which may turn to wrath, once the scramble of channel shifts emerges with the reality that the receiver owner has no choice.

In forming the public also, the television industry should make clear that most so-called wave traps, adapters and other supplementary devices are not necessary. They are citizens will buy them, only to find that they have been cheated and twice betrayed by a TV industry striving for national circulation.

Thirdly, there's the program hurdle. As television popularity increases, the program list must be lengthened. Morning and afternoon shows must be initiated, each one sequentially spurring operating costs beyond an overall net covered by slowly added sponsors. Also, there is the burning back of the program list.

Notwithstanding, however, and the face of growing competition, a program service must be maintained. Therefore, it is logical that telecasters will grow more and more dependent on the program list.

Program lists to meet radio in all time brackets. Later on, a few outstanding examples of profitable TV station operations cannot, with justice, be set as criteria for a national pattern.

Television is growing rapidly in selected metropolitan centers favorable to it. The program list is being expanded. Sales are being made every year. There is no denying the fact that sales impact and in time TV rate cards may be revised in an annual year's time.

At that point, radio, itself the target of the monolith, is whelped, may be forced to reduce its own rates. In that event, a whole new field of competition will be put into play. Radio set manufacturers, unwilling to see a profitable market entirely disappear, even while they themselves manufacture the TV sets, are being lured by rates on AM sets or produce cheaper models, thus indirectly compensating the radio broadcasting industry for the audience lost to television.

Despite the struggle of the TV and AM giants of the future, radio will have on its side the leaders of national big spots in their clients' sales charts, because almost all of America lives in the "outside market," the smaller communities that the nation's big cities have left behind, and purchasing power and which have little chance of getting television in the near future.

Each year television grows a little more, a pleasant and reassuring indication that the spirit of Free Enterprise is at work in this country. Don Lee's position in this communication field in this country is a good example. On the air Dec. 23, 1931, and has been beating regular TV programs across Southern California rooftops through the intervening 17 years. This fact leads to the ready conclusion that there is nothing wrong with television that the cure would require, but at this writing it is the only public that has not been riding the television bandwagon. The happy little publicity stories foisted on a public business who lightly skip through the Megacycle Forests with nary a thought of radio.

# Life Can Be Too Good For TV

By ROBERT P. HELLER  
(CBS Executive Producer)

All of your radio life you'd be (as Cowen once put it) tall, dark and sustaining. A longhair, do-gooder, public-service. You'd bevelled passionately in your side of radio, and someone some new technique and you'd be moderately successful. At times you'd be snobbish. You hadn't cared how the other half in radio lived, and you'd be all that.

Then, one morning six months ago, you found yourself at a new desk with a new job—on the other side of the fence. When the phone rang it wasn't an atomic scientist, the head of a research foundation, or a Hollywood advertising agent. The papers on your desk weren't the usual racial tensions; they were ratings, program schedules, commercial announcements, outlines of new mysteries, new quizzes, new dramatic shows. Your new associates spoke a new language; they kicked an idea around instead of discussing it. You were in a new world.

Now, a half-year later, you're much more at home in it. You're delighted enough to make comparisons. According to your old program, you'd have as much as the critics, but you'd differed. Into what? Now it can be told.

For the first time in your radio life you know competition. You're prepared to have as much as the critics, but you'd differed. Into what? Now it can be told. For the first time in your radio life you know competition. You're prepared to have as much as the critics, but you'd differed. Into what? Now it can be told. For the first time in your radio life you know competition. You're prepared to have as much as the critics, but you'd differed. Into what? Now it can be told.

As a documentarian, you'd been given all the time you needed to prepare your show. You'd been given all the time you needed to prepare your show. You'd been given all the time you needed to prepare your show. You'd been given all the time you needed to prepare your show.

Our Miss Brooks, on which work had been started a year before you arrived, you witnessed a doggedness and perseverance that could be a refreshing and pleasant surprise. You watched the new series grow through draft after draft; you followed the painstaking search for the right lead. And when, last night, the show was on the air, you were happy. Not only because all the hard work had been rewarded, more, because you had seen the final product. You were happy. Not only because all the hard work had been rewarded, more, because you had seen the final product.

As a documentarian, you'd been given all the time you needed to prepare your show. You'd been given all the time you needed to prepare your show. You'd been given all the time you needed to prepare your show. You'd been given all the time you needed to prepare your show.

As a veteran of one side of the fence, and a newcomer to the other, you come out believing it possible to be a radio man and a TV man. You come out believing it possible to be a radio man and a TV man. You come out believing it possible to be a radio man and a TV man.

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# TV In Relation to the Public

Interest, Cost, Subsidy?

By MORRIS L. ERNST

In all the to-do about television, the industry must have gotten so panicky that they have lost sight of at least one essential fact: It is not only a new art form, but it is a new feature film in picture theatres. People like to go to the home, and the screen is too small to tell any story other than a man and a woman on a raft. On the other hand, television, in time, will take over the place of the newspaper for news events and ideas. If the first assumption is incorrect, I suggest that the harm to the nation will be done by the industry primarily because of the stupidity of the leadership of the industry in facing up television. We all remember when the three great press associations agreed, by resolution, to allow news of the news to be taken over the radio. This is typical of the state of mind now held by the giant film companies.

The social danger of not equipping the nation with different facts. It looks now as if, for many decades, we will have no more than 1,000 television broadcasting stations. It takes at least \$1,000,000 to go into television. This means we will have competition between 1,000 millionaires and millions of people. This means also that there will not be much diversity of basic attitudes and points of view. Moreover, it takes a lot of money for the telephone company to equip a city with the effective use of television. I would suggest that the Government will either have to force the telephone company to put in many dollars in order to equip the nation with television, or have the Government itself make the investment and own the cables. On the other hand, I do not believe that the people of this country are ready to accept this great new instrument to be owned by 1,000 millionaires.

We have proceeded in other walks of life in a direction which might point to a way out of the dilemma. In our national parks, for example, the Government has taken over the restoration of the old buildings, the old houses, the old churches, the old schools, the old homes, the old farms, the old villages, the old towns, the old cities, the old states, the old nations, the old world, the old universe, the old everything.

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## Scoring for Television

By HARRY SOSNIK

Composing background music for television brings into use a technique not called for in radio, but similar to that used in motion pictures, although the latter is more exacting. The composer must be able to write music that will fit the action, and he must be able to write music that will fit the action, and he must be able to write music that will fit the action.

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## Sure Can Take It

The story I like is the one about the man with the big Cadillac who brought it back to his garage in a dreadfully battered condition. He had been driving it for a long time, and it was a real shame. He had been driving it for a long time, and it was a real shame. He had been driving it for a long time, and it was a real shame.

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# College-By-Radio

By STERLING W. FISHER  
(Mgr., NBC Public Affairs & Education Dept.)

Where, in the many fields of education, has network radio been least effective? Where, in other words, does it have the greatest unfulfilled opportunity to serve the public?

NBC's Public Affairs and Education Dept., under the new general supervision of Ken R. Dyke, Adm. Vice-President, asked itself that question early in 1948. And it came up with this tentative answer:

Network radio has been criticized at various times as to the number, the quality and the time of educational programs. But the greatest shortcoming has not been in the lack of provision for the organized and systematic use of broadcasts by listeners. However, the lack of provision for the organized and systematic use of broadcasts by listeners alone, on the basis of a full turned at random, has little free time to prove at times informational, but it is hardly educational. That is, unless one accepts the vaudeville definition of the origin of the word from the Latin "duco"—a varnish, easily rubbed off.

So, in May, its staff rallied the college with representatives of some leading universities and challenged them to team up in an effort to convert the random, though good, broadcast series into systematic learning and teaching. A number of universities accepted the challenge. NBC affiliates all over the country also took it.

This is what lay behind the launching of the NBC college-radio project in the summer of 1948, and its broad expansion in the fall.

## Full-Scale Experiment

This plan consists of home-study courses offered by the listener through the cooperation of leading universities, based upon weekly broadcasts of the NBC University of the Air. These were initiated with an experiment started by NBC in cooperation of WAVE and the University of Louisville. These three partners ran an initial test of the nine week summer session of the University of Louisville, trying out a variety of teaching techniques. The results, they entered upon the full-scale experiment the first week in October. The methods employed were in three parts: First, students who registered by mail with the University were required to listen to broadcasts of the NBC "University theatre." Second, they read the novels that had been dramatized and study guides sent to them by the University; third, they prepared written reports based upon their listening and reading and sent these to the University which marked, graded and returned them.

Success of this experiment seemed assured, as registrations from all parts of the United States, and from several foreign lands, rose to a weekly figure of more than 1,750. Furthermore, the percentage of students losing interest and dropping the course—usually very high in correspondence activities anywhere—continued at a very low percentage. This may be attributed to unique contributions of radio to adult education—namely, a regular listening period, which keeps interest active.

As the year drew toward an end, NBC announced plans to venture out still further in this type of activity this time in the field of music. In conjunction with the College of Music of the University of Southern California, NBC started a countrywide project enabling radio listeners to broaden their horizons of musical understanding and enjoyment through a home-study course conducted by USC. The core of this enterprise was a new series, titled "Pioneers of Music," presented by leading orchestras throughout the nation. The program itself traced the evolution of orchestral music from the beginning of the 17th century to the present. Through arrangements made by the network with Dr. Max Krohn, director of the College of Music at USC, the University issued study guides and other materials, registered students, and read, marked and returned their

home-study work. A handbook, written by Ernest La Prade, NBC Director of Music Research, was also issued for the home "student-body." Next steps planned, at year end, by NBC for the University of the Air were these:

1. The University of Chicago had completed preparations to launch on Jan. 15 two home-study courses based upon the famous University of Chicago Round Table broadcasts. These are to be on the subjects of "World Economics" and "World Politics." These courses have been prepared under the direction of Dr. Cyrus Hurd, dean of University College, University of Chicago. The university set up the machinery for the home-study operations, offering these courses to listeners anywhere at a fixed tuition fee of \$25 to cover the costs of the instructional facilities.

2. The University of Wisconsin and the University of the State of New York rounded out plans for launching home-study courses for state-wide use in their respective states in cooperation with all the NBC affiliates in those states. These courses are to be based upon NBC's well-known weekly documentary, "Living 1948."

3. Other universities and NBC affiliates are ready to join the University of Louisville in offering the home-study course in Contemporary American and British fiction, based on the NBC University Theatre. Washington State College, working with KHQ in Spokane, was readying plans for participation in 1949 came to a close, and several other institutions were in varying stages of preparations.

Another important step toward the use of broadcasting in the interests of organized education was announced just before Christmas by NBC, in cooperation with the National Education Association and the Boards of Education of New York City, Philadelphia and Baltimore. This was the completion of plans for starting early in 1949 the first television "school" under the general title, "Stop—Look and Learn," this cooperative group laid out a series of five weekly video shows, for elementary school children, covering literature, geography, music, science and civics. These will be seen in the 5-5:30 a.m. spot—Mondays through Fridays.

So at last facilities have been set up by a network and educators, as a team, to do a systematic, organized use of AM and TV in the education of our citizens. Now it's up to listeners to take advantage of these opportunities.



## RICHARD SEFF LONGEST ENGAGEMENT IN TELEVISION

60th consecutive week and currently on Bill Shaffer's "CHARADE QUIZ" sponsored by Whelan Drug Company, Channel 5, Thursdays at 8:30 P.M.

Also in television and radio, "Toast of the Town," "You Are There," "Brookstone Theatre," "Video Varieties," "This Is Manhattan." Juvenile, 17 to 25 ALGonquin 4-5194

## Mutual Shifts Exec Posts

With Ed Kobak still on the prowl for a program-sale coordinator for Mutual, in the wake of the resignation of exec veepee Robert Sweetzer (who has not yet announced a new affiliation), the MBS prey has meanwhile put into effect some minor exec realignments.

Bob Schmidt, who has been veepee in charge of station relations, has been named v.p. in charge of program sales, as part of a new web bid to hype the '49 operation.

Pete Johnson, the network's engineering chief, will double from that post into station relations. Meanwhile Mutual is prepping a wholesale revamp of its program structure, with the likelihood of at least a dozen current shows getting the axe as the prelude to a new program development binge in '49.

## Don Issett Exits MBS

Don Issett, Mutual's midwest station relations rep, resigned, effective New Year's Day.

His radio and future plans are not yet set.

The deus ex machina of this business bears a striking resemblance to a cash register. This wise old counselor and seasoned solver of problems has been murmuring "Come back to papa" to independent broadcasters who momentarily strayed from the foreign-language fold.

The only thing that's getting simpler for the independent states is likely to be the arithmetic of his weekly statements. Everything else—operating problems, the fight for audience and revenue, the need to keep up with technical progress—is enough to keep even some of the states alert. Trottered from enjoying life, FM cannot win the independent (unless he happens to turn an eye) but TV probably does—not only for its audience-robbing potential, but also because in many cases he can't see for the life of him how he will ever finance his entry into the field, if he ever does get the chance to get in at all. And there is still that little matter of his standard AM competition.

The fight for audience that is going on all over the country is approaching the dimensions of a brawl. Some can't take it. AM stations are being hawked on the open market at strictly bargain basement prices. Some of these are postwar babies that are finding the going rough and getting rougher. Others are oldtimers that can no longer snare audiences of economic magnitudes against the superheated competition of a later-day spectrum jammed with choices for the listener. The total tunein has not changed appreciably, and a lot more borders are reaching for the pie. No wonder everybody's slice is likely to be smaller.

## Qualitative Factor

Old hands at this game, and some new ones, are smart enough to know that the qualitative character of their slice of audience can often more than compensate for any possible quantitative deficiencies. This is simply a pompous circumstance for the audience specialization that is old stuff to a great many successful independent. And foreign-language broadcasting is the extreme form of specialization.

More and more broadcasters are having recourse to it. Jamestown.

## Lingos Ling'er As Times Get Tougher

By ARNOLD HARTLEY  
(Program Director, WOV, N. Y.)

N. Y.; Boston and Worcester, Mass.; Santa Monica, Calif.; Philadelphia, and New York City itself, now have stations in the foreign-language business. So have other centers. Wherever the population warrants it, there is an increasing tendency for foreign-language programs to make their appearance with some regularity before. This reverses the trend of immediate postwar years and should set at ease the apprehensions of the numerous writers, social, and labor groups who maintain that foreign languages would soon vanish from the American air.

Changes are also taking place in the programming of stations already in the foreign-language field. In New Jersey, for example, station WOV, Newark, is finding himself overboard in Italian, has actually begun to reduce his Italian programming to make way for such profitable idioms as Spanish. Shrewd adjustments of this kind are taking place all along the line, with immediate benefits in both revenue and service. In short, programming a foreign language is no longer an arduous, and foreign-languages are on their way back in.

As for the possibility of the foreign-language audience itself, we are today in possession of solid facts. The results of a survey of age groups in the Italian-American community of New York and New Jersey, for example, show that 70 per cent of the population of vigorous life for Italian-language programs in this area. You can't go to a radio station and find a large number of foreign-language groups as well. It should hearten other foreign-language broadcasters to learn that WOV's policy of the broadest possible program service to this audience has won Hoover ratings that often rival or exceed those of most other rated New York independent stations. And this despite the lower incidence of telephone calls from Italian-Americans. While WOV's sole foreign-language interest is Italian, similar success has been achieved by other foreign-language program quality can bring equally gratifying results.

The one big question mark is today for the foreign-language audience—as for all—is whether television will do to its nighttime audiences. It is very possible that the new medium will be enough to nullify the fact that the audio is in English. After all, the foreigner is a devotee of American music. Within the next year we should have some foreign-language radio, or, I might add, some solutions.

## THREE ELECTED TO BMB DIRECTORATE

Broadcast Measurement Bureau has added three new board members. They are G. Richard Shatto, vice-president and general manager of the station, and advertising Col. Herbert D. Bissell, Electric Auto-Lite Co. advertising manager, and Alden James, advertising director of P. Lorillard Co.

Shatto was named by the NAB to replace Robert Mason of WMBX, Marion, O., whose term expired this year. Bissell was named by the Assn. of National Advertisers to succeed R. E. Davis of Goodyear Tire & Rubber Co. and James was named by the Assn. to replace Donovan Stetler of Standard Brands.

As general manager of Survey Station Inc., Columbia, S. C., WSPA, Spartanburg, S. C., and FM outlets in those states, Shatto is a former chairman of NBC's stations planning and advisory committee. He is also a member of the South Carolina Broadcasters Assn. and an NAB director.

Bissell has been with Electric Auto-Lite since 1941, is an ANA member and ex-president of the Toledo Advertising Club. He is also P. Lorillard's advertising director, handles all advertising for Old Gold cigarettes and other company products.



PHIL HARRIS-ALICE FAYE

HEARD EVERY SUNDAY, NBC  
For REXAL



## Ratings and the Stuffed Banana

### TOURING VETERANS' HOSPITALS CAMP SHOWS

# THE NAKED AND THE DEAF

## Radio Scribes Speak His Mind on Radio and Radio Criticism

By HAL KANTER

Hollywood. One of the first things a radio comedy writer must learn in order to maintain his digestive system and ward off dampness in the wrists of his sports shirt is the deceitful art of ignoring all teletypes from "New York." Once he completely masters this, he finds that he is either out of a job or Don Quint.

Speaking as a radio comedy writer whose stomach groans at the approach of anything more complicated than a Cobb salad (a fiendish admixture of pre-digested vegetables and Jack Hellman cigar ashes) and whose shirt-cuffs are soggy from a pair of rented bowling shoes, the second most important thing a c. w. must learn is how to read. Present company inspected, allow me to trot once around this exercise ring for my perennial despondencies.

The man who shot Mayor Cermak probably said everyone's entitled to his own opinion, and radio critics are paid to congal opinions about radio programs and then couch those opinions as best they can for their readers. That's fine. Radio needs good critics and those among us who sit with our backs to America and toss things over our shoulder for America's consumption can learn from them. When a good one comes along, that is. Unfortunately, there is more vituperation than erudition among their ranks. But vituperation or erudite, accoutred or barren, my yelp is directed at all of them who have been guilty of a cardinal sin in their reviews. That sin is the reviewing of a radio program they have never heard.

It is comparable to a blind judge pinning a "best of breed" ribbon on a Bedlington Terrier because he sniels less offensive than any other at the show.

It is quite obvious that the radio critic cannot review fairly a radio program by reading the script some zealous press agent has courted to his cluttered table. It is no use, I think, like the book reviewer who scans the dust jacket extollings and then hammers out a critique as it is analogous to the man who receives an empty frame and then criticizes a Grandma Moses.

### Scripts Need Plus Factors

This may shock my fellows in the Radio Writers Guild, but I firmly believe that the script is only a portion of a radio show. It was written to be heard and an entire program cannot be praised or condemned on the script alone. Many a script that affronts the eye falls pleasantly on the ear when it is blown to life by the director, the musicians, the sound men, the goburns in the audience and the mummors. Conversely, many a passage of beauty that lies enchanted on a sheet of paper rises stiff-legged and topples on its asterisks when infused with the intended elements.

Can an honest man look over the score of a Bizet opera and then pass judgment on a Metropolitan performance? Or read a wire story as it chatters out of a teletype machine and then pass judgment on the state edition of the New York Times?

Few members of the radio critics club can honestly say they are not guilty of this abuse of their office. Some of them have said in print they are not, but I have never heard them say so.

Many of these men—and there are too—are going to do the kind of a job that will eventually raise them to the status first string drama critics enjoy, they might do well to be honest with their readers, fair to the radio itself. And that will find time to do outside magazine pieces and radio scripts on spec.

No fingerprinting, not necessary. In Jack Douglas' masterwork entitled, "No Navel in Guido Hiss," there is a chapter called "Famous Bastards in History." Under the title is printed: "What's the difference? You all know who you are."

Amen.

## Tele Acad's 'Emmys'

To Be Awarded At  
Jan. 25 ATAS Shindig

Hollywood. Four "Emmys," video's equivalent of the film industry's "Oscars," will be presented Jan. 25 at the first annual awards banquet at seminar of the Academy of Television Arts and Sciences. Program announced by Acad proxy Charles B. Brown calls for a full day of activity at the Hollywood Athletic Club.

Awards will be made for the best victim produced in Hollywood, for the most outstanding tele personality, for the most popular program, and for the outstanding technical achievement in 1948. In addition, a plaque will be awarded a local station in recognition of the best overall achievement during the year.

Seven speakers have been lined up for the morning and afternoon seminar sessions. They include Television Film Producers' Assn. proxy Hal Roach, Jr., who'll discuss producing pic for video; William R. Watson of the Herbert Lion Co., who'll talk on installation and servicing of telecasts; and Al Wager and Bernie Tabakin of RCA, who'll dwell on the medium's talent problem. Other speakers lined up are Paul Lewis, vepm of the D'Arcy agency, and Len Erickson, Kenyon & Eckhart veepee, to talk on ad agencies' relationship to tele. Mike Stokely of Stokely and Ebert, who'll discuss production problems.



LURENE TUTTLE

RADIO

Red Skelton Show, Ozzie and Harriet Sam Sease George O'Hanlon

PICTURES IN RELEASE

"MacBeth"—Republic  
"Mr. Blandings, Dream House"—RKO

## The Year of Decisions

By WAYNE COY

(Chairman, Federal Communications Commission)

Washington. This will be a year of decisions by the Federal Communications Commission—decisions destined to affect almost every phase of broadcasting.

Holding the spotlight at this time in the proceeding to determine how to deal with the problem of tropospheric interference in the television low band and to determine the feasibility of employing the high band channels.

The complexity of these problems makes it difficult to predict when decisions can be made. If, as a result of the interference problems, the Federal Communications Commission finds it necessary to provide greater separation between co-channel stations, we will likewise find that our allocation table will have to be revised to allow fewer station assignments than the plan now in effect. Possibilities for some relief may be afforded through the synchronization process developed by RCA and still in an experimental stage. Even under the most favorable cir-

# .....A Bit of Doing

By NILES TRAMMELL  
(President, National Broadcasting Co.)

Radio enters 1949 with a greater assortment of problems—and a brighter vista of opportunities—than it has ever faced during the two decades of network broadcasting.

How rough or smooth the going will be will depend, of course, on the vision, work and courage of the nation's broadcasters. It will require doing.

The ferment in this seething industry, naturally, is television. We have seen the beginning with television astride the airwaves in the league books. Many of the problems which brought such turmoil in the thinking of the broadcasting industry as 1948 ended were mere symptoms of the growing pains which the last half-century of sight and sound has brought to radio.

First and foremost is the fact that the new member of the radio family adds another insatiable maw for creative entertainment to feed. I have every confidence that the writing, acting and producing talent in our industry will meet the challenge and will fill television's voracious appetite with popular fare for the millions of viewers.

Second, is the relation of television to the great structure of sound broadcasting which today penetrates practically every home in the land. Television cannot fully replace overnight, but it will continue to grow in the future, the more than 70 million radio sets now in the hands of our vast listening public. It cannot at this stage go beyond the horizon, except by interconnection which presents as many problems along economic and technical, that must be met. Only future events will tell us how these problems will be solved and only the future will fully reveal the part which the advertising dollar will make public from time to time as they are fully developed and approved.

In pioneering in television as it did in AM networking, NBC has embarked on a long-term policy to be there "just with the mostest." The details of our long-range policy will be made public from time to time as they are fully developed and approved.

It's not too great a secret that much more effort than in the past, and much more investment in the future, will be made public to deal with the problems confronting the industry. That's how it will have to be.

I, for one, have every confidence that experiment and experience will shake down the relationship of radio and television and will give every confidence in the great and growing talent pool of the nation.

All in all, the opportunities, as well as the problems, are challenging indeed. Broadcasters have a medley of problems to solve: to bring new talent ideas, discover entertainment personalities, and to introduce new talent quickly to almost unlimited audiences. It's a job. It is true, faced by no other industry; for in radio, there are no holidays, 24 hours a day, 365 days in the year, and with Sundays and holidays more of the same. We must, therefore, keep our pool of talent for radio and television well filled at all times and constantly enlarged with new ideas, new techniques and new performers.

The maturity of sound and the emergence of sight places these problems right square in the broadcast industry's path. It will take time to solve the problems, but there will be plenty of excitement for all in the trying.

circumstances it is a certainty that there will be an insufficient number of channels in the Very-High-Frequency bands for a nationwide system of television in this country.

Whether or not the Commission will be in a position to determine that UHF can be used at a time when it has cleared up the interference problems in the VHF bands is a question that cannot now be answered. If the Commission finds, on the basis of the hearing already held on the question of utilization of the UHF band, that it can utilize these frequencies for television and the Commission determines that it will utilize those frequencies for black and white television under the present standards, then the Commission will

face the question of allocating those frequencies together with the VHF frequencies so as to provide for a nationwide competitive system of television.

### Freeze Extension Likely

If the course outlined in the preceding paragraph is the Commission's policy, it is probable that the freeze on television applications might be extended beyond 1949 and into 1950, a period which was anticipated when the freeze was announced on September 1, 1948.

There are other questions that the Commission will face before it can reach a decision as to whether or not it is possible to utilize the UHF frequencies for high definition television, and for color. If the decision should be to utilize the UHF frequencies for high definition monochrome or color, the standards for either of those services would not be compatible with the present black and white standards and, therefore, an allocation plan combining the VHF and the UHF would become impossible.

Another possibility by way of a Commission decision would be to adopt new standards of good engineering practice for the VHF bands. The allocation plan for the 12 channels and perhaps hold further hearings on the utilization of the Ultra-High Frequency band. This possibility would mean few television assignments for the nation's wide television system.

### 40% Within TV Range

Television is snow-balling. We have 50 stations on the air. Within another two years we may have as many as 400 on the air or nearing completion. About 40% of the population is now within range of at least one station.

Now let's take a look at other broadcasting devices. By the end of this year we should have 2,100 AM stations and 1,100 FM stations on the air. This will give us a total of 3,200 sound stations. With that many sound stations, as well as 100 TV stations, on the air, will behoove all of us—the industry as well as the Commission—to start thinking about the future of AM service at least in the metropolitan areas. That will not be a matter of two or three years but I mention it in passing because sooner or later we are going to have to face up to the problem of employing two systems of aural radio where one system—the technically superior system—would suffice.



OZZIE AND HARRIET

FIFTH SEASON FOR INTERNATIONAL SILVER

NBC—Every Sunday Evening

A bow to our current writing staff:

Bill Davenport, Frank Fox, Ben Gersham, Rick Vollants, Paul West

# HOW TO STAY YOUNG!

By FRANK STANTON  
(President, Columbia Broadcasting System)

If the secret of staying young is to keep developing, to keep moving from one frontier to the next, to keep making tomorrow better than yesterday, developing evidently has hold of that secret.

Now to industry in ancient or modern times has ever packed so much excitement and development into so few years as broadcasting. And now, after a quarter-century of galloping expansion, broadcasting has taken another deep breath and is moving into another, new cycle even more exciting or important than what we've just been through.

For broadcasting, of course, is now television as well as radio. These are twin electronic miracles to stir men's imaginations with new opportunities to move ideas and goods, and to send entertainment and culture and news into every corner of every home in America.

But observe that I call them "twin" electronic miracles. I do not say "successive" miracles, one following the other. For the most idle of all talk today is the talk that already has radio wrapped in a shroud, ready for quick burial "now that television is here." Television is here, and radio. This "baby game" of communication is growing faster than almost anyone expected; is outperforming even the fondest hopes of its fondlest parents.

But is radio covering in a corner shrinking before the sight and sound of television? Not so you could notice it. Is radio's expansion stopped? Have you seen the latest figures? Is radio going to be pushed aside as an outworn, old-fashioned "listening box"? No more than radio itself destroyed the piano or phonograph.

## Hold Off on the Funeral

I'm sure that every *Variety* reader, has seen or heard differently. You have all seen the latest survey with show ratings, listening drop, away off in television homes. You have heard how, here and there, budgets have been shifted out of radio and other media into television. You have heard the cry: "Goodbye radio. Goodbye magazines. Here comes television!"

But don't get dressed up for the funeral. For a great deal of radio and television material comes out every day. And the facts of life just don't bear the sob-sisters out.

Of course, there has been some fall-off of radio listening in television special attention? But to take the indications of current television research and say: "This is what television is like, and will be" is precisely like saying that the spotlight any bright baby gets in the family will be no different when that baby grows up and lives as an adult among adults.

In these past two great years of television's growth, what happened to radio?

Radio set ownership increased by 20,000,000 sets!

Even more significant: radio listening has reached a new all time high for war or peace. Nielsen reports four hours and 19 minutes of radio listening for the average family each day, in the last full year of record—a full hour more listening per day than in 1941 and 1942.

And remember that Americans as a whole continue to get more and more leisure time—one of the most important of all trends in America today—with more hours of the day, and more days of the week, for more people to fit in both radio and television.

Television has its great virtues, radio has its great virtues—and in no American family can either one or the other ever hope to satisfy all the members of the family all the time.

Above all, remember radio's size. It is 91% as large as the United States itself today—with 37,620,000 families, 94% of all American families, owning one or more radio sets; and with the vast majority of America's new automobiles today equipped with a radio as virtually standard equipment.

Thus, even at the current and anticipated rate of television receiver production (a miracle in itself!), television cannot reach one-eighth of today's total of radio families for another two years at the least.

This gives you a strong clue about radio's program schedules in the years ahead. For radio is the only universal advertising medium in the nation today, as widely distributed as the air itself in every type of market, every type of home, every part of the nation.

That is why America's advertisers will continue to use radio's programs as enthusiastically and heavily as they do now (and will continue to, look for better and better programs to get the most out of their radio dollar).

They know that "every customer owns a radio." They need radio's universal coverage of all markets to maintain their sales and profits.

These advertisers will use television too, for additional pressure in television's growing markets. They will add television to their advertising arsenal, just as the American family is adding television to its home entertainment and news and cultural sources.

So well face in the future what we'll become familiar with in the part—the healthy competition for the American family's time and attention by all media in competition which insures (as good competition always does) steady improvements on every front, especially in programming.

And no broadcaster will have a chance to grow old!

## BENNY RUBIN

Management: JERRY ROSEN

## Boffs In a Broom Closet

By ART HENLEY

I wish I could get the alarm clock concession in L. A. and N. Y. For now that I'm hating the b.o. of AM in the p.m., nighttime radio may soon shift to the hanger hours between dawn and dusk. And boy names are already blinking their eyes at the glare of the sun on the wet ink of their new contracts that put them on the day shift. Crosby, Kyser, Warner, Annette and even Mrs. Roosevelt are working under the solar system.

Of course there's a difference between having fun in the evening and getting laughter by lamplight. The fringe place in the race for boffs increase until some substitute of more leisurely approach to comedy. True, it may spell the end of the alter and thus destroy a lucrative source of daytime money: the milk companies. But it's a fact to be faced squarely. Even now, writers are snuffing out their candles earlier and getting their Vitamin D from Old-Sun-Supplements of Old Granddad.

There seem to be just about five types of daytime programs: rank. 1. The soap operas, whose ranks appear destined to dwindle to a state of obsolescence because of bathtub gin, the Literary Digest and unexplained Dewey. 2. The disk jockey variety, which will be with us as long as there are Pez machines and vinyl records as long as there is. 3. The audience participation shows, which are probably the most upswing again to provide more good clean wholesome refrigerators, and may be given away some fun to daytime listeners. 4. The interview programs, whose tribe cannot readily be replaced by some substitutes are found for commercials and authors. 5. The variety shows, and here to the Kilo-cycles and the fun-drenched hours between Arthur Godfrey and Edwin C. Hill.

To The Ladies

A new audience is waiting to be wooed, an audience used to being wooed by ladies. You will have to entertain them over the swish-swoosh of the kitchen mop, above the gurgle of dishwasher dribbling down a clogged drain, or above the cries of tots, the yipings of cockatiels, the jangle of record-bells and telephones, the ralls of bill collectors and window-wash-

It's time for the personality with a blinking eye on sunlit kilocycles to learn how to add to this very simple. All he or she needs is a good writer, a patient director and the ability to read a script quite on the paper. The best of ad-libs have always been written, as the best of ad-libs have always been written. They are written into a script so naturally, so briefly, that the personality can throw out the script.

You can't try too hard or too long in daytime radio. This is why soap operas breathe, breathe so heavily and so often and why interviewers drone on and squeeze every lemon to the pulp. You've got to have fun and play easy for daytime means time to play, usually across the board, with no role vision and a bare modicum of benediction. But don't play too hard. And at night, relax, and let your pot shots at the guy who invented television.

# How Do You Make A Hit?

By HUBBELL ROBINSON, JR.  
(Program Vice-President, CBS)

That's the triple-decker jackpot question for any showman.

If I knew a simple surefire answer I wouldn't be pecking away at this cluttered box. It'd just be counting my money and cashing in 15 years of association with a variety of hits and misses, I think there are signposts which point the way to Hitville.

The signposts and road markers are not very different from people. If that seems obvious, there is an appalling number of people who are ignoring the obvious.

Why no money to time there is no substitute for it. Shows which are created against an arbitrary deadline are usually poorly made shows. Wellmade shows are those with which the creators have had time to "live" before they ever put their wares before the gallery and the public. A half-hour of entertainment doesn't just happen. The creators have to know the characters for whom they are writing as well as they know their own wives and considerably better than they know their own friends. They must know not only the principals but all the subordinate characters and their relation to each other. They must know just what they would and would not say under any given set of circumstances.

"Irina" was a year in the making. The Godfrey shows had an equal amount of time and sweat, blood and tears poured into their making. Months had gone into the reading of the scripts and the production. It took eight months to bring "Miss Brooks" off the drawing board and into a studio. The *Mary Astor* show had six months of work before it went before the microphones.

## 1% Good Baiting Average

Time, of course, is one asset the networks have. We think it's more than an asset. It's a responsibility. We have the opportunity to create new properties and try to make them successful. We have the opportunity to inter agencies and their clients. But only a long view approach will discharge that responsibility successfully. It can't be done by building "like" before they ever put their wares before the gallery and the public. More shows ready than you have open spots to fill. And that means a continuing, relentless effort to find the best possibilities and make them happen. A showman's 1% of success starts with the 1% of the audience doing fine.

That's why patience is such a vital signpost in trying to arrive at a hit. No money to time there is no substitute for it. Shows which are created against an arbitrary deadline are usually poorly made shows. Wellmade shows are those with which the creators have had time to "live" before they ever put their wares before the gallery and the public. A half-hour of entertainment doesn't just happen. The creators have to know the characters for whom they are writing as well as they know their own wives and considerably better than they know their own friends. They must know not only the principals but all the subordinate characters and their relation to each other. They must know just what they would and would not say under any given set of circumstances.

And not only relative newcomers like *Queen Bees* have been the same trouble. It's only because of their limitless patience, understanding and sympathy coupled with their great basic skill that Jack Benny, George Burns, Ed Gardner, to name a few of which I can speak from experience, have kept their shows among the leaders year in and year out, have mustered and repaid weaknesses before they became crises, have talked and painstakingly improved and improved their techniques, their conception and their execution until their shows are ones of whose craftsmanship the whole industry can be proud.

Which serves well enough to emphasize the importance of people in making a hit. Not just any people but men whose consuming interest in life is making the show or shows which bear their label. It must be not only an occupation but a pre-occupation. Nothing else can be quite that important. Divided interests can have no place among those who hope to land a hit at the top. This, in turn, means people whose life is the entertainment business, who find it so irresistible, so compelling they are not only willing but want to see, hear, study it through all their waking hours and dream about it after hours. If they do enough of that, long enough and have a basic talent the dreams become less bad. They even make some of the good ones come true. They become professionals. They build standards of professionalism for which they won't depart. Competition in the radio business has gradually eliminated most of the people unwilling to give it that kind of concentration, that unswerving faith. It is that kind of absorption with the job, that can be credited to showmen such as Harry Ackerman, Cy Howard, Irving Mansfield, Jesse Oppenheimer, Carol Carroll.

People like that coupled with time for them to develop their ideas, patience while the creative function gets under way, spatters, wavers and then gets going again may not get you a hit. But you can put it in the book. You can't get one without them.

Greetings to all of my friends

JOHN GIBSON

"Ethelbert" ..... CRIME PHOTOGRAPHER  
"Mr. Featherfield" ..... MILTON BERLE AIR SHOW

JACKSON BECK

Actor-Announcer-Narrator





## Confessions of a Quizo-Phrenic

By MARK GOODSON

"Jung man," the doctor said. "You are rebreathed."  
"Oh come on," I laughed—and twitched.  
"Aha," he noted.

"But doc," I said coyly, "my wife says that I'm one of the—"

"No," he said, "the doc interviewed with a hasty gesture that nearly knocked over a bronze of Freud perched on his desk. "Dot is one thing. Und dis is an under. Suddenly I was fixed with a make pit stings. "Jung man, isn't it so dot you produce dose sawkaway shows?"

"Sure," I twitched proudly, "but I don't like to hear 'me' called 'give-away shows.' They're audience participation game programs."

"Well now," the doc poked his teeth with his pencil—"vit Freud alien poging fund dot you and the eff tee see making your life miserable and the noozpapers tagging cracks from you—vat you need is to fight back."

"Aw heck," I uttered mildly. "I got nothing to fight about. The shows are doing dandy in rating—they're selling our sponsor's products—the people love 'em. Why should I—"

"Rebberse," he said.

"The doc looked at me sadly and moved for his little black satchel—"Rebberse," he said.

"Cheek," I yelled, "what in hell stuck me?"

"Relax, jung man," the doctor soothed. "I have just given to you an injection sodium pentathol. Dis will relax your inner gemmut-liekheit and you will be able to talk to me."

"The doc's voice came shimmering in to me—and I knew he was trying to pick a fight—because he began with that old cliché argument about prize shows. "Everywhere on the radio they're calling 'Mr. Goodson—your shows will telephones and zapkodes. I shouted."

"Suddenly I was a screaming fighting animal. "Honny grits," I embodied. "In all of nighttime network radio right now, there are less than half a dozen telephone zapkodes, but from all the yacking about it, you'd think that 20 to 30% of the network air was being occupied by these prize programs. Right now, if you lump all nighttime audience participation shows together—quizzes and non quizzes alike—all the way from "Leave It to the Girls" to "Stop the Music" the whole kit and kaboodle only occupy some 10% of network time."

"The doc's voice was the texture of cold borscht—"Isn't so dot your shows buy the audiences mil' beahugs and ming codes?"

"Plither," I shrieked. "The 'treet is paved with the bodies of shows that tried to get away with merely 'buying' audiences. Shows with sweeter zapkodes than "Stop the Music" have chalked up far lower ratings. People do not tune to the biggest zapkod—but to the show which entertains them the most."

I panted in anticipation of his next thrust. "Do you mean to say dot people listen ven they know the can't vin?"

### What About the 11 Million?

I kicked the couch in fury and bared my teeth. "Crunch," I said. "I am lousy with statistics to prove that overwhelmingly people listen without expecting to win. For instance, on 'Hill the Zapkod,' listeners who want to be phoned must write a postcard every month. Our average receipt of cards is 300 thousand a month, but the rating says we are listened to by about 11 million."

Suddenly the doc's voice sounded a little like a well-known comedian. "People dot listen to your shows are all morrortrons," he said nasally.

"Popcorn balls," I laughed. "And those who make such a charge are pretty damned patronizing and condescending towards millions of fellow Americans. Having seen all kinds of studio audiences and read all types of listener mail—I'd bet we were hitting, far from morons, the more intelligent, informed, and prosperous group in the population—the group that, naturally, enjoys the excitement of competition. Besides—"

"And I rubbed my hands maliciously—"If we appeal only to morons why are certain entertainers so anxious to entice these same 'morons,' as they call them, back to their programs. Hey?"

"The effects of the shot were beginning to dim and I wondered if I'd have a hangover. The doc's voice was slower now: "Isn't it so dot vit television you will be a deit duck mynow?"

I mashed my teeth only slightly. "Sure, some participation shows will get it in the neck from TV—just as they have in AM. Quiz shows that try to sneak into TV the easy way, by just putting their radio show in front of the camera, are doomed to the ashcan. A show like "Pinnet Take All," however, has already chalked up Top 10 Hooperatings in TV because we've started from scratch to build an eye-interest show. Good participation will do as easy in TV as it has in AM. Bad participation will die of lingering Hooperitis no matter where you put it."

"Dot—"I heard the doc's voice—"will be \$50." And I knew the narcissus had worn off.

"Check," I smiled at him confidently with my new personality. "It's worth every cent of it believe me," and I quickly peeled off 49 ones and emptied my pockets of change."

"And now if you will excuse me please I have waiting outside another patient." The doc waddled over to the anteroom and opened the door.

"Alrit now Mr. Allen—as soon I dust off the couch—you'll be neigst."

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## NBC Stymied In Issuing Its 'Command'

NBC's ambitious plans for the projected "Command Performance" series, which was scheduled for a full-blown premiere last Sunday (2) night in the 8-30-9 period, have up in a flurry of Hollywood mixes. At the last minute NBC was forced to abandon, at least temporarily, the whole project and to rush in with a filler.

Originally the head had negotiated for Ingrid Bergman to do a radio adaptation of "Joan of Arc" for the teatiff show. Miss Bergman, however, cancelled out because of a previous commitment to do "Joan of Lorraine" for "Ford Theatre" and she didn't want to antagonize the auto client or the agency, Kenyon & Eckhardt.

Then NBC was all set to get "Command" off with Jennifer Jones in an adaptation of her "Portrait of Jennie" pie, but at the last minute the script was mixed by David O. Selznick and the deal was cold.

NBC still hopes it can give "Command" a belated preteen this Sunday (9), Question of title clearance ("the Army" presently owns the "Command Performance" tag) is still in abeyance, but the whole picture that clearance will come through.

Only half of the Top 15 shows (the Dec. 30 report are NBC properties. That's a far cry from the mid-season score next year, when NBC was riding high and handsome with 12 or 13 of the top rating pulls.

Here's the new Top 15:

Jack Benny ..... 25.6  
Lan Radio Theatre ..... 24.0  
Walter Winchell ..... 24.0  
Mr. District Attorney ..... 19.4  
Phil Hille-Albee Faye ..... 19.4  
My Friend Irma ..... 19.4  
Fibber & Molly ..... 17.8  
Bob Hope ..... 17.7  
Charles McCarthy ..... 17.6  
Horace Heidt ..... 17.3  
Godfrey's Ideal Scouts ..... 16.8  
Bing Crosby ..... 16.2  
Duffy's Tavern ..... 16.2  
Louella Parsons ..... 16.1  
Crime Photographer ..... 15.8

## Benny Still Tops At Year's End

Jack Benny, catapulted into the headlines by his switchover from NBC to CBS, effective last Sunday (2), retained his No. 1 position in the Top 15 Hoopers at the year's end (Dec. 30 report). The continued Benny pileup of audience has only served to heighten trade interest as to how Benny fared on his initial Columbia stint (it was a Hooper rating night, too).

Consensus among trade hepers is that Benny would wind up with an 18 or 19 for the CBS teatiff.

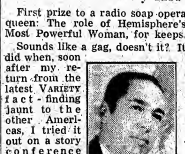
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## First Prize to a Radio Soap Opera Queen: Evita

By RAY JOSEPHS



Ray Josephs

First prize to a radio soap opera queen. The role of Hemisphere's Most Powerful Woman, for instance. Sounds like a gag, doesn't it? It did when, soon after my return from the latest VARIETY fact-finding jaunt to other American cities, I tried it out on a story conference crowd in Hollywood not long ago.

"I'm possible," was the verdict. "People wouldn't believe it."

But what's been happening down in Latin America these last few years makes all the standard giveways—and the standard plots seem right out of the discard file.

For the straight, unvarnished fact is that the most powerful gal in the Good Neighbor territory today is a one-time soap opera actress who less than five years ago was doing roles down in Argentina for a green-wrapped product known there as Palm O' Levy.

Today the seniorita—Evita Duarte de Peron, the wife of Argentina's Dictator—is not only the most powerful femme politico, but active candidate for what many believe is her cabellero's plush seat.

Her strength, moreover, comes from fields in which she first tried to push her way up, and which she later took over as her own province: radio, then the theatre, next films, later the press.

She also runs the Argentine Ministry of Labor and Social Welfare, but not only controls stage and screen unions but every other related group—and TV.

But the 29-year-old bleached blonde with the look of a Lana Turner, the figure of a Betty Grable and the mind of a Bergia, has her eye on bigger things. And day by day she's fighting the twice-heg General Peron to get them.

Not so long ago Evita—the name, incidentally, means Little Eva—was a small-time radio actress over Buenos Aires. I knew her then when, as VARIETY mag and news correspondent down there, I covered South America's No. 1 theatrical metropolis.

Came the revolution—and it was a coup, rather than a revolt—staged by the military, and Evita

met the colonels who had taken over the country. They knew tommorrow, but they mislaid out on the musicies. Their propaganda programming was flatter than the Argentine pampas.

She showed them how to dramatize their radio programs. She gave them the gags and the stunts taken right from her own melior training. And she made sure that when the Hoopers were counted, Evita got the rivins.

Before long she married Peron, then on his way up. When Peron became President and got her into the sought top starting role in the films and radio shows she wanted. But that was small time stuff compared to the real dietating. And it wasn't long before she emerged not as a power behind the throne but on a full sized throne of her own.

No. 1 Propaganda Weapon  
I Am Argentina, once Latin America's best, has become her chief propaganda weapon. She and her stooges decide on programs. Then bar anybody they don't like, and take over the stations they think pay off. There is no longer any opposition broadcasting in the country.

Moulin pictures—and Argentina used to lead the Latin circuit here—are also under her control. No script can be approved, no actor or actress hired, no director employed who is not a publicly ardent supporter.

Legit has fared the same way. And B.A. with 25 houses lit during the season was one the top footling field in the Latin Americas.

The press is even more under Evita's control. Literati-wise, Evita has her own papers and exercises control over others through a new technique. Nobody's ever censured or busted up. Instead, newspaper permits are withheld and the paper starves, or fines are imposed for parking, noisy presses, lack of ventilators and every other alleged violation in the book.

Evita's hates, loves, plots, have all the elements of a soap opera—in spades. Nothing else does is by halves. My files have enough stuff to fill a couple of full-lengthsters and leave enough over for individual trailers for each of the Pan American signatories. But it doesn't seem real enough—too impossible.

Still Evita has proven one thing: That while soap operas and others have given good prizes here in the States, nobody ever drew a prize for the one Evita from Argentina capped her herself below the Rio Grande.



CHARLES IRVING

DIRECTOR—THIS is Xmas Drake—CBS, NBC, ANNOUNCER—The Pat Maize—ABC, "SAM HARRISON"—Milton Perle Show—ABC, "NICK THE BOSS"—Morey Amsterdam show—CBS, "BARE RUDE"—The Adventures of Babs Ruth.

### CHARLES IRVING PRODUCTIONS

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MEL BLANC  
PIPE FOR TELEVISION



# Do You Think Tele Will Ever Come Back?

By FRANK SCULLY

Mt. Lookout, Xmas, 2020.  
What killed television, the old boys at the Television Home For Aged and Indigent Actors were saying, was the monopoly.  
TV was fine in the beginning because young people in America, who had seen a little of vaudeville as Soviet buck privates had seen of the ears, thought the miniature vaude they first saw in television was perfect. They didn't realize that many of those acts took years to perfect and could survive as long as they could be booked in various circuits.

In those days television projected about 60 miles and an act could get one night bookings across the country. But soon some smart operator put the acts on film and shot prints around like newreels.

Not long after that coastal cities as thick as thumb nails were running across the country and up and down the land. From above the landscape looked like a hairy wire basket for frying French fried potatoes. By then coast to coast television was as common as radio chains had been.

As soon as the big TV chains had merged into one big show, talent was burned up at such a rate of speed there was no living with the thing. First, all the vaude routines were consumed.  
Then came the fight between the picture companies and the TV monopoly to see who'd own whom.

## AC Means Anacanda Copper?

Anacanda Copper and American Tel and Tel were bawling with what it takes and the picture companies couldn't get their foreign coin released to throw into the fight for control. So they had to sell out to the television monopoly.

TV consumed old movies they had got in the big buy at the rate of five a day, and in a few years there were no more pictures to feed the voracious tiger.

Next the old radio comedies were sacrificed from their places of retirement to save the day. Their faces were lifted, toupees were built into their tired old domes. For those whose memories were gone, diagrams printed on electric signs behind the television camera showed them run much like the Times Square news bulletin. Old timers who had run Marconi's wireless into a billion dollar big before radio too died, knew it had lost the secret of survival. The comedies of survival soon proved too hard for the ordeal. Hearts conked out faster than raindrops in an April shower.

Many of these old comedians dated 1948 as the swan song in radio. That was the year the Henry Morgans, Jack Paars, Sweeneys and Marches, Garry Moores and other smart-aleks, jay, were shelved for vaudeville, and audiences had to wait for the return of the show. Lloyds of London was making so much money insuring radio comedians their audiences there was talk of buying the Encyclopedia Britannica from Sears, Roebuck and running it as a television feature on a world circuit. This blew up because Soviet Russia would not accept a capital gains structure of the comics who had pieces in the big book. That ended the revival of "Britannica: Runs the Waves" as a world television slogan.

Left and opera next went into TV's hopper. Some of this was consumed and more of it regurgitated. Rejection of the Met's idea of opera was the first hint that TV was human and might eventually succumb to reason.

## Who Spoiled Television?

What had turned the head of the monster in the first place was the way it was swooned over—in infancy, was no over-praised in 1948 that after that turned west to its head. Faked wrestling matches, fairly fought football and baseball games, parlor games and old rainy nights of medieval movies sent people reeling with delight in living rooms throughout the country.

People who hadn't stayed home in years unhooked the phone and began tuning their eyes instead of their ears. Those who couldn't afford the several hundred bucks that a good TV set cost in those days latched on to the latest of their relatives and neighbors.

At first the neighbors welcomed this intrusion of the privacy of their homes. But soon the hosts saw that by buying a TV set they had inherited a lot of people who stayed longer than relatives and friends.  
The founders, as they were called, had to be served drinks and if the night's TV program involved a double-feature, an opera or wrestling matches which persistently ran to two or three o'clock, the visitors had to be invited to a midnight snack, and of course, being founders, all ways accepted.

After a year of this, the TV owners discovered that far from saving money by staying at home they were running "way over their budgets. The red figures came from operating a nightclub without either a license or a cash register.

Many had to borrow from the banks (now owned by the TV manufacturing monopoly) to pay their income taxes. TV owners began to look alike. Non-owners began to look like the Telly Tellys. They had bulging eyes and lived so much indoors that groundhogs watched for them to come out on Feb. 1, and if the Telly Tellys cast their shadows the groundhogs returned to their holes. It was assured that winter would continue for another six months and cause a lot of spring ball games to be postponed on account of snow.

At the turn of the century, the Telly Tellys found it was in a race against time. In such a short time it had used up every conceivable form of entertainment. Its inner circle hoped that all this stuff could be retuned as soon as the current wave of the future came out of diapers and able to understand what it could see and hear.

There were, however, two flaws in this expectancy. One was that radioactivity and birth control were coming from the supply of new suckers who had never seen old routines of stage, screen, radio, opera or television. The other was that the insiders who controlled all TV had neglected to buy out the competitors as well as its competitors. This was a flaw that grew into a catastrophe.

Ordered one day by a surviving department of Justice to break it up, the insiders controlling all TV began to be harassed by some felt continuances at courts and press releases at newspapers at such a rate that nobody could get a Christmas greeting into the mails edgewise.

Some TV crystalizers even thought of putting out another crystalizer and projecting their programs back to the United States on shortwave bands.

These cartels set up a committee to see if such a deal could be worked out. But most countries of any size already had TV monopolies and these, like tobacco, railroads, the telegraph, telephone and postal services were controlled in government. The Telly Tellys saw that these commissars of entertainment would gobble up the foreigners instead of vice versa.

Some banana republics were receptive to the role of stooge, but the TV monopoly decided none of these could be trusted from one revolution to another.

Thus the monopoly was forced to the wall at the point of a Department of Justice subpoena. Ordered to break it up or to their singing on a rock pile, the monopolists released their grip, thereby beginning the era of show business. But of course, they were not happy. Some felt that they had found a way to latch laughs on to atomic energy. When last heard of these boys were trying to find a way to close the market out to competitors and at the same time circumvent the anti-trust act. . . . Crime marches on.



## BILL STEWART

"Meet the Stars," ABC  
"Harmony House," KLAS-KVEN  
"Chief Miami Show," KMPC  
Stewart-Scott Enterprises

# Baby Picture on a Bearskin Rug

By C. M. UNDERHILL  
(CBS-TV Director of Programs)

Having torn up the first 25 opening paragraphs hedging the whole idea of predicting program trends in 1949 or using the opening gambit "none of us are experts" as a safeguard, we decided there was no hiding in this corner . . . and I don't mean to hide behind "we." So I'll advance the following theories in the belief that TV will improve its program planning in 1949 along the following lines:

Above all, I believe TV programming will become increasingly more objective. It will realize that it is a spectator sport . . . a spectator medium of entertainment. It will reluctantly admit that it is not a parlor game. This will be a slow process, a process impeded by hangers-on from 1948 and by latecomers from 1949 radio. They will forget, at first, that television is not the intimate medium of radio, a medium in which a voice or a sound embraces the participation of the audience, in the life size of imagination. They will tend to ignore the fact that television, as far as the audience is concerned, is a picture to be seen. They will count on the intimacies that worked and still work in radio, a subjective medium. And after experimenting with programs that are born of radio, they will advance to shows derived from the experiences of visual and/or objective entertainment. This and more overnight. But it will come.

## Need For Original Drama

Drama received a significant endorsement in 1948. It will go further in 1949. 1949, however, should demonstrate that TV cannot exist on revivals of Broadway and Hollywood. 1949 will see original drama. Not always the best perhaps; but, possibly the best dramatists will begin to experiment with TV drama. Some of their efforts will be from the trunk. Some will be completely new. Some of the trunk product will be excellent TV fare . . . material not particularly suited for three-act stage drama. "Joy To The World" was better boxed TV play for Ford than full length for Broadway. Many shows born of excellent theatrical forms, falling short of that extension, have in them all the ingredients necessary to be top-notch for TV. In any event, it can't hurt to experiment with TV drama. Some of the best dramatists will begin to experiment with TV drama. Some of their efforts will be from the trunk. Some will be completely new. Some of the trunk product will be excellent TV fare . . . material not particularly suited for three-act stage drama. "Joy To The World" was better boxed TV play for Ford than full length for Broadway. Many shows born of excellent theatrical forms, falling short of that extension, have in them all the ingredients necessary to be top-notch for TV. In any event, it can't hurt to experiment with TV drama.

I haven't yet mentioned daytime TV broadcasting. There are many theories as to its possibilities. I feel that daytime TV as it will develop in 1949 will be a demonstrative servant of the housewife. She has relatively few hours not devoted to the immediate interests of home and children. Radio can accompany her work without interruption. But TV must perform a service if it is to

# TELEVISION

By BLANCHE MERRILL

What's this thing that came a-creeeping  
Then came leaping and a-sweeping  
Caught the show world all a-sleeping  
Almost over night.

What's this thing that came a-stealing  
Then like thunder came a-peeling  
Rent the ceiling—sent us reeling  
To dramatic life its might.

We thought it an infant crawling  
Just a baby that was hawking  
Did we know that all that squalling  
Was the trumpet that was calling  
Calling us to give up sleeping  
That the child that we were scolding  
Would come funny sunny morning  
In the morning light  
Wake up and kick off its blanket  
Caring not who'd like to spank it  
Caring not who'd ever thank it  
In its skyward flight.

Bang! The fireworks then started  
Radio! The Lion Hearted!  
In and out of stations darted  
Quaking in its fright

Movie bosses—faxes blanker  
Wondering where their wands would anchor  
Wondering what to tell the banker  
What an awful picture!

Goldwyn—Mayer—Schenck and Zanuck  
Saw the boogie-boogie motion  
So Titanic—come on, Titanic  
Yes, a dreadful picture!

But agents—10 percent receivers  
Started running round with fevers  
Dizzy—busy now as beavers  
Calling for those grand old timers  
Old dreams of movie nickel-and-dimers  
Acts that have been on an outing  
Since vaudeville left them knockingabout  
Now these acts are on audition  
All are spouting—and they're shouting

"Acrobats—your tights are shabby  
Muscles have grown fat and flabby  
Get yourselves back in condition  
On a clean box and an audition!"

"Jugglers—start to throw those nine pins  
Yellow-green and red like wine pins

"Fantomine—join this procession  
Greatest of all art's expression  
Once again you'll take accession  
Your crown's again in sight!"

"Get that gal that we've been breakin'  
Breakin' in at those forsaken  
Places—cold as ice on colic  
Till her stars are in the makin'  
Video has got them gabbin'  
Movie skulls are starting to grin  
Why they've even started gabbin'  
Better sign that gal tonight!"

ASCAP writers cutting capers  
Lawyers drawing up new papers  
Authors' League is burning papers  
Till the morning light

Theatres with their high admissions  
Have stopped gabbing 'bout traditions  
Want to know 'bout these transmissions  
In their brand new night

And those boys—those old bartenders  
Pair of all the elbow benders  
Bars are empty—no more spenders  
They stay home at night

Mama has slipped down her sippers  
Papa's in his bedroom slippers  
Slipping nippers—onto his slippers  
To their heart's delight

What a riot! What a rumpus!  
Video you sure have bumped us  
Till we're all non mentis cosmos  
All non compos mentis—right

The little child shall rule the waves now  
Shall be getting all the show now  
Though it's driving us all frantic  
Its kingdom soon will be gigantic

Radio—you reigned most gleefully  
Movies—mightily—ruled serenely  
Thank! We all salute you keenly  
And of thee well sing  
The King is dead!  
Long live the King!

television. Hollywood will undoubtedly occupy its place in TV. The movie will not disappear. It will be used until Hollywood learns to use film as a means of transcribing a story just as radio utilizes a transcription. I haven't yet mentioned daytime TV broadcasting. There are many theories as to its possibilities. I feel that daytime TV as it will develop in 1949 will be a demonstrative servant of the housewife. She has relatively few hours not devoted to the immediate interests of home and children. Radio can accompany her work without interruption. But TV must perform a service if it is to

earn the privilege of being watched. It must teach women how to make a skirt, how to make a shirtwaist, how to knit, how to do a million and one things of real value. It must give a woman a bit of knowledge if it is to be watched. Next-to-lastly, I believe commercials will improve. In TV, the advertiser will learn the power of a simple visual demonstration. If it happens to the eye, as seen in TV, it is remembered. Lastly, can it help but improve? With so many people contributing ideas of home and child improvement, and with so many reasons for desiring the improved effectiveness of TV, can it help but improve?

# TV In The Hinterland A Succession of Crises

By J. LEONARD REINSCH

Atlanta. Television is simple—it's nothing more than the combination of a thousand and one details—but every detail has to be double-checked and all have to coordinate. It is a series of crises, few of which are ever solved.

When you are on the cable line, it is easier—all you have to worry about is the cost of the cable and which network is coming out of the pipe or over the hill via microwave.

There is a new frontier in television, however, and we're on it. The new group will follow trails well marked by the Damms, Banters and Burbanks. As these pioneers chart the meeting of the twin as east becomes west and west becomes east, we anxiously study the progress of time recording, other spare tubes for vital film cameras and assure our audience that they will have the finest television programs available—we hope.

To pin down one detail, we had a heart to heart talk with A.T. & T. We were told that WHTV-TV, Dayton, N.J., would get a network connection in October, 1950, which meant approximately 10 months without direct connection. For WSB-TV, Atlanta, the network connection was indefinite, but probably five years away. Obviously a different approach was called for in the two markets. In this article we will discuss, in the main, the handling of some of the details in Atlanta in the hope that they may prove of some value to those of you who follow. (Editor's note: WSB-TV went on the air Sept. 29, 1948, with a seven-day-a-week schedule, afternoon and evening. Sets installed by Nov. 1 totalled 3,800 according to conservative NBC figures.) Our bow to those who proceeded and have been so kind in guiding us.

One of our most profitable ingredients was the time and money spent in travelling to visit other television operations. We advised each station in advance and arranged our personal plans to fit the convenience of the visited station's personnel. Incidentally, we still spend considerable time in travelling and consider our travel budget an integral part of our development.

The American cycle of broadcasting as given in "Radio Station Management" (Harper—1948) is better programs make listeners, listeners are circulation, circulation makes for effective advertising, effective advertising means increased revenue, and increased revenue makes possible better programs. In television one factor is added; better programs sell sets and sets provide vital circulation.

We had distributor and dealer meetings late in May and announced a daily schedule of test

pattern to start Aug. 22, six or nine seconds, with a day set for Sept. 29. This schedule was not thought it was necessary to re-emphasize the dates to twenty conscientious engineers. Set manufacturers were quite surprised that we followed the announced schedule. It seems that in the early days of television excitement, publicity department is often far ahead of engineering progress. Considered postponed starting dates cool off the enthusiasm of dealers and distributors and slow down the development of circulation.

We planned a special section in the Atlanta Journal for a grand publicity splurge for T-day. Our staff, however, was reminded that set owners expect planned programming the day following T-day and the many days thereafter.

Since we were the first station in Atlanta we felt that television was such a magic word that we did not need a studio crammed with big stars to attract attention to T-day. And all we needed was dependent on time, movie film and local stars for our regular schedules. We did not want to get off to a false start with a star-studded, expensive and expansive opening night and follow with low level budget shows of starless nights.

While our publicity was geared for the opening night, we held back some big releases for the period when the inevitable honeymoon would be over and buyers no longer took sets away from retailers.

Experience in other cities proved that dealers would not take the initiative in selling sets and that WSB-TV would have to provide the necessary stimulus. A schedule of visits to the television plant was set up for dealer salesmen and their families. The average television set salesman who needs our potential circulation does not own a set and is just an average guy worried about the family budget. We found that it was possible to get quicker circulation by keeping the dealer organizations interested in WSB-TV activities.

As part of our cooperation with the dealers, test pattern periods were scheduled more than 30 hours a week, in addition to the 30 to 35 hours of programming. It was thought that it would be foolish economy to cut down on the test pattern periods if it is fundamental that sets to tune in your channel cannot be installed without test pattern transmission. Set owners would get the habit of turning on the television. We put programmed music behind all test pattern transmission.

We used the top pressure approach on commercials in our introductory period. While the publicity of being 95%



**PAUL TAUBMAN**  
Pianist-Organist-Conductor  
"Hosennay," "Heavenly Musician"  
"The Detective"  
"Mysterious Traveler"  
"Adventures of Frank Sledge"  
RCA Victor Recording Artist

sold out the first week reads well in the trade papers, we didn't want to take a chance on souring good advertisers by inept handling of television commercials. Television is a medium of motion and to utilize the fullest advantages of this medium requires a special technique in the development of commercials. It's not quite as simple as putting a slide on the screen with the dealer's address and telephone number. There has been a steady increase in the number of commercial accounts on WSB-TV though we still are using the low pressure approach.

Our main concern is to develop circulation. To repeat—circulation makes for effective advertising, effective advertising means increased revenue, and increased revenue makes possible better programs, better programs develop circulation. Programs are developed on a regular basis that will promote favorable word of mouth sales. Statistics show that between 40% and 50% of television sets are purchased by people who are in the habit of watching programs on a friend's television set.

As part of our programs come in the main from the new set owners who invite friends to see the new set. When the program doesn't meet a high standard the new set owner's pride is hurt. His friends just won't purchase. On the positive side the new set owner is our best poster. We try to protect him with a top-notch program material and this makes him an effective member of our circulation department. Though we shuddered when we first heard of television sets being the only station in Atlanta, apparently for a long time to come, we scheduled programs seven days a week both afternoon and evening.

Each morning our executives discuss the previous day's programs and the lessons learned are applied to upcoming schedules.

While our main stress has been on programs to develop circulation, we have tried to be equally careful on the commercial side of the picture. Our rate card was devised only after consultation with our representative, Edward Petry and Co., and a number of agency time buyers. Chief objection to every television station rate card has a familiar ring—too many different rates and too many different formulas in arriving at the rates. The cost-sounds like the comments about AM rate cards in the early 1930's. A review of all the present television rate cards quickly develops sympathy for the agency advertiser who must make a presentation covering several cities.

In response to agency requests we have prepared several rate cards and make every effort to keep up-to-date coverage data in the hands of our representatives and readily available to time buyers.

We found that extensive and intensive newspaper publicity promotes television circulation the quickest way possible. This is our main interest in life at the present time—a maximum circulation in the shortest possible time. The connection members of our staff accept and all invitations to speak wherever and whenever.

In all of our operation we have found one quality imperative—a flexible mind.

# How the Film Industry Can Utilize Television To Boost the Boxoffice

By PAUL RABOURN

There is a new influx of strange people into the show business. They speak of "The New Wave," "Damon Runyon"; they express their ideas in Greek and Latin. From here on our industry trend continues, we are going to have to recall our ancient languages in order to get along. They are purists, and are not averse to opportunistic mixing roots from two languages as they do in their master word "television"—from the Greek "tele," distant, and the Latin "video," to see.

There's no telling now where this fancy infusing of the classic and show business will lead us, but anybody who thinks this new influx of ideas can be ignored had better take stock again.

I picked up my evening paper a week or so ago and what do you suppose caught my eye? I was startled and kept me reading "til the very last line." A column with the terse, succinct, provocative title "Ven. Video, Vief"—Caesar's words, with a slight alteration in tense sequence to fit the subject and the occasion—the story of how one of our modern Plutarchs was finally conquered by his own curiosity and bought himself a television set.

And if that isn't proof that Classicism is upon us again, I went to a luncheon a few days later, at which all the "elite" of television were gathered, and it happened again. In the course of a luncheon discourse to the assembled haute monde of communications, the chairman of the FCC, Wayne Coy, got off a few interesting phrases. A nice little sentence about a committee which he called "ad hoc" caused a general stirring in the audience. Here and there could be seen a faraway look in the eye of a "moultrie" whose spirit had been induced to leave the show-business and go back to his law school days. A few others just looked puzzled, as if they weren't quite sure whether it was Latin or some other language. Anyway, the door was opened wide in surrender to the new era boys when one brave man got up and asked if someone would please tell him what "ad hoc" meant. Just so here wouldn't be any misunderstanding about what the FCC was doing about the "freedom of the airwaves" which greeted his request did it.

I told me that the enthusiasm being exhibited for certain phases of television was being misdirected. Too many of us were being led to go back to Rome and Greece to learn what those people thought about the show business

and to learn again the lessons they learned. Just think about it. The Greek theatre, the Roman Colosseum, the Circus Maximus—the civilizations to which we look back for our cultural heritage and which developed without modern mass communications.

The theatre and the arena in some form have paralleled the history of man because man is a gregarious creature; he has the herd instinct; he needs to gather together with his fellow men; he needs things. Nothing, not even television at home in the living room, will ever destroy this human need. Emotions respond in a gathering of people. Laughter and tears can sweep through an audience like a fire through a forest of dry leaves, gathering momentum as it goes. Everywhere is better acquainted, in a nutshell, is the answer to those who fear the impact of television on motion picture theatres.

## Star, Fear, Confusion

The addition of an eye to radio has long been foreseen and hoped for, and its coming is looked upon with joy by us here at Paramount Pictures who have awaited impatiently the day when the entertainment world would recognize television's potential and welcome it into the entertainment fold. The day has arrived. Nothing since sound has created such a stir, such conversation, such fear and confusion. The year 1948 saw television's formal debut and also saw large screen television a reality.

At Paramount, we have been promoting television for his debut for the past 10 years. We are full of ideas by which it can be useful to us in the motion picture business. We will make it an ally. It will complement and supplement our theatre programs. Events of local and national import which we would keep away from the theatre will be brought into the theatre on the large screen—in addition to the regular program.

That is just one way in which television will help the boxoffice. There are many ways. For to descend once more from the sublime Latin note to the vernacular of Broadway, let me remind you that George Cohan had the answer in a phrase just as terse as any of Caesar's when he said,

"There's nothing ever been invented that hasn't a guy at home except a doll." And a guy can't stay home forever and a doll won't, not if directed. Too many of us will have to show off to Rome and Greece to learn what those people thought about the show business

(Continued on page 168)

Music By

**JOHN GART**

## PROF. QUIZ

Now selling GRAPES NUTS FLAKES for F&W Cereals Division, General Foods Corp.

Exclusive Managers  
**FRANKLIN H. SMALL**  
Hotel Abbey, New York City, N. Y.



## "But Names Will Never Hurt Me"

By NORMAN BLACKBURN  
(National Director, TV Programming, NBC).

Up until some three months ago, television's thoroughfare could have been aptly dubbed the "street with no names"—show people and picture people, whose names rarely meant something to the American public, had, for the most part, left television standing around with "egg on its face."

Top name talent avoided TV for three reasons—one they were waiting for it to grow into what they did need it—three, they were afraid of it. Perhaps the first reason was right—perhaps it wasn't.

On sure, there were some stalwarts in the profession who braved the hazards of its inadequacies and the inexperience of its technical or directorial pioneers. Even as far back as 1939, stars such as the first TV Gertrude Lawrence, who appeared in the first TV dramatic presentation of "Susan and God," and Bert Lytell, who "Tallied" via a double TV first, were foresighted enough to see its possibilities and give it a helping hand by doing noble experiments just to see what it "tick." But even after such important prodigies as Henry Fonda's appearance in excerpts from "Mr. Roberts," Raymond Massey's great "Our Town," Gertrude Lawrence's appearance in the TV version of Bernard Shaw's "Catherine, The Great," and the fine work with Paul Muni, etc., there are hundreds of top names who still don't regard television as being "of age" or technically or directionally capable of giving them their just deserts.

I happened to be sitting with Raymond Massey and his charming wife at the premiere of the Philco TV dramatic presentation, in which Dennis King and Mary Boland starred in Noel Coward's "Dinner Eight." Mr. Massey was completely carried away with the fine production and the possibilities of the medium. "Every actor in the business," he said, "will find in television much the same satisfaction he derives from the stage or screen."

Recently, such screen pioneers as ZaSu Pitts, Edward Everett Horton, Marjorie Gateson and Sidney Blackman have been deluged with many favorable comments and reviews occasioned by their television appearances. James Dunn, who received the Academy Award for his performance in "A Tree Grows in Brooklyn," took time out from his Broadway production chores to appear in a television drama entitled "No Shoes." That veteran of stage and screen, Guy Kibbee, has just made his television debut. Arthur Treacher, Bob Burns, and Shirley Ross flew in from Hollywood to give it a whirl. Loretta Jayne Blair interrupted a family reunion in Pennsylvania to charm her way through a television dramatic—names and more names.

### Still a Bugaboo to Many

Despite the splendid performances of these established performers, TV is still a bugaboo to many of the top-bracketed stars because it entails hours of hard work and study. No more is it possible to walk into the studio in street clothes or leather jackets, give the script a fast reading, and then hurry over to the nearest pub to have a couple of quick ones before strolling leisurely back to look over the script cuts—then, go out and read it without worrying about facial expressions, makeup, gestures, action, or appearance. And if a laugh is needed anywhere, just throw the whole mood out the window by making a few ad lib remarks about your incapable writers.

Performers with stage and vaudeville background have taken to TV like a duck to water; they usually have a quick study, know what to do with their hands, and realize that a bit of tight business conveys much more meaning than the spoken word. Their timing is better than those who have become accustomed to having dots and dashes in a script to show where the pauses in the speech should be.

TV means that a lot of artists, who skipped kindergarten and grade school training in learning the rudiments of show business the hard way and have been doing dramatic and comedy scenes with 30 takes and three days to memorize a page or two, will either have to take a refresher course in how to "troupe" or drop by the wayside.

Stars with two faces will have to forget that they have always been shot from the good side and let the public in on their real appearance from all angles. No longer will that slightly double chin be dispersed by an upward angle or spot lighting. Moreover, the actor or actress that goes out and creates real entertainment will be just as popular regardless of this slight diminishing of their glamour. In fact, some of their fans may even like the new "look" better.

### Buck Gunn to F-C-B

Chicago.

Buck Gunn, who resigned last September as program director of WGN, joins Foote, Cone & Belding Jan. 3. Newcomer will be the first assigned to the agency's tele-

partment, which is due for expansion in '49.

Apart from film spots and the "Uncle Mistletoe" series on WENR-TV, FCB has been slow in entering Chl video. Recently, however, Jan. 3, newcomers will be heard on their clients have been sounded out on tele-trips.

KEN ROBERTS  
RADIO—TELEVISION  
Schuyler 4-5700

## Floor Cables Are Driving Lensmen Nuts

By ARTHUR SUSSMAN

Like baseball umpires, television cameramen do their job best when spectators are least conscious of their presence. In theory, our job is to train the camera on those scenes enumerated by the director in the studio control room. I say "in theory" because there are a lot of things required of a floor cameraman, particularly the muscular feat of getting the camera over those floor cables and around the dolly of the microphone boom.

Three cameramen make up the average studio crew. As an individual, I WINX, N.Y. say that I take one layer, of a three-layer cake. The director, who selects these pictures, is telecast from the three pictures on the monitors, so contrived the lensing to the cakes for serving in the living room at home.

So far as the creative contribution of the cameraman on a studio show is concerned, he must work within the rigid framework supplied by the director, as assisted by the floor manager, an ubiquitous gentleman who plays the part of traffic cop for working crews and performers. There is more latitude allowed a cameraman on a special event outdoors or remote telecast. Not so much during a sports program where the action follows a reasonably predictable pattern.

### "The Monster"

Floor maneuvers are coordinated by our headphone system for communications between all parties concerned, except the performers. Each cameraman is equipped with a long, heavy-duty cable. One of four different lenses may be switched into position. This enables a cameraman to be fixed position to get a diversity of shots from closeups to wide angle. To increase the flexibility the cameras are each mounted on a dolly or truck.

All cameras also are mounted on pivots, giving a horizontal as well as vertical range, and there's "the monster"—a massive, steel creation like a small crane. This enables the camera to be raised higher than a head of a man or to be lowered to floor level, a variety of positions which soon qualifies the cameraman into an acrobat. With this flexibility the cameraman should get any shot called for within the physical limitations of the studio.

The over-crowded condition of the studio floor is what makes the mobility of the cameras. All traffic, for instance, must move around the five foot square microphone boom, and the big fingers of scenery and furniture for each set reach out to complicate the movement. Then there are the scattered lights which can't be brushed aside at convenience.

But worst of all are the cables crossing the floor. An inch or more in diameter, they connect cameras, mikes and lights and cannot be rolled over by the cameras. The camera wheels have to be

## Freedom of the Dial

By BILL TODMAN  
(Producer, "Winner Take All," "Hit the Jackpot")

If your cousin Willie has got into the habit of grabbing his portable radio and locking himself in the bathroom to tune in his favorite quiz show, knock on the door and tell him he can come out now.

Chances are that Willie's simply been reading too many newspapers and listening to too many radio comics, with the result that he has been unwittingly converted to the view that audience participation programs, like the French postcards of another day, are not to be enjoyed in public.

I know it may be easy to convince Willie to unlock the door and—head held high—march plumb into the living room, confessing: "Yes, I do listen to quiz shows. I enjoy them. I don't see anything wrong with them." And, probably, even if Willie were to take so bold a stand, he'd hardly win friends in the living room.

I know this, anyway, from my own experience in 1948—The Year of the Great Assault on Giveaways. It seemed at times as though anyone who had a word to say to me about a show of mine felt obliged to proffer his remarks under the name of Toscanini when I happened to come across your show and . . .

This deplorable snobbery is not to be attributed to the activities of the FCC and NAB, for of these the average listener knows very little. Rather, it has been molded by the bad press and bad radio to which audience participation shows were incessantly subjected last year.

The fact that perhaps none of the hostile publicity was malicious and that most of it, indeed, was at the hands of intelligent and conscientious reviewers is small ball. All that matters is that there was an abundance of anti-propaganda and no concerted pro. Result: the Willies of the world, portables in hand, took off for the dark corners. And, honestly, one could hardly blame them. For one could learn for the price of a newspaper that giveaway shows—stimulus, avatars and exhibitionism, appealed to the lower intelligence levels, bored listeners of the decisions of pit names and overlong commercials, were everything bad, nothing good.

Some of the sniping fell like buckshot. One critic lamented that daytime (though presumably not all of it) occupied by audience participation shows might better be filled by Toscanini. Another earnestly saw our entire economy in peril, what with everyone (or almost everyone) winning five-figure cash prizes. A third upbraided the giveaway as a danger to radio because a famed comedian, unable "to compete with Santa Claus," had begun to suffer Hooper-wise.

### "Speak Up, Willie!"

Where are you, Willie? Come, come, now! Embolden yourself and speak up! Put down your clandestine portable and think out loud for me. Think! Tell us why you, Willie, get a kick out of audience participation shows. . . (All right, I promise not to use your real name.)

Well, eventually, here's what Willie told us. It's precisely what hundreds of thousands of persons have told us, the producers, as well as the networks and sponsors. Here's why tens of millions of listeners tune in on giveaways every week:

They like the real people, not professional actors, they meet on quiz shows. . . The humor is spontaneous, not gag-written; the drama, actual and, therefore, near. . . Quiz shows are educational, and to listeners' fund of knowledge. . . Americans traditionally enjoy the spectacle of fair competition. . . The quiz adds to the diversity of radio fare.

Spoken like a man, Willie!

A writer not too long ago said a Sunday magazine piece entitled: "Jack Benny or Jackpot?" Why not put it this way: Jack Benny AND Jackpot. . . and drama and commentators. . . and news and soap operas. . . and concerts, variety and breakfast shows. That, as I see it, is radio's job—do it up and let Willie do the choosing.

Freedom of the dial is his right; let's not trifle with it.

litted over the cables, one at a while we reassemble and get organized, fast, for the next show. Our particular pride at WFIX is the one-camera show, the simple, unpretentious program in a small studio. The cameraman, with his camera mounted on a tripod with a dolly, is the only wheeled boss on a show of this type although he still gets the director's orders through the director's communication system inherent in television. Once the lens has been selected, the cameraman stays at home see only a title card, hear soft music or an announcer's voice as long as 25 minutes.

### PAUL WESTON

Musical Director

CAPITOL RECORDS

CHESTERFIELD SUPPER CLUB THE JO STAFFORD SHOW

Starring For

JO STAFFORD REVERE CAMERA

NBC—Thursday Evening ABC—Thursday Evening

### PENNY DINGLETON

"PHONEDIT"

... Since 1938



# 1949... ABC's year!

## in radio...

Key Kyser's College of Fun and Knowledge Monday through Friday, 4:00 pm\* (Pillsbury Mills, Inc.)



The Railroad Hour, starring Gordon MacRae, Monday, 8:00 pm\* (Association of American Railroads)



Sky King Monday-Wednesday, Friday, 5:30 pm\* (Dorcy Foods)



Ted Malone Monday through Friday, 11:30 am\* (Westinghouse)



Jimmie Fidler Sunday, 10:30 pm\* News and reviews from morifield. (Carter Products)



The Metropolitan Opera (Rita Stevens, above) Sunday, 9:00 pm\* (The Decca Co.)



The Sheriff Friday, 9:30 pm\* (above) Don Briggs, (Pacific Coast Drama)



The Theatre Guild on the Air (Guest star Madeleine Carroll), Sunday, 9:30 pm\* (U. S. Steel)



Betty Crocker Magazine of the Air Monday through Friday, 10:15 am\* (General Mills)



The Marches Willen Show Wed., 10:30 pm\*. Delightful music and whimsy. (Fella)



This is Your FBI (director: Jerry Desires) Friday, 9:30 pm\* (Española Life)



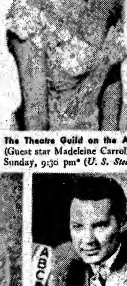
The Original Amateur Hour (Ted Mack) Wednesday, 8:00 pm\* (P. Lorillard Co.)



The Fat Man Friday, 8:00 pm\* Action, suspense, thriller (Warwick Pharmaceutical Co.)



Abbott & Costello Thurs., 8:00 pm\*. Hilarious fun with America's favorite funny men!



The Theatre Guild on the Air (Guest star Madeleine Carroll), Sunday, 9:30 pm\* (U. S. Steel)



The Lone Ranger Monday-Wednesday, Friday, 7:30 pm\*. Thrills for the kids—and grown-ups too! (General Mills)



Dorothy Dix on the Air Monday through Friday, 1:45 pm\*. Tune in on your local ABC station.



The Hilten Babel Show Wednesday, 9:00 pm\*. ABC's newest comedy sensation! (Treas Co.)



The Human Side of the News with Edwin C. Hill, Monday through Friday, 7:00 pm\* (Nash, Kohnman)



This Changing World with Harrison Wood, Sunday, 3:00 pm\* Action, suspense, thriller (Warwick Pharmaceutical Co.)



Challenge of the Yoke Monday-Wednesday - Friday, 5:00 pm\* (Zucker Quits Co.)



Champion Roll Call, with Harry Warner, Friday, 9:55 pm\* (Champion Spark Plug)



Drew Pearson Sunday, 6:00 pm\*. Keen analysis of the news, accurate predictions. (Lee Hear)



Counter-Spy, action-packed adventures, Tuesday, Thursday, 7:30 pm\* (Popsicle Co.)



Henry J. Taylor Monday, 8:45 pm\*. News commentator. (General Motors)



Cavalcade of Sports, Friday, 10:00 pm\*. Sports news this is for you! (Gillette)



Octay Drake Monday through Friday, 11:45 am\*. Fascinating human-interest stories. (Pillsbury Mills, Inc.)



Dorothy Kilgallen Thursday, 10:45 am\*. Interviews of famous folk; news of Broadway. (Drum & Windel)



Break the Bank Friday, 9:00 pm\*. Exciting fun for every member of the family! Bert Parks (above) is m.c. (Brinck-Jones)



Little Women Sunday, 9:00 pm\*. Tune in this new dramatic mystery program. (Glenside Mfg. Co.)



Arthur Good Monday, 10:00 pm\* (Goodson, above, m.c.) Monday through Friday, 3:30 pm\* (General Electric)



O. E. House Party (Art Goodson, above, m.c.) Monday through Friday, 3:30 pm\* (General Electric)



The Jo Stafford Show Thursday, 9:30 pm\*. Jo sings your favorite songs! (Kaiser Camera)





**Walter Winchell** Sunday, 9:00 pm.  
Rapturous listening for millions of  
Americans. (Kaiser-Frazer Corp.)



**Monday Morning Headlines**  
with Don Girdner. Sunday,  
6:15 pm\* (Seeman Bros.)



**Metropolitan Opera Auditions of  
the Air** (Wilfrid Pelletier, conduc-  
tor) Sunday, 4:30 pm\*  
(Paterson-Guthrie and Radio Corp.)



**The Bing Crosby Show** Wednesday,  
10:00 pm\*. Bing croons and clown  
with his famous guests. (Philco)



**My True Story** (above, Mary  
Ship) Monday through Friday,  
10:00 am\*. Thrilling true tellie  
dramas. (Lasky-McNeil & Lasky)



**Erwin D. Conham and  
the News** Tuesday, 9:30  
pm\* (Christian Science  
Publishing Society)



**Theatre U. S. A.** (above,  
Tabulah Bankhead, guest  
star) Thursday evening  
(U. S. Air Force Recruiting)



**The Greatest Story Ever Told**  
(Henry Denker, director,  
above) Sunday, 6:30 pm\*  
(Codycar Tire & Rubber Co.)



**Ladies Be Seated** with genial Tom  
Moore, m.c. Monday through Friday,  
3:00 pm\* (Rental Gals, Taxi Co.)



**Jack Armstrong**, adventure  
stories. Tuesday, Thursday,  
5:30 pm\* (General Mills)



**Bride and Groom**, with John  
Nelson. Monday thru Friday  
3:30 pm\* (Sterling Drug, Inc.)



**The Breakfast Club**, star-  
ing Don McNeill. Monday  
through Friday, 9:00 am\*  
(Swiff, Philco, General Mills)



**Eleanor and Anna Russell** Monday,  
Wednesday, Friday, 10:45 am\*. Interesting  
discussion of the news. Don't miss their  
stimulating program on ABC.



**Caraxia Hall** (Gene  
Hamilton, producer-com-  
mentator) Sunday, 3:30  
pm\* (American Oil Co.)



**The Groosho Marx Show**  
Wednesday, 9:30 pm\*. Full of  
laughs. (Eagle-American)



**America's Town Meeting of the  
Air** with George V. Dunay, Jr.,  
moderator. Tuesday, 8:30 pm\*



**America's Town Meeting of the  
Air** with George V. Dunay, Jr.,  
moderator. Tuesday, 8:30 pm\*



**Club Time**, with George Beverly  
Shaw. Live a day and a night  
bygone. (Club Hamilton Prod.)



**Sing the Music, Betty Hutton**  
m.c. Sunday, 8:00 pm\*  
(Tim's Bros., Lakeside  
Publishing Co., P. Lorillard Co.)

## in television...



**George Jessel** (above), Celine Bos-  
well, Paul Draper, and other headlin-  
ers thrilled ABC televisioners recently  
in a gala two-hour holiday show!



The **Metropolitan Opera's** opening  
night was seen by over 2,000,000  
people on ABC-TV. Above: Milton  
Cross, ABC's famed "My Opera."



**Guiny Simms**, Jerry Colonna, Victor Borge,  
Lou Holtz, and a whole galaxy of top-notch  
entertainers were on hand when WENR-TV  
went on the air in Chicago.



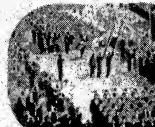
**Roy Dolger**, Ella Logan and Bea  
Lilla starred in the sensational,  
smash-hit premiere of ABC's New  
York station (WJZ-TV) last fall.  
James Barton, Henry Morgan and  
many other great stars appeared.



**Paul Whiteman** has appeared recently on  
ABC Television. Also Jessica Tandy, Marc  
Connelly, George Price, Frances Langford,  
Don McNeill, Paul and Grace Hattigan.



Baseball, boxing, football... many of the  
biggest sports events are telecast on ABC.  
And you have better than front-row seats  
right in your own living-room!



Special events like the Presidential In-  
auguration happen right before your eyes on  
ABC Television. ABC cameras catch im-  
portant television events as they happen.



ABC's gigantic new million dollar Television  
Center in New York is an entire city block  
long. It is the largest, most modern in the  
world... built especially for television.



In Hollywood, ABC will soon begin tele-  
casting from the network's new site the  
famous picture Village movie lot, which  
has the largest sound stage in Hollywood.

# ABC

## American Broadcasting Company

\* All times listed are Eastern Standard  
Time. In other zones consult your radio log.

# PHILCO

The Leader in radio advertising, says...

"There's

Just  
Don't



**BING CROSBY**, America's favorite singing personality, turns Philco salesman every week on star-studded "Philco Radio Time". And a host of famous names from show business appear as Bing's guests to help him make this a high-ranking program with millions of listeners... and a powerful force in selling Philco radios and radio-phonographs.



**DON MCNEILL** and the cast of "The Breakfast Club" are co-sponsored by Philco 5 days a week over the coast-to-coast ABC Network. With all the charm that's made their show an outstanding favorite for 16 years, they tell American housewives how to become "queens in their kitchens" with the new Philco Advanced Design Refrigerators and Philco Freezers.



**BERT LYTELL** and Actors' Equity Association join hands Philco to bring television audiences all-time hit plays: leading players of Broadway on "Philco Television Playho Here is a new high in television entertainment... show nesses at it best! And it builds plenty of business for Philc "Scene from "A Christmas Carol," starring Dennis King, s here with Dennis, Jr.

# No Business Like Show Business for building PHILCO sales"

Here, in what Don McNeill calls "Philco-delphia", you don't have to sell us on the power of radio and television advertising.

*For no appliance manufacturer has invested so much time, money or interest in radio and television entertainment as Philco. And none has reaped such rich rewards.*

Today, we are fortunate to be represented by three outstanding programs. The incomparable Bing Crosby is currently selling Philco radios and radio-phonographs over the largest group of stations ever devoted to a single similar show. We are co-sponsors of Don McNeill's famous "Breakfast Club", a daytime favorite for 16 years. And we have recently brought the finest in show business to Television by presenting the all-time hit plays and leading players of Broadway on "Philco Television Playhouse".

In so doing, we are investing millions of cold, hard dollars to back our belief in show business as an advertising force. And it has amply paid off! Yes, we have found that show business is mighty good business for us!

So we say, "Thanks!" to the stars of the entertainment world. And we give them no small credit for the fact that Philco today is a leader in refrigeration... the brightest new star in television... and the undisputed leader in radio sales for the 19th consecutive year.





# ALAN YOUNG

Every Friday Night

NBC

with JIMMY DURANTE

Starting January 11th for TUMS

**"THE ALAN YOUNG SHOW"**

Under Contract to  
20TH CENTURY-FOX

Soon to Be Seen in  
"CHICKEN EVERY SUNDAY"

Thanks to  
FRANK COOPER  
MCA  
NICK SEVANO  
MAURY FOLADARE



*Harry D'Amico*

#### RADIO

Eddie Cantor—Patst Blue Ribbon  
Show—NBC

The Smiths of Hollywood  
Transcribed

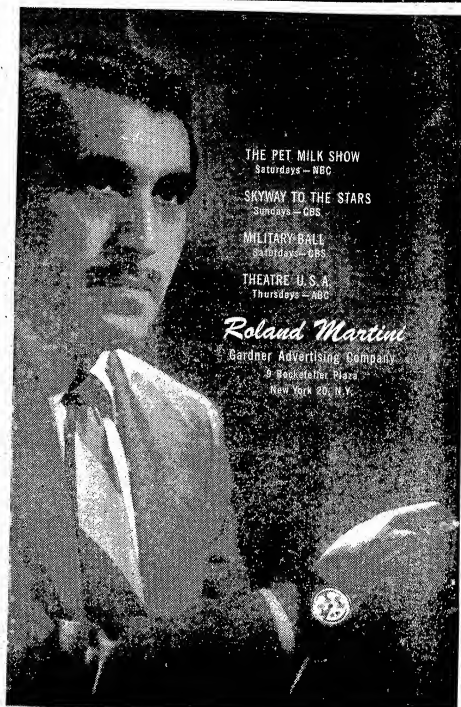
#### PICTURES

Starring in Columbia Picture's  
Comedies

#### CURRENT RELEASE

"The Saxon Charm"—U. I.

Public Relations: DON HIX, 6404 Hollywood Drive, Hollywood 28, Calif.



THE PET MILK SHOW  
Saturdays—NBC

SKYWAY TO THE STARS  
Sundays—CBS

MILITARY BALL  
Saturdays—CBS

THEATRE U.S.A.  
Thursdays—ABC

*Roland Martin*

Bardner Advertising Company

9 Rockefeller Plaza  
New York 20, N.Y.

It takes a lot of talent (which NBC stars certainly have)  
to build the best shows (which they certainly do)  
to program America's No. 1 Network (which it certainly is).

And then it takes plenty of nudging and lots of releases,  
mats, and glossies--and the rest of press service to keep  
talent in the news.

Year after year, NBC stars rate more lineage than any other  
network's names--first because they're America's No. 1 stars  
--but also because they're backed by the solid efforts of  
38 people in New York, 7 in Chicago, and 15 in Hollywood.

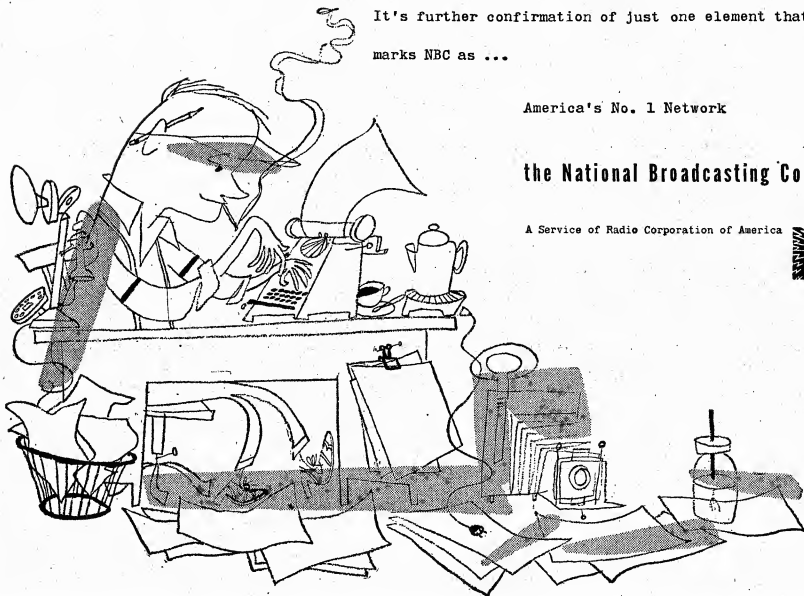
NBC is gratified that the nation's radio editors and columnists  
have singled out Syd Eiges and his staff--in the Fame magazine  
poll--as giving them "The Best Network Publicity Service".

It's further confirmation of just one element that always  
marks NBC as ...

America's No. 1 Network

**the National Broadcasting Company**

A Service of Radio Corporation of America



*Charm*





Our Father Thanks You  
 Our Mother Thanks You  
 And We Thank You

# JILL and DICKIE KOLLMAR

"Breakfast With Dorothy and Dick"

WOR Every Morning

CONGRATULATIONS

**VARIETY**

*Jack Owens*

## A.B.C. BREAKFAST CLUB

Personal Manager:

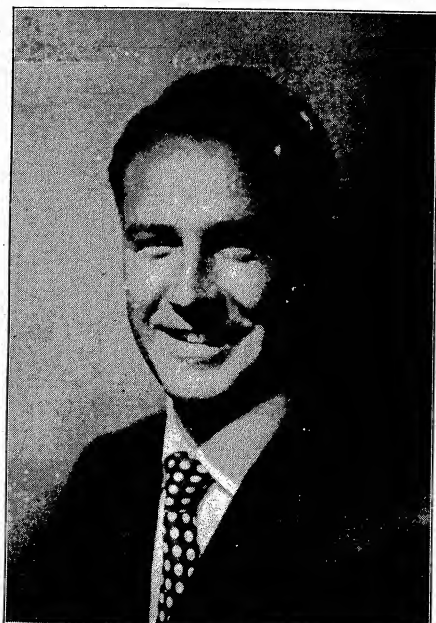
AL BORDE

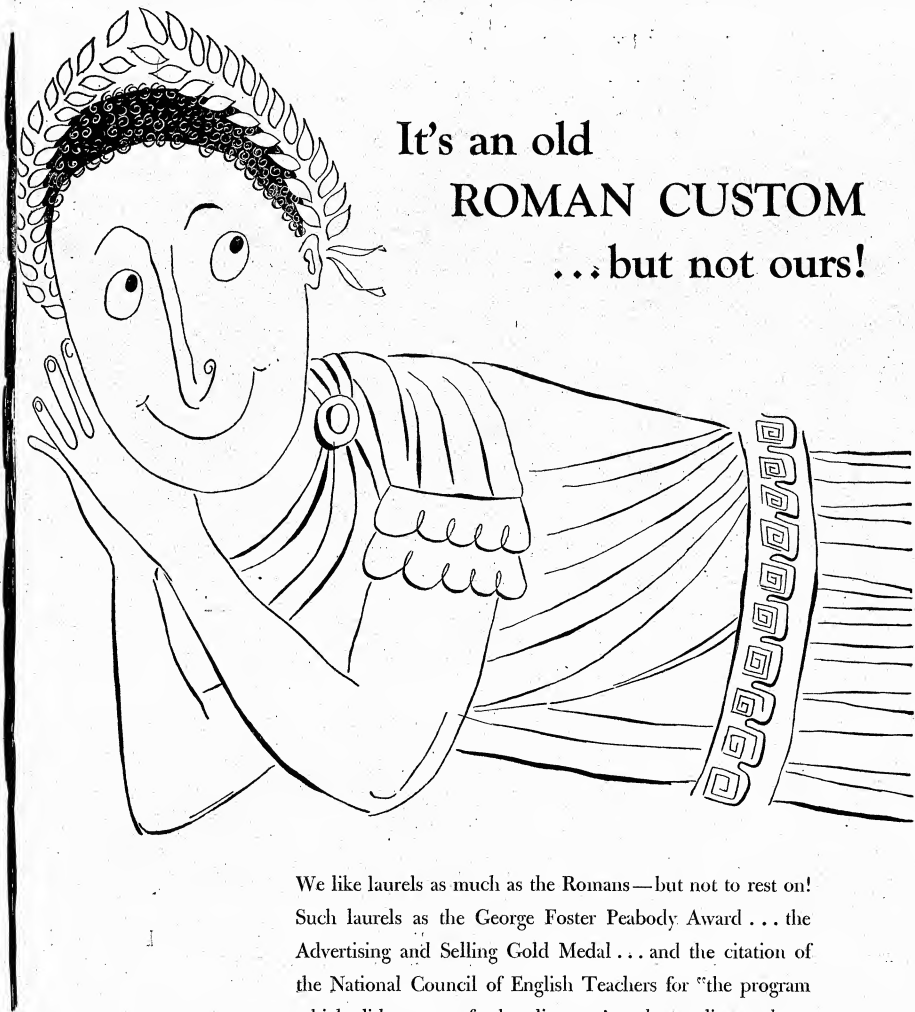
203 N. WABASH AVENUE, CHICAGO

Publicity Managers:

MARALEITA DUTTON ASSOC.

19 E. PEARSON, CHICAGO





It's an old  
**ROMAN CUSTOM**  
 ...but not ours!

We like laurels as much as the Romans—but not to rest on! Such laurels as the George Foster Peabody Award... the Advertising and Selling Gold Medal... and the citation of the National Council of English Teachers for "the program which did most to further listeners' understanding and appreciation of our literary heritage"...to mention a few we've received... are an incentive for us to continue to bring good theatre to radio... to make 1949 our most successful year.

**"THEATRE GUILD on the AIR"**

Every Sunday Night—ABC NETWORK

**UNITED STATES STEEL**



# "CAN YOU TOP THIS?"



SENATOR FORD • PETER DONALD • JOE LAURIE, JR. • WARD WILSON • HARRY HERSHFIELD

ED. J. WEBER  
Gen'l Mgr.

156 W. 44th St., New York 18, N. Y.

## THE FITZGERALDS

### ED and PEGEEN



## GEORGE WRIGHT

ORGANIST

Radio ★ NBC Thesaurus Transcriptions ★ Regent Records

PARAMOUNT THEATRE, New York

NOW 22ND WEEK

Thanks to BOB WEITMAN and BOB SHAPIRO

# LANNY ROSS

**41<sup>ST</sup> WEEK**

As Star of the  
"SWIFT SHOW"



McCANN-ERICKSON Agency

Thanks to LEE COOLEY

Broadcasting on the  
**MUTUAL NETWORK**

COAST-TO-COAST

Mon. Thru Fri., 11:45 A.M. EST

**MOVIES:**

"'So This Is New York' . . . Henry Morgan excellent."

—**VARIETY**

**RADIO:**

"Great wit . . . fine performer . . . writer . . . director."

—**VARIETY**

**TELEVISION:**

"Of course he's just as funny . . . talented."

—**VARIETY**

**SUMMER THEATRE:**

"Grade 'A' actor . . . imaginative."

—**VARIETY**

**NOW AT LIBERTY:**

Henry Morgan.

**ON SALE AT ALL NEWSSTANDS:**

—**VARIETY**

**LOCATED AT 1270 6TH AVE.**

XXX



# We Repeat... THERE'S "KNOW"-BUSINESS IN SHOW BUSINESS!



TED MACK

## The Original AMATEUR HOUR\*

An American Institution

—ON RADIO FOR OLD GOLD—

WED. - 8 to 9 p. m.

over WJZ

AND 173 STATIONS OF THE  
AMERICAN BROADCASTING CO.

—ON TELEVISION FOR OLD GOLD—

SUN. - 7 to 8 p. m.

over WABD and

THE DUMONT TELEVISION NETWORK

THE FIRST COAST-TO-COAST  
TELEVISION HOOK-UPProduced by the  
MAJOR BOWES  
STAFFREEMACK ENTERPRISES, INC.  
SUITE 902-RKO BLDG.-RADIO CITY  
NEW YORK CITY

\*TRADE MARK

**VARIETY**

Wednesday, December 1, 1948

## Nielsen's Latest Top 20

Cur. Rank	Prev. Rank	Program	Cur. Rating	Points Change
1	1	Lux Radio Theatre	30.3	+2.5
2	3	Godfrey's Talent Scouts	25.6	+5.9
3	2	Fibber & Molly	23.8	-0.7
4	17	Mystery Theatre	21.6	+3.1
5	2	Bob Hope	21.4	+3.2
6	11	Walter Winchell	20.2	+0.9
7	14	Mr. Keen	20.2	-2.2
8	14	Mr. District Attorney	19.9	-
9	4	Duffy's Tavern	19.9	-2.1
10	5	Inner Sanctum	19.5	+0.6
11	5	Phil Harris-Alice Faye	19.7	+1.9
12	8	My Friend Irma	19.5	-0.6
13	19	FBI in Peace and War	19.4	+1.4
14	6	Jack Benny	19.2	+1.6
15	15	Charlie McCarthy	19.0	+1.2
16	20	Mr. and Mrs. North	18.2	-1.4
17	18	Fred Allen	17.8	-
18	9	Suspense	17.8	-

19 38 Original Amateur Hour... 17.8 +3.1

20 — Amos 'n' Andy... 17.6 —

**VARIETY**

Wednesday, December 8, 1948

## Pulse's Top 10 TV Ratings

Vaudeo took the top two spots in the Pulse tele ratings for the Hooperatings released last week. Milton Berle's "Texaco Star Theatre" topped the No. 1 spot, followed by Ed Sullivan's "Toast of the Town." Unlike the Hooper ratings, which showed not a single failed to make the top 10 in both ratings, although "Toots" aired being opposite, dropped slightly, indicating the Philco show may be starting to snare its audience. Following are the Pulse ratings:

Program	Station	Nov.	Oct.
Texaco Star Theatre	WNBT, Tuesday	59.3	50.7
Toast of the Town	WCBS-TV, Sunday	36	36.7

Original Amateur Hour WABD, Sunday 32.7 32.7

Boxing	WNBT, Monday	31.3	32.7
Kraft TV Theatre	WNBT, Wednesday	31.3	46.7
We, the People	WCBS-TV, Tuesday	28	..
Small Fry Club	WABD, Monday-Friday	27.4	28.7
Winner Take All	WCBS-TV, Wednesday	26	29.3
Wrestling	WNBT, Tuesday	24.7	..
Chevrolet Tele-Theatre	WNBT, Monday	24	..
Horse Show	WCBS-TV, Thursday	24	37.3

## WESTERN UNION

REEMACK ENTERPRISES, Inc.  
RADIO CITY, NEW YORK, N. Y.

THE ORIGINAL AMATEUR HOUR WINNERS OPENED  
AT THE HIPPODROME THEATRE THURS. DEC. 16 TO  
THE BIGGEST BUSINESS WE HAVE DONE IN 8  
MONTHS - AUDIENCE RESPONSE THUNDEROUS  
- RECEPTION OF UNIT BIGGER  
- THAN ANYTHING SINCE YOUR  
ORIGINAL SHOWS STARTED  
IN 1935 - YOU'VE GOT  
SOMETHING!

I. M. RAPPAFORT



# MARK GOODSON BILL TODMAN

AND BILL TODMAN

AND MARK GOODSON

CO-PRODUCERS OF

## HIT THE JACKPOT

*With  
Thanks*

—TO OUR SWELL SPONSORS—

THE DE SOTO-PLYMOUTH DEALERS OF AMERICA

AND TO—

BBD&amp;O—

FOR THEIR WONDERFUL COOPERATION!

AND TO ALL THE MANY EXECUTIVES AND THE OTHERS WHO HAVE HELPED ON CBS

Also Producers of

"Winner Take All" (AM &amp; PM), "Winner Take All" (TV), "Beat The Clock"—All on CBS



HOWARD CONNELL — LOUIS COWAN — HARRY SALTER  
FOR A GREAT YEAR!

*Thanks, too—*

Al Hollender - Bud Barry - Bob Kintner - Jack Turner - Charles Harrell - Read Wight  
and the rest of ABC.

Thanks to Sponsors—Smith Bros., Eversharp, Shick, Old Gold, Speidel (in order of  
their quarter hours on the air!). And to their Agencies—S.S.C. & B., The Biow Co.,  
Cecil & Presbrey, Lennen and Mitchell.

Thanks to "MY WIFE" and mr fred allen.

**MARK GOODSON**

# *Season's Greetings*



*Ted Lewis*

fred allen  
employed  
by the  
ford dealers

"No question though but that ABC has a most engaging and capable guy in Kiernan.\* He's smooth or the sd lib, pleasant of voice and appearance and equally at home in the roles of newscaster, interviewer and emcee. ABC should make good use of him." Down, VARIETY.

"If Walter Kiernan\* didn't emerge as the greatest commentator on the National Scene he certainly is down in our book as The Most Listenable . . . we make no claims to originality when we repeat the boy is dynamite." Weiss, RADIO DAILY.

"As a solo act I'd say he\* was radio's funniest performer—without exception."

Anderson,  
CLEVELAND PRESS.

"Walter Kiernan,\* an uncracked newspaperman . . . a personality who should be a wallowing success in the new medium . . . poise and fluency."

Conniff,  
JOURNAL-AMERICAN.

Walter Kiernan's\* gab is ear-arresting vis his WJZingers. I liked his crack in the paper too about the White House 'Welcome' mat still being there—only 'Welcome' is changed to 'Well!'. Winchell, MIRROR.

"He\* has a witty, easy style, and just as important, a sense of good timing that puts him in the class of topnotch entertainment." Mahoney,  
SAN DIEGO UNION.

\*Available on ABC and ABC-TV

## 1948—A YEAR OF ACHIEVEMENT

1. Our best year of business in the face of multiplied competition.
2. Consistent top audience ratings for our advertisers.
3. Introduction of Faximile to Atlanta.
4. Completion and activation of a new and highly efficient 50 k.w. (am) transmitter.
5. A new and completely engineered building for television operations, together with a 598-ft. tower, pylon and antenna.
6. THE FIRST TELEVISION FOR THE DEEP SOUTH.

## 1949—A YEAR OF OPPORTUNITY

Twenty-six years young is "The Voice of the South" . . . a pioneer in 1922 and still heading the procession twenty-six years later. Programming know-how . . . engineering efficiency . . . audience loyalty . . . industry consciousness . . . agency confidence . . . sales productivity . . . all these will be maintained by a staff old with WSB and steeped in the tradition and appreciation of this market.

WSB is as much Atlanta as the dogwood . . . as much Georgia as red clay hills and piney woods. Only WSB can offer these advantages in this market.

The Atlanta Journal Station

50,000 WATTS

# WSB

750 KILOCYCLES

ATLANTA, GEORGIA

Represented Nationally by  
Edward Pety & Co., Inc.



**Good place to hang your hat  
for tops in television:  
Kudner Agency, Inc.**

NEW YORK



DETROIT



WASHINGTON

LOS ANGELES



SAN FRANCISCO



**Sherman & Marquette**

ADVERTISING



CHICAGO • NEW YORK • HOLLYWOOD

# PERCY FAITH

ON THE AIR

FOR

## COCA-COLA

Sundays, 6:30 P.M., EST, CBS

Exclusive Management  
MUSIC CORP. OF AMERICA

# Y&R

## EYE AND EAR SPECIALISTS

### RADIO SHOWS

Bristol-Myers Company	"Duffy's Tavern"	NBC—Wed. 9:00-9:30 p.m. NYT
The Drackett Company	"Star Time with Dorothy Kilgallen"	ABC—Thurs. 10:45-11:00 a.m. NYT
General Electric Company	"G-E House Party"	ABC—Mon.-Fri. 3:30-4:00 p.m. NYT
General Foods Corporation	"The Aldrich Family"	NBC—Thurs. 8:00-8:30 p.m. NYT
" " "	"The Jack Carson Show"	CBS—Fri. 8:00-8:30 p.m. NYT
" " "	"My Favorite Husband"	CBS—Sat. 9:00-9:30 p.m. NYT
" " "	"Gangbusters"	CBS—Fri. 8:30-9:00 p.m. NYT
" " "	"The Meredith Wilson Show"	ABC—Wed. 10:30-11:00 p.m. NYT
" " "	"Professor Quiz"	(Transcribed)
" " "	"The Second Mrs. Burton"	CBS—Mon.-Fri. 2:00-2:15 p.m. NYT
" " "	"Sheb Wooley and His Calumet Indians"	(Transcribed)
Gulf Oil Corporation	"We, the People"	CBS—Tues. 9:00-9:30 p.m. NYT
International Silver Company	"The Adventures of Ozzie and Harriet"	NBC—Sun. 6:30-7:00 p.m. NYT
Johnson & Johnson	"It's Your Life"	WMAQ, Chicago—Mon.-Fri. 11:15-11:30 a.m. CST
Lever Brothers Company	"The Bob Hope Show"	NBC—Tues. 9:00-9:30 p.m. NYT
Thomas J. Lipton, Inc.	"Arthur Godfrey's Talent Scouts"	CBS—Mon. 8:30-9:00 p.m. NYT
Metropolitan Life Insurance Company	"Eric Sevareid and the News"	CBS—Mon.-Fri. 6:00-6:15 p.m. NYT
Metropolitan Life Insurance Company	"Dave Vaile—News"	CBS—Mon.-Fri. 8:15-8:30 a.m. PST
Rosefield Packing Company	"Skippy Hollywood Theatre"	(Transcribed)
Sanforized Division of Cluett, Peabody	Nancy Dixon series	9 local shows in 8 markets

### TELEVISION SHOWS

Bigelow-Sanford Carpet Co., Inc.	The Bigelow Show starring Dunninger—Paul Winchell and Jerry Mahoney	NBC—Thurs. 9:30-10:00 p.m. NYT
Cluett, Peabody & Co., Inc.	"The Arrow Show starring Phil Silvers"	NBC—Thurs. 8:00-8:30 p.m. NYT
General Foods Corporation	"Author Meets the Critics"	NBC—Sun. 8:00-8:30 p.m. NYT
Gulf Oil Corporation	"We, the People"	CBS—Tues. 9:00-9:30 p.m. NYT
" " "	"The Gulf Road Show" starring Bob Smith in WHAT'S NEW	NBC—Thurs. 9:00-9:30 p.m. NYT
Thomas J. Lipton, Inc.	"Arthur Godfrey's Talent Scouts"	CBS—Mon. 8:30-9:00 p.m. NYT
Packard Motor Car Company	"The George Scotti Show"	WWJ-TV (Detroit) Thurs. 8:00-8:30 p.m.

### RADIO SPOT CAMPAIGNS

The Borden Company	John F. Jelke Company
Centaur-Caldwell Div. of Sterling Drug, Inc.	Life Savers Corporation
Duffy-Mott Company, Inc.	Metropolitan Life Insurance Company
International Silver Company	Purity Bakeries
General Foods Corporation	Rath Packing Company

### TELEVISION SPOT CAMPAIGNS

The Borden Company
General Foods Corporation
Molle Brushless Shaving Cream
Simmons Company

### Young & Rubicam, Inc.

#### ADVERTISING

New York Chicago Detroit Hollywood  
San Francisco Montreal Toronto  
Mexico City London

# MORTON DOWNEY

Bob Hope Show

The Copacabana  
New York

Ciro's  
Hollywood

Texaco Television Show

Ed Sullivan T.V. Show

The Thunderbird  
Las Vegas, Nev.

Beverly Country Club  
New Orleans

Tues.-Thurs.-Sat.  
On NBC For

**COCA-COLA**

"Breakfast in Hollywood"

The Waldorf-Astoria  
New York

Personal Publicity  
Dorothy Ross

The Mounds  
Cleveland

The Statler  
Washington, D. C.

Arthur Godfrey  
(I'll Be Seeing You)

Bing Crosby Show

"Queen For A Day"

La Boheme  
Miami Beach

Louella Parsons Show

Management  
M.C.A.



MR. Jacqueline Susann



Mrs. Irving Mansfield

*JB*

*Every Sunday on CBS*

with

MARY LIVINGSTONE  
PHIL HARRIS  
ROCHESTER  
DENNIS DAY  
and DON WILSON

*Writers*

SAM PERRIN  
MILT JOSEFSBERG  
GEORGE BALZER  
JOHN TACKABERRY

*Producer*

HILLIARD MARKS

*Agency*

BATTEN, BARTON, DURSTINE & OSBORN, INC.

*Sponsor*

LUCKY STRIKE CIGARETTES

*Jack Keeney*



*Season's Greetings*

FROM

**BETTY GARDE**

*Pictures*  
 "CALL NORTHSIDE 777"  
 "CRY OF THE CITY"

For  
 20th Century-Fox

*Radio*  
 as Mrs. Sherwood  
 MOREY AMSTERDAM  
 SHOW

Also  
 Mr. ACE and JANE

PIN DOWN THE BIG PACIFIC COAST WITH

**MUTUAL-DON LEE**

*The World's Greatest Regional Network*

ONLY DON LEE on the Pacific Coast has enough stations to release your message from *within* every important buying market. Don Lee has 45 stations...one in every city where the other three Pacific Coast networks have one—and to cover the rest of the Pacific Coast, Don Lee has *twice* as many stations as the other three networks combined.

DON LEE

*Mutual*  
**DON LEE**  
 BROADCASTING SYSTEM



*it's easy to say ...*



It's easy for a radio station to say, "Advertising will solve your problems. Just buy some time on the air."

It's easy to say, but it isn't always true. For advertising can be really effective only when product and package are right—distribution healthy—selling appeal sound.

This fact is acknowledged at WLW, and service is geared to meet the issue squarely. There are facilities—not found at any other radio station—to aid a manufacturer all along the line. There is a "know how" peculiar to the area, and man power adequate to help you reach a position where advertising can really do a solid job.

#### HERE'S AN EXAMPLE:\*

In 1943, the manufacturer of a proprietary doing only a negligible business in the WLW area, approached the station in regard to a radio campaign. Upon our advice, he first signed with WLW's Specialty Sales division to obtain distribution. He then began his WLW campaign, sponsoring three early-morning quarter-hours per week, using WLW's staff rural entertainers.

During the last five years, this advertiser has been a steady, year-around advertiser on WLW's early-morning schedule—is now sponsoring seven quarter-hours per week—and has engaged the services of Specialty Sales eight different times.

WLW's Drug Merchandising Department has also given full support to this client, in the

matter of checks upon distribution and competitive position, dealer and consumer attitudes, the design and distribution of display material, etc.

The result? Sales have increased steadily in the WLW 4-State area—have now reached a total more than thirty times greater than when the advertiser began his WLW campaign in 1943. And he has used no other media in this area.

Yes, The Nation's Station can help you solve your selling problem in many, many ways. And when you have solved it for WLW-land, you pretty well know the answers for the nation. For WLW's Merchandise-Able Area is a true cross section of America. A vast territory where almost fourteen million people live—an area which is covered by one station as a network covers the nation. An ideal proving ground for products and ideas. A proving ground for success.

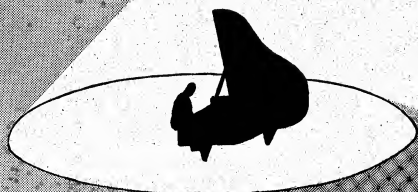
*\*Name on request*

**WLW**

THE NATION'S MOST MERCHANDISE-ABLE STATION

*Crosley Broadcasting Corporation*

# ALEC TEMPLETON



## Management:

LAWRENCE EVANS and WEINHOLD, INC.  
Division of Columbia Artists Management, Inc.  
113 West 57th Street, New York 19, N. Y.



AM-FM-Television

## MARY MARGARET McBRIDE

RADIO-TELEVISION

Exclusive Management  
**ESTELLA H. KARN**  
49 West 45 St.  
NEW YORK CITY

New York Rangers

**HOCKEY** for SCHAEFER BEER

New York Giants

**FOOTBALL** for SCHAEFER BEER

**"TODAY'S BASEBALL"** for NEDICK'S STORES and GEM RAZOR

- plus -

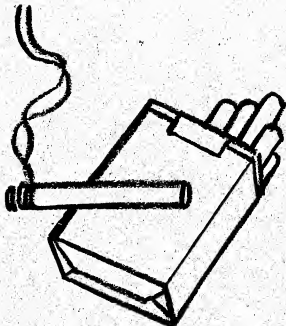
**"TAKE A TIP FROM ME"**

**"WARM-UP TIME"** • **"SPORTS EXTRA"**

**"TODAY'S SPORTS"**  
for participating advertisers

**BERT  
LEE  
WMGM**  
"The Call Letters  
of the Stars"  
NEW YORK





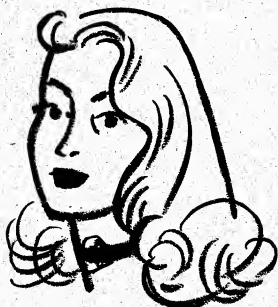
It's a Treat instead of a Treatment



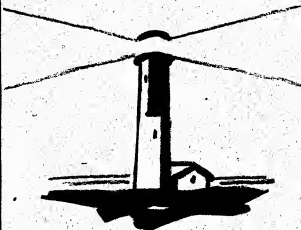
America's largest selling disinfectant  
a concentrated germ-killer



John Citizen has Switched to \_\_\_\_\_



Dream girl, dream girl,  
Beautiful \_\_\_\_\_ Girl...




\_\_\_\_\_ Newspapers...  
"Give light and the people  
will find their own way"



Everything GOOD for your car!



The Man who Cares says \_\_\_\_\_



*By the way...*

does *your* advertising include a selling idea big enough to stand on its own feet—even without the signature?

If not, wouldn't it be a good idea to write or phone the agency that so consistently creates such advertising?

**Lennen & Mitchell, Inc.**  
 17 East 45th Street, New York 17, N. Y. • 308 N. Rodeo Drive, Beverly Hills, California



**BURR TILLSTROM**  
Creator of KUKLA and OLLIE



**FRAN ALLISON**

# KUKLA, FRAN and OLLIE

Five times weekly for RCA-Victor

WBKB since Oct. 13, 1947

NBC TV Network Now

Music by Jack Fascinato

Produced by Beulah Zachary  
for J. Walter Thompson

Directed by Lewis Gomavitz  
for WBKB

**TRUTH**  
OR  
**CONSEQUENCES**  
FOR  
**DUZ**  
NBC  
Saturdays



**RALPH EDWARDS**



**THIS IS  
YOUR LIFE**  
FOR  
**PHILIP MORRIS**  
NBC  
Tuesdays

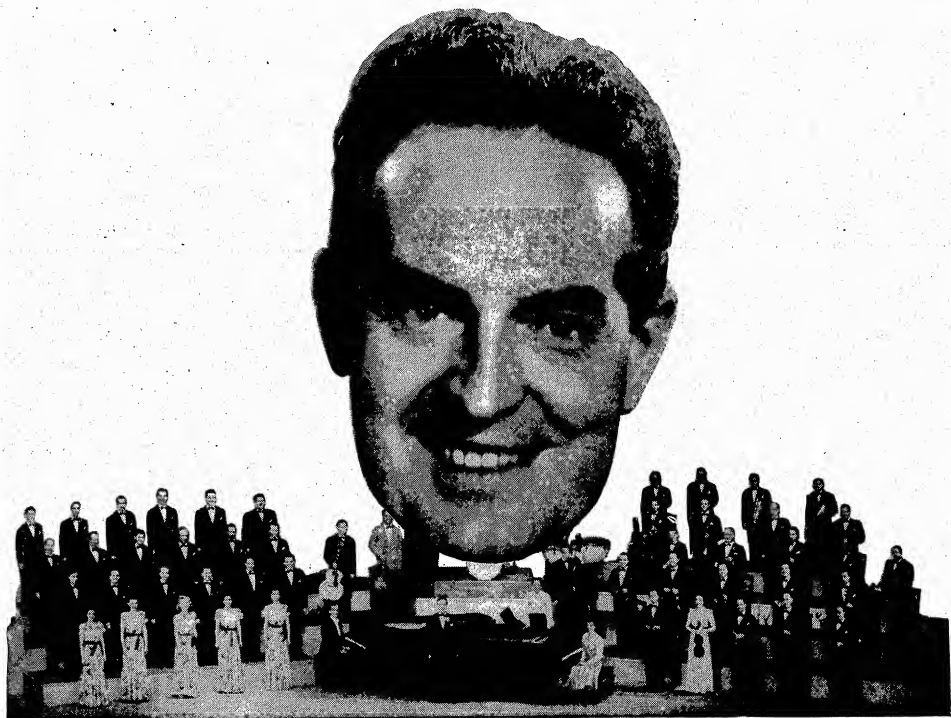


margaret whiting

*Happy New Year! Everybody!*

**JERRY COLONNA**

Congratulations, **VARIETY** !



# FRED WARING

and the

## PENNSYLVANIANS



**ONE OF  
AMERICA'S GREAT  
RADIO INSTITUTIONS**

# THINKING OF

# VARIETY

on its glorious 43rd Anniversary, we're reminded of the variety of radio clients we serve, and the variety of talents we feature in the variety of network programs we produce in the great world of entertainment—for which the magazine Variety is such an important, able and lively spokesman.

## McCANN-ERICKSON NETWORK PROGRAMS

**ARTHUR GODFREY**  
TIME...CBS  
**BREAKFAST CLUB...**ABC  
**DR. CHRISTIAN...**CBS  
**GRAND CENTRAL**  
STATION...CBS  
**HARVEST OF STARS...**CBS  
**KYSEN'S COLLEGE OF FUN**  
**AND KNOWLEDGE...**ABC  
**LITTLE HERMAN...**ABC  
**STRAIGHT ARROW...**MBS  
**TED MALONE...**ABC  
**THE SHERIFF...**ABC  
Television  
**THE SWIFT SHOW...**NBC  
\*Starts February 7.

## McCANN-ERICKSON RADIO AND TELEVISION CLIENTS

American Molasses Co.	W. P. Fuller & Co.	Pacific Coast Borax Co.
Altes Brewing Co.	General Brewing Co.	Pacific Power & Light Co.
Beverwyck Breweries, Inc.	Gluek Brewing Co.	Perfection Stove Co.
Bosco Company	International Harvester Co.	Pillsbury Mills, Inc.
Briggs Mfg. Co.	John Hancock Mutual	Portland Gas & Coke Co.
Broadway Dept. Stores	Life Insurance Co.	Richman Brothers Co.
Brush Development Co.	Junket Brand Foods	San Francisco Baseball Club
California Packing Corp.	Lehn & Fink Products Corp.	The Soil-Off Company
California Walnut Growers Association	Leisy Brewing Co.	The S. O. S. Company
Chase Candy Co.	Milk Foundation, Inc.	Southern California Gas Co.
Chesbrough Mfg. Co., Cons'd	Minneapolis Gas Light Co.	Southern Counties Gas Co.
Chrysler Corporation	National Biscuit Co.	Standard Oil Co. (Indiana)
Coldstream Products Co.	National City Bank of Cleveland	The Standard Oil Co. (Ohio)
Columbia Records Inc.	Northland Milk & Ice Cream Co.	Swift & Company
Consolidated Edison Co. of New York	Northwestern Electric Co.	Trans-Canada Air Lines
Cowles Magazines, Inc.	The Ohio Bell Telephone Co.	Twin City Federal Savings & Loan Association
		Westinghouse Electric Corp.

**McCANN-ERICKSON Advertising** • New York • Chicago  
San Francisco • Boston • Cleveland • Detroit • Minneapolis • Los Angeles • Hollywood • Portland  
Toronto • Montreal • Winnipeg • Vancouver • London • Paris • Buenos Aires • Rio de Janeiro  
São Paulo • Montevideo • Santiago • Lima • Bogota • Caracas • Mexico City • San Juan • Havana

# MILDRED FENTON PRODUCTIONS, Inc.

40 East 49th Street  
NEW YORK CITY

Telephone  
Plaza 9-8266

# LAWRENCE and LEE

Personal Management:  
**NAT WOLFF**  
For the Theatre:  
**HAROLD FREEDMAN**

Season's  
GREETINGS



# GUY LOMBARDO

AND HIS ROYAL CANADIANS

Currently At The

**ROOSEVELT HOTEL**  
NEW YORK

Edward H. Weiss

and

Marvin L. Mann

*OF WEISS & GELLER ADVERTISING, CHICAGO*

Congratulate Variety  
on its 43rd birthday



Groucho Marx Show  
"You Bet Your Life"  
ABC Network  
9:30 P.M., E.S.T.  
for  
Elgin American

**"MY FRIEND IRMA"**

CBS Monday Evening

**"LIFE WITH LUIGI"**

CBS Tuesday Evening

Created By *CY HOWARD*



***Dear Radio Editors:  
Columnists:  
Critics:***

*My warmest thanks for your  
having voted me the No. 1 spot  
for girl singers for the 8th con-  
secutive year in your annual poll.*



*Gratefully,*  
**DINAH SHORE**



**"THE GOOD  
NEIGHBOR STATION"**  
**WINDSOR and DETROIT**

*will soon broadcast with*

**50,000 WATT POWER**

*in the middle of the dial at 800 kc.*

To keep ahead of the expanding needs of radio advertisers in the Detroit area — to progressively serve our ever-growing audience — and to strengthen our already enviable position in public service, CKLW will soon increase its broadcasting power to 50,000 watts, at 800 kc. Only one other radio station in this region will be so equipped. Watch for formal announcement of this Greater Voice, fostering Good Will on both sides of the border.

*W. J. Crawford*

PRESIDENT

**CKLW—Mutual Broadcasting System**

**HAPPY NEW YEAR  
FROM**

**JIMMY  
BLADE**

**AND HIS  
MUSIC**

**WMAQ—6:00-6:15 P.M.**

**MONDAY THRU FRIDAY**

**FOR**

**Chicago Motor Club**

**6th YEAR**

**COMPLETE ADVERTISING FACILITIES**

*including* **RADIO AND TELEVISION**

**ERWIN-  
WASEY**

**NEW YORK—CHICAGO—LOS ANGELES  
MINNEAPOLIS—OKLAHOMA CITY—TORONTO  
MONTREAL—LONDON—RIO DE JANEIRO  
STOCKHOLM**

**SEASON'S GREETINGS**

**JACK BRICKHOUSE**

**WGN**

**WGN-TV**

**HI GUYS!**

**'STUDS TERKEL'**

**CHICAGO'S "WAX MUSEUM"**

**GREETINGS FROM**

**CLAUDE KIRCHNER**

**RADIO**

**TELEVISION**

**CHICAGO**



# In a Lather every Week

AND WE APPRECIATE IT!



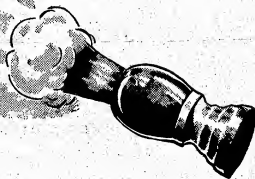
Of course ...

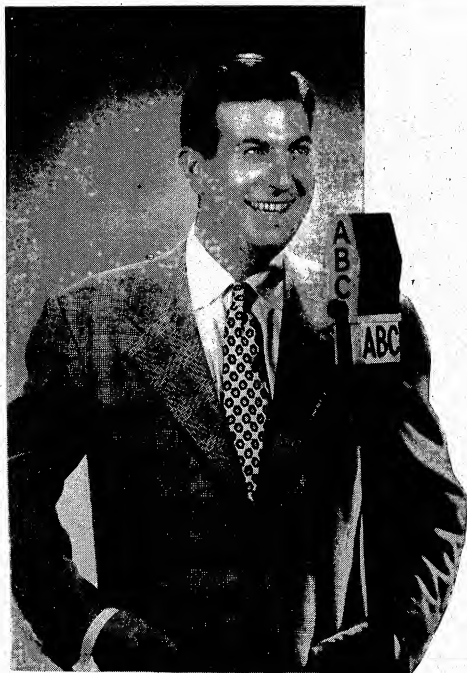
we appreciate the hard work of *all* the people who work on these shows with us, as well as the work of the principals themselves. The same goes for the folks on the regional programs we handle, and our spot accounts, too. Thanks to each and every one of you!

*The Staff of*

**BATTEN, BARTON, DURSTINE & OSBORN, Inc.**

NEW YORK • BOSTON • BUFFALO • CHICAGO • CLEVELAND • PITTSBURGH  
MINNEAPOLIS • SAN FRANCISCO • HOLLYWOOD • LOS ANGELES • DETROIT





*"Be Good To Yourself"*

IS THE  
NEW YEAR WISH OF

**DON MCNEILL**

TOASTMASTER OF THE  
*Breakfast Club*

**16th YEAR**

**SPONSORED COAST TO COAST**

**MONDAY THROUGH FRIDAY**

**ABC, 8 to 9 a. m., C. S. T.**

**SWIFT — PHILCO  
GENERAL MILLS**

SEASON'S GREETINGS  
FROM



**PATSY LEE**

HAPPY NEW YEAR  
FROM



**SAM COWLING**

**"BREAKFAST CLUB"**

# THANKS . . . .

•  
•  
•  
TO  
•

THE PRESS • THE RADIO EDITORS • THE  
BROADCASTERS • THE AMERICAN LEGION •  
DISABLED AMERICAN VETERANS • AMVETS  
• THE VETERANS OF FOREIGN WARS • AND  
THE NATIONAL RETAIL DRY GOODS ASSOC.

•  
FOR

•  
•  
•  
MAKING POSSIBLE THE "BIGGEST XMAS PARTY IN THE WORLD"  
IN OUR 5th ANNUAL DRIVE to "GIVE A GIFT TO A YANK WHO GAVE"

•  
**EDDIE CANTOR**





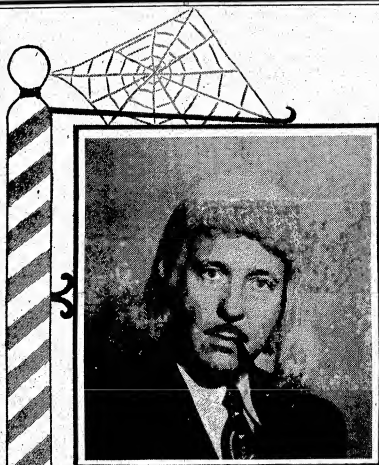
*Season's Greetings*

# MOLLY PICON

BROADCASTING FOR  
**MAXWELL HOUSE COFFEE**

16th CONSECUTIVE YEAR

Direction: WILLIAM MORRIS AGENCY



# DWIGHT WEIST

—ALWAYS NEEDS A HAIRCUT—

But he has packaged three television  
shows that are definitely not long hair.

"FEATURE STORY"

"WHERE IS IT"

"WHAT'S NEW"

•

M. C. on

"WE THE PEOPLE"

for GULF OIL on CBS

*Season's  
Greetings*

GREATER NEW YORK'S  
FAVORITE STATION FOR  
MUSIC AND NEWS

**WNEW**

*1130 on your dial*

ON THE AIR 24 HOURS A DAY

you bet we believe  
in

*Variety*

**COMEDY!**



THE  
**EDDIE CANTOR SHOW**

FRIDAY NIGHT NBC

Sponsored by **PABST BLUE RIBBON**

**DRAMA!**



**THIS IS YOUR F.B.I.**

FRIDAY NIGHT ABC

Sponsored by The Equitable Life Assurance  
Society of the U.S.  
and Produced by Jerry Devine.

**OPERA!**



**THE METROPOLITAN OPERA  
AUDITIONS OF THE AIR**

SUNDAY AFTERNOON ABC

Sponsored by Farnsworth Television & Radio  
Corporation (Makers of Capehart Television  
Receivers and Phonograph-Radios)

# JIM AMECHE



IN RADIO . . .

IN VIDEO . . .

IN CHICAGO . . .

*Season's Greetings*



Here's Hoping You "Strike It Rich" in 1949

**TOD RUSSELL**

*Warwick and Legler, Inc.*

HOLLYWOOD AND NEW YORK

# AIR FEATURES, Inc.

WORLD'S LARGEST ADMINISTRATORS OF RADIO PROGRAMS  
EXCLUSIVE REPRESENTATIVES OF "HUMMERT SHOWS"

PROGRAM	SPONSOR	TIME	NETWORK
AMERICAN ALBUM OF FAMILIAR MUSIC	Sterling Drug Inc.	9:30-10:00 P.M.	NBC-Sunday
MANHATTAN MERRY-GO-ROUND	Sterling Drug Inc.	9:00-9:30 P.M.	NBC-Sunday
MYSTERY THEATRE	Sterling Drug Inc.	8:00-8:30 P.M.	CBS-Tuesday
MR. CHAMELEON	Sterling Drug Inc.	8:00-8:30 P.M.	CBS-Wednesday
MR. KEEN, TRACER OF LOST PERSONS	Whitehall Pharmacal Co.	8:30-9:00 P.M.	CBS-Thursday
ROMANCE OF HELEN TRENT	Whitehall Pharmacal Co.	12:30-12:45 P.M.	CBS-MTWTf
OUR GAL SUNDAY	Whitehall Pharmacal Co.	12:45-1:00 P.M.	CBS-MTWTf
BACKSTAGE WIFE	Sterling Drug Inc.	4:00-4:15 P.M.	NBC-MTWTf
STELLA DALLAS	Sterling Drug Inc.	4:15-4:30 P.M.	NBC-MTWTf
LORENZO JONES	Sterling Drug Inc.	4:30-4:45 P.M.	NBC-MTWTf
YOUNG WIDDER BROWN	Sterling Drug Inc.	4:45-5:00 P.M.	NBC-MTWTf
JUST PLAIN BILL	Whitehall Pharmacal Co.	5:30-5:45 P.M.	NBC-MTWTf
FRONT PAGE FARRELL	Whitehall Pharmacal Co.	5:45-6:00 P.M.	NBC-MTWTf

Above Programs Sponsored by Clients of  
Dancer-Fitzgerald-Sample, Inc.

---

LORA LAWTON	B. T. Babbitt, Inc.	11:45-12:00 NOON	NBC-MTWTf
DAVID HARUM	B. T. Babbitt, Inc.	3:00-3:15 P.M.	CBS-MTWTf

Above Programs Sponsored by Client of  
Duane Jones Company, Inc.

---

All the Above Shows Are Written and Produced  
Under the Supervision of  
**FRANK AND ANNE HUMMERT**

you bet we believe

in

*Variety*

**COMEDY!**



**THE  
EDDIE CANTOR SHOW**

FRIDAY NIGHT NBC

Sponsored by **PABST BLUE RIBBON**

**DRAMA!**



**THIS IS YOUR F.B.I.**

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SUNDAY AFTERNOON ABC

Sponsored by Farnsworth Television & Radio  
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Receivers and Photograph-Radios)

**JIM AMECHE**



IN RADIO . . .

IN VIDEO . . .

IN CHICAGO . . .

*Season's Greetings*



Here's Hoping You "Strike It Rich" In 1949

**TOD RUSSELL**

*Warwick and Legler, Inc.*

HOLLYWOOD AND NEW YORK



# AIR FEATURES, Inc.

WORLD'S LARGEST ADMINISTRATORS OF RADIO PROGRAMS  
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LORENZO JONES	Sterling Drug Inc.	4:30-4:45 P.M.	NBC-MTWTF
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FRONT PAGE FARRELL	Whitehall Pharmacal Co.	5:45-6:00 P.M.	NBC-MTWTF

Above Programs Sponsored by Clients of  
Dancer-Fitzgerald-Sample, Inc.

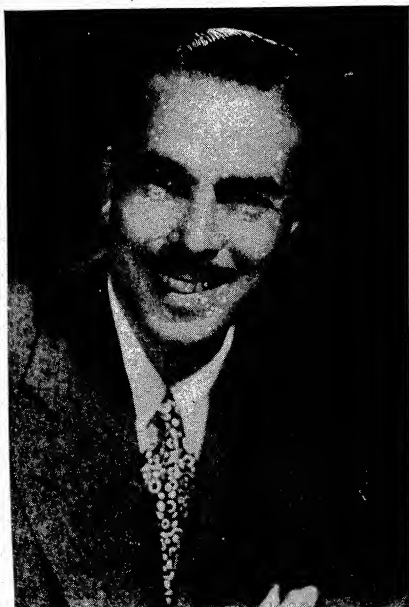
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LORA LAWTON	B. T. Babbitt, Inc.	11:45-12:00 NOON	NBC-MTWTF
DAVID HARUM	B. T. Babbitt, Inc.	3:00-3:15 P.M.	CBS-MTWTF

Above Programs Sponsored by Client of  
Duane Jones Company, Inc.

---

All the Above Shows Are Written and Produced  
Under the Supervision of  
**FRANK AND ANNE HUMMERT**

**MARTIN BLOCK****"MAKE BELIEVE BALLROOM"****WNEW — New York**

3½ Hours Daily

Starting 15th Year

**"CHESTERFIELD SUPPER CLUB"****N.B.C.**

Starting 5th Year

**LEFT TO RIGHT:**

<b>1st Row —</b> Richard Kollmar (Boston Blackie) Guy Lombardo Ronald Colman Wayne King	<b>2nd Row —</b> David Ross Kenny Baker Barclay Allen Freddie Martin	<b>3rd Row —</b> Barry Wood Larry Douglas Franklyn McCormack Margaret Whiting	<b>4th Row —</b> Goodman Ace Jane Ace Milton Cross Vincent Lopez	<b>5th Row —</b> Jackson Beck (Phil Vance) Donna Des Pappy Cheshire Nancy Evans	<b>6th Row —</b> Nancy Pepper Jimmy Wallington Paula Kelly Sam Baller	<b>7th Row —</b> The Four Modernaires	<b>8th Row —</b> Marilyn Gold Stan Fritte Charles Koenig Neh Laskon (of the Kern Kobblers)	<b>9th Row —</b> Lightning Jim Alan Courtney Howard McElroy Eddie Grosson (of the Kern Kobblers)
--	--	---	--	--	---	--	---	---

# DANCER FITZGERALD SAMPLE, INC.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## Radio and Television

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO

### DAYTIME PROGRAMS

---

BACKSTAGE WIFE\*  
BETTY CROCKER MAGAZINE OF THE AIR†  
BRIDE AND GROOM  
FRONT PAGE FARRELL\*  
JUST PLAIN BILL\*  
LIGHT OF THE WORLD†  
LORENZO JONES\*  
MA PERKINS (CBS)†  
MA PERKINS (NBC)†  
OUR GAL SUNDAY\*  
ROMANCE OF HELEN TRENT\*  
STELLA DALLAS\*  
THE BRIGHTER DAY†  
YOUNG WIDDER BROWN\*  
ZEKE MANNERS†

### NIGHTTIME PROGRAMS

---

AMERICAN ALBUM OF FAMILAR MUSIC\*  
BEULAH†  
MANHATTAN MERRY-GO-ROUND\*  
MR. CHAMELEON\*  
MR. KEEN\*  
MUSIC FROM THE HEART OF AMERICA†  
MYSTERY THEATER\*  
THE LONE RANGER†  
THE JACK SMITH SHOW†

### TELEVISION PROGRAMS

---

FALSTAFF SPORTS†  
MARY KAY AND JOHNNY†  
OKAY MOTHER  
SMALL FRY CLUB†



\* A Frank and Anne Hummert Production  
† Show Productions, Inc.

Season's Greetings

# BOB HOPE

## JAY SIMS Speaking...

### \*for MOTION PICTURES

Exclusive World News Commentator For  
**NEWS OF THE DAY**

An M-G-M Release  
104 Issues Each Year

Film Shorts

Commercial Films

### \*for RADIO

HIT PARADE  
JACK BENNY  
ANDRE KOSTELANETZ

### \*for TELEVISION

LS/MFT!

### \*for TRANSCRIPTIONS

SAMUEL GOLDWYN  
AMERICAN AIRLINES  
METRO-GOLDWYN-MAYER  
REPUBLIC PICTURES

Management — MARTIN GOODMAN



with the best  
in TV films...

NOW...serving 95% of  
all TV stations daily.

Our sponsors include: Philco  
Dealers, R.C.A. Victor Dis-  
tributors, Fischer Baking Co.,  
General Foods, Leafmint  
Gum.

"The Man from Scotland  
Yard", New television film  
mystery series. First 13 now  
available.

We serve you with the larg-  
est TV film library in the  
industry.

Send for our illustrated  
film lists

"serving television"  
**Film Equities Corp.**  
1600 BROADWAY,  
NEW YORK 19, N. Y. 9  
Circle 7-5850-1-2-3-4

## BILL SLATER

FREELANCE

Radio  
Television  
Recordings

147 East 50th Street  
New York 22, N. Y.



Eddie Albert



Geraldine Fitzgerald



Claude Rains



Marlene Dietrich



Ray Milland



Joan Bennett



Janet Blair

*A Sincere "Well Done"*  
to all the Players and Participants in



Macdonald Carey



John Garfield



Gene Kelly

# THE FORD THEATER AND THE FORD Television THEATER

Both productions under the supervision of Kenyon & Eckhardt Inc.



Dorothy McGuire



Ingrid Bergman

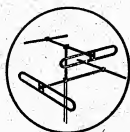
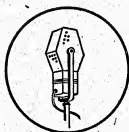
*Ford Motor Company*



Joan Loring



Van Heflin



FLETCHER MARKLE . . . . . Director-Narrator  
CY FEUER . . . . . Composer-Conductor  
VINCENT MCCONNOR . . . . . Script Editor  
IAN M. SMITH . . . . . Continuity  
NELSON CASE . . . . . Announcer

MARC DANIELS . . . . . Director  
CY FEUER . . . . . Composer-Conductor  
SAMUEL LEVE . . . . . Settings  
NELSON CASE . . . . . Announcer



Burt Lancaster



Joan Blondell

THE FORD THEATER  
9:00 P.M. (EST) Fridays  
CBS

THE FORD TELEVISION THEATER  
7:30 P.M. (EST) Sundays (once a month)  
CBS-TV



Eva Le Gallien



Fay Bainter



Lucille Ball



Douglas Fairbanks, Jr.



Barbara Bel Geddes



Raymond Massey



# WORLD VIDEO

**PARIS - - - - - LONDON**



# KQV

**Basic Mutual Network • Nat'l. Reps. WEED & CO.**

JOHNNY OLSEN . . . RADIO-STAGE-TELEVISION . . . JOHNN  
SEN . . . RADIO-STAGE-TELEVISION . . . JOHNNY OLSEN  
GE-TELEVISION . . . JOHNNY OLSEN . . . RADIO-STAGE-TE  
ADIO-STAGE-TELEVISION . . . JOHNNY OLSEN . . . RADIO-  
NNY OLSEN . . . RADIO-STAGE-TELEVISION . . . JOHNNY O  
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**Best Wishes**  
**FOR THE SEASON**



LOVE AND KISSES  
**EDGAR and CHARLIE**

# JOHN REED KING

Master of Ceremony

## "GIVE AND TAKE"

SATURDAYS—CBS

## "MISSUS GOES A-SHOPPING"

MONDAY THRU SATURDAY—CBS

## "GO FOR THE HOUSE"

SUNDAYS—ABC

## "THREE'S A CROWD"

SATURDAYS—WOR

# JACK MILLER

Musical Director

## THE ALDRICH FAMILY

Thursdays 8:00-8:30 P.M., EST

NBC

### Top Talent!

Bill Stern  
Mary Anderson  
Patricia Bright  
Harriet Van Horne  
Vinton Hayworth

### Top Writers!

Alton Alexander  
Bernard Dougal  
Priscilla Kent  
Mort Lewis  
Larry Markes

### Top TV Shows!

#### Hollywood Screen Test

Starring

Neil Hamilton

WJZ-TV

ABC-TV Network  
Sunday, 8-8:30 P.M.

#### Tales of The Red Goboose

Sponsored by

Lionel Trains

WJZ-TV

ABC-TV Network  
Friday, 7:30-7:45 P.M.

### In Preparation:

#### Ghost in the House

Starring

Mary Anderson

Tops

In Radio

And Television

## LESTER LEWIS ASSOCIATES

1 Christopher Street  
New York 14, N. Y.  
WA4ins 4-852

Congratulations **VARIETY**

# CY HARRICE

### ANNOUNCING

Walter Winchell  
Sherlock Holmes  
The Thin Man  
Meet the Boss  
Quick as a Flash  
William L. Shirer  
Portia Faces Life  
What Makes You Tick

Music by

# HANK SYLVERN

CONDUCTOR

COMPOSER

★  
BOB HAWK SHOW

★  
MOREY AMSTERDAM SHOW

★  
BOSTON BLACKIE

★  
STRIKE IT RICH

★  
M-G-M TRANSCRIBED FEATURES

★  
SAM GOLDWYN TRANSCRIPTIONS

★  
NICK CARTER

★  
PHILO VANCE

★  
REPUBLIC PICTURES Spot-Announcements

★  
MYSTERIOUS TRAVELER

★  
CALLING ALL GIRLS

★  
THIS IS OUR CAUSE

★  
BREAK THE BANK

★  
ARTHUR GODFREY TALENT SCOUTS

★  
ARTHUR GODFREY TIME



## "HERB SHRINER TIME"

FOR ALKA-SELTZER

Mon. through Fri., 5:45 to 6:00 P.M., EST

**CBS**

Produced by LOUIS G. COWAN

Currently Appearing 36th WEEK

## "INSIDE U.S.A."

MAJESTIC THEATRE, New York

My sincere thanks to the radio editors of America who voted me the "MOST PROMISING STAR OF TOMORROW" in the 13th Annual Radio editors' poll conducted by Motion Picture Daily for Fame Magazine.

Personal Management:  
TED ASHLEY

Direction:  
WILLIAM MORRIS AGENCY

Public Relations:  
SID BAKAL

# CONDUCTOR · COMPOSER · ARRANGER



*for* **CHESTERFIELD SUPPER CLUB**

MONDAY — WEDNESDAY — FRIDAY

7:00 - 7:15 P.M.

**NBC**

Coast to Coast

*for* **COLUMBIA RECORDS**

# MITCHELL AYRES



## A MILLION THANKS TO . . .



### THE NEW YORK YANKEES

For the Privilege of Airing Their Baseball and Football Games

### THE GILLETTE SAFETY RAZOR CO.

For the World Series (MBS)  
All-Star Game (MBS)  
Rose Bowl (CBS)  
Army-Navy (MBS)

### BALLANTINE ALE AND BEER

For Yankee Baseball and Football (WINS) — WOR — FM

### WHITE OWL CIGARS

Yankee Baseball Games (WINS) — WOR — FM  
White Owl Smoker (NBC)

### CHESTERFIELD CIGARETTES

Football Television (CBS)

### CAMEL CIGARETTES

Basketball (CBS)

### FOX MOVIEZONE NEWS

Sports Reel

# MEL ALLEN





# Progress...

Progress can mean a lot of things in a year's time. New studios—new programs—new business—new technical facilities—even magical new call letters are all part of the past year's advancements for WMGM, the Metro-Goldwyn-Mayer radio station in New York.



## Programs...

The station which has always catered to New York's particular program tastes, with *top sports coverage*, *dominant news reporting*, and *delightful entertainment* around the clock, has added bright new shows—sparkling audience participation shows and many other distinctive features from WMGM's new million-dollar Fifth Avenue studios, plus a parade of showmanship from Metro-Goldwyn-Mayer in Hollywood.



## Power...

Already one of the nation's top-powered stations, WMGM has improved its technical leadership over competing stations through all-new, higher-fidelity input equipment throughout, through acoustically-perfected studios, lending sharp new brilliance of signal over the most populous, most prosperous market on earth. Duplication of programs on WMGM-FM, too, now gives WMGM advertisers *redoubled impact* in the New York area.



## Promotion...

Proven (by Billboard Radio Promotion Awards for the past two successive years) the pace-setter in promoting radio programs and the products they advertise right up to the point-of-purchase, WMGM played true-to-form in telling the world about its new studios and new, call letters—in the press and over the air, on the screen and everywhere!



## Preference...

Two hundred thirty-seven advertisers have chosen WMGM for their broadcast campaigns during the past year. Most of them—and many new ones—are continuing right on through 1949. Only *results* can bring them back like that—results in terms of *listeners*, or in terms of *mail pull*, or, most important, in *cash sales of the products you want to sell*.

**Yes, in New York, the *progressive* station, the *well-programmed*, the *promotion-wise*, the *preferred* station is the *powerful* WMGM.**



50,000 WATTS  
1050 KCS. CLEAR CHANNEL  
WMGM-FM 100.3 MC.

711 FIFTH AVENUE  
MURRAY HILL 8-1000



## GEORGE and GRACIE

*"The People Who Live in the Burns House"*

On the air again for

## MAXWELL HOUSE COFFEE

Thursday Evenings

Over NBC

8:30 EASTERN STANDARD TIME

Written by Paul Henning and Keith Fowler



Season's  
Greetings TO ALL MY FRIENDS

*Musical Direction*

# JACK SHAINDLIN

### MOTION PICTURES

"ROOSEVELT STORY"  
(United Artists)

"CHINDI"

(Metro-Goldwyn-Mayer)

"WHISPERING CITY"

(Eagle Lion)

SHORTS

March of Time  
Columbia Shorts

Universal Shorts  
Universal News

### RADIO

LANGWORTH  
TRANSCRIPTIONS  
(600 Stations)

### CONCERT

Carnegie Pop Symphony  
May 4th (All-Gershwin Program)  
June 5th (Set New Attendance Record)

### TELEVISION

WNBT  
OLDSMOBILE  
GENERAL ELECTRIC  
DISNEY HATS

Musical Advisor to  
20TH CENTURY-FOX TELEVISION  
PRODUCTIONS

FOX-MOVIETONE STUDIOS  
NEW YORK CITY



*Happy birthday to you—*

*happy birthday to you—*

*happy birthday,*

*Var-i-ety*

*Happy birthday to you!*

(43rd that is, from  
Foote, Cone & Belding)

BEST WISHES  
TO  
**VARIETY**  
ON ITS  
43rd ANNIVERSARY



**HARRY WISMER**

Director of Sports

AMERICAN BROADCASTING COMPANY

People Say **WCFL**,  
The Voice of Labor,  
in **CHICAGO** is

**ONE  
GRAND  
STATION**

...not only because it is 1000  
on the dial, but also because  
it's **ONE GRAND STATION**  
for Power—50,000 Watts—  
for Programming, and for a  
big **PLUS** in listener loyalty.

"AT YOUR REQUEST"

**ROSEMARY WAYNE**

"The Gal Who Makes the Hits!"



**WJJD • WAIT • CHICAGO**

Personal Management: SAM DI CARA

**"IT'S A BIG, WIDE, WONDERFUL WORLD"**

**ALICE PEARCE** **JOHN ROX**  
(Mr. and Mrs.)

Congratulations  
On Another Great Year

GARRY MOORE



BEANS... with a WSM

APPROVED  
**O.K.**  
WSM

The borderline between competitive items is often mighty slim. But not WSM promoted goods. They carry a strong stamp of approval. You can't see it, but you can sure feel it in sales. Because the WSM audience believes in WSM, hence in what is WSM-advertised.

Since 1925, WSM has carefully and painstakingly built this acceptance.

It has grown into a power of far more importance to advertisers than our 50,000 watts, our clear channel or our audience of millions.

**-WSM-**  
NASHVILLE



HARRY STONE, Gen. Mgr. • IRVING WAUGH, Com. Mgr. • EDWARD PERRY & CO., National Rep.  
50,000 WATTS • CLEAR CHANNEL • 650 KILOCYCLES • NBC AFFILIATE

For Profitable Selling—Investigate

**WDEL**

WILMINGTON  
DELA.

**WGAL**

LANCASTER  
PENNA.

**WKBO**

HARRISBURG  
PENNA.

**WRAW**

READING  
PENNA.

**WORK**

YORK  
PENNA.

**WEST**

EASTON  
PENNA.

STEINMAN, STATIONS  
Clair R. McCollough, Managing Director  
Represented by **ROBERT MEEKER ASSOCIATES**  
Chicago San Francisco New York Los Angeles

THE MAN OF A THOUSAND NIGHTS...

**JERRY SAXON**

WIND

CHICAGO'S "NIGHTWATCH" VOICE

S  
E  
A  
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O  
N  
,  
S

**PAUL  
BARNES**

Announcer, Narrator,  
Actor  
Creating All Characters  
on  
"Calling All Detectives"  
WGN  
Chicago

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GREETINGS

CHICAGO RADIO COUNCIL

STATION **WBEZ** F.M. — 91.5 m.c.

GEORGE JENNINGS — Director

JOHN J. ANTHONY

## STOP THE MUSIC'S

policy

is still in force

—deliver

the listeners

. . . more

every week,

week after week



BILL KEMP

WALLY CROUTER

## Want to catch the "hep" crowd?

### HOP THE CFRB BANDWAGON!

When it comes to providing lively programs that keep the customers happy, CFRB is right in there pitching!

Take "Club Crosby" for instance — Bing's smooth crooning on this new Saturday afternoon show is keeping the kids hanging over their radios.

Then there's Wally Crouter's "Top o' the Morning" program—it's the first thing listeners reach for when they stumble out of bed in the morning.

Bill Kemp dishes out hot music and bright chatter on his twice-daily "Kemp Calling"—and what Bill doesn't know about hot music isn't worth knowing. You won't need a second look at the program ratings of these shows to

know they have what it takes to please a large group of listeners.

The Crosby, Crouter and Kemp shows, with their wide appeal to the younger crowd and to women in the home, represent just one phase of CFRB's *balanced* programming. CFRB reaches a larger and more varied audience than any other station in Ontario. So no matter what type of listener you wish to reach, CFRB is unquestionably your No. 1 radio advertising buy in Canada's No. 1 market!

# CFRB

ONTARIO'S  
FAVOURITE  
RADIO  
STATION

Representatives—United States: Adam J. Young Jr. Inc. Canada: All-Canada Radio Facilities Ltd.



How Shelley would have loved us! He dreamed "of some world far from ours, where music and moonlight and feeling are one." And today, to find that world, he would have only to turn the dial of his radio to WQXR and WQXR-FM. That's what more than half a million New York families do every day. And they keep their dials glued so constantly to WQXR and WQXR-FM, no other stations can reach them so effectively. Choice families, these are... who love good things as they love good music, and can afford to buy them. Advertisers know them as one of the choicest markets within this biggest of all markets. Let us show you how to mix music and moonlight and feeling into more business for you.

# WQXR

AND WQXR-FM  
RADIO STATIONS OF THE NEW YORK TIMES

## JIM CAMPBELL

CBS, Chicago  
Radio Films Recordings

Best Wishes to **VARIETY**

# DAN SEYMOUR

# DAVE GARROWAY

LISTENER'S FAVORITE DISK JOCKEY  
DISK JOCKS FAVORITE DISK JOCKEY

1948 RADIO MIRROR POLL  
1948 BILLBOARD POLL

PEACE

NBC SUNDAY  
10:30 P.M. CST

# The VIC DAMONE Story

**1946**

WNJ Glenside gets program The Vic Damone Show on WJLB. Winner of 1946 Talent Scout program.

**1947**

"Vic Damone Sings"—WOR—Mutual network.

Mercury Records—First record "I Have But One Heart" sold a million copies.

New York Paramount Theatre. Singing star of Pet Milk program. Breaks records in leading night clubs in the East.

**1948**

Return to the New York Paramount Theatre. Second year for Pet Milk (NBC Coast-to-Coast Saturdays at 7:30 p.m., E.S.T.) Going great on Mercury Records.

Scores in personal appearance engagements

Guest Star on a dozen network shows. Copacabana, N.Y.—limited four weeks engagement. Voted most promising singer of the year by the nation's disk jockeys.

**1949**

*Here Comes*  
**VIC DAMONE**



Press relations  
**SIDNEY ASCHER**

Personal Management  
**LOU CAPONE**

Booking  
**WILLIAM MORRIS**

GREETINGS

**JACK BARRY**

"JUVENILE JURY"  
 "LIFE BEGINS AT 80"

ON TV

**FROM COAST TO COAST**

Films Made Especially for Television From the Studios of

**BAY STATE FILM PRODUCTIONS, INC.**

STUDIOS AND LABORATORIES IN

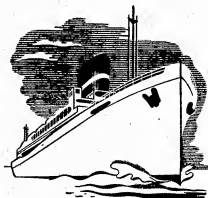
BOSTON  
 Tel.  
 Hancock 6-8904

SPRINGFIELD  
 Tel.  
 3-2932

NEW YORK  
 Tel.  
 HA. 9-4955

**Remember the story about...**

Fulton's steam boat that grew into



the big ocean liner?

The huge beauties that rush across the Atlantic today are a far cry from the modest little steamboat that first churned up the Hudson River. So is today's W-W-D-C in Washington a far cry from the W-W-D-C of a few years ago. Today, on both AM and FM, your sales message over W-W-D-C sails out like a mighty ocean liner. Get the full story from your Forjoe man today.

**WWDC** **AM-FM** The D. C. Independent

REPRESENTED NATIONALLY BY FORJOE &amp; COMPANY



Season's Greetings

**4 SHADES OF RHYTHM**

Radio, Television and Recording Artists

**A Boffo Combo****JACKIE AND EDDIE**"TELE-CHROMATIC"  
MAKE-UPCHESTERFIELD ABC CLUB  
ABC NETWORK  
ABC TELEVISION**HUBBARD****"IT'S YOUR LIFE"**

WRITTEN AND PRODUCED BY THE PEOPLE OF CHICAGO

## TECHNICAL AIDS:

JOHNSON &amp; JOHNSON

YOUNG &amp; RUBICAM

WMAQ — 11.15 A.M., MON.-FRI.

CHICAGO INDUSTRIAL HEALTH ASSOC.

## ASSISTANT PRODUCERS:

BEN PARK

DON HERBERT

TONY PARRISH

JOHN LEONARD

MOLLYBELLE SLOBE



—Named by New York Radio and Television Critics as 1948's—

# OUTSTANDING TELEVISION PERSONALITY

## *Dennis James*

5 days a week WABD, New York 1:00-1:30 p.m. starring in his own show

### *"Okay Mother"*

Sponsored by Sterling Drug, Inc.

(BAYER ASPIRIN - PHILLIPS' MILK OF MAGNESIA - LYONS TOOTHPASTE)

OLD GOLD AMATEUR HOUR  
Every Sunday Night

BOXING and WRESTLING  
Tuesdays, Wednesdays, Thursdays, Fridays

*Is He Okay, Mother?*

**According to the Press, He's**

"Just about the hottest thing  
in New York television."

NEWSWEEK.

"Responsible for a minor revo-  
lution in sportscasting."

CUE.

"Outstanding among televi-  
sion's personalities."

VARIETY.

"... a favorite of the whole  
family."

TELEVISION GUIDE.



Personal Management:  
AARON STEINER

Agents:  
WILLIAM MORRIS  
AGENCY

# JACK CARSON

**CBS—FRIDAY EVENINGS**

**SANKA COFFEE SHOW**

For

**GENERAL FOODS**

Thanks for all the  
help, kids,

## BOB POOLE

**WOR**

RECENTLY FEATURED ON "GLORIA SWANSON HOUR," "WENDY  
BARRIE SHOW," NBC'S "SATURDAY JAMBOREE," ETC.

TELEVISION'S NEWEST DISCOVERY

## RONALD ROGERS

**MUSICAL COMEDY BARITONE**

Currently: GAIETY THEATRE, MONTREAL

Also Cafes, Radio Mgmt.: Phil Offin, 48 W. 48th St., New York City

TO **VARIETY**  
and to  
everybody  
a great year  
in '49

*Linn Burton*

In Chicago

## ERNIE SIMON

is without a doubt . . .



Radio  
**WJJD**

Television  
**WBKB**

8 to 10 A.M.  
1:30 to 2:30

"MAN ON THE STREET"  
10:15 to 11:30

Mon. thru Fri.  
"CURB STONE CUT-UP"  
7:30 P.M. Wed.  
"ERNIE SIMON'S  
Bully Derby"

CONGRATULATIONS, **VARIETY**

## TOMMY BARTLETT

**"WELCOME TRAVELERS"—ABC**

SEASON'S GREETINGS FROM

## LANNY and GINGER GREY

TELEVISION  
"Mail-a-vision"  
Friday Evenings  
7:45-8 P.M.  
WBAB  
No. 5

"JINGLES  
... that don't jangle"  
Marlin Blades  
Adam Hats, Minute Maid  
Orange Juice, Etc.  
Write for List

RADIO  
Singing "Mr. and Mrs.  
Breakfast Program"  
Mon. thru Sat.  
8:00-8:30 A.M.  
WGM

LANNY and GINGER GREY—1350 Madison Ave., New York 28

ATwater 7-4020

# Charles "Bud" Dant

**MUSICAL DIRECTOR**

FOR

**JUDY CANOVA PROGRAM**

AND

**"A DAY IN THE LIFE OF DENNIS DAY"**

**First it was... WABD** NEW YORK'S WINDOW ON THE WORLD

---

**NEXT it was... WTTG** WASHINGTON'S WINDOW ON THE WORLD

---

**AND NOW** (January 12, 1949) it's

---

**WDTV**

**PITTSBURGH'S WINDOW ON THE WORLD**

***Pioneer station linking the East Coast and Mid-West networks!***

***All Owned and Operated by***

THE  
**DUMONT**

TELEVISION NETWORK

... first in television to  
offer all-day pro-  
gramming in the New  
York area ... WABD,  
Channel 5.

# Congratulations From

## \*"THE MOTHER OF SOAP OPERAS"

\* Nate Gross In "Town Tattler" Column, Chicago Herald-American

### It Can Happen to You, Too

(Continued from page 166)

after a while, you land another deal like the first at WGHF, another FM station in N. Y., a job with no pay, but experience, which is the main thing.

So now you're working at two FM stations, making nothing a week, but getting background, and training, and you keep improving every day.

After three months, you feel that you're qualified to go back to WQXR and audition for a paying job, so you take yourself up to see Al Grobe, and he puts your name on the audition list. At the next audition, you make out pretty well; you are not eliminated in the first bunch, and you get called back for the competitors, along with six other men. These six are narrowed down to two, and you are one of the two. And then... the finals; the big day... and the

shakes again, and... you don't get the job. The other man wins, but you do get a job as emergency relief announcer, which means that you'll work part time when someone is sick or goes on vacation.

Then, comes that day when you do your first job for pay or a big station, and everything goes nicely, so nicely, in fact, that you are called in again, from time to time, whenever you're needed to fill in. That first check, very small, looks awfully big; it's the first money you've earned in radio.

Then, on the strength of working at WQXR, you go down to WNYC, where Doc Seigel interviews you, gives you an audition and tells you he'll get in touch with you if a job comes through. Then you go back and sweat out that magic telephone call.

It comes in three weeks, and you go to see him again, and sell out of his office on a flying carpet. You've been hired as a staff announcer at WNYC at \$50 a week.

#### Getting the Works

And that's when you really begin to learn radio. At WNYC, you announce, newscast, spin your own records, write and produce record shows, audit at special events, and so on. The works.

Nine months there, with a pay check every week, and you begin to feel like a real announcer. So far, you've been in radio just a year, always trying to get ahead, taking auditions whenever and

wherever possible, meeting more and more people.

Then, you get a lead on a job at the United Nations, and you go out to take their audition, along with some of the top men in radio. You win, and the UN signs you to narrate a coast-to-coast show called "The United Nations Today."

With a coast-to-coast show in your pocket, you send out cards and photographs, letting everyone you can think of in radio, know what you are doing, and have done. You knock on every available door, and see everyone you can see. You really work hard to "spread the word around."

You want to get a start in television, so you get your name on audition lists at the networks. The casting dept. at CBS-TV calls you regularly for stand-in work, and one day she calls you for a small part in a live television show, which is what you've been praying would happen. You do a clean job, and the calls start to come regularly, small parts, yes, but nevertheless, parts.

So you've finally broken into television, (and radio) and you can look ahead confidently, to a career.

Well, that's only one man's story, of course, but it happened once, and it can happen again, to you.

So, for all you young fellows trying to break into radio, let this be encouraging to you. In two short years, starting from scratch, this is my scorecard today:

Narrator: "The United Nations Today," "United Nations Weekly Round-Up," "Documentary Films" and the Air Force.  
Actor: "Winner Take All," "Toast of the Town," "Studio One" (and also, parts in soap operas).  
And almost every day, I see directors and producers and take as many auditions and readings as I can. That's the main thing; see as many people as you can, and don't give up, even if the going gets tough. Don't forget, it can happen to you. Good luck, all, and Happy New Year.

### Oh, Wandering One

Hollywood.

ABC sports director Harry Wismar had one of those "casual" guests on his interview program from here last week. The visitor seemed to enjoy himself, but Wismar hasn't been the same since.

The guest, ex-film star Charles Farrell, owner of the Racquet Club at Palm Springs, had his host in a stew from the start by arriving only a few minutes before air time. When they started the question-and-answer session before the mike, Farrell was apologetic to Wismar—and the listeners. "I'm sorry, Harry," he explained, "I forgot and went over to CBS and then to Mutual. I didn't realize you're on NBC."

### Raibourn on Boxoffice

(Continued from page 162)

living room gives her. The day is long and four walls, no matter how charming, will bring on claustrophobia. In the end, the herd instinct will prevail.

#### TV and Films

With television, the theatre and the arena have the greatest means ever devised to advertise its expensive features. We can make trailers especially for home receivers by which we hope to arouse a desire to come out to the theatre. This medium may reach a larger audience, in time, with a television set in every home, than any other means of advertising has ever done. These trailers can be made at the same time as the feature picture and will do two things—preserve the emotion of the feature picture and be cheaper.

And, by means of television films for home receivers only, we will be able to develop new personalities. This is a rich new mine to discover the boxoffice favorites of the future. Television studies are being started by young people equipped only with talent and hope, by old time legit actors who have been in eclipse since the advent of the radio. Also, present-day radio stars are beginning to move over into the new medium.

Television will make new stars, break old ones. Television will demand more than a players. Players will need better acting ability. Television shows will need to be rehearsed like legit plays are. Young players will get good training.

Lines will have to be memorized. All these things will help both television and the motion picture. Such training will bear fruit when a star developed by television is signed up for motion pictures.

Perhaps the greatest thing that television will do for the motion picture business is that it will be in competition with it. Competition is always good. We will have to make pictures that will be artistic achievements in order to bring people into the theatres. That's good. Television at home will be a constant reminder to us that we have to achieve artistic and scientific masterpieces. In the end, television will have done its greatest service for the theatre by making the attractions which people were satisfied to stay away from a part of ancient history.

Prince Albert, Sask.—Jackie Cannon has joined CKBI here as production manager. He had been m.c. of an early morning show on CFQC, Saskatoon.

#### Season's Greetings

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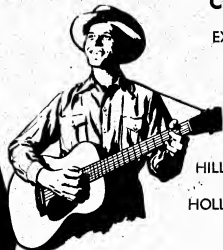
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Sincerely,

*Thomas A. Parker*  
Personal Manager

**Thanks!**

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## Music in Television

By SAMUEL CHOTZINOFF

At this stage in the development of television, we cannot have an impressive record to point to in musical production. When any new medium of entertainment comes along, it is necessary to feel one way, to experiment. In the next few years, we expect to make our quota of mistakes, but we also hope to add materially to the development of music in television.

Last spring, when the American Federation of Musicians' ban on "live" music in television was lifted, we immediately arranged to televise the regular broadcast concert of Arturo Toscanini and the NBC Symphony Orchestra. This event, on March 20, was not only historically important, but it was a distinct artistic achievement.

Most credit, of course, goes to Maestro Toscanini, whose dramatic personality is of compelling interest. However, the producers and cameramen who handled the technical details also are in a large measure responsible for the overwhelming success of this simultaneous telecast and broadcast.

Since that time, we have had three additional telecasts of the NBC Symphony Orchestra with Toscanini.

The second occasion to televise Toscanini was on April 3, when he performed Beethoven's Ninth Symphony. This gave us a change of setup involving as it did the orchestra, a large chorus and four soloists. This fall, Toscanini's first television appearance took place on Nov. 13, when we had still another setup with two instrumental soloists in one work and in the other, a chorus and two pianos.

Some critics have raised the point that the telecast images sometimes have a tendency to distract attention from the musical performance. This undoubtedly is true. However, it should be pointed out that the novelty of seeing Toscanini, or any other great conductor, on a television screen is still fresh. The average concertgoer does not focus his visual attention on the conductor throughout the performance. He may look at his program or at his neighbors or just close his eyes and look at nothing. Then for a while, he may watch the stage. This will undoubtedly become a listening habit in the home when the novelty of television concerts has worn off. However, music in television will reach its true stature only when television develops its own new program ideas. For this reason, we are not trying to rush things and present each week a repetition of what has already been done.

## Kellogg Sponsors TV 'Singing Lady'

First new sponsor to enter television following network time allocation on the east to midwestern coaxial cable is Kellogg, which signed last week to backroll Irene Wicker's "Singing Lady" show on 11 ABC-TV stations. Agency is N. W. Ayer.

Show has run sustaining in the Sunday 6:30 to 7 slot for the last several months on ABC-TV's east coast web. Now that the network is certain of getting the same segment on the new cable link, thereby affording much wider coverage, it was able to snag Kellogg as sponsor. Format has Miss Wicker telling fairy tales to a puppet audience, backed by a puppet show.

## 'Great Voices' Expands

WOR, N. Y.'s "Great Voices" record show, will be expanded to 60 Mutual web stations, starting Jan. 16. Program is sponsored by the Radio Art Club of America, which sells reproductions of famous paintings.

Stanza will be heard on MBS Sundays from 1:45 to 2 p.m. Klingler Advertising Corp. is the agency.

TALK TO THE SOUTH'S **EAR ZONE** through **WDSU**

WDSU broadcasts 3600 watts from the French Quarter to the Gulf and South Louisiana forests. From daily newscasts, with their live news, New Orleans institutions WDSU has developed a high quality of newscasting. WDSU's diverse program line regularly and exclusively to the St. Louis Cathedral, the International House, Tulane University, Union Station, the Municipal Auditorium, Symphonies and Operas.

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## 1948 Particularly Trying for ASCAP:

### Paced by Loss of ITOA Decision; Need Expressed for Public Relations

The past year was a particularly trying one for the American Society of Composers, Authors and Publishers, which has been watching music and record sales sink back toward normal, prewar, figures. And 1949 can be even more trying for the Society, since the aftermath of N. Y. Federal court Judge Vincent L. Bell's decision in the Independent Theatre Owners Assn. case is still to be felt.

The ITOA action result was a stunner. ASCAP was forced from a quarter that the majority of music business attorneys have always felt was its legitimate share of the industry. ASCAP's pre-decision attorneys and executives never dreamed that the duke would go against them, let alone the extent of Judge Bell's opinions regarding ASCAP's mode of operation. He said ASCAP was a monopoly, leaving the organization wide open, if his opinion stands. He also said suits from every disgruntled user of copyrighted music. Granted that the majority of the suits were contented simply because they must pay for the commercial use

of music, they can cause plenty of expensive trouble.

ASCAP didn't have to hit so hard, some aver. It was hit so hard because it came from the experts tremendous power in the music field, and which collects and distributes more than \$10,000,000 annually, is to a great extent badly mismanaged and advised. It's stressed that "never" attempted to create good-will between itself and the people with whom it must do business. Within the comparatively narrow field of its relations with subscribers, ASCAP is hoisted upon in the same sort of light that the general public feels about James C. Petrifilo and his American Federation of Musicians.

There is the contention, too, that many an argument between the Society and its buyers could have been avoided if ASCAP had held the sums eaten up annually by legal tangles on an individual or group's relationship who could pick up a phone and say to an embittered customer, "meet me on the street and we will discuss it." Because of this failing, and the falling in the past of high ex-

ives and governing board members, ASCAP apparently will continue to be in trouble, it's stressed. It's held too, that many of the Society's difficulties aren't caused by the almost constant internal squabbling between members, but individual lust for power, and the refusal of music business intelligentsia to take a hand in its operation. It's felt that they either are too busy with their own affairs or refuse to look through the clues that control the organization's board, because if they are they are gotten rid of anyhow.

#### Recent Coast Case

Take the recent case on the Coast, in which a petition was supposed to have been circulated for a force change in the Society's by-laws. This would have allowed the membership to vote for the occupant of the presidency, instead of his being elected by the board, which in turn is seated by cardholder balloting. This petition was sponsored by a man who would like to see one of his cohorts occupy the president's chair. It was felt a membership election of this man could be accomplished via the weighted vote system used by the ITOA. Once the election was held, if the man, the sponsor would have had no trouble, perhaps, in securing a good showing among the hits of the year, and even more gratifying to see that two of them, "The Tree in the Meadow" and "Now Is the Hour," became such huge hits in America.

## British Music Biz on Even Keel Despite Varied Disturbances

By JOHN FIRMAN  
(Managing Director, B. Feldman, Ltd.)

London. Although subjected to a lot of obstacles, music business for 1948 in England ended on a highly bright note. It was a year of political and economic disturbances, which weren't conducive to good music sales, and many hit songs, perhaps, didn't reach their selling peaks because of these disturbances.

The acute shortage of paper is still as big a problem as ever and seriously retards music business generally, especially on the orchestral side. There are many great songs now entirely out of print, and it is a point to be greatly deplored. However, we have hopes that the situation will improve in 1949.

It is gratifying to see that British songs made good showings among the hits of the year, and even more gratifying to see that two of them, "The Tree in the Meadow" and "Now Is the Hour," became such huge hits in America. Among the other top British songs of the year were "Time May Change," "Somewhere Beyond the Stars," "Galway Bay," "The Makin' of a Star," "One Upon a Time," "Reflections in the Water" and "Take Up for Everything," all of which have proved good money-makers.

Of the latter titles, one is a good example of a "natural," and it sprang to top position almost overnight and stayed there for several weeks. Also, I might mention, with very little plugging support. As for the other songs, of course, played a big part among the local lists throughout 1948, throughout 1949. Top titles I can call to mind are "Now Is the Hour," "South American," "Take It Away," "Golden Earrings," "The Makin' of a Star," "Civiliation," "Serenade of the Bells," "Ask Any One Who Knows," "Theresa," "Nature Boy," "Ballarina," "Tootie Ootie," "Cool," "Heartbreaker," "Woody Woodpecker Song," "Rambling Rose," "You Can't Be True, Dear," "My Happiness" and "So Tired." In the case of "So Tired," I believe the English publisher can claim to have made the song first, as our American friends had apparently overlooked it. I hasten

to add that this is a very rare exception, however.

#### Old Songs Click

It has been a year for revivals, too, and many an old song has found its way fresh into the limelight with the new material. Here again is another example of a "natural," and it is shown by the American best sellers. The title of this one is "Underneath the Arch," which comedienne Flanagan and Allen made famous here some years before the war.

Such songs as "Peg o' My Heart," "I Wonder Who's Kissing Her Now," "When You Were Sweet Sixteen," "I'm Looking Over a Four Leaf Clover" and "Down by the Old Millstream" have all figured prominently among 1948's hits, it is encouraging that these grand old songs are not completely forgotten.

Old songs associate old memories, sometimes pleasant, occasionally a little sad, and although new tunes may keep coming along and topping the "Hit Parade," some of the old songs will always retain their nostalgic places.

Turning for a moment to the more modern idiom, we find that be-bop music has created some interest, even if only on a small scale. Instrumental music, as arranged by top line instrumentalists have shown steady sales, together with the "Hit Parade," some of the old songs are not completely forgotten.

Album and "selection" trade has been steady and healthy throughout the year. This is the "bread and butter" business for the publisher, and consequently one which is always under review for new ideas. Educational works have also shown a marked sales increase, and this is the side of music publishing whose importance cannot be too strongly stressed.

The most important event this year was the agreement reached between ASCAP and the Independent Theatre Owners Assn. to abolish payment for plugging, or "payola" as it termed in the States. There were many people, myself included, who thought any agreement of this kind impractical and that there would be ways and means to circumvent it, but, contrary to expectation, the agreement was made, and it was, without any appreciable loss of plugs by the publisher.

## The Peatman Annual Survey of Song Hits with the Largest Radio Audiences

(January 1, 1948, to January 1, 1949)

The 35 song hits with the largest radio audiences are listed below in order of the total ACI points received in the ACI surveys during 1948. (Songs in stage or film productions are indicated. Songs current in the radio are indicated. Songs whose activity began on the ACI surveys during the fall of 1947 are noted by the 1947 date.)

Rank	Points	Number of Weeks in Top 100	ACI	ACI	Song Title	Production	Publisher
1	28,711	31	1	1	Now Is the Hour	(Road To Rio)	Leeds
2	22,472	23	2	2	But Beautiful	(Palface)	Shapiro-B
3	22,343	31	3	3	*A Tree in the Meadow	(Palface)	Famous
4	20,368	14	4	4	*Buttons and Bows	(Palface)	Famous
5	20,230	34	5	5	*The Magic	(Romance on High Seas)	Remick
6	20,158	24	6	6	I'm Looking Over Four Leaf Clover	(Romance on High Seas)	Remick
7	18,738	27	7	7	Haunted Heart	(Romance on High Seas)	Williamson
8	18,449	19	8	8	Manana	(Romance on High Seas)	Remick
9	16,070	20	9	9	Beg Your Pardon	(Romance on High Seas)	Robbins
10	15,682	23	10	10	*You Call Everybody Darling	(Romance on High Seas)	Mayfair
11	15,096	19	11	11	*Ellerina	(Romance on High Seas)	Remick
12	14,793	15	12	12	*On a Slow Boat To China	(Romance on High Seas)	Melrose
13	14,362	26	13	13	*You Were Meant For Me	(Romance on High Seas)	Miller
14	13,526	19	14	14	*Golden Earrings	(Romance on High Seas)	Remick
15	14,084	24	15	15	Love Somebody	(Romance on High Seas)	Kramer-W
16	14,059	24	16	16	*Maybe You'll Be There	(Romance on High Seas)	Triangle
17	13,586	24	17	17	*You Were Meant For Me	(Romance on High Seas)	Remick
18	13,579	21	18	18	Baby Face	(Romance on High Seas)	Melrose
19	13,826	21	19	19	Serenade of the Bells	(Romance on High Seas)	Remick
20	13,491	21	20	20	*Hair Of Gold, Eyes Of Blue	(Romance on High Seas)	Melrose
21	13,463	14	21	21	Nature Boy	(Romance on High Seas)	Burke-VH
22	13,287	21	22	22	Dickey Bird Song	(Three Daring Daughters)	Robbins
23	13,287	21	23	23	*Best Thing I Ever Did For You	(Three Daring Daughters)	Robbins
24	12,829	21	24	24	*Cuanto Le Gusta	(Good News)	Southern
25	12,473	21	25	25	*Tell Me a Story	(Good News)	Laurel
26	12,219	12	26	26	*I'll Dance At Your Wedding	(1947)	Geo. Simon
27	12,217	20	27	27	*What'll I Do	(The Big City)	Berlin
28	12,193	23	28	28	*Every Day I Love You	(Two Guys From Texas)	Harms
29	12,195	12	29	29	*My Darling, My Darling	(Where's Charley)	E. H. Morris
30	12,046	16	30	30	Largo, Largo, Little Bolero	(Where's Charley)	Shapiro-B
31	12,482	21	31	31	*Tootie Ootie Doo	(Where's Charley)	Biltmore
32	11,476	24	32	32	Little White Lies	(Where's Charley)	BV-C
33	11,433	19	33	33	Tootie Ootie Doo	(Gayne Ballet)	C. K. Harris
34	11,368	20	34	34	Sabra Dances	(Wallflower)	Advanced
35	11,298	26	35	35	I May Be Wrong	(Wallflower)	Advanced

## TOP '48 SHEET SELLERS

Song	Writers	Publishers
Now Is the Hour	Melba Kalman-Clement Scott-Dorothy Steward	Leeds
A Tree in the Meadow	(Betty Peterson-Bernie Bergantine)	Shapiro-B
My Happiness	(Betty Peterson-Bernie Bergantine)	Blasco
You Can't Be True, Dear	(Hill Cotton-Ken Griffin)	Bilmore
I'm Looking Over a Four Leaf Clover	(Hill Cotton-Ken Griffin)	Remick
You Call Everybody Darling	(Ben Trice-Sam Martin-Clem Watts)	Mayfair
It's Magic	(Sammy Cahn-Lue Stynes)	Wilmart
Buttons and Bows	(Ray Evans-Jay Livingston)	Famous
Dickey Bird Song	(Sammy Cahn-Foward Dietz)	Robbins
Woody Woodpecker Song	(Sammy Cahn-Foward Dietz)	Robbins
Manana	(Dave Barbour-Peggy Lee)	Critterion
On a Slow Boat to China	(Frank Loesser)	Melrose
Beg Your Pardon	(Francis Craig-Robert Horton)	BVC
Little White Lies	(Walter Donaldson)	BVC
Hair of Gold	(Sunny Skylar)	Robert
Tootie Ootie Doo	(Rube Bloom-Sammy Gallop)	Temple-Harris
Maybe You'll Be There	(Rube Bloom-Alex Kramer)	Triangle
Love Somebody	(Benny Davis)	Kramer-W
Baby Face	(Benny Davis)	Remick
My Darling, My Darling	(Frank Loesser)	Melrose
You Were Meant For Me	(Billy Faye-Larry Fournier-Fred Merriam)	T. B. Harris
What'll I Do	(Sammy Cahn-Lue Stynes)	Remick
Every Day I Love You	(Sammy Cahn-Lue Stynes)	Remick
Cuanto Le Gusta	(Gabriel Ruiz-Ray Gilbert)	Wilmart
A Little Bird Told Me	(Harvey Brooks)	Bourne
Under Blue Sky	(Dr. Arthur Colahan-Michael Donovan)	Sant-Joy
Until	(Dr. Arthur Colahan-Michael Donovan)	Leeds
Galway Bay	(Dr. Arthur Colahan-Michael Donovan)	Leeds

\* Legit musical, † Film musical.

## Favorite Standards for 1948

(Peatman Annual Survey)

(The 35 standards with the Largest Radio Audiences are Listed Below in Order of the Total ACI Points in the ACI Surveys During 1948.)

Rank	Points	Number of Weeks in Top 100	ACI	ACI	Song Title	Publisher
1	6,633	37	1	1	White Christmas	Berlin
2	6,600	28	2	2	Begin the Beguine	Harms
3	5,253	22	3	3	Blue Skies	Berlin
4	4,974	19	4	4	Just One of Those Things	Harms
5	4,949	20	5	5	Swing Easy	Famous
6	4,521	19	6	6	Love	Harms
7	4,244	18	7	7	Embraceable You	Harms
8	4,244	18	8	8	Swing Easy	Famous
9	3,214	4	9	9	Santa Claus Is Comin' To Town	Feist
10	3,151	13	10	10	All the Things You Are	Chappell
11	3,151	13	11	11	East of Eden	Chappell
12	3,131	12	12	12	Somebody Loves Me	Harms
13	3,104	15	13	13	What Is This Thing Called Love	Harms
14	2,895	10	14	14	Let's Get It On	Miller
15	2,875	7	15	15	Oh! Man River	T. B. Harris
16	2,709	11	16	16	Falling In Love With Love	Chappell
17	2,698	9	17	17	It's a Wonderful Life	T. B. Harris
18	2,586	10	18	18	I Know That You Know	Harms
19	2,519	12	19	19	Where Or When	T. B. Harris
20	2,493	10	20	20	Swing Easy	Famous
21	2,339	3	21	21	Christmas Song	Burke-VH
22	2,135	11	22	22	Night and Day	Harms
23	2,054	10	23	23	I Get A Kick Out of You	Harms
24	2,042	12	24	24	Always	Berlin
25	2,033	9	25	25	Brave New Girl	Southern
26	1,954	6	26	26	Dancing in the Dark	Harms
27	1,884	10	27	27	Love	Harms
28	1,814	7	28	28	It's a Wonderful Life	Harms
29	1,813	12	29	29	Swing Easy	Famous
30	1,809	8	30	30	Over the Rainbow	Feist
31	1,685	7	31	31	My Blue Heaven	Feist
32	1,655	6	32	32	Don't Get Around Anymore	Chappell
33	1,629	6	33	33	Because	Chappell
34	1,623	8	34	34	Body and Soul	Harms
35	1,591	2	35	35	Take Me Out to the Ball Game	Brooklyn



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Especially useful to the Disc Jockey is BMI's special service of Practical Programs, providing 12 full hours of recorded music each month... expert selection of musical programs arranged in 15-minute segments... Perfect for participating shows... The BMI kit of Practical Programs now contains a total of 234 hours.

## PIN UP PARADE

- 0:00 IN MY DREAMS—Vaughn Monroe  
Col. 20-3133  
IT'S A BIG WIDE WONDERFUL WORLD  
Buddy Clark (Vac)  
Col. 38370  
ONE HAS MY NAME—Bob Eberly (Vac)  
Dec. 24492  
DAINTY BRENDA LEE—Eddy Howard (Vac)  
Mer. 5208

## MUSIC FROM HOLLYWOOD

- 0:15 I WONDER WHO'S KISSING HER NOW  
Perry Como (Vac)  
Vic. 20-2315  
QUANTO LE GUSTA—Andrews Sisters (Vac)  
Dec. 24479  
FLYING HOME—Lanell Hampton (Inst)  
Dec. 23837  
BAIA—Bing Crosby (Vac)  
Dec. 23413

## CANARY ROW

- 0:30 THERE'LL BE SOME CHANGES MADE  
Peggy Lee (Vac)  
Col. 15001  
FOOL THAT I AM—Dinah Shore (Vac)  
Col. 37952  
NOBODY BUT YOU  
Margaret Whiting (Vac)  
Vic. 20-2979  
HIGHWAY TO LOVE—Helen Correll (Vac)  
Vic. 20-2915

## MUSIC FOR BABY

- 0:45 BABY, BABY ALL THE TIME  
Tommy Dorsey (Vac)  
Vic. 20-2912  
DON'T BE SO MEAN TO BABY  
Peggy Lee (Vac)  
Col. 15159  
AIN'T NO HURRY BABY—Ella Jones (Vac)  
Vic. 20-2310  
PAPER DOLL—Mills Brothers (Vac)  
Dec. 18318

## FOLK TUNE FROLIC

- 0:00 BOUQUET OF ROSES—Eddy Arnold (Vac)  
Vic. 20-2806  
LAST LETTER—Gene Autry (Vac)  
Col. 20495  
TENNESSEE WALTZ—Pee Wee King (Vac)  
Vic. 20-2480  
TOMORROW'S JUST ANOTHER DAY TO CRY  
Ernie Lee (Vac)  
Vic. 20-2645

## STRICTLY INSTRUMENTAL

- 0:15 STRICTLY INSTRUMENTAL  
Harry James (Inst)  
Col. 36579  
AIR MAIL SPECIAL  
Peggy Caravanough Trio (Inst)  
Vic. 15198  
FLOATIN'—Les Brown (Inst)  
Col. 38292  
NINE-TWENTY SPECIAL  
Harry James (Inst)  
Col. 36887

## BARITONE TIME

- 0:30 YOURS—Andy Russell (Vac)  
Col. 10112  
SERENADE—Buddy Clark (Vac)  
Col. 38091  
WE'LL BE TOGETHER AGAIN  
Frankie Laine (Vac)  
Mer. 5091  
COOL WATER—Vaughn Monroe (Vac)  
Vic. 20-2923

## LYRICS ABOUT LADIES

- 0:45 AMAPOLA—Jimmy Dorsey (Vac)  
Dec. 25120  
TERESA—Vic Damone  
Mer. 5092  
DELLALAN—Glen Miller (Vac)  
Vic. 20-2942  
NINA NANA—Alan Dale (Vac)  
Sig. 15178

## MUSIC FOR WALKING

- 0:00 WALKING WITH MY SHADOW  
Mamie Lewis (Vac)  
Sig. 15046  
WALKIN' WITH MY HONEY  
Sammy Kaye (Vac)  
Vic. 20-1713  
YOU WALK BY  
Jerry Wayne-Bobby Byrnes (Vac)  
Dec. 3613  
PARADE OF THE WOODEN SOLDIERS  
Morton Gould (Inst)  
Col. 12748

## FIESTA TIME

- 0:15 SAY SI SI—Andrews Sisters (Vac)  
Dec. 25098  
TICO TICO—Desi Arnaz (Inst)  
Vic. 20-2281  
TAKE IT AWAY—Enric Madriguera (Vac)  
Dec. 24460  
MISIRLOU—Jon August (Inst)  
Dia. 2009

## JUNGLE RHYTHMS

- 0:30 JUNGLE DRUMS—Fred Waring (Vac)  
Dec. 29227  
JUNGLE RHUMBA—Freddie Martin (Inst)  
Vic. 20-2749  
JUNGLE FANTASY—Ely Morales (Inst)  
Rainbow 10050  
JUNGLELO—Hara Morales (Inst)  
Maj. 11192

## PIANO MAGIC

- 0:45 GLOW WORM—Frankie Carle (Inst)  
Col. 37567  
PIANO PORTRAIT BOOGIE  
Jack Finn (Inst)  
MGM 10135  
BABALU—Jon August (Inst)  
Dia. 2009  
MALAGUENA—Carmen Cavallaro (Inst)  
Dec. 24257

## SOMETHING OLD

- 0:00 BALLIN' THE JACK—Danny Kaye (Vac)  
Dec. 24401  
JUST AN OLD LOVE OF MINE  
Tommy Dorsey (Vac)  
Vic. 20-2371  
THERE I GO—Vaughn Monroe (Vac)  
Vic. 20-2444  
SONG OF THE ISLANDS—Bing Crosby (Vac)  
Dec. 25009

## SOMETHING NEW

- 0:15 SUNDAY IN OLD SANTA FE  
Jose Morand (Vac)  
Vic. 24-9034  
YOU STARTED SOMETHING  
Tony Pastor (Vac)  
Col. 38297  
FOR HEAVEN'S SAKE  
Claude Thornhill (Vac)  
Col. 38244  
THE CLICK SONG—Tony Pastor  
Col. 38297

## SOMETHING BORROWED

- 0:30 THE BREEZE AND I (Andalucia)  
Three Suns (Vac)  
Vic. 20-2359  
MY PROMISE TO YOU (Chopin)  
Larry Green (Vac)  
Vic. 20-2582  
THE THINGS I LOVE (Tschelchovsky)  
Tommy Dorsey (Vac)  
Vic. 20-2871  
WILLIAM TELL OVERTURE (Rossini)  
Spike Jones (Vac)  
Vic. 20-2861

## SOMETHING BLUE

- 0:45 BORN TO BE BLUE—Mildred Bailey (Vac)  
Maj. 1190  
TROUBLE IS A MAN—Sarah Vaughn (Vac)  
Music 533  
BLUES FOR YESTERDAY  
Louis Armstrong (Vac)  
Vic. 20-2456  
JAZZ ME BLUES—Bill Bradley (Inst)  
Sig. 20120

Refer to your monthly releases of BMI's Practical Programs  
for hundreds of additional suggestions.

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from  
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full range\*  
Records*

\*London full range recording reproduces EVERY sound audible to the normal ear.

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*Thanks*—to the Radio Editors of the United States and Canada for selecting us for the Motion Picture Daily Radio Editors' Award as "THE BEST DANCE BAND OF 1948" ... an honor held by another orchestra for the past 13 years.

*Thanks*—to the nation's Juke Box Operators for voting us "BEST ORCHESTRA OF 1948" in The Cash Box Poll.



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CURRENTLY ON TOUR**

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*Willard Alexander, Inc.*

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**The NEW HITS  
FOR THE NEW YEAR!**

**TOO MUCH LOVE**

(From the Warner Bros. Picture  
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**A BLUEBIRD SINGING  
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(The La, La, La, La Song)

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**ONE SUNDAY AFTERNOON  
GIRLS WERE MADE  
TO TAKE CARE OF BOYS**

(From the Warner Bros. Picture  
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from



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The Singing Crusaders  
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Jimmy Dorsey  
Jimmy Durante  
Billy Eckstine  
Jack Edwards  
Ziggy Elman  
Derry Folligant  
Jack Fina  
Helen Forrest  
Slim Gaillard  
Betty Garrett

Kathryn Grayson  
Philip Green  
Harry Hardan  
Bud Hobbs  
Harry Horlick  
Lana Horne  
Bob Houston  
Marion Hutton  
Jerry Irbey  
Chubby Jackson  
Rome Johnson  
Van Johnson  
Johnnie Johnston  
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Rev. Kelley  
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The King's Men  
The Korn Kobblers

Art Lund  
Franklyn MacCormack  
Hal McIntyre  
Joseph McNally  
Matty Malneck  
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Frankie Masters  
Lauritz Melchior  
Art Mooney  
Nora Morales  
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George Murphy  
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Sy Oliver  
Jackie Paris  
George Paxton  
Five Red Cops  
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Raymond Scott  
Jerry Sellers  
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Fai Bay Hayes  
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HERE ARE THE HITS ALL AMERICA IS SINGING

# The Kissing Bandit

From  
M-G-M's Hit Musical  
Starring

**FRANK SINATRA**  
**KATHRYN GRAYSON**

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VIC DAMONE.....	Mercury
JACK SMITH.....	Capitol
JOHNNIE JOHNSTON.....	M-G-M
DENNY DENNIS.....	London
DENNIS DAY.....	RCA Victor

## WHATS WRONG WITH ME

VAUGHN MONROE.....	RCA Victor
KATHRYN GRAYSON.....	M-G-M
PATTI PAGE.....	Mercury

## IF I STEAL A KISS

VAUGHN MONROE.....	RCA Victor
ANDY RUSSELL.....	Capitol
FRANK SINATRA.....	Columbia
JOHNNIE JOHNSTON.....	M-G-M

And Watch  
the "SLEEPER" hit

### SIESTA

XAVIER CUGAT.....	Columbia
JACK RINA.....	M-G-M
THE SPORTSMEN.....	Capitol

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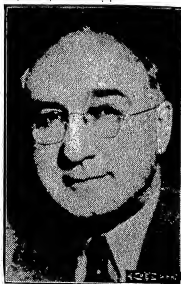
Variety's 43rd Anniversary helps celebrate

## ANOTHER HAPPY MILESTONE IN THE WORLD OF ENTERTAINMENT

The recent signing of agreements between the American Federation of Musicians and the phonograph record industry continues a principle for which union musicians have contended for many years.....

**A WELFARE FUND THAT SERVES BOTH  
THE MUSICIANS AND THE PUBLIC**

**T**HROUGH the press, over the radio, via television, and on the screen, it has been my privilege to announce:



"The most significant thing about the accord reached between union musicians and the record industry is that the public is the big winner—and that is as it should be!

"The agreements just signed mean that some two million dollars' worth of live music annually will continue to be provided free to the people of the United States and Canada—thus carrying on under the trusteeship of Mr. Samuel Rosenbaum a public service similar to that provided by the Federation of Musicians over the last two years.

"All in all, it is a very agreeable Christmas package and we of the Musicians Union are grateful for the patience the public and the musicians have displayed while we worked out the arrangement which has now been declared legal by Attorney General Clark and Secretary of Labor Tobin."

**JAMES C. PETRILLO, President,**  
American Federation of Musicians.

*Greetings from the "Old Swingmaster" Himself*

# AL BENSON

HEARD SIX TIMES DAILY

WGES

CHICAGO

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BROKE JAZZ CONCERT RECORD  
IN '48, CHICAGO CIVIC OPERA HOUSE,  
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ELECTED MAYOR OF "BROWNVILLE"  
WITH MAJORITY OF OVER  
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GREETINGS

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Lyrics by

**ALAN J. LERNER**

Music by

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**THESE TWO GREAT SONG HITS  
ARE HERE TO STAY!**



**HERE I'LL  
STAY**

## RECORDS

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Sammy Kaye—Victor  
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### GREEN UP TIME

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TIME**



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*from*

**KISS**

**ME**

**KATE**

A SAINT SUBBER and LEMUEL AYERS PRODUCTION  
Starring

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Music and Lyrics by COLE PORTER Book by BELLA SPEWACK

**SO IN LOVE**

**WHY CAN'T YOU BEHAVE**

**WUNDERBAR**

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**WHERE THINE THAT SPECIAL FACE**

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TO  
**VARIETY**



# CHARLIE SPIVAK

AND HIS ORCHESTRA

featuring **IRENE DAYE**

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# "TUNEFUL MUSICAL —SPRIGHTLY SCORE"

MIKE TODD'S MUSICAL HIT

## "As The GIRLS Go"

Currently:  
WINTER GARDEN  
New York

Lyrics by  
**HAROLD  
ADAMSON**  
Music by  
**JIMMY  
McHUGH**

FROM THE SUNDAY NIGHT "WINCHELL" OVER HIS A.B.C. COAST-TO-COAST HOOPER: "Michael Todd's new musical smash hit, 'As the Girls Go,' opened at the Winter Garden. It's one of the greatest shows they've ever seen. The critics loved it."

"A BOUNTIFUL AND UP-ROARIOUS MUSICAL SHOW. It is a gay and rowdy Broadway entertainment. JIMMY McHUGH'S TUNES ARE LIVELY AND MELODIOUS."

—BROOKS ATKINSON, N. Y. Times.

"A BRIGHT NEW HIT!... MUSIC THAT IS UNASHAMEDLY POPULAR... CONTAINS THREE OR FOUR POTENTIAL SONG HITS."

—RICHARD WATTS, JR., N. Y. Post-Herald News.

"THE HAROLD ADAMSON-JIMMY McHUGH SONGS ARE GRAND."

—ROBERT GARLAND, N. Y. Journal-American.

FROM ED SULLIVAN'S "LITTLE OLD NEW YORK": "This new musical adds color and excitement to the Manhattan scene... McHUGH-ADAMSON SONG HITS. Catchiest of the songs, to this reporter, was 'YOU SAY THE NICEST THINGS, BABY,' but the composers believe their 'I GOT

LUCKY IN THE RAIN' will first hit life jackpot."

—N. Y. News.

"There are some pleasant JIMMY McHUGH tunes that will be heard around, including the title song. The plugging goes to 'YOU SAY THE NICEST THINGS, BABY' and 'I GOT LUCKY IN THE RAIN'."

—W. HAWKINS, N. Y. World-Telegram.

"It can't miss. 'Girls' has a sprightly score by JIMMY McHUGH and HAROLD ADAMSON, including AT LEAST THREE HIT POSSIBILITIES."

"The opening musical number, 'AS THE GIRLS GO,' sets the musical pace for the entire show, starting it off with a bang. A CATCHY TUNE, 'YOU SAY THE NICEST THINGS, BABY,' is the standout along with the first-act finale, 'Holiday in the Country'."

—KARIN, Variety.

"The girls are among the prettiest, and THE SONGS ARE SOME OF THE BEST AND MOST SINGABLE HEARD SINCE 'ANNIE GET YOUR GUN!' HAROLD ADAMSON and JIMMY McHUGH have done themselves mighty proud on that score, and produced at least four tentatives for the honor roll of hits as well as a brace of novelty pieces which will find their proper niche."

—BILL RILEY, Billboard.

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## THE WESTERN CARAVAN

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NOW STARRING FOR  
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# Greetings

*and Very Best Wishes for the New Year . . .*

*We hope to make it your Best and our Best musically.*

*Jack and Irving Mills*

**THE FIRST BIG HIT OF THE NEW YEAR!**

# RED ROSES FOR A BLUE LADY

by the writers of "Say Something Sweet To Your Sweetheart"

Recorded by

**GUY LOMBARDO** (Decca) **VAUGHN MONROE** (Victor)  
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Smash Song Sensation of the  
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Now making her HIT Debut here

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Watch for an  
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Already released—  
**GRACIE FIELDS** (London)  
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**BARRY GREEN** (Rainbow)

The Most Popular Instrumental  
on every program and record

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**LEROY ANDERSON**

His "SLEIGH RIDE" is Wonderful!

**RIDING ON TOP!**

America's Big Sweetheart Ballad

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**SID TEPPER** and **ROY BRODSKY**

**FAVORITE OF THE OCCUPATION FORCES OVERSEAS**

NOW WITH A GREAT ENGLISH LYRIC  
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Records soon to be released.

**BENNY STRONG'S**

"Reddy" with his new big Tower-rific Record

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She's a Sweetheart of a disk  
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recorded by

**TOMMY DORSEY** (Victor) **CONNIE DESMOND** (Mercury) **SLIM GAILLARD** (M-G-M)

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Ruth Wallis' great new song smash recorded by the **SOFT WINDS** (Mercury)

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THE WORLD'S MOST ROMANTIC MELODY

# THE DREAM OF OLWEN

by CHARLES WILLIAMS



... And thanks too for the acquisition of the REMARKABLE

## CONCERTO In JAZZ

By DONALD PHILLIPS

Recorded by MANTOVANI and his Orchestra on London Record No. 12003

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By DONALD PHILLIPS

Recorded by CHARLES WILLIAMS and Orch. (Columbia) • MANTOVANI and Orch. (London)

RELEASED in this country on the following RECORDS—  
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PHILIP GREEN and Orch. (MGM)

England's Instrumental Success in 1948—  
America's Foremost Instrumental in 1949!

... Our Sincere Gratitude to  
**HARRY RALTON**  
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ARCADIA MUSIC PUBLISHING COMPANY  
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for affording us the opportunity  
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... starting with the auspicious

## WINTER SUNSHINE

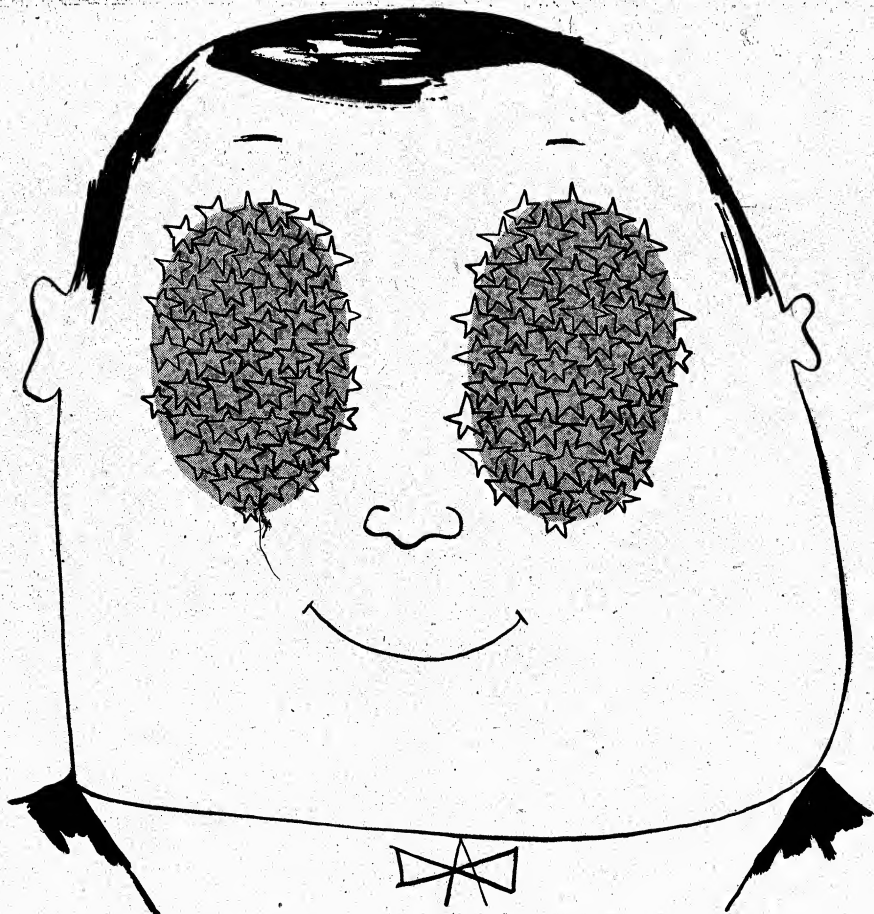
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GEORGE MELACHRINO on Victor No. 20-3246

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Doris Day  
Janette Davis  
Toni Harper  
Beatrice Kay  
Mary Ann McCall  
Jane Russell  
Darathy Shay  
Dinah Shore  
Kay Thompson

**VOCALISTS**

Buddy Clark  
Arthur Godfrey  
Frank Sinatra  
Jerry Wayne

**ORCHESTRAS**

Les Brown

Frankie Carle  
Xavier Cugat  
Eddy Duchin  
Duke Ellington  
Woody Herman  
Harry James  
Dick Jurgens  
Gene Krupa  
Kay Kyser  
Elliot Lawrence  
Roy Noble  
Tony Pastor  
Claude Thornhill  
Tammy Tucker  
Marek Weber

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Eddy Duchin  
Hazel Scott

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Marlin Sisters  
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Bob Atcher  
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Ted Daffan  
Lynn & Molly Davis  
Al Dexter  
Jimmy Dickens  
Wilma Lee & Stoney Cooper  
Bill Monroe  
Curly Williams &  
his Peach Pickers  
Andy Reynolds  
Skeets & Frankie  
Floyd Tillman  
Wiley Walker &  
Gene Sullivan

**SACRED**

Chuck Wagon Gang

**RACE**

Daniel Family Quartet  
Deep South Boys Quartet  
Johnson Family Singers  
Old Hickory Singers  
Speer Family  
Deacon Wiley & Smile  
A White Quartet

**RACE**

Buster Bennett Trio  
Big Bill  
Big Three Trio  
Rosetta Howard  
Memphis Minnie  
Hot Lips Page  
Kirby Walker  
Joe Williams

Best Wishes **VARIETY**

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THE HIT SONG THAT'S  
SWEEPING THE COUNTRY  
from  
LOMBARDO MUSIC, Inc.

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Recorded by

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SAMMY KAYE (Victor) • BLUE BARRON (M-G-M)  
TED BLACK & DICK BYRON (Dana)  
DORIS DAY & BUDDY CLARK (Columbia)

JACK BREGMAN  
ROCCO VOCCO  
CHESTER CONN

CHICAGO'S  
WONDER  
BALLROOMS

## ARAGON AND TRIANON

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Fame Always Shines on the  
Nation's Greatest Dance  
Bands.

Extend  
Best Wishes  
to

**VARIETY**

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GREETINGS

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SEASON'S GREETINGS

# UNIVERSAL RECORDS

BILL PUTNAM, BERNIE CLAPPER, RENNIE GIBSON



The MCA logo is rendered in a large, white, three-dimensional, blocky font. It is centered against a dark, rectangular background that features a stylized globe with visible continents. The globe is partially obscured by the letters, and there are some light, cloud-like patterns in the background.

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## Mills Views ASCAP Future

Continued from page 172

in protection of the legal rights of composers, where recently decisions of grave import have gone against ASCAP.

If ASCAP is destroyed or dissolved, through litigation or otherwise, the composers and authors will not be thus deprived of their rights as individuals. It will merely mean their separation into smaller groups, or perhaps into individuals, with each of whom the users will have to deal as the alternative to responsibility for unlawful uses of copyrighted musical works.

"The pot calls the kettle black" when any branch of the motion picture industry—producer, distributor or exhibitor—such home-combed and tainted with monopolistic practices, complains that it is victimized by a group of songwriters.

"He that is without sin among you, let him first cast a stone at her." (The premiere of this quotation in the "Bible of Show Business").

## Conclusions

The following are, in my considered opinion, the plain facts controlling, and the practical as well as "most economical" procedures which should be adopted to forestall a tremendously inconvenient, costly, confusing and chaotic condition which must ensue if ASCAP is dissolved or destroyed:

1. There is not the slightest likelihood that Congress will amend or the courts so construe the Copyright Law in such manner as will deprive the individual musical copyright owner of his sole and exclusive right to license the public performance of his work.

2. There should be industry-wide recognition of the justice and equity of the legal protection afforded the owners of these copyrighted properties against encroachment, invasion or infringement of their property rights.

3. For the convenience and necessity of the users of copyrighted music, no less than that of the creators thereof, the continued existence and functioning of a central clearing house for public performance rights should be encouraged and supported.

4. The powers of such a central clearing agency to impose its authority will upon the licensees should be strictly subject to such controls as will safeguard and adequately protect all concerned against inequitable, harsh or capricious formulas, rates or restrictions.

5. At the earliest possible moment there should be convened a representative group of representatives of (a) the Department of Justice, (b) producers, distributors and exhibitors of motion pictures, and (c) ASCAP. The presiding chairman should be a well-known, entirely impartial party, well versed

in law, and of unquestionable probity.

6. The agenda for such a meeting should be prepared in advance and forwarded to the invitees and to the trade press. It should pose for the consideration of the meeting such questions, amongst others, as for instance:

(a) Is it agreed that under existing Copyright Law the individual copyright owner is vested with the sole and exclusive right to license the public performance for profit of his copyrighted work, apart and distinct from other rights under the copyright?

(b) Is it agreed that the so-called "synchronizing right" is separate and distinct from the "public performing" right (in the case of motion pictures), and if so, to what extent if at all should the former right be licensed simultaneously with and to the same licensee as the "performing" right?

(c) Is it advisable, and in the best interests of all concerned that through a pooling of these rights of individuals in a centralized reservoir, there exist a single source at which may be obtained, under regulations and tariffs open to all, and in every respect non-discriminatory, public performance licenses in respect of all music copyrighted by parties to the pool?

(d) If so, by what means, through what instrumentality, shall the practices and policies of the pool be regulated and controlled, in such manner as will prevent repetition of the very acts that have brought about the present situation? Through Arbitration, or amended Consent Decree?

(e) The agenda being strictly limited to the consideration of problems vis-a-vis motion pictures, should it include "synchronizing" and/or "public performance" be secured and paid for by and at the source (the producer of the picture), or otherwise, and should the clearance be "world-wide" or for domestic use only?

(f) To what extent, if at all, will the Department of Justice sanction (1) the pooling of copyrights and operation of the central licensing agency, (2) the execution of firmly binding agreements for a considerable period, and (3) settlement of differences by arbitration or amendment of the Consent Decree?

If such a meeting is convened, and reasonable men calmly and unemotionally consider the problems, determined to find equitable, constructive, practical and legal solutions, there is no question of the result.

Thus, and only thus, in my opinion, can an end be brought to the long-drawn-out and to all concerned costly controversy between ASCAP and the motion picture exhibitors of the country.

Season's  
GreetingsSAMMY  
FAIN

"I'll Be Seeing You"

## SEASON'S GREETINGS

... And God bless you  
dear public, for without  
you I would never have  
had hits.

Keep Your Dials and Ears  
Set for

"Califonia"

"If My Head Had Only  
Listened to My Heart"

"You're a Regular Guy"

"When Lovely Lucinda  
Sings"

Yours for Better Songs...

ANDY RAZAF

3429 Country Club Drive  
Los Angeles, Calif.

GLORIA

Words and Music by LEON RENÉ ASCAP

BREAKING FOR A SMASH HIT!

RECORDED BY: THE MILLS BROTHERS, DECCA  
BUDDY CLARK, COLUMBIA • RAY ANTHONY, SIGNATURE  
BUDDY BAKER, EXCLUSIVE • THE FOUR GABRIELS, WORLD  
JOHNNY MOORE'S 3 BLAZERS, EXCLUSIVE • ALSO  
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IRVING MASSIE

ENTERING ITS 36<sup>th</sup> YEAR OF SERVICE

# ASCAP

The American Society of Composers, Authors and Publishers will have completed its 35th year on February 13, 1949. Down through the years, from the pioneering days when Victor Herbert and a small group of far-seeing associates organized it as America's first performing right society, ASCAP has given constantly expanding service to members and patrons.

Its membership has grown from a little more than 100 to some 2400 composers, authors and publishers. Men and women of every state and territory of the United States, and Americans by adoption born in more than forty countries are on the ASCAP roster. The great mass of American music created by this array of talent is augmented by myriads of works of affiliates in other countries. This great melodic stream becomes the life blood of many thousands of business enterprises whose music problems are solved through the simple machinery of the ASCAP license.

On the eve of its 36th year, ASCAP, now a truly national institution, takes this opportunity to express its grateful appreciation of the loyal support of its licensees in all fields.



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

30 Rockefeller Plaza, New York 20, N.Y.

BRANCH OFFICES IN 25 CITIES, COAST-TO COAST, FOR CONVENIENCE OF PATRONS

## Artie Shaw Beefs To AFM, Another Using His Name

Artie Shaw took the first step toward legal action last week as a means of stopping the use of his name in conjunction with a band organized in California by Ace Hudkins, formerly connected with Shaw. Andrew Weinberger, Shaw's attorney, filed a complaint with a request for action with the American Federation of Musicians. At the same time, he advised the Hollywood branches of Music Corp. of America, General Artists and William Morris agencies that any use of Shaw's name in billing by theatres, cafes and one-nighters, which may sign Hudkins, will bring legal action.

Hudkins, former road manager

**A DREAM OF A LULLABY**

**TARRA  
TA-LARRA  
TA-LAR**

**OXFORD MUSIC CORP.**  
1619 Broadway New York

for Shaw, organized a band earlier this year with clarinetist Bob Keene playing Shaw's parts as a hired hand. He began billing the band with Artie Shaw's name, since the arrangements he was using were actually from Shaw's old library.

Shaw looked the combo over a few months ago with a view toward sending it on the road under his name, and playing with it on concert and occasional theatre dates. He decided against it, however, and has since had no contact with the combo. Hudkins continued to use his name, though.

## Best British Sheet Sellers

Buttons and Bows.....	Victoria
In Love.....	Wood
My Happiness.....	Chappell
So Tired.....	Connelly
Galway Bay.....	Box & Cox
Dream of Olwen.....	Wright
Rambling Rose.....	Dash
Be There.....	Victoria
La Vie en Rose.....	Gay
Cuanto Le Gusta.....	Southern
Anything I Dream.....	Reid

## Second 12

Dressed Up.....	Cinephonic
Everybody Darling.....	Morris
Balin' the Jack.....	F.D.A.H.
Underneath Arches.....	Connelly
Betty Blue.....	Feldman
Sassy Dance.....	Leeds
Loveland.....	Sun
Can't Be True.....	Chappell
Lech Lemonad.....	Unit
Dieckle Bird Song.....	F.D.A.H.
It Only Happens.....	Berlin
Love Somebody.....	Morris

## This Surprising Biz

Continued from page 172

England. The programs having regard to their non-commercial character were good up to a point, but often were semi-professional, both as to hands and artists employed. Several theatre circuits refuse to allow talent they had booked to televise. Nevertheless, progress had been made and the bigger provincial cities will undoubtedly be linked up with the main London programs before long, enabling many to "look" in on the off-stage of this entertainment force that has so certainly come to stay—maybe to dwarf all other programs projected over the air.

Finally, a word about the surprising success the new style vaudeville programs are having in Great Britain. Illustrious names graced the Palladium's bills throughout the year, and in nearly every case the biggest successes were scored by singing acts endorsed to the British public by one or more great pop songs. These appearances were just as warmly welcomed by the British publishing fraternity as by the general public itself.

A word of praise here for Val Parnell's astuteness in providing the slickest possible musical accompaniment with Woolf Phillips Skyrocks (ex-R.A.F.) Dance Band. Maybe 1949, which will certainly see an extension of this invasion, will also, with the help of new faces and new voices, prove to be a "comeback" year for popular songs.

## Meeting After Death

Continued from page 172

report, by which we shall fit in the last stone to the noble edifice of the AKM. May a younger generation follow into our footsteps to whom we shall leave, as motto, these obliging words which are engraved on our honorary board in memory of our founder, Josef Weinberger: "Take care, by diligence and self-sacrificing work that, to all members of AKM the protection of their rights, the profit from their work, and the insurance for their old age be secured."

When leaving the house in the Baumgartasse my eyes fell on that dedication and at my name on the honorary board, and being very happy and proud I said to the old doorman, "You see, my friend, faith is always being rewarded by faith."

## THERE'S A BARBER IN THE HARBOR OF PALERMO

a TERRIFIC NOVELTY!

SANTLY-JOY  
1619 Broadway  
New York 19, N. Y.  
EDDIE JOY, Sec. Prof. Mgr.

**FRANKIE LAINE**  
ON PEGGY LEE'S  
CHESTERFIELD SUPER CLUB  
Thursday Evening

## Inside Orchestras—Music

Decca prez Jack Kapp reprises his 17-year-old association with Bing Crosby in a piece tagged "Mr. America" which appears in Dell Publishing's "Bing Crosby Album." Kapp describes how the "greatest recording career" in the history of the business began when Bing eliminated the 'boo-boo-boo-boo' manner and permitted his accompaniment to really accompany him instead of playing what Bing might like to hear. "In looking back, the Decca chief says he considers himself privileged 'to have a front row seat where I could see the development of the greatest talent the world has known in years.' In map format, the album itself is in four parts—Bing's life story, as the showman, the family man and "Bing-the-beloved." In the latter bracket Paul Whiteman also nostalgically recalls Crosby's debut with him as one of the Rhythm Boys.

Spending the holidays in the east cost the Mills Bros. \$3,000. Combo to have received \$1,500 each for two airshow guests in the Coast, but cancelled out because Skip Mills, father of the other three singers, wanted to go east for the Yule season. Combo cut a tape recording with Bing Crosby on Dec. 13 and were booked for a repeat yesterday (27) and a spot on the Al Jolson star Thursday (30). However, they had finished a four-frame stand at the Casbah, southside L. A. nitery, on Dec. 20, at \$3,500 per week, and decided to head east rather than wait around.

## VOTING 'IRREGULARITIES' GET 802 BRUSHOFF

Complaint of irregularities in the recent elections for officers of New York Local 802 of the American Federation of Musicians were disallowed last week by the Committee on Labor Elections of the Honest Ballot Assn. Unity-Collaboration group, which opposed the winning 802 Blue ticket, had claimed that voting machines used were defective. After all their immediate post-election charges, they did not claim fraud officially, as they did at first.

Recheck of the votes tabulated by the machines found the Unity position actually improved, but not sufficiently to upset the result. It was found the machines were defective. When a voter pulls tabs for the nine-man trial board, for

example, he may vote for all nine or none is supposed to be counted. Voting for eight, the machine is automatically supposed to cancel all. In this case the machines did not eliminate the unfinished votes. That was the extent of their deficiencies.

## Vic Lombardo Dated

For N. Y. Capital

Vic Lombardo's orchestra goes into the Capitol theatre, New York, with the Arthur Godfrey "Talent winners" show opening first week in February. It's Lombardo's second shot on Broadway; he played the Strand earlier this year.

Date is Godfrey's first vaudeville date. He's drawing \$20,000 weekly, with a split over \$84,000, out of which he pays the people in his unit.

## 2 GREAT NEW SONGS!

from 20th Century's new technical picture  
starring BETTY GRABLE and DAN DAILEY  
"WHEN MY BABY SMILES AT ME"  
Songs by MACK GORDON and JOSEF NITROW

## BY THE WAY

FROM  
BVC

Recorded by

DICK HAYMES (Decca) • ART LUND (M.G.M.)  
PERRY COMO (Victor) • DENNY DENNIS (London)

JO STAFFORD (Capitol)

## WHAT DO I DO?

FROM  
TRIANGLE

Recorded by

ANNE SHELTON (London) • RAY MCINLEY (Victor)  
MARGARET WHITING (Capitol) • HELEN FORREST (M.G.M.)  
HARRY JAMES (Columbia) • DINAH SHORE (Columbia)  
DICK HAYMES and the ANDREWS SISTERS (Decca)  
BARBARA BROWN (Varsity)

JACK BREGMAN  
ROCCO VOCCO  
CHESTER CONN

## CAB CALLOWAY

Personal Management  
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1619 Broadway  
New York 19, N. Y.

Season's Greetings  
**JULIAN T. ABELES**  
745 Fifth Avenue, New York

it's

# EDDY HOWARD

and his

## ORCHESTRA

*wanting the  
best for  
you and yours*



*Mercury Records*



## Nationalizing of Films Threat in Britain

# Foreign Gov'ts Aid National Picture Industries

By NATHAN D. GOLDEN

(Chief of Motion Picture-Photographic Branch, Office of International Trade, U. S. Dept. of Commerce)

Washington. Probably one of the most important factors affecting the exhibition of U. S. films in foreign countries is legislation enacted by foreign governments protecting and assisting the development of a national motion picture industry. Such legislation may take the form of quotas, which guarantee playing time for nationally produced films, reduction in taxes on domestic films are shown, direct and indirect subsidy of the industry, import quotas that limit foreign competition, dubbing restrictions, and other measures that directly or indirectly promote or aid the domestic industry. The motion picture industry has been completely nationalized, and State monopolies established in countries that control all phases of the industry including importation, distribution, production and exhibition of motion pictures.

Nathan D. Golden

Where this trend in government assistance to motion picture industries will lead is a matter of serious concern to the U. S. film companies. In a number of countries it is becoming increasingly difficult for U. S. pictures to be exhibited profitably due to these legislative restrictions. However, U. S. films are still preferred by movie-goers in most foreign markets, reports showing that boxoffice popularity of American films has never been so high.

Direct contrast to this trend, foreign films may be exhibited in the U. S. free from any restrictions on importation, distribution, exhibition, with the exception of payment of small customs duties at the port of entry. Furthermore, there are no quotas or devices designed to restrict the domestic exhibition of foreign films. In the U. S. theatres on a free competitive basis.

Attempts to assist and protect domestic motion picture industries in the United Kingdom and France have greatly affected distribution and exhibition of U. S. films in these two major markets. Under the provisions of the Cinematograph Films Act of 1929, the Government of Trade set the following quotas to be effective Oct. 1, 1948: 45% British first feature films must be exhibited in theatres; 35% of supporting films (second features and shorts) must be British. At the present time, there is also pending in Parliament a bill to establish a government-financing corporation making available about \$200,000 to assist in the production of British pictures.

A recent film agreement between the U. S. and France limits the number of French films to be imported from the U. S. to 121 and provides that French films must be shown five weeks out of each 13. In return, France is creating a fund to temporarily subsidize the French film industry. This fund is supplied by two taxes: One on theatre admissions and the other on French tickets costing 10 francs or more; and the other a meterage tax of 400 francs per meter for French films and 500 francs per meter for foreign films of long meterage in the original version, and 50 francs per meter for short subjects.

Films not intended for commercial exhibition and news films are exempt from this tax. The meterage tax is collected at the time of importation. The exhibition permit required before any film may be shown in France. The amount of the subsidy for French exhibition can in no case be less than the revenue from the meterage tax. French producers who have produced films of the first presentation of which has taken place since Jan. 1, 1946, are eligible for assistance from the fund. Since the major part of films shown in France are U. S. productions, revenues for this fund are largely derived from exhibition of American pictures.

### Spain and Portugal

Probably the most complete protection to the domestic motion picture industry is provided by the programs enacted by Spain and Portugal. In Spain, the government has for many years ago embarked on a program of encouragement to the domestic industry by direct and indirect subsidies. Licenses necessary for importation of foreign films are granted only to Spanish film producers. The producer may use the license himself or he may sell it at whatever the market will bear. In Portugal, the government grants a subsidy for the Spanish producer and limits the number of films that may be imported each year. In addition Spanish theatres must show a certain number of Spanish films. A Spanish newswire must be shown on each theatre program. Imported films must be dubbed into the Spanish language in Spain. Theatres in Portugal are required to show a certain number of films on the basis of the number of films produced in Spain. These dubbing permits are sold on the open market and also provide an indirect subsidy to the Spanish producer.

In Portugal, a system of controls affecting all elements of the motion picture industry was established by the Government in December, 1946, and inaugurated a regime of protection and encouragement to the national industry. Motion picture production is controlled by the government assistance to producers, and exhibition time for Portuguese films was set at one week to every five weeks of foreign films. Money for the production fund is derived from a tax placed on each theatre program licensed for exhibition. Here again the major portion of theatre programs in Portugal are U. S. films. American films derived from exhibition of American pictures are used to subsidize production of Portuguese films.

A singular characteristic of the motion picture industry in Argentina has been the assistance and protection received from the Argentine government, which has included the granting of playing time, the granting of loans, all theatres in the Buenos Aires must exhibit Argentine feature films for at least one rate of one day and one evening day, including a Saturday and a Sunday. All other theatres in Argentina will exhibit national films at least two weeks out of every five, including two Saturdays and two Sundays.

A law of Jan. 24, 1946, provides that theatres in Brazil

are obliged to exhibit annually at least 3 feature national films to be treated in the same manner as the production of foreign productions. On any program including a foreign feature film, a Brazilian-produced short subject must be shown. A congressional committee was established in June, 1948, to study the general situation surrounding the motion picture industry and its exportation to foreign markets. The report mentions with regard to the control and development of Brazil's motion picture industry.

### Institute Plan for Uruguay

According to press reports from Uruguay, a governmentally-appointed committee has presented to the Ministers of Education and Culture a bill for the creation of a National Film Institute, financing of production by the official bank, and the building by the S. E. of modern studios and laboratories to be rented to private companies. The plan proposes that only those countries which would show Uruguay films would be permitted to exhibit in Uruguay.

The Ministry of Social Affairs in Egypt has informed motion picture distributors that only three foreign films may be exhibited in the country. In addition, U. S. films dubbed into the Arabic language earn considerably more than do the original versions with subtitles, this limitation greatly restricts the earning power of U. S. films in this market.

In addition to these major programs of government assistance, other countries have passed legislation aiding the development of domestic picture industry. In Portugal it is mandatory that a Polish newswire be a part of every program. The Swiss newswire is subsidized by the government and without such a law no legislation would be shown, it has become an established part of every program. Recently the government of Colombia has taken steps to restrict production of foreign films. The government instructed the Ministry of Education to study the situation with the thought of requiring all theatres to include Colombian films in the newswire exhibition program. In Peru the exhibition with each day's program of a domestically produced newswire covering national events is required for all theatres. In the Netherlands, the state is required to show 12 Netherlands-produced shorts per year in towns with less than two theatres and six in towns having more than two theatres.

In Finland, Norway, Turkey, Mexico, and Iran, reductions in taxes are granted when nationally produced films are exhibited. This makes it most attractive to the exhibitor to book national films whenever they are available. In Turkey this difference in taxation, 25% for domestic films as against 70% for foreign pictures, is expected to give a strong impetus to the domestic industry since Turkish pictures meet with more public favor than do foreign pictures.

The operation of the Italian film industry is coming more and more under government control. The provisions of the law of 1935, which was amended in 1937, and effective May 30, 1947, termed the Cinematographic Law. This law established a Central Cinematographic Office, which controls and promotes national film production, to supervise activities in the field of motion pictures which are of public interest, and to promote and care for the national film industry.

It may be seen from the above that the motion picture has become the important medium of communication with the world of the nations. The countries that foreign governments are going to great lengths to protect and promote their own motion picture industry, not only as a source of revenue, but also as a national industry, are at medium to control the thinking within the country.

## Bank Pix Make Great Strides In Influencing Jap Public

Tokyo. American pictures in Japan have made astounding progress in the last year. Revenue in the large market of the Nipponese screen bit, while local producers and exhibitors alike are being squeezed at every turn by the inflation and economic conditions, the American picture is making a strong contribution to help the Japanese economic recovery.

Pix still provide the most popular form of entertainment in Japan. The Japanese picture industry is long in front of first-run houses are a common sight in big cities. But most theatre owners, including the nation's first big chains, have watched their profits gradually shrink as soaring production costs forced Nip studios to make percentage slashes, and the national government set stiff, non-official price ceilings and upped its admission tax 150%.

Despite these handicaps, U. S. film bit here has steadily increased its share of the market. Last year, for example, 84 films in 1948, compared to 60 in 1947. This is only a third of the number of prewar U. S. imports, but the American product has captured 42% of the current Japanese film bit, compared to 16% before the war. Pix are distributed to 728 theatres, of which 246 are under exclusive contract. 203 are on official clearance and 14 are 84 films in 1948, compared to 60 in 1947. This is only a third of the number of prewar U. S. imports, but the American product has captured 42% of the current Japanese film bit, compared to 16% before the war. Pix are distributed to 728 theatres, of which 246 are under exclusive contract. 203 are on official clearance and 14 are

Only dark spot in this rosy picture is the fact that the U. S. industry must wait indefinitely to realize dollar revenues. Theatres are paid in official clearance and large dollar all yen income from American film rentals has been banked in a frozen account and cannot be converted to dollars. The Japanese government has agreed to set up a Central Motion Picture Exchange, local MPEA outlet, has socked away something like a billion yen since 1945. This is the only money at the present time that can be converted but what it will be when the official rate is set (presumably when the peace treaty is signed) is anybody's guess.

London. Although government intervention in industry and management has so far only touched the fringe of the problem and, despite fears to the contrary, is still far removed from threats of nationalization, the positive move in this direction may be expected in the near year, unless there is a sudden upward trend in British production.

Until now nationalization has only been talked of as a loose threat. On the labor side none of the unions has a mandate from its membership to agitate in this direction and has no official backing. On the other hand, the production side, however, the situation has changed radically overnight.

It can now be confidently forecast that unless there is a decided improvement in the first quarter of 1949 there will be a determined drive in favor of direct government intervention. The unions, facing the biggest unemployment slump for many years and having to bar all new entrants from the industry, will not have to fight hard to persuade their membership that it is the only way to cure. If they can sell the idea to the rank and file that this is the only way of insuring continuity of production and employment, the proposal will be carried with little resistance.

### Stalwart Opponents

Among prominent members of the government it is known that the stalwart opponents of nationalization of the film bit include Herbert Morrison, who is Premier and leader of the House of Commons, and Winston Churchill. On the other hand, Harold Wilson, Board of Trade president, who has seen in his comparatively short term in office a growing studio depression, is already hard sold on the idea and, if it had complete and solid union backing, would seek to persuade Aitken and other Cabinet colleagues of the advisability of such a move.

Without a mandate from the electorate it is unlikely that nationalization would be contemplated in the lifetime of the present Parliament, which has, at least for the moment, to postpone to a later date. However, if the move is forthcoming, the next step would be to get support from the National Labor Movement and the public. As the executive opposition, it would be possible to secure a comfortable majority at such a conference for a motion picture industry. The National Labor Movement and the public on which the 1950 election would be fought.

## Maurice Lowan on Nationalization; Britain's 'Anti' Nothing But Bad Pix

London. British government's takeover of the film industry is viewed as a real possibility by Maurice Cowan, established critic and editor of the *Picturegoer*. He says that U. S. exhibitors come through with more playing time and more coin. "Don't gloat over the top of the Quota Act," Cowan advised U. S. exhibitors. "The British government's move here will bring no compensating success to Hollywood."

Some of the British producers may be driven out of business, but a majority will be left standing. "Inevitably the government will interfere to an increasing extent," he observes, "and a government that interferes in the film industry will interfere in other industries. Nationalization of a film industry with all its manifold implications. And nationalization would not stop at production."

Cowan said Hollywood is mistaken if it "believes that any failure here to reach the required figure 45% of all playing time and 35% of the quota is going to open the floodgates to their product. They sadly misfigure the temper of the people over here." Before it's too late, Cowan advises U. S. exhibitors to take matters over from the British producers, and "put all cards, face up, on the table." Hollywood should remember, he said, that "prosperity in the film industry is indivisible."

Referring to the terrific U. S. squawk against the 75% ad valorem duty last year, Cowan said a more moderate reaction might have headed off the new quota law. "Hollywood let us down when we were most in need of friendship. Hollywood may recall that, not so long ago, studios like Sir Rank and Sir Alexander Korda, and Sir Herbert Wilcox were all against quotas of any description. They wanted free film trade all over the world. They wanted to play the American market with their money, on its merits." But, said Cowan, they changed their minds because of the U. S. embargo on pix imports during the war. "Now they are all for it. They want Britain's hard money famine and general economic position. These factors constituted Rank's reasons for switching his stance in the face of the quota law."

### 'Little Theatres Shun-Off'

"Take a look at *Variety's* weekly theatre returns," Cowan said. "You will find that British pictures which are smash hits are screened in the 'little' theatres. Can one wonder that British exhibitors are sore? And add insult to injury, the pundits of Hollywood tell us—often after they have maltreated the original—that the U. S. public is not so much British as it is American. And this is the case, Cowan feels. "The plain fact is that the British producer is tired of being pushed around, fobbed off with promises of never materializing, and of being squeezed for millions of dollars from which a trickle reaches these shores."

Hollywood's recurrent lament that the British press and public are anti-American and anti-Hollywood is according to Cowan. "Ask Bob Wolff of RKO how anti-Hollywood we were over here to 'The Best Years of Our Lives' and 'The Bitter Tears of Petra von Kant' and 'Mitty'?" And where did this picture have its first run in London? Not in a back-alley 500-seat art cinema, but in a big picture house. "Ask Bill Kupper of 20th-Fox how anti we were to 'Sitting Pretty' and 'The Sam Eckman of Metro the business he played with the British public. He told me that the British public was not too encouraging. Ask Jim Perkins of Paramount how much anti-American feeling there was to 'To Rio With Love' and 'The Lady in the Lake'." General Film Distributors, how anti the press and public were to "Naked City."



# Argentine Film Producers See Need To Stress International Sales Ages

## Mounting Costs Force Them to Rationalize in Face of Industry Collapse—Pix Excess in Foreign Junkets Drum Up Trade

Buenos Aires.

Argentine film tycoons have just begun to realize that the time has come to set the industry on a rational, business level, or local production faces complete collapse.

Hitherto, making movies in Argentina had just been a question of renting a studio, building a few sets, hiring a cast and director, and launching a bombastic publicity campaign. Pictures made on this simple system at very low cost could be heavy coin.

A glance at last production figures is revealing (using U. S. dollar equivalent):

1933—four pictures were made at an average cost each of \$10,000.

1934—six pictures were made at an average cost each of \$16,000.

1935—15 pictures were made at an average cost each of \$24,000.

1937—31 pictures were made at an average cost each of \$27,000.

1938—50 pictures were made at an average cost each of \$30,000.

1947—35 pictures were made at an average cost each of \$100,000.

In 1948 even a grade B pic can't be completed under \$40,000. Pix like "Rosa de America," "La Dama de Negro," "La Guerra Gaucha," "Su Mejor Alumno," "Nunca te Deseo Adiós," "Madame Sans Gêne," "Come Tu Lo Sones," "Dios dió un hijo a la Virgen," "El Señor Mayor," "Pasaporte a Río" cost from \$10,000 to \$200,000, mostly on account of high talent costs.

Faced with these mounting production costs, Argentine producers looked around for a lifesaver, but instead of planning a campaign to win foreign markets for their production on its own merits, they only recourse was to pressure their government for a protection only too readily granted. The first protectionist step was the decree forcing exhibitors to show an Argentine production at each theatre for at least one week of each month, including a weekend, and at preferential percentages. Later this protection was supplemented by the granting of government loans to producers, and to 75% of the cost of each picture. Not content with this, some producers have been pressing the government to raise barriers against foreign film imports, unless the affected countries are to accept equal numbers of Argentine pix.

Although the nationalist-minded government was eager to get in with the protectionist proposals, since it invested in production via the loans to producers, it has been anxious to get a return on the investment, and has its eye on the foreign exchange which new "barbarians" would afford. As a consequence, producers are being high-pressured into internationalizing their production. Their first start has been to import directors and stars from Italy, Spain and Mexico. Apart from awakening some interest in Argentine pix in those countries, they hope that local talent will gain from the experience with better-trained actors.

Following this trend, Attilio Mantasti of Sono-Pim signed Dolores del Río and Arturo de Cordova in Mexico; José Guttman of Cinematografía Inter-Americana is mulling with Sir Alexander Korda a plan to make Anglo-Argentine pix in Argentina; Benito Peron, ex Spanish Senator, is to make his alternative in Argentina and Mexico, using Argentine and Spanish actors; comedian Luis Sandrini may also make pix in France, directed by Pierre Chenal, under the Inter-Americana aegis.

### —Accent on Sales

Future accent is to be on the sales angle, and studio executives have been setting forth on travel junkets to drum up markets in countries which have so far rejected Argentine film fare as poor entertainment. Italian distributors have been peddling a helping hand in this direction; it was either that or have their share of the pix banned from the Argentine market. Now, schemes for producing Italo-Argentine movies in Argentina are being bandied back and forth between Rome and Buenos Aires head offices.

It is not on the selling angle only that Argentine producers realize they must reorganize. Argentine fans have grown accustomed to seeing and hearing local film personalities on the screen, and now the French studios, with their better stories, good talent and better technique. They have found that the boxoffice will not respond to mere patriotic public relations and good entertainment, whatever its nationality. So, it's up to producers to see that directors and talent really deliver. Reviewing the year's production, the most significant fact was a low-cost documentary, "Pelota de Trapo," made by an independent company on a shoestring, turned out to be the Argentine-made grosser of the year. It certainly will give its makers good revenues for years to come.

Reviewing local talent, it's seen that, on the distaff side, Olga Zubarry and Susana Campos, discovered in 1947, ran away with all the honors in 1948. Tilda Thara, has disappeared from the local scene, "banished" by Senator de Peron, and now graces the French studios on the lush spots on the Riviera. Delia Garcés made no pix, "for reasons known only to the presidential lady," and has been turned to acting in musicals. "Buenos Aires" on her is expected to be raised next year. Zully Moreno (Mrs. Cesar Amadori) was teamed with Arturo de Cordova in a mammoth, made in Mexico, "Dios dió un hijo a la Virgen de Cordova," for Sono, which can be counted as one of the important pix of the year. Ingenue María Duval left

the screen to marry, while Nini Marshall made only one picture for Sono, "Navidad de los Pobres."

On the male side, something new has been added with Fernando Lamas, who has excellent baritone pipes as well as plenty good looks, and is coming to the fore with rapid strides.

If the economic situation continues deteriorating, it is anticipated that the government will find the credits granted them by the government considerably cut down. Many feel that once the congressional elections are over in March, the Peron government will start cutting down grants to many activities.

### Exhibition

Although his has been reaching record highs throughout the year, exhibitors have never had so many problems to contend with, so much so that only the strongest can keep their heads above water in the current storm.

To begin with they had to grant wage increases to operators, managers and ushers without satisfying them and with the demands increasing every so many months. Then they had to face all the attacks of the protectionist decree; in many cases this has meant relinquishing a picture; then they have been struggling in record groups, to substitute a nationally made picture which scarcely drew a handful of patrons. Government employees who demand free

admission are another headache.

The Entertainment Board created another snarl when exhibitors were forced to eliminate the system of reserving seats for the government under a favored system, and since they are prevented from selling advance admission to most shows. Then there have been the "flor de celoso" shows three a week. This is the term used for low-priced shows for the benefit of the laboring classes, decreed by special order of President Peron. Ticket speculation has been a constant danger, and all theatres are to post plans of their seating capacity in a prominent spot, so that all patrons can have equal opportunities to buy their tickets.

Exhibitors were able to ward off the threat of government decree forcing them to include vaudeville turns in every show so many times a week, but this was achieved only at the expense of the theatre's profits. Peron's order to tax on tickets in all theatres charging over 80 centavos.

Lautare and Cavallo operate the most important exhibitor chain in the city, and have eight or nine theatres, which stretch like an octopus over the entire country. The firm owns the Gran Rex, Buenos Aires, the largest deluxe first-run house in the capital city.

### Boxoffice Survey

During the first months of the year, when import quotas were hard to get and travel restrictions probable, the Hollywood picture business here had a very lean winter season, so that only a few oldies were being exhibited. This benefited the local productions to the extent that the Argentine picture business, which has grossed as well as any Hollywood film, ran for a record 14 weeks.

Top grosser of the year, as far as can be reckoned at present, was "K.O." The Kid from Brooklyn, which ran 11 weeks, after release early in May. The Italian picture, "Shoeshine" (Eagle Lion), also did phenomenally, being held for 11 weeks. "Pelota de Trapo" (Sifa) stayed for 10 and on release in second run has continued grossing exceptionally. Twentieth-Fox's exclusive contracts with Luxor theatre kept "Captain from Castile" and "For Ever Amber" in first-run for 14 and 14 weeks, respectively.

British pix were seen in limited quantity and lost most of their lustre by the time they were shown in the Seventeenth. "Great Expectations" and many others aroused vivid local interest. "Stairway to Heaven" (three weeks), "The Italian Job" (three weeks), "The Great Escape" (three weeks), and James Mason drew heavily in the "Upturned Glass" (four weeks). "Henry V." which was never held in first-run and originally came to the Gran Rex alternate shows, grossed well for five weeks, and has since been reissued, but Shakespeare was a hard nut for local audiences. "Bitter Sweet" has been considered too talky and made little stir. French pix, on the other hand, have begun regaining ground lost during World War II. Italian distributors showed extraordinary interest in the local authorities refusing them import permits unless Italy agrees to buy some Argentine-made productions.

### Noblesse Oblige

While playing the London Palladium I had occasion to recall at the Victor studios. The hour was unusually early for me to be doing anything constructive but, as I was in the area, I walked over to the office where there I was recording. On that same morning a group of men were at the studio to view television, but unfortunately the executive in charge was not there. I was asked by the executive in charge if they would like to hear "this American girl" meaning myself who was recording. I was told to go on and they were all down to hear the playback of my recording. After it was over, I noticed a distinguished member of the group approach me and introduced me to a very nice man. He said for what I thought was not my best work, but he very graciously insisted that he considered it outstandingly good, and introduced me to a very nice man. The man was so flattered at learning that this was the great Marconi that I became inarticulate and could only blurt out, "Thank you very much." To which he replied, "Certainly, I I may have yours."

—Sophie Tucker

# Britain Making More Films Than '39, But Studios Folding

By SIR HENRY L. FRENCH  
(Director-General, British Film Producers Assn.)

London.  
My friends and colleagues with 10 times as many years in the film industry as I have had assure me that conditions today are not very different from what they have repeatedly experienced in the past. Film production is a difficult business!

The present situation in the British industry is not easy to analyze. In many respects it is even more difficult to move in opposite directions. For example, we are making more films than at any time since the outbreak of war in September, 1939; yet studios are being closed, and even in studios full of work men are being dismissed as redundant. Just as a happy marriage attracts no publicity, so the steady output from our chief studios passes unnoticed in the newspapers while the discharge of 1% or less of the staff from one studio is featured as a sensation.

A trade union leader said at a meeting recently: "If we go on like this we shall have no film industry." And he did not mean to exaggerate. He was, quite naturally and properly, concerned at the continued increasing list of unemployed and for the moment he could think of nothing else. But newspaper readers, ignorant of the essential facts, see the situation out of perspective. They think that the British industry, after being given by Parliament a larger share of its home market than it has ever had, is falling to grant a splendid opportunity for expansion. There is some truth in this judgment but it is by no means the whole truth.

Motion picture companies in the U. S. has for some time been reducing staff and cutting down expenditures in many directions. British producing companies are doing the same, but at a slower pace. In the U. S. American companies are faced with a big fall in their revenues and are doing their best to reduce their outgoings. British producers have for many years lived in hope that they would before long obtain substantial earnings from the showing of good and suitable films to the large American public with patriotic motives. They do not realize that these hopes are not going to materialize, at any rate not in the immediate future. Consequently they are cutting down expenditure in every direction to bring their costs of production down to the probable earning capacity of the market. In the U. S. the same thing is now being done on a more realistic basis than at any time during the last 10 years.

### Wishful Thinking?

The public expected that the reduced competition of American pictures would have sent British film production bounding upwards. In fact, the picture business in England is not doing so well. The reasons are being given in England why this has not happened. Some American writers have gone to an extreme and claimed that the effort to bring about an expansion in British film production has already failed. Is that wishful thinking? My own view, for what it is worth, is that the making of pictures in England is not doing so well in England recently so many things have happened, the effect of which cannot be properly measured at this moment, that man's small enterprises are being crushed.

The improved quotas for British pictures on our home screens; the Government scheme for advancing loans up to \$200,000 for film production; the reduced spending power of our people; the competition of American pictures; the increased output of films from our major studios; the inevitable demand for more working capital; the fear of increased production in England by American companies from their unremitting sterling balances followed by the unexpectedly small amount of competition coming forward from that source; the reduction in the number of expensive "prestige" British films and the replacement by more moderate-priced films; the dropping of events, some pulling in the direction and some in the opposite, have delayed a large-scale expansion, especially the independence of the industry from its own government. The progress has been made in the last 12 months, and that as the outlook becomes clearer the pace will quicken.

### Optimistic Notes

There have been two encouraging features in the last 12 difficult months. First, producers have found subjects to take the place of war stories, and the quality of the best film made in England, "The Fall of Berlin," as "Hamlet," "Oliver Twist," "The Fallen Idol," "The Window Boy" and "Red Shoes" are at least as good as any produced in the United States. Second, we have reason to be thankful for the way the British public is supporting British films. The boxoffice receipts are, on average, higher for British pictures than for those coming from any other nation. If this continues—as it should—the dislike felt by the public for British films is disappearing.

There is a widespread feeling of sympathy in England for the picture business in Britain. The industry has a large slice of the British market in which, until quite recently, it provided 80% or more of screen time. At the same time, the industry has been making a steady effort to establish a British film industry. This has now been achieved. In spite of this our producers and our public are glad to see the industry in the United States and all the best products of Hollywood. The proportion left, free of the quota, varies from a minimum of 55% to a maximum of 65%. The industry is still in a state of transition of the cinema. The regret is that British films are not being given the same generous treatment in U. S. markets. The industry in the United States is making progress in the United Kingdom. Perhaps the forthcoming meeting of the Anglo-American Film Committee will find some means of putting the industry in the United States on a more equal basis with points to raise which are equally important to them.





# Vet Aussie Impresario Reviews Show Biz Down Under, Circa '48

By SIR BENJAMIN FULLER  
Sydney.

Quite an exciting year with Dan D. O'Connor, my co-director, pulling off the hat-trick of producing three big musicals, in cricket, taking three wickets with successive balls, and giving the bowler to the gift of a cricket cap.

In this case, the first hit was the Royal New String Orchestra, a delight, whose first house was a desert. It cost us \$2,500 for transportation from London of 40 people, wigs, wardrobe, and hairdressing. They were sent by air. Their tour has been a triumph of organization and patronage.

Then the third, the Old Vic Company, from London, under the aegis of the British Council.

A heap of non-habitual theatregoers came to see in the first instance "Gone With the Wind" and "Leigh, and Laurence" ("Rich and Precious") Oliver. Then the second, "School for Scandal," "Pride and Prejudice," and "Skin of Our Teeth." In regard to the latter three, I have heard of dissatisfied patrons, those who thought it drivel, one claimed it that it was those who would it was "divine" and thought they sensed great depths of meaning.

N. Z. Army Shows the Big Hit

Another record that looks like it may beat the one set by American minstrel George Williams at the Sydney Melbourne, in 1948, over a two-year run, is the season of the "Kiwis," a New Zealand singing unit that opened at the Comedy theatre, Melbourne, in December, 1948. Only now are they touring the United States on a program. (A Kiwi is a flightless New Zealand bird). They previously toured New Zealand, New South Wales, and each performer, in turn, drew a large salary, and each shares equally in the profits.

Martin did a brodie with "Marinka" at the Empire, a 2,400-seater, originally built by the late Ray Taylor for musical comedies, but has since been a cinema. There is a man with neither feet nor hands. Twice in as many months, Martin has flown to London and New York, nor does he stay put. He is in Adelaide, and so is Pandora's box has not yet been opened to disclose the result of his latest tour, but have a few comes up with something startling. He opened a new vaudeville show at the Melbourne Princess, mostly British acts. It was really a joy to behold and listen to, and he expects to run it to the hilt.

Sir Ben Touts This One

Cockney Freddy Bamberg & Pam—keep your eye on this couple of chatter, patter and piano entering the scene. They are international. I'm picking them as eventually giving New York a thrill. Sir Ben Touts and his pianist partner have never seen a better double. Sir Lamb heard a fine, good singer, the Sydney Tivoli, in the same bill as comedians Australian Harry Scanlon and Englishman Bill Shakespeare, all three got the best receptions and responses, showing the cosmopolitan outlook of Down Under in the theatre.

"Annie Get Your Gun," with Betty Hayes and Mel Tilton in the lead, looks set for a year in Sydney. When Garret Carroll and I heard Peter Gray and Daphne Newton for the production of "Present Laughter" at the Melbourne Princess, I thought in two weeks would be a decent run, in the meantime again booked the Grand Opera House, to open the theatre to open Nov. 19. In their season earlier in the year for two weeks, with "The Men," "Rigoletto," "Faust," and "Marriage of Figaro." It averaged \$2,500. It was a most praiseworthy effort.

A new McMaster's London Season (theatrical company) opens with Rosalind Fuller at the Melbourne Princess early in February. Cleety Courtisage is doing well.

with "Under the Counter" at His Majesty's theatre, Perth. She has played hereabouts for over a year and has yet to play Adelaide to complete her tour.

Fuller is planning a repertory season under the Royal Fort at Adelaide, lately playing "Fools Rush In" to follow "The Great Dictator" at Sly Cinema. She offered the eight-week season of straight plays by Katharine Robb and Robert Parry, whose last effort and greatest success was "The Guinea Pig." They went back to the Opera House, Sydney, to do "The Paragon."

Will Mahoney Active

Will Mahoney still runs vaudeville at Cremorne, Sydney, and he is also lessee of the Theatre Royal in that city with occasional flyers in straight plays.

Perth, Bruce Carroll is featuring Gladys Moncrieff and a good solid vaudeville company at the Theatre Royal. The theatre, which the Tivoli will be converted into an ice rink, and when the Adelaide is completed, and Sydney and Auckland follow suit, there will be a chain to accommodate overseas productions on tour to the international hockey teams.

Yankee Maurice Diamond has acquired a theatre at the Sydney Top and is to present a show in Newcastle, which has a population of 150,000 and is a coal town, "burgh of Australia," with the largest steel works and subsidiaries in the world, and coal in the Southern Hemisphere.

Wirth's Circus in Melbourne for the annual racing cup Carnival and after smaller big tops continue to dot the landscape.

I mustn't forget to mention that the late Lesley Leitch has been exploiting the Josette Spanish Trio. One-man shows are having a revival.

The Government Broadcasting Commission gives well supported commissions with more or less financial results of their first investment. With proper facilities it is not difficult to make a success of it. No drive-ins yet, and host hostility is displayed wherever they are. Business generally is flourishing and employment is no problem.

## U. S. British Good Will via Talent Exchange

By VAL PARNELL  
(Managing Director of Most Empires Theatres, Ltd., and Controller of the London Palladium)

The recent Palladium London season seems to have fired the imagination with enthusiasm, as the Sydney Tivoli, in the same bill as comedians Australian Harry Scanlon and Englishman Bill Shakespeare, all three got the best receptions and responses, showing the cosmopolitan outlook of Down Under in the theatre. "Annie Get Your Gun," with Betty Hayes and Mel Tilton in the lead, looks set for a year in Sydney. When Garret Carroll and I heard Peter Gray and Daphne Newton for the production of "Present Laughter" at the Melbourne Princess, I thought in two weeks would be a decent run, in the meantime again booked the Grand Opera House, to open the theatre to open Nov. 19. In their season earlier in the year for two weeks, with "The Men," "Rigoletto," "Faust," and "Marriage of Figaro." It averaged \$2,500. It was a most praiseworthy effort.

A new McMaster's London Season (theatrical company) opens with Rosalind Fuller at the Melbourne Princess early in February. Cleety Courtisage is doing well.

## Aussie 'Okla.' Debuts In Melbourne Feb. 16

San Francisco. "Okla-homa" will make its Australian debut at His Majesty's theatre, Melbourne, Feb. 16, with seven American artists supported by domestic talent. The production requires that 70% of each American show playing there be composed of Aussie artists.

Planning from here next week will be Reid Kinkaid, Sydney. He has secured the services of Davey Gladstone, Hal Gary, and two others to be chosen overseas. The production cast will be recruited in Melbourne, and Ted Hammer, Sydney will direct. The production is being staged by Theatre Guild, J. C. Williamson Theatre Aegis.

## Buenos Aires Legit Biz Doubles '47 Grosses, Mostly Due to Prices Up

Buenos Aires. Plenty of coin poured into legit coffers during 1947. The Argentine and the Authors and Dramatists Society (Argentine), which checks the gross collection, predicted that 1947's estimated grosses of \$2,250,000 will be almost doubled when the year is over.

Impressos point out, however, that the increase is chiefly due to hyped admission scales, because of the interruption of the construction of new theatres, and only 20 legit theatres of 1,000 to 2,000 seats of 4,000, only 20 in the capital city of Buenos Aires.

From the point of view of quality, the Argentine is deteriorating noticeably, especially as regards drama. Despite the government's Entertainment Board's restrictive policy, which prevents companies from putting on translated plays unless they are of the same quality as the original.

The heaviest legit returns were marked up during the period from August to September. This is attributed to the flow of tourists from the United States to the Argentine, and the influx of the very best of the winter.

Chos Chavallitos (Rosario and Antonio), the dance team, gave the most satisfying show in the city. June-July, at the Municipal theatre, winding up with two dance specials at the Colon Opera house, were sold out soon after the box office opened.

The theatre reviews and comedy were the best grossers all around, and from what is known at present of the Argentine, the picture is brightening an epidemic of that kind of entertainment.

## South Africa Starting to Look Kindly On Comm'l Radio

Cape Town.

Biggest amusement story of year in South Africa was the publication of the long-awaited report of the Broadcasting Commission.

1947. Not much attention was paid by listeners, who regarded this inquiry as just another of the South African Broadcasting Corp. to placate its antagonists.

The report was finally tabled in the House of Assembly in March, 1948, it proved a bombshell, particularly as it strongly condemned past policy of the SABC, accusing the corporation of extravagance, unbusinesslike handling of its affairs and slowness in technical improvements.

Biggest surprise was the recommendation that the commercial broadcasting should be introduced, as it had been considered by the Commission. The report was strongly against the SABC being granted a monopoly of the new venture, on the grounds that this might stifle healthy competition. It also suggested that as a public utility corporation, should not be allowed to compete with private enterprise. It suggested that licenses be granted to companies for experimental periods.

Commerce has not reacted favorably to this decision, reasons being principally a rebuff of the report by the SABC, and the fact that this monopoly up in the feeling that this sum, up, will, in the future, be met by neither listeners nor sponsors.

Language a Hurdle

It will probably be at least two years before the report of the Commission is in active operation, as there are many problems to be solved. Language will be a major hurdle. South Africa is a bilingual country, and SABC must cater to both English and Afrikaans. Advertisers will probably demand to call the time so far as the SABC is concerned, whereas the Broadcasting Board will almost certainly be happy to see a preponderance of English. Endeavors will most likely be made to strike a 50-50 balance.

Besides the language problem, the question of sites for new transmitting stations will take some time, and an important item is the complete new organization to handle the whole question of selling time on the radio, a hitherto neglected field so far as the SABC is concerned.

Some doubt has been expressed whether this new venture will be able to overcome a very strong hold that Lourenco Marques Radio (Portuguese East Africa) has established. This station has recently again found it necessary to extend its broadcast hours to cope with the demand from advertisers, and it is at present booked solidly for its 12 hours daily.

Early in 1948, the Johannesburg firm of Davenport & Meyer took over the advertising management of Lourenco Marques and announced that they would have a worthwhile array of sponsors. John Davenport and Richard Meyer are both experienced radio men. Frank Lamping, who is their chief radio executive, was before the war, assistant general manager of Radio Normandy.

Unless, therefore, the SABC is able to beat the service of the advertising men as experienced as these, their chances of bucking against the service of the advertising men, on the surface, do not appear very good. It is also pointed out that Lourenco Marques has a national reputation and consequently appeal to advertisers of international products, whereas the SABC will be able to cater to the needs of the local potential of local manufacturers, storekeepers, etc., in the towns of the country. The SABC, such as Cape Town, do not get consistently good reception, although they have a number of powerful transmitters, with a third one in order. Principal coverage is there, in Transvaal, which has near-

ly 50% of total license-holders in the Union, and its reception is well heard and listened to in the other provinces, with the exception of the mentioned of the Cape Province.

The SABC will, if it can provide programs as popular as those from Lourenco Marques, and provide as good enough advertisers still untouched in the Transvaal, and a ready field in the rest of South Africa. It is a fact that a local medium-wave station will always have more reception with its service area than a short-wave one, and should command the listener's share, gives a good or better program than a shortwave radio.

One interesting factor which emerges from the advent of commercial radio, is that the hitherto unknown listener's survey on the lines of Hooper and Crossley will have to be introduced in South Africa. Advertisers are bound to require information as to how their programs are getting over, and to demand something of this nature.

It is still a long way off here, and will probably never be a payable proposition owing to the very high cost of advertising in cities, bridged only by thinly populated valleys. Even so, some applications have been made for licenses during the year to operate television stations. These were, as turned down by the SABC, and it is believed that video should be under the control of the SABC. The new Government is sure that it will be some considerable time before anything is done, but advertising men are in touch with the details with the British Broadcasting Corp. in London.

## Yankee Talent Seen Getting Plenty Dates In Australia in 1949

By ERIC GORRICK  
Sydney.

There'll be plenty of sweet college available to Yankee talent in Australia during 1949, as you can be happy about. About takes in legit, vaude-revue, nightclub, radio and cinema. The toppers back of this "Broadway of the Pacific" see 1949 as a lush year for flesh-and-blood.

With the coming of the U. S. to Down Under is just four days. This way makes it that much sweeter for the Aussie, because the spot right now is that the Aussie government limits coin take-out to the U. S. dollar. The Aussie will have this figure up-jumped before long on strong plea to the powers-that-be.

Aussie flesh-blood hit record highs throughout 1948, with the Old Vic Co., headed by Sir Ben Touts, and the Old Vic Co., headed by Sir Ben Touts, and the Ballet Rambert, imported by the British Council, headed by Sir Ben Touts. (See detailed story by Sir Benjamin Fuller.)

Nightclub Build

Aussie nightclub biz is on the upswing, and is expected to be for the year ahead after slow kick-off. Talent importations from the U. S. are being made high, this despite less spending dough available to the populace at large. The Aussie nightclub men here ever there'll always be a fair amount of coinage to be had. The Aussie nightclub men here ever there'll always be a fair amount of coinage to be had. The Aussie nightclub men here ever there'll always be a fair amount of coinage to be had.

Joe Taylor, well-known Aussie nightclub operator, reopened the Celebrity Club in Sydney with Hollywood's Fredrick Bartholomew as the marquee draw. Reported figure for importation is said to be \$1,200 weekly. Taylor, who is a well-known Aussie nightclub man here ever there'll always be a fair amount of coinage to be had. The Aussie nightclub men here ever there'll always be a fair amount of coinage to be had. The Aussie nightclub men here ever there'll always be a fair amount of coinage to be had.



## France as a Market for Americans In All Phases of Amusement Biz

By MAXIME DE BEIX :

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exhibe' and renters' association  
to check encroachments on territory  
covered by regular cinema-  
mathe.  
Both the Dept. of Education and  
Dept. of Agriculture have shown  
interest in these visual aids  
and orders for projectors are re-  
portedly on their way. The Edu-  
cation Dept. is to include film  
experts in its new Council of Edu-  
cation, an advisory body now con-  
sisting of a few laymen.  
The Dept. of Agriculture has  
had special courses in film  
technique and teaching with visual  
aids at state training colleges.

During the year fresh approaches were made to Eire government for removal of import duty on newsreels, which are not shown in Eire. Newsreel Assn.

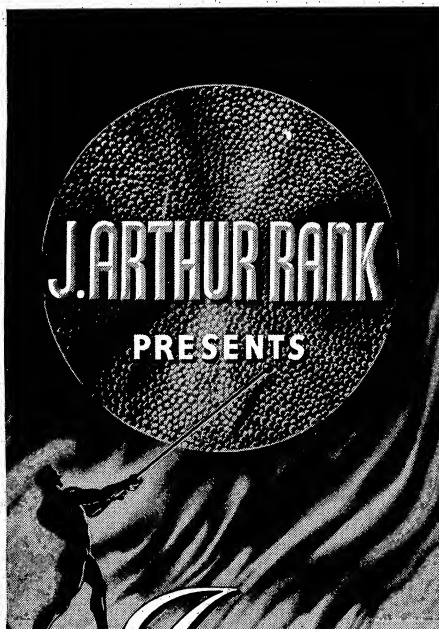
on a considerable 16m market. The e projectors tour- has increased, e indications of regular 35m inter- now before both





19

49



*Joining*

**THE RANKS OF SCREEN IMMORTALS**

*Lawrence Olivier's*

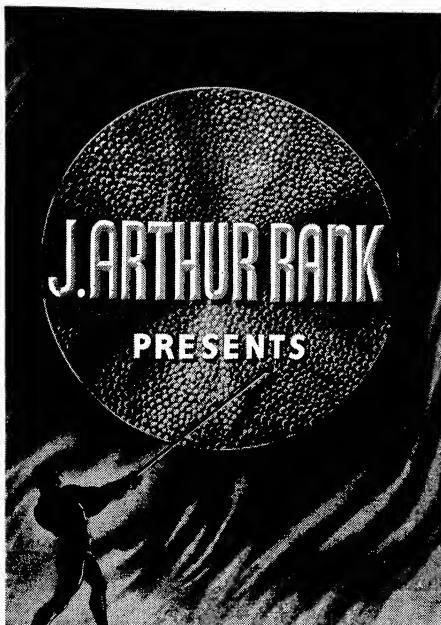
**"HAMLET"**

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1948/49

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TO AMERICANS

BY  
AN  
AMERICAN  
IN  
LONDON

LEE EPHRAIM

CURRENT ATTRACTIONS

"CARISSIMA," Palace Theatre, London

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Sailed, New York, "Caronia," January 4

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**IN U. S. A. AND CANADA**

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*John Feldman*  
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To All My Friends  
In the U.S.A.

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### Austrian 'Eroica' Budget Sets Postwar Pix Record

Vienna.  
The postwar record figure for a single film of 5,500,000 schillings (\$350,000) has been spent on "Eroica," a film about Beethoven, starring Ewald Balser, which has just been completed, only six days behind schedule. Net profits, estimated at around 1,000,000 schillings, will be given to needy Viennese children, it's announced.

The reason for the record budget is that production was first started in 1947 by a new firm with a capital of 2,000,000 schillings. Soon afterwards the nut was spent, with only 300 finished feet of celluloid. In 1948 director Karl Hartl was called in to finish the job.

### China Show Biz

Continued from page 297

revenue on local bookings she would long ago have been out of business.

Time was when this town imported name artists such as the late Fay Courtney, Ella Shields, the Six Hollywood Blondes, Bo-Diddly, and others—paid them plenty of good American coin.

Music men are almost as badly off, despite their strong no-nonsense union. But the days of such bandmen as the late Teddy Weatherford, Buck Clayton, Terry Dantzler, Whitley Smith, Earl Whaley, Al Ufles and Danny Danforth are gone. There remains one lone American bandman, Bob Hill, colored, who does very well at an American Army officers club.

Buck Clayton made music history here but he now would have to labor a year or more to earn what he formerly was paid in a couple weeks. At the Casanova Ballroom, where Clayton played for the highest salary ever paid to a live man in Shanghai, a 10-man Chinese band holds forth for the equivalent of less than \$50 per month.

Reasons for this deplorable state of affairs: The H. C. L., the government's austerity program and the wretched exchange.

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Happy and Prosperous New Year*



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By GEORGE GILBERT

There's an art in extracting dollars from the overseas markets and that knowledge is often demonstrated to top U. S. producers by a select group of "super" international film salesmen. Among the talented coterie are Jacques Griniet, Calvacade Pictures' head Harvey Pergament, and George Bookbinder.

This trio, has demonstrated a faculty of getting those dollars on the line that, in some instances, flabbergast veterans of the film export business. Just how it's done remains a mystery, but when Griniet can offer Waller Wanger \$800,000 for overseas distribution rights to "Joan of Arc," as he was recently reported to have done, there can't be any slippings in the technique.

Most common avenue of thawing frozen earnings of American films is to utilize the blocked pounds, francs, lire, etc., in financing location films in the respective countries where remittances are banned. Griniet, it's understood, is grooving idle lire to back the forthcoming film version of Hans Habe's "Bridge of Sighs" which is due to roll as a 100% locationer in Venice next spring under Rudolph Mate's direction.

Also looked upon as a practical means of conversion is the purchase of raw materials abroad which have a ready market in the U. S. Blocked coin buys textiles, wines and other goods which become dollars when exported to America. The Motion Picture Assn. of America, in an effort to free some of its members' idle earnings abroad, last year entered into a deal with the World Commerce Corp. which often employs such an arrangement to liquidity clients' frozen foreign assets on a commission basis.

Pergament handled the deal last month whereby Wive Films of Stockholm handed Samuel Goldwyn \$25,000 in New York in return for an outright buy in Sweden of the producer's "Song Is Born"

despite the fact that none of the majors is currently extracting anything from that territory. In negotiating the transaction, he indicated that film men in Norway and several other European countries were desirous of bringing about similar deals on the same outright basis.

Bookbinder injects the personal touch into his dealings with Continental exhibitors. An accomplished linguist, he trekked through such Russian satellite countries as Yugoslavia, Hungary and Czechoslovakia last year setting deals for Walt Disney as well as a number of other U. S. indie producers. He explained in New York recently that he found no difficulty at all in negotiating circuit deals behind the Iron Curtain since theatre men there have always needed good product at a fair price.

However, the industry's prime salesman, some observers feel, is MPAA prez Eric Johnston who, last summer, sold pix to the Russians, Czechoslovaks and Yugoslavians. Pacts, in all cases, call for partial payment in dollars. Johnston's feat is another example of what the "personal touch" can do.

## Del Giudice Asking Aid From Brit. Govt. Pix Corp. As Riley ('Mr. X') Steps Out

London.  
Pilgrim Pictures, founded by Filippo Del Giudice, a former associate of J. Arthur Rank, is understood to be seeking a substantial loan from the government's Film Finance Corp. Company's move for fresh cash resulted when Giudice's millionaire backer, W. G. Riley, withdrew his financial support and stepped out as company chairman. Riley, it's recalled, is the "Mysterious Mr. X" who aided Giudice shortly after the producer left the Rank fold more than a year ago. Pilgrim's first production, "The Guinea Pig," made in association with the Boulting Bros., scored modestly and the company's second entry is now nearing completion.

La Monte Named By Trans-Lux  
Trans-Lux Corp. has turned over management of its Mexico City house to John La Monte, v.p. Theatre is operated as a feature house. La Monte is former branch manager in New York for Monogram.

## SEASONAL GREETINGS

With MANY THANKS for your confidence  
in the PAST, and BEST WISHES for a  
continuance of our pleasant association  
in the FUTURE.

Sincerely,

—HARRY LOWE

24 Gloucester Mansions, Cambridge Circus, London W. C. 2  
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# SAM BERNSTEIN

England's Leading Recording Star

REPRESENTATION

England: Foster's Agency

America: William Morris Agency

## "PENCIL ME IN FOR '49"

By SOLLY VIOLINSKY

Here I am starting in on a New Year when I haven't even finished the old one. Once a year I like to run through my Taylor trunk and look at old press notices, and programs of my good old vaudeville days. I'm a sentimental guy and when I came across an old bill that I was on over back in 1908, tears rolled down my cheeks when I saw the names of Blaset & Scott, Butcher, Dancing Shack, the 6 U-American Dancers and Pat Rooney. The 5th . . . When I say, tears rolled, that's an understatement. I cried. Like a baby! I cried harder than the audience did. Anything nostalgic puts such a large lump in my throat that I have to take my collar off. . . You have no idea how I miss those sleeper jumps in a day coach, the stale sandwiches and rancid coffee for breakfast; the hiking with a heavy grip from the depot to the stagecoach thru a muddy alley; rehearsing with a three-piece orchestra and kicking about my billing until the manager changes it, and then don't a king size Brodie all over the joint! . . . Those were the GOOD OLD DAYS!!!!!!—But I can't get me wrong, I love Skoloky.

Now I get back to my trunk. It's a treasure chest of beautiful memories and a lot of old underwear. It's also where I store some of my extra good wretups. One critic said: "In my humble opinion, Violsky, who plays a piano and a violin simultaneously, is much too generous." . . . Even then I was always big hearted. I believed in giving all managers a bargain, and the salary I received proved it.

In vaudeville I was always conspicuous, ready to take a bump and ambitious. I made it a point to never let any acts get ahead of me. I was always on first. Once I was on second, I followed an acrobat and before he went on gave him my very last piece of violin rosin to use on the soles of his shoes. When he finished his act he had to take his shoe off real quick so I could use it for a violin bow. That's real cooperation.

Nearly all vaudevillians were cooperative. Any time a single girl was on the bill, every married man in the show offered to take her out for a midnight snack. . . . One week there wasn't a single guy on the bill and I went out with a trained seal. We had some fish and chips and then went to a swimming pool. I've told that to so many people who don't believe it that I'm beginning to doubt it myself.

### It's That Agent . . .

I've heard people say that vaudeville is dead, but I don't share that viewpoint. Vaudeville still has a little life in it and I wish I could say the same for my agent. Vaudeville is still going strong in England. I played over there about 30 years ago. The English audience is loyal and never forgets an act. That's why I never met an agent. I met my old English agent the other day and he says he'll book me over there again as soon as they start paying air wicks for footlights.

But I don't care. I've got something for a headline, and while going through my trunk I found one of the first songs I ever wrote. It was a moonlight song that never saw daylight. It didn't make a single copy, but it helped make me a member of ASCAP. The song was "Double 'D'—Double 'D' means drop dead. A few years ago I got a very small record statement from a music publisher and when my father saw it, he said: "Solly, stop the music!" He was way ahead of his time, but I was ahead of him because I had already played a couple of songs that stopped the publisher.

Songs are not the only things I found in my trunk. I also found an autographed picture of that beautiful trained seal upon which was inscribed "To Solly Violsky, with Love and Kisses." . . . I also found the old stage coat I used to wear in my act. I put my hand in the inside pocket and found the ticket

for the pants. I bowed my head in silent reverence and somehow I just couldn't resist trying on the coat for old time's sake. There I stood in front of my mirror and imagined I heard the audience applauding. I took a couple bows and was just going to steal a couple more when my radiator started hissing. I whipped the coat off quickly, gently laid it away in the trunk, tenderly crossed the door and quietly closed the lid. . . The silence was broken by a knock on the door. I opened it and started to see the trained seal, but instead it was only my landlady. I thanked him for allowing me to look through my trunk again and wished him a Happy New Year. And come to think of it, this is a dandy spot to wish you the same.



**BELLE BAKER**  
BEST WISHES TO ALL  
AND CONGRATULATIONS  
VARIETY

## 1949 Nitory Prospects Uncertain

Nitory prospects of a boom year are dim—unless a sufficient number of bonafides turn up with some fresh ideas of what people will go for. The more prosperous cafes have been getting along handsomely on the strength of names, but since there aren't a sufficient number of attractions to go around for a 52-week-a-year operation, nightclub owners, by necessity, must dig for new formats and different approaches that will set them off from the competition. That's the general perspective of experienced showmen.

There's even some danger that spots that have been consistent users of names will be forced off that standard. There have been instances of late when operators have come out on the short end with top-line talent. Many stars have played the circuit too frequently. Others that haven't have hit other unfavorable factors, while in some instances it's become apparent that certain spots are situated in a sector that can no longer afford to pay top prices for entertainment.

Also, the nitory industry has failed to develop new audiences. Cafe owners have been catering to the same cult of nightgoers for years, many of whom have been forced to drop out for economic

circumstances or because the cafe clamor has worn off.

However, signs of a renaissance of boniface thinking are beginning to appear. There have been several instances where the introduction of an idea has paid off in huge dividends.

### Intime Spots Do Well

For a time, the Latin cafe paid off dividends; then came Intime operations, which are still doing well, especially at the Time Angel and Ruben Eliaz, both N.Y. Other clubs that have tried that type of format haven't been too successful, possibly because of the limited number of that type of patron.

The most notable developments in 1949 hit N.Y. cafes in the way of bebop strippers and the name bands.

Bebop is, of course, the most startling, and the current shrine of that cult is the Royal Roost, N.Y. Story is that operator Ralph Watkins was ready to close his shop when he gave a Tuesday night bebop concert on the regular band's off night. Response was so terrific that it's been a permanent policy.

Spot caters to every category of spender. There are those who can sit and listen at \$9 a head and if table-service is wanted, it's \$2 minimum. Since then, the Clubs club has been establishing in N.Y. along the same lines. Of

## Healthier Vaude Outlook With Theatre Divorcement

Big Factor Is in Relaxing of Rules  
By Musicians' Union

By JOE COHEN

Although the amount of vaudeville playing time has reached a low ebb this season, indications point to a far healthier outlook. Developments in the past year, mainly in the film industry and in union circles, point to an increased amount of time during the next year.

The most immediate prospect lies in the more tolerant attitude of the American Federation of Musi-

clans. Various AFM locals have relaxed considerably their originally steep demands and have permitted vaudeville houses to reopen under more tolerable terms. In the past year, incidents in Newark, Boston and Indianapolis came along.

However, the larger promise lies in the creation of competitive situations by the Federal government through its anti-trust and divestment actions. Admittedly, events are moving slowly in this direction, but action has already taken place on a small scale which is seen as being a working model of divestment once it comes along.

Indications of how completed divestment work will be seen in the recent action of the Federal Theatre. Recently, the Federal government forced the circuit vaudeville houses to give up their theatres in order to end the monopoly that the chain had in many situations. One such standard was created, Schine turned to stage shows in six houses—something that would have been impossible during the heyday of its scissors-hold on that area. The circuit is responsible for its own fate itself in its vaudeville operations.

### Forerunner

The vaude adherent feels that the Schine operation is a forerunner of what will happen when the circuit vaudeville is eventually forced to secede from the studio and distribution aspects of the film industry. It's felt that once that happens, theatres will be placed in the hands of showmen with whom vaudeville has a good chance of being a permanent house policy.

Talent agencies point to the situation in the New York City, where the Schine operation is a forerunner of what will happen when the circuit vaudeville is eventually forced to secede from the studio and distribution aspects of the film industry. It's felt that once that happens, theatres will be placed in the hands of showmen with whom vaudeville has a good chance of being a permanent house policy.

Once theatres have to compete for films without backing of a huge chain, many houses will be left in the cold as far as product is concerned, it's felt. For them it will be a matter of vaudeville or dishes. Many house operators even now have reached that conclusion. Circuit bookers report that an increasing number of theatre managers are inquiring about stagewalks because of declining business. With the severe shortage of top acts, grosses have been dipping steadily. Situation is apt to deteriorate because the loss of foreign markets makes super-budgets inadvisable. And television looms as a threat to the film industry.

Showmen think that under these circumstances, they'll have to give the public something that many towns have not had in years. The talent agencies are ready with huge lists.

## Nick Cravat Held For Hearing on Assault Rap

Nick Cravat, partnered with Burt Lancaster in an acrobat act at the Capitol theatre, N. Y., is slated to appear Friday (7) in Magistrate's court on assault charges brought by William Miller, son of an acrobat who worked with Lancaster and Cravat some years ago.

It's charged that Miller sought to question Lancaster on circumstances surrounding the death of his father, William Miller, Sr., and was assaulted by Cravat.

It's claimed that the elder Miller fell from a 20-foot pole held by either Lancaster or Cravat during a performance in Davenport, Ia., in 1941. It's alleged that the fall resulted in internal injuries resulting in his death. A compensation suit brought by Miller's widow is still pending.



**GEORGIE PRICE**

Direction MCA





# Do Actors Have a Right to Think?

By JOEY ADAMS

Just finished paying off an election bet, and this is my first day out of Macy's window. I admit I didn't pick Truman, but neither did the guys who predicted that I would be the No. 1 comedian of 1948 which is a heck of a straight line for the question brought up every so often whether people in show business have a right to think. We pay taxes, breathe air, and keep from keep from Knox loaded. Come to think of it, Truman was a piano player and Dewey a former bartender. They campaign for the things they believe in—why should a fellow who people in show business campaign for what they believe in.

Actors have a right to fight for what they think is right and the American way is naturally the battle line. I've seen a comedian get to the polls, stepped in the booth, pulled the lever and three dials started spinning around until they stopped at two cherries and a lemon.

It's about time the "civilians" realized that actors have other things on their minds besides gags, wine, women and song (not that I'm knocking any of these).

The public is too busy to follow their opinion. That was proven in the Truman election.

Perhaps we could campaign with a sense of humor. That might be the best way to make people listen. Today if you want to put into a conversation with inflation as it is, and you want to put your 2c in, it costs you a nickel.

I want to stick to my acting even though President Truman offered me a job in his cabinet—polishing the silverware—100 a week—and today with a hundred a week you can live like a King—that's my dog's name, King.

Come to think of it—we could use some sense of humor in Congress and the Cabinet. What's new about comedians in Congress now? Except we would have professed to be serious.

For instance, Bob Hope would get up in the house, tell a lot of jokes and when he got everybody's attention, he would make a plea to send clothing to Europe. Then when everybody was listening he would say, "Let's send food to Europe." Then I might tell a lot of stories and everybody would say, "Let's send food to Europe."

I'd have a great cabinet, too. Eddy Duchin would be my Vice-President so that we would be assured of having a good piano player in the White House.

Sec'y of the Interior—Ray Russell.

Sec'y of Treasury—Bob Topping (I'd advise him—not because he married Lana Turner. That could happen to any number of men) and it did.

Sec'y of War—Earl Flynn, etc., etc., etc.

# Off of J. C. Nugent

By ELLIOTT NUGENT

Hollywood.

On occasional intervals between "shots" (I'm busy directing Clifton Webb and Shirley Temple in Paris, Belvedere, George Jessel and I have been thinking of VARIETY and its Anniversary Numbers. Because that reminds me of the articles my father, J. C. Nugent, used to write for VARIETY and I wish I could do one half as good. It might be interesting to talk about some of the things I remember about him and my own first consciousness of VARIETY as a writer.

One summer, when we were living in Ohio and J. C. was spending the vaudeville actor's usual summer, layoff—at home—I noticed that he had very little time to go swimming with me and my sister, a swimmer's hole in the Sugar Creek, which we called the Old Sycamore. I remember the hanging tree trunk equipped with a rope swing from which the more elaborate and aquatic small fry used to execute astonishing parabolic flips and somersaults into the muddy waters.

Usually Dad liked to go down there, cool off, swim and smoke cigars, but that summer he was spending more of his days and nights pounding his Bickens' defter typewriter and walking down to the post office to mail long articles to some mysterious publication in New York.

A few days later he'd be parading down to the newsstand to get his own stuff but to see what Harry Mounford had to say. My mother explained to me that J. C. was carrying on some kind of a newspaper controversy in VARIETY regarding the policies of the White Rats. I knew what the White Rats were but I don't know whether many of your present day readers would remember that this was the name of actors' union organized by the vaudeville artists just before the turn of the century. Dad had been strike against the leaders in the United Booking Office in 1900. Godfather, Dewitt Hume of that day.

When I questioned Dad, he explained to me that, now, years

after the original struggle, there was a disagreement about policies within the ranks of the White Rats and the Mounford and I was opposite sides. Everybody was quite wrought up about it, but the real reason was about the white repercussions in our small Ohio town were faint and far away. I became interested and began to read VARIETY. It's a habit which I find hard to shake off.

## Actors' Xmases

An Anniversary Issue makes me think of Christmas and another thing I might write about is an actor's Christmas. People outside the show business stop to think that Yuletide is no holiday for thespians. In the legitimate theatre, it almost always means a matinee and in vaudeville it sometimes meant an extra show in addition to the regular one.

In spite of that our family was one which did not give up traditions easily and even in a hotel room in Pond du Lac or Sheboygan, J. C. managed to log in his Christmas tree. Mother crimped it with just as many stars, bells, angies and candles as the hotel room had in mine in Dover, Ohio. Of course, I preferred the occasional Christmas tree and home but was something exciting about being on the road and I looked forward to receiving a big box full of presents from uncles, aunts and cousins.

I remember very well one Christmas in Sacramento when got two books by Jules Verne: "20,000 Leagues Under the Sea" and "Mike and Sargent" There wasn't any snow in Sacramento—only a few white blossoms dropping from the magnolia trees. Either this lack of the usual meteorological Christmas trimmings or my increasing years led to some embarrassing questions about how Santa Claus got into the hotel room without the benefit of a chimney, so Dad and Mother gave me the necessary explanations and Santa Claus became a fictional character for the occasion. Perhaps this is why Christmas in California has never seemed quite as idyllic and cozy as the eastern version complete with sleigh bells, satelles and ginger snaps.

It was always very difficult for

Now in 6th Year  
**DANNY DEANE**  
AND HIS ORCHESTRA  
Roosevelt Hotel, New Orleans, La.

any one of us to find the right thing to give my father for Christmas presents. A man of very simple tastes and few interests, outside of the theatre, books and his family, he did not like to be bothered with the usual knick-knacks of life. He never carried a watch, a fountain pen, a silver pencil or a knife, and as he got older and lost his hair he rarely ever needed a hair brush.

I remember a much later Christmas when we were touring with Kenney. My mother finally inflicted a silk dressing gown on him. He wore it some times out of loyalty but felt it was a bit much and preferred an ancient flannel robe—or in a pinch, just one of his own shirts.

I gave him a couple of briefcases. I was I'm grown up, for his manuscripts and my own, were lost. Strangely enough they didn't have any manuscripts in them when they disappeared. Dad was never one to mislay a manuscript or anything really important to him and he developed technique of tucking promising plays into his vest. If unvary managers encountered him at the Lambs Club and opened up with a remark such as: "I would like to read one of your plays some time"—a simple twist of the wrist produced 120 pages of manuscript, and before the manager could say "knife" he was tucked in a leather chair and listening to the opening of Act One.

Even though two or three such producers made a lot of money as a result of this surprise attack, people began to notice whether J. C. was wearing a vest before bringing up the subject of the drama.

Come to think of it, I never gave him a vest for Christmas, and now I wish I could.

# Don't People Grow Into Their Beer Anymore?

By HARRY G. SMITH

The trouble with this man's world is that people don't cry into their beer anymore. This sophisticated era now current, we who have tears to shed, don't.

It's just not being down in our set; and so, with no lachrymal let-down to ease the tensions and ease the cancer gnawing at the vitals, we have become a cynical and wry-minded generation. With rampant gag and wisecrack, we accept the ills, social unrest, industrial conflict, frictions, frustrations, breakdowns, phobias and all the other chronic headaches.

We have become inured to hot and cold wars, laugh off the disorders and the inevitable darkening of life with merely the faintest emotion on our mugs.

And with this meekly approach to a more placid past—but a wetter one—let's step through the garish brilliancy of the entertainment to 50 Bowery, through which the strains of Prof. Charley Razouli's Ellington orchestra can be heard. Right merrily they struggle through the mighty finale of a musical melange for the best features of "I'd Leave My Happy Home for You" and "She Rings the Bell Till She Dies." The Atlantic Garden, gentles, which for a half-century was the foremost concert hall of your New York! Here it was where sentiment waded life and the emotions got more of a play, unharmed by any intellectual restraints and deadpan stoicism, as today.

Not that the Atlantic Garden was headquarters for crying out loud, God Grief, no! Music and revelry by night and convivial uproar were epidemic there, and frequently shivered the panes in the roof-light overhead. But the sentimental tear wasn't far behind the mirth. Traditions and associations cherished through the years had made this a mellow joint indeed, and this was the mood infecting the patrons as the evening went on. The so-called Gay 90s really was an epoch about through with pangs, judging how keenly the gentle folk of the period went for their lighter moments, for the moist and sombre melodies and the stop-you're-breaking-my-heart type of music. Why, even the comic numbers had had news beneath their lively lilt, like "For One Day I'll Be a Soldier" and "Six Days of Fish."

The good burgher and his fair partner, who were not the kind of self-setters or schloppens of beer,

never enjoyed themselves so heartily as when they went into their burghers who, in a long tenors and strident soprano satirized the atmosphere with "Sue's Moon to the Moon" and "Sue's Moon to the Moon." True, they have an effete type of social habit, but they, like these ultra modern consider "corny" to reach their hair too much emotionally. You'd a fair to find the smiling salts to the sob subrepts of that damp decade (damp is the word you know) for he had high tide with their vocals. They could plaster a measure with pathos so thick that heavy curtain could drop from around Five Points or Chatham Square would even feel a sob in their throats while reading you of watch and wallet.

But this was long after the plush period when the Garden reached the long table close to the stage, and the heavy curtain ceremony of the Metres, the Webers, Baumanns and Schermerhorns. All signs of the early settlers in that area. At the time of the great exodus from the theatre, the Garden was owned by William Kramer established the Garden, alongside the classic Bowdoin and the heavy curtain ceremony provided a spot with a Fatherland atmosphere where the exiles could find a little home and entertainment over pipe and stent.

## Prestige Institution

From 1858 on the Garden rapidly became an institution, gathering plenty of prestige. An orchestration purchased from the Duke of Baden was installed in its mammoth pipes rumbling out the melodies in thunderous fashion received the avid admiration of the patrons for years. In 1894 came the coming of Emma Cons, the Albert Escher, father of Charley, stole a march on Phil Spitalny and Broadway. The first Atlantic Garden, it was Charley, though, who, as concertmaster, wielded the baton. He was a German in white, for a quarter of a century, a shock of white hair, stout mustache bristling in the Prussian style, and a few years later, one of the most remarkable accents that ever tangled up with English verbal complexities, and a few years later, one of the most remarkable accents that ever tangled up with English verbal complexities, and a few years later, one of the most remarkable accents that ever tangled up with English verbal complexities.

Variety saw its down here long before it became popular in other parts of town. Emma Cons was a foremost favorite, and Joe Welch, eminent "Heeb" comic, got his first scores here with his patter and parodies. Harry von Tilzer, Cole & Johnson and Al Reeves belittled a long list of performers who played here at the start of their careers. The Avon Comedy Four (with Jack Coleman, then) polished up their close harmony and started the "Big Sal" commotion in the long corridors of the m-m-ni hurtling down the long corridors of Time from the trembling of the floor. The show that followed them. Not to mention a similar number, in embryonic stage, which was a good one to perpetuate that frivolous sort of a gal for the ages untold.

One famous house act was Charlotte Rouse, billed as "The Barcelona Songbird." She sang songs in a style that was interspersed with concert hall favorites such as "The Mansion of Aching Heart" and "The Love We Loved, We're Strangers Now." This was as a primer for the local talent and the show business have been the success she was.

For a closer the ill-appearing sang a Bonny idyllic ballad, an earnest and passionate fervor of which will remain to any survivor's dying day. The hands of the clock struck the melody, its lyrical power and utter selflessness, were beyond description. A modest memory recollects only the southwestern part of the chorus, and the lines embossed upon a world-wide wall were:

Though she had a wooden leg  
Still she was a good singer  
Now she sleeps by the Eric Canall  
(Splash!)

There wasn't a dry eye in the house.

## LUCILLE and EDDIE ROBERTS

The Magical Mentalists

Lucille and Eddie Roberts, originators of the popular radio show "WHAT'S ON YOUR MIND?" have started appearing on the new musical revue with Mervyn Nelson and Eva Franklin writing material. The Roberts' most recent New York appearance was at the new CHAT NOIR in the St. Moritz Hotel, they also recently played their fourth engagement at the Cottillion Room of the Hotel Pierre. Frances E. Kaye handles their press relations; Harry Green is Personal Representative and bookings are thru all major agencies.

# WAS A FLOWER, AGED WERE SUCH CITIPS

By BENNY RUBIN

The late Al Bosberg, Metro comedy writer, was visiting at the Zeppo Marx home one evening. Zeppo Marx was home, and after they got tired playing casino, Al said to Groucho:

"Isn't Arthur Sheekman staying at your house now?"

"Sure," Groucho answered, "he's working on a script for me. Why?"

"Well," Bosberg continued, "he once pulled a funny telephone gag." With a chuckle, Bosberg went to the telephone directory to select a number at random. . . then we dialed it."

Groucho with a big grin waited the prankster. He didn't know that Bosberg, was calling Groucho's home. Nor did Sheekman, when he answered the phone at the other end, recognize the gag.

Bosberg, making his voice sound very official, reached for the Beverly Hills Water Department calling. The main water pipe has broken and we will need two hours to repair it. Please fill any available vessel in your home so that you have water for drinking water until morning."

Groucho thought that was very funny. Especially since he had the idea the call was going to his own home.

Groucho arrived home an hour later, Sheekman had completed the job of filling all the tubs and washed the bathroom and was busy storing more water in pots and pans in the house.

Marx, feeling a bit sheepish, went through the house pulling the plugs in the sink and bathtub.

Just Like a Universal Chiller

I was playing the Palace theatre in New York and a nice little group of pals at the time was Billy Rose. We went to the old Lindy's Restaurant one midnight and he took me to the show. While we were eating, Zeppo Marx, George Hale, Broadway Melodee, and Harry Kalbflo, a good featherweight boxer from St. Louis came in. They sat down with us and in a few minutes Zeppo was painting a rose picture of a party that was just beginning in a fact occupied by several chorushers in Brooklyn.

These girls Zeppo said, always have parties that are the talk of the show world, and since they knew George Hale so well, we were all invited. None of us was married at the time, so it wasn't long before we talked ourselves into it. Rose held out for a while, but he finally agreed to go along. We started off in Zeppo's big car.

It was a hot summer night and instead of being cooled by the ride, it got hotter. We didn't know until we were half way to Brooklyn that Zeppo had the heater turned on full-force—his idea of a cute gag. Zeppo promised that he was through with clowning so we went down a street that led to the Brooklyn bridge. Instead of going to the bridge, however, he cut off and went down to the waterfront under the first span.

The reason I came down here," he continued, "is that I want to make a stop at a warehouse where we can pick up a couple of bottles of pre-war Scotch. We oughta take the girls something like that, shouldn't walk in empty-handed."

He pulled up in front of an old warehouse. It was a narrow street, lighted by one dim greenish street lamp. Zeppo, George and Harry looked at each other and waited for them.

"No, come on in," Zeppo insisted. "I want you to go to the big store of pre-war whiskey they have in here. It's amazing."

It was such an eerie street that we didn't need much convincing to go to the car and get inside. We maneuvered us into a small office. The place had a bad smell. There were no lights but the street lamp from outside sent the green rays through barred windows into the room.

"I'm sorry," remarked Rose gentlemanly tones, "that I let you get me into this."

"Zep, get me out of here, and quick," I said.

At the door we suddenly blinked by a monstrous figure. He was only about five feet two inches

tall, but about the same width. His mouth was enormous and he wore an undershirt revealing arms, shoulders and muscles that made everything else look small. He took a step into the room. Hale and Kabakoff slipped out.

"But there was no escape for us. The little giant held out his big arms to prevent our leaving."

"Now, Elly," Zeppo said nervously, "don't get excited. These are my friends."

But Elly threw his arms up over his head and belowed like a bull with a Teutonic accent: "No! No! They are polezmen. They want to take Elly. They want to ruin his business!"

Seared half to death, I started taking flight, pleading with Elly to believe we were not policemen and that I had been there before and he was cops.

A Very Suspicious Gent

Elly looked at me and scowled. Then he advanced and laid his huge fist against my chest.

"You are polezmen, yay! Und soo—I will keep you. I keep all polezmen that come here. Ya, I got nuntzen upshtairs!"

"You're mistaken, Elly, my friend," I said affecting a brave air. "I am not a policeman. I'm an actor." I yelled for Zeppo to call him off. But there was no Zeppo. Rose and I were alone in the room with Elly and he thought we were cops.

Then suddenly the place was filled with eerie noises. There was the sound of chains rattling and feet pounding on the ceiling and screams for help. All I could think of was those 19 policemen who were still alive upstairs and trying to get out. I yelled again at the top of my voice for Zeppo.

Elly now seized me by the neck with one of his big, powerful hands. He reached for Rose with the other, and he was laughing. "I won't let you suffer."

I pleaded again that I was a comedian and dancer, and that the little guy with me was a songwriter.

"I give you my chance. You will show me."

So while Billy sang, I danced. All the while I was screaming for Zeppo. Then the bellish noises broke loose again and now I crawled under the door as well as by sight. He was frothing at the mouth and staggering toward me. He seized me, fell upon me and we went down. I don't know where I got the strength, but I crawled out from under him and grabbed Billy by the hand and we ran out of the door and into the street. There, by the light of his greenish lamp, we saw Zeppo.

"Thank God, you're alive," Zeppo



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Now singing at the  
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po said hoarsely. "We have no time to lose. The man is mad." We scrambled into the car and slammed the doors. It was just in time. Elly was coming at us with the biggest crowbar I had ever seen.

Now Zep in his excitement, couldn't get the car started. I was terrified. Elly said the car was raised his weapon. He was about to strike a crushing blow when he trod at the mouth, waved and fell to the sidewalk. Zep got the car going and we roared down the street.

I was mad now. I started calling Zeppo all the names I could think of. I said I would fight him, George and the boxer all at once for bringing us to such a place. Zeppo replied calmly. "Well if you're that tough, why didn't you fight Elly?"

"It was just about to hit him when he got off," I said.

"You know that, it's." Zeppo went on quietly, "but everybody can bring down here says the same thing."

I noticed Kabakoff was holding his handkerchief to his mouth. He was holding back his laughter. George had his nose buried in his arms, and he was laughing too.

It slowly dawned on me that the whole thing was a joke. I was laughing and gulping. "I suppose you fellows think I didn't know it was a gag all along. I knew it from the beginning."

This made Billy Rose utter the first remark he had made during the entire episode. "Why didn't you tell me, Benny?"

Billy didn't talk to any of us for a long time. I later learned that the warehouse was a stable and the tramping of feet were the horses being disturbed by Kabakoff. George and Zep made the other noises and beat chains on the floor. Elly was the night watchman who was always paid \$10 by Zep to do his act. His foaming at the mouth was effected

by a rubber Zep purchased at a drugstore.

# A Stage Doorman's Dream of Heaven

By JOE BROWNING

When Irving Berlin came up with his idea for "The No Business Like Show Business," he wasn't telling us anything new. It was a new twist on an old idea of our heads, which set to work to make it a reality. It was Irving who took it to the streets. It was Irving who took it to the streets. It was Irving who took it to the streets.

Joe Browning, Smirn' Sammy who used to do a comedy single in the dead departed days of good old-fashioned Vaudeville.

Smirn' Sammy was very successful. No because he was a great comic, singer or dancer, but he knew exactly what the paying customer wanted to hear in gab and song and Smirn' Sammy being a very smart boy fed it to them in liberal doses in the dead departed days of good old-fashioned Vaudeville.

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And They Bazz Back

The following morning on his way to breakfast he picked up both of the town's papers, read the reviews and sure enough, there it was again. One of them said "Smirn' Sam really has a golden smile. You can see the gold in his front teeth from the last row of the orchestra." That was the last straw. Appetite gone, no more like to breakfast. So he walked over to the theatre to see if there was mail or wires, and as he stepped into the stage entrance, he saw the doorman seated in a chair directly under the dressing room.

He walked over to the dressing room, yawned, fast asleep. Trying not to wake him, Smirn' Sam reached, he picked his own key and unlocked a big brass plate attached with the dressing room number. But, being a somewhat nervous creature, from his ordeal with the news that he had been asked to go to the stone floor with a crash that woke the doorman, who jumped to his feet and said "Supper!"

"Sorry," said Smirn' Sam. "Awfully sorry, it was very clumsy of me. There, you were having a nice dinner. I'm sure you were."

"That's all right, Mr. Smirn' Sam," said the doorman. "I have no right being asleep. I'm sure you were. I'm sure you were."

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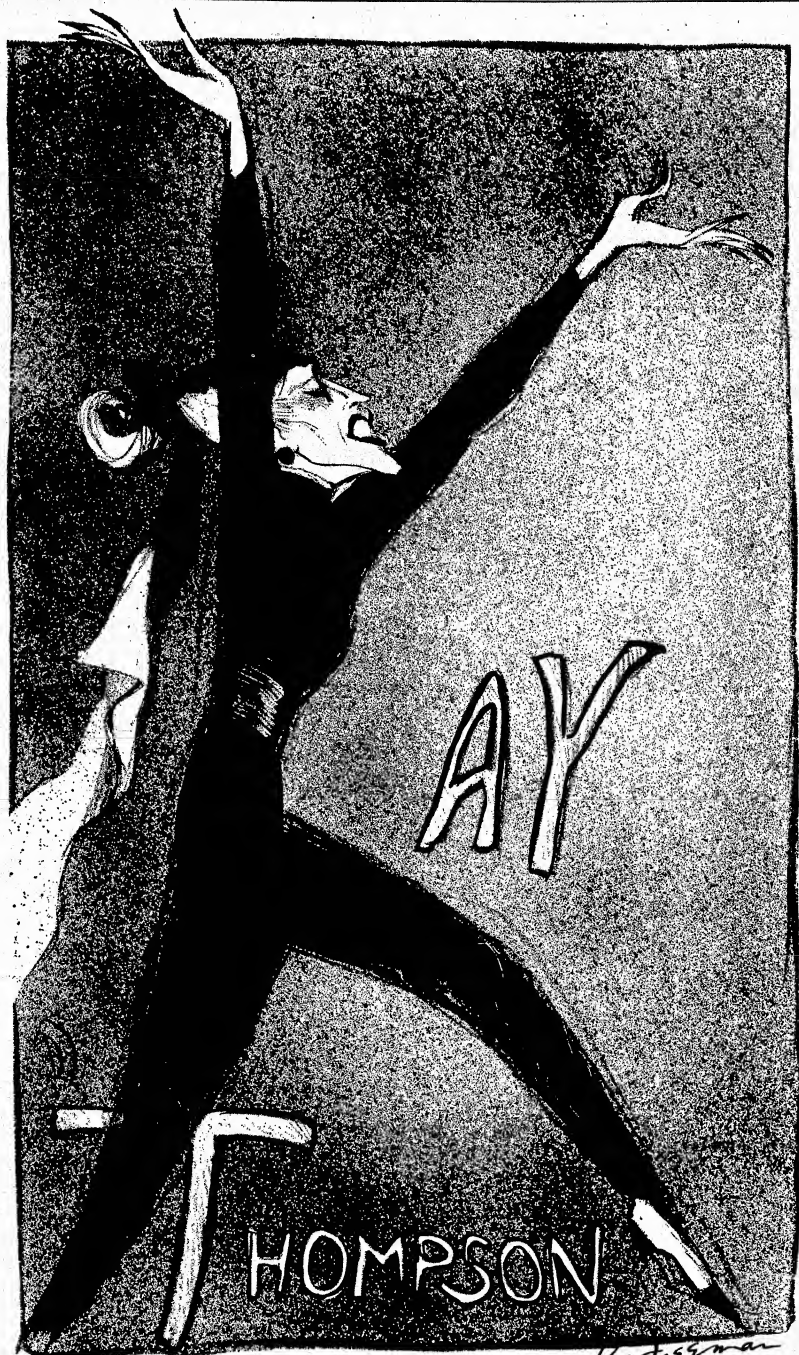
"That's all right, Mr. Smirn' Sam," said the doorman. "I have no right being asleep. I'm sure you were. I'm sure you were."

NICK LUCAS

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**Anna Sosenko**

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from Coast to Coast*



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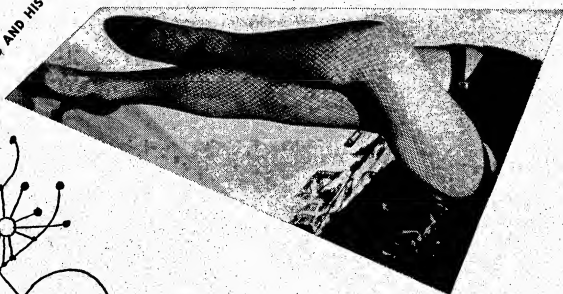


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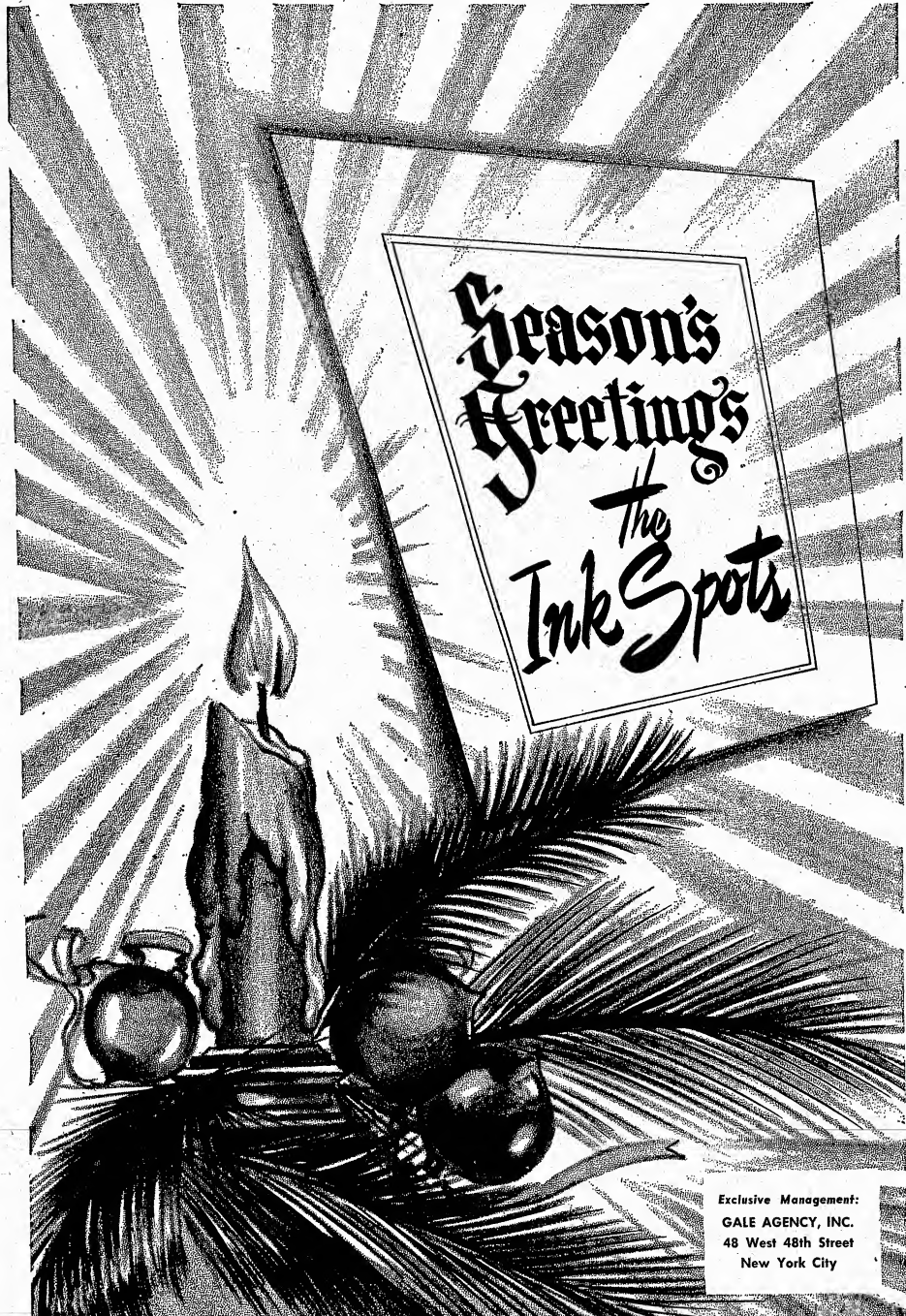
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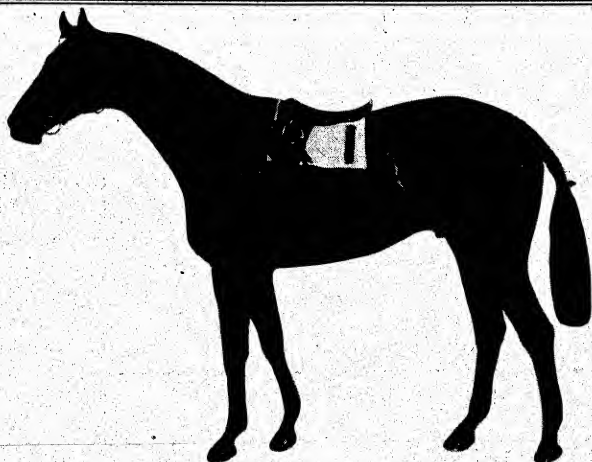
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## Talent Questers' Stardust Route

By JOE COHEN

For years talent-buyers have been meaning that there aren't enough performers developing to provide freshness to theatre and cafe circuits, and subsequent graduation to radio, video, pix, etc. The old development grounds of burlesque and the myriad small vaude houses dotting the country have long since gone. What's left isn't sufficient to incubate enough stars to provide marquee interest. All fields of entertainment are now feeling the effects of permitting talent-building sources to evaporate.

Whether this condition will be corrected in 1949 with the reopening of many vaude houses remains to be seen. However, three independent ventures were started in 1948 that hold promise of breeding new performers. The talent quests by Arthur Godfrey and Horace Heidt, plus the Ted Mack-Lou Goldberg combo of the late Major Bowes staff, indicate that much new material will result.

That, by necessity, is a long-range program. Stars aren't made overnight, and even a season or two in the top or semi-top circuits isn't sufficient background for first-class theatrical spots. According to Mack and Goldberg, it takes about five years to incubate new performers. The amateurs that started with the late Major are in virtually every field of showbusiness. It took most of them between five and eight years to reach fruition. The cream of the crop includes Frank Sinatra, who was part of a quartet known as the Hoboken Four; Robert Merrill and Regina Resnik, are both with the Metropolitan Opera. In assorted fields from the Bowes ranks are Vera Ellen, Tommy Dix, Wesson Bros., Stanley Clements and Jan Bart.

A jaunt with the Bowes amateurs has been helpful to all performers. They made their mistakes when they could afford to. A slip was frequently more amusing to theatre customers than a straight presentation. Soon the mistakes disappeared and they became seasoned performers. Following the stunt with the ams, a performer was generally showcased and was soon playing minor houses and cafes.

### Heidt's Talent Hunt

Horace Heidt talent hunt seems to be developing performers at a faster rate. Heidt conducts auditions in various towns, getting the cooperation of schools, city officials and radio stations. He selects the cream of the crop for presentation on his air show and in various auditoria, and has come up with a sizable list of accomplished performers. In fact, Dick Contino, the accordionist who has been a consistent winner in his contests, will head a Horace Heidt unit of his own this year.

Godfrey's talent-winners are now taking to the vauders in addition to radio and television. All of them are of professional stripe. Acts that have been having comparatively rough sledding have found that winning one of the Godfrey contests provides a shortcut. They'll be able to play theatres with the two Godfrey units now forming.

Topper of these shows have done yeoman work in digging up new talent. They've beaten the odds and raised the sticks for those likely to make the grade on the circuits. They've nurtured possibilities, frequently having given them professional advice and, more important, provided a showcase.

There's plenty of talent around—if one looks for it. Most of it is in a rough state and needs expert guidance, but the basic elements of many good acts are around. Even after discovery, it's frequently difficult to get them to go into show business. Many re-

The current revival in popularity in this classification is reflected in radio and television. Godfrey, after two weeks in television, has a Hooper second only to Milton Berle's Texaco show. The Mack-Goldberg unit is in fifth place. Heidt who commands 14th position in the radio Hoopers, has been assigned the former Jack Benny spot on NBC, opposite Benny's current top Hooperated show on CBS.

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"DANCE OF THE COMEDIANS"

## Grins, Greasepaint & Grapefruit, Formula of the Circus S&S

By LES KRAMER

Some luncheon clubs honor a celeb by pouring too much goo into him that he forfeits his lunch, while others go to the opposite extreme by peddling verbal brutality as humor. The Circus Saints & Sinners Club of N.Y. City tries to strike a fair balance, dealing out a couple of hours of sharp satire and giving the victim 10 minutes for comeback. With this format, a group of 17 guys around a table at Sardi's has become a herd of 1,200 turning the seams of the Waldorf.

Competing locally with the Banquets and the Friars, and nationally with Washington's Gridiron Club, the Circus Saints & Sinners have deflated one celeb per

month, 10 per annum, since 1929. The secret of its growth is not alone in Big Names—the others have them, too—but in using professional talent to wither the works.

The performing cast of Circus Saints & Sinners is 100% professional, and, except for occasional outside acts, 100% from The Lambs. President and M.C. is former Gov. Harold G. Hoffman of New Jersey, no stranger to audiences. Tex O'Rourke usually delivers 18 to 25 minutes of "house" biography. Production mgr., co-M.C., director and writer is the guy who's writing this.

Augmenting the professional cast are the supers, or "zombies," who

are willing if not able. They're nuts about "acting on the stage," and we trust them with everything but lines and business. The Lampshade Lancers help to dress the sketches, and that's all, brother. We learned!

Preparations start about two weeks before showdate. Lots of terrific ideas come in, on the order of "Give this guy seated at a desk with lots of bottles on it, because I hear he drinks now and then." Another show-stopper is "... and when he went downstairs and opened his locker, the bottle of rye was gone!" Some helpful chaps propose satire with character assassination and want us to dramatize an unpleasant incident in our Fall Guy's background. If he had been caught on a morals charge (gossip), or had been condemned as unpatriotic (untrue), or his father had been shot in a lawdy house (true), he'd get a great kick out of having us give it publicity. Yes, indeed! The job of the Production mgr. is to sort out these

offerings, beat his brains into a pulp, assemble a cast and deliver 90 minutes of blackouts, crossovers, audience-participation, planned hecking and musical numbers.

In With a Buck & Wing! The cast gets the script 10 days in advance, it says here. In real life, they may have three to eight days in which to learn lyric and sketches. Rehearsals? Two read-throughs, one walk-through. Every show is an Opening Night—we try-outs and no repeats. As with parachute jumping, you've gotta do it right the first time. Sure we have fluffs, misuses, blonps, but our audience enjoys a professional's mistake where they'd be intolerant of an amateur's.

While our specialty is satire, and sometimes we can get pretty broad with it, we aren't out to hurt anybody. Occasionally a Fall Guy will peeve, but this is rare. I recall Mike Todd, who turned famous as guests didn't get front row seats (VARIETY reported the incident), and Frank Sinatra resented a slur on F.D.R. that was slipped in by a politically-minded songplugger.

The audience is about 80% business execs, the rest from Wall St. to Left Field. They love to get conned. Once we made 1,200 of 'em stand up and raise the right hand, and solemnly swore them in as Governors of Georgia. Another time Tex O'Rourke mimicked a Bingo game, grand prize a '49 Kaiser or Frazer car, so that everybody got the winning square at the same time.

Our roster of Guests of Honor, or "Fall Guys," reads like the index of VARIETY's Anniversary Numbers—Bergen, Durante, Chevalier, Berlin, Bertie, Waring, Jessel, Olsen & Johnson, Joe Cook, Joe E. Brown, Gene Buck, Senator Ford, Hershfield, Lattue, Lahr, Lou Lehr, Lee Shubert, Lindsay & Crouse, Bert Lytell, Ed Wynn, Tommy Dorsey, Hersholt, Cohen, Arthur Godfrey, and more.

Here's the formula: Write 90 minutes of crisp, topical humor. Assemble actors who perform like Barrymore, sing like Danny Kaye and change faster than Ovens McGivney. Rehearse for three hours maximum. Throw 'em at a hard-boiled audience that has paid six bucks for a ticket. Then sit back and wait for victory—or vegetable. You, too, can do it. All you need is the boys with the budget.

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## Florida Nitery Comics Rise From Clicks to Clicks in Repeat Dates

By LARY SOLLOWAY

Miami.

Always an anomalous town, this area is proving this season that the comedians who laid eggs, or just got by in past years, are clicking and making the spots they are working in; typical being Dean Martin and Jerry Lewis at the Beachcomber.

Hottest thing since Kay Thompson's click at the Copacabana last winter, the combo overcame the preem of the new and completely advanced Copa City across the street to keep the Ned Schuyler spot packed, despite Milton Berle's opener of the Copa and a followup that has Xavier Cugat, Johnny Johnston, Jan Murray, George Tapp, Dorothy Jarnac and a lavish production.

Several seasons ago, the youngsters flopped at the Lou Walters operation on Palm Island. Their return here has brought raves from the same critics who belted them in their last appearance in the Miami area.

Gene Bayles, current at the Five O'Clock Club is another. Last year, he teed off at the Clover to bad critical and public reaction. Some weeks later he opened at Mother Kelly's and scored heavily, making a room that had been attracting indifferent patronage. In at \$500, he is currently tabling over \$1,000 at the Barken nitery and bringing in the big.

Jackie Miles, who opens with Sophie Tucker and Harry Richman for a return engagement at the Beachcomber in January, is still another. Before and during the war years, his was a fairish success. Today, he is in the \$5,000 weekly class, with the same basic act, but definitely a bigger audience attraction with more laughs.

Current at the Copa City is Jan Murray, who did not do so well some years ago at the Riptide and Kitty Davis'. In this engagement he is racking up the yucks in heartier manner than when he teed off the first season of the old Copa with Johnny Johnston, who, in himself, is an illustration. Three years ago, a suspiciously platinum blonde crown-wreathed lad, today he wraps up with a humble approach, a natural hair color and a solid sense of timing.

From Lukewarm To Hot

Same applies to many a comic or singer who made here before to flop and now is back to click, before the same basic audience and critics. There's Lenny Kent at the Paddock; Johnny Howard in his own spot at the Albion; Charlie Carlisle at the Clover Club for a return engagement; Alan Gale, Irish hit previously, a solid smash at his own spot, the Celebrity Club; Harry Richman, who was unhappy at a Copa date some years ago now returning for a third nitery season at the Beachcomber; Henry Youngman, who in pre-war years was unhappy here, but since has hit whenever he played; the emergence of young comics who played

and died on first dates then came back to belt the tough audiences here—typical being Stan Twinn, Julie Oshins, Sunny Kay, Guy Rennie, Sid Gould, George Dewitt, Jack Carter, Hal Fisher in the group.

Most of the nitery ops, who take a chance on booking these acts back, seem to feel that this area's supposedly basic audiences can brush an act, yet, when they return, hail them. Continuing, they observe that it might have been an off week, not actually a bad one. At any rate, the illustration of the faith the vet operator may have in performers could well be illustrated in the \$6,500 salary Dean Martin and Jerry Lewis are being paid by Ned Schuyler, who refused to book them last year at a much lower figure, and this time out is smiling happily while the cash registers ring—pointing out that he "took a chance"—much as so many of his rivals do hereabouts.

All of it adds up to the fact that, with the terrific competition come winter season, the bonafides will take a chance, because in a short age in what they think, is a good comedy or act setup. Solution may come with the opening of bookings to Negro performers, viz: the click of the Ink Spots at the Monte Carlo, and the subsequent contracting of Lena Horne, Cab Calloway, Louis Jordan, King Cole Trio, Nellie Lutcher et al. by the Clover Club, with the Beach spots expected to fall in line by next season at the latest, once local laws are adjusted.

For the vacationing patron, it will be a welcome change from the usual.



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# George M. Cohan

By CHARLES B. COCHRAN

London. The greatest penalty of increasing years is the loss of friends. And to the tragedians of the years has been added for me the ending of the old and cherished associations and friends in the long, desolate distances which have separated us. I have endured for a great part of my active career. The older ones grow the more one feels the loss of those who were once comrades, of one's life's adventure. They are the folks who knew: to the younger generation it is necessary to explain.

When the death of George M. Cohan was announced last week, I was the day before Guy Fawkes Day, 1942, when London papers referred to him, and in the obituary I came across did I see any reference to the two great success stories which he had lived. So this is London, at the Prince of Wales theatre, and "Little Nellie Kelly" at the New Theatre. Because of my old friendship and intense admiration for George, I wrote a longish letter to the Daily Telegraph published on its leader page. When his film life-story "Yankee Doodle Dandy" was issued, I spoke of him on the air for Warner Bros.

The film history was fictional, but good entertainment. After seeing George in 1923 at the Hudson Theatre in a slight bit of "The Song and Dance Man," which he had written for himself, I formed the opinion that he was a magnificent actor—an actor who could hold an audience tense without acting. Towards the end of 1924, through the courtesy of the American Library, London, there came a copy of his autobiography, "George M. Cohan, Prince of the Theatre," by Howard Moushous. As a businessman are constantly getting me into trouble. I was delighted to come across a quotation in this first book from Percy Hammond of the New York Herald Tribune.

Said Mr. Hammond: "Just as we are about to exclaim, 'Alas! there is no more First!'—along comes George M. Cohan. His latest play, 'Gambling,' is but a swag-bag of good things. In it he portrays a quiet, four-square, sentimental, iron-grey bearded man with a certain charm so remarkable that it entitled him to the vacant days. From the first minutes of his play he is a false play with integrity by the sheer credibility of his acting. Like his predecessors, has the secret of personal affection."

## Heywood Brown's Observation

Another first-rate critic and essayist, Heywood Brown, picked on me very kindly for listening, which made me go so far as to find a similarity to Cohan's method in that of Lucien Crozier.

Said Brown: "Somebody should create a foundation which would reward all stage aspirants with tickets for the new Cohan play. They will not find a more likely man. And I would heartily request the Reddingtons to note the way in which Cohan listens. . . . When he is listening to the other person in the scene is speaking. You forget that he not only listens the play, but he is in it. He seems eager not to miss a note of the dialog; and it is all surprising to him as if this is the first time the words had ever been said."

In his early days, first of all as song-and-dance man, then with his partner, Sam Harris, as successful producer or author or actor, I don't think it was realized that George M. Cohan was a great actor. My first meeting with George Cohan was in St. Louis about 1892, which would make him then about 15 while I was six years older. We were both staying at St. James' Hotel, at the theatrical rate of \$1 per day, three meals and a room. George was one of the Four Coughs, a high-priced variety show, consisting of his father, Jerry, his mother, Helen, his sister, Josephine, one of the most delightful

dancers who ever charmed an audience, and the great little George himself. The Cohan boys together—or very near it—with a travelling variety company.

I myself was touring with a head-dressed version of "Around the World in 80 Days." By the time we reached Hamilton's theatre, St. Louis, my manager had decided to pay our salaries, and those who were able to had left the company to find other engagements. I was to leave, was playing some half a dozen other actors' parts in addition to my own. We gave a matinee of the Jules Verne play one day when the Variety theatre did not give one, and young Master Cohan was in our audience with Charles Warren, the father of the well-known British radio comedian of today, Charles Denier Warren. Charles Warren, Sr., was later well known in the halls of England, in an act with his wife, under the chain name of Fish & Warren.

Among the parts I assumed on this particular afternoon for the first time was that of an obituary chief, with a tremendous bit of rhetoric inveighing heavily against the "paleface" for trespassing on the redskin's land with his cursed iron horse.

Warren and young George paid me a visit after the show. "You are great, kid," said George. Slapped me on the chest, and laughed his head off. "Want a fresh lead he said: Warren did his best to restrain that awful boy, and went so far as to compliment me on my elocution. Before the end of the week I had a chance of seeing the performance of the Four Cohan. The audience tore the place down with applause, but I got even with young George by praising enthusiastically the dancing of his sister, Josephine, without reference to his unquestioned ability.

After he had fallen out with the American actors over Equity, he announced that he was giving up the American stage and would join forces with me in London. I feared him the most cordial welcome, but he changed his mind. He did, however, let me have two of his plays, and did the entire work of production on one of them for which he would accept no payment.

## A Volsteadian Memoir

During one of the Prohibition years he gave me a party at the Elks Carlton, New York. There were 40 to 50 fellow-guests—a bunch of song-and-dance men, George called them. Just before we sat down, George's devoted friend, Steve Reardon, one of the

(Continued on page 256)

# Weep Not for the Lowly? Dramatist, Or 'Are Playwrights Human?'

By EUGENE BURR

The playwright is probably the most wept-over character in the annals of theatrical tear-jerking. Commentators, critics and other

a s o r t e d mouths are at say nothing of the playwright himself when he writes a letter to the editor — are always eager to describe his plights. I've done it myself on occasion, when I've needed a column.

For some reason, nobody else seems able to evoke quite so many of those weird panics that wear their legs off to the knees looking for jobs—but who asked them to be actors anyhow? Producers can go broke and set up housekeeping in the caves under Duffy Square—and it probably serves them right. But mention a playwright fresh from the cloistered halls of Old Swinsh, with a tender branch of a play cradled in his arms, and the listeners will out-rob the chorus of company managers at the Walling Wall in Shubert Alley.

Most of the sympathy seems to center around two points: the awful, stupid people who are allowed to produce it and ruin it in the process. It's true that the people who read plays include a number of near-literate who must be maddening to any dramatist; it's true that the author is likely to get an assortment of opinions no two of which bear even a family resemblance to each other, and that one theatrical Great Man will tell him to change the first act to get more comedy, while the next will tell him that the first act is bad, and the third-act tragedy has to be emphasized. There is no end to the confusion.

But, after all, the playwright is fundamentally just another fellow with something to sell—even if that something happens to be his life's blood—and, taking it by and large, he doesn't get any worse treatment than most peddlers.

For some reason, nobody's ever bothered to look on the other side of the dramatic bargain, and the scale of the murderer who has to view the long succession of authors and the scripts they so soulfully tote.

A tear could be shed for him too.

Some producers avoid playwrights in their most virulent form, screening themselves by reading only plays offered by one of this. This isn't often much help—but it's some. The people who really get the playwright in all his pristine glory are the agents themselves (unless they too build a screen in the form of a reading fee) and players of film companies.

These last are an all but extinct species of fauna classed among the lower vertebrates. In the days when they flourished they were characterized by a constant wailing of the head (caused by saying "no" to dramatists) and a very painful expression (caused by the decisions of the Coast office). The species was extinguished during one of those weird panics that periodically overtake the wild life of the West Coast, wherein the animals kill themselves off of like lemmings. There is said to be one example of play editor still extant embedded in the masonry of the Paramount Building—a variety known to archeologists as Byramus-Johannes.

In any case, this all but extinct species, along with some agents and some producers, has made it practice to see, even if only by proxy, every playwright or playwright that comes in. And to them the sad tale of the playwright's sorrows appears just a little overdone. There's often no sorrow of the playwright as hard to take as the playwright himself.

## Prima-donning Poets

Strangely enough, the writers of good plays don't usually fit into the general condemnation. There are a number of prima-donning poets among our successful dramatists, of course; but the chances are that their emotional leprosy developed along with their fellows. Among the beginners, the better writers are usually the nicest guys. That's probably because good plays are seldom written by new playwrights unless the new playwright has either worked on a newspaper or has had solid theatrical background. In either case he's a workman rather than a Great Young Artist; as a result, he not only writes a good play, but adopts a sensible, practical, and altogether commendable attitude toward it.

It's then you hit the Juniper Junction geniuses that you trouble rest and begin to wonder, and girls who write the bad ones can be pretty bad themselves.

Take for example one of the most wept-over characters in the annals of theatrical tear-jerking.

most common varieties, the Determined Man of the World. He looks down his nose at you as he gives you his script, and being carefully casual about it all, remarks that it's just a little something he's written up while he's been bored at Newport last summer, but all his friends say he really shouldn't allow it to go to the trunk, so . . . And then, a little later, when you tell him that it's well done, just at this time you think his subject is ill chosen, he looks down his nose again until you're afraid he'll fall off the edge of it; and there's a moment of icy silence. He picks up his script, still being carefully casual, and tells you to the door. In the doorway he turns.

"I told my friends that I'd get mixed up with morons," he announces. "Not that it matters, of course, but I'm not going to do the whole thing." This last is said in the tone of Nero dismissing a clumsy valet at the door of the lions' den.

Then he goes home and writes a letter to the editor, in which he denounces the Western Hemisphere, denouncing us as a perverted imbecile who have never heard of anything but playwright who pays money to be allowed to sit in a spot where he can watch the work of other playwrights.

## The Personality Kid

Then there's the Personality Kid. He breezes in as though you were a mere machine, and then he's an actor trying to get a job. His eyes sparkle with freshly chummed-up ideas, and his mouth could have so many teeth. There's a studied breathlessness about everything you say, except that he's a machine. He's usually fully weighs a minor detail, just to prove that he's an intelligent fellow. He makes no scene when you tell him his script's no good. There's no more of the same breathless ease, the same careful impersonation of a friendly fellow who's just a little bit of a pained, hurt look, bravely hidden, has rather obviously been added, and he's gone.

You have to carry your fit-gim gander to get rid of this fellow. His booty is a little bit of everything everywhere, even from between the toes in Bryant Park. He's once given you his footstool, his friendliness will ooze all over you, until you feel as though you've been underwashed turned into a pygmy. It wouldn't be quite so bad if he had sense enough to hide the fact that he really hates you.

Then there's the Serious Social Problem Solver. He enters smiling, decaying, and then he begins contemptuously at the aura of effete capitalism given off by your secretary (who hasn't been paid for three weeks) and your figured curtains (\$1.98 a yard). He always wears a thick, faded shirt that's been carefully frayed at the cuffs and decorated with what looks like grease at the neck-line. His pants never match his coat, and he obviously allergic to barbers. He slaps his script (which looks as though he'd filed it in the city dump) down on your desk with a bang, and stands staring at you. Then he announces that this is the best script you've read in 25 years. Your secretary rushes in to stop the fight, and feels very abashed when she discovers that that's just the way he talks.

There's never any problem, later, in telling him you don't like his play; you just say, "I'm afraid of your script . . ." and then duck behind the door. He lets you go, inevitable bellow, and stands panting with his hands clenched at his sides. When he gets his breath back, he roars, "You lousy capitalist! You yellow yes-man of the bosses! Turn me down the door! You're not even been written! You'll be sorry! Pahl! You couldn't have it now if you came to me on your knees!"

He waits for you to come to him on your knees, but when you don't, he stalks out, leaving an extra "Pahl!" for the use of your secretary. For weeks he'll wait for you.

(Continued on page 254)

# ALFRED LUNT and LYNN FONTANNE

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# How to Produce a Play on \$2,400, As Told by Ex-Shoestring

By THERON BAMBERGER

The word shooting has virtually disappeared from current writings about the theatre. Whether this is good or bad may be a question, although shooting is sometimes a picturesque fellow who added a touch of color to the Broadway scene. I know something about the subject, because I was a shoestring manager when I was a shoestring manager myself on one occasion, though I was not exactly picturesque or colorful.

Theron Bamberger  
I was a shoestring manager myself on one occasion, though I was not exactly picturesque or colorful.

Once produced, a play for \$2,400. The show opened on a Tuesday night. The next morning the N. Y. Times dismissed it with one of those briefs and the following week Variety reviewed it with a more detailed paragraph on the Saturday after seven performances; printed for the record.

For a long time, the flop was a subject to be avoided as carefully as Cyrano's nose. I am forcing myself to write about it, not only in a spirit of bravado, to prove to myself finally that I am no longer care, but for years I was as nervous as a fellow who is afraid someone will remind him of the time he did a stretch in jail.

There were some things I didn't have to be ashamed of. Don't think with \$2,400 to spend we were in a play in it. Not at all. We produced it in a first class theatre, I call it first class. Anyway, "Harvey" has managed to struggle along there for quite a spell.

We also had some pretty class actors. Don't Moore was the first to line. In the cast were some boys who later were to make the name in Hollywood. Raymond Walburn, Millard Mitchell, Victor Kilian, Don Boddoo and Horace McMahon. Also the late Lee Remick in "Oklahoma" since the first day, in "Oklahoma" since the first day, a youth named Martin Gabel, who had just slipped out of his American Academy of Dramatic Arts cap and gown.

## Two-Bit Actors

Every actor received the same pay, \$25 against varying percentages of the gross. Originally we had planned to put the show on for \$300, and two other fellows and I each put up \$100. The actors were signed to a flat percentage, but when we sent the contracts around to Equity, they insisted that we guarantee every player the term minimum, which was 25 bucks. They were the terms, so this new development meant posting a bond of \$1,000, and two partners had each to add another \$300, or a total of \$900, and sent \$1,000 around to Equity. It can explain the mathematics at this late date. Maybe we cut down the original budget from \$1,500 to \$1,400.

There was no rehearsal pay in those days and the main item of expense was scenery. We found a scenery designer, pal, who for \$100 smackers, dug up an old set which was rebuilt and repainted for \$400. The props cost a trifle, the few costumes were rented. We had an office upstairs in the theatre rent-free, and I cannot remember to have had either legal or accounting advice. What did we need a lawyer or accountant for? We merely opened a bank account and started producing.

That was April, 1933, the season of "Dinner at Eight," "The Late Christopher Bean" and "Of This and That." There were 120 productions that season, but mine was not among the 149 best.

I was planning to tell the story without mentioning the name of the play, but what have I got to do now? It was the play called "Man Bites Dog," by Don Loeblicher and Arthur Barban. (Didn't Kenneth Bloomfield produce "Woman Bites Dog" three seasons ago give you a twinge?) O.K. I'll tell it with the work of Loeblicher, then a reporter,

now a columnist, on the Detroit News. It was brought to me by Philip Loeb, who had met the author when he was touring. I think with "The Garrick Gates."

It was a farce laid in the office of a failed newspaper and it was stuff, but I discovered, being a remarkably bright fellow, that it was a week's confab with the author and in fact tried my hand at some rewriting. Finally we got Barton as co-author.

I thought the script was funny, but I couldn't raise a dime. I suppose I would have needed between \$10,000 and \$15,000 in those days. Somebody, Shubert, got interested, and arranged for me to read it to the late Joe Gaites. Gaites was convinced, Lee Shubert to listen to it. I did the reading and the play and an egg. I wasn't going to sleep on it, I can hardly blame him.

## Great Exodus

Trouba disappeared from the picture. He wasn't the only prospective associate I had lost. Howard Benedict, Morrie Ryskind and Howard Dietz got mixed up with the script at various points along the line, which I mention to prove it must have had some merit. But in each case the outcome was the same.

There was a great part for Victor Kilian and I got the script to him. He was nuts about it. I remember that I was home recuperating from an illness—mumps, if you must know and since I am spilling the entire truth—when he dropped in. I reported my inability to raise the necessary sum. He said, "Why don't you shooting it?"

He said, "I think I could get Tommy Mitchell to direct it for a piece of the show."

That started me on a new tack. Mitchell said yes? I set my new goal at \$1,500. Barney Kilwans was then manager of Joe Leblang's three theatres, one of which was the 48th Street, agreed to take the plunge, for a third. Another fellow, a non-pro who had ideas and a vocabulary, came in for another \$500 and I dug up the same amount. After two years of struggling with the script, I was now a producer. My name would look great on the houseboards.

Mitchell was to get 25% of the profits in lieu of salary. Kilwans was the manager without compensation. I was the managing agent on the same terms. There was no guarantee for the house, no rehearsal expenses and we were to open cold. Our setup was sheer financial wizardry.

Our third partner, the non-pro who shall be nameless, balked at

giving Mitchell 25% of the profits for directing.

Mitchell assured this script along so far," he said. "You direct it. Why should we give up a quarter of the profits?"

I protested that I had not proven myself as a director. I might be good or I might not. Mitchell was a known quantity. But the non-pro threatened to walk out. What could I do? If he took a power, I would be able to find someone else for that third interest, which no one had risen to \$200. So I said, I would co-direct with Barton, the co-author, both for free.

After a week of joint effort I let Barton conduct rehearsals without what I laughingly call my assistance. At that point the show looked great; the actors were doubled up laughing. But, from there on it started to go downhill. I think was because Barton, although a clever fellow, had given his all in the beginning and then had no place to go. Shortly before the opening Walter Hart took over as director, also for free. This prompted this noble gesture I am at a loss to recall.

Anyhow, the production cost only \$2,400. That's an achievement, and even though the show was a flop, maybe it's time for me to stop being sensitive and brag how cheap it was. The last time I produced a play it cost \$71,000. I didn't run any longer.

## That Oldfashioned Sock

By Arthur Schwartz

When the "Band Wagon" opened in 1931, I remembered that Mr. Gordon predicted lavishly that it was going to be "the end of the oldfashioned sock and shoe." A couple of weeks later, George White came into town with a regulation "Scandals" and cleaned up. A bit later Earl Carroll scored again with rhinestones and G-strings. Mac was dumfounded.

Some years later, when I produced "Good Girl," several of the critics went overboard and praised its "freshness and ground-breaking" and committed to doom the whole school of conventional backstage Hollywood musicals. You guessed it. The critics were wrong. The oldfashioned musical, when well executed, still cleans up. And don't pin me down on exactly what I thought. I remember seeing Irving Berlin, in answering the charge that "Amie Get Your Gun" was old-fashioned, saying, "Yes, it's a good oldfashioned smash."

The musical stage took a running broad-jump ahead with "Oklahoma" (Continued on page 254)

# That's My Cue!

By EZRA STONE

Once upon a time, in the days of actor-managers and 52-week road tours, there was a theatrical superstition which everyone knew and everyone me, and who made an annual farewell tour in his most famous role. It was a swashbuckling part in a costume piece. Being almost as tussy and unpredictable as the man who played it, he had used up more stage managers over a period of years than nose-picks.

In preparation for his 21st farewell tour he hired a young, eager stage manager, fresh from the Unitarian Actors' Guild of Piquette, N. J. The chap was so determined to do everything right that the stage manager who lasted a whole season with "the old man" that he declined to hunt up former stage managers who had been fired by the old man. He told them to get down. He told them to get down, one night. There they sat at the bar, on the flat stools, flat broke, and spitting one flat beer.

"Well, I'll tell you one thing the old man insists on," said the first stage manager. "When you knock on his dressing room door, for his first entrance, you have to time it so he can walk out and down his red carpet to the wings just as the first entrance cue. Not too soon and, of course, not too late, but . . . right on cue."

"Another thing," belched the second ex-stage manager, "he's sure to have a thermometer on the back of his head. He'll read it. On the thermometer must read 98 degrees. A match delicately applied just before each of his exits can warm the thermometer. But, exactly 67° and 68°. And remember that, not 67° and not 69°, but exactly 67°."

The third ex-stage manager came through with the most important tip. Always keep out the best looking young super in each town and let him hand the old man the cue card. He'll hand the cue card in the second act. Get some rubie who can fill a pair of lights where it counts, especially for matinee audiences, and be sure he enters on cue. The stagmaster must be sure to have the cue card in the second act.

Armed with all this information, a paid-up Equity card and a copy of Duncan Hines, the new stage manager hit the road, determined to please the old man and his last season.

The tour started in Wilmington for a split week. It was fine Indian summer weather and the scenery came up from the spotted cars in the yards without a mishap. Without a mishap, the wardrobe was distributed to all the rooms, the star dressing suite was spiffed, the advance sale was lively, and the old

The new stage manager, very pleased with himself, invited the road crew into the stage door alley bar for a beer before turning in. As they passed the rail, signed local for the night, the new stage manager young chap down at the end of the bar. He was well over six foot, good build, obviously a native, but with personality written all over his face. The stagmaster said to him and said, "Excuse me, Mac, but how'd you like to pick up a few easy bucks for the next three weeks?"

"Don't mind at all," he replied quickly. "What don't, actin'?" "Yes, how'd you guess?" He was frankly amazed. Damn good because he had seen the rail, signed local for the night, the new stage manager young chap down at the end of the bar. He was well over six foot, good build, obviously a native, but with personality written all over his face. The stagmaster said to him and said, "Excuse me, Mac, but how'd you like to pick up a few easy bucks for the next three weeks?"

"No, a minute," said the stage manager, suspecting the staghands had rigged a gag, "who told you?"

"No one told me," he answered. "That's my part. I've handed the cue card to the old man. He's the one who plays Wilmington. What's more, my big brother did it before me and my pop before him. That job's been kinda traditional with my family. Like those people who grow beards and grow beards to live and die with."

"Oh, you're kidding me," laughed the stage manager. "No, I'm not," swore the Wilmington Warfield, "You just take me down into the super's rehearsal and I'll put you on the lights and you'll say they was made for me."

He was right, and the stage manager felt even happier that, just by the way he had stumbled into the job, he had found his way. Important task so many times before. He gave the chap his call for the next day, and said goodbye.

His new found buddy, Mac, did him not to worry. He had never missed a performance in his life. Neither had his brother or father, and he oft went down the alley whispering "There's No Business Like Show Business."

## All's Well—So Far

Opening night and all was well. The Old Man was called for his first entrance and he strode right on stage from his dressing room without having to hasten or slacken a step. He received a tremendous ovation. It was a MacCoy one too. Even the ushers were getting paid to start it felt they should give the money. After his first scene, the old man made a grand exit and a quick propie to read the thermometer on the backing. It was right on the nose. He slapped the backing stage manager on the back, said "Good boy," and then walked over to the proscenium peephole to count the house. The count dropped on the first act and didn't even come out. The usual two feet. The pit orchestra came right in on cue, said the cue music and, believe it or not, it really sounded pretty good. Our stage manager was standing in the scene door that had been closed because it was such a warm night. He was standing with one foot on stage and the other in the alley. He knew all the tricks. He was smoking a cigaret, and if the fireman came around he could be in the alley just by crossing his leg.

The stage manager joined him for a but a "Penny and house!" "Yeah, they love the Old Man in Wilmington. But it was a better opening season before last. More pearls in the Parquet Circle," he chronicled.

"I'm going to buzz the lobby in three minutes, you better get ready," the stage manager warned. "Have you got the sword?"

"The prop man always says it's not his before, go on."

"Well, I better remind him," said the stage manager. "I don't want any slaps."

"Don't give it a thought," he answered confidently. "I never missed a cue in my life. Neither did my brother or my father."

Just as the stage manager rang up the curtain for the second act he noticed the "sword super" light up another cigaret, so he tiptoed over to him and whispered, "The curtain just went up on the second act. You better get ready."

"Don't worry about me, just run your stage," he said as he held the match at his forehead and blew it out with a gust of air straight from his underslung lip. "I know my cue!"

But, of course, the cue came and went. The Old Man was pacing up and down on stage ad libbing a mile a minute. The stage manager was frantically trying to push the super stage, sword super, but the super just brushed himself against one of the light trees and refused to budge, shouting, "Leave me alone! I know my cue! I know my cue!"

Finally, in desperation, the old man stuck his head through the castle window and yelled offstage, "Where the hell's that damn sword super? The sword super!"

With a flourish the super took the sword, straightened his tunic and started for the entrance, calling back to the stage manager, "That's my cue!"

MADELINE CARROLL  
BODDIE, NY FANCY  
Mercedes Theatre, New York

## Pigeons—and People

By ROUBEN MAULOUAN

When I was working on "Oklahoma!" I thought it would be a fine effect, expressive of the mood of the play, to open the first curtain on a sunlit stage of Lorré's house, with its happy country backdrop, and before anything else happened, to see a flock of pigeons fly across the stage, then proceed with the opening song, which as most of you know by now, is "Oh, What a Beautiful Morning."

Theatre Guild got hold of a man who was an expert on pigeons. I described to him what I wanted, and he told me it could be accomplished with the greatest ease. He would train pigeons to do just what I wanted, at \$15 a pigeon. Because of my enthusiasm for the idea, the Guild was willing to pay the price, which in theatre terms, was as high as my enthusiasm.

Throughout the rehearsal period I kept inquiring as to how the training of the pigeons was getting on, and the expert assured me that everything was fine. Finally, for the dress rehearsal in New Haven, a big crate arrived backstage and was placed on one side, in the wings, while on the other side, way up in the rafters, another crate was hung from pigeon food inside and the door open. The theory was that the pigeons would fly into this other crate to get their food. All my associates were curious to see the beautiful spectacle of nature itself cooperating with the actors behind the footlights. Personally, I don't think I've ever been as excited and impatient to see the first curtain go up at any other dress rehearsal.

Finally the great moment came. The sunny panorama of the Oklahoma farm was disclosed by the rising curtain. The conductor breathlessly held his baton in abeyance while the flight of the birds. The door of the pigeon-crate was opened by the expert (whom I never want to see again) and then—the unexpected happened. Instead of the birds flying across the stage, as they were trained, the perverse birds flew straight up, like Roman candles, and landed on various scenic pieces on the top of the stage. There they stayed, motionless throughout the dress rehearsal but through the first of our performing in New Haven, causing unexpected embarrassment.

## Plans For Prolonging Longevity of U. S. Legit

By LAWRENCE LANGNER  
(Co-Director of Theatre Guild)

Actors Equity Association has called on the managers to help them during the coming year in solving the unemployment problem of the theatre. This conference should call forth the most constructive and creative ideas on the part of everyone who makes suggestions which will properly be considered by the management, not merely for the Lawrence Langner

experiment or to try out new plays is present. The possibility of increasing employment by increasing use of summer theatres for try-out purposes is exemplified by such hits as "Life with Father," "The Pursuit of Happiness," and more recently, "The Silver Whistle," which started in summer theatres. Instead of burdening the summer theatres with increasing restrictions, they should be given special consideration when willing to try out new plays, including adequate rehearsal time and conditions. The unions should cooperate with summer theatre managers to encourage, rather than discourage, such tryouts.

Another method of increasing employment is to take advantage of the dissipation existing with some of the current films, and to supply in their place stock companies under the auspices of Equity, in which important Equity members will participate. If 10

important Equity members acting as "visiting stars" would conduct a crusade along these lines, 10 important days of theatre would be gained.

(Continued on page 272)

## All the Fun Has Gone Out of the Theatre; Today they All Look for An Angle

By ARTHUR HOPKINS

In my early newspaper days in St. Paul there was a poetic reclus on the Pioneer Press who fashioned occasional human interest stories out of the routine events of the day. He once attracted wide attention by an obituary story of a prostitute. Of course, he would not refer to her residence by the worn-out phrase of "ill-fame."

He made the nature of the place clear by describing it as "a house in which the laugh of a baby had never been heard." Contrary to the old adage that the more you hear of a story, it became a joyless house.

In comparison with earlier days, still remembered by some of us, the theatre has become a joyless place. The fun has gone out of it. Now it is a place of frantic scrambling for recognition and approval. The theatre is no longer an end in itself, but a means. What you can do in it is pursued. You find the answer in the furrowed faces about you. This is the day of the angle. Everyone is looking for an angle. It is hard to see straight when you are looking for an angle. That is the life of the politician, the aspiring bookkeeper, the dope-sheet student, the mobster and all frantic seekers of the short-cut and the quick payoff.

The theatre was once free of this frenzy. There was more employment and less living expense. There was no Government relief, but someone managed to get along. In the first actors strike some of the older managers believed that if the actors were denied pay long enough their needs would demand peace. They forgot that actors had long training in how to get along without pay. What actors live on has long been a mystery, a mystery that is heightened in these days of less employment.

But, somehow, the greatest loss the theatre has suffered is the loss of joy.

Wit, for which actors were once famous, has been replaced by wisecrack, humor by the gag. Malice has replaced geniality. The old days of "believe it or not, there were producers who liked fun

breed. The great moment of the Lambs, Gambol or Friars Rattle was not the show, but the dinner that followed, for here there were speeches—and what speeches! At the Lambs, William Lackaye, Willie Collier, Irvin Cobb, Nat Goodwin and Augustus Thomas, Raymond Hitchcock, David Warfield, Ed Wynn, Hopper, all men of culture and true humor. At the Friars, Renold Wolf, the permanent toastmaster and the greatest deflator of his time. Again Willie Collier, George M. Cohan, Walter C. Kelly, Sam Harris, Bugs Baer and all the wealth of vaudeville humor.

Lambs and Friars dinners furnished long-remembered humor that remained nourishing throughout whatever rounds of layoff that might follow.

### A Daily Habit

But fun at the Lambs and Friars was not limited to special affairs. It was the daily meal, enriched by the luminaries above and such daily contributors as Benjamin Haggard Burt, Barney Bernard, Frank Craven, Earl Benham, Joe Frisco and not a few others.

Other antics of the day, whose club was the Metropole, were Ben Shields, Junie McCree, Walter C. Kelly, Scamp Montgomery, brother of Dave, and funnier, Bob Daley, brother of Pete, and funnier, Johnny Stanley, Lee Harrison, Bob Masterson and Helen Green, both of the Morning Telegraph. Visiting Bryan and others who could never be convinced that life was a serious and solemn affair.

Like-minded people from other fields found their way to the actors' gatherings. George Cohan's constant companion in his later years was a retired detective, Steve Reardon, who continued his life of disarming by his humor. Steve once accompanied Cohan to Chicago. At a press interview Cohan introduced him to the reporters. They asked him how he liked Chicago. His reply, "It's a double Newark."

Humor has its own grapevine. The humor of Broadway found its way to touring companies in far places and lightened life on the road. It also found all stage doors of the city opened and brought the latest causes for merriment like daily bulletins.

### Writers and Producers Too

Fun was not confined to actors, for writers and producers were also fun was enriched by such irrepressible writers as Paul Armstrong, Wilson Mizner and Henry Blossom. And believe it or not, there were producers who liked fun

know how to make it. High in their ranks were Charles Dillingham, Sam Harris, Al Woods and Harry Frazee. They knew how to take the strain off others with a laugh. Worried dramatists and actors found life was not so tough after all. They had learned from their troubles to Sam Harris. They usually left him wondering what they had done to make him so tough backstage bickering Dillingham laughed the belligerents to shame. On one occasion a director and actor stopped a troublesome rehearsal to square off for a real battle, Dillingham sitting in a stool, called out, "Wait a minute, boys, hold this thing until I get back. I don't want to miss any of it. I have to go now, but I'll be back in an hour, so just hold everything and I'll referee." Who could fight after that?

To any of the oldtime producers, the idea of being ashamed of a failure would have seemed rather preposterous. Shame of failure is comparatively new in the theatre. To the oldtime producers who have had as much sense as Babe Ruth being ashamed of striking out. They used to be concerned that was heard was Harry Frazee's retort to a reporter after a "Show business was misrepresented to me."

These people had something of the "I don't care" attitude. The only possession that any of us can take with us is the part that we refuse to let anyone else take away. It can be summed up as simple human dignity. When asked to sum up the life of the theatre much of this, too, was lost.

## 'Summer & Smoke' Closes 60G in Red

Margo Jones production of "Summer and Smoke," which closed Saturday night (1) at the Music Theatre, had a disappointing week of \$80,000. Tennessee Williams drama played 102 performances, 32 of which were sold out.

Show was budgeted at \$80,000, the production cost was \$70,000 and the tryout tour lost \$23,000, bringing the total expense to \$93,000 to open on Broadway. It repaid \$20,000 to the backers and earned an additional reserve of \$10,000, about \$3,000 of which may be required to move the production to the Music Box and store the settings.

Although Miss Jones doesn't plan to tour the play this season, she may do so next fall, or else lease the road rights to some other management. In that case there will presumably be additional money to return to the investors.

Last week, only a few days before "Summer and Smoke" closed, the local musicians' union demanded retroactive wage boosts for two of its members employed in the play, although the management had granted a raise for all the men in the orchestra even though the increase recently negotiated by the League of N. Y. Theatres.

Although the show was slated to close at the end of the week anyway, the raise was given when the stars' union joined in a walkout threat. The boost involved a total of \$402.

## Back Mpls. Stock

Minneapolis Civic-minded localities are underwriting six-week-old stock season at Old Log, strawthatcher. In the amount of \$20,000, it will be housed at the Lyceum, legitimate roadshow theatre, during the dates the balance of the winter.

Season goes under way Jan. 10 with "The Front Page" with Minneapolis newspaper people and the Hennepin county sheriff playing the roles of their prototypes in the ops. The show was done simultaneously at the Old Log last summer to turnaway business.

Stolts and an Equity company and guest stars.

SEASON'S GREETINGS

CORNELIA OTIS SKINNER







# Concert Business' 2 Greatest Seasons

By F. C. SCHANG  
(President of Columbia Artists Mgt.)

The concert business is the smallest segment of the amusement industry, but because there are a number of great names in this field drawing big money, it is assumed to be wealthy. On the contrary, the total gross business of all artists in concert, opera and radio in one year is not as great as a sum as that taken in across the till by two New York picture theatres, Radio City Music Hall and the Biltmore.

With this perspective established, it is then safe to state that the concert business has just enjoyed the two greatest seasons in its history, and that the forthcoming season does not look much different. Since the films, a not legitimate business, are reported to be in this thriving condition, this writer will hazard a few guesses on what makes the difference.

In competing for a part of the family entertainment budget, the concert field has the advantage of excellent talent. It is up or "B" level, and its product at the "B" or next level is still superior to the difference between one of drawing power rather than merit of performance. At the "B" level, "C" and "D" talent offered is far superior to other fields.

## Needs What It Takes

I mean to say by the above that people engaged to "longhair" music are available to the public at a better talent than that offered in other fields. Arduous training and a network of good music schools account for this superiority. A dimpled girl may graduate from a college-check composition to a Hollywood contract, but the young concert singer has got to have what it takes in art to escape the leveling fusillade of the New York critics circle.

With the "A" talent or big concert drawing cards such as Pons, Melton, Edy, Anderson, Horowitz, Helffer, Tilden, Sigmund, Menulien, Levant, Tagliavini and Boerling are not limited by employer-bookings arrangements or by theatre-ownership syndicates. They are their own principals and have available to them a number of independent authorities, mostly municipality owned, and of large variety, which they are able to obtain on a fairly consecutive route.

It is for this reason that many not strictly concert attractions often go on concert tours with rich financial success. Some, like Spitalny, Waring, Whitman and Ellington are some of the names who have used concert technique in rounding out their seasons. Stars from other fields who are able to devise suitable programs have also found excursions in the concert field rewarding, as for instance, Jeanette MacDonald, Paul Draper, Larry Adler and Mia Slavenska.

## Audience Movement

But the main reason why the concert business is more steady may be traced to the sensational development by the two largest agencies in this field (Columbia and NCAAC) of the "organized audience movement." This plan is now in operation in about 1,500 cities and towns in North America, and has resulted in this amazing condition: there are more than three times as many concert goers in the U. S. and Canada than in all the rest of the world put together. The plan has developed during the last 20 years and its influence on our musical life and musical economy has been profound. It has added millions of new listeners to music's audience and has provided a market for many of the new composers, native and foreign.

Major symphony orchestras and struggling debutantes have alike been served by this movement, but most of all it provides a steady market for "B" artists, those superior performers who are potential drawing cards but who have not yet arrived. This movement supplies the amazing annual total of 6,000 concert opportunities, and accounts in money for about one-half of the income earned by all concert artists.

Memberships in these community and civic associations us-

ually cost \$5 a year, and the incomes of the three to four concert artists according to the amount of money raised. Often the concertists cost the members less than \$1 a piece, which makes them a bargain compared to a traveling show and sometimes cheaper than a picture.

## Experts Supervise

Experts supervise the programs given in these towns and they are printed in New York with full musical annotations calculated to increase listener interest, particularly for the initiates. The several million programs thus supplied to these audiences during the course of the year have had and are having an enormous effect in making the concert business a steady and sincere appreciation in this country.

So, on the production side, the concert business is providing the amusement public with fine talent at all price levels. It offers them plenty of seats at reasonable prices. It is steadily expanding its market to reach more listeners.

A final word may be said on the subject of responsibility assumed by those participating in the promotion of the arts. There must be the faith by listeners in the integrity of the performers. This faith is protected first by managers through judicious selection and second by music critics who monitor specific performances.

But to give their best, artists must not be worried about the payment of grocery bills. They have to have a market. The originality, energy and money invested by artists and their managers in the "organized audience plan" have brought about a magnificent result redounding to the interest of the entire industry. It is an example of enlightened business enterprise, unmatched elsewhere.

## 'Finian' 36G Sets Season's Boxoffice Record in Pitt

Pittsburgh. First of two weeks for "Finian's Rainbow" gave this Nixon hit its biggest take of the season so far at nearly \$36,000. That includes a New Year's Eve performance at \$6,500 (including tax) top. Normal scale was \$4,000.

"Finian" will do just as well on the windup, since second stanza was virtually sold out, too, shortly after the opening. Show makes way Monday (10) for Frank Fay in "Harvey" with "Oklahoma!" coming back Jan. 17 for a fortnight.



GLENN ANDERS  
"LIGHT UP THE SKY"

## Philly Orch Snarl Eased

Tempo tenses between the Philadelphia Orchestra and the Robin Hood Dell Corp. over the orchestra's proposed trip to England, appears to have simmered down. Principal hitch was the fact that the symphony, nine-tenths of whose members double at the Dell, would be overseas when the all fresco season started.

Conferences between Orville Budd, president of the Philadelphia Orch Board, and Frederick B. Mann, new managing director of the Dell, worked out a mutually agreeable schedule.

## Oldfashioned Sock

Continued from page 239  
...and the shows that followed in its wake. "Carousel," "Finian's Rainbow" and "Brigadoon" found huge audiences for the type of story and treatment which I think would never have been attempted if "Oklahoma!" had not succeeded.

You would think that nobody in his right mind would challenge this trend by putting over \$800,000 into something frankly labelled "old-fashioned" and "cheese cake." Yet a couple of months ago that is exactly what Mike Todd and his friends were worried. They felt that Mike was leading with his chin. It turned out they were leading with his feet.

It does seem pretty clear though that what the boys call a hot ticket (you turn out to be practical) anything. As George Kaufman said to a friend leaving town for a tryout: "My only advice is to bring it in a hit. It's a strange thing about audiences—they seem to like hits better than they do flops."

have a feeling that he and his cohorts are pointing fingers at you from across the street.

Everyone who's been afflicted with playwrights knows the Gay Young Thing. She's written sashmily the most naïve-velvet little play, and she gushes into your office to bring it to you, her hips swinging like the farm vote in a national election, and her decolletee cut down to the Tropic of Captcom. As she puts her script down on your desk, she gaily leans over so that you get an unavoidable view of the equine. Someone has told her that everybody in the show business is a slave of sex.

It's simply the cutest little play, she says, standing up and slapping her accessories to slip back into place. It's the funniest thing, and sooooo clever. Of course, it really means anything, but if you'll only read it . . .

All this while you are easily trying to keep the sanity of the desk between yourself and the onslaught. Eventually you get around to the door, gap that you have to see a man about a play, and then sit around in somebody else's office until the Gay Young Thing gets tired of waiting for you.

Later, when you tell her that you don't like her play, she's not disappointed. After all, she knows what has to happen first. So she leans over the desk again, and suggests that maybe you can talk over what's wrong with it up in her apartment. She has the cutest little apartment . . . She doesn't believe it when you tell her that there's no point in talking it over, and she keeps on calling, suggesting that next Thursday evening would be simply lovely. Eventually, your secretary gets to know her voice, so that's all right.

A particularly pernicious example of playwright is a fellow who might be called the Spirit of Quiescence. He usually appears in the guise of a woman, who appears sincerely convinced that he's in the presence of Delly while he's talking to you. He's hardly sure that his little play deserves such notice. You find yourself hoping that you'll like his script; and you're already trying to figure out now, in the event you don't like it, you can break the news to him most gently. He leaves, hat in hand, probably apologizing for having taken up so much of your time.

Fifteen minutes later he gets a phone call from you. He says, "I

know it's a bit early to ask if you've read my play yet, but I just thought . . ."

"This continues every hour on the hour for two weeks. You start off being a figurehead, and the poor fellow really doesn't have better sense. You end up with a lot of letters from him, and every time you hear his name, and voice on the phone, with its quiet plotting that has ever crossed your of the receiver.

When you've finally read his play—or read a reader's report on it—it gives you infinite pleasure to stop the quiet voice in mid-career, and announce that the script is the worst combination of silly characterization and 12th-rate plotting that has ever crossed your desk. You tell him things you wouldn't dream of telling any other playwright in a manner you wouldn't use on a pickpocket. But anyhow, you figure, this finishes it.

The next day you get a phone call. "I hate to bother you, but I wonder if you wouldn't consider reorganizing my play?" You see, I think you'd find . . .

## And the Others

There are many, many others—the fellow who spends an hour telling you how wonderful the play is before you've read it; the goon who stops in to read his rewrites to you, ravaging about them all the while; the dud who sends you a noble-minded drama about preventive medicine, but hasn't yet learned how to operate on the Klieg light; the fellow who is a centered fellow who, as you discover when you read his script, even writes his scenes in a way that sends you threatening letters (in accent) when you turn him down; the fellow who is a scoundrel who sends you a tremendous favor by allowing you to see his play—only to find that it is a scoundrel's comic strip; the charming society woman who so appallingly misrepresents her own taste in listening to readings—and rereadings—and rereadings of her dreadful drama; the fellow who is a scoundrel crew, each convinced that he or she is a world-staggering genius, but who lacks taste, taste, ability, consideration, and even the modicum of common sense necessary to evaluate his worthless little script.

Of course, the new playwright goes, too, but—does take a shell-lacking from the people who read his play. But, as you may gather from the foregoing, in 40 cases out of 50 the pasting is deserved. And it's to be noted that the guy on the other side of the desk is only human too; if his constant association with dramaturgical flotsam and jetsam has given him the outlook of a beachcomber, it's only to be expected.

As for the other pliant of the playwright, the one that has to do with the terrible treatment their beautiful brain-children get at the money-grubbing hands of Broadway producers, directors, and actors, it's as old-fashioned—as "East Lynne." Floods of tears have been shed over this situation, but there just so much sally blighewards. All of the waiters conveniently forgot a little kaffeeklatch known as "The Intimates as the Dramatists' Guild."

You don't have to be told that the Guild, with its standard contract, guarantees the author practically every right except the right to lose the producer into jail if it fails to come with his hit—and wouldn't be surprised if that were included next season. The author has the right to pass on the director and all of the actors. From the godlike theatrical attitude of his experience as parent director for the Hogbottom High School Fife & Drum Corps, he can complete, even the production efforts of such comparative know-nothings as Gilbert Miller or Brock Pemberton, simply by saying "firm and steady" to all of their suggestions.

SEASON'S GREETINGS

CHARLOTTE GREENWOOD





## George M. Cohan

Continued from page 249

Although the N. Y. Philharmonic did excellent business on its fall tour, it didn't expect to make

Second (current) week indicates an equally bullish figure.

Drama every night will be the regular policy of the Stephens College drama department beginning next fall, according to John Gunnell, department head. The department, now operating productions only part time, will function every night with the exception of alternate Monday and Tuesday nights.

Our salaries were small but they were always paid punctually. A few months later, at some time or another many other vaudeville or variety performers had played with "A Breezy Time," and this inspired Cohen to pick me, my fellow-guests from song-and-dance troupes, and a few comedians, jugglers, men, hand balancers, and monologists. When he arose to present me to the company, after a great buildup of my position as a producer and manager, he said, "I am proud to have this association with distinguished American actors in America, but I went on to say that he had something even more interesting than that to tell about me: I had toured

**Omaha Sked**



I did my utmost to bring the engagement about. When I arranged a meeting, although unable to speak one another's language, an immediate understanding was established. Cohan's intense admiration for the great actor was obvious. "I like him, and I would have gone with him," Guitry told me, "if the sea didn't rock." Several times before Lucie Guitry had received big offers for

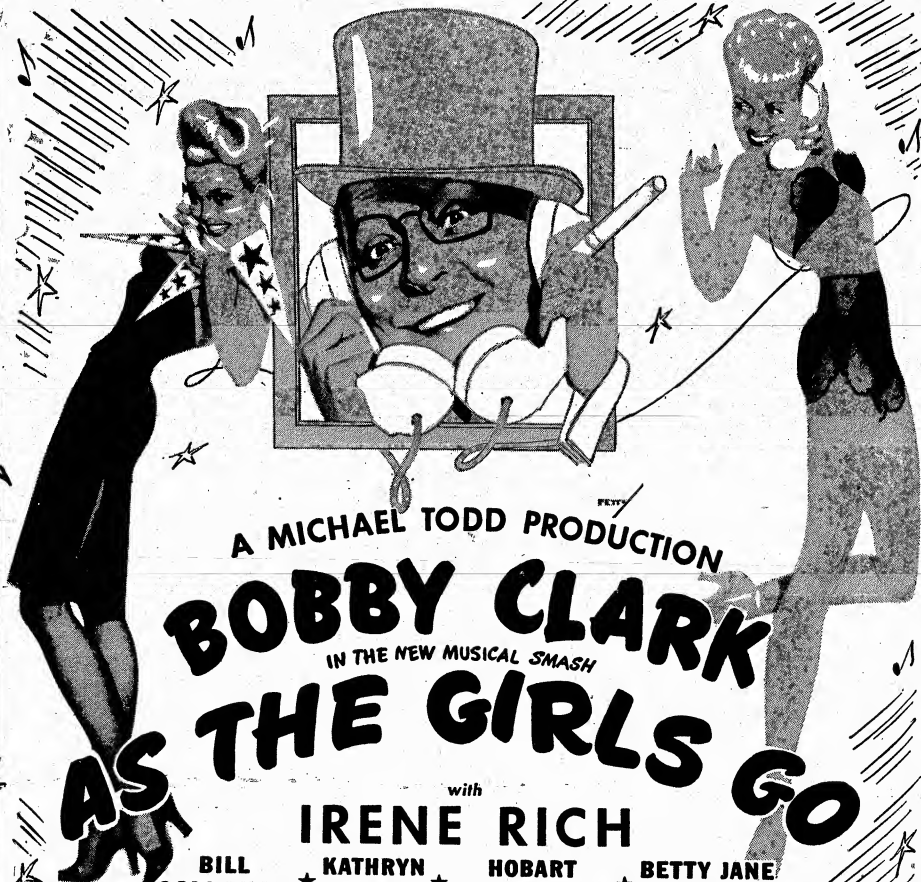
**STAR OF "MY ROMANCE"**—Currently Playing Adelphi Theatre, New York

Revised schedule of roadshow at-Omaha-theatre shows "Show Boat," Jan. 31, Feb. 1, 2; "High Button Shoes," April 18-20; "Harvey," April 26, 27, and "Brigadoon,

This is third time "Harvey" has been booked here, but it hasn't showed yet.



# AS THE GIRLS GO...



A MICHAEL TODD PRODUCTION

**BOBBY CLARK**  
IN THE NEW MUSICAL SMASH

**AS THE GIRLS GO**

with

**IRENE RICH**

**BILL  
CALLAHAN**

**KATHRYN  
LEE**

**HOBART  
CAVANAUGH**

**BETTY JANE  
WATSON**

Lyrics by

**HAROLD ADAMSON**

Music by

**JIMMY McHUGH**

Book by

**WILLIAM ROOS**

Dances by **HERMES PAN**

Costumes designed by **OLEG CASSINI**

Musical Director **MAX METH**

Vocal Direction and Arrangements by **HUGH MARTIN**

Staged and Designed by **HOWARD BAY**

**BEN F. STEIN**, Gen'l Mgr.

**BILL DOLL**, Press Rep.

**WINTER GARDEN**





# SO GO THE CRITICS!

**"A BOUNTIFUL AND UPROARIOUS MUSICAL SHOW.** It is a gay and rowdy Broadway entertainment. Mr. Todd has promised his clientele an old-fashioned fandango without benefit of ballet or spiritual elevation. He has brought back the languid, lounging showgirl, well stacked, and the pony chorus, fast on its feet."

— BROOKS ATKINSON, *Times*

**"GREETINGS TO A NEW HIT!** An opulent musical extravaganza in the tradition of the Winter Garden. Beautiful girls and the incomparable Bobby Clark. Bobby is at his best, which is something wonderful in the American theatre. Oleg Cassini has contributed vivid and revealing costumes and there are striking backgrounds from the scenic designer, Howard Bay."

— WARD MOREHOUSE, *Sun*

**"BOBBY CLARK IS AS WONDERFULLY HILARIOUS** as you have every reason to expect him to be. There is nothing in his kind of theatre that can top him."

— WILLIAM HAWKINS, *World-Telegram*

**"BOBBY CLARK MAKES HIGH MERRIMENT** out of a fanciful fable."

— HOWARD BARNES, *Herald Tribune*

**"'AS THE GIRLS GO' ADDS COLOR AND EXCITEMENT** to the Manhattan scene. The girls are gorgeous."

— ED SULLIVAN, *Daily News*

**"IT PROVES A THOROUGHLY CHEERFUL EVENING."**

— *Time Magazine*

**"AN EVENING FULL OF WONDERFUL NONSENSE. It's a fine show."**

— WOLCOTT GIBBS, *New Yorker*

**FROM THE SUNDAY NIGHT "WINCHELL" OVER HIS A. B. C. COAST-TO-COAST HOOPER:** "Michael Todd's new musical smash hit, 'As the Girls Go,' opened at the Winter Garden. It's one of the greatest shows they've ever seen. The critics loved it."

**"A SMASH HIT!** Bobby Clark is the funniest man in the world. He's terrific, he's marvelous. If you're looking for laughs, 'As the Girls Go' is the answer to your problem. If you're looking for scads of beautiful girls, you'll find them at the Winter Garden. You'll have to be as stolid as the Sphinx and as grouchy as Scrooge not to have the time of your life at Mahatma Todd's irrepressible new gloom chaser. Bill Callahan and Kathryn Lee do some of the most exciting dancing seen on the stage in several semesters. They get able support from a whirlwind Hermes Pan ensemble. Irene Rich is a lovely, charming and delightfully feminine Madame President."

— ROBERT COLEMAN, *Mirror*

**"A BRIGHT NEW HIT . . .** gay and rowdy carnivals, with low-down, slap-stick comedy, and show girls that look like show girls. Mr. Todd deserves congratulations for bringing back not only Bobby Clark, but the rowdy musical comedy and the stunning show girl. Here is what we have all been needing."

— RICHARD WATTS, *Post-Home News*

**"BOBBY CLARK IS FINE IN A SPARKLING SHOW.** He is as funny as I have ever seen him. The Harold Adamson-Jimmy McHugh songs are grand."

— ROBERT GARLAND, *Journal-American*



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*The fifth longest-run play in the history of the  
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Enroute Chicago, West Coast

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*in*  
**"HARVEY"**

with MARION LORNE

**Frank Fay**  
*in*  
**"HARVEY"**

with DORA CLEMENT

a new comedy by MARY CHASE

directed by ANTOINETTE PERRY

Settings by JOHN ROOT

**The Pulitzer Prize Play**

*Greetings*

**GERTRUDE LAWRENCE**

Congratulations and Long Life

**PAUL MUNI**

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From

## THE GREATEST SHOW ON ICE

"I would just as soon miss Christmas—as miss Ice Capades."

—JIMMY FIDLER

"Ice Capades brings the masterwork of Disney's Snow White and the Seven Dwarfs to the ice with all the characters, ingenious lighting effects, rich costumes, imaginative setting and the best talent of the make-up art! The Seven Dwarfs seem to have stepped right out of the cartoon, the resemblance is that striking. It is an ace achievement. Costumes more gorgeous . . . an exuberant performance. The new Ice Capades . . . a hit!"

—KASPER MONAHAN, PITTSBURGH PRESS

"A new ice man cometh! A fresh approach. For those who have been clamoring for something new, they will have their wishes fulfilled. A bold experiment and I commend its pioneering. Replacement of young blood. A new chapter in ice shows. The old order gives way to a new look in an era of innovation."

—KARL KRUG, PITTSBURGH SUN-TELEGRAPH

"The ice man has unloaded another cargo of treasure trove at The Gardens. The monotony of success has not caught up with Ice Capades' bottomless frigidaire and the 1949 edition of its Winter Wonderland wears a coat of arms that keeps growing brighter and bolder season after season!"

—HAROLD COHEN, PITTSBURGH POST-GAZETTE



# ICE

# CAPADES of 1949

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—MOREHOUSE. SUN

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in association with  
ALDRICH & MYERS  
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**MADELINE CARROLL**  
in **"Goodbye, My Fancy"**  
A New Play by FAY KANIN  
with CONRAD NAGEL • SHIRLEY BOOTH  
and SAM WANAMAKER  
Directed by MR. WANAMAKER  
Setting by DONALD OENSLAGER  
Costumes by EVELINE BOCHÉ

*Now* MOROSCO Thea. *Moves to* FULTON Thea.  
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By THOMAS HEGGEN and JOSHUA LOGAN

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Starring

**HENRY FONDA**

with

**DAVID WAYNE****ROBERT KEITH • WILLIAM HARRIGAN**

ERLANGER THEATRE — CHICAGO

**RICHARD CARLSON**

James

Robert

Murray

**RENNIE • BURTON • HAMILTON**

Staged by JOSHUA LOGAN

(In Association with THE PLAYWRIGHTS' COMPANY)

**"ANNE OF THE THOUSAND DAYS"**

Starring

**REX HARRISON • JOYCE REDMAN**

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(In Preparation)

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STAR OF

**"ANNIE GET YOUR GUN"**

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SCREEN •  
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RADIO •**BOB GODDARD**

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("ROUND THE TOWN WITH ROBERT")



*Richard Rodgers*

*Oscar Hammerstein II*



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4th Season

48th Street Theatre  
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For The  
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With

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BARBARA BAXLEY • WILLIAM LANGFORD

Staged by MARTIN MANULIS

Settings by CHARLES ELSON

PLYMOUTH THEATRE, NEW YORK CITY



"Solid Hit"  
— LIFE

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"ENORMOUSLY ENJOYABLE"—ATKINSON, N. Y. Times  
ARTHUR SCHWARTZ presents  
BEATRICE JACK  
LILLIE HALEY  
in THE NEW MUSICAL SMASH  
**Inside U.S.A.**  
Lyrics and Music by  
HOWARD DIETZ • ARTHUR SCHWARTZ  
with HERB SHRINER • ERIC VICTOR • ESTELLE LOHING • THELMA CARPENTER  
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Dances and Musical Numbers Staged by HELEN TAHMIRIS  
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SEATS NOW FOR NEXT 16 WEEKS.  
MAIL ORDERS FILLED

Make checks payable to Majestic Theatre and enclose self-addressed, stamped envelope. Even: \$6.00, 4.80, 3.60, 3.00, 2.40, 1.80, Wed. & Sat. Mats. \$3.00, 3.00, 2.40, 1.80, 1.20. All prices include tax.

# "Funniest Comedy of the Season!"

A whirlwind lampoon . . . loud, broad, tempestuous, acted at top speed by a wonderful cast. The jokes bound off the rafters in an evening of honest, merchantable laughter . . . it helps to light up the Broadway sky. Sam Levene gives a powerful, versatile and richly comic performance.

—BROOKS ATKINSON, *Times*

"Moss Hart has brought malice, wit and affection to a show about show people. It has scenes of jubilant satire . . . affords intriguing glimpses into the complicated mechanics of the theatre and has a fund of rich entertainment."

—HOWARD BARNES, *Herald Tribune*

"Rollicking and lovely comedy about the stage. It certainly is amusing and Mr. Hart has directed it adroitly. Audrey Christie is present with another one of her brassy performances."

—JOHN CHAPMAN, *News*

"Extremely funny, high riding comedy . . . racy and rambunctious . . . a revealing hurly burly. No one in it is more piercing with satiric paraphrase than Glenn Anders." —WILLIAM HAWKINS  
*World-Telegram*

"A bright, amusing, gayly malicious and steadily entertaining play . . . acted to perfection by an ideal cast."

—RICHARD WATTS Jr., *Post*

## LIGHT UP THE SKY

A New Play  
by MOSS HART

CAST: SAM LEVENE, VIRGINIA FIELD, GLENN ANDERS, PHILIP OBER, AUDREY CHRISTIE, PHYLIS POVAR, BARTLETT ROBINSON, NELSON ROBINSON

Setting by FREDERICK YOL. Costumes by GUYETTE

## "A LAUGHAPALOOZA!" —WALTER WINCHELL

"It is a fast, furious, tremendously funny prank . . . the sparks were shooting off all the way to the East and Hudson Rivers . . . fascinating and cyclonic characters and some of the sharpest and wittiest dialogue to test your ribs in several semesters. Producers Joseph M. Hyman and Bernard Hart have given the play a perfect production, with author Hart magnificently directing a superb cast. Bartlett Robinson and Jane Middleton contribute handsomely to an uproarious evening."

—ROBERT COLEMAN, *Mirror*

"An entertaining and affectionate play from a man of the theatre who knows it and loves it. A show-wise, witty and delightfully malicious play . . . played by an expert cast. Virginia Field is vastly entertaining as the star. Philip Ober is excellent and Phyllis Povah contributes a comical performance."

—WARD MOREHOUSE, *Sun*

"An hilarious comedy . . . everybody had a fine time. It has been quite a while since Broadway has known a cast as expert. Barry Nelson as the playwright comes in for my greatest admiration."

—ROBERT GARLAND, *Journal-American*

### ROYALE THEATRE

45th Street West of Broadway

MAIL ORDERS NOW FOR NEXT 24 WEEKS  
Creating: \$1.00, 2.00, 3.00, 2.40, 1.80, Mat-  
inee Wed. and Sat. \$2.60, 3.00, 2.40, 1.80, 1.20.  
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LIFE WITH MOTHER

Life with Mother

Greetings from

## CHARLES BOYER

The "RED GLOVES" CO.

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A LUSTY SALUTE FROM  
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Anna Lucasta — Favorite Stranger  
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**"1949 HOLLYWOOD ICE REVUE"**

**Now on Tour**

**Appearing at Madison Square Garden Beginning January 20**

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**"HOWDY, MR. ICE"**

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**Produced by SONART PRODUCTIONS**

**Executive Director, ARTHUR M. WIRTZ**


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**Staged by CATHERINE LITTLEFIELD**



**PULITZER PRIZE and CRITICS' AWARD****IRENE M. SELZNICK**

presents

**ELIA KAZAN'S PRODUCTION OF**

 A detailed black and white illustration of a multi-story streetcar, resembling a building with many windows and balconies. It has a classic, ornate design with a flat roof and decorative elements. The streetcar is shown from a side-on perspective, facing right.
 

# A STREETCAR NAMED DESIRE

by **TENNESSEE WILLIAMS**Directed by **MR. KAZAN**Setting and Lighting by  
**JO MIELZINER**Costumes by  
**LUCINDA BALLARD****NEW YORK • BARRYMORE THEATRE****JESSICA TANDY****MARLON BRANDO****Kim  
HUNTER****Karl  
MALDEN****CHICAGO • HARRIS THEATRE****Uta  
HAGEN • Anthony  
QUINN****RUSSELL  
HARDY****MARY  
WELCH**Happy Holidays to All  
Our Friends in Show Business

— FROM —

**FORTUNE GALLO  
SAN CARLO OPERA CO.****ICE ENTERTAINMENT  
OUTDOORS UNDER  
THE STARS.....****Attention Ballpark Owners  
and State Fair Managers****"HOLIDAY ON ICE" ...**Staged on world's largest portable ice surface, now thrilling audiences from coast to coast with its cast of 110 skating stars, magnificent production, comedy, music and beauty.HAS A FEW SUMMER DATES OPEN FOR FAIRS AND LARGE BALLPARKS. MUST HAVE MINIMUM OF 6500 SEATING CAPACITY. WITH DRAWING POPULATION OF 300,000 OR MORE.**"ICE VOGUES" ..**Our second, slightly smaller, ice spectacle with cast of 75, also has few open Summer Dates. Must have minimum 4,500 seating capacity and drawing population of 150,000 or more.**If Interested Forward All  
Information and Details at Once to****GEORGE D. TYSON****Holiday On Ice Shows, Inc., 1775 Broadway, Suite 624  
Telephone Circle 6-8660***With  
Best  
Wishes***BROOKS  
COSTUME CO.****1150 AVENUE OF THE AMERICAS  
NEW YORK CITY****GLORIA LE ROY  
COMEDIENNE****Now with  
OLSEN and JOHNSON'S NEW REVUE****DIRECTION:****MILES INGALLS  
New York****JULES GOLDSTONE  
Hollywood****Thanks to the William Morris Agency**

# ANYBODY GOT A PYRAMID?

LATE IN OCTOBER when we published Billy Rose's "Wine, Women and Words," we bought several big ads in which we pointed out that it was fast, frenetic and funny.

Well, shortly after these ads appeared, the distinguished humorist, P. G. Wodehouse, sent us the following letter:

Nov 11, 1948

Messrs Simon and Schuster  
1230 Sixth Avenue  
New York City

Gentlemen,

I have read a number of reviews of WINE, WOMEN AND WORDS and I have seen some acres of advertisements, and I am not satisfied with either. It seems to me that the reviewers have all approached the book in a spirit of ~~amused~~ condescension, - with a sort of superior snicker, as it were, as if they were saying 'So old Billy has written a book? Well, well. You never know what's going to happen these days, do you?', treating it as if it were a bizarre attempt at a quaint sideshow by a Broadway jack-in-the-box who ought to be devoting himself to elephants and swimming girls.

I suppose it was inevitable. But why do you in your advertisements fall into the same trap and take the kidding, tongue-in-the-cheek angle? I have now read WINE, WOMEN AND WORDS three times, and I still adhere to my original view that it is not a book to be condescended to or treated as a joke. It is an extraordinarily <sup>being</sup> fine book, as intimate as Pappys and as salty as Abe Martin, besides, about twice as funny as anything else I have read for a good many years. To me it seems that it has everything, - charm, wit, wisdom, thrills and that electric quality which Billy calls X.

Do please make those advertisements a little straighter, so that people will realize that this is not just a joke book but something a good deal more important. 'Will yer, Jim', as Sayles used to say to Dooley. If I were not afraid of being pompous, I would call WINE, WOMEN AND WORDS a social document and a real contribution to American literature.

Yours faithfully

P. G. Wodehouse

Next, *The Saturday Review of Literature*, in its December 4th issue, opined that Billy's opus "combines the narrative quality and barbed jape of Twain and Damon Runyon"

and represents "the most widely esteemed, typically American humor of the 1940's."

And now comes the January *Atlantic Monthly* with these unminced words: "Billy Rose is God's gift in a dreary year, and his book, 'Wine, Women and Words,' the most refreshing slice of Manhattan we've had since Damon Runyon. He writes with a beautiful sense of timing, and with an impeccable ear for dialogue."

Okay, gentlemen, call off your dogs. We thought we had done right by our Bill—after all, we printed up his book as pretty as we knew how, threw in a lot of colored art by Salvador Dali, and ordered a first run of 30,000 cloth-bound (\$3) and 100,000 paper-bound (\$1) copies. In fairness to ourselves, we must point out that our ads must have impressed some folks because "W., W. and W." is now well up on all the best-seller lists; we're ready for a cloth reorder, and we've already taken delivery on an extra 50,000 copies of the paper-bound edition.

However, we don't want to row with Mr. Wodehouse, *The Saturday Review*, and *The Atlantic Monthly*, and if they think Mons. Rose's writings ought to be carved on the side of a pyramid, we're willing to go along with them. We stand ready to buy the necessary cold chisels and mallets, and hire a hundred members of the Stone-Cutters Union. The only trouble is, we haven't got a pyramid.

Anybody got one handy?

SIMON AND SCHUSTER, Publishers

## WINE, WOMEN, AND WORDS

by BILLY ROSE

**"LEND AN EAR"**

to

**YVONNE  
ADAIR**

who shouts

Thanks for wonderful press notices:

Yvonne Adair, who is an uncommonly versatile performer, pops quite a few people in the aisles with her hot dancing.  
Brooks & Perkins, Times.

Yvonne Adair is a riotous comedienne of the Charleston-and-Black Bottom school in the operetta burlesque.  
John Chapman, Daily News.

As for versatility it would be hard to beat Yvonne Adair. She sings a couple of smooth torch songs, then turns herself into a raucous hip slapping hooper of the Charleston era for "The Gladiola Girl" which is the most authentic satire yet turned up on the musicals of the '20s.  
Wm. Hawkins, N.Y. Telegram.

The atmosphere is so unaffectedly high-spirited that there is no resisting its appeal. To see Gladiola burlesque a soubrette of the twenties is worth any player's while.  
Richard Watts, Jr., Post.

"The Gladiola Girl", road company that has been lost in the sticks since 1928, and with its ancient costumes and hammy routines, and with Miss Adair to demonstrate the "old Yahoo step," the skit is a riotous joy.  
N. Y. Sun.

The whole gang of them is so good that it seems almost unfair to spotlight any of them with special praise. However, new comedienne like Yvonne Adair have everything to heed for their future feature brackets.  
Billboard.

... nice tunes which are in the main excellently realized by Gloria Hamilton and Yvonne Adair.  
Variety.

Thanks for the opportunity:  
Wm. K. Kotzall, Frank Gilbert, Wm. Eytke.

Thanks for show stopping material:  
Charles Gwynne.

Thanks for direction, choreography, costumes and arrangements:  
Gower Champion, Hal Gerson, Royal De Bot, George Bauer.

Thanks for placing me:  
Jules Ziegler Agency.

Thanks for press relations:  
Art Franklin Assoc.

Thanks to the "Lend an Ear" cast for their warmth and friendship.

BUT MOST OF ALL THANKS TO MOM AND POP WHO MADE IT ALL POSSIBLE.

**Plans for Prolonging Legit**

Continued from page 251

started for next season, and might run very successfully.

Moreover, the idea that an actor demeans himself by going on the road should be dispelled by example.

There should be an Emergency Employment Committee connected with Equity and the League of N. Y. Theatres, whose duties should be to assist in solving problems with Equity members or managements which are affecting the business of an attraction, and will ultimately cause its closing. Such an Employment Committee should be empowered to use the influence of these groups on their members in the interests of general employment.

**Great Moral Force**

I could give many examples where plays have had to be dropped because of actions on the part of members of the cast, on the one hand, or of the management, on the other, which ultimately resulted in destroying the business of the play and caused its closing. In a number of such cases, there was no actual breach of contract. The moral effect of an Employment Committee calling on the actor or the management, as the case might be, and pointing out that the cast was threatened with being thrown out of work, might have a great moral force and save a number of plays which otherwise might close.

Some years ago, I assisted in forming an organization known as the American Theatre Council, the purpose of which was to bring together all the elements of the theatre in an effort to solve those problems which affected the economic structure of the theatre. Two successful conventions were held in New York, but unfortunately, the effort was dropped although it proved itself well worthwhile. Possibly, the American

Theatre Council and the accompanying annual conventions of the theatre should be continued for it is useless for individual managers and unions each to attempt to solve the problems of the theatre as a whole by individual action. At a period when good will is in the air, it would be a fine moment for all of those who have power in the various organizations of the theatre to look into their hearts and see whether they could not accomplish more for their own good by mutual cooperation rather than mutual distrust.

**Actors Fund Grosses  
20G at Annual Benefit**

Annual benefit of the Actors Fund of America, held Tuesday night (28) at the Astor hotel, N.Y., drew an audience of about 600 and grossed an estimated \$15,000, including admissions, sale of programs, program advertising and proceeds from games. Instead of being a straight show, this year's benefit was in the form of a ball, entertainment and buffet supper.

Stars who appeared included Ray Bolger, Anne Jeffreys, Bobby Clark, Ethel Merman, Howard Lindsay, Dorothy Stickney, Robert Morley, Paul Muni, Bill Robinson, Jimmy Savo, Tallulah Bankhead, Sam Levene, Smith and Dale, Sophie Tucker, Henry Fonda, and Phil Silvers. There were various other group acts.

Joe Laurie, Jr., and Ed Sullivan emceed and the orchestra was stationed at various times by Meyer Davis, Blue Barron, Benny Goodman, Guy Lombardo and Frankie Carle.

Kenne Waters directed the show and James Sauter was in general charge of the entertainment.

**UNION NIPS CREDITS  
FOR 2 B'WAY SHOWS**

Unusual situation found two of last week's Broadway openings with names of set and costume designer omitted from the Playbill programs. Irony of the situation was pointed up by the fact that reviewers singled out sets and costumes in both plays for high praise.

Sets and costumes for "The Madwoman of Challott" were those of Christian Berrall, created for the original Paris production and imported for the N. Y. run. "The Rape of Lucretia" sets and costumes, created by John Piper, were those of the original Glyndebourne Festival production in England in 1946.

Omission of the names was due to a regulation of the United Scenic Artists union, because sets and costumes weren't created here.

**Shows in Rehearsal**

"All for Love"—Sammy Lambert & Anthony B. Farrell.

"Death of a Salesman"—Bloom-Garden-Fried.

"Figure of a Girl" (formerly "Emperor of China")—Theatre Guild.

"Forward the Heart"—Jules Leventhal.

"They Knew What They Wanted"—John Golden.

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Co-Producer

"O' MISTRESS MINE"

Road Tour With  
SYLVIA SIMON and JOHN LODER  
Music Hall Summer Theatre  
Clinton, New Jersey  
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2ND YEAR

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ENOUGH TO BE IN THE SEASON'S  
GREATEST MUSICAL:

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"LOVE LIFE"



GILBERT MILLER and HENRY SHEREK

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## ROBERT MORLEY

IN

## "EDWARD, MY SON"

By ROBERT MORLEY and NOEL LANGLEY



NOW IN ITS 18TH MONTH AT THE LYRIC THEATRE, LONDON.

## BARNARD STRAUS

"Temper the Wind" "For Love or Money"

OBITUARIES

WALTER MOROSCO

Walter Morosco, 49, 20th-Fox producer and director for the past 10 years, died of a stroke Dec. 30 at Coronado, Cal., where he had been vacationing for several days. He was the son of the late Louis Morosco, legit producer.

Long identified with the film industry, Morosco at one time turned out educational shorts and later was associated in various capacities with the Artists, Fox Films and Paramount. While with 20th recent boxoffice successes as "Charge" and "My Regards to Broadway" were made under his guidance.

Born in San Francisco, Morosco came under the wing of his father, an early age and was with the latter's theatrical organization for a number of years. In his tenure with 20th, he produced many films, some of which were "It Happened in Flatbush," "The Man in the Trunk" and "Wing and a Prayer."

Surviving are a son, Tim, and his mother, Mrs. Anna Morosco. He was thrice wed, having married actress Corinne Griffith, Shirley

FRANCIS X. HOPE

Francis X. Hope, 77, former general manager for producing firm of Cohen & Harris, was born in Philadelphia, Dec. 27. He had been with the producing firm for a number of years. When Sam H. Harris and George

M. Cohen effected a schism of partnership, he subsequently joined with his home in Philadelphia, Dec. 27. He had been with the producing firm for a number of years. When Sam H. Harris and George

**DICK RYAN**  
MARY RYAN  
In Memory of My Beloved Husband

M. Cohen effected a schism of partnership, he subsequently joined with his home in Philadelphia, Dec. 27. He had been with the producing firm for a number of years. When Sam H. Harris and George

He was a founder and honorary life member of the Friars and a member of the Lambs Club.

**PETER PANN**  
Peter Pann, 76, veteran character actor who more recently had

IN LOVING MEMORY

HARRY VON TILZER

July 8, 1872—Jan. 10, 1946

His Brothers

WILL—JULES—HAROLD—ALBERT

Listerwalter and Marie O'Keefe, a model. All ended in divorce.

**JOHN GECOMA**  
John Gecoma, 51, owner and operator of Bright Lights Exposition Show, died of a brain tumor in Pittsburgh, his home town, Dec. 25.

In addition to his outdoor attraction, Gecoma operated an agency in Pittsburgh for outdoor advertising. He was associated with Frank Cervone, handleader who preceded him in death by five weeks. The office, which is associated with Hamid Enterprises, will be operated by Cervone's sons, Joseph and Jack, with the passing of Gecoma.

Survived by a sister and two brothers.

been a member of the staff of the Actor's Fund, died in New York, Dec. 29. His last stage appearance was in the 1945 Broadway production, "Signatures."

A native of Hamburg, Germany, Pann started his career in Shakespearean repertory, later acting in stock as well as in vaudeville. He also was in the road companies of "Peg o' My Heart" and "A Bit of Diplomacy."

A daughter survives.

KAY VAN RIVER

Kay Van River, 40, film scripter, radio writer and playwright, died in Glendale, Cal., Dec. 31, an apparent victim of an overdose of sleeping tablets. For years she had

recurrent attacks of arthritis and sciatica.

Miss Van River had either written or collaborated on many films, including "The Harvey Girls," "Babes in Arms," "Lady Be Good" and Metro's "Andy Hardy" series. She was born in Minneapolis.

Mother, Amy Van River, survives.

**HENRIETTA LEE MORRISON**  
Mrs. Henrietta Lee Morrison, 79, widow of Charles P. Morrison, comedian, died in New York, Dec. 29.

Mrs. Morrison specialized in comic roles. After making her debut in "The Two Sisters," she subsequently appeared as Richard Carle in "Mary's Lamb," "A Contented Woman," "Girl of My Dreams" and "Long Letty." Her husband died in 1934.

**MRS. WILLIAM BLAISDELL**  
Mrs. Clara Lavine Blaisdell, 75, actress and widow of William Blaisdell, actor, died in New York, Dec. 29.

Born in New York, she had appeared in a series of comic operas, and at the turn of the century in Edward E. Rice's production of "The Girl from Paris."

**COL. WILLIAM S. SAVAGE**  
Col. William S. Savage, 51, veteran executive of RKO Radio's legal department, died in Garden City, L. I., Dec. 29.

He came to RKO in 1932 via the real estate department and later transferred to the legal department. Survived by wife.

HEDLEY COOPER

Hedley Cooper, 59, violinist, died Dec. 25 in Dallas. He was born in Addingham, Yorkshire, England and was concertmaster of the Guild Hall of Music of London before coming to Dallas in 1920.

He was a member of the Dallas Symphony Orchestra and was also an instructor in violin.

JACK FLANNERY

R. J. Jack Flannery, 51, branch manager of National Screen Service in Seattle, died there Dec. 25, following a heart attack.

Survived by wife and a brother.

**WILE, 28, of George Lusk**  
Wile, 28, of George Lusk, Pa., exhibitor, died there Dec. 17. In addition to her husband, parents, two brothers and a sister survive.

**Wife of Charles Lindau**  
Wife of Charles Lindau, owner of the Keddle and Keddle Annex theatres, Chicago, died there Dec. 28. Survived by husband and three sons.

**Wife, 43, of Larry Jacobs**  
Wife, 43, of Larry Jacobs, Indianapolis branch manager for

Screen Guild, died after a heart attack at Covington, Ky., Dec. 28.

**Harry Brodsky**  
Harry Brodsky, theatre decorator, died in Philadelphia, Dec. 29. Survived by wife, two daughters and two sons.

**Donald Ruedd**  
Donald Ruedd, 60, Columbia picture actor in the last 17 years, died in Hollywood, Dec. 28, after a heart attack.

**Brother, 63, of screen actor**  
Brother, 63, of screen actor Monic Bie, died at his home in Indianapolis, Dec. 28.

**LOVING MEMORY OF BILLY SMYTHE**  
Who Passed Away Jan. 24, 1948  
We Miss You  
GLADYS, WILLIAM JR., ROBERT AND PHILIP

**Joseph A. Block**  
Joseph A. Block, 55, Metro studio policeman for 23 years, died Dec. 26 at his home in Culver City, Cal.

**Arthur Smith**  
Arthur Smith, 51, film property man, died Dec. 27 in Hollywood after a long illness.

**A. Q. Hodges**  
A. Q. Hodges, 50, Metro investigator, died Dec. 26 in Santa Monica, Cal.

**Widow of Warren William**  
Widow of Warren William, film star, died in Manhattan, L. I., Dec. 31. William died last September.

**Sen. 10, of Martin Col.**  
Sen. 10, of Martin Col., RKO film editor, died in Hollywood, Dec. 29.

Global Kick

Continued from page 21

tory for "Frank Buck Returns to Africa," in which Julie Levey is interested. He will take color camera unit, as well as Cooper-Schodack, and film exciting wild animal footage for an exploitation picture to go out under above tag. Buck will be in Africa approximately the same time.

Third outfit to make use of this money will be George Brastko and Yorke Caplan, who have just made "Urbun" in Matto Grosso jungles of Brazil. They plan to make an elephant-picture, which will be reworked as "Okapi," which will be changed, since an okapi is far rarer than an elephant. The picture will be ready for release in early spring, but will probably get away first of the three companies.

**Robert Lord and Humphrey Bogart**  
Robert Lord and Humphrey Bogart, for their second Santana production together, are seeking "Tokyo Joe." While star won't make jaunt to Japan, Lord made the trip in early fall and laid out a wide location outline in area around Tokyo, and later a camera crew spent six weeks filming background material which will be used for much of picture. Breakdown-Caplan will go to Japan late this year.

**India also to serve as setting**  
India also to serve as setting for a Hollywood company, Oriental-International, headed by Ken McElowney, although it is financed by a Hindu rajah. McElowney is now en route to Bombay where at least two and probably four pictures will be made.

**There has been scarcely a week**  
There has been scarcely a week this past year that some Hollywood production company wasn't active abroad. Italian production was particularly heavy, and so was British.

**In Italy, 20th-Fox had**  
In Italy, 20th-Fox had "The Prince of Foxes," Goldridge, Inc. financed with all-U.S. coin by New York Realty tycoon Robert W. Goelitz. Jr. made "Rapture," at Scialoja studios; Victor Fahlen, "Pirates of Capri," Jimmy Saw, also was to have starred "Little World, Hello" there. Reginald Inghovitch, for Columbia release, was making "Fauti" and "Aida," as well as "Wales of Radium."

**England saw 20th-Fox doing**  
England saw 20th-Fox doing its second British postwar picture, Metro finished "Edward, My Son" and started "Conspirator." Quo Vadis," which rolls in Italy in March, likewise will be filmed in London.

**Alfred Hitchcock shot his**  
Alfred Hitchcock shot his "Under Capricorn" in London, finishing this Transatlantic production at Warners in Hollywood. David O. Selznick also filmed a portion of "The Third Man" in London, although most of it was shot in Vienna.

**Coming up, in addition to**  
Coming up, in addition to "Quo Vadis," noted above, is Selznick's

"The Tale of Two Cities," to be made in England, and "The France," Warner's currently in production. "The Hasty Heart" in London, and "The Hasty Heart" will launch his indie efforts with "Mark Sklar" in England.

**Metropolitan to Canada**  
Metropolitan to Canada has set for the last 17 years, due to "Cariboo Trail" and "Black Rose" has set for the North American location expedition for the last 17 years. This company will be presently active abroad this year. Slated also are "The British Similitude," "The Yard," "Unseen Harbor," "One Highway," "The Gay Pursuit," all for British similitude, and will do Northwest Mounted Post, will do Canada. Robert Bassler, too, will do a series of 20th-Fox for a documentary based on Sweden during years interned in Sweden during war.

**Mexico is to get heavy attention**  
Mexico is to get heavy attention again, after having practically been abandoned during past year. April as yet, to son for such as Pancho Villa, Metro is to do "Zapata," and William Howland and Selznick will do "Tess of the Storm" and "Fate Takes a Holiday" in southern capital. Albert J. Cohen, president of "The Flame," John Ford will do "Sancet," and Selznick is preparing "The Quiet Man" for production in Ireland.

**John Beck will produce**  
John Beck will produce "Lona Doone" for Edward Small, for England and Scotland, film to make in association with Arthur Rank, and Selznick will do "Tess of the Storm" and "Fate Takes a Holiday" in southern capital. Albert J. Cohen, president of "The Flame," John Ford will do "Sancet," and Selznick is preparing "The Quiet Man" for production in Ireland.

**Mike Frankovitch currently is**  
Mike Frankovitch currently is in Italy, with plan to make two pictures there, and Universal will see Deanna Durbin to Rome for an untitled musical in association with Selznick. The latter is concerned. California Productions is another to do a film in Rome in association with Selznick, to star Robert Cummings. Hal Wallis may do a film there, too, "September."

**Plenty of other production**  
Plenty of other production companies likewise are looking off shore for locations. World is so small these days, with its long flying planes, that it's only three days to the Orient. What's distance, now, anyway? And there's that frozen coin.

MARRIAGES

**Ellen Lewis to Aldo Pralogn**  
Ellen Lewis, Dec. 24, "Hot Chick" with Pittsburgh Symphony Orchestra, Dec. 24, to Jimmy Gaudin, Underwood-Pearson chief press announcer on WBMS in Union City, N. J.

**Betty Bigelow to David Rose**  
Betty Bigelow to David Rose, Las Vegas, Dec. 28. He's a composer-orch leader.

**Marguerite Chapman to C. Bentley Ryan**  
Marguerite Chapman to C. Bentley Ryan, Santa Barbara, Cal., Dec. 29. Bride is a screen actress.

**Ellen West to Johnny Greenhut**  
Ellen West to Johnny Greenhut, New York, Dec. 29. He's in the television dept. of Music Corp. America; bride is former showgirl, previously married to Greenhut.

**Lucey Gilman to Jack Scott**  
Lucey Gilman to Jack Scott, Chicago, Dec. 25. Bride is a radio actress; he's partnered in Schwimmer & Scott ad agency.

**Mr. and Mrs. Leo Eugene**  
Mr. and Mrs. Leo Eugene, daughter, Texarkana, Tex., recently. Father is manager of KTVB there.

**Mr. and Mrs. Jack Zide**  
Mr. and Mrs. Jack Zide, daughter, Hollywood, Dec. 28. Father is a writer at Paramount.

**Mr. and Mrs. Edith Cress**  
Mr. and Mrs. Edith Cress, 31, New York, Dec. 25. Mother is publisher of "The Cress"; father is also a press agent.

**Mr. and Mrs. Paul Bechtold**  
Mr. and Mrs. Paul Bechtold, son, Pittsburgh, Dec. 20. Father manages Uptown theatre in Pitt.

**Mr. and Mrs. David Wynn**  
Mr. and Mrs. David Wynn, son, Hollywood, Dec. 29. Father is plant superintendent at RKO.

In Memoriam 1948

FREDERIC CLAYTON  
ALBERT C. FULLER  
SIDNEY HARRIS  
H. KINSEY  
RALPH KRAVETTE

LEON LEOPOLD  
WALLACE MUNRO  
FRED MYSTHE  
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MOVE DAT BELL UP  
HIGHER AN' STAN'  
BACK! ... I AIN'T  
STARTED YET!"



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IN MUSIC

"ANY STATE IN THE FORTY-EIGHT IS GREAT"

**"This is  
Ev'rything  
I Prayed For"**

WORDS BY  
VICK KNIGHT

MUSIC BY  
DAVE KENNER

"I'M FEELING MIGHTY LOW"

**A NEW  
SIZZLING HIT**  
from the

**JIMMY DURANTE  
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# ENTERTAINMENT WEEKLY

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## THE GOSPEL AT 1949

### Talent Agencies Building Lower-Cost Shows; See Stronger Bid From Radio

Although talent agencies anticipate the usual amount of sponsor spending in radio, they're building lower-priced packages in keeping with the general lower economic trend in all fields of show business. Parents feel that television inroads are still comparatively minor and heavy sales in radio spending will not be evident for some years to come. They believe that even with extension of the coaxial cable, there will still be a considerable segment of the country not covered by video transmitters. It's also figured that advertisers experimenting in video will not diminish radio budgets to any appreciable degree, difference probably being made up by decrease of spending in other media.

Agencies think that program sales will start picking next month when the majority of advertiser budgets come through. Until then, parents are lining up new packages.

The talent peddlers say that they've considerably more selling points than were present during the past year. Firstly, they believe that the Jack Benny switch from NBC to CBS points up anew the need for development of new shows and new stars. Inasmuch as Benny was the keystone of NBC's former smash Sunday lineup, networks (Continued on page 34)

### Richard Rodgers Nips Oldtimers in Defense Of 'Hard Work as Fun'

In last week's anniversary issue of *Variety* there was an article by Arthur Hopkins, the title and text of which was, "All the Fun Has Gone Out of the Theatre as of late respect, and no more. I ask, 'What's the man talking about? I searched his article carefully for an indication of what was considered fun in the 'good old days' and I found that they had some gosh-darned witty speeches from the Lambs and Friars. Mr. Hopkins also comes up with what he declares is the origin of (Continued on page 33)

### Benny Goodman Does Quick Fade at N.Y. Par

Benny Goodman pulled an unusual disappearing act at the Paramount theatre, New York, Saturday night. He walked off the theatre's bandstand during Buddy Lester's comedy act and kept right on going out of the house. He hadn't been back since. Gene Krupa was dragged from a vacation for the show Sunday night and conducted B. G.'s band until it closed last night (Tuesday). B. G. claims his action was due to the fact that a bronchial con- (Continued on page 47)

### Danish King Batons Orchestra For Benefit Recordings

Copenhagen, Jan. 11. One of the top prizes in a Danish lottery to aid needy European countries will be a set of classical recordings waxed by the 70-piece symphony orchestra of the Royal Danish Theatre under direction of King Frederik IX. Ability of King Frederik as a musician and director has long been acknowledged in Danish musical circles. The 42-year-old monarch has been a music lover since his early youth and once wrote a march for the Royal Guard Orchestra.

### Benny Willing To Tackle Video, If It Can Afford Him

Hollywood, Jan. 11. Either live or on film, Jack Benny is available for video—whenever the medium can afford him. That's the comic's answer to recurrent reports that he'd retire from show biz when he becomes a major factor.

What's more, Benny declared, his radio characters will remain intact. He has maintained his situation comedy format with video in mind and only minor revisions will be required to convert to the new medium. Televiewers will see Benny and Rochester riding in the Maxwell, they'll see the vault in (Continued on page 62)

### A. J. Balaban-Friedlander Head Country Club Synd.

Syndicate headed by A. J. Balaban and Emil Friedlander has purchased Adolph Zukor's 800-acre estate at Natick, Mass., and plans to develop it into country club estates for wealthy show biz names. Zukor, to run it at a cost with about 200 families in the entertainment field participating. They'll have homes on the acreage plus swimming pool, golf course, small filmery and all other elements of a top country club. Balaban, managing director of the RKO, N. Y., and Friedlander, head of Radio's comedies, and the syndicate which includes Abe Lastfogel, William Morris office partner, Eugene Zukor, son of Adolph; Harry Thau, who operates Cavanaugh's and the Cardinal restaurants in N. Y.; Nat Robbins, Balaban's brother-in-law and others. They paid around \$500,000 for the property, which originally cost Zukor about \$2,500,000.

### RESENT NBC FEES ON PRODUCTION

By GEORGE ROSEN

Clients and ad agencies involved in the majority of top-budgeted dramatic and variety shows on television have been doing a fast burn in recent weeks over mounting TV production costs. Shows that would normally have a \$30,000-\$40,000 a week talent bill, they claim, spiral to as high as \$8,000 and \$10,000 a week, principally because of scenery designing problems.

They're particularly resentful of the fact that their hands are tied and they can't do anything about it, and the finger is particularly pointed at NBC's standing rule that all production mountings must be undertaken by the network itself, that none of the scenic work can be parcelled out. The problem is becoming an increasing headache for such sponsors as Texaco, Swift, Kraft, Admiral and Philco, among others represented by NBC-TV network programming.

In the case of "Texaco Star Theatre," both the client and the agency, Kuder, point to the fact (Continued on page 30)

### Names Piled High For Truman Show

Washington, Jan. 11. What must rate as one of the biggest all-star variety shows ever assembled will take the stage the night of Jan. 19 here at the inaugural "Gala" before President Truman and an overflow audience at the National Guard Armory.

Here is the cast who will highlight one of the stellar affairs of inaugural week in Washington: Gene Kelly, Frances Hagelin, Dorothy Maynor, Lawrence Tibbett, Kay Starr, Abner and Costello, Tony and Sally De Marco, Lena Horne, Lucy Monroe, Leopold Stokowski conducting the Metropolitan Symphony Orchestra, Lionel Hampton and his band, Alice Faye and Phil Harris, Phil Spinkley and his all-girl choir, Lum N. Abner, Phil Regan, Jane Powell, Dick Haymes, Gene Krupa, Edna Ferber, Charlie McCarthy, and a 32-piece pit orchestra of Washington's Capital (Continued on page 55)

### Artie Shaw's Gonna Let His Hair Grow

Artie Shaw has been signed for longhair concert appearances by the Judson, O'Neill & Judd division of Columbia Artists Management, offering him now to orchestral managers as clarinet soloist with their symphonies for midsummer-at-fresco appearances and for October-November this year. Managers are being advised that Shaw (Continued on page 55)

### Major Pic Companies See 1949 Biz Holding Up as Well as Last Year

#### Argentine Musicians May Balk Cugat Visit

Montevideo, Jan. 11. It now looks as though the contract signed in November, which would bring Xavier Cugat to Uruguay and Argentina in March-April, 1949, may have to be cancelled as far as Argentina is concerned. This is the result of the opposition put up by the Argentine Musicians' Union, based on the contention that their U. S. counterpart has consistently opposed any booking of Argentine bands or musicians in U. S. territory.

### 14 B'way Closings Force 700 Out Of Work; More Due

Current epidemic of closings, the most severe in years, is crippling theatrical employment, and worrying the entire legit field. Although conditions are expected to be better for the next couple of months, at least a few more shows may fold soon.

Figuring the 10 recent closings on Broadway and the road, plus the four scheduled this week, an estimated 700 people, including actors, musicians, stagehands, etc., will have been thrown out of work. About 100 more are employed in three other shows that may go off soon. That figure excludes those in shows that left or are to leave Broadway to tour. One result of the rash of closings in New York is that the threatened theatre shortage of a few weeks ago is apparent (Continued on page 51)

Ten major film companies, for the first time since the war, plan to release about eight more pictures during the current year than they fed to exhibitors in 1948. Approximately 353 features will be distributed in 1949, as compared to the 345 turned out during the preceding 12 months. In addition, several companies have scheduled a group of releases.

Similarity in the number of releases indicates that the major company sales chiefs believe business will be at least as good as it was in 1948. All the companies quizzed in the *Variety* compilation emphasized, however, that current release plans are only tentative and the number of releases may be increased or decreased, in line with market conditions.

Big Five, surprisingly, are slowing down on their releases, indicating that optimism that the high-budgeters will grab longer playing time in the first runs, thereby making necessary fewer releases than last year. Paramount, for example, has trimmed its schedule from 27 releases in 1948 to an estimated 19 for 1949. Dip of eight (Continued on page 63)

### Relaxing of Gambling Law Needed to Hypo Havana Nitory Biz

Havana, Jan. 11. Nitory operators are hopeful that the new national administration will ease the laws on gaming. Business here, despite influx of tourists resulting from resumption of cruises, has been below that of the switch period, when visitors were at a minimum. Bonifaces feel that relaxing of the casino regulations, which permit licensed visitors in the Havana suburb only, will come shortly.

As for rest, few cafes are doing (Continued on page 55)



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# Govt. Budgeteers Discredit 'Decline' Of B.O., Predict Higher Admish Take

Washington, Jan. 11.—Taking sharp exception with those who predict that the box office is in for a considerable period of decline, the Federal budget-makers are predicting that the 20% admissions tax will bring Uncle Sam more during the current fiscal year than during any other year. Budget estimates declare further that the admissions bite for the next fiscal year, beginning July 1, 1949, will be still higher than in this fiscal year.

President Truman's budget, submitted yesterday (10) to Congress, disclosed that during the business year ending June 30, 1948, the Federal Government took \$188,106,699 from the admissions tax. For the current year the take is estimated at \$360,000,000. Next fiscal year, the 20% tax is figured to yield \$460,000,000, or 80% of this is estimated to come from films. Remainder is from a wide variety of sources ranging from admissions to ballrooms and legit to sports and swimming pools.

The President's budget message, calling for an increase in taxes, puts his estimates showing a level higher than previous years. His admissions, makes crystal clear that the Administration will fight any proposal to lower the admissions tax from the present 20% level, instituted in 1945, to the old 10% figure.

While the Government figures that show big and entertainment generally will hold its own for the next 18 months at least, it does acknowledge that movie attendance is off and will continue to slip. The 20% tax on nifty take earned the Federal Government \$53,529,175 in the fiscal year ending June 30, 1948. For the present fiscal year, the estimate is only \$40,000,000.

(Continued on page 62)

## Sartorial Sam Goldwyn Swipes Style Lead From Rank, Korda, Sez Brit. Mag

London, Jan. 11.—As a climax to a year in which they have had unsympathetic treatment from British critics, writers Rank and Sir Alexander Korda are taken to task for their "slovenly" dress in a feature in the *Tailor and Cutter*, British magazine on men's styles.

Publishing picture of Rank in a check sports jacket and striped flannels and Korda in a creased suit, overbroadasted in the journal says of Rank "you're feeling rather shy, aren't you, and no wonder, but that check jacket, while Korda is said to look "as though he has been screwed up in a ball and left overnight."

To cap it all, the two British film chiefs are advised to study the picture of Sam Goldwyn and some of his American associates. "You won't mind admitting," says the journal, "that every one of them is a neater figure sartorially than either yourself or your chum, Sir Alex. And we don't even include Mr. Goldwyn out."

And from all of this, the *Tailor and Cutter* draws the conclusion that U. S. film chiefs are "stressed-alien style consciousness, and the British tradition of neat in men's wear is being challenged by America through motion pictures."

## Bob Hope's Arena Tour Doing SRO Texas Biz

Dallas, Jan. 11.—Bob Hope's arena and auditorium tour has been playing to capacity audiences in various Texas cities. Full houses attended Hope's first showings in Fort Worth, Abilene, Austin, and two shows in Dallas, and one each in San Antonio and Galveston. Tonight's (11) display in Houston, where he does his broadcast, is sold out in advance.

Hope resumes in Beaumont tomorrow (Wed.) where a twilight show was added to take care of the huge advance sale. Thursday's shindig in New Orleans has a 16,000 advance.

Hope chartered a DC-6 from United Airlines to make jumps across the country, and is strict adherence to schedule. Although shows are slated to run two and a half hours, most displays run around three hours.

Hope's cast is similar to that of his radio legions and includes today, Irene Ryan, Bill Brown, Hy Averback and Bill Farrell, etc.

## \$36,000,000 Asked For Info Abroad

Washington, Jan. 11.—The State Department's international information and educational program, including the "Voice of America" and a limited picture project, would receive \$36,000,000 in the next fiscal year under a budget request made to Congress yesterday (11) by President Truman.

For the current year the project would receive \$27,000,000 and probably will have to make up a deficit of about \$345,500. Of the new request \$20,000,000 will pay for the authorization approved by the 80th Congress for this year, but which the funds were provided for.

Of the new money \$8,603,104 would be spent for international broadcasting, "Voice of America," and \$2,049,988 would be earmarked for special international pictures.

## DEC. AMUS. STOCKS SHOW SHARP SPURT

Entertainment stocks showed remarkable strengthening in December, with the total on the N.Y. stock exchange rising sharply by \$40,596,822 at the close of the year, value of all amusement stocks on the big board climbed to an overall figure of \$679,625,351. Listed on the N. Y. exchange are all major film companies except United Artists, big radio nets and a number of disk outfits.

The rally came after amusement stocks, along with the general run of industrials, had badly followed the reelection of President Truman in November. Prices on amusements then slumped to the lowest point since February, when they were at a low of \$1.70.

Average per-share price on entertainment stocks amounted to \$18.70 in November, compared with figure compares with \$14.99 on Nov. 30 and \$15.18 on Oct. 30.

## 344th Week! All-time low run record in the legitimate theatre.

**KEN MURRAY'S**  
"BLACKOUT OF 1949"  
El Capitan Theatre, Hollywood, Cal.  
And now in world-wide release.  
"BILL AND COOPER"  
Ken Murray's Academy Award Film

## Irving Berlin In Talent Plea For Overseas Gl's

Plea for regular follow-ups to the show biz caravan, which he and Bob Hope headed to entertain troops of the Berlin shift during the Christmas holidays, was made by Irving Berlin this week. Songwriter, who appeared in the show and wrote some special tunes for it, declared that there is more to be seen now than there was during the war for American performers to make regular junkets abroad to hype troop morale.

"This is the unglamorous part of the war," Berlin explained. "Those boys of the airlift need a lift. There's a lot of difference between the excitement and glamor that went with a fighting war and the plain hard work that is going into this cold war. Those fellows, covered with soot and coal dust, look more like Al Jolson than Al Jolson does. We should arrange to send entertainment over to them on an intensive and regular schedule."

Berlin, whose experience with soldier entertainment runs from "Yip" to "Yaphank" and "World War I" to "This is the Army" of the last war, is accompanied on the recent tour, headed by Hope, by Jinx Falkenberg and Tex McCrary, Jean Harlow, a half-dozen Radio City Music Hall Rockettes and Russell Markert, who produced their dances; Jay Blackton, orchestra leader; writers Simon Rose and Ronald McDougall.

(Continued on page 62)

## 4 BILLS IN CONGRESS SEEK 20% TAX CUT

Washington, Jan. 11.—Although President Truman made clear in his budget message yesterday (10) that no tax-increase bills should be introduced at this time, number of bills have been introduced in the new Congress of increase or wipe-out time-exise rates. Four of these specifically would drop the 20% admission tax to the former 10% rate.

These bills were introduced by Rep. George W. McDougall of Hollywood; John Dingell, Michigan; William C. Miller, Mississippi; and Donald L. Doolittle, of New York.

## Canter May Move East

Hollywood, Jan. 11.—Eddie Cantor is considering selling his Beverly Hills home and living in New York, if Pathe-Capitol radio sponsors, want him to do a dual radio and television show from New York.

It is planned that a series of dates at fancy gatherings and performances.

# Water Winchell In New York

## How They Got Their Names

Friends of Mark Hellinger will gather Sunday in a Broadway theatre named for him to do honor to the first by-line to appear in lights. The ceremony will dedicate a plaque which expresses the love of the people Mark brushed up against covering the Broadway beat.

The tribute on the plaque, which your scrivener was honored to compose, reads: "Mark Hellinger, a reporter, playwright and producer. Gifted in two of the great modern arts, Journalism and the theatre, his talents and his energies never failed to express his great belief in the fellow man. His sense of friendship, this plaque is dedicated by them with no less affection than his inscription on their hearts."

It's a great pity it's a ceremony Mark can't attend. A greater pity still he hadn't the power of seeing ahead, a quarter of a century ago, to this monument. What a laugh he'd have if he the showmen who opposed columnists on the first night press list!

Anthony B. Farrell bought the theatre and named it for Mark for the most sensible reason yet advanced for titling a building: He got pleasure out of Mark's column. How many columnists get fan letters made of steel and stone and costing \$150,000?

Most theatres are named unimaginatively. When the Theatre Guild came out of its pauperized state, a strident Hungarian hit, it decided to build its own home and give up the ancient Garrick on 59th St. George S. Kaufman, speaking for all the neglected USA playwrights suggested the name Hangarick or Budapest-house. It was called The Guild.

There was a rich woman, Edith Tilton, anxious to wear her name on a theatre. At the unveiling the lobby displayed a piece of rhyme on marble to the effect that the theatre was insurance that the "name of Edith Tilton will never be forgotten." The money played two stiffs, and the Edith Tilton became the President.

Lots of producers are commemorated in houses that used to sprout their hits: Sam H. Harris, Edgar Selwyn, Sam S. Shubert, George Broadhurst, John Cort, Oliver Morosco, Martin Beck, Florenz Ziegfeld, David Belasco and John Gougeon. The most powerful of the showmen, Abe Erlanger, has no memorial on Broadway. He lost his life in St. James.

Few actors have been honored. Henry Miller and George M. Cohan, actor-producers, made sure of their billing, and the honored performers include Maxine Elliott, Ethel Barrymore, Richard Mansfield and Edwin Booth. Walter Hampden's name was sold out with the building, and Nora Bayes' and Nanimov's fell with theirs.

The Nora Bayes, apt the 44th Street Theatre, was burdened with an almost unending run of turkeys. The house figured in the play "Arsene and Old Mother" and was the scene of a fight between Bayes opposed to spend the evening with its two aunts, both murderers. It was more terrible there.

The Fulton was named for Maude, a star of three decades ago, but for Robert, the man who got laughed at for claiming steam could drive boats. The Fulton opened, the Miles Bergers but went native when its supper shows failed to pack enough vitamins.

The Fulton, Plymouth, Longacre and Hudson have root in USA history. Five borrowed their handles from hotels, Ritz, Vanderbilt, Belmont, Biltmore and Ambassador. Nobody knows where the Royale got the name—maybe somebody shoving off his French.

The Alhambra was a valentine to two producers, Alex Aarons and Vinton Freedley. They justified the gesture by bringing a mess to his into it.

When the Marine Elliott became the home stage for the loveliest actress of her time, it was whispered that J. P. Morgan had built it as a little remembrance. The late Mr. Woolcott squelched the fable and suggested that Mr. Morgan was hunting around for market tips as loaded with business cunning was Maxine's pretty little head.

When Billy Rose acquired the Ziegfeld, he proclaimed the glitzy's moniker would always ride its facade. It was a popular gesture, and for Billy to skip his name in print represented an act of self-denial. Maxine Joseph was having none of Mrs. Potiphar.

Ethel Barrymore became plagued by her longest jinx the minute they got her a name. She was known as Mrs. Barrymore, but she had no name, and none for Ethel. Her recent smashes, "Whiteheats" and "The Corn is Green," enriched rural boxoffices.

Nobody has memorialized a composer on a house sign. Irving Berlin is believed to be most deserving of the honor, but he can't even get his name on the Coliseum Irving Berlin of the "Coke Box."

Al Jolson, who put all his bouncy personality into the Viper Garden and seasons, the 44th Street Theatre has a patronage from his LeBau under Gray's Drug Store. The show Joe's cutracting couldn't save as was doomed as a job-seeking Dixieland.

Oliver Morosco couldn't stay lucky. He built the Morosco out of four of four smash hits, "Bird of Paradise," "Peg of My Heart," "The Sign of the Cross" and "The Sign of the Cross." He was so proud of his own house for them, and so he had no houses or hits—only his monument, which is more than most showmen have.

When the W. Y. Times took title to the Little Theatre on 44th St., a bit of ham showed in the sedate manner, and the theatre is now The Times. Playing all the shows fit to kill?

A drink, then, to the Mark Hellinger Theatre. It begins life with a good name to drink to.

(Registered on N. Y. Mirror, Jan. 11, 1949.)

## Subscription Order Form

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## Hitchcock-Bernstein Unit Reported Considering Quitting Indie Prod.

Hollywood, Jan. 11.—Alfred Hitchcock-Sidney Bernstein indie unit, Transatlantic Productions, was reported this week considering calling it quits, following the finale of two picture production deals. Pair are independent Artists, the Boston Russell-Fredrick Brissson-Dudley Nichols unit, which ended its tie with RKO, and Michael Curtis Productions, Warner Bros. unit.

Report on possibility of Transatlantic fade found no official confirmation, but definitely appeared to be under consideration, at least. Hitchcock has ditched plans for immediate production of a third film for the unit and committed himself next to direct a picture for Warner Bros. It will be "Man Running," to be before the cameras in England in April, with Jane Wyman starred.

Hitchcock was to have made "Confess" next for Transatlantic. He and Bernstein had already made a pair, "Rope" and "Under Capricorn," for release by Warner Bros. unit's banner. These fulfilled their two-picture contract with Warner Bros. unit until very recently. It was planned to extend.

"Rope" will gross close to \$3,000,000 worldwide and is expected to show a profit. "Under Capricorn" hasn't gone in release yet, but cost \$2,500,000 (in dollars) to produce in England with Ingrid Bergman starred. That means it will have to (Continued on page 18)

## Hitchcock Sued For \$1,250,000; Theft of 'Hamlet' Idea Charged

Plagiarism suit, asking \$1,250,000 damages, has been slapped on Alfred Hitchcock. It charges that with swiping ideas from modern-day version of "Hamlet" which Hitchcock claims to have abandoned almost as soon as he made the announcement of his plans for the film.

Suit was brought by Irving Pike (nee Irving Louis Fishman, according to the complaint) in New York Federal Court. It asks \$250,000 damages on each of five counts. Since Hitchcock gave up the "Hamlet" idea, Irving Pike's suit was filed, his attorney, Joseph Levine, revealed existence of the suit for the first time in planning to ask that the case be thrown out as lacking cause of action. Actually, suit was filed a year ago.

Pike's complaint claims that he wrote a colloquial version of the Shakespeare tragedy and a preface that were both copied by Hitchcock. His play was released but never produced, according to Pike. Hitchcock's unproduced play was for a modern story using the basic "Hamlet" plot, not the original play in modern English, according to Levine.

## TRUMBO LEADING '10' BACK TO PIX FOLD?

Hollywood, Jan. 11.—"Dalton Trumbo, one of the 10 'unfriendly witnesses' barred from the House un-American Activities Committee probe, is authoritative by reported word to return. Produced by Samuel Goldwyn on a script Trumbo has been barred from, it has been denied the report. If it would be the first of the 10 hired by an indie since the Society of Independent Motion Picture Producers recently disavowed their disapproval of the Motion Picture Association of America.

While the story on which Trumbo may be working is unknown, it's thought to be an adaptation of the novel, "Earth and High Heaven," which is concerned with anti-Semitism. It is also reported that Walter Lewin is working for Walter Warner, who later denies this, saying he has no writers or present on the job.

## RKO Theatres Net

Hollywood, Jan. 11.—Net earnings for the year by the RKO theatre chain was reported in this summer of RKO production and corporation's theatres into separate companies.

The net considered down from both 1947 and 1948.

## Thorpe Slated As Co-Director In Britain for Col.

Max Thorpe, Columbia's general manager in England, is expected to be upped to co-managing director for Britain following a series of home office conclaves next week by Col chiefs from all parts of the world. Thorpe, it is anticipated, will be raised to equal status in England with Joseph Friedman, company's vet British chief and European supervisor.

Disclosure of plans to give Thorpe the co-managing director title immediately raised questions, of course, to the possibility of Friedman's retirement. It is understood, however, that the contemplated promotion of Thorpe merely being in recognition of his brilliant years in the sales office. Friedman has restricted himself pretty much to matters of policy in recent years, leaving Thorpe handling most of the operational duties.

In range in Thorpe's status came on the heels of reports that Metro's Sam Eckman, Jr., dean of the American film rep in London, was considering retirement in a year or 18 months, although his contract runs to 1954. This has been denied by Eckman and Metro but is known definitely to have (Continued on page 18)

## DOS' UNIQUE ADMISH POLICY FOR 'JENNIE'

Selznick Releasing Organization has decided to sell "Portrait of Jennie" on an unusual policy of increased-admission exhibition. It is asking for a 40-foot wide screen to be placed at the scale to a specific figure, such as the \$120 or \$150 which is usual with regular releases. The price to tilt the price just slightly to give the connotation to the public that this picture is going into release on order of David O. Selznick. The picture, which the film is being shown to the houses which agree to make the tilt in asking and to install a 40-foot cyclorama and multi-sound equipment, which is used to give greater effect to the hurricane with which the film is concerned.

"Jennie" opened at the Carthay Circle, Los Angeles, Christmas day and is going to run in the top 10 keys next month if Deneau can set up the dates under the terms. Rental of 90% is being asked.

## Rank's Long U.S. Visit

London, Jan. 11.—British trend to take part in the Anglo-American film talks in New York at the end of March. J. Arthur Rank, Sir Alexander Korda, and Sir Henry L. French, are planning to sail from here March 18. It is understood that Rank will be on an extended visit to the states and isn't proposing to return immediately at the end of the talks.

Complete separation of Paramount into two companies—one giant theatre chain and the other a purely production-distribution unit—outlines one of the major works of a year settling the corporate anti-trust case. It is reliably reported, Barney Balaban, company president, according to one persistent rumor, will surrender his overall supervision to direct the fortunes of the production-distribution unit. Leonard Goldenson, present theatre chief, would head up the new circuit as company prez.

For the past week, it is reported, Paramount board of directors has been huddling over the knotty question of top personnel for the two new companies. The Balaban-Goldenson joint presidencies is believed to be the outcome of the series of meetings which has been on board burning the lamps overtime, in puzzling out management, operational tactics and other deep details.

It is believed another possible outcome of the protracted discussions would be the resignation of Joseph Zukor as board chairman, with Balaban stepping up to that spot to head the production unit. The difficult reorganization course preliminary to a breakup into two companies is another reason why out Y. Frank Freeman, company vicepres who is sitting in on the (Continued on page 18)

## Winks Wm. Lose In 'Curtain' Areas

While the Yank picture industry is showing slight signs of progress on breaking into two previously separate units, the curtain is being drawn on getting back into two others which have a talk of being pulled in. Advances are being made on the Soviet Union and Yugoslav fronts. Arthur Lockwood, Motion Picture Assn. of America, press, initiated during the summer, while Hollywood's independent Motion picture producers, checked in for a few hours today (Tues.), accompanied by a producer, Joseph Neiberg, for whom Arnall was straightening out a European business matter with the Government.

It was the second time in a week that Arnall had come to D. C. and he will be back for several days next week in connection with the Truman inauguration celebration.

## National Boxoffice Survey

Bad Weather, H.O.'s Hurt Biz—'Paleface,' 'Words,' 'Married,' 'Pit,' 'Sky,' 'Hamlet,' 'By Night' Toppers

Post-holiday dip, following a small New Year's week, has less fears than anticipated this season, especially in view of western storms and record cold and snow in California. In new picture coverage by VARIETY, firstruns are in their third weeks with ace Motion Picture Export Assn. already had in Europe, and has (Continued on page 19)

## Further Cost-Cutting Schemes Seen On Agenda of Prexies' Miami Meet

### Johnston Back in D.C.

Eric Johnston, Motion Picture Assn. of America, press, is back at his Washington headquarters this week after vacationing at his home in Spokane over the Christmas-New Year holidays.

MPAA boss goes to Florida next week for two days of meet with company prexies and is scheduled to be on the Coast Jan. 26 to address the Los Angeles Chamber of Commerce. He'll be out there about a week, during which time he will huddle with studio execs. Johnston is slated to meet with State Dept. officials today (Wednesday) on film problems abroad. He is said to be considerably closer to an action, new Secretary of State, than he was to General Marshall, which may bode good for the industry.

## TOA Head Asks All-Industry Meet To End Feuding

Boston, Jan. 11.—Beavelling the cross-purposes of different elements of the industry, Arthur Lockwood, president of Theatre Owners of America (TOA), (Tues.) called for an all-industry meeting be called to work out harmony among dissident factions. Lockwood issued his call at a testimonial dinner tendered him by the New England Variety Association (Tues.) and said that "that now is the time for all responsible industry leaders to sit down and have a talk, for one or one willing to recommend such (Continued on page 19)

## Arnall Visits D.C.

Washington, Jan. 11.—Bills Arnall, press of the Society of Independent Motion picture Producers, checked in for a few hours today (Tues.), accompanied by a producer, Joseph Neiberg, for whom Arnall was straightening out a European business matter with the Government.

It was the second time in a week that Arnall had come to D. C. and he will be back for several days next week in connection with the Truman inauguration celebration.

proxies of the nine member companies of the Motion Picture Assn. of America are slated to hold a convalesce in Miami next Tuesday and Wednesday (18-19). Eric Johnston, MPAA prez, has sent out the invitations, but replies have not yet been received from all the company chiefs. It is expected, however, that all will be present. They will have top echelon reps on hand.

Johnston, who will chairman the sessions, scheduled for the Coast Jan. 26-27-28. These have been cancelled, one of the reasons being the anticipated absence of several of the prexies, including Metro's Nick Schenck and Paramount's Barney Balaban, who were to be vacationing in Florida at that time.

The Coast sessions were to be much broader than those to be held in Florida. Reps of unions and guilds, as well as exhibitor organizations, had been invited to the Hollywood assembly. They will not attend the Florida meet. One of the behind-the-scenes reps (Continued on page 18)

## Loew's Int'l May Help Finance Palestine Film; Metro Would Distribute

Loew's International rep Arthur M. Loew may help finance the forthcoming picture which director Fred Zinneman is making in Palestine, similar to the way in which he brought Metro money in to "Seara" in Palestine, which Zinneman directed. If the deal goes through, Metro will automatically have certain exhibition rights to the Palestinian film, which is as yet untitled.

Metro's own investigation, re- (Continued on page 18)

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DAILY VARIETY  
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# Col. May Expand Outstanding Common By 148,329 Shares, Prospectus Shows

Possible expansion of Columbia's outstanding common stock capitalization by 148,329 shares was signalled this week when the company published a prospectus for its proposed issue. The current total of outstanding common amounts to 654,119 shares.

Of the block, some 70,935 shares are available to preferred stockholders who have the right to purchase warrants granted with their stock. Issuance of these shares, prospectus states, depends on these stockholders buying in at \$30 per share. Sale of the balance will now proceed to the company itself, prospectus states, since it involves offering of shares by common officers, obtained either through stock dividends or purchase warrants. Stock dividends to Harry and Jack Cohn, company prez and exec vicee respectively, which would be put on the block came in 25,746 shares. Balance of 51,648 shares would be secured from the warrants.

Order for sale would be 35,404 shares in all by Harry Cohn, Jack Cohn's block consists of 5,627 shares. Nate Sargent, company vicee, is offering 9,000 shares and Abe Montague, distribution vicee, 55,519 shares.

Col.'s president is the biggest stockholder in the company, currently owning 148,329 shares, or 22% of the total outstanding. Jack Cohn has 49,168 shares or 7 1/2% of the total.

## Pointing Up Sexy Angles Of Femme Star in Ads Spices Nipples on Film

Unusual pictures being used in ads for Samuel Goldwyn's "Emancipation" has brought on a spate of classic comment from public relations-minded observers both inside and without the industry. Art work is a mammoth-bosomed portrait of Teresa Wright, star of the picture, in a crotch with Faye Granger. Spotlight effect is used to play up the points that count.

Ned Deinet, pres. of RKO, which is distributing the film, blew up when he saw the ads and ordered them destroyed. Charles Skouras, National Theatres producer, is also reported to have squeaked at the producer. By that time, however, it was too late to do anything about the national map campaign. Since ads were already appearing in New York and Los Angeles art is being ordered to be even toned down, but the campaign is meeting with considerable favor from hinterland exhibitors and they are using the original.

Monroe Greenhalgh agency prepared the ads, which were approved by Goldwyn.

## PAR SPENDS \$756 TO REGAIN 41,700 SHARES

In its biggest buying activity to date, Paramount took over its own stock in December. Total buy push the total of shares held in its treasury to 789,233. Hitting the market in two figure in two weeks of stock acquisitions, Par paid out an approximate \$756,000 during last month to further increase its stake. At current market quotes the value of the stock in its coffers comes to some \$11,000,000.

Present high-scale buying operations by Par is devoted roughly to the company's own shares, the whittling of outstanding common stock. Well over 10% of Par's publicly-held stock has been bought back, exclusive of large blocks already devoted to the purchase of Liberty Films and Show Productions. The approximately 200,000 shares paid out in two weeks pre-empted to the 789,233 still held by the company.

Par has steadily built up its activities on the N. Y. exchange in the past five months to hit the peak in December. Total buy shares in November came to 41,500 shares, the then top figure, while the December total was 40,500 shares. Stock acquisitions in September totaled to 32,500 shares; August to 22,200; and July to 31,000.

## Acad Awards Jan. 20

Hollywood, Jan. 11.—Ballots for the 21st Oscar Derby go out Jan. 20, with nine days permitted for the return of the votes. Nominations will be announced Feb. 14.

Final ballots will be mailed March 10 and returned March 15. Awards will be made on a sound stage on the Warner lot March 24.

## Buchanan's 250G Tops Col. Wages; Harry Cohn 2d

Producer Sidney Buchanan drew the highest pay of any officer or employee of Columbia Pictures during 1948. Buchanan's compensation of the company discloses, raked in \$250,000. He topped Harry Cohn, executive vicee, whose compensation came to \$197,600. Jack Cohn, exec vicee, was third with \$145,000.

Some 93 employees who received \$20,000 or more cut up \$3,849,748. Of these were 17 officers who took a total in salaries of \$1,056,821. Total to top-drawer personnel was \$1,465,399 was an increase of 1947 salary out of \$431,800.

In the fourth position in the salary list was Abe Montague, Col.'s distribution vicee, who was paid \$130,000. Veepes R. B. Kassar and J. B. Kassar, who were paid \$104,000.

Salaries to other officer-directors were as follows: Abe Scheraga, vicee and treasurer, \$86,600; Nat Spingold, ad-pub vicee, \$85,200; Lester Kohn, exec. vicee, \$78,000; Joseph A. McConville, foreign chief, \$73,200; Louis J. Barabano, exec. vicee, \$72,000; Arthur J. Sussman, treasurer, \$53,700; Mortimer Wormser, assistant treasurer, \$30,100.

Schwartz & Frohlich, counsel for Columbia, racked up legal fees of \$80,600. Arthur J. Sussman, Montague's counsel, was \$78,000. Mitchell, Silberman & Knapp, studio counsel, were handed \$78,000. Accountants Price, Waterhouse & Co. drew \$52,905.

Under a new five-year ticket given McConville in June, Columbia exec received stock options on 5,000 shares, prospectus further disclosed. As of June 30, 1948, Col. held options on 10,686 shares, Kassar on 10,686, Leo Jaffe, assistant treasurer, 3,077 and Gerald Rackett, 1,050.

## Relief Fund Received 10 Million on 'Army'

Emergency Relief received \$10,000,000 from the film and live versions of Irving Berlin's "This is the Army," it was learned today. The musical gave AER \$2,000,000, while the Warner Bros. picture earned \$8,000,000. The fund from its worldwide showings.

Another show big wartime contribution, "Stage Door Canteen," which is being made \$2,000,000 for the American Theatre Wing, it was recently disclosed.

"This is the Army" film version cost \$1,500,000 to produce and racked up a worldwide gross of \$11,500,000. Warners charged it a nominal 20% distribution fee for handling it, rest of the take going to AER.

## Col. Shows Americans Big Foreign Rally

Tremendous rally scored by the American film business in foreign countries other than England following the end of the war is demonstrated in a prospectus issued by Columbia this week.

Detailed breakdown of the sources for its first five years shows a renaissance of overseas business which drove up the total of Col's take to an all-time high from the same time, the British market, before the Anglo-American pact, showed a consistent level for the five years despite the U. S. arm forces.

	'44	'45	'46	'47	'48
Domestic .....	\$23,479,000	\$22,677,000	\$30,091,000	\$28,457,000	\$28,718,000
Canada .....	1,239,000	1,239,000	1,239,000	1,239,000	1,239,000
England .....	7,847,000	7,329,000	7,427,000	7,131,000	6,112,000
Other foreign .....	4,512,000	4,448,000	7,951,000	10,494,000	9,160,000
Other rev .....	871,000	891,000	842,000	889,000	1,206,000
Total .....	\$37,972,000	\$37,677,000	\$47,649,000	\$46,832,000	\$46,899,000



GEORGE GIVOT

Now Playing T. C. O. Montreal  
Givot is currently entertaining the customers no end at the T. C. O. . . . and easy style and well-timed stories keeps his audience chuckling delightfully throughout. Mr. Givot offers a straight love rendition "Glorious Road" which has his listeners howling for more."

Opening Jan. 19  
CLUB BAGATELLE, New York

## Col. Reveals Plight of B's

Seven of the B's which have progressively lost their box pulling power over the course of the last few years, is amply demonstrated in an unusual breakdown of negative cost and grossed income by Columbia in its new stock prospectus. Figures submitted by Columbia show that over the period from 1944-1948, low-cost unit produced \$500,000 in Col's bracketing have steadily declined as a source of profit to the company. Col. of course, is traditionally one of the chief producers of B's.

Most remarkable aspect of the prospectus table submitted by Columbia is that B's dropped their makers during the banner years of the company, in 1946, for instance, Col.'s films bagged \$500,000 or under brought in \$31,600,000 over negative costs while the 1944 profits was \$45,830. By the same token, the continued box strength of A's through the five years is demonstrated in the Columbia breakdown. For instance, seven A's produced \$2,992,000 while six in '47 cleared \$8,780,000.

Following is the table submitted by Columbia:

Year	Total	Total
	Grossed	Grossed
1944-48 B's	\$6,029,000	\$10,862,000
7 A's	7,467,000	16,728,000
7 A's	7,467,000	16,728,000
8 A's	9,281,000	18,825,000
1946-48 B's	4,337,000	7,733,000
4 A's	2,214,000	4,224,000
1947-48 B's	4,739,000	7,733,000
6 A's	9,028,000	17,819,000
1948 B's	3,670,000	No figure
5 A's	9,010,000	No figure

## Buchanan's Influence

Liberal travel leave plan aired by Buchanan & Co., ad agency handling a number of film accounts, may develop into a trend among the agencies. Number of Buchanan competitors are considering the plan with the idea of following through with similar leave for their employees. Buchanan already has Buchanan for details on the scheme devised by Buchanan & Co.

Under the plan of "broadening-through-travel," all Buchanan employees with five years' service are entitled to six-weeks' treks with pay and part expenses. Vacation is available at any time.

# 5 1/2 Million Sliced by Warners From Backlog During 1947-48

## H'wood Charity Lags

Hollywood, Jan. 11.—Fourth Annual Appeal, the single charity collection agency for the film industry, reports a total to date of \$928,080, or 29% short of its goal of \$1,343,720.

Individual subscriptions up to this time amount to \$150,680. Labor unions and guilds have made 12-1/2 subscriptions for a total of \$301,438. In the high-salaried brackets the total is \$626,630, with 1,867 pledges.

## H. M. Warner's \$182,300 Tops WB Salaries

Warner Bros. top-management salary cut for 1948 (listed slightly over '47 under the pressure of mandatory pay books in employer contracts) with officers and directors. Total amount paid to officer-directors by WB during the 12 months which contained Aug. 31 came to \$1,167,000 against \$1,135,000 for the previous semester.

Bigger pay envelope went to Harry M. Warner, company prez, whose spend was \$182,300. Jack L. Warner, exec. production chief, was a shade below with \$182,100 while the third spot was shared by Benjamin Kalmenson, distribution vicee, and Harry M. Kalmine, theatre vicee. Latter two each took \$172,000.

Maj. Albert Warner, vicee and treasurer, was handed \$104,700. Salaries to other officers were \$19,850 apiece to Robert W. Perkins, vicee and general counsel, and Samuel Schneider, vicee. \$10,750 to Stanley P. Friedman, vicee, and \$50,670 to Samuel G. Caine, controller.

Five incumbent directors are up for re-election at the annual stockholders' meet, Feb. 15, in Wilmington. These are Carlisle, Friedman, Schneider, Charles S. Guggenheimer and Morris Wolf.

## N. Y. to L. A.

Nell Agnew  
Otis T. Bradley  
Charles Castanave  
Vladimir Chazov  
J. Cheever Cowdin  
Cyril Feur  
Vladimir Golding  
Hal Horne  
Anne Jeffries  
Arthur W. Kelly  
Howard Le Sieur  
Harry Levine  
Julius Levy  
Dan Michalove  
E. C. Mills  
Irving P. Muller  
Paul O'Brien  
A. J. O'Keefe  
William A. Seully  
Grady Lewis  
Charles Schwartz  
Harold Wolf  
Paul White

## Europe to N. Y.

A. V. Coton  
M. J. Dietrich  
M. J. Dietrich  
Arthur Kurlin  
Sid Hyman  
William J. Kupper  
Charles Laughton  
Benito Melchior  
Jack Segal  
Francis Sullivan  
Max Thorpe  
Maurice Winnick

The big push currently being staged by the majors to top-heavy film inventories amassed over recent years is paying off in the case of Warner Bros. Reversing the trend of the more immediate postwar era, WB has sliced \$5,558,962 in stock backing for the fiscal year which ended Aug. 31. Biggest bite into inventory was made on the completed but unleased, which totaled \$1,510,689, against \$24,891,622 in films-in-the-can at the close of fiscal '47.

Striking decrease in inventory was turned up this week in Warners' annual report, which showed a net of \$1,837,000 for the year against \$2,094,000 for the previous semester. Gross revenues dwindled to \$147,057,000, a dip of \$17,586,000 from the year. Equivalent stock earnings came off at \$1.92 per share on 7,295,000 shares outstanding against 1947's \$3.02 per share.

Indicating the big reverse in backlog, Warners' entire celluloid stock piled up \$2,477,404 against \$45,135,466 at the end of '47. Previously, inventory had steadily mounted. Gross revenues dwindled from \$242,500,000 in 1946 to a peak \$45,135,466 figure in '47.

What net take divided almost 50%, several favorable factors (Continued on page 15)

## Albert Warner Buys 300 WB Common; Jack Cohn Unloads

Washington, Jan. 11.—Albert Warner acquired 300 shares of WB common last month in one of the duller moves for show biz insider stock transactions, according to reports of the Securities & Exchange Commission. Warner increased his holdings to 444,300 shares, another 21,000 held in a trust.

In three separate transactions, Jack Cohn unloaded 2,000 shares of Columbia pic no par common held in a trust account. He still has 2,000 shares in trust account, and owns another 49,168 shares. Jack Kapp, of Deca Records, added 500 shares to his holdings of Deca 50c common and now has 44,660.

His new sales, Earle G. Hines got rid of 800 shares of General Precision Equipment, leaving himself with 1,200 shares. He still quietly picking up odd lots of Loew's Boston Theatres' \$25 par shares managed to buy another 458 shares during the month. (Continued on page 19)

## L. A. to N. Y.

Irene Agnew  
Jean Arthur  
Max Alexander  
Carlton Alsop  
Joseph Bernhard  
Eddie Bracken  
Irving Berlin  
Bill Burton  
John Clair  
Nat Cohn  
Helen Colton  
Marilyn Douglas  
William Fine  
Martin Field  
Gene Fowler  
W. Frank  
Jacques Griffeit  
Sidney Kormelster  
Arthur Kurlin  
Jack Lasker  
Robert Lippert  
Wink Loesser  
Tony Martin  
John Payne  
William Fine  
Eleanor Powell  
Brian Roper  
Gene Seldy  
Irene M. Seimlich  
William Spencer  
James Stewart  
William Thomas  
Jane Wyatt

## N. Y. to Europe

Robert Jack  
Jack Buckner  
Leah Ephraim  
L. G. Gifford  
Alan Gundelfinger  
Kay Harrison  
L. G. Gifford  
L. G. Gifford  
Laurie Melchior  
Alec Dixon  
Abe Steinberg  
Ramon Vinay



# 4-STATE, 150-THEATRE LAUNCHES WALT DISN

From the heart of America to America's heart comes "So Dear To My Heart", Walt Disney's miracle merger of warm, living drama and joyous cartoon—a real "story-telling story" that gleams and glows with tenderness, laughter and tears to delight all of all ages, who know and remember the miracle of youth.

Climaxing a phenomenal campaign of magazine and newspaper advertising, exploitation, network radio and music promotion, "So Dear To My Heart" comes to America's heart January 19th in an unprecedented 150-theatre premiere in Ohio, Indiana, Kentucky and West Virginia.

COLOR BY  
**TECHNICOLOR**



"Stands at the head of the class! Potent fare! A must for kids and adults alike! A first rate job of story telling! Plenty of laughs, suspense and melodrama!"

—VARIETY

"Rating: Excellent! Fundamental entertainment . . . fine, heart-warming diversion for all kinds and classes of people! A rare experience!"

— MOTION PICTURE HERALD

"Will delight the young-in-heart of all ages! Eye-filling Technicolor . . . acted with verve by an en-dearing cast . . . magical flights of cartoon fancy!"

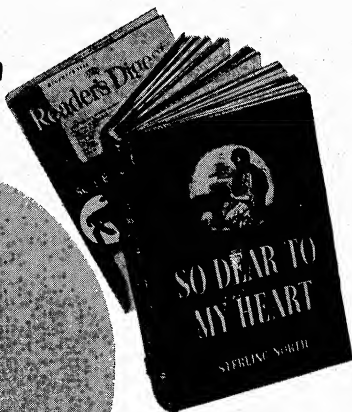
— MOTION PICTURE DAILY

"Amplly endowed to join the long line of distinguished Walt Disney predecessors and carve itself a noteworthy place among them as concerns popularity and profits!"

— BOXOFFICE

*"Dilly-Dilly"*

# THE WORLD PREMIERE OF HIS GREAT NEW HIT!



READER'S DIGEST  
brought it to their  
32,000,000 readers!



## WALT DISNEY'S SO DEAR TO MY HEART

STARRING

BURL IVES • BEULAH BONDI  
HARRY CAREY • LUANA PATTEN  
and BOBBY DRISCOLL

FEATURING THAT "DILLY-DILLY" SONG  
"LAVENDER BLUE" (DILLY-DILLY)

and

"SO DEAR TO MY HEART" • "IT'S WATCHA DO WITH WATCHA GOT"  
"STICK-TO-IT-IVITY" • "COUNTY FAIR"

Directed by HAROLD SCHUSTER • Screen Play by John Tucker Battle  
Adaptation by Maurice Rapf and Ted Sears • From the Story by Sterling North  
Released through RKO RADIO PICTURES, INC.

### TRADE RAVES:

"A rare opportunity for exhibitors to sell a clean, wholesome show! The need for such an attraction has long been evident!"

— HOLLYWOOD REPORTER

"Can't miss at any run, small or large, big city or small town! Disney's reputation, plus splendid word-of-mouth bound to make it a big grosser!"

— SHOWMEN'S TRADE REVIEW

"A constant delight! Walt Disney has again turned out another roundly good entertainment for the young-in-heart... rich and warm!"

— FILM DAILY

"A must for the seniors as well as the kids! Plenty of laughs, suspense and good old-fashioned melodrama! Stands right up in front of Walt Disney's list!"

— DAILY VARIETY







# IA, Majors Both Now Optimistic On Exchange Workers Contract

Exactly duplicating the pattern of the last year's contract, talks of the major distributors and of the International Alliance of Theatrical Stage Employees have succeeded in breaking through a serious deadlock on new pact talks for 6,500 exchange workers and 22 clubs. The IA's 15% wage hike demands, are currently continuing, with both sides optimistic of settlement. In 1947 there were similar occurrences of deadlocks and makeups before a one-year pact was inked. Latter expired last Dec. 1.

Distributors made the first move to resume talks last week after IA negotiators moved to call in L. A. Stone, of the U. S. Mediation Service, to settle the dispute. Before Stone stepped into the case, however, the companies asked for one more meeting with IATSE in an effort to reach an agreement without outside help. Progress has been reported at the last negotiating meetings, although last Thursday IA's offer for a 5% hike and 37 1/2-hour week will be compromised.

Distributors negotiating committee members Clarence Hill, 20th-co; chairman; Pat Scollard, Paramount; H. J. Kauman, Columbia; Paul O'Brien, RKO; A. A. Schubart, RKO; Harry Buckley, United Artists; G. F. Malsfronte, RKO; Bernard M. Light, Warner Bros.; and Al Schiller, Republic. Three national officials representing both front offices and exchange employees, are Thomas J. Spill, Spill assistant international president; Louis Wright, vice-president; and Joseph D. Bason, international co-

## Popcorn Saluted

David A. Smart, board chairman of Eclair, a major corporation, which has a major interest in the American theatre, said that 1948 was the best year the 80-house circuit had ever had in terms of pictures, however, which turned in the profit, he felt.

He asserted that the distributors had never sold more popcorn than during last year, the crunch-crunch accounting for one-third of the circuit's net income.

## Chemical Bank Stiffens Terms For Financing

With bank coin for indie film business to get the bank out, the fact that most producers think things couldn't be much tougher, Chemical Bank of New York City, one of the few institutions still making loans—has come up with a couple and stiffening the terms. Chemical is demanding that releasing companies defer larger portions of the distribution fee in the past and that cost of prints and advertising be included only if the advertiser doesn't get paid out of first receipts.

Alm of both new regulations, of course, is to get the bank out of the business. Ordinarily, both distribution fees and charges for prints are being charged producers a 27 1/2% rate, while the film rentals before the payoff of the bank loan begins. Under the new stipulations, the bank doesn't precede the other commitments, but moves up a bit closer to the payoff window.

Chemical has set no hard-and-fast rule on how much of its fee a distributor should defer under the new scheme. Each deal will be subject to negotiation. Bank's reasoning, however, is that the cost of United Artists. Company for the past few years has been charging producers a 27 1/2% distribution fee, and when pressed by banks, has agreed to take only 25% initially, letting the other 2 1/2% retroactively after the bank has been paid off. Recently UA has agreed to take 20% initially and 5% retroactively. Chemical is now asking that it take 10% initially and the other 10% retroactively following bank payoff.

In regard to print and advertising, bank wants to end handing out for them come off the top of original budget (which ends only completion of the production), the bank will (1) force a 20% initial charge and (2) get directly a portion of the prints-interest on the money. The bank has for them, since the bank loan has been paid off, to include these costs. And, when the contract with bank for paying off, charges for prints being taken care of, the bank loan will be right behind the distributor's payoff line.

UA and other distributors are expected to put up a squawk at the new stipulations, entirely the defendant of their fee.

## MAILS HEADS SPG IN UNOPPOSED VOTING

Running unopposed in today's (Wed.) Screen Publicist Guild ballot for new officers, Sig. O'Brien is running against the next SPG proxy, replacing Jeff Malone, of Universal. Ray O'Brien, president of the guild, and Herb Haines, RKO, are opposed for the second vice-pres. post. O'Brien is running against the Marie Van Slyke, for recording secretary, and Leo Israel, for treasurer. The guild officers will be held at the next general membership meeting.

## Kamen's New Pact As Disney's Mdse. Rep

New seven-year contract with Kamen to handle merchandise of Disney product was inked by Walt Disney Productions in September, 1948, latter's financial reports close. Pact calls for Kamen's exclusive services on a straight commission basis.

Kamen has been replying Disney since 1932. His job is to negotiate licensing contracts with manufacturers who pay royalties on either quantity or dollar value of goods.

## Disney's Net Loss of \$39,038

After reserving \$1,300,000 for expected losses on feature production currently being distributed, Walt Disney Productions has shown up with a net loss of \$39,038 for the fiscal year ended Oct. 2. Loss comes after a profit of \$1,300,000 the year before. Writeoffs were mainly necessary because of the impact of foreign exchange, particularly heavy source of revenue for Disney pix.

Loss was equivalent to 10c per share on the \$382.84 outstanding against 43c earnings per share in 1948. Current and working assets of the producing unit, however, exceeded liabilities by \$5,043,229 against \$4,848,363 in the previous year.

Report disclosed that Disney's assets of blocked funds in foreign countries amount to over \$850,000 at present exchange rates. New contract covering publication of books made by the company last year brought in more cash than heretofore. Current and working assets of the producing unit, however, exceeded liabilities by \$5,043,229 against \$4,848,363 in the previous year.

## Kinzler Severs Tie With Fox Ad Act.

In Schlaifer Snag

Charles Schlaifer, who will take over the 20th-Fox advertising account, has severed his connection with Kinzler, who has served as 20th's account exec for the past 12 years, after having agreed to come on a deal to join forces. Kinzler will thus no longer be associated with 20th's advertising.

Schlaifer, who retires as publicity-advertising chief of 20th at the end of this month, is planning to open his own agency to service the account. He is being succeeded at published chief by Charles Kinzler.

Kinzler, who has controlled the 20th account through the agency of four sub-managers, has served it through the Kayton-Spiro agency. He and Spiro have been in protracted negotiations on getting together to handle the Fox account. He is also reported to have been in contact with Kinzler on the possibility of servicing the account through them, but is unable to when the deal is on his own setup.

Schlaifer reportedly is getting the account on a plan beyond with options for three more years. He is going on a month's holiday while he waits to hear from Kinzler on whether he'll continue in association with Kayton-Spiro.

## Emergency Exhibs' Seen 1st Step in Nat'l Tax Drive

### Govt.-RKO Swap

Something new in the way of Government-private exchange may have been engineered between the U. S. State Dept. and RKO. The latter has agreed to swap distribution rights on two pix, Domestic and Blue Ribbon, a two-reeler on the 4H clubs, have been granted to RKO-Pathe. In return for which RKO has granted the Government foreign rights to its "Border Without Bands."

RKO has changed the title of "Ribbon" to "County Fair" and is including it in its "This is America" series. "Border," formerly in line for the national units to take up the cudgels against hiked taxes.

Mov. for Joint battling of taxes has been brewing since the end of the war. It picked up its real momentum last week, however, when the city council of Binghamton, N. Y., slapped a new tax against foreign films, one which has been on the state books for several years, but untapped. The bigger the tax, the more the exhibs was the fact that the country is now mobilized until the damage was done.

## Van Filing In Mexico Set For Local Financing

Group of Mexican businessmen, represented in the U. S. by Milton Gladstone, are reported advertising financing of a number of films to be made at the Churubusco studios in Mexico City. Walter Batchelor, New York City, is currently in the Coast assembling packages for production under the plan. Monte Prosser, operator of the Copacabana, N. Y., and a former production associate of Batchelor, is also assembling packages for filming under the deal.

Pix will be moderate budgets in scope and will be handled by the U. S. market. Initial package being assembled by Batchelor is a remake of "M," the 1931 film in German which starred Peter Lorre. Producer will be Seymour Luberoff, who owns the remake rights. Deal is tentatively set for United Artists to release it.

Present package is a prison story, "Four Steps to the Wall," from a number of several years ago. Prosser and Batchelor are associated with Sam Coslow three years ago in production of "Copacabana."

Also talking plans for production with the Mexican financing is producer Jules Levy. His idea is to make the Mexican feature a series of westerns, similar to the "Topogal Cassidy" pix.

Gladstone is keeping under cover the monikers of the Mx money men, but says they have never been heard of in the U. S. before. The busco studios, a first-rate, modern lot, is half-owned by RKO.

## 1-MIN. SEQUENCES OF OSCARED PIX AT AWARDS

Radio City Music Hall's audience will see one-minute sequence of pix which won the New York Film Critics awards and the Oscar, handed out on the M. H. stage Friday night, Jan. 21. Critics are expected to give out the award to Warner Bros. "Treasure of Sierra Madre," Mayer-Burslyn's "Hispanic" and "The Best of the Best," which they declared.

This marks the first time that the Academy showcase has been participated in such an event. It was chosen by the reviewers because, as noted, it will give the public, it provides a neutral ground to give all a fair break in picking out the award, and the publicity that goes with it.

Olivia de Havilland, who was named best actress, and John Huston, best director, have notified the critics they will be at the M. H. ceremony to receive their own prizes. Also tentatively to attend is Rodolph Rosellini, who directed "The Best of the Best," said he'll fly over from Rome.

Thomas M. Pryor, of the New York Film Critics' group, will make the presentations.

## Meet in N. Y. Meet in Nat'l Tax Drive

Calling of an emergency exhibs' meeting to discuss the way to the critical tax question looks to be the first step in a national drive. The move was shown up by the Metropolitan Motion Picture Theatres Assn., reporting the majority of exhibs. The latter has set up a central information bureau on threatened theatre taxes and is now sending out letters to the area groups can throw their combined weight against proposed levies.

Understood that MPMPTA will ask the four groups invited to the N. Y. comb to get the program under way first in N. Y. state. MPMPTA's proposal will be that in each local an exhib be designated to watch for threatened bites on admissions and transmit the information in time for the national units to take up the cudgels against hiked taxes.

Mov. for Joint battling of taxes has been brewing since the end of the war. It picked up its real momentum last week, however, when the city council of Binghamton, N. Y., slapped a new tax against foreign films, one which has been on the state books for several years, but untapped. The bigger the tax, the more the exhibs was the fact that the country is now mobilized until the damage was done.

Underlining the weakness of the exhibs' position, the exhibs are mobilizing exhibs was the fact that several other proposals, including those for joint battling of taxes, have been brushed down by the council. In the case of the vehicle levy, automobile taxes under an enabling act, managed to beat it by whipping up strong public opposition. Exhibs, on the other hand, caught with their petitions down.

Confab is set for tomorrow (Thurs.) at St. Moritz hotel. Invited to attend are the Theatre Owners of America, the Independent Exhibitors of America, the N. Y. and N. J. Exhibitors of Albany and the Motion Picture Theatre Owners of N. Y. State. The chairman of the MPMPTA, will chairmen the meet.

## WB Prod. Halts, Writers Toil On

Hollywood, Jan. 11.

Windup of shooting on "Task Force," a war of war devastation, resulted in the firing of more employees on the Warner lot, estimated at 100. The studio has gone into hibernation for an indefinite period.

Eighteen artists were lopped from Alexander's tackery, leaving a skeleton crew. Filming is a standstill "until further orders." Meanwhile, the scripting staff is busy on future product. Total of 18 writers is the same number at work at this time a year ago. The picture is now in the hands of 14 story properties. Currently the music and editing department is working on the picture, but recently shot, but there will be no further scoring or editing in sight when these crews are wound up.

## Goldman Takes Action To Force Prods. To Drop Philia Threats

Action to force Warner Bros. and other producers to drop threats in this area was taken Thursday (6) in U. S. district court. The action was taken by the National Association of Theatre Owners, which is the form of a motion picture industry brief, embellished with photos, which detailed the long list of threats referred to in the plan. The brief was filed in the U. S. district court in New York City.

The Goldman motion maintained the only effective remedy would be to sue the exhibs for damages in this district, and to prohibit all exhibs from threatening to license their feature product to any other defendant in the district.

## UA to Release 2 In AA Prod. Deal

Hollywood, Jan. 11.

United Artists board of directors has approved deal for two films to be made by Ronald P. Blum, originally to have been produced under Allied Artists banner. Pictures are "The Day After Tomorrow" and "The King Bros." "Gun Crazy." They will be budgeted at about \$700,000 each.

Unusual setup was arranged so producers can secure name players whose contracts are owned by the companies for which they can make outside pictures. Allied Artists is a number of firms for which Blum works. Because producers were anxious to get top name players, UA execs permitted them to be made away from their company.

Pictures will be financed 50% by eastern bankers and 50% by Monogram, A.A.'s parent company. A.A.'s contracts with Del Ruth and the Kings to make more pictures are still in force.

## Graetz to Paris, Starts Van Gogh Film as 1st Of Series for 20th-Fox

French producer Paul Graetz, with whom 20th-Fox recently concluded a production and distribution deal for an unspecified number of pictures, planned from New York to start his first night in Paris to work on the first in the series under terms of the deal, 20th will put most of each picture on budget, the most it's allowed under the French government restrictions. Money is to be made in the form of frozen currency 20th has in France.

First film to roll is an untitled "Fable of Vincent van Gogh," the painter. Script is now being prepared by Jean Aurencio, and Graetz plans to start shooting in France next. Despite 20th's parting of the deal, it's doubtful whether the company will be able to get the distribution. Graetz declared before leaving that foreign-language films would be handled by a new company. It's believed such scenario can be handled by a small releaser who is specifically set up to operate in that way.

# AS EXPECTED!

In the first three openings since its sensational current World Premiere engagement in New York, "Joan of Arc" strides forth as the mightiest of all boxoffice attractions! In LOS ANGELES, standout crowds are straining the Palace (continuous performances) and the Beverly (reserved seats)! In NEW ORLEANS, a first week record that had stood for 27 years at the Orpheum was smashed to bits! In PHILADELPHIA, the Kariton is doing business that wasn't even believed possible! In NEW YORK, the terrific record-making pace continues at the Victoria (9th week, continuous performances) and at the Fulton (4th week, reserved seats)!



## JOAN OF ARC

starring INGRID

## BERGMAN

A VICTOR FLEMING PRODUCTION

COLOR BY TECHNICOLOR • CAST OF THOUSANDS

with JOSE FERRER

FRANCIS L. SULLIVAN • J. CARROL NAISH • WARD BOND • SHEPPERD STRUDWICK  
HURD HATFIELD • GENE LOCKHART • JOHN EMERY • GEORGE COULOURIS  
JOHN IRELAND and CECIL KELLAWAY

based upon the stage play "Joan of Lorraine" by MAXWELL ANDERSON

screen play by MAXWELL ANDERSON and ANDREW SOLT

art direction by RICHARD DAY • director of photography JOSEPH VALENTINE A.S.C.

Produced by WALTER WANGER • Directed by VICTOR FLEMING

presented by SIERRA PICTURES, Inc. • Released by RKO RADIO PICTURES



Tell you what  
I'm Gonna Dooo!  
Crack

"SITTING PRETTY" RECORDS.....

Scramble

"MOTHER WORE TIGHTS" FIGURES.....

Fly Right Over

"MIRACLE ON  
34th STREET"  
BUSINESS.....

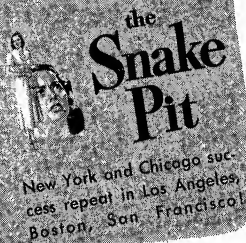
HURRY-HURRY FOR...



**Chicken Every Sunday**  
Starring **Dan DAILEY** and **Celeste HOLM**  
Also featuring **COLLEEN TOWNSEND** and **ALAN YOUNG**  
Directed by **GEORGE SEATON**  
Produced by **WILLIAM PERLBERG**  
That wonderful female guy! That Academy Award winning girl!



.....and the whole Industry is crowing about.....



**the Snake Pit**  
New York and Chicago success repeat in Los Angeles, Boston, San Francisco!



**YELLOW SKY**  
Leading in drama, action and boxoffice thrills from coast-to-coast!

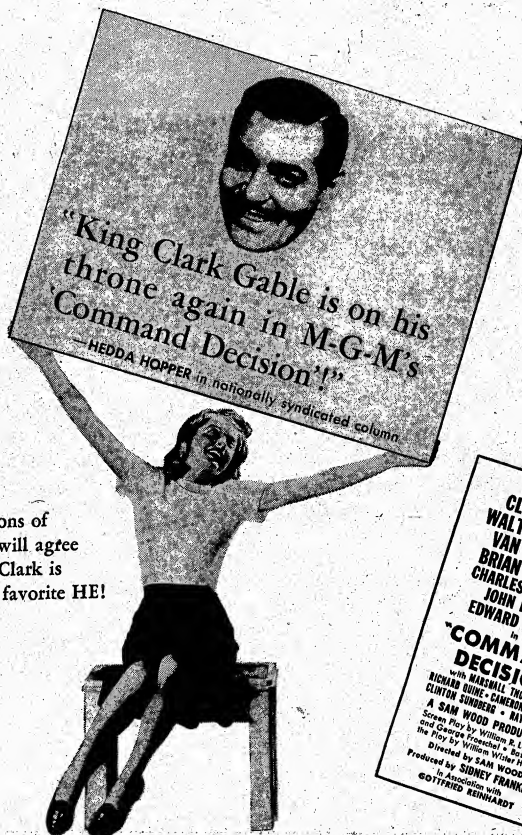


**That Wonderful URGE**  
Obey that impulse... enjoy that wonderful boxoffice surge!





Millions of  
gals will agree  
that Clark is  
their favorite HE!



M-G-M presents  
**CLARK GABLE**  
**WALTER PIDGEON**  
**VAN JOHNSON**  
**BRIAN DONLEVY**  
**CHARLES BICKFORD**  
**JOHN HODIAK**  
**EDWARD ARNOLD**  
in  
**"COMMAND DECISION"**  
with MARSHALL THOMSON  
**RICHARD DIXIE** • **CARSON MCGILL**  
**CLINTON SUNDERS** • **NAT COLLINS**  
A SAM WOOD PRODUCTION  
Screen Play by William R. Lindsay  
and George Froemmel • Based on  
the Play by William Winter Holmes  
Directed by **SAM WOOD**  
Produced by **SIDNEY FRANKLIN**  
In Association with  
**GOTTFRID REINHARDT**

# "COMMAND DECISION" IS THE FIRST BIG PICTURE OF 1949!

**DECISION IN LOS ANGELES: "TERRIFIC!"** World Premiere sets new all-time record for first two days! 3rd week at press time. Running neck-and-neck with record-breaking "Cass Timberlane" and "Green Dolphin Street."

**DECISION IN SAN DIEGO: "SENSATIONAL!"** First three days are new all-time high with continuing business beating the biggest, "Green Dolphin Street," "Cass Timberlane," "Easter Parade" and "Three Musketeers."

**DECISION FOR YOU: "WATCH M-G-M IN '49!"** While "Words and Music" delights the nation and "Command Decision" starts its history-making career, M-G-M is ready with the greatest line-up of completed pictures it has ever had in its entire career.

# Ealing, BBC Deal on 12 Features Bombs to Brit. Pix Industry

London, Jan. 11.

Unity of action in the industry on the current television negotiations with the British Broadcasting Corp. has been shattered by the sale of 12 Ealing pictures for television purposes. Official explanation from Ealing is that the company was under a misapprehension and thought that the provisional pact made last month on an experimental basis gave it the right to go ahead and negotiate with the government's video monopoly. All the dozen pix are older and in the pre-war category.

"Although the news came as a bombshell to the industry which met to reconsider its attitude on theatrical video, the information reached them too late to enable the arrangements to be cancelled. But it is generally accepted that the breach excepted from the agreement to enable a unified and agreed plan to be drafted, for the future."

Provisional agreement reached in the latter part of last year by which picture theatres were offered television facilities in exchange for a supply of current pix has been broken for the time being and trade wants further safeguards before it is prepared to commit itself to a definite policy.

List of pix submitted by the BBC to the industry embraced production made within the last 12 months and included among others such pictures as "Hamlet" and "The Shoes". The industry has prepared to meet the BBC demand on this score and is preparing an alternative list of older pictures which might be made available for inclusion in video programs. Industry leaders are prepared to discuss their discussions with the BBC on questions of copyright and the availability of picture theatres.

But before the industry formulated a definite policy, the supply of films to the BBC is asking for permission to experiment with current television pictures in order that it may ascertain public opinion to the new medium.

The outlook for the part of the industry is a reflection of the flitters being experienced in the trade, particularly among exhibitors at the present time, who fear they may be faced with a substantial investment claim should they bring, for the time being at any rate, only a problematical return. The London branch of the cinematograph Exhibitors Assn., for example, which covers all the theatres within the present BBC transmission area, has set up a special committee to investigate the possibilities of theatrical video and its cost to the industry if universally adopted.

## English Versions To Aid Filipino Pictures

Manila, Jan. 3.

English versions of locally produced films are not only popular, but may eventually solve the industry's problem of limited markets. Outstanding example of this new trend is X-Ole Productions' initial release, "Sunset Over a Bay Window," a huge production, the recent world premiere in Manila, the production is now being shown simultaneously in the leading theatres of Philippine cities, including the national capital, United-International Pictures linked it for Far East distribution.

Sampaguita Pictures is credited with having made the first Filipino picture with an English version, "Manila," directed by Lorenzo P. Sison. The picture was the first released by Sampaguita Pictures after the war, and starring the famous, has Tagalog and English versions.

Another Filipino picture made in English is the recent release, "The End of the Road," directed by Lamberto V. Avila.

## Jewish Ballet Scores

Jerusalem, Jan. 1.

The town of Jerusalem was the scene on Christmas Eve of the usual event—the presentation of the Jewish National Rina Nikova Ballet in Biblical costumes under sponsorship of the United Nations Military Observers Group.

## Film Oldies Grabbed Up For New Distribution

Siralty International Pictures last week acquired the U. S. and Canadian distribution rights to the new French film, "Grand Illusion." Deal was set through P. Albert, producer of the picture, which stars Jean Gabin, Pierre Fresnay and Edith Von Stryheim.

Walter Bibb's Executive Pictures picked up worldwide distribution rights to "One Third of a Nation" and "Back Door to Heaven," both originally released by Paramount, and "Freaks," Metro idole. Further, Bibb's Executive Pictures picked up U. S. and Canadian territories.

## Pix and Revolutions

### Lighten Paraguay Life; 180 Theatres in Uruguay

Montevideo, Jan. 1.

Films are the only entertainment apart from the radio which lighten the lives of the 150,000 sleepy inhabitants of revolution-torn Paraguay. The country of the tiny Paraguayan republic, north of Argentina. It is only when the revolutionaries, who have been in power since 1947 and 1948, that those rogues go wild. On an average, about 180 theatres, about 6000 (U. S.) in the year.

Apart from revolutions and pictures, the only other entertainment is the eight companies, mostly Argentine, but in general there is never anything to do except to go to the movies.

Over weekends especially, the 12 theatres in Asuncion are the only places where the Paraguayan hinterland goes for their theatre. The townspeople of Concepcion, Villaria, Concepcion and Pilar boast one each, and there are approximately another five houses in the provinces.

Uruguayans, like the Paraguayans, have a strong preference for Argentine source of entertainment. Taken all in all, the Uruguayans are extremely fond of pictures, and since the war, they have been plentiful in democratic little Uruguay, and since the war, they have been plentiful in democratic little Uruguay, and since the war, they have been plentiful in democratic little Uruguay.

Uruguay has 180 theatres for a population of 310,000, and 82 of these are concentrated in the capital, Montevideo. The rest of the Montevideo theatres are controlled by the Glucksmann circuit, and by the Cinesa (Cinegrafos Exhibidores Nacional). The first-run Metro is owned by MGM and shows that company's distribution exclusively.

## DISNEY DICKERS WITH CANTINFLAS FOR FILM

Mexico City, Jan. 4.

Walt Disney's Latin-American Mexican picture company now presenting "The Three Little Pigs" in Mexico, at the Teatro Iris, to star him in a pic, in person and in the voice of a radio character.

## Boag Set for Summer Season at Blackpool

London, Jan. 5.

Wally Boag, now in the U. S. after a month's engagement at London, Santos & Lord, is expected to return to England in May to play a summer season at the Hippodrome, Blackpool.

Dickering is being done here by Edmund Santos, who heads Disney's Latin-American department. Santos played here years ago as a member of the song and dance team, Santos & Lord, in a name radio comic here.

## Mex Filmhouse Fined For Reissue as First-run

Mexico City, Jan. 4.

For exhibiting a 1937 Argentinean pic as new, and without 40c, full first-run price, for its withdrawal, in defiance of the recent decree ban on such doings, the Cine Mex Filmhouse, Inc., has been fined \$50 (U. S.) by the city amusements supervision.

Two vaude comics were also suspended three days for blue jokes appearing almost nude on the stage.

## Brit. Pix Producers Seek Tax Relief

London, Jan. 11.

Because British producers cannot hope to pay their way under the present system, the British Treasury takes in entertainment tax 85c out of every 20c paid at the boxoffice, the British Producers Assn. is sending a deputation to meet the Chancellor of the Exchequer at Stafford Cripps, next Monday (17).

In representations, which have been made by the BPFA to the House of Commons and also to the Committee, inquiring into the exhibition and distribution, it has been pointed out that the present distribution of gross receipts is inequitable and apart from the amount which goes to the government, 65c out of 20c remain with the exhibitor, and the producer and distributor share between them remaining 5c, or 25% of the original boxoffice take.

To the existing anomaly and to aid directly all sections of British production, the BPFA is proposing that Sir Stafford Cripps in his next budget, to be made in the early spring, should evolve a scheme whereby a proportion of the Treasury take in entertainment tax should be passed back to the exhibitor.

This scheme is in line with proposals that have been made recently by Roy and John Boulting and other producers and is the one for the time being of Trade prices. Harold Wilson, told the House of Commons last week that out of a total boxoffice gross value of \$432,000,000, \$135,000,000 was paid to exhibitors in the form of entertainment tax.

## Down Under Picture Biz Looks Bright For 1949

Sydney, Jan. 1.

Aussie showmen predict good biz for 1949, following a strong Yuletide boom.

Aussie pix marquee will be mostly Yankee. Tops here include "Palace" (Par), "Island With You" (M-G), "Julia Misbehaves" (M-G), "My Wild Irish Rose" (M-G), "The Merry Widow" (M-G), "Family Honeycomb" (U-I), "Fend" (U-I), "Fussini" and "Fighting" (U-I), "The Three Little Pigs" (RKO), "For Apache" (RKO).

## Current London Shows

(Figures show grosses of first 10 days)

- "A La Carte," Savoy (29).
- "Anastasia," West (11).
- "Annie Get Your Gun," Col (54).
- "Bloss the Bride," Adelphi (90).
- "Bob's Your Uncle," Sav (36).
- "Bringing Up Baby," Adelphi (90).
- "Café Pécoco," Cambridge (40).
- "Carissima," Palace (44).
- "The Central Line," Premier (42).
- "Children Hundreds," Vaude (72).
- "Don't Listen," St. James (19).
- "Gladiators," St. James (18).
- "Four, Five, Six," York (14).
- "Gladiators," Wynd (31).
- "The Girl of the Year," Adelphi (42).
- "Harvey," Wales (22).
- "High Button Shoes," Hipp (4).
- "The House of Wax," Col (54).
- "Little Lams," Ambass (40).
- "Miss Mabel," Duchess (7).
- "The Perfect Woman," Adelphi (90).
- "Oklahoma," Drury Lane (39).
- "One Wild Out," Garrick (6).
- "Return of Prodigal," Globe (7).
- "September Tide," Adel (5).
- "The Sign of the Cross," Adel (42).
- "Together Again," Vic. Pl. (92).
- "Wild Duck," St. Mari (19).
- "Woman's View," Waterloo (90).

## Film Classics British Distributors Snagged Over Unit Booking Policy

London, Jan. 11.

Film Classics distribution deal in Great Britain is in the hands of negotiations, which have been going on for some months.

Seven DEFA Russ Pix in 1949. The DEFA studio in the Russian capital of Berlin was distributed in the U. S. and Canada this year by Artkino Pictures. According to Artkino press, Nicholas Napoli, prints of the seven pix are now in New York and preparations are being made for their release.

Product includes "Palace Conquered," social hygiene pic; "Chemistry and Love," comedy drama; "Wozek," based on a 19th-century drama of the same title; "Somewhere in Berlin," juvenile delinquency pic; "No Room for the Doctor," comedy drama; and "The Strange Adventures of Herr Fridolin B.".

## Foreign Film Outlook Improves in Portugal; No Coin Outgo Freeze

Lisbon, Jan. 4.

Cinemas in Portugal are the only showplaces where business is doing well. In 1948, in Portugal, there were 380 cinemas in the country and 25 more were built in '48 and more are to be built in '49. Registered distributors of national foreign films have increased in '48 to 35. Films Larnia, which specialized in European films, has been declared bankrupt and its valuable stock of Italian and other European films has been taken over by two other distributors.

English, French, Spanish and Central and South American companies will be able to take out of the country, and at the official exchange, the profits that their films will make in Portugal. It will, however, be a very small amount compared with even the half of exportable American profits, as American pictures continue to be quarantined.

There are registered in Portugal 13 producing companies, but they have produced only three feature films and five will be completed in 1949. The studios are completely equipped and small studios for the production of pictures. The first Portuguese studio was in Oporto, but this was the necessary modernization and is used for advertising shorts and documentaries.

## RECORD HOLIDAY B.O. RACKED UP IN DUBLIN

Dublin, Jan. 1.

Show biz topped an all-time high holiday here. Biz, usually off during the week before Christmas, kept up a record for the first time in 1948. "Oliver Twist" the best grosser. "The Three Little Pigs" and "Bob's Your Uncle" were completely closed for re-releases; they reopened Dec. 27 with 150 notices out and 140 notices were also up. Theatre Royal where the circus played "The Three Little Pigs" and kept right up through the week. Par's "Palace," which sold out for the first time in 1948 here, had big queues despite lukewarm reception from critics.

## German Film Notes

Bad Nauheim, Jan. 1.

Reich Film Bloemert & Co., Berlin, will roll a musical comedy, "The Forgotten Girl," in the first of the series suggested by Ernst Erich Eckert and Wolf Neumeister are scripting "Mother of the Dr. Jordan" produced by Comedia Film Productions. Comedia starts late in January on "The Girl of the Year" script is by Helmut Weiss, based on story by Fritz Engel's. "Tema" is a picture film. Production on shooting "Chanel No. 5" in February at Garmisch-Partenkirchen. The first for Terna is "The Girl of the Year" by Garmisch. Leads are Sonja Zirkelmann, Christina Ohlsen and Otto Falvey.

Linked with the original negotiations, Kay's Laboratories, part of whose plans was to have been converted for processing in Cincinnati, and E. G. Roy of Nettieford Studios, whence British production companies have been planned for the new group.

Initially, no reason is given for the sudden dropping off of the deal. Throughout the industry the general belief was they were being overconsumed and the news of the failure will come as a surprise. Well-informed industries believe that the deal has failed because of the changed situation brought about by the fact that the deal was only fixed by Eric Johnston, first effects of which are now being felt. The industry believes that the deal has failed because of the changed situation brought about by the fact that the deal was only fixed by Eric Johnston, first effects of which are now being felt.

Realization of the changed situation, in which there are more feature productions available than in 1948, has led to the fact that his and his associates to appreciate that there would be little to gain and possibly much to lose.

## NEW TAXES STYMING ARGENTINE PIX EXHIBS

Buenos Aires, Jan. 4.

Buenos Aires film exhibitors are frankly pessimistic over prospects for 1949. They feel that, falling from an extraordinary development, a financial crash is inevitable in Argentina, however much government, tycoon make speeches denouncing it. In the meantime, the average Argentine patron, exhibitors reckon that this economic disaster will be the end of the film exhibition.

Apart from the pessimistic attitude, exhibitors are facing more immediate problems in the shape of increased taxes which they will have to pay to municipal authorities, as of Jan. 1. Tax on all film tickets is increased by 10%. After considerable negotiation, exhibitors have been authorized to pass the increase on to the public, but the increase is a heavy financial drain on the exhibitors.

The increase in taxes isn't the only increase. The Peron government has set a surplus profits tax of 25% on the first 10% of film grosses.

## Odeon \$2,500,000 Issue Oversold in 48 Hours

Toronto, Jan. 11.

Mirroring the high rating of film industry stocks and bonds in Canada, the high demand for returns (vide Famous Players annual statement earlier reported in Variety) has led to the oversubscription of the \$2,500,000 bond issue of Odeon Theatres J. Arthur Brown & Co. Ltd. In order to make fair distribution of the bond issue, Fry and Co. Ltd. has arranged for investment brokers, are consulting a public distribution of stock to the public. The first issue of public financing undertaken by the bank interests in Canada, the first for Terna is "The Girl of the Year" by Garmisch. Leads are Sonja Zirkelmann, Christina Ohlsen and Otto Falvey.



**"A WOW! 'DON JUAN' IS SET TO CLIMB INTO  
HIGH-GROSSING SPHERES!"** FILM DAILY **"HERE'S  
ONE FOR THE MONEY! ERROL FLYNN'S  
BEST!"** M.P.DAILY **"IT'S A GREAT BIG ADVENTURE  
THRILLER. SOMETHING TO REMEMBER  
HOLLYWOOD BY!"** N.Y.TIMES **"IT'S ERROL FLYNN  
IN HIS BEST FORM!"** N.Y.MIRROR **"STUNNING!  
HERE IS ADVENTURE IN THE GRAND  
STYLE!"** N.Y.SUN **NOW FROM WARNER BROS.**

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ADVENTURES OF

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ROBERT DOUGLAS

and  
ALAN HALE · ROMNEY BRENT  
ANN RUTHERFORD

DIRECTED BY  
VINCENT SHERMAN · JERRY WALD

PRODUCED BY

SCREEN PLAY BY GEORGE OPPENHEIMER AND HARRY KURITZ FROM A STORY BY HERBERT BREMER MUSIC BY MAX STEINER









## Meet on MPEA Fate

Continued from page 3

try while it is operating through the MPEA. The plans next week were originally scheduled for December and postponed. Since that time each company has pretty well come to a conclusion on its desires in the various territories, so the voting is expected to move rapidly. In attendance will be the MPEA board, consisting of executives of the 10 companies or top brass substitutes, and the foreign managers.

**Austria, Not Likely**  
Austria and the well appear to be the two areas from which the MPEA is most likely—although not at all certain—to withdraw because of its at a minimum and coin is being received from there. Although Austria is technically occupied nation, remittances are being legally made, although not through government agencies.

Since rentals are frozen in the other three occupied areas, Germany, Japan and Korea, and operations are under tight Army control, it is not anticipated that the companies will prefer to operate in these on their own. In the seven "Iron Curtain" areas, however, serviced by the MPEA, cooperative distribution is felt to be almost a necessity, since dealmakers must with the film monopolies. These countries are Russia, Bulgaria, Rumania, Yugoslavia, Czechoslovakia, Hungary and Poland. There is only a slight possibility that there will be any defections in these areas.

In Holland, the Yank concerns are already operating individually so far as remittances are concerned, but use the MPEA for centralized physical facilities. Companies had intended to abandon the MPEA there Jan. 1, but apparently are temporarily stymied by lack of space and equipment. Arnold Chidichose, MPEA's Netherlands chief, is currently in Paris mulling with major Continental managers on the future of the Dutch operation.

**U.S. Withdrawal Not Serious**  
U.S. withdrawal from the MPEA is not viewed seriously since most of its indie producers had never been anywhere and are selling their films individually in the MPEA territories. Three other top

indies, none of which distributes via U.S., also have never belonged to the MPEA. They are Artur Godyn, David O. Selznick and Walt Disney. It is only if these defections become too numerous that MPEA will be forced to drop a territory, since it can't get the terms it desires when too much other U. S. product is being offered in competition.

Many are generally are dissatisfied with the MPEA because of the fact that payoffs are not based on the deficiencies become too numerous that MPEA will be forced to drop a territory, since it can't get the terms it desires when too much other U. S. product is being offered in competition.

## Yanks Snarled

Continued from page 3

indicated approval of a number of them. MPEA in New York has acknowledged this but has refused to discuss the matter further.

List of 100 pix, from which the Russians were to choose 20 or more, was forwarded to the MPEA several months ago via the State Dept., as per terms of the Johnston agreement. No American has been heard from the Kremlin regarding the selections, although it is known that Russia embassy in Paris and perhaps other European capitals have asked for screenings of the films.

No Yank films are now being shown in either Hungary or Rumania, although no American pix were highly popular there until the government was taken over. The product of Rumania the American product was frankly banned as "ideologically unstable." In Hungary, differences with the American industry were said to be the major factor in the MPEA, under a projected new deal, about to begin, but the MPEA as pix had previously been earning in a single Budapest first-run engagement.

MPEA is now hoping that if it concludes a deal with Moscow that it will be able to re-accept the U. S. product.

Johnston Scored

Moscow, Jan. 11.  
Eric Johnston, Motion Picture Assn. of America proxy, who recently had a friendly chat with Soviet commissar V. M. Molotov in Moscow, in his now in the Soviet doghouse. Sudden attack on the MPEA was launched in the weekly Soviet Art, which described him as an "imperialist agent with the face of a model and the smile of a toothpaste advertisement."

The periodical accused Johnston of being responsible for such anti-Russian films as "The Iron Curtain," and fostering American films in European countries in an effort to compensate for the dipping home market. He was also blamed for "outletting with the International American Activities Committee in the blacklist of Hollywood writers and directors." He was charged with the purging of Charles Chaplin from Hollywood's ranks.

(Johnston's office in New York said there would be no comment on the Soviet editorial.)

## Albert Warner

Continued from page 4

parent company now has 123,721 shares of the subsidiary.

Sam Wolf sold 1,634 shares of Paramount Pictures to reduce his block to 2,500 shares of the common. Leonard H. Goldenson, of Paramount, purchased another 500 shares of P. M. common. He now has 1,100 shares, plus an interest in 1,000 shares held jointly in a trust.

William H. Clark made a gift of his last shares of RKO common. He gave away 78 shares, plus warrants for 730. Arthur J. Miller sold his last 100 shares of Republic common. Edwin Van Pelt bought 1,000 of the same company; he now has 1,000. Herbert E. Herman took on another 100 shares of Translux block to 5,000 shares.

## EASTERN WRITERS

## VOTE TO JOIN SWG

Associated Film Writers, east coast union, voted Monday (10) to join the Screen Writers Guild, effective Wednesday (Tuesday). Move was made because of the affinity of interests between the two groups, believed by the SWG to be growth of television and its resultant new problems. Outfit will be known as the Screen Writers Guild, eastern division.

Move was ratified by the SWG through a vote of 100 to 10. Move of huddles between officers of the two groups. Unions will seek to work out a tentative code of ethics applicable both to freelance and staff writers. Merger also gives the SWG further ammunition in its fight against the Authors League attempt to establish a separate "Television Writers Guild" for any scripter working in TV. Under the AL plan, any member of the Screen Writers Guild and other affiliated unions, would be forced to join the video guild also in order to work on the new medium.

A monthly meeting is to be held between members of the east and west coast chapters. Talks will be held to discuss and iron out mutual problems. Harold Davis, president of the SWG, is president of the east group.

## Industry Meet

Continued from page 3

meeting to the board of directors a TOA at any time."

"Hardly anyone in the industry," TOA said declared, "approves of what the Cleveland office is doing. Governor Arnold objects to the methods and policies of Eric Johnston and vice versa. In distribution, the Little Three are miles apart from the Big Five in terms of attitude and in other matters. And in exhibition, our two national trade associations seldom see the eye on the same picture."

Lockwood quipped: "Everybody seems to want the industry as a whole to ruin, but no one wants to lose." Unity is necessary, TOA said, for a program of attack against the eye on the same picture. It is also required to meet competition from television and work out ways of selling pix and the industry to the public.

Knocking the "peddlers of gloom," TOA declared that the text presents "a great challenge." There are hundreds of angles to it, good and bad for the picture industry," he said. "Let us keep ahead of it if possible, or at least abreast of it."

## MCA Owners

Continued from page 5

the report are being kept under heavy cover by the board members until they are presented to the stockholders. They all, in one way or another, require the aid of Miss Pickford more or less relinquish control of the company. The alternative is for the advance coin out of their private groupings, a procedure for which they have shown an enthusiasm in the past.

Subcommittee report will be presented at a deferred annual meeting of the stockholders, Monday. In addition to the four board members, a five-man subcommittee is going west from New York for the sessions. Part of the group left yesterday.

On the subcommittee are Charles Shaw (U. S. publisher) and E. C. Mills, who rep Chaplin on the board, and Vitalis Chalf and David Wells, who rep M. P. Pickford. Others attending are Sears, Arthur W. Kelly, exec v-p; Harry Muller, controller and assistant secretary; Paul O'Brien, of O'Brien, Grisol, Hatfield & Lawler, U.S. counsel; and Otis T. Bradley, of Davis, Polk, Wardwell, Strandberg & Klein (John W. Wardwell, law firm), which represents Miss Pickford.

It is expected that the sessions may take several days. Most of the New York contingent is counting on returning over the weekend of Jan. 22-23.

## Clips from Film Row

## NEW YORK

Clayton Eastman, United Artists district manager for New England, joined Film Classics as a Boston branch manager, replacing a man who remains with FC on new assignment.

Robert Eastman, manager of RKO's Coliseum, N. Y., upped to Chicago city manager for the circuit, under Jerry Shindler, division manager for that territory.

Realtor picture franchise has been sold to a local realtor. He held last week on sales problems. Fred Rogers, sales manager, presided.

Universal is handing out a total of \$5,000 in cash prizes to the payoff in the company's current presidential sales drive. Coin will be distributed among four district managers, 17 branch heads, 34 salesmen, 44 bookers and 40 office managers.

P. F. Rostan, district manager of the Atlanta-Charlotte-Cincinnati-Indianapolis sector, took top honor of \$5,000. Charles Ott, New Orleans exchange chief, won a high honor of \$2,500.

Group, leading salesman in the east was Arthur Rose of Buffalo. General Motors is distributing a manual of "dos and don'ts" to all theatre personnel as part of a general indoctrination campaign of "courtesy and service" to customers.

Five Metro sales staffers were promoted yesterday (Tuesday) by distributor William F. Rogers. Lou Marks one of the promoted salesmen. In the course, has been upped to salesman, working out of Detroit. Rogers, formerly in the Chicago office, has been advanced to salesman as has been Spencer Leroy Wyatt, formerly in the Chicago office. Jerry Banta, Denver head booker, is a salesman. George Bailey, booker, is upped to Cleveland office manager. Metro has also promoted a number of salesmen to field force. They are Richard W. Brinn, Edward H. Brinn and Harvey M. Amando.

## DALLAS

A. M. Withers and L. A. Couch, with local Columbia exchange, leased the Lucas here from Mr. Withers. E. R. Robertson, who will resign as Col booker to manage the house.

The Midway, Robb and Rowley house, reopened after having been closed for three months, complete redecorating and facelift.

Gidney Valley of circuit bearing his name, opened the Towne theatre at Luling, Tex., which he remade from the old Princess.

Sonny G. Martin purchased the tale at Galveston from Forrest W. McClure. Martin, head of local theatres, bought house because he started ushering there 24 years ago.

C. C. Hamm, operator of Dorothy and Royal theatres at Henrietta, sold both houses to Claude Fort of Ryan, Okla., and Aaron Burns of Grandfield, Okla. They plan to build a circuit in north Texas.

Pat Murphy is new owner of the Cedar Hills theatre. He bought house from Bill Shaw. Murphy was formerly a manager in the New York circuit.

## BOSTON

National Conference of Christians and Jews, New England division, is celebrating its 20th annual with a Freedom Day observance, Feb. 27, at Boston Opera House. Jim Connolly, 20th-Opera co-chairman, will preside. House committee Ben Domingo, general manager of RKO Theatres, is an advisory council.

Leo Young named district manager of the Magnat, Dorchester and Mattapan, in Mattapan.

Boston exchange of Eagle Lion placed first in national Heineman Drive. In addition, Sam Levine, bookers were first place in national bookers drive for company.

Lloyd Bridgman reopens the

Gem, Lyndenville, Vt., with Royal Dam, manager. House has been given facelift.

Bill Pickford, formerly the Olympia, held his inaugural as a first-run Jan. 5. Now flagship of American Theatre group. "The Walked by Night" broke opening day record for house.

## DENVER

Robert Hill reelected head of Rocky Mountain P. F. (Burr) Brigs, named as Pat McGee and Rolt, Selig, vice presidents; Kenneth McKee, secretary; and Wm. Ahren, treasurer.

Cooper Foundation Theatres entertained exchange bookers and office managers at luncheon in Rocky Mountain Palace Club.

Frank H. Ricketson, Jr., Fox International Theatres prexy, entertained office workers with cocktail at his home and at Broadway country club with dinner dance.

Fred J. Hill, Colo. exhibitor who suffered heart attack at Allentown, Pa., is recovering, covering sufficiently.

T. P. Arrants made State manager here, succeeding E. P. (Burr) Brigs, resigned.

General Montgomery sold Vogue, Littleton, Colo., to Wm. B. Jurg.

## MINNEAPOLIS

Minneapolis exchange Co. had the only special New Year's eve midnight show at the Radio City, with the Palace Theatre Club.

Will Frank, back from Hollywood, still trying to sell his 19-theatre chain.

Lawrence Hines, 36, projectionist at Broken theatre, Brooklyn, Minn., near here, killed in fire that started in both and destroyed the house.

Situation for downtown first-run houses becoming increasingly tougher here as more and more neighborhood houses get earlier availability. Another theatre, the new River view, joined the ranks of 28-day clearance spots, making a total of 10. The only neighborhood house, only one neighborhood house, had 28-day availability.

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See Pages 32-33

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## Candor from Cantor

BY EDDIE CANTOR

VERSE:  
HE WAS A RADIO COMIC  
AND SHE, THE GIRL OF HIS CHOICE,  
WHEN SHE ASKED WHAT HE'D LIKE FOR HIS  
BIRTHDAY  
HE SAID IN HIS RADIO VOICE  
CHORUS:  
GET ME A COAXIAL CABLE  
IS THAT TOO MUCH TO ASK?  
I'VE BEEN WORKING OVER A HOT MIKE  
FOR YEARS  
AND NOW IT'S BECOME SUCH A TASK.  
MY HATING MY HOOPER-BUT DAILY  
WHAT DOES HOOPER WANT FROM ME,  
I HAVEN'T HAD A CALL FROM PALEY  
AND IT'S SO LONGSOME AT NBC  
SO GET ME A COAXIAL CABLE  
COME ON, BE A GOOD LITTLE GIRL  
I'D LIKE TO TELETYPE MY STUFF MYSELF  
BEFORE IT'S DONE BETTER BY BERLE.

## Whitehall \$5,000,000 Loss at D-F-S

### Cumg Entire Account Pullout

The worst agency billings casually since Foote, Cone & Belding lost the American Home Products account to BBDO, saw the bulk of the Whitehall Division of American Home Products' pull out of Dancer, Fitzgerald & Sample last week. With it went the lucrative billings on four favorite daytime shows and a Pacific Network strip show, representing a loss to D-F-S of nearly \$5,000,000 a year in time and talent costs.

As result of the Whitehall-agency split-up, two CBS soaps, "Elen Trent" and "Our Gal Sunday," two NBC serials, "Just Plain Bill" and "Front Page Farrell," along with the Pacific web "Zee Manners" program, move over to the John F. Murray agency, latter two, the less of the two, which in the past has handled some of the minor Whitehall billings, and trade conjecture that the Murray designation is simply a pro tem arrangement until the client effects a deal with another big league agency. It's considered likely that Sullivan, Stauffer, Cowell & Bayles, which has been the American Home Products' Bissolod account, may wind up with a good chunk of the Whitehall business.

It is also considered a certainty that on top of the present desertion from D-F-S, the entire Whitehall account, totaling nearly \$7,000,000 and also including the "Mr. Keen" CBS show, would part company with the agency. Whitehall's daytime shows will continue to be produced by the Hummerick and serviced by Air Features.

Since the boycott of Henry Turman's agency, the account exec on the Whitehall biz to join the blow agency as a veepee last week, the Dancer and Sample has been minus a Whitehall account man. The fact that in recent years there has been a succession of Whitehall account execs at the agency is seen as a factor in the client's determination to place its business elsewhere.

## Toni Cancels Out On NBC's Nora

Toni Hair Wave has decided it is no longer interested in bucking the four Godfrey comedy team competition and is cancelling out its five-times-a-week "Nora Drake" serial on NBC. "Nora" was originally started on NBC, has been duplicated on both networks since May, with the agency continuing the show in its afterthought CBS decision.

CBS' decision to abandon its duplication project means a loss to NBC of \$1,400,000 in annual gross billings. (The agency is buying the 15-minute cross-boarded the 15-minute segment at 40% of the hour rate.) "Nora" was cancelled in February. Last Hooper gave it 3.4 in the morning time as against Godfrey's 7.7.

## PALEY, NBC

### WORLD BATTLE

By JACK HELLMAN

Hollywood, Jan. 11. The big guns of three networks will be turned on Tuesday, Feb. 22, by the simultaneous news rivals of William S. Paley of Columbia and James Carmine of Philco. The latter's mission is clearly defined: to talk a new contract with the actors before the old one runs out in June. As for Paley, he'll be around to throw the check book at any and all who can dress up his network with a flirty look in his eye for el Bino. But at that, so he'll have plenty of compels from ABC, which has gotten used to him by now, and NBC's Sid Sirov, who has Crosby in his Sunday plans. Naturally, Carmine has the last say but City will have a veto in any decision that will be made.

Wherever Crosby goes, should he choose to stray from ABC, he'll entail a reversal of policy on pre-recorded shows. CBS has already weakened the front, and NBC it is said, is willing to make such a concession as the price for bringing Crosby back to the network.

### Paley's Trump Card

Hollywood, Jan. 11. CBS board chairman William S. Paley's only comment on the Coast visit to that it's part of the overall plan "to consolidate our position." Decision on the CBS side left the unmistakable inference that, as far as Columbia is concerned, the start-of-the-new-year scorecard on time availabilities still gives NBC much the better of it. Here's the cross-the-board tally sheet: CBS has four and a half hours of nighttime segments for sale in contrast to one and three-quarter hours of after-dark vacancies on NBC. On the other hand, ABC has 11 hours and 15 minutes of nighttime segments for sale.

Sunday afternoon, NBC has 2 to 3:30 and 4:45 to 5:30 open while CBS has 2:30 to 3 and 4:30 to 5 for sale. With the exception of the sponsored "Metropolitan edition of the Air," ABC's Sunday afternoon time is wide open.

NBC CBS nighttime breakdown shows both webs having 8:30 to 9 and 10:30 to 11 open on Sunday nights. NBC has 10:30 to 11 Monday night on the availability roster with Tuesday, Wednesday and Thursday some Monday night open 10:45 to 11:15 open and Saturday is SRO.

CBS is sold Monday night Tuesday night 9:30 to 10 and 10:30 to 11 open; Wednesday 10 to 11 open (Bill Paley is hopeful of enticing Bing Crosby into the 10:30 segment); Thursday and Friday 9:30 to 9:45 open as well as 10 to 11.

Nothing Like Praising Your Competitor, CBS Learns From Godfrey

As far as CBS execs were concerned, those CBS execs were conversed those must have been strange sounds emanating from Godfrey's morning show. The field show on Columbia Monday 10:30. For nearly 10 minutes Godfrey, NBC's host on what he described as the funniest act he had ever seen—a couple of guys named "Winchell" and Jerry "Winchell" whom he had seen in Miami last week.

That Godfrey didn't mention—and what CBS execs figure he didn't even know—is that the Marx brothers are NBC's next comedy acquisition. When Martin & Lewis go to the "Winchell" firm assignment, it'll be in "My Friend Irma." That's the CBS comedy package.

## ABC Running for Cover in 25%

### Radio Budget Cut; TV Accent Seen

### Bid to Romance Network Purchaser

ABC Network practically ran for cover on the radio front last week, losing 25% of the 1949 budget in order to pay the freight for its virtually sustaining television operation.

The move, immediately brought in its wake a wave of firings, a number of employees picking up their final pay checks last weekend, and creating tension and unrest at Radio City headquarters.

Unlike NBC, which can look to the parent RCA operation for support, or CBS—with its Columbia Records and other profitable sub-

sidis, or DuMont, with its profitable manufacturing arm, ABC is dependent on its AM network operations to carry the ever-increasing television load. Thus to stymie its radio enterprise through the 25% lopsided when it's to radio that it must look for financial TV assistance.

While ABC maintains that neither the vital network divisions will be affected by the cuts, it's considered likely that such drastic reduction in radio is bound to be felt in all facets of the AM operation.

That ABC has been suffering heavy television losses is not surprising in view of its less than two hour a week of radio time a week. The key WJZ-TV outlet in New York has been somewhat more successful, but through sale of spots rather than programming.)

Major Accent on TV That ABC's radio cut is expected to put major accent in '49 on video is also reflected in the ambitious new radio program of the day to daytime schedule some time next

(Continued on page 38)

## NBC Still Leads In Low Score On Availabilities

Despite the succession of CBS program coups and the accent on Columbia's ascendancy, notably on Sunday, the start-of-the-new-year scorecard on time availabilities still gives NBC much the better of it.

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(Continued on page 38)

## NBC Reset By The 8:30 Miseries

In a frantic 11-hour move to the 8:30 Sunday slot, NBC closed a fast deal with Screen Directors Guild for a dramatic series that has the network more worried than pleased with its new acquisition. Commitments have been made for only six shows and continuance beyond that hinges on the quality of the shows and listener acceptance.

While NBC got a marked-down bargain in the deal, paying \$5,000 for script, story, and director of the picture being produced, it is not too hopeful of a rating to "Nora Drake" and the momentum of the CBS lineup. NBC will hold off its decision until the rating of the series until after the first few shows.

Their's original plans to spotlight "Command Performance" in the 8:30 time, with Academy Award nominees in the line-up of the films and performances that won the Oscar nods, fell through when the possible studio of the show for the money offered, informing the execs of the scheme that "Lux Radio Theatre" had better get out of the Army, too, refused to lend-lease its rights to "Command Performance" title.

## NBC GRABBING OFF CBS MUSICAL SHOW

Sometime this week NBC will announce the acquisition of a musical show currently sponsored on CBS. It was originally on NBC

Meanwhile, the NBC "fence-mending" department is bullish on the possible studio of the show for the money offered, informing the execs of the scheme that "Lux Radio Theatre" had better get out of the Army, too, refused to lend-lease its rights to "Command Performance" title.

### Time Doesn't March

Looks like the CBS documentary on the Henry R. Luce Jr. Time magazine dynasty, which provided considerable trade interest when first announced, will be permanently scrapped by the web.

It's a question of getting the movie and coming up with the right formula—so that it won't sound like a 60-minute "Decision" in CBS Views the Press. Board chairman William S. Paley is still mulling it over.

## CBS Documentary Unit Maps Strong 1949 Blueprint

If there were trade misgivings as to CBS board chairman William S. Paley permanently deserting from the documentary-public service sphere of operation in the wake of his commercially-minded "star binges," the CBS Documentary Unit this week came up with a "49 blueprint" calculated to erase any apprehensions.

Documentary agenda mapped for the coming months, as a matter of fact, is probably the most ambitious in the department's career. Scheduled to be tackled are such serious and varied subjects as the state of the nation's health, its politics, its penal system, the UN, and one which will even explore the whole aspect of U. S. relations with Russia in an attempt to get at the root of the problem.

First 60-minute documentary up is the Arnold Perl-scripted "Mind and the Shadow," scheduled for Feb. 2, which will "delve into the nation's mental health problem. Eddie Albert, who also did last season's "Fear Begins at 40" documentary, is being sought for the lead.

Next on the agenda is an hour-

(Continued on page 34)

## RAYNE MAY LATCH ON TO ROOSEVELTS SHOW

Rayne Shamoo (Representative LeRoy Rex) is mulling the possibility of picking up sponsorship of the Eleanor and Anna Roosevelt memorial program ABC. Bob Kintner, ABC exec veepee; John Masterson, packager, and Mike O'Mara, producer, who have already huddled with Needham, Louis & Brody execs in Chi. They're discussing the possibility of reportedly being the chief snag (Levers has never used ABC and never a director). Incidentally, a push the deal over. But ABC is still hopeful the client will pin its label on the show.

## 64.3% Knew WW Switched to K-F

Newest Ripley which practically throws the "sponsor identification" book out the window is that contemporary Walter Winchell's recent switcher from Jergen's to Kaiser-Frazer.

Survey just completed reveals that, for his final Jergen's broadcast, the actor (after a 17% correlation with the same bankroller) WW came up with a sponsor identification showing 67.8 of every 100 people in the audience who had seen the product he was plugging. Yet on his initial broadcast for Kaiser-Frazer, the announcement of the almost equally impressive sponsor identification of 64.3.

Mike O'Mara, producer, that Bing Crosby commercial on the K-F getaway show (with the client Turman) was the announcement of the Raynison Cancer Fund) was an important factor. Winchell, incidentally, copied a 29.7 rating for his K-F's opening. That's not only Winchell's, but radio's high for the season.











# Leave us now join

*Before we wipe the old slate clean  
Let's sing a song, let's pen a paean  
To everything in '48  
Which we would like to celebrate:*

To Radio, first, a cup of cheer  
For winding up its biggest year,  
Knowing full well, while we're about it,  
That none of us could live without it.  
Hail to a year of glad relations  
Between this network and its stations  
From West Palm Beach to Puget Sound,  
And, boy, bring on another round  
For the nine-and-ninety million folks  
Who listen weekly to our jokes,  
Our songs and stories, news and dramas—  
Here's to them all, their pops and mamas,  
Their sisters, uncles, aunts and others  
Including in the Lever Brothers.  
To Pepsodent's *Irma*, Palmolive's *Brooks*,  
To Phil and all the other Cooks,  
To Chesterfields  
and that old peachy  
Godfrey guy,  
and Don Ameche  
(The "Lucky" boy)—  
to Vaughn Monroe  
And Hawk from whom  
all Camels flow,  
To Johnny and to Philip Morris—  
You're all okay in our thesaurus.

Hasn't it been a dandy year  
For all the theaters on our air!  
The "15th straight" for champion Lux,  
Ford looking like a million bucks,  
Electric's show where Little Helen  
Is standing 'em in the aisles, all yellin',  
While Armstrong, Hallmark and Prudential  
Just keep on being existential.



Three cheers, we say,  
and three more cheers  
For all those  
doughty engineers  
Who worked the night-long  
and the day-long  
To make those records  
that can play long;  
All of which just goes to prove,  
We're always in that micro-groove.

Remember the day when General "Ike"  
Stood up before Columbia's mike  
To raise a cool three hundred grand  
For Europe's hungry kids? We stand  
Hats off to "Ike" and his Crusade  
And guys like him who make the grade!  
A pair of Sulka's best pajamas  
To grace the games of Lowell Thomas.

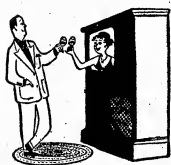
And now let's pay our proper dues  
To Edward Murrow and his News



# hands

Than which there is no super-duper,  
And let's salute our Average Hooper,  
And all our shows—and there are plenty—  
That broke into the tough "top twenty."  
Hooray for Sunday's Peerless Tonic  
Which millions call the Philharmonic.  
(In this connection, shout hooray  
For Standard Oil—that is, [N.J.I.]

We would be derelict in our mission  
Did we not honor Television.



Man's glassy essence,  
thee we toast,  
Now on your way  
from coast to coast  
Toward new horizons.  
Hail TV!  
There's more in you  
than we can see.

Rochester, Jack and Mrs. Benny  
Of happy returns we wish you many,  
And here's a cane all made of candy  
For Lum 'n' Abner 'n' Amos 'n' Andy.  
Shoot Roman candles to the sky  
In praise of dear old NRI,  
And while we're on the alphabet  
A pox on us lest we forget  
ABEW... RDG...  
abracadAFRA and NAB,  
Four fanfares and a furbelow  
For Messrs. BBD & O.



Sullivan, Stauffer, Colwell, Bayles,  
We know that you will never fail us,  
And may the light of yon great Star  
Shine gently on you, Y & R.  
In Thompson's name we shout our skoals  
And we're all yours in Benton & Bowles.  
On, Procter! On, Gamble! On, Gallup and Roper!



Let bygones be bygones  
for each horoscoper.  
Let's pin a sprig  
of holly on  
The famous Crosbys,  
Bing and John,  
And with another  
wreath adorn  
The brows of Gould  
and Miss Van Horne.

For *Variety's* "mugs" and *Radio Daily*  
A long locomotive and a willow-waley.

Well... '48 was mighty fine,  
Now looking out toward '49  
We wish from electronic science  
The best to all our friends and clients,  
To everyone in Radio  
A hug beneath the mistletoe,  
We're only sorry we can't list 'em...  
This is...The Columbia Broadcasting System.





# STATION WEEKLY PRELIMS

## Video Schedule on Co-ax Time

Following are the television shows that are to be seen henceforth on both the eastern and midwest networks following the opening of the coaxial cable linking the two sections of the country last week night. With the cable, the web has been set up their schedules on a permanent basis. ABC is scheduling shows temporarily on a week-to-week basis. Probability exists that the other webs, through overlapping time back and forth on the cable, may also change their programs.

### WESTBOND SHOWS

Day	Time	Show	Network
Mon. thru Fri.	10-10:30 a.m.	John J. Jones' Rumpus Room	DuMont
	10-10:30	Welcome, Neighbors	DuMont
	11-11:30	Radio Show	DuMont
	12-12:15 p.m.	Man in the Street	DuMont
	12-12:15	Radio Show	DuMont
	1-1:30	Fashions in Song	DuMont
	1-1:30	Radio Show	DuMont
Mon. Tues.	1-1:30	Vanity Fair	CBS
Wed.	1-1:30	Duane Lucas Show	CBS
Mon. thru Fri.	2-3:30	Inside Philadelphi	DuMont
	3-3:30	Radio Show	DuMont
	3:35-3:50	Vicentel Loud Speaking	NBC
	3:50-4:00	Radio Show	DuMont
	4-4:30	Small Fry	DuMont
	4:30-4:45	Open	DuMont
	4:45-5:00	Open	DuMont
	5:00-5:15	Open	DuMont
	5:15-5:30	Open	DuMont
	5:30-5:45	Open	DuMont
	5:45-6:00	Open	DuMont
Mon. thru Sat.	6-6:30	Open	DuMont
	6:30-6:45	Open	DuMont
	6:45-7:00	Open	DuMont
	7:00-7:15	Open	DuMont
	7:15-7:30	Open	DuMont
	7:30-7:45	Open	DuMont
	7:45-8:00	Open	DuMont
Monday	8-8:30	Open	DuMont
	8:30-8:45	Open	DuMont
	8:45-9:00	Open	DuMont
	9-9:30	Open	DuMont
Tuesday	9-9:30	Open	DuMont
	9:30-9:45	Open	DuMont
	9:45-10:00	Open	DuMont
Wednesday	10-10:30	Open	DuMont
	10:30-10:45	Open	DuMont
	10:45-11:00	Open	DuMont
Thursday	11-11:30	Open	DuMont
	11:30-11:45	Open	DuMont
	11:45-12:00	Open	DuMont
Friday	12-12:15	Open	DuMont
	12:15-12:30	Open	DuMont
	12:30-12:45	Open	DuMont
Sat.	1-1:30	Open	DuMont
	1:30-1:45	Open	DuMont
	1:45-2:00	Open	DuMont
Sunday	2-2:30	Open	DuMont
	2:30-2:45	Open	DuMont
	2:45-3:00	Open	DuMont
	3-3:30	Open	DuMont
	3:30-3:45	Open	DuMont
	3:45-4:00	Open	DuMont
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	12:45-1:00	Open	DuMont
	1-1:30	Open	DuMont
	1:30-1:45	Open	DuMont
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Radio Sales  
represents:

WCBS  
WCBS-TV  
New York

KMOX  
St. Louis

KSL  
Salt Lake City

WTOP  
Washington

WFT  
Charlotte

WRBM  
Chicago

WEEI  
Boston

WCAU  
WCAU-TV  
Philadelphia

WCCO  
Minneapolis-  
St. Paul

WRVA  
Richmond

WAFB-WAFM  
Birmingham

KNX  
Los Angeles

Columbia  
Pacific  
Network

Columbia  
California  
Network

# Talk



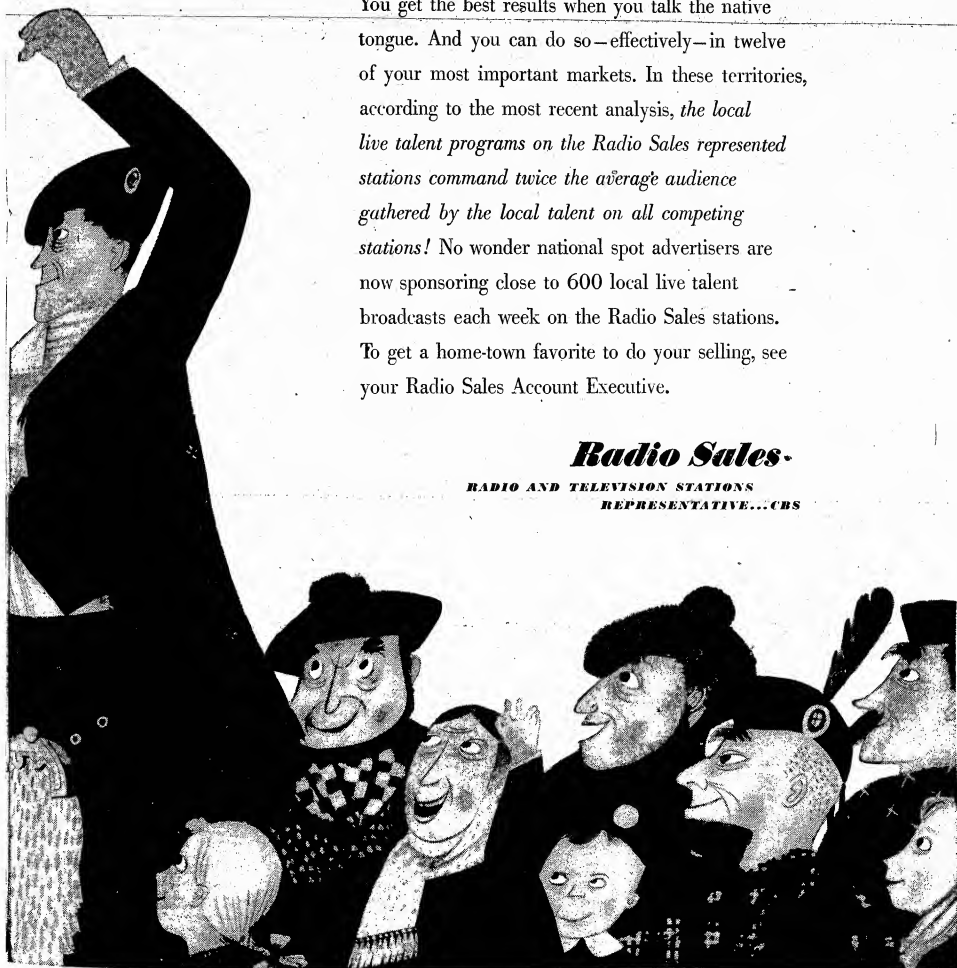


# *Their Language*

Local likes and dislikes are as regional as dialects. You get the best results when you talk the native tongue. And you can do so—effectively—in twelve of your most important markets. In these territories, according to the most recent analysis, *the local live talent programs on the Radio Sales represented stations command twice the average audience gathered by the local talent on all competing stations!* No wonder national spot advertisers are now sponsoring close to 600 local live talent broadcasts each week on the Radio Sales stations. To get a home-town favorite to do your selling, see your Radio Sales Account Executive.

## ***Radio Sales***

RADIO AND TELEVISION STATIONS  
REPRESENTATIVE...CBS



# Tele Follow-up Comment

**COLGATE THEATRE**  
With Edward Forbess, Alexander Kirkland, Howard Wendell, Henry Patterson, Justice Tully, Patsy Conklin  
Writer: Beth McDermott, adapted by William L. Sitler  
Director: Hal Keith  
Production: Viv McLeod  
NBC-TV, Mon., 9 p.m.  
**COLGATE**  
NBC-TV, from N.Y.

"Colgate Theatre's" Monday night (10 presentation) was a horrendous, inhumanly cruel, and hauntingly, the offering was completely devoid of quality.

This alleged comedy concerned some attempts by an outcast of ghosts to frighten a young girl and her apartment. The production was posed to be a gag of comic proportions but it turned out to be only a kindergarten romp. None of the cast members had a chance under this lead, and director Hal Keith was forced to insert a camera tricks rather, dusty action. Keith, like everyone else, was victimized by the scenery.

Two filmed plays of the Colgate product were expertly produced. One for a half hour, the other a slick musical accompaniment while the other, for a distant soap, had an effective visual message and a nicely-toned commentary.

**FASHION SHOW**  
With Marilyn Day, Carl Reiner, Sam Saxon, Doris Lane, Patsy Davis, Elaine Joyce  
Director: Gene Seagle  
Production: Howard Cordery  
30 Mins., Thurs., 8 p.m.  
Broadcasting  
ABC-TV, New York

"Fashion Show" is a good idea in an entertaining half-hour of video fare. For one thing, it's nicely put together, has a half-hour of video fare, and the turns well executed. And it's enhanced by some good production.

But this multiple-segment program, despite its entertainment value, winds up as a bust when it comes to selling fashions. In spite of all heralded models, the show's showcase in reality fulfilled none of its claims.

It was a good scripting job as far as the commercial plugs were concerned, but the models (who double as the entertainers) in describing their own wardrobe, the actual film of the creations—and the nature of the designs—were clumsy and failed to project visually. It's possible that with a little more fanfare of glitter and display, color play in putting on the wardrobe, and a little more of the models' own apparel. Of course it's also possible that these dresses just didn't suit. And it's also possible to expect anyone to double from models in putting on the wardrobe.

The Marilyn Day, Carl Reiner duo deserve a good spot of their own variety and without the drawbacks of lying through a fashion show.

**MUSIC IN VELVET**  
With Johnny Hill, Kermit and Gloria, Don Lindley and Vernon Davis  
Producer-Director: Ed Skolch  
30 Mins., Sun., 7 p.m.  
Broadcasting  
WENB-TV, Chicago

Somehow that's in video history to classify shows as "restful," but that's the word that most of the sums up this musical. There's not a word spoken in it. Credits and song titles are superimposed on shots of the orchestra on hands plucking harp strings and playing a variety of instruments throughout.

Deft cutting and camera work present monotony in the orchestra. Shots are skillfully synchronized with the camera panning over musicians during interludes, then cutting for closeups of those accented by the score. Interludes are first-class and generally smooth and precise. Standouts are a relaxed and elegant main fare. Strings and woodwinds dominate the harp.

On show viewers Johnny Hill baritone three songs in good, if restrained, style. Kermit and Gloria were first-class in their turnings of a classical number, "The Goodbye Song." Italian guitarists play. Only musician spotlighted was George Barnes, who worked some time on the video, lifted guitar.

**JAZZ CONCERT**  
With Max Kaminsky sextet, Henry "Red" Allen, Willie "The Lion" Smith, Sam Saxon, Avon Long, Frank Warren; Jack McCarthy, commentator; Valerie Bettis, pianist  
Director: Clark Jones  
30 Mins., Monday, 7:40 p.m.  
Broadcasting  
WPIX, N.Y.

"Jazz Concert," has come up with a fifty percent for Edie Coan on the "Floor Show," the World Video package which recently switched over to the NBC-TV network. Switching basically the same format, "Jazz" features several of the jazz instrumentalists who have played from time to time with London and should grab off a good share of listeners among the squares who refuse to get up to bebop, but want their music in the true jazz form.

The program stands considerable polishing, particularly in the elimination of those phony guest spots. The program's stand considerable polishing, particularly in the elimination of those phony guest spots. The program's stand considerable polishing, particularly in the elimination of those phony guest spots.

Music on the show was in the original jazz tradition and was well played. Kaminsky's sextet, including such name instrumentalists as Gene Sedric, Vernon Brown, and Ralph Sutton, did a neat ride on "Muskrat Ramble" and "Henry Blues." The program's stand considerable polishing, particularly in the elimination of those phony guest spots.

Clark Jones' camera direction, for the most part, was good.

**Tele Reviews**

Continued from page 1  
seldom have they been able to bring in a show on the estimated production unit, with added service to the notable for getting up to running as high as \$4,000 a day. Swift recently found itself in need of a scene depicting the front porch of an Indiana home. The scene was rejected, as were agency execs were floored when they found they could have bought the scene for \$1,000. The scene was represented at the same cost of the stage mounting.

Clark and J. Walter Thompson, Philco and Admiral have complained of similar exorbitant tariffs, but find they're helpless in remedying the situation.

Max Liebman, whose new review for the program, Jan. 28, made an attempt to open his own overtures to the network for a show in connection with the forthcoming musical production. Plans was to take on a production designed by NBC himself in a musical. The network is no longer interested in the program, which must be mounted by the network. Similarly, a few of the agencies have been rejected, as were agency execs were floored when they found they could have bought the scene for \$1,000. The scene was represented at the same cost of the stage mounting.

The agencies and clients contend with the increasing series of dramatics, including the series coming before the NBC video package. The network is no longer interested in the program, which must be mounted by the network. Similarly, a few of the agencies have been rejected, as were agency execs were floored when they found they could have bought the scene for \$1,000. The scene was represented at the same cost of the stage mounting.

Some are squawking over the fact that, in their estimation, NBC has been under the gun for a service as a non-profit over-run by the network. But instead it becomes an agency, which is passed on to the client. On the other hand, the agency adds to the network's cost. The agency adds to the network's cost. The agency adds to the network's cost.

"Critic At Large," John Mason Brown's weekly half hour for WJZ, put "Critic At Large" on the air. It supplied plenty of howls, added to which Cooper got into the act. The only exception was further laughs and tears with Wallace Beery.

Green showed up well on tele, too. She did much of her lively turn first, the imitations of George C. Scott, et al. The other huge laugh piece with Beery was "The Hillside Takeoff" by Miss Green. This was the highlight of the show. Further, Beery was the top performer on tele. As good as he and the piece was it showed Miss Green up as a sharp performer, too. For Beery didn't smother her as he has others in the same sort of situation. She stayed right with him, in fact as he continued to steal the show himself.

Caloway went over solidly, too. He costarred in a sketch used on stagehands, he kicked in with the usual "Sit, James Inform," "Minnie the Mocher" and worked with the other three.

"Paloo Television Playhouse's" version of "Cyran de Bergerac" on NBC Sunday night, 10 p.m., was a hit on all counts. Although slicing the two-and-a-half hour into a half hour, the program's play captured all of the glittering poetry and romantic fragrance contained within Beery's Hooker's translation of Edmond Rostand's classic. Nothing more could be asked.

Joe Ferrer, in his TV debut, did a little role with a costar, sweep that marked his Broadway light performance. Ferrer, a former Broadway star, has been recruited from the Broadway cast, was the indispensable part in the play's all-around success. He was the indispensable part in the play's all-around success.

Rudy Vallee certainly evidenced his know-how and likelihood for television, judging from his first Sunday night, 10 p.m., on the Ed Sullivan "Coast of the Town" program.

Vallee, who has been on the air since last Sunday (9) on the show, but his N.Y. Latin Quarter night, 10 p.m., was a hit on all counts. Although slicing the two-and-a-half hour into a half hour, the program's play captured all of the glittering poetry and romantic fragrance contained within Beery's Hooker's translation of Edmond Rostand's classic. Nothing more could be asked.

Producer-director Fred Coe once again framed the dramatic effect to the network's TV screen. The long and intricate opening double sequence was CBS still has only a mild impact on the program, but it's hard to hypo the program by shifting the encores from week to week.

Interview type of program is "too" for the network, the straight interview type of the participants are shown rendered from scripts. Last Tuesday's "The People's" simulcast on CBS still has only a mild impact on the program, but it's hard to hypo the program by shifting the encores from week to week.

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## Inside Stuff—Radio

Following a rebuke from the Catholic Church for propagandizing for more liberal N. Y. State divorce laws in its special program, "Cause for Divorce" last week, WJCA, N. Y., agreed to grant the Church an official air time for its point of view. Godfrey T. Schmidt, Fordham University law professor will speak for the N. Y. Archdiocese tomorrow night (Thurs.). Controversy was stirred after William M. Whelan, prominent lawyer, delivered a report over the indie which indicated the need for reform in the divorce laws. The station had originally invited Catholic spokesmen to appear on the forum but received no takers.

Before the war, Norman Twigger was on the staff of WCAE in Pittsburgh, a crack announcer and recognized at the time as an outstanding newscaster as well. He was then close to 40, at an age when careers are generally fixed and permanent. But Twigger had for years thought long and hard about a career in medicine but a family prevented him from giving up the security of his radio work. After Pearl Harbor, however, and even as the networks were tapping at his door, Twigger saw his opportunity to study to be an M.D. at Uncle Sam's expense. He resigned from WCAE, enlisted in the army and was sent to medical school. Today he's Captain Norman Twigger, ear, nose and throat surgeon at the Oliver General Hospital in Augusta, Ga. Sometime this year his army stretch will be up and he'll settle down in Augusta for private practice.

### VALLEE'S 74¢ TAG FOR 'TELE-COMICS'

Hollywood, Jan. 11. Price tag of \$7,500 a week has been placed on "Tele-Comics," series of 15-minute cartoon vignettes turned out by Vallee Video as a five-a-week layout. Pick consist of a quartet of three-minute cartoons with remaining time left open for commercials.

Quartet of subjects consists of "Brother Goose" drawn by Cal Howard; "Sa-Lih," an Arabian nights novelty drawn by A. J. Metcalfe; "Joey and Jug," clown series by Arnold Gillespie; and "Rick Rack, Special Agent," by Miles Pike and Pete Burness. Jack Kirkwood, Lillian Leigh and Bill Grey supply the voices for the cartoon figures.

### ENDS 19-YEAR AIR SERIES

Dallas, Jan. 11. The oldest program on WFAA ended last Sunday with its final broadcast made by Dr. David Lefkowitz.

For the past 19 years he has aired a 30-minute program sponsored by the Brotherhood of Temple Emanuel.

### Godfrey Takes AM Cast Over to TV for New Show

New Hartford Godfrey television show, first on which the CBS star will be playing exclusively to a TV audience, premeas tonight (Wed.) on CBS-TV station in the east and midwest in the 8 to 9 slot, under sponsorship of Chesterfield, which also bankrolls the second half-hour of Godfrey's a.m. CBS radio airer. Agency is Newell-Emmett.

Format of the show, while not exactly following that of Godfrey's morning AM stanza, is to comprise most of the cast from the radio program and will have a similar off-the-cuff presentation. Featured with Godfrey will be vocalists Janette Davis and Bill Lawrence, the Mariners quartet and Archie Bleyer's orch. Margaret Richardson will produce and Jack Carney and Paul Nickell will direct.

Godfrey's "Student Scouts" show on Monday nights, meanwhile, will continue as a simultaneous AM-TV presentation under sponsorship of Lipton's Tea, but the video version will be carried only on CBS-TV's east coast web.

### New Tele Business

Chesterfield cigarettes, through the Newell-Emmett ad agency, bankrolled the New York Daily News' WPIX's pickup of the film "The Silver Skates" tourney from Madison Square Garden, N. Y., Monday 10 night.

Fifteen new series of spots started last week on WTHV-TV, Milwaukee Journal station. New sponsors include the Plankinton Packing Co., through Crumey-Krasselt agency; Trubill Trailers, through the MacDonald-Cook agency; Milwaukee Co., through Crumey-Krasselt; John P. Hanser Soap, through Stone-O'Halloran; Waukesha Roxo (toot drinks) and W. P. Hammond & Son, through the same agency; John Graf Co., through Al Herr agency; Independent Milwaukee Brewery, via Allen Heselbach agency; Pate Oil Co. through Herr; Wisconsin Telephone Co., no agency; Mrs. Drenk's Foods, Stone-O'Halloran; United Coal & Dock Co., no agency; Howard B. Stark Candy; Stone-O'Halloran; Mammy's, Foods, Stone-O'Halloran, and York-Wagner (ice cubes), no agency.

Spear & Co., through the William Warren agency, has renewed the Jimmy Jemall show, and Krueger Brewery has renewed booking from Ridgewood Grove over WPIX. On the same station, WPTX, on the same station, 10 minutes of one edition weekly of the five-minute "News on the Hour" show, and Lucky Strikes, through Young & Rubicam, renewed its thrice-weekly spots. Spots were also bought by Celanor Corp., through Tracy Kent; Mollie May, through Young & Rubicam; and Long Island Railroad, through the Al Paul Lefton Co.

### So Sorry

Hollywood, Jan. 11. It was bound to happen with all the confusion attending a mass telecast of one event.

With every going-station's cameras picking up the Tournament of Roses parade in Pasadena New Year's day, links to the Mt. Wilson transmitters became mixed and KTTV carried 10 minutes of KLaC's pickup.

## FMA Confident It Will Push AM

### Out of Radio Picture in Five Years

#### Shades of Franklin!

Philadelphia, Jan. 11.

Ben Franklin, who was a forward looking gent in his day, would have gotten a big boost out of the present use of his carriage horse is being put to. The former Franklin stable, at 321 S. Fourth st. here, has been remodeled and is now the home of the Theatre Arts Institute. The school will concentrate on television production and is the only one of its kind in Pennsylvania. Robert Wahl, rehearsal and script head at WFLZ-TV, is in charge.

### 'HWOOD SCREEN TEST' WINS ROUND IN COURT

"Hollywood Screen Test," Lester Lewis Associate's package on ABC-TV, won the first round in the \$500,000 plagiarism suit

launched against it by Screen Test, Inc., in New York state supreme court this week as Judge Aaron Steiner denied the latter company's motion for a temporary injunction. Robert A. Monroe, Mutual network producer, and Latham Owen, owners of the program, "Screen Test," which was on the AM airwaves several years ago under Metro's sponsorship, are charging "Hollywood Screen Test" with lifting their original idea. A jury trial is slated to open Monday (17).

Suit is the first court case involving alleged infringement by a video program on an idea from another medium. Defendants in the case are Lester Lewis Associates, Neil Hamilton, director and emcee of "Hollywood Screen Test," and the ABC network.

Tacoma—Charlie Bryant, announcer at KVI, Mutual outlet here, left the station Jan. 9 to become director of publicity for Governor-elect Arthur Langlie (R.).

Washington, Jan. 11.

FM Assoc., with a change in command to direct its promotional activities, was all set last week to embark on its third year of operation, confident the new service has won its toughest battles and that it would push AM broadcasting out of the cities within five years.

At a press conference Thursday (6) to introduce its new executive director, Edward L. Sellers, who succeeds J. N. (Bill) Bailey, FMA announced that it is gearing its operation along the lines of a public relations setup and has retained the Faught Co., of New York, as counsel "in establishing and executing an expanded program of operations for 1949." FMA said its board will hold a special meeting in the near future "to consider details of the new program and to make budgetary provisions for it."

FMA stated it will extend its bulletin service to members and will place greater stress in providing "how-to-do-it case material" in meeting problems most common to FM stations. In this connection, it is planning a "clinic" on time sales to be held in New York in the spring in cooperation with station reps, time buyers and other advertising agency people.

FMA announced it also has plans under way to make its 1949 annual convention, which will be held in Chicago, "the largest and most comprehensive since the Association was founded in Washington on Jan. 10, 47."

Millard Faught, head of the Faught Co., which has worked with other clients in the field of radio and trade associations, participated at the conference in acquainting reporters with FMA's new plans in selling the service to the public. He predicted that FM will largely displace AM in the next five years, and that just as soon as broadcasters see their AM audience becoming unprofitable "they will get out of AM quick."

# to quote...

in which WOR repeats some things it said in 1943 as an underlined assurance of what it will continue to be in 1949.

"... what we've said attempts to mirror the warmth and humaneness of WOR's programming from day to day. It is these qualities, based on a skilled knowledge of what the public wants, that have made WOR one of America's great stations—and great selling forces—for more than a quarter of a century."

"... WOR is a powerful force in the lives of the majority of 36,000,000 people in 430 counties in 18 states on the eastern seaboard. From the windy reaches of Prince Edward Island, in the Dominion of Canada, to the pine-scented border of Southern Georgia, WOR's voice is a welcome and forceful one."

"... WOR's personality has always been a warm one; a method and technique of programming based on people, not just shows. But in evolving this form of radio broadcasting, WOR has not ignored ideas, nor the need for showmanship and day to day awareness of what the public wants..."

It is qualities such as those described above that make WOR the amazing selling force that it is, and — mind you — at a price that'll leave you gasping.

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*You Gives You*

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**1949's NEW MONEY SHOW**

**ART MOONEY'S**

**"GET LUCKY"**

*Talent Quest Show*

**ADDITION PLATTERS NOW AVAILABLE**

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# Inside Television

President Truman's half-hour "State of the Union" address, large-screened last week to the N. Y. Paramount theatre's matinee audience, met with a mixed reaction from a comfortably filled house. Younger viewers were visibly restless after the novelty wore off while those who were more mature were so interested in the speech itself that many failed to realize the President was speaking almost simultaneously.

Although the Capitol scene was reproduced fairly well, a steady horizontal flicker was rather trying on the optics. Closeups were particularly clear contrasted to the blurry longshots of the congressional audience. Event was shown on a 24x20-foot screen through coaxial cable from New York from Washington, thence via telephone wires to the theatre. Finally Par's intermediate film process projected the historic occasion on the screen 20 seconds after it actually happened. Few customers walked out during the special service program, although it's possible they may have been waiting for the Bob Hope pic, "Pal Joey," to start.

NBC performers are queuing on CBS' KTTV under a strange cross-playing problem. Guests started Sunday (9) when Hal Peary ("Gildersleeve") appeared on the Jack and Patty Meakin telethon. Lillian Randolph, who plays "Birdie" on the Gildersleeve air, follows next Sunday (16) and Walter Tetley, the "Leroy" of the NBC layout, comes on the following week. It's all being done as a gesture of friendship to the Meakins. Jack Meakin is musical director of "Gildersleeve."

## HARRIS TO LONDON RE CANADA THEATRE TV

Toronto, Jan. 11.—Edward L. Harris, television chief of J. Arthur Rank's 166 theatres in Canada, and general manager of Gaumont-Kaleo, Odeon's film projectors and TV equipment, subsidiary in this country, planned from here (11) for London, for further first-hand study of Rank's theatre television setup development.

Harris expects to spend a fortnight in Britain but is ready, in the interim, to hop back to Canada immediately by plane should the Canadian Broadcasting Corp., federal central board of television in Canada, flick the greenlight for TV in the Dominion's filmhouses.

## Video Shifts to Video

Hollywood, Jan. 11.—First top film director to switch his activities to television is King Vidor, who is preparing a 26-episode video serial. He'll produce and direct. Tentatively titled "Happy Acres."

## Pitt Plans No City Tax On TV-Equipped Taverns

Pittsburgh, Jan. 11.—Asked for a ruling, Pittsburgh law department said there would be no city amusement tax for local taverns with television sets. Community now levies a 10% excise on all places of amusement and bar owners contemplating TV were wondering whether they'd come in under the category.

Opinion was asked for, since television finally has become a reality here.

## FCC Report

Continued from page 23

totaling 353, during the fiscal year almost equaled the number (385) for new FM facilities. Applications for FM stations (107), it noted, were less than half the number for television.

The Commission stated that FM broadcasting continued to expand during the fiscal year "and furnished a considerable portion of the program service available to the public. This station-free and high-fidelity type of broadcast can now be heard in most of the populous areas of the country."

Pointing out that the number of commercial FM stations on the air increased nearly 2½ times during the fiscal year, jumping from 238 to 367, and that as of June 30 another 700 FM stations were in various stages of construction, the Commission observed that the number of FM stations authorized "exceeds the total of all AM stations before the war."

While noting a decrease from the postwar peak in the rate of filing FM applications, with only 90 applications pending at the close of the year, the report indicated that more applicants will come in when the audience is greater.

In its review of the growth of television, the report stated that at the end of the fiscal year there were 294 video applications pending and 30 stations bringing television service to 17 cities and metropolitan districts, as compared with eight cities served by 12 stations the previous year.

## CIRCLING THE KILOCYCLES

Boston—George Graves, whose "Home and Garden News" is a daily WCOP afirer, to Ohio and Michigan to participate in horticultural conferences. He will be on the faculty for the 20th Annual Short Course for Landscape Gardeners held by Ohio State's department of landscape architecture, a panel member at the Sixth National Gladiolus Conference in East Lansing.

Philadelphia—Alex Rosenman, commercial manager of WCAL, currently vacationing in Florida, has been upped during his absence. Now in charge of AM sales, Rosenman has been placed in charge also of television sales for the station's video affiliate, WCAU-TV.

Philadelphia—Norman Black, musical director of WFIL and the affiliated Inquirer stations, has been named manager of the 20th Century School of Music, in charge of three departments—jazz, orchestra and conducting.

St. Louis—Lester A. Benson, president of WIL-FM, has received an okay from FCC to purchase the controlling interest in the station from his brother, Clarence W. Benson, its secretary-treasurer. Lester Benson, who owned 50% of the stock in the station, now owns 98.4% of the stock. Benson has served as covers ownership of WIL, WIL-FM and KIPF, a remote pickup station. WIL is one of the pioneer stations in the St. Louis area.

Kansas City—KCKN goes into 1949 with five sponsors who have paid the freight on programs on the station for 10 consecutive years. These are Field Chevrolet Co., Kula's Department Store, Davidson Dodge Motors, Katz Drug Co. and Interstate Moving & Storage Co.

Minneapolis—KUOM, University of Minnesota station, has launched new series of Tuesday afternoon music broadcasts featuring Minneapolis Symphony orchestra musicians and talent from University music department.

Minneapolis—WCCO Saturday

launched new hour-long Saturday afternoon participating program featuring Darragh Aldrich, novelist and playwright and a veteran of recently-ended weekend half-hour chat session. MC will be Shaffer Bill Wignation, show will feature women's news and interview, farm visits, music and giveaways.

Boston—Virginia Nowell named to publicity post at WCOP, Hub's ABC outlet. She will replace Caroline Harrison, who has resigned to accept position at Boston Museum of Science.

San Antonio—Edgar T. Bell has been named manager of KXTS here succeeding George V. Johnson who plans to retire from the radio bit to enter private industry. Under duty, cowboy singing star of screen and radio whose purchase of KXTS is awaiting FCC approval paid a surprise visit here to look over the station. Autry stated he hoped to take over the outlet by April or May and that many of his CBS network shows would originate from here.

Nashville—Tom Stewart, formerly of the station production staff, has been named publicity and promotion director for WSM. He has been announced by John H. DeWitt, Jr., president. Joining WSM in 1955, Stewart has served in many capacities, having been announcer, continuity editor, producer and director of FM operations.

Kokomo, Ind.—Joe Jordan has resigned as vicepres and general manager of the Kokomo Broadcasting Co., operator of WKMO, to become general manager of a new station in Loganport, Ind., to be operated by the Loganport Broadcasting Corp., of which John C. Cotter is president. Call letters of the new station have not been assigned.

San Antonio—Henry Lee Taylor, local attorney, has applied to the FCC for a new standard broadcast outlet to be built here at a cost of \$24,255. Outlet would operate with 250 watts full time on 1,400 kilocycles.

## VIDEO CRIES OUT FOR VISUALIZATION—CAFES

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it ought to be great on television!"

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BREAKING ALL RECORDS!!  
—AND—  
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RADIO  
"THE SCARCEST COMMODITY  
IN RADIO."  
—An original review—  
NEW YORK TIMES

"A fast, fresh radio show with an unusual thing to come along in a blue moon along with THE OCTOBER 20 STAY A LONG WHILE."  
—DAILY NEWS.

"A lively, hot, burning mélange of broad comedy, social commentary, news, and music. The show is one of the most original and original in radio."  
—N. Y. POST.

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**More total audience**—A weekly total of 3,700,000 more radio families in the evening than any other network, 2,900,000 more in the daytime. BMB—ADJUSTED TO DATE

**More average audience**—On a national basis, the average sponsored evening program on NBC attracts a 44% larger audience than on any other network. In the daytime, NBC's audience advantage is 22%. U.S. HOOFBEATING

**More popular programs**—In spite of numerous program shifts throughout the years, NBC continues to have the largest number of the most popular programs on the air. The present score—15 of the first 25. PROGRAM HOOFBEATING—DECEMBER 15-21

**More advertising dollars**—Advertisers in 1948 spent over seven million dollars more for facilities on NBC than on any other network. BASED ON PIB

**More advertising efficiency**—Using both time and talent costs, NBC delivers 11% more homes per dollar than any other network in the daytime and 10% more in the evening. U.S. HOOFBEATING

Such are the proportions of...

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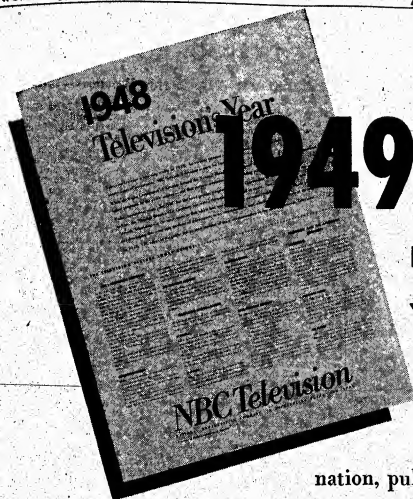
CBS affiliate.

\*100,000 sets.

THE PHILADELPHIA BULLETIN STATIONS

**TV  
AM  
FM**





# 1949 • KNBH

## makes it the West's Year in Television

A year ago this month, NBC announced the opening of Network Television with a report to the nation, published in newspapers from coast to coast.

Today, NBC announces the most significant development since then in its television expansion—the opening of its key West Coast station... KNBH, Hollywood.

KNBH will be the *exclusive* outlet in Southern California for NBC programs. The resources of the entire Network, the creative talent of all Hollywood, will be at the disposal of its experienced production and technical staff.

At the beginning, KNBH will serve the swiftly-growing audience in America's third-largest television area, its third-largest market area. It will also originate programs for viewers elsewhere—first through Kinescope recording facilities, later (as connecting links are completed) for a Western Regional Network, and ultimately for a Transcontinental Network.

In announcing the opening of the NBC Television Network a year ago, we invited advertisers and agencies to join with us in the development of the world's greatest means of mass communication—and the most effective sales medium yet devised. Today, in announcing the opening of KNBH, we repeat that invitation to all who recognize the importance of Southern California as a production center

—and as a market.

OPENING JANUARY 16

# KNBH

## CHANNEL 4

Studios: Hollywood's Radio City,  
Sunset and Vine

Transmitter: Mt. Wilson, Altitude 5,780 ft.



The National Broadcasting Company  
A Service of Radio Corporation of America

# Beefs Over GAC Takeover of Morris Bandsmen Seen Cueing AFM Action

American Federation of Musicians may take a hand in the situation involving the eventual dissolution of the William Morris agency band department and the attempted transfer of its properties to General Artists Corp. AFM has had numerous complaints from leaders under contract to Morris and is now threatening that a move would be made to annul the contract.

Recent complaints have been Charles Spivak, Claude Thornhill, Count Basie and, it's said, Duke Ellington. They so far have refused to sign GAC management contracts and have been refused release by Morris. The latter has signed with GAC having gotten release from Morris. Spivak, Red Hodge, Red Courtney, Buddy Rich, Bobby Hodge, et al. Basie is threatening to break his band and wait out his contract, although it doesn't figure that he will. Thornhill doesn't have a contract, but is set for four weeks at the Roosevelt Hotel, New Orleans, opening Feb. 15. Presumably GAC booked this date. Spivak has bookings set into March, all of which were made in AFM, but he still won't sign with GAC, Ellington is fairly solidly booked, too.

Despite the fact that the recalcitrant leaders have accepted GAC bookings they have continued to complain to the AFM.

## Coin Machine Institute To Air Tele's Inroads At 3-Day Chi Powwow

Chicago, Jan. 11: Annual convention of Coin Machine Institute will find at least 12,000 column attendants at Sherman Hotel, Jan. 17 through 19. Three-day meeting of coin machine operators moaning about declining sales of the past year, with a preview of a good portion of the future.

Record companies apparently aren't happy up in the air, since five waxeries will exhibit, compared to the 30 companies reported last year. Interest in Universal's multigroove disks, with two songs on each side, may provide little for dealers, but the bucking mounting disk costs. Combination tele and juke box sets will also receive big play, although no radical music boxes have been announced for exhibition at the party. Upping slot price to 15¢ instead of the established nickel will also be tossed around, as in previous conventions.

## MINDY CARSON GIVEN OUT ON DISK PACT

After months of negotiation, Mindy Carson sealed a three-year last week from a Muzicraft label recording contract. In return, she was forced to forego royalties due her from past sales, which gave her one cent a side for the first year and 5% of the retail price during the second. She's negotiating with two others.

Miss Carson is now at the Peacock club, Jacksonville, Fla., and expects to go to the Belleville club, Clearwater.

## Martin's Tenement Symph Gets U.S. Release by RCA

RCA-Victor is releasing "Tenement Symphony," by Tony Martin, a disk of the singer made in England last summer and which Victor would not release here during the American Federation of Musicians ban. Martin had cut the tune before the British Musicians Union forbade its members from joining music masters or background musicians for U. S. consumption, but the two-sided recording was not released in the U. S. before the BMU ban was set.

So stratified was Victor in its approach to the tune that it would not release the Martin sides thereafter until the AFM ban was lifted. RCA did not have any disc recordings, but not many.

## Dorati to Mpls. Symph

Minneapolis, Jan. 11: Antal Dorati, Hungarian-born 46-year-old Dallas Symphony orchestra conductor, has been chosen Minneapolis Symphony orchestra conductor.

He succeeds Dimitri Mitropoulos who resigned to become one of the permanent New York Philharmonic orchestra conductors.

## W. A. BUCK OPERATING V.P. FOR RCA-VICTOR

Washington, Jan. 11: Walter A. Buck was named operating vice president of the RCA-Victor Division of RCA. He becomes successor to John G. Johnson, executive v.p. of the organization and filling a spot that Wilson once held. Buck, Frank Johnson, now RCA prez, was head of the RCA recording branch.

Buck, retired Rear Admiral in the U. S. Navy, moves over to his new post from the presidency of Radiomarine Corp. of America, another RCA arm. He took that spot last March, fresh out of the Navy.

## AKM, Alien Property Row Set for Hearing

Washington, Jan. 11: Supreme Court has agreed to hear an appeal in the row between the Alien Property Custodian and a New York State-appointed receiver for assets of AKM, licensor for musical performing rights in Austria. The Federal Government has won in the U. S. Court of Appeals in New York.

Case involves funds held by ASCAP under a written contract for royalties between ASCAP, AKM, Henry M. Propper, appointed receiver by the Appellate Division of the New York Supreme Court, and the Federal Government is invading the jurisdiction of New York State.

Attorney General Tom C. Clark, who controls the Office of Alien Property Custodian, claims the right to view any interests of AKM as an enemy alien.

## Best British Sheet Sellers

(Week ending Jan. 6)

London, Jan. 7.  
Buttons and Bows, "You're in Love," Wood My Happiness.....Chappell  
Galway Bay.....Dash  
So Tired.....Connelly  
All Dressed Up.....Penny  
Dream of Olwen.....Wright  
Canto de Gusta.....Southern  
You'll Be True.....Chappell  
Swan Boat to China.....Morris  
Suekoo Waltz.....Keith  
Hambly Rose.....Dush

## Second 12

Anything I Dream.....Ray  
La Vie en Rose.....Geld  
Cool Water.....Liedman  
Betty Blue.....Feldman  
Al, But It Happens.....Connelly  
Deedle-Deedle.....Connelly  
Beating the Jack.....F.D.B.  
Cool Water.....Liedman  
Heart of Loch Lomond.....Unit  
Suekoo Waltz.....Bos & Cull  
Little Bird Told Me.....Gay

## Decca Rides Crest With Plush String

Decca Records currently has one of the longest strings of hit records it has achieved in some time.

Starting with Evelyn Knight's "Little Bird Told Me," Bing Crosby's "Faraway Places" and "Galway Bay," Bob Crosby-Patti Andrews' "Pussy-Cat," Sonny Evelyn Knight's "Powder Your Face With Sunshine," Gordon Gray's "Maybe You'll Be There," still going strong, Russ Morgan's "So Tired," Ink Spots' "You Were Only Foolish," and Bros. "Gloria" and the Carmen Miranda-Andrews Sisters recording of "Canto La Gusta," the company's presses have been working steadily to keep up with the consumer demand.

Not in a long time has Decca encountered such a string of top sellers.

## MILT KRASNY EAST

Milt Krasny, v.p. and general manager of General Artists Corp., moved into New York the end of the week from his post as head of the agency's Hollywood branch. He'll remain east an indefinite length of time.

Thomas G. Rockwell, GAC prez, is currently on the Coast on his semi-annual stay at his Morbavia, Cal., home.

# Jocks, Jukes and Disks

By Bernie Woods

Harry James "Love Your Magic Spell" Everything "Rhythmical Jump" (Columbia). James was hasn't shown so brightly as this side of a long while. He's found himself a solid seller in either of both of these. Standard gets a bump and it's likely to be a permanent one that moves solidly on the jamp bent and it's likely to be a permanent one that moves solidly on the jamp bent and it's likely to be a permanent one that moves solidly on the jamp bent.

James' new record "Let's Fly" "Would Ya" (Capitol). It's about time for Johnny Mercer to crash through again. "Let's Fly" could do it. With the Pied Pipers, he cut sharp arrangement of a new tune that totes a lot of appeal for jock and juke customers. A rhythm tune with a good lyric, the disk gets better with repeat spins. "Would Ya," also has possibilities.

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Vaughn Monroe "Melancholy Minstrel" (Red Rose). "Melancholy Minstrel" (Victor). Monroe and the "Minstrel" type of tune go together like a hot date. The flipper, and song that either goes over big or drops dead. It seems to have a label with a choir of barbers. Vaughn Monroe does it well in company with a choir of barbers. Vaughn Monroe does it well in company with a choir of barbers.

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potentialities. Miss Shore gives it an understated, interesting, could happen big. Background on both is neat.

Miss Shore's new record "No Orchids For My Lady" (Bewildered) (M-G-M). Eckstine got hold of an excellent new ballad, but the lyrics are not and it might serve to give him a bit of a bump. The lyrics are not and it might serve to give him a bit of a bump. The lyrics are not and it might serve to give him a bit of a bump.

Stoff and MacArthur "The Flipper" (Capitol). The flipper, the Chesty singer gets for a ballad that has unusual lyrical story. It's a bit slow, but other than an appealing line. Paul Weston again gets it.

Rose Murphy "A Little Bird Told Me" (Baby, Baby) (Victor). Victor's new record "A Little Bird Told Me" (Baby, Baby) (Victor). Victor's new record "A Little Bird Told Me" (Baby, Baby) (Victor). Victor's new record "A Little Bird Told Me" (Baby, Baby) (Victor).

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## VARIETY 10 Best Sellers on Com-Machines Week of Jan. 8

1. LITTLE BIRD TOLD ME (8) (Bourne) Evelyn Knight.....Decca  
Paul Weston.....Supreme
2. SLOW BOAT TO CHINA (11) (Melrose) Kay Kyser.....Columbia  
Benny Goodman.....Capitol
3. BUTTONS AND BOWS (13) (Famous) Dinah Shore.....Columbia  
Evelyn Knight.....Decca  
Stuffed MacArthur.....Capitol
4. MY DARLING, MY DARLING (7) (Morris) Day-Carr.....Columbia
5. FAR AWAY PLACES (3) (Laurel) Perry Como.....Victor  
Dinah Shore.....Decca
6. I'VE GOT MY LOVE TO KEEP ME WARM (2) (Berlin) Les Brown.....Columbia
7. YOU WERE ONLY FOOLING (4) (Shapiro-Bros.) Blue Barron.....M-G-M  
Ink Spots.....Decca
8. MAYBE YOU'LL BE THERE (23) (Triangel) Gordon Jenkins.....Decca  
Perry Howard.....Capitol
9. CUNTO DE GUSTA (10) (Peet-Linn) Miranda-Andrews Sis. Decca  
Xavier Cugat.....Columbia
10. GALWAY BAY (1) (Leeds) Bing Crosby.....Decca  
Anne Shelton.....London

## Coming Up

- DOWN AMONG SHELTERING PALMS (Miller) Sammy Kaye.....Victor  
Jolson-Melrose.....Decca
- BELLA BELLA MARIA (Leeds) Andrews Sisters.....Decca  
Andrews-Bob Crosby.....Decca
- PUSKY CAT SONG (Leeds) Perry Como.....Decca  
Evelyn Knight.....Decca
- BRUSH THOSE TEARS (Peter Maurice) Barry Green.....Rainbow  
Russ Morgan.....Decca
- SO TIRED (Glenmore) Kay Starr.....Capitol
- IT'S TOO SOON TO KNOW (Morris) Orioles.....Capitol  
Ellie and the Phyllys.....Capitol
- GLORIA (Rene) Mills Bros.....Decca  
Ray Anthony.....Signature
- WHAT DID I DO (BVC) Helen Forrest.....M-G-M  
Dinah Shore.....Columbia
- SAY SOMETHING SWEET (Mills) Ink Spots.....Decca  
Anne Shelton.....London
- POWDER FACE WITH SUNSHINE (Lombardo) Evelyn Knight.....Decca  
Primo.....London
- SWEET GEORGIA BROWN (Remick) Brother Bones.....Tempo  
Billy Eckstine.....M-G-M

Figures in parentheses show number of weeks song has been in the Top 10.

Platter Pointers  
Gene Krupa's recordings of "Caling Doctor Gillespie" and "Up an Atom" (Columbia) are the best for jock, although they lean toward jump and jazz; they're both good. Krupa's new recording of "There's two lush recordings of" (Continued on page 49)







# Top Record Talent and Tunes

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

**VARIETY**

**WEEK  
ENDING  
JAN. 8**

Weekly chart of the records on disk jockeys' programs, as "most requested" by the nation's disc jockeys. The chart is compiled from the records of the top 100 disc jockeys in the country, as reported by the National Association of Broadcasters. The chart is based on the records of the top 100 disc jockeys in the country, as reported by the National Association of Broadcasters. The chart is based on the records of the top 100 disc jockeys in the country, as reported by the National Association of Broadcasters.

Pos. Rec. No. Artist

Pos.	Rec. No.	Artist	Label	Song	Pop.
1	2	Evelyn Knight	Decca	A Little Bird Told Me	ASCAP
2	3	Key Keyser	Columbia	On a Slow Boat to China	Famous
3	13	Key Keyser	Columbia	Buttons and Bows	ASCAP
4	19	Blanch Shore	Columbia	Buttons and Bows	Famous
5	1	Blanch Shore	Columbia	Buttons and Bows	Famous
6	7	Les Brown	Decca	For Gals Who Love Me	MGM
7	2	Evelyn Knight	Decca	Powder Face With Sunshine	ASCAP
8	23	Paula Watson	Supreme	A Little Bird Told Me	ASCAP
9	10	Paula Watson	Supreme	A Little Bird Told Me	ASCAP
10	11	Spik Jones	Victor	You Were Only Fooling	ASCAP
11	9	Doris Day	Columbia	My Darling, My Darling	MGM
12	11	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
13	13	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
14	16	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
15	20	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
16	21	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
17	22	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
18	23	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
19	24	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
20	25	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
21	26	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
22	27	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
23	28	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
24	29	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
25	30	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
26	31	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
27	32	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
28	33	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
29	34	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
30	35	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
31	36	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
32	37	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
33	38	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
34	39	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
35	40	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
36	41	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
37	42	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
38	43	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
39	44	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
40	45	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
41	46	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
42	47	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
43	48	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
44	49	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
45	50	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
46	51	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
47	52	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
48	53	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
49	54	Brother Jones	Decca	Sweet Georgia Brown	ASCAP
50	55	Brother Jones	Decca	Sweet Georgia Brown	ASCAP

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# VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**

By **JULIUS MATTFIELD**

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

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(Continued from Last Week)

1876

Grandfather's Clock, w. m. Henry Clay Work, C. M. Cady, cop. 1876

I'll Take You Home Again, Kathleen, w. m. Thomas P. Westendorf, Cincinnati: John Church & Co., cop. 1876

It Is Well With My Soul, hymn, w. H. C. Spafford, m. Paul P. Bliss, Cincinnati: John Church & Co., cop. 1876

My Hearted Friend, w. T. M. Sir Arthur Sullivan, London: Boosey & Co., 1876

The Nuptial and Nine, hymn, w. E. C. Clephane, m. Ira David Sankey, The Biglow & Main Co., cop. 1876

Rose of Killarney, w. George Cooper, m. John Rogers Thomas, J. L. Peters, cop. 1876

Trust in Jesus That Is All, hymn, w. E. P. Stiles, m. Ira David Sankey, The Biglow & Main Co., cop. 1876

Wild Bill Hickok killed a man named McCall, at the Pony Express stable, Rock Creek, Kans. McCall's brother, Jack, walked behind Hickok several months later at Deadwood, S. D., and killed him. A vigilante committee acquitted McCall, but the United States Court in Yankton, S. D., found him guilty of murder and he was hanged.

The Brooklyn Theatre are took a toll of 289 lives.

Princeton University held an intercollegiate convention with Yale, Harvard and Yale (at Springfield, Mass.)

Modern football developed in the fact that the touchdown is the deciding factor. The next game was a match shall be decided by a majority of touchdowns; a goal shall be equal to a touchdown; a field goal of a tie, a goal kicked from a

touchdown shall take precedence over four touchdowns.

Colorado joined the Union.

Chief Sitting Bull's warriors massacred Gen. Custer and 276 soldiers of the 7th Cavalry after the Indians had refused to sign a treaty moving them out of the Black Hills to a new reservation.

The game of golf was first introduced to the U. S.

Bell and Gray patented the telephone.

In Philadelphia, the Centennial Exhibition opened to the tune of a march composed by Richard Wagner.

After several years of contract-jumping and gambling accusations, the old Professional Ball Players League broke up and the National Baseball League was organized with Morgan G. Buckley as president.

1877

Early in De Mornin', w. m. William Shakespeare Hays, J. L. Peters, cop. 1877

Hiding in My Room, w. William O. Cushing, m. Ira David Sankey, The Biglow & Main Co., cop. 1877

The Last Chord, w. Adelaide Victor, m. Sir Arthur Sullivan, London: Boosey & Co., 1877

Roll Out! Heave Dat Cotton, w. William Shakespeare Hays, Boston: Oliver Ditson & Co., cop. 1877

Where Is My [Wand'ring] Boy? w. m. Hymn, w. m. Rev. Thomas H. Hymn, The Biglow & Main Co., cop. 1877

Railroad strikes swept the nation, with virtually every major line in a labor battle after 10½ days cuts. Several persons were killed. Federal troops had to be

called out, and property damage ran into the millions.

Rutherford Richard Hayes was inaugurated president.

In the Pennsylvania coal region a number of "Molly Maguires" were hanged for various murders. The Maguires were an organization purporting to keep up wage standards, well as to keep the elements out of the coal labor market, and their activities had for years terrorized the community.

Madame Modjeska made her American debut at the California Theatre in San Francisco.

Humor entered the U. S. magazine world as an editorial format with Puck.

Editor heard "Mary Had a Little Lamb" over his first phonograph.

1878

Carry Me Back To Old Virginia, w. m. James A. Bland, Boston: John F. Perry & Co., cop. 1878

Emmett's Lullaby (Fitz), over Cousin German, w. m. Joseph K. Emmet, Cincinnati: The John Church Co., cop. 1878 by J. K. Emmet.

Flower From Mother's Grave, w. m. Harry Kenney, Boston: Oliver Ditson & Co., cop. 1878 by H. Kenney

N. Y. Vision, Breathin' An Evening Blessing, hymn, w. J. Edmonson, m. George Coles Stebbins, cop. 1878

Sidmore Fanny Ball, w. Edward Harrigan, m. David Brahman, Wm. A. Pond & Co., 1878

Sweet Mary Ann, or, Such An Election, w. m. M. A. Harrigan, m. Edward Harrigan, m. David Brahman, Wm. A. Pond & Co., cop. 1878

Where Was Moses When the Last Went Out, m. arranged by Max Vernon, Chicago: S. Barnard's Sons, cop. 1878

The American painter, James A. M. Whistler, such John Ruskin, the English critic and author, on libel charges after the latter had written of Whistler: "I have seen and heard much of country gentlemen before, but never expected to find a cocksnob as 200 guineas for finding a pot of paint in the public's face." Whistler, in an English court, got out of farthing damages and no costs.

The first telephone switchboard was installed at New York City (at this time there were about 3,000 phones).

One Prof. Cartier, for unknown reasons, walked 16 consecutive hours (Jan. 10, to Jan. 11) without any food.

Yellow fever was a scourge during this year, taking thousands of lives despite such home-advised cures as cigars and whiskey.

Tidewater Oil began pumping oil out the Alleghenies in pipes instead of shipping it via barrels.

Blick's opera "Carmen" had its last U. S. performance, at the Academy of Music, N. Y., with Minnie Hauk in the title role.

1879

The Babes On Our Block, w. m. Edward Harrigan, m. David Brahman, Wm. A. Pond & Co., cop. 1879

In the Morning By the Bright Light, w. m. James A. Bland, Boston: John F. Perry & Co., cop. 1879

F. W. Woolworth opened his first five- and ten-cent store in Utica, N. Y., founding one of America's most fabulous fortunes.

News of Edison's invention of the Edison lamp caused such a rush of curiosity-seekers to Menlo Park, N. J., that the Pennsylvania Railroad had to run extra trains.

Henry George, the great American advocate of social reform, wrote "Progress and Poverty" which created a sensation both here and abroad.

George B. Selden applied for a patent on vehicle powered with an internal combustion engine. It was granted in 1895.

Theatres continued opening everywhere. In Harrigan & Hart's Theatre Comique, N. Y., the "Mulligan" comedies were "Mulligan Guards Christmas," "Mulligan Silver Wedding," "Mulligan Guards' Nominee," etc. Gilbert & Sullivan's "H.M.S. Pinafore" was playing all bigger theatres simultaneously.

Don Boucicault, a successful playwright, had "Contempt of the Courts" on the boards at Wallack's, N. Y. (Continued next week's issue)

Burl Ives Back to Col.

Burl Ives has returned to Columbia Records. He signed a new two-year deal yesterday (Tuesday).

Ives had been with Columbia several years ago, and shifted to Decca. He made some sides for the latter only a couple weeks ago, including "Lavender Blue," from Al Wallack's "So Dear to My Heart," which was dropped.

# Peatman Annual Survey of Song Hits With Largest Radio Audiences

(Jan. 1, 1948, to Jan. 1, 1949)

The 35 song hits with the largest radio audiences are listed below in order of the total A.C.I. points earned during the year. Songs currently active are marked with a double dagger. Songs whose activity began the fall of 1947 are noted by the date—(1947).

Title	Production	Publisher
Now Is the Hour	Decca	Leeds
But Beautiful—"Rock, Rock, Rock"	Decca	B-VH
Tree in the Meadow	Decca	Starday
"Buttons and Bows—"Paleface"	Decca	Famous
My Magic—"Romance On High Seas"	Decca	Wilmington
I'm Looking Over a Four Leaf Clover	Decca	Remick
Haunted House—"Inside U.S.A."	Decca	Williamson
Manana	Decca	Barbour-Lee
Beg Your Pardon	Decca	Barbour-Lee
You Call Everybody Darling	Decca	Mayfair
Ballera (1947)	Decca	Jefferson
On a Slow Boat to China	Decca	Jefferson
You Were Meant For Me—"You Were Meant For Me"	Decca	Miller
Golden Earrings (1947)—"Golden Earrings"	Decca	Paramount
Love Somebody	Decca	Kram-H
Maybe You'll Be There	Decca	Triangle
Maybe You're Feeling	Decca	Shapiro-B
Serenade of the Bells (1947)	Decca	Remick
"Hair of Gold, Eyes of Blue"	Decca	Melrose
Nature Boy	Decca	Simon
Dikey-Bird Song—"Three Daring Daughters"	Decca	B-VH
Things in Life Are Free—"Goodbye, Goodbye"	Decca	Robbins
Cuanto Le Gusta	Decca	Starday
I'll Dance At Your Wedding (1947)	Decca	Southern
What'll I Do (1947)—"The Big City"	Decca	Laurel
Everly Day I Love You—"Two Guys From Texas"	Decca	Berlin
My Darling, My Darling	Decca	Harms
Laroo, Laroo, Lili Bolero	Decca	Starday
You Can't Be True Dear	Decca	Biltmore
There's a Little Love in Me	Decca	Remick
Tootle Ootie Ootie	Decca	C. K. Harris
Solve D-nice	Decca	Leeds
I May Be Wrong (1947)—"Wallflower"	Decca	Advanced

† Musical. \* Legit musical.

# RCA-Columbia

Continued from page 45

ing loudest about extremely high fidelity (now about 6,000 cycles, but will be stepped up) and a claimed distortion-free reproduction. No shouting about the comparatively tiny changes in engineering to handle the all-important "it is not stepped two, one which can be hooked directly to a radio speaker, and another which is after the fact, only reproduces the music via a speaker of its own. At the same time it has engineered large horn and record combinations equipped with two separate turntables instead of one turntable with a two-speed motor, which isn't feasible. Columbia's LP player, made by Philips, can be hooked into the set-up, incidentally.

The recording itself is modeled after completely new lines. It uses a spindle perhaps 1½ inches in diameter and the changing of discs is accomplished amazingly fast. The wide spindle, as pointed out, makes the disk easy to handle. In addition, around each hole there's a collar of raised surface which keeps disks from contacting one another when stacked on a changer, lengthening their life.

Victor will make only the seven-inch disk, using it for categories of music from hillbilly, pop, etc., up to the longest Red Seal discs. All of which, however, are marked on 78 platens at the same time. Briefly, it seems to indicate that whereas large Columbia 45 rpm sides, which are the fact-action of its changer almost nullifies the breaks between discs. But there is a break, as on Columbia's there is none. And both must be turned over.

On the pop items, Victor's changer is superior. For Columbia's seven-inch disk, there's the Philco reproducer, which is not equipped with a changer. But there are others, the Webster, for example, that are.

Victor states that machine manufacturers have been supplied with blueprints on its changer, equipment and they may build and disperse them without royalty payments. Recording masters have also been supplied with the process of manufacturing the 45 disk (see separate story on RCA).

The picture, presented by the

equable distorts everything but the standard 78 rpm disks. But, in the future, equipment of the lovers who will want high fidelity recordings, ease of and/or less hands, plus retaining their libraries, will be quite a number. Perhaps, perhaps around television, will need a room of its own.

**THERE'S A BARBER IN THE HARBOR OF PATERMO**

a TERRIFIC NOVELTY!

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New York 19, N. Y.

Circle 20, Box 100, New York

TONY

**PASTOR**

"YOU STARTED SOMETHING"

with

ROSEMARY CLOONEY

on

COLUMBIA RECORD 2827

A DREAM OF A LULLABY

**TARRA**

**A-L-A**

**OXFORD MUSIC CORP.**

1619 Broadway New York

# !!! ATTENTION !!! BIG MUSIC PUBLISHERS

For America and the World's yearly

**MAY - JUNE - JULY TRADE!**

A worthy companion to 'REMEMBER' and 'ALWAYS'

The New Waltz Sensation:

**"Now The Organ Is Playing"**

(Your Wedding March)

(Ja Die Orgel Spielt Fern Diech (Don Hockelmarisch)

Words are in both English and German.

Fifty per cent (50%) of ALL the Writers' Royalties derived from this song will go to:

**THE UNITED JEWISH APPEAL**

This Song is a "Neural", the Rest is Up to

**YOU!**

Arthur Nevins also please write to: **VARIETY, Box 777, 154 West 46th St., New York 19, N. Y.**

# On the Upbeat

## New York

Jimmy Durante and Betty Garrett recorded the "Fussy-Cat Song" in tandem for M-G-M Records. Ralph Henderson held over another week at the Capitol theatre, N. Y. Phil Barlow signed with M-G-M Corp. of America. . . Benny Albert switched from the staff of Fea after 21 years to Miller Music companion firm in the Big 3. . . Xavier Cugat's orchestra played the traditional Casparilla Coronation Ball, Tampa, Fla., Feb. 7. . . One of Bing Crosby's songs being treated for a broken nose in Hollywood. . . Eddie Shaw to Coast next week for Ralph Peer films. . . George Jay starts new disk job soon from Sherry's, Hollywood. Jan. 17, titled "Show People Show" on KWIK. . . Johnny Lawrence into Paramount theatre, N. Y. in March. . . Benny Goodman will play a top version of "Missouri Waltz" at President Truman's Inaugural Ball Jan. 20. . . Vaughn Monroe starting into southern territories he has never played before the end of this month; works Texas, Louisiana, Louisiana, Texas, Oklahoma, Kansas, etc.

## Hollywood

AFM local 47 will break ground this month for its new two-story headquarters building on Vine Street. Structure, to cost around \$40,000, will be ready for occupancy by the end of the year. Aaron Copland wound his scoring stint on "The Heiress" at Paramount. . . Eddy Howard inked a new three-year pact with Mercury Records. . . Dean Elliott named conductor-arranger for Jack Carson for the next three months, succeeding Frank DeVol, who thumbed the spot because other comments would conflict with accompanying Carson on an eastern tour.

Jack Palmer joined Jack Flin's band, current at Gaiety Inn, Chicago, as vocalist. . . Ecker on for Tommy Dorsey to play a September date in Honolulu. . . Eddie Safanski, bassist, left Chas. Barnett to join Woody Herman, replacing Chubby Jackson. . . Darrell Celler will compose score for Fine Thomas' "Manhandled" . . .

Tex Bencke etched four sides for RCA-Victor, first since the ban after Joe Louis' fight with Sugar Ray for a return date at Million Dollar theatre here, opening next Tuesday (12) when Eddie Howard turned the following stanza.

## Chicago

Bob Mellin, head of Melvin Music Co., in, in town for brief visit with friends on song-plunger row. . . Local disk artist Eddie Howard turned disk artist Monday, Jan. 3, when he cut his first side for Universal Records. It was his first tune, "You Kiss Me Too Much" . . . Al Kralie, long-time ball singer, returning for return to Blackhawk Restaurant in March. Orch leader set a record at the loop spot during his last stay, which stretched to an unpredicted six months. . . Lou Breese, maestro and booker, will front a 16-piece orch at Springfield Inaugural Ball, honoring Gov. Stevenson. Duke Ellington will concert at Chl Opera House, Jan. 16. . . David DeWinter, P. U. M. Room orch leader, hosted one of Hotel Ambassador's box boys to a party, trimmings and all, because orch leader had heard 27-year-old band leader never had a party in his honor. . . Geraldine DuBois, long-stress appearing with Ted Lewis at Chez Paree, is composer of the song "Pal-ing Around With You," which is used as the finale at the night spot. Al Kralie, top orch front man of yesterday, checked into PB observatory at Northwestern hospital, Hines, Ill. . . Harry Garfield, professional mgr. for Warner Music, and Mack Goldman, general mgr., Warner Music Co., in Chl getting quick view of midwest operations, with ideas about video.

## Pittsburgh

Dodo Marmarosa has come out of retirement to head a new trio that's just opened at the Carnival Lounge. In addition to Marmarosa on piano, the trio includes a new Show on bass and Tony Fornaro on guitar. Marmarosa, a Pittsburgher, has been around here taking it easy for several months except for an unannounced stint with Al Noble's orch at Bill Green's in November. . . Billy Yates and his handsome wife, a seven-month stay at Mercury's Music Bar last week. . . Bill Mackrell, one-time team man with Shep Fields, is now a streetcar conductor on a local line. . . Harry Latta's band, which played out of Balconados after three months. . . Pianist Teele Trent back to Mercury's Music Bar after a long run at Carnival Lounge. . . Maurice Spitznagel and his band got the nod for the inaugural TV program from the local DuMont station. . .

## E. B. Marks

Continued from page 48

Court opinion last week (4), affirming Judge Goddard's finding for the defendants in the basic points of the case only because subsequent to making the arrangement of and recording "Malaguena" they had applied for and been granted a license to record by Marks. This was tantamount to approval of the arrangement. However, the court held that by reason of the failure of United to pay royalties on the recording, Marks could have repudiated the license issued and any later sale or sale of recordings carrying the arrangement would have been an infringement.

This says, in effect, that although the compulsory provision of the 1909 copyright law allows a recording company to record a tune "as it stood" (Publisher's music) once it is recorded by another company under proper license, it cannot make its own arrangement of the tune without itself securing a recording license. That means the publisher can be sure of partial control of recorded arrangement.

## Benny Goodman

Continued from page 1

dition was bothering him. But it's well known that during the opening days of his date and on subsequent occasions he had plenty of friction with Par staging executives. Plus which he's been seen around N. Y. night spots since he quit the bandstand.

Whether Goodman is abandoning his new orchestra as a result of the walk from the Par, or whether he continues with it isn't known. He's booked into the Flamingo, Las Vegas, opening Jan. 27 and into the Palladium Ballroom, Hollywood, March 1.

## Tutti Camarata Hops To London for 1st New Disks

Tutti Camarata hopped to London by plane from New York Sunday (9) evening to cut his first disks for the London label since the start of the American Federation of Musicians ban more than a year ago. One of the London label's artists and repertoire men, Camarata previously did only back-grounds in actual recording. He'll now make some sides under his own name.

He'll be in England four weeks or so. Mrs. Camarata left N. Y. at the same time her husband did, but heading for California to stay with her family for the month her husband will be overseas.

## Connolly's British Rights To Styne-Cahn Pic Score

Here on a periodic U.S. business junket, Reg Connolly, head of Campbell, Connolly & Co., has acquired the British publishing rights to the Jule Styne-Sammy Cahn score to "Warner's" film musical, "Romance on the High Seas." Picture, incidentally, is being retitled "It's Magic" for the British market.

Connolly, who recently returned to New York from a trip to Nassau, B.W.I., plans to sail for England at the end of the week. His firm is also handling "Manna" in Britain under a deal with the Capitol disk organization.

## JAN. BAND GROSSES IN N.Y. KEEP FALL PACE

Name band grosses in New York hotels and other locations have surprised operators and bookers since New Year's Eve in maintaining early-December figures. As a rule, the January period dips even lower than the week immediately preceding Xmas and the fact that figures have stayed on an unexpected level has generated an unusually optimistic feeling.

All through the band business last week there was an attitude that indicated the new year might bring improved public reaction. Some 10 days of unexpected good business was like a tonic.

*Riding into the*  *with*  
★  
**A LITTLE BIRD TOLD ME**  
★  
**THAT CERTAIN PARTY**  
★  
**AH! BUT IT HAPPENS**  
★  
**LOVE, YOUR SPELL**  
★  
**IS EVERYWHERE**

—And Now—

*The Quickest SMASH In Years!*

# JOHNNY GET YOUR GIRL

Recorded On Every Important Label

## Benny Goodman

Continued from page 1

dition was bothering him. But it's well known that during the opening days of his date and on subsequent occasions he had plenty of friction with Par staging executives. Plus which he's been seen around N. Y. night spots since he quit the bandstand.

Whether Goodman is abandoning his new orchestra as a result of the walk from the Par, or whether he continues with it isn't known. He's booked into the Flamingo, Las Vegas, opening Jan. 27 and into the Palladium Ballroom, Hollywood, March 1.

# BOURNE, INC.

NEW YORK  
799 Seventh Avenue

CHICAGO  
54 West Randolph Street

HOLLYWOOD  
1483 No. Vine Street

## ART MOONEY'S

MESSAGE TO  
RADIO AND  
VIDEO

See Pages 32-33

THESE WILL BE  
THE BEST YEARS  
OF OUR LIVES

with these top records

BOB BROWNE . . . London  
SAM HOWARD . . . Mercury  
HUBERT LAWRENCE . . . Columbia  
HUBERT MORRIS . . . RCA Victor  
BOB STAFFORD . . . Capitol

ROBBINS MUSIC CORPORATION

I'M IN  
THE MOOD  
FOR LOVE

Music by . . .  
**JIMMY McHUGH**  
ROBBINS







# Songs with Largest Radio Audience

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of Dec. 31, 1948-Jan. 6, 1949

A Little Bird Told Me	Bourne
Bella Bella Marie—"Melody Man"	Leeds
Bouquet of Roses	Hill & Range
Buttons and Bows—"Pale Face"	Famous
By the Way—"When My Baby Smiles at Me"	BVC
Buttons Lowered the Boom	Patmar
Canto Le Gusta—"Date With Judy"	Southern
Down Among the Sheltering Palms	Miller
Far Away Places	Laurel
Fay You	Witmark
Galway Bay	Leeds
Here I'll Stay—"Love Life"	Chappell
Here You So Much Love	Leeds
It's Magic—"Romance on High Seas"	Witmark
I've Got My Love To Keep Me Warm	Berlin
Lavender Blue—"So Dear To My Heart"	Sans-Joy
Little Jack Frost Get Lost	Spitzer
Look Up	Patmar
Maybe You'll Be Thinking of Me	Witmark
Money Song	Crawford
My Darling, My Darling—"Where's Charlie?"	Morris
On a Slow Boat to China	Leeds
One Sunday Afternoon—"One Sun. Afternoon"	Remick
powder Your Face With Sunshine	Lombardo
Princess Baby	Leeds
Fussy Cat Song	Berlin
Say It Isn't So	Fox
So Much Love—"Kiss Me, Kate"	R. H. Harns
Tara Talara Tal	Oxford
That Certain Party	Bourne
Twelfth Street	May-Bro
Until	Dorsey Bros.
What Did I Do—"When My Baby Smiles"	Triangine
You Were One Fooling	Shapiro-B

The remaining 21 songs of the week, 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.

A Tree in the Meadow	Shapiro-B
Brave Those Tears From Your Eyes	Chappell
Green-Up Time—"Love Life"	Robbins
Hold Me	Robbins
How Lucky in the Rain—"As the Girls Go"	Words & M
I Still Get a Thrill	Shapiro-B
I Wish Somebody Cared Enough To Cry	Robbins
To the Market Place of Old Monterey	Shapiro-B
It's a Big Wide Wonderful World	BMI
It's a Most Unusual Day—"Date With Judy"	Robbins
Lillette	Jefferson
Mississippi Flyer	Mellin
My Own True Love	Paramount
Night Has Thousand Eyes—"Night Has Eyes"	Faraway
Rendezvous With a Rose	Jay-Dee
Semolina	Feist
Shower	Remora
Sunflower	Famous
Too Much Love	Harms
You Call Evening "Love"	Leeds
You Came a Long Way From St. Louis	Jewel

\* Legit Musical. † Filmmusical.

Dallas Jack Nye and his band have opened here at the Mural Room of the Baker Hotel for an extended engagement. He replaces Chick Floyd and his band.

## Jocks, Jukes, Disks

Continued from page 42

Beautiful Ohio" and "Missouri Waltz" by Victor Young (Decca)... Jack Kilty, a newcomer to the M-G-M label, does nicely by "Sunflower" and "Brush Those Tears," which he sold to the Loew outfit; he since has been signed... Strange to hear Woody Herman's vocalizing again on "Please Don't Say No," sung by Decca on the Coral label along with such listenable oldies as Johnny Messner's "Toy Piano Minuet" and "Penny Pokey." Glenn Gray's "Moonlight Cocktail" and "I'd Love to Live in Loveland" and "I Had a Hat," a good novelty, and "Sure and It's the Luck of the Irish" Dick Kuhn's "Down Among the Sheltering Palms" and "Put Your Arms Around Me, Honey" and "Gray Love Song" by Sam Donahue (Capitol) is worth jock attention... Ditto "Harlem Sandman" by the Dining Sisters (Capitol). National keeps on dribbling out those Billy Eckstine standards, latest a smart pairing of "In a Sentimental Mood" and "My Silent Love" by the same label... "Powder Your Face With Sunshine" by Dick Byron and the Ted Black Orchestra... Eba label turned out an interesting piece in "The Big Professor," by Nicola Frano... Same goes for "Chopsticks Rhumba" by Geri Galian (Coral).

Standout western, hillbilly, race, jazz, Bob Willis' "Texas Drummer Boy" (M-G-M)... Oklahoma "I Had a Hat" (DeLuxe)... Jimmy Wakely, "Think of You Thinking of Me" (Capitol)... Dixie Dore George Nero Sextet: "Walk That Walk, Daddy-O" (King)... Coleman Hawkins, "Ritzy" and "What's There To Say" (Capitol)... The Frontiersman "Won't You Ride In My Little Red Wagon" (Victor)... The Gates "She's Got a Ruin You, Buddy" (Columbia)... Hank Penny "Someone to Watch Over Me" (King)... Chubby Newsum "Hip Shakin' Mama" (DeLuxe)...

# RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

## Week Ending JAN. 8

National Rating	This Last wk.	Title and Publisher	New York, MDS	Chicago, Cat. Fischer	Los Angeles, Morse M. Freeman	San Francisco, Pacific Coast Music	St. Louis, S. L. Music Supply Co.	Philadelphia, Charles Duncan	Indianapolis, Pearson	Kansas City, Jenkins Music Co.	Seattle, Capitol Music Co.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	1	"Buttons and Bows" (Famous)	2	3	1	3	1	3	1	1	1	1	103
2	2	"On a Slow Boat to China" (Melrose)	4	4	3	3	2	3	2	2	2	2	89
3	3	"My Darling, My Darling" (Morris)	7	2	2	2	2	2	2	2	2	2	88
4	5	"A Little Bird Told Me" (Bourne)	5	1	9	4	4	6	1	4	4	9	63
5	8	"Lavender Blue" (Sans-Joy)	3	5	6	7	5	5	5	5	5	5	62
6	10	"Far Away Places" (Laurel)	1	6	4	6	7	4	8	8	3	3	52
7	7	"You Were Only Fooling" (Shapiro-B)	10	8	10	8	6	5	7	6	6	6	38
8	11	"Galway Bay" (Leeds)	8	10	7	9	4	8	8	8	2	2	26
9	6	"Until" (Dorsey Bros.)	7	8	9	9	9	9	7	10	7	10	12
10	9	"Canto Le Gusta" (Peer-Inter)	9	5	5	5	5	5	5	5	5	5	12
11	4	"White Christmas" (Berlin)	8	5	5	5	5	5	5	5	5	5	9
12	12	"Among Sheltering Palms" (Miller)	10	8	8	8	8	8	8	8	8	8	7
13	13	"For You" (Witmark)	10	8	8	8	8	8	8	8	8	8	6
14	14	"Say Something Sweet" (Mills)	10	8	8	8	8	8	8	8	8	8	5
14A	14A	"Powder Your Face" (Lombardo)	6	6	6	6	6	6	6	6	6	6	5

## TAYLOR TO LA SALLE AS PRO MANAGER

Larry Taylor takes over as professional manager of La Salle Music, a Ralph Peer firm, to promote a new song by Artur Beul, Swiss writer of "Tutti-Ole Doolie," a hit last year for Peer. Taylor will build a staff for the subsid outfit. It's his first music big spot in several years. Beul's new tune is titled "Underneath the Linden Tree," which was successful in Europe. Dick Manning, one of the writers of the current "Pussy-Cat Song," wrote the English lyric.

Sydney Kornheiser, now in New York setting April 1 release arrangements on the score of Bing Crosby's "Connecticut Yankee" film, returns to the coast for Edwin H. Morris next week.

## Dismiss BMI Infringement Suit Vs. Havana-Madrid

Havana-Madrid Restaurant Corp., operating Broadway niteroy of that name, last week won dismissal of an eight-song infringement suit brought against it in N. Y. federal court by Broadcast Music, Inc., Peer International Corp. and Edward B. Marks Music Corp. In tossing out the action, Judge Harold P. Burke held that the evidence introduced at the trial by the plaintiffs was insufficient.

Original complaint alleged that the Havana Madrid publicly performed for profit seven tunes copyrighted by Peer and one by Marks without a proper license during the month of August, 1946. Court further ruled that the testimony of but a single witness offered by BMI was not enough proof.

## CANCEL OUT CARLYN IN FB'S CHI DISSOLUTION

Pittsburgh, Jan. 11. Frederick Bros. agency has lost the last band working out of its Chicago office with abrogation of deal with Tommy Carlyn upon orders of AFM. Carlyn, who signed a five-year pact with Fredericks two years ago, had taken his case to union, claiming that virtual dissolution of FB in Chi had made it impossible for that outfit to fulfill its contractual obligations to him. Fredericks Bros. had steadily refused to release Carlyn although he's been tugging with them for months.

Promptly after receiving notice that he was free, Carlyn inked four-year agreement with MCA in Chicago office. Band, a local outfit, is currently in the middle of a six-week engagement at Bill Green's Casino.

**RED**  
**ROSES FOR A BLUE LADY**  
**SSS**  
BILLS BUEHLER, INC.  
1615 Broadway • New York 19, N. Y.  
Start off the New Year with this big novelty hit.  
**THE BOLD SONG**  
DANA RECORD NO. 2032A  
**TOBIAS and LEWIS**  
1450 Broadway, New York  
**IRISH SONGS!**  
Writer, (Assoc.) of ancient Irish country, has just completed a group of original Irish ballads, and novelty songs, popular-standard type; fresh, new, clean, outstanding titles, clever lyrics, fitting melodies, ideal for Irish film or stage music, for Irish recordings, etc.  
Box 805, Variety  
154 W. 44th St., New York 19

**1ST BIG RECORD OF 49**  
**BLUE BARON** AND HIS ORCHESTRA  
*Play*  
**Cruising down the river**  
AND  
**POWDER YOUR FACE WITH SUNSHINE**  
M-G-M RECORD No. 10346  
**M-G-M RECORDS**  
THE GREATEST NAME IN ENTERTAINMENT

## Nat Harris Seeking Florida

### Coin for Reopening of Harem, N.Y.

Miami Beach, Jan. 11. Nat Harris, owner of the Harem, N. Y., is attempting to get Florida money interested in reopening the Broadway spot. Harris, currently managing the Beach Club, Miami Beach, has been huddling with Harold Minsky, of the Colonial Inn, Hialeah, Fla., and Ned Schuyler, Beachcomber, to work out the proposition. Schuyler was reported on his way to New York to look over the lay-

out when a fire occurred in his hotel. He planned back immediately.

The Harem's policy would be determined by the new management. Ned Schuyler got the room, it's probable that he would institute a multiple headliner policy such as has been using at the Beachcomber. Move of this type would probably create havoc with current N. Y. money structure inasmuch as other spots would be forced into a talent war with Schuyler. However, Schuyler's operation of an

Broadway room this year is problematical. He's now concentrating on rebuilding his Miami Beach spot.

Minsky, if going in on Harem deal, would most likely install a burlesque type show such as he's doing. He's been successful at act. Colonel. He's undecided about the venture inasmuch as he's reported considering the same operation in New York. But it's reported that the Harem's location appears more to Minsky.

Harris, before taking off for Florida, was considering switching the room to a cocktail lounge, if no new operators are lined up, it's possible that he'll make the change and go it alone.

## Gypola's 180G Guarantee For Carnival Tour

Chicago, Jan. 11. Gypsy Rose Lee has signed a season's contract with the Royal American Shows, guaranteeing to perform for the carnival circuit at a reported \$180,000 guarantee against percentages. Mrs. Lee will supply her own line and three other acts.

Contract calls for \$25,000 front money.

## HUB COURT DELAYS PLEA OF AGVA DISSIDENTS

Boston, Jan. 11. Superior Court here yesterday (Mon.) refused to issue an injunction restraining the National office of American Guild of Variety Artists from operating in this territory. Court held up restraining move pending outcome of a similar suit started several months ago in New York. No trial date has been set for the N. Y. suit.

The action stems from contention of a group of adherents to Matt Shelly, former AGVA national administrator, who contend that AGVA's elections were illegal, and have asked the court to invalidate them.

## Parisian Nitory Operator In N.Y. to Pact Top U.S. Acts

Pierre Louin-Guerin, operator of the Lido and Les Ambassadeurs, Paris, currently in the U. S. on a talent quest, plans an extensive tour in his search of American names for the Lido. Louin-Guerin, together with his producer Rene Fraday, will groom acts in New York, Miami Beach, Chicago, Hollywood, San Francisco, and Honolulu. Lou Walters, operator of the Latin Quarter, N. Y., will assist them in selection of acts.

Louin-Guerin is seeking Olsen & Johnson, Sophie Tucker, and Eleanor Powell for the Lido. No deals have been set as yet.

## Saranac Lake

By Happy Benway

Saranac, N. Y., Jan. 11. Many thanks to Tom Phillips and Joe McCarthy for crate of oranges sent from Florida for our New Year's Eve party at the resort.

Harold Wood, ex-vice of Neighborhood theatres, Richmond, Va., in for the holidays to visit his first Ruth Wood, who's flashing O.K. clinic reports.

Lowell Thomas in to ogle the new ski-run and also crown the King and Queen of Winter at the Lake Placid Olympic arena. Dick Button and Yvonne Sherman, former figure skating champions, were the winners.

Joe "Happy" Connolly, of the Broadway Theatre, N. Y. C., introduced in to visit Victor (IATSE) Gamma, who is now doing nicely. Fred (Duffy) & Sweeney was handed his first real good clinic at the I.O.F. sanatorium, Pico, Cal.

"We the Patients" fund has been swelled with donations that will enable it to furnish entertainment for shut-in patients for the current year, thanks to the plugs from Danton Walker, of the N. Y. Daily News, and Nick Kenny, of the N. Y. Daily Mirror. J. Arthur Slattery is the chairman of the fund.

Bert Ford, formerly of the vaude team, Ford & Price, who left the grade here in the old N.Y.A. san, is now in business on Long Island.

Write to those who are ill.

## Vauders Getting Active In Germany; U.S. Talent

### Find Bookings, Available

Bad Neuhagen, Jan. 11. St. Clair and Day, dance team from the states, are at present accepting bookings in Paris and in Belgium. Among acts scheduled to leave Europe in time to join Ringling Bros.-Baron and Bailey are Trio Margas, Gull's parody act, Peterson's Jockey Dogs, Bokara's teeterboard, and Franklin and Astrid and the Five Varias.

The Tallows Bros. back to their original six with the return of the last partner from a Russian PW camp, are looking forward to a U. S. tour. Matt Duffin, Paris, is handling their bookings.

Joe Roth, first American to play for German civilians, has just finished a long tour of Germany and Austria and is headed for Spain. C. Elmer, Frankfurt, has booked him for a return to Germany after March 1.

The biggest name in German popular music at the moment is Joe Wick, who fronts a 17-piece band. They had SRG at the 5,000-seat Palmgarten in Frankfurt recently.

Sandini, owner and manager of the Bal Tabarin, Paris, made a quick trip into Germany, reportedly to quest of acts for a new revue in Paris to open March 1.

Karpis Troupe, balancing act and animalists, is leaving Germany for the first time since the war. Agent Duffin got visas for the five trouper for Cirque Medrano.

## ART MOONEY'S MESSAGE TO RADIO AND VIDEO

See Pages 32-33

## TRAMPOLINING YOUNGS PAUL & PAULETTE TRIO

Currently LATIN QUARTER N. Y. C.

Director: LOU COHAN 302 N. Wabash Avenue, Chicago

## AT LIBERTY SAMUEL J. FLUGELMAN

Not your pal Joey, but your pal Sam.

## LOOKOUT HOUSE

Currently: TIC-TOC, Milwaukee (RETURN ENGAGEMENT WITHIN 3 MONTHS)

Personal Management: BENJIE HOFFMAN 110 W. 40th Street New York, N. Y.

Shogren Building Philadelphia, Pa.

## "RIVIENT of a new STAR" says LOUIS SOBOL

### LEE MORTIMER, New York Daily Mirror

Patrons of the St. Regis Maconette had the unique opportunity of seeing a star born. She is Julie Wilson, a tall and stunning doll... You never star as soon as she glides out on the floor... This is the most thrilling female in town.

### VARIETY:

Mrs. Wilson's impression at the Maconette room of the Hotel St. Regis bespeaks of much promise for a fast upcoming songstress-comedienne. But the fundamental, of course, is the talent, and this she manifests from the going. Her songs are good, the selections dominantly, and even those on the familiar side are endowed with sufficiently novel interpretation to have special appeal... There's no disputing her professionalism and promise as a future singing personality in the top league. —ABT.

### BILLBOARD:

A personality gal giving out with the charm through a number of novelty songs... A real performer, working with a professional ease and toying with her audience as if she didn't have a nerve in her body. —Bill Smith.

### HOLLYWOOD REPORTER:

Julie Wilson is lovely looking, has a beautiful shape and delivers her numbers (particularly the standard material) in a buxky voiced, sexy style for which the big crowd on hand gave her much applause. —Edith Gwynn.

### EARL WILSON, New York Post-Herald News

Miss Julie Wilson, of Omaha and Hollywood, is the latest new hit in saloon society today—acclaimed "the new Helen Morgan."

### FRANK QUINN, New York Daily Mirror

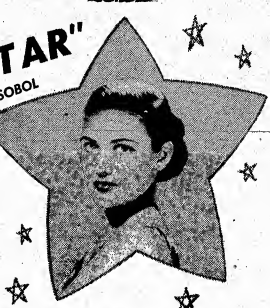
...A beautiful, shapely singer with an exciting, sultry voice... scores solidly.

### LOUIS SOBOL, New York Journal-American

Julie Wilson came through triumphantly in her debut at the St. Regis Maconette... Originally planning to limit her singing routine to 25 minutes, she was compelled to remain on the floor for close to an hour. Most of us were spellbound by her beauty and charm... The advent of a new night club—side possibly screen star—Julie Wilson.

### CUE:

Julie Wilson is lovely to look at and lovely to hear, her material is fresh, sophisticated. You might as well jump on the Wilson bandwagon now. You will, sooner or later.



## JULIE WILSON

## MAISONETTE

St. Regis Hotel, New York

## Just Concluding CAPITOL THEATRE

New York

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# Musician Snarls May Delay Return of Vaude in Warner Theatres

Difficulties with various American Federation of Musicians locals have again cropped up to hinder vaude opening. The Philly AFM local has stymied the reopening of the Tower theatre, Upper Darby, Pa., a suburb of Philadelphia, and may cause the Warner circuit to postpone its stage show policy for the Earle, Philadelphia.

In the case of the Tower, a Paramount house, it was the circuit's plan to use that spot as a break-in for shows coming into the Paramount, N. Y. Presently, the Ritz theatre, Newburgh, N. Y., is used for that purpose. Paramount wanted to alternate the break-ins between Newburgh, Upper Darby and other circuits. Plan has now been abandoned.

Circuit is also slated to reopen the Ritz, Elizabeth, Jan. 31, with the Tony Pastor band and is looking into possibilities of opening the Central theatre, Passaic, N. J. Later house may be used as a split week with Elizabeth.

## Pittsburgh, Jan. 11 Stanley's One-Show Deal

Stanley theatre, WB deluxer here, will get its first stage show in more than three years week of Jan. 25 when Jack Carson does a p.a. with his radio troupe. Management made it clear, however, that this doesn't mean a steady resumption of flesh. Attractions will be played only from time to time. In fact, house will go back to straight pictures the following week with Errol Flynn in "The Adventures of Don Juan."

Local 60 of musicians union is going along with theatre, and has demanded no guarantee of minimum number of weeks, as in the past, a factor which has kept flesh out of the Stanley for so long. Previous scale with musicians remains in effect and it does number of men, 15, in addition to the leader.

## Wirtz Nixes Telecasts Of Hemie Ice Revue

Chicago, Jan. 11. Sonja Henie's "Hollywood Ice Revue" is running ahead of last year's edition at the Chicago Stadium with weekend performances sold out until Jan. 18, its closing date. Show had started slowly but picked up in the last week.

Arthur Wirtz, co-owner of the revue, has nixed Chi-New York telecasting of it, claiming it would hurt h.o. and will not permit video until "someone pays for the empty seats." Stadium lost, it is estimated, about \$50,000 with the telecasts of Roy Rogers' Rodeo this fall. Patrons returned tickets commenting, "we saw the show on television."

## HORACE HEIDT FILES SUIT AGAINST CONTINO

Horace Heidt has filed suit in Los Angeles to prevent Dick Contino from appearing with any other orchestra. Heidt revealed that he had a contract with the accordionist, who was 1948 winner on the nationwide talent contests staged by the maestro, which called for \$500 week with increases up to \$1,000. Heidt had planned to send out a talent contest winners unit, with Contino at the head, around April.

Contino is reported to have left the Heidt organization last week and returned to his home in Glendale. Court issued a temporary restraining order preventing Contino from working for any other bandleader until the suit is heard. Date of the suit is still to be set.

McCarthy & Farrell are in charge for the Roxy theatre, N. Y., in March or April.

## JULES PFEIFFER OPENING POP-PRICED CHI CAFE

Chicago, Jan. 11. Legit producer Jules Pfeiffer will open the Bow-Wowery, a low-priced boîte with a 40c admission tag and drinks at the same price. Due to open in a couple of weeks. Entertainment will comprise a lot of time vaudevillians, singing waiters and bartenders, a line of beef-trusters and a can-can group. A feature will be a contest for the "ugliest" girl.

## Video's Impact On Nitery Bookings

Television is having an effect on nitery bookings in a way that bookers never suspected, at least insofar as the Village Barn, New York, is concerned. This spot, operated by Meyer Horowitz, feeds a remote video program weekly to WNBC, N. Y., the spot consisting, of course, of the club's floorshow.

Horowitz bought Red Ingle's novelty orchestra, which opened last Thursday (6) evening, as much for the purpose of punching up his tele show as for the good Ingle could do for the Barn b.o. Ingle's group is the one that clicked solidly last year on Capitol Records with its novelty arrangement of "Temptation," and later "Cigarettes, Whiskey and Wild Women" and "Serutan Yob."

Ingle is drawing \$2,000 weekly at the spot, a considerable hunk of coin in view of the Barn's normal outlay for talent, and Horowitz figures he's worth it even if business doesn't become overwhelming (January is accepted as a bad showbiz period) for Ingle figures to provide a punchy video show.

## NICHOLAS BROS. IN ROME

Rome, Dec. 28. Rome's Jockey Club featured the Nicholas Bros. for three days only. They appeared Dec. 26, 27 and 28, leaving in order to fulfill a contract in Sweden.

Both their wives accompanied them.

# Las Vegas' Talent Outlay Grows As Four Clubs Vie for Names

## Salkin Ankles Chi Morris Agency to Set Up Own Biz

Chicago, Jan. 11. Leo Salkin, manager of local branch of William Morris agency and with the firm for the past 14 years, resigned last week. Sudden decision, coming on the heels of the dissolving of the WM orch division, leaves Chi branch with only two contact men, Bob Lastfogel and Sid Epstein. Salkin will open his own agency.

Salkin replaced Morris Silvers a year and a half ago when Silvers sold his interest in agency for \$100,000. Silvers was one of the founders of the Chi office.

## TWO-TON TESSIE A WOV IN AUSSIE VAUDE DEBUT

Sydney, Dec. 28. Tessie O'Shea, British comic here for the Dave Martin Tivoli loop, got away to a fine start on debut this week on two-on-night basis. Known as "Two-ton Tessie," she quickly had the audience eating out of her hand with numbers geared for home consumption.

Bill, a strong one, includes Marie Louise & Charles, Sugar Babs & Rudas Twins, Erickson, Joey Porter, Astley & Jenny and Joy Beattie.

## Patio's Weekend Vaude

The Patio theatre, Brooklyn, is expected to resume vaudeville shows as soon as alterations are completed in that house. House will run shows Saturdays and Sundays.

Patio had vaude shows last year for two weeks, but difficulties with the International Alliance of Theatrical Stage Employees forced a shuttering. House is operated by the Century circuit.

Las Vegas, Jan. 11. Talent outlay split among the town's Big Four nitespots topped \$40,000 last week as a "sky's the limit" attitude seems to be shaping up for floorshows. Biggest budget was at the Flamingo where the net soared beyond the \$15,000 mark. Ritz Bros. are headlining there.

Las Vegas has long had a peculiar situation, talent-wise. None of the Big Four (Flamingo, El Rancho Vegas, Thunderbird, and Last Frontier) holds a show longer than two weeks and each spot concentrates on names. As a result, town probably sees more names annually than any other place in the country.

Last Frontier is the only one of the quartet which has anything resembling a budget ceiling, outlay generally staying around the \$7,000 mark. There are indications, however, that the rubber bands may come off the bankroll to meet the competition offered by the other three.

Current shows include Hildegarde, headlining at Thunderbird, where the complete talent outlay is around \$12,500 of which she gets \$10,000; Carmen Miranda and Phil Foster topping the El Rancho bill where the nick reportedly is close to \$10,000 with Miss Miranda getting around \$7,500; and Frontier where the \$7,000 bought Ina Ray Hutton's orch. Liberace, a line of girls and another standard act.

## Desmond's Chi Date

London, Jan. 11. Florence Desmond planes out Thursday (13) and opens at the Blackstone hotel, Chicago, Jan. 20 for a one-month engagement to be followed by a three-week stand at the Fairmont hotel, Frisco.

Miss Desmond will also appear at Las Vegas before returning to London to fulfill a Palladium booking in June.

Harvey Stone repeats at the Capitol theatre, N. Y., March 31.

RECENT ENGAGEMENTS	
TURF CLUB	Galeston
HIPPODROME	Baltimore
CLUB NORMAN	Toronto
CHICAGO THEATRE	Chicago
CHATEAU CRILLON	Philadelphia
LATIN QUARTER	Boston
ORIENTAL THEATRE	Chicago
EL MOROCCO	Montreal
RIVERSIDE THEATRE	Milwaukee
CHEZ PAREE	Chicago
HOTEL HOLLANDER	Cleveland
BOWERY	Detroit
GLENN'S RENDEZVOUS	Kentucky
CAROUSEL	Pittsburgh
DEL MONICO'S	Saratoga
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## More Performers Investing Coin In Niteries

Restaurants and cafes seem to be a favorite investment for performers' excess coin. Latest to buy in on an eatery is Harvey Stone, who's purchased an interest in Virginia Foo's, Miami Beach. Ted Shapiro, Sophie Tucker's accompanist, recently bought the Cypress Lounge, Miami, a restaurant and package liquor store, and Buddy Lester is dickering for a St. Louis restaurant. Alan Gale is operating the Celebrity room in Miami Beach, and Lenny Kent has a partnership arrangement in the Playboys, N. Y.

It may be that they're looking for a financial cushion in case of a depression or a good investment to put them in a lower income bracket for income tax purposes.

Actors have long been associated with cafe and restaurant operation. Gil Lamb, for example, is president of the corporation operating Gus & Andy's, a theatrical hangout in N. Y. Billy Reed, former line producer at the Copacabana, N. Y., is owner of the Little Club, N. Y., a successful eastside institution. Dave Chasen operates a successful Hollywood eatery and the late Bob Murphy headed the House of Murphy, also in the film capital.

## Chi Railroad Fair To Reopen June 25

Chicago, Jan. 11. Chi Railroad Fair will reopen June 25 for a longer run next summer, according to Maj. Lenox R. Lohr, presy of the exposition. The grandstand which was filled to capacity at performances of the Equity pageant, "Wheels A' Rollin'" will be enlarged.

Plans also include changes and additions to the exhibits of trains, equipments and displays. Fair drew 2,500,000 visitors in its two months' run last summer.

## Satira's Salary Attached In Contract Breach Suit

Chicago, Jan. 11. Satira (Patricia Schmidt), who opened at the Music Bowl yesterday (10), is still in the middle of a financial hassle with Ross Miller, owner of the Silver Palms niterie, who reportedly aided the dancer to gain pardon from the Cuban government several months ago for the slaying of John Mee. Miller claims he was to receive 25% of her earnings in return for his aid.

Dancer's latest offer is a \$7,000 cash settlement, plus 5% of her take for one year. Miller, so far, has nixed offer and has tied up her earnings with a court order. Situation may be settled this week.

## ANKARA, PITT, FOLDOS; MAY REOPEN IN SPRING

Pittsburgh, Jan. 11. First post-New Year's casualty of the cafe belt here was big Ankara, theatre-restaurant on the outskirts of town which dropped floorboards right after the holiday and gave its hand two weeks notice at the same time. Going to a dance policy for a fortnight, spot will close down altogether and won't reopen until spring.

Plans call for considerable remodeling during that time. Floor will be raised in order to permit a better view of the entertainment from every part of the room and table section is to be terraced.

Charlie Jamal, owner of Ankara, is also considering a deal with Sammy Walsh, veteran cafe comic, to come back for the summer as a host-m.c., working on a salary and percentage. Walsh, a long-time favorite here, was booked into the Ankara in December for two weeks and stayed four, building up a large following in that time. That's what gave Jamal the idea of latching on to Walsh on a long-term basis when he reopens. Nothing's definite yet, however.

Although Ankara has had an on-and-off entertainment policy since \$200,000 room opened more than two and a half years ago, this is the first time it has ever been completely shuttered.

## Fred Allen Doubles Up in Life Membership to the Jewish Theatrical Guild, sent a \$500 check to the Guild, covering enough for two memberships.

The other one, Allen equipped in a note to Guild exec sec Dave Ferguson, is "in case I should live twice as long."

## Martin, Lewis Move To Steak House as Schuyler Rebuilds Arsonist Damage

Miami Beach, Jan. 11. Ned Schuyler has started to rebuild the burnt-out portions of his Beachcomber, portions of which were destroyed last week in a fire believed to have been started by an arsonist. Damage was estimated at \$20,000, with most of the fire confined to the lounge.

Meanwhile, the show topped by Dean Martin and Jerry Lewis has been continuing at the Steak House, a 1,000 seat spot near the Roney Plaza—which was run as a niterie several years ago by Lou Walters. A large temporary stage was installed to permit the show to be performed. Business continues excellent.

Meanwhile, police and insurance detectives are on the hunt for the arsonist, who left several unburned kerosene cans around. Fire was discovered by Murray Miles, brother of comic Jackie, who opens there in several weeks, who was coming from the lounge at about 5 a.m.

Beachcomber is slated to reopen Sunday (16) when Martin and Lewis, Frances Langford and the Vagabonds finale, Frank Sinatra open there the following day.

The Beachcomber was the third fire in recent months. The first was the old Copacabana, now replaced by the Copa City, which burned to the ground in the spring, second the Ball still to be reopened. All started after patrons had left.

Carmen Miranda into the Chez Paree, Chicago, Jan. 24.

## Truce in Talent Splurging In the Works for Florida Bistros

### Army Tags Young Juggler

Pittsburgh, Jan. 11. It's taken Bobby Jule, local kid juggler, quite a few years to get into the big dough. He started out around here back in the early days of the war, playing the smaller spots for as little as \$3 a night. Recently he's graduated to around the \$300 a week class and had booked 10 weeks in Miami this winter as well as a tour of England in the spring even above that figure. But now Jule will have to wait a while to cash in. Uncle Sam has tapped the youngster, and he pulls out for his Army stretch on Jan. 28.

## LOEW'S STATE, CLEVELAND, SETS STAGESHOWS

Cleveland, Jan. 11. For the first time in many years, Cleveland will have more than one vaude house. Loew's State will play its first stagshow in some time, Jan. 21, with Jane Powell topping bill. House will use shows on a spot basis, and will probably space its playing time so as not to run into competition of the RKO Palace.

Loew's is reported looking for additional outlets for stagshows. Shortage of suitable attractions at right prices has hampered extension of its vaude operations. Chain now has the Capitol theatres, N. Y., and Washington on a regular basis and recently opened Norfolk and Richmond (Va.) and Waterbury (Conn.) to occasional stagshows.

### Levine's Coast Trek

Harry Levine, vaude booker for the Paramount circuit, takes off for Hollywood tomorrow (Thurs.) to confer with studio executives on lining up Paramount filmsters for theatre tours.

Levine will be accompanied by Nate Platt, managing director of the Chicago theatre, Chicago.

→ Movement is on to effect a peace between warring niteries in Miami Beach. Fred Miller, operator of the Riviera, Ft. Lee, N. J., is attempting to effect an agreement between Murray Weinger, Copa City's bonafide, and Ned Schuyler, Beachcomber owner. It's Miller's aim to set a compromise between both niterie operators whereby each would stop knocking themselves out by overbidding acts.

Details of the peace-plan aren't known as yet, but it's believed to be based on an equitable division of acts.

Premise of Miller's talks with the bonifices is that each could wind up the season with a profit if they exercised restraint in talent buying. As it is, the Copa City is running a good dinner trade and diminished late business, while the Beachcomber is doing well, but most profits are eaten up by the bareheaded performer costs. With an equitable division of talent, it's believed that both could wind up on the right side of the ledger. Observers feel that there just isn't enough business this year to support both clubs, with entertainment budgets what they are.

Miller returned last week to Florida immediately after the Beachcomber blaze, believed to have been caused by an arsonist.

### Abramson Heads EMA

Nat Abramson, head of the WOR Artist Bureau, was reelected president of the Entertainment Managers Assn. of N. Y. at a meeting last week. It's Abramson's fifth consecutive term. Carlton Hub was named veepee, Fred Watson, secretary, and Edward E. Newman, treasurer.

Board of governors will comprise Charlie Rapp, Sam Kerner, Tom Kelly, Bert Jaslow and Joe Franklin. Four more board members will be elected at organization's next meeting Jan. 24.

## Smashing Box Office Records in Europe's Leading Theatres

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# N. Y. Drama Critics Boxscore

(As of Jan. 1, 1949)

Key to abbreviations: (S) shows reviewed, (R) right, (W) wrong, (O) no opinion, (P) percent, (G) percent.

	SR.	R.	W.	O.	P.
BROOKS ATKINSON (Times)	38	32	4	—	889
ROBERT COLEMAN (Mirror)	38	32	6	—	842
WILLIAM HAWKINS (World-American)	38	32	6	—	838
RICHARD WATTS, Jr. (Post)	37	30	7	—	811
ROBERT GARLAND (Journal-American)	37	30	7	—	811
JOHN LARDNER (New York)	37	30	7	—	794
WARD MOREHOUSE (Sun)	34	27	6	—	794
JOHN CHAPMAN (News)	38	30	7	—	789
HOWARD BARNES (Herald Tribune)	36	28	8	—	778
VARIETY (Combined)	38	37	1	—	974

## Times Brooks Atkinson Tops N.Y. Critics' Boxscore at Midway Mark

Brooks Atkinson, of the N.Y. Times, leads the field at approximately the half-way point in Variety's boxscore of the New York drama critics for the 1948-49 season. Robert Coleman, of the Mirror, is in second place, followed by William Hawkins, of the World-Telegram, in third position. Atkinson made a sharp jump from mid-tier a year ago, when he was last in the list.

Richard Watts, Jr., of the Post and Robert Garland, of the Journal-American, are tied for fourth place, while John Lardner, of the Star, and Ward Morehouse, of the Sun, are stalemated for sixth place. John Chapman, of the News, is eighth in the running and Howard Barnes, of the Herald Tribune, is ninth.

— Ratings are based on 38 regular productions from the start of the season (last June) through last Dec. 31. It excludes the limited-engagement presentations of "Show Boat" at the twin-bills, "Macbeth" and "Telephone," at the City Center, and "The Victors," at the New York State Theatre, included as "Highlights of 1948," which though they were staged last year, were reviewed by nearly all the critics, and "Rape of Lucretia," to which all but two reviewers assigned their drama reviewers.

As always, the boxscore is based on the correctness of the different critics' opinions on the shows reviewed. That is, whether a review is considered "right" or "wrong" depends on whether the show in question proves to be a success or failure. As at the boxscore, in other words, whether the critical opinion is "right" or "wrong" is determined by the public reaction. In computing the averages, "no opinion" reviews are figured as "right."

According to present indications, 14 of the 38 shows so far this year are hits. Half of the 38 shows are somewhat questionable, and if any one of them, or others, don't come through, the predicted critical averages will have to be revised accordingly. Of the shows rated as failures, only one, already closed, while the remaining three are expected to fold soon.

### Boston Rep May Fold

With 'Richard' Show

Boston, Jan. 11. Boston Repertory Theatre, currently offering "Knickerbocker Holiday" at the Regent, may have to fold after its next production, "Richard III," starring Richard Harding Smith, after a week of closing by obtaining more financing. The outfit is confident that "Richard" will be a success, but hasn't enough money left to pursue another show into rehearsal.

The organization has had rough existence since its inception two weeks ago. It started on a list of classics and "important" plays of the 19th century, but switched to weekly changes of plays in an attempt to attract attendance. Two-week schedule was recently resumed.

Factor in the shaky situation was the refusal of the American National Theatre & Academy in New York, to lend financial assistance. The straw was ANTA's withdrawal of its sponsorship of the Rep group. Latter action aroused criticism in local theatrical circles, and was the subject of a scathing column by Elliot Norton, drama critic of the Boston Post.

### Walking on Air

New stages in wondering whether it should retitlle "The Victors," its current production, at the New York State playhouse, N. Y., "Miracle in Bleeker Street." Question asked over the jacket that happened last Friday (7).

Patron, using crutches, approached the boxoffice, and after a few minutes later the crutches were discovered in the lobby, and the man disappeared. No one saw him leave, nor has anyone been able to explain how he did so without his crutches.

Pending claim for the crutches, or at least an exoniation, they've been left in the lobby.

### Buchanan Flits From 'One Ladies' To Others'

Dixon in London 'Shoes'

Jack Buchanan, who closed Saturday night at "Don't Listen, Ladies," at the Booth, N. Y., planned to England immediately afterward. Last week he was scheduled to take over the lead in "The Girl in the Shoe," but was out of the part because of pneumonia, with an understudy playing it on the interim.

Adele Dixon, one of the leads in the short-lived Broadway version of the comedy, also left for England immediately after the closing, having received a telephone offer from "The Girl in the Shoe" production of "High Button Shoes," at the Hippodrome.

— Charles co-producer of the New York edition with Buchanan, says Saturday (15) for England. He has intended to remain in New York several more weeks.

### 'ANNIE' PASSES 600TH AUSSIE PERFORMANCE

Sydney, Jan. 4.

"Annie Get Your Gun," presented by J. C. Williamson, passed its 600th performance here last night, Australia New Year's Day. Now in Sydney, "Annie" looks to run one more week here. It did 11 shows in Melbourne, set new records in Adelaide and Brisbane, and plays the imported New Zealand territory after the Sydney run.

From the first night "Annie" opened in Melbourne, they have opened an empty seat in all the shows played. Show will take out about 100 seats a week, ever gotten with a single attraction under the Williamson banner.

Evie Hayes, wife of Will Williamson, has starred a personal triumph as the lead in "Annie."

### London 'Harvey' Personal Triumph For Sid Field

London, Jan. 11.

Sid Field, top British comedian, scored a personal triumph in "Harvey," which opened Wednesday (5) at the Theatre Royal, Drury Lane, the first straight part of his career. Field made a tremendous impression.

Enthusiastic reception to the Mary Chase comedy leaves little doubt that "Harvey" will have a protracted run. Critics and public generally acclaimed the piece.

## Empire, N.Y., Will Be Razed For Office Bldg., But Not For at Least 2½ Years

The Empire theatre, N.Y., purchased last week by the William Waldorf Astor estate, is ultimately to be razed in favor of an office building. However, it's slated to continue as a legit house for at least two and a half years, and possibly indefinitely thereafter, until building conditions become less prohibitive. The Great Seal of the Empire, "Life With Mother," is currently in the theatre.

Properly, including the adjacent lot on the corner of 40th street and Broadway, was bought by the Astor estate at a reported price of \$800,000. The theatre will continue to be operated by Jacob Friedland, the seller, under a five-year lease at \$38,250 annually. The Astor estate has been notified of cancellation after two and a half years on payment of \$250,000, it's understood.

Recently the oldest and largest New York being used for legit, the Empire was built in 1892 by Al Hayman. A cost of \$500,000. The property remained in the Hayman family until its purchase in 1946 by the Astor estate. The Empire is producing headquarters of the late Charles Frohman for many years.

Most of his plays and top stars have played there.

The Astor estate recently sold the Empire to the Shuberts and the Plymouth theatres to the Shuberts, to whom the properties were under long-term lease.

## 10G in Retro ATPAM Hikes

New agreement between the Assn. of Theatrical Press Agents & Managers and the League of New York theatres, retroactive to last Dec. 1, provides for increases for company managers and press agents on Broadway and the road. Present contract, under which the ATPAM has been in effect since next Labor Day and confabs to ward a new one will begin during the month of January.

At total of about \$10,000 is involved in the retroactive raises. The new rates for the various classifications are: ATPAM, house managers in New York and elsewhere, \$122.50; ATPAM, house manager, \$140 (previously \$133.50); ATPAM, house manager in Boston and Chicago, \$122.50; ATPAM, company managers of straight shows in New York, \$140 (\$133.50); company managers of straight shows in New York, \$145 (\$133.50).

Also, company managers of straight shows on tour, \$220 (\$200); ATPAM, company managers of straight shows on tour, \$220 (\$200); ATPAM, company managers of straight shows on tour, \$220 (\$200); ATPAM, company managers of straight shows on tour, \$220 (\$200).

Managers and pressagents are to get a week's vacation with pay. The ATPAM has been in effect since next Labor Day and confabs to ward a new one will begin during the month of January.

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### Warners As Presenters of 'Harvey' in Albany

Albany, Jan. 11.

The Warner Theatre, Albany, is presenting "Harvey," with Joe E. Brown, for three performances at the Strand, Jan. 25-26, is presenting a legitimate show on its own. The time here has been a long one. The only traveling productions seen at the Strand in Albany have been two played under the auspices of the Variety Club's Heart Fund.

Booking of "Harvey" is an experiment, following presentation of several road musicals by Warner Theatre. The Strand has regular stage fare in the past two seasons has been stock of New York City's Playhouse. The Strand had a single performance of "The Glass Menagerie," which was a success. "Harvey" is being presented at \$4.80 top, with two evening shows, and one matinee.

## Dramatists Guild Not to Make Changes Pending Clarification on Monopoly

### Chaney to Partner With Englund on 'He and She'

Stewart Chaney will partner with Ken Englund in the production of the latter's play, "He and She," which is slated to go into rehearsal within a few days. Chaney also designed the settings and costumes.

No director is set to go along, although the play has a great deal of stageability. Agnes DeMille, previously mentioned for the assignment, is no longer being considered. Jerome Robbins will stage the dances and Jules Munshin is set to star. Vernon Duke has written the music and Ordan Nash supplied the lyrics for the show, which is budgeted at \$180,000.

### Bloomfield's 4-Mo. Term May Be First of Several

Govt. Moves Vs. B'way

Legit producer Harry Bloomfield was sent to a four-month term by N. Y. Judge Sylvester J. Ryan for failure to pay Government taxes "in excess of \$500,000" on "The Police Officer" and producer of "Foxhole in the Parlor," both 1945 productions. Bloomfield was also fined 12 cents for non-payment of income and social security taxes for himself and personnel.

Judge Ryan ruled that "people who gamble with the Government's money and lose must be prepared to go to jail." Court, however, granted Bloomfield a three-month probationary term to allow him to make restitution, but the jail sentence stands. His penitentiary, according to the U. S. District Attorney Florence Sheikman, extends to May 15, 1949, to August 1, 1949.

Government prosecution of Bloomfield may be the first in a series of such action against Broadway producers. There have been several recent investigations by Treasury Dept. agents investigating admissions tax payments as well as income and social security deductions by other managers. In at least one such case, a producer has been held pending the showman's payment of delinquent coin.

Charles Sylvester, Bloomfield's lawyer, said that nearly half of the producers who have been guilty of similar offenses have been able to make civil settlements. However, Miss Sheikman argued that they had been held to make settlements had they not been deliberately. She noted that some of the cases whose income tax deductions had been subsequently claimed and received refunds of taxes they believed Bloomfield had paid for their accounts.

### HAMID RAPS A.C. MAYOR ON NEW LEGISLATOR

Atlantic City, Jan. 11.

In an effort to induce New York shows to resume openings in Atlantic City, a legitimate playhouse may be erected here by the resort with funds from the local so-called luxury tax. Mayor Joseph Altman, speaking before a civic group last week, outlined the plan. He said that he had in mind theatre, to be located on the boardwalk, and would cost about 2,000. Cost would be about \$500,000. Mayor Altman's proposal was brought an immediate response by George Hamid, operator of Steel Pier, who said he has more theatre than anyone else in Atlantic City. "There are a lot of Steel Pier which we are not available to responsible parties or to the city."

### 'ANNA' FOR PARIS

Paris, Jan. 11.

Hollywood agent Jerry Lavan says he'll produce "Anna Lucasta" here. Play will have a local Negro cast.

↑ Pending some legal clarification, the status of the Dramatists Guild and the status of the rights organizations is uncertain. The Guild council will meet tomorrow (Thurs.) to discuss the problem and until an opinion is issued by N. Y. Supreme Court Justice Simon H. Thayer, the Guild will not appear at a hearing yesterday (Tues.) following trial of Carl E. Ring's anti-monopoly case.

Confused situation results from last week's jury verdict in the Ring case. Although non-suiting the plaintiff on the ground that the Guild's minimum basic agreement was not responsible for the 1944 failure of his production of "Stovepipe Hat," the jury issued an "advisory" opinion that the Guild is not a labor organization and thus violates the anti-trust laws. Under this situation is clarified by Judge Rifkind's ruling on the pending motions. The Guild's position appears to be anomalous.

One factor possibly in the Guild's favor is the fact that the motion suit was brought on the basis of the organization's minimum basic agreement, which was not the "Stovepipe Hat" was produced. That agreement subsequently expired in 1944, and the motion suit of the League of N. Y. Theatres in 1946, excluded several of the possible motions. The Guild's position is earlier pact.

Since the claim for damages in Ring's suit was thrown out by the jury, the plaintiff is not expected to appeal. The Guild's position on some of the motions provides a basis for the Guild's position on an expensive matter and Ring would presumably have little to say in the matter. The Guild's position is that the Guild is monopolistic, as his cause of action for the damage suit was thrown out.

So far, Guild leaders have been reluctant to discuss the case, fearing it might be the first in a series of such action against Broadway producers. There have been several recent investigations by Treasury Dept. agents investigating admissions tax payments as well as income and social security deductions by other managers. In at least one such case, a producer has been held pending the showman's payment of delinquent coin.

Charles Sylvester, Bloomfield's lawyer, said that nearly half of the producers who have been guilty of similar offenses have been able to make civil settlements. However, Miss Sheikman argued that they had been held to make settlements had they not been deliberately. She noted that some of the cases whose income tax deductions had been subsequently claimed and received refunds of taxes they believed Bloomfield had paid for their accounts.

No Incentive To Change According to one member of the Guild, the Guild has little incentive to force the dissolution or reorganization of the Guild with or without a minimum basic agreement. It's argued, established playwrights would still demand high fees and advances, and would insist on the same share of film and subsidiary rights. With or without a minimum basic agreement, they would still get a share of the profits.

Even the Shuberts, who once sued the Guild on the basis of the Guild's minimum basic agreement, would have little to gain by forcing dis-

(Continued on page 61)

### Bids For Next Season

Anna Jeffreys, who closed Saturday (11) in "My Romance," at the Adelphi, N. Y., has already been approached by several theatres for next season. One is the Theatre Guild, which has been pursuing the Pursuit of Happiness, with book and lyrics by Harpinet and Dorothy Fields, and music by Richard Rodgers and the Herman Levin. Anna Jeffreys Smith, tune edition of "My Romance," will be with book by Joseph Fields and songs by Julie Styne and Leo Robin.

Another bid for Anna Jeffreys is personal at the Capitol, N. Y., sometime during February and also has a film deal. She is also slated to star in an opera on the Coast this spring for Edwin Lester, but is also slated to star in a grand opera appearances for the next opera season.

On the Coast, Monday night (10) for the Coast, figuring on taking an extended rest at her home in Hollywood, and possibly visiting Palm Springs for a few weeks.







# Total Broadway Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates, for last week and the corresponding week of last season:

	This Season	Last Season
Number of shows current .....	33	33
Total weeks played so far by all shows .....	698	742
Total gross for all current shows last week .....	\$837,800	\$855,100
Total season's gross so far for all shows .....	\$16,209,300	\$15,983,000
Number of new productions so far .....	39	34

## Chi Still Hefty; 'Roberts' \$28,700, 'Brig' 35G, 'Desire' \$18,600, 'Man' 16G

Chicago, Jan. 11.

Legit h.o. is still hefty with favorable New Year's week, with favorable better and furniture conventioners hyping big in general. "Mr. Roberts" continues strong in both fashion, playing to near capacity night after night, great week. "Naked Desire" in 15th week is still highly profitable although h.o. has gradually tapered.

"The Magician" opens at the Studebaker Jan. 12, and will feature a Sunday matinee for children, "The Roof" follows on heels of "Man and Superman" at Great Northern Jan. 14 and will also have Sunday matinees. "Finian's Rainbow" opens at Shubert Jan. 31.

Estimates for last week:

Breden-Savoy Comic Opera Co. "Take Out This Week" (2nd week) (3,000; \$3,717). Crix is doing strong, with fairish \$15,000.

"Brigadoon," S. H. Burt (14th week) (2,100; \$4,947). Getting more share of furniture convention trade. Big \$35,000.

"Man and Superman," Great Northern (2nd week) (1,500; \$4,947). Generous return in second last week. Big \$15,000.

"Medea," Blackstone (7th week) (1,350; \$4,400). Closing next week.

"Milk and Honey," with prominent poster looking in this one, keeping Shubert at capacity.

"Streeter Named Desires," Haris (15th week) (1,000; \$4,331). Nice boxoffice play keeping in black at \$18,600.

Philadelphian, Jan. 11.

Philly's legit circuit continues to grow weekly despite pessimistic predictions about the economy, closing up strong, especially as far as the road is concerned. Last night, Walnut, Locust and Forrest all had good shows, Blackstone, "The Shop at Sly Corner" and "Leaf and Branch," respectively. First-named is in for two weeks, other two shows, both tryouts, have been scheduled for a doctoring treatment, are pausing for one week only. Sale for the tryouts is very light, but Blackstone, fair.

Estimates for last week:

"High Button Shoes" Shubert (3d week) (1,877; \$4,551). Without aid of tilted holiday scales, this musical return value for the \$30,000 in second season here. No last week.

"Diamond Lil," Forrest (2d week) (1,776; \$3,900). Max West revival held up unexpectedly well here, continuing to draw good notices. Reported \$20,000.

"Smile of the World," Walnut (3d week) (1,340; \$3,900). Tryout underwent several cast changes but is coming along. This while biz was mild; over \$5,000.

"The Thin Red Line," Locust (2d week) (1,580; \$3,900). This one was a very real disappointment here and hard to tell why. Last report was under \$8,000 and brilliant revival is folding.

"Girl" \$11,100, N. H.

New Haven, Jan. 11.

Substantial big greeted the break-

Shubert last week. "A Girl at the Elms" by a good advance, a friendly review boosted the show to a good approximate \$11,100 for one week.

Forrest has two good consecutive full weeks as of now (10-15) with "Desire" and next week with Joe E. Brown in "Harvey."

# EARLY 30 WEEKS IN L. A. NEARS 200G

Los Angeles, Jan. 11.

"Lend An Ear" wound a 30-week stand at Las Palmas Saturday (31st) with an overall gross of \$188,500 for the run. First week at increased scale helped swell the total. The show will not be over here, as originally planned, but a tour starting from New York in the spring is in the cards.

"Show Boat" also finale Saturday after two good weeks at the Philharmonic. No newcomers this frame.

Estimates for Last Week:

"Black and Tan" (31st week) (3,424 wk) (1,142; \$2,400). Back in the \$17,000 groove.

"Lend An Ear," Las Palmas (30th wk) (3,388; \$3,600). Final frame's \$7,800 due to increased scale and capacity draw.

"Show Boat," Philharmonic (29th wk) (2,670; \$3,800). Okay \$39,300 for full week. Rodgers & Hammerstein production actually playing two full weeks. Total gross hitting \$85,300—representing about 65%.

"The Heiress," Biltmore (2d wk) (1,636; \$3,600). First full week at \$17,000. Total gross \$17,175. Some \$13,000 of that figure comes from Theatre Guild subscription.

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# B'way B.O. Takes Nosedive Again; 'Upturn Due'; 'Girls' Boffo \$50,300, 'Kate' \$45,800, 'Anne' \$28,600, 'Sky' 23G

New York, Jan. 11.

Broadway's annual post-holiday nosedive was unusually tough last week, setting off a flurry of closings. All but all shows, however, adverse b.o. conditions, grosses in some cases falling below even the level of last week's. "Upturn Due," "Girls," "Kate," "Anne," "Sky" and "The Heiress" were the only ones to show a slight improvement at the beginning of this week, however, and prospects for the rest couple of months seem fairly good.

There are two openings this week, "Smile of the World," at the Lyceum tonight (Wed.), and "Along With You" at the Broadway tomorrow (Thurs.).

Estimates for Last Week:

"Upturn Due," D. (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operaetta).

"Girls," D. (Drama), R (Revue), M (Musical), O (Operaetta).

"Kate," D. (Drama), R (Revue), M (Musical), O (Operaetta).

"Anne," D. (Drama), R (Revue), M (Musical), O (Operaetta).

"Sky," D. (Drama), R (Revue), M (Musical), O (Operaetta).

## Sadler's Wells Ballet in 1st U.S. Visit; Brings Hurok Back Into Terp Picture

Sadler's Wells Ballet of London will make its first visit to the U. S. next October, when troupe will appear at the Metropolitan Opera House, N. Y., for several weeks, then go on a short American tour. Visit is being sponsored by the Royal Covent Garden Opera House in conjunction with the British Arts Council. Sol Hurok will manage the Met engagement, as well as be in charge of booking arrangements on tour.

Company of 60 will be headed by its director and choreographer, Ninette Valois, and its five leading dancers, Margot Fonteyn, Maira Shearer, Beryl Gray, Robert Helpmann and Frederick Ashton. Miss Shearer and Helpmann are known here as leads in the J. Arthur Rank film, "Red Shoes," and Ashton is also famed as a choreographer.

For the first time in the U. S., full evening ballets will be presented, such as "Sleeping Beauty."

In three acts (five scenes), and Ashton's "Cinderella," to Prokofiev's music, which had its world premiere in London Dec. 23.

Sadler's Wells booking is another indication of Hurok's return to the ballet biz. The one-time "ballet king," who managed ballet troupes for years until his break with Ballet Theatre three years ago, managed the brief U. S. tour of the Paris Opera Ballet last fall. Hurok, who had a lease on the Met Opera House for spring and fall ballet for 10 years until a couple of seasons ago, will have to share in the October Sadler's Wells booking with Serge Denham, of Ballet Russe de Monte Carlo, who has the Met lease for this season. The Ballet Russe will use the Met for two or three weeks in September.

## Inside Stuff—Legit

Report recently of a "lift" between Jean Dalrymple and Nat Dorfman over announcements in the dailies that Paula Lawrence was substituting for the ailing Beatrice Lillie in "Inside U.S.A." at the Majestic, N. Y., was erroneous. Miss Dalrymple, whose office does publicity for Miss Lawrence, denied sending out any announcement on the substitution. She explained that she was ill with bronchial flu at the time and that the first she knew of her recent or future part was when she read the report of it. When the news of Miss Lawrence going into the show broke simultaneously in the dailies it was assumed Miss Dalrymple had announced it, which burned Dorfman, the p. a. for the show.

Closing of "My Romance" last Saturday night (8) at the Adelphi, N. Y., was decided by the Shuberts despite an offer by an outside party to underwrite any losses for at least four more weeks. Identity of the individual who made the bid is unknown, but he was brought in by Anne Jeffers, star of the musical.

Folding of the show regardless of the guarantee against losses was puzzling, since the Shuberts operate the Adelphi and would have received four weeks' rental by a continuance. Actual decision is believed to have been made by John and Lee Shubert over the objections of J. J.

"The Shop at Sly Corner." Gant Galtner production starring Boris Karloff, which preems next Tuesday night (18) at the Booth, N. Y., has been recently seen locally in a film version, titled "Code of Scoundrel Yard." Republic picture, made in England, stars Oscar Homolka as the antique dealer whose secret activity as a receiver of stolen jewelry leads to his being blackmailed by his clerk. Meller was written by Edward Percy, who co-authored "Ladies in Retirement" with Reginald Denham.

Several prominent show business names are among the backers of "Madwoman of Chailloit," at the Belasco, N. Y. The Alfred de Liagre, Jr. production is capitalized at \$80,000, and the producer and his wife, Mary, are the general partners. Among the 16 limited partners are Arthur Altschul, N. Y. Times correspondent, \$600; actor Robert Montgomery, \$1,200; Jane C. Grant, of Life and Time, \$3,600; Howard S. Cullman, \$8,400; de Liagre, \$5,400, and Joseph Verner Reed, \$15,000. The agreement provides for 25% overcall.

The Playwrights' Co., which was associated with Dwight Deere Wiman in the presentation of Kurt Weill's musical version of Elmer Rice's "Street Scene" two seasons ago, was invited to share in the forthcoming production of the Clifford Odets play, "The Big Knife," which Wiman is doing with Lee Strasberg and the author. The production was already financed, but Wiman offered to let the Playwrights buy in merely as a courtesy. Bid was refused, with thanks.

Touring production of Terence Rattigan's "O. Mistress Mine," with John Loder and Sylvia Sidney, is budgeted at only \$15,000. General partners are Harold Bromley, Eddie Rich and Dean Goodman, and among the limited partners known to show business are Al Greenstone, \$1,000, and Eunice Healey, \$300.

Ex-legitist Garry Davis, son of handleader Meyer Davis, had extensive coverage on his world citizenship movement in Paris from both the New Yorker and Nation mags last week. The New Yorker, in its letter from Paris by Genet, referred to the 20,000 people who attended the recent Garry Davis Meeting in the Velodrome d'Hiwer, and to the campaign of Les Compagnons de Garry Davis, started by novelist-playwright Albert Camus and writer Claude Bouquet, which now has led to the playwright Jean-Paul Sartre and novelist Andre Gide, and has thousands of adherents.

Nation ran an extensive "report on the first Citizen of the World," by Diplomat J. Alvarez del Vayo, which referred to "the amazing conquest of France by le petit Americain." "Americans will hardly be able to understand the enthusiasm that their ex-citoyennin has aroused in the self-contained, sophisticated, and weary people of Europe," said del Vayo.



# JEAN PARKER

as BILLIE DAWN in GARSON KANIN'S

## "BORN YESTERDAY"

Opening at the LOS ANGELES BILTMORE THEATRE

January 17, 1949, for 4 Weeks

The Baltimore Sun: "Miss Parker is a revelation."

The Baltimore Evening Sun: "... contagious charm."

Baltimore News Post: "... heartening revelation ... gifted comedienne."

Philadelphia Inquirer: "... captivating qualities ... highest possible praise."

Philadelphia Daily News: "... complete command of the situation ... dominates the entire show."

Philadelphia Evening Bulletin: "... all-fired cuts and downright impish."

Pittsburgh Gazette: "... a brisk and winning comedienne ... authority ... captivating."

Pittsburgh Press: "... distinctive tang ... grows on you."

Cleveland Plain Dealer: "... pertness, charm, grace of movement, a fine sense of timing ... a delight."

Cleveland News: "... a shining comic talent."

The Cleveland Press: "... the smartest things in the show ... she struck just the right note of piquancy ... hilarious effect."

Detroit Times: "JEAN PARKER SCORES HIGH ... one of the best performers we can remember."

Detroit News: "JEAN PARKER ROMPS AWAY WITH COMEDY. Makes corsage of the play and wears it all evening. A peach of a comedy performance ... bull's eye ... wonderful actress."

Detroit Free Press: "... a very particular performance ... elemental ... fundamental."

Ohio State Journal: "JEAN PARKER is magnificent."

The Columbus Dispatch: "... is winsome and enchanting ... a gay and effective portrayal."

The Columbus Citizen: "... really discovered her in 'Born Yesterday' ... convincing ... Her performance is superb."

Cincinnati Post: "... Ingratiously real."

Cincinnati Inquirer: "... most effective ... laugh grenades ... fine polish."

Indianapolis Times: "JEAN PARKER is tops."

Indianapolis Star: "... persuasive ... clever."

Indianapolis News: "... expressive and alive."

The Louisville Courier-Journal: "... cute ... convincing."

The Louisville Times: "... asserted herself as comedienne ... verily a revelation."

The Dayton Daily News: "... full command."

St. Louis Post-Dispatch: "JEAN PARKER SHOWS DELIGHTFUL COMEDY SENSE ... just about perfect."

St. Louis Star-Times: "... highly effective."

## Eddy's 22 Spring Concert Dates Are Grabbed Up

Nelson Eddy has been booked for a spring concert tour, from March 1 through April 30, by Columbia Artists Mgt. Singer made 22 dates available, which were immediately signed up. Tour starts in California, crossing south to N.Y. and returning through Texas. One of the 22 dates will be at Carnegie Hall, N.Y., April 17, for Eddy's first N.Y. appearance in five years, and in addition there will be a radio date on the Telephone Hour from N.Y. April 11.

Eddy is due back on the Coast in May to appear opposite Jeanette MacDonald in Metro-Goldwyn's "For Brazil," which Joseph Pasternak will produce. Eddy will also do another concert tour next fall, in October-November.

## KEITH'S 'VAGABOND' STINT

Detroit Free Press: "... Ian Keith, who has just finished in the 'Three Musketeers,' has been signed for 'The Vagabond King.'"

It starts at the Masonic Temple here Jan. 17, and will run until Jan. 23.

## SAMUEL FRENCH

SINCE 1826  
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Authors' Representatives  
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## AT LIBERTY SAMUEL J. FLUGELMAN

PLAYS  
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811 Madison Ave., New York 17, N. Y.  
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## Apartments Unfurnished

FOUR 3-ROOM APARTMENTS  
RIGHT OFF TIMES SQUARE  
RENT \$18 UP. NEW EQUIPMENT  
INQUIRE OR PRESENTATION 45  
STREET OR CALL MR. RAINY,  
4-6112.

## VIC HYDE

Currently in "HUMPTY-DUMPTY"

CASINO THEATRE, London

HARRY FOSTER  
LONDON, ENGLAND

NAOMI MORRABIN, Personal Manager  
Personnel Theatre Building  
Des Moines, Iowa



## Broadway

The William Brandts off to Miami for a twenty-one vacation. In St. Florian being lunched by friends at Toots' about Jan. 26 in celebration of his 50th birthday.

Sophie Tucker presented her new musical comedy, "The Immortalists" to the N. Y. Public Library. The Professionals' new musical, "School in session of \$50,000 to meet a deficit and to provide a backlog for scholarships.

Mikes tossing a luncheon for Toots about Toots' Friday (14). Fritz, Abbie, Milton, Berlie will officiate as toastmaster.

Paramount producers William Fine and William Thomas trekking to New York today (Wed.) for a conference concludes on relevant plans for "El Paso" and "Manhandled."

Edwin P. Kilroe, copyright attorney for Fox-Box, who fractured a hand last week in a fall at his Honesdale, Pa., farm, due for discharge this week from New York Hospital.

Ned Mann, special effects supervisor on "The Great Escape," arrived in London for the past three weeks, arrived in New York last week and is heading back to Hollywood permanently.

Mr. and Mrs. Barney Balaban returned to Hollywood the weekend on a vacation truck. Balaban, Paramount press, is expected to turn over several weeks while his wife stays on through the winter.

Mr. Bernard Kopp, formerly with Paramount and Universal, will discuss his recent postwar work of the film industry in some 17 European countries on Wendy Barrie's WABD show tomorrow night (Thurs.).

Mulanah, former secretary of the Motion Picture Distributors and Release Organization sales chief, has been named exec secretary to the Hollywood former RKO exhibition chief, who has set up his own public relations office.

Robert K. Christy, prez of the Hotel Art, selected head of the Broadway Assn. for the eighth consecutive time. Other officers were reelected while Walter Beale, Jr., was named to the board for a three-year term, replacing his father.

## Rome

Riz and Dorothy Culbertson in Rome.

Wanda Hendrix ill in her hotel in Rome.

Walter Hans Ruesch off to Africa for movie material.

Maria Denis, Italian actress, visiting London for a month.

Dario Sabatelli drafting a script for spring film production.

Isa Miriam, actress, of American and Italian films, ill at her home here.

Sergio Amidei, writer of "The Sign of the Cross," headed here with flu.

David Peihon (co-producer of "Bicycle Thieves") headed here with flu.

Frank Laumer is visiting Rome before going to France to make a picture.

Paul Lee Kirk, art director for "20th Fox in Rome to work on 'Prince of Foxes'."

Michael Rasmussen, film actor, in Rome. He will play a role in "The Sign of the Cross" in Annali.

Reynolds Packard (co-author of "American Empire") returned from Florence, where he was working on a new book.

Aldo Fabrizi, Italian actor, has returned from South America where he starred in a series of Italian affairs.

Dario Sabatelli, writer on "Edwards' 'Cagliostro,' working on a script here which he plans to produce soon in Italy.

## Lisbon

By Leslie Garrow

The Roman Jacobson Gypsy Orchestra has gone to Lisbon after a successful summer and fall in Portugal.

Antonio Villar has come to Madrid to star in a Portuguese-Spanish feature film.

Spanish dancer, Carmelita de Cordoba has left Lisbon for a three month tour in Belgium and American cities.

American saxophonist Don Blas came to success in Lisbon recently and has given various recitals in Lisbon and Oporto.

Spanish dancers Lulita Ruiz and Julio Saprata packed for a new Paris revue, and are expected to have left Lisbon for France.

A tour planned for Argentina left after being arranged for Argentine legat actress Pepita Serrano and her company in Argentinean authorized plays.

French actress Gaby Morlay and her company will visit Portugal and probably Spain in the spring.

Tour arranged by actor-impressionist Erico Braga.

Impressario Walter Pinto made arrangements for a tour of Portugal, Spain, France and Italy of his Brazilian company of revues and operettas, starring Oscarito.

## Miami Beach

By Cary Solloway

Myron Cohen into Mayfair Club in Hollywood, where he'll stay as a fringe.

Alca Templeton due in town for modern-art concert at Municipal Auditorium, Miami.

Arthur Gordon at Kenilworth, a revival of "Lulu" in New York in own place for weekly affair.

Concerts shared with Stum and Stumpy set to follow Bill Robinson into Monte Carlo on Jan. 16.

Gracie Fields tests of Brook Club season Jan. 15 with Maximalin Bergman and Jules Lande hand.

New show into Copa City, with Xavier Cugat held over plus orchestra and Diosa Costello.

"Sportsstars Week" with ball game and dance, all dinner proceeds to National Children's Cancer Society.

DiMaggio and arclasters as well as golf and other sports stars.

## Irving Berlin

Continued from page 1

and a number of others associated with the show.

Group traveled 10,000 miles from New York to London for their first regular show at the Wiesbaden headquarters command.

Group did not return to the United States until Dec. 29. In addition, starting Dec. 22, there made 15 personal appearances at clubs, hospitals and flight lines.

Berlin wrote an airtight song for the C-54 winging over to Wiesbaden. It was an immediate hit when sung by Berlin during the performance.

With the audiences joining in. However, even more than the song, it was the performance, which someone turned out, based on the Berlin number, and the "Operation Vittles" are.

Not long ago

Group we called the Air Corps. Helped win the war and took them home.

Not long ago

We cheered the fighting Air Corps. Helped win the war and took them home.

Not long ago

Let's see what's happened to them now.

Operation Vittles

We'll soon be on our way With coal and wheat and hay

Operation Vittles

We'll soon be on our way With coal and wheat and hay

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## London

Avril Angers, popular radio and stage singer, marrying actor Barrie Wright in London.

Lord Vivian, Sir Charles B. Cochran's partner, still ill after serious flu.

Ronnie Waudman, popular comedian of BBC, coming for the first time to visit.

Gordon Sandison, general secretary of the Arts Council, appointed administrator of the Old Vic.

Llewellyn Rees, drama director of the Arts Council, appointed administrator of the Old Vic.

A revival of "Lulu" in New York in own place for weekly affair.

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tion by the crisis, will run for a month.

I remember Mann" fopped in Copenhagen. His new play, for a couple of weeks at Folkesteatret in Copenhagen.

"Edward, My Son," with Gunnar Lander, doing o.k. at Ny.

Danish historical musical play, "The Street Princess," tallied made a success here.

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## Hollywood

Arthur Lyons hospitalized with stomach trouble.

Norman Freeman checked out of his executive job at ARCO.

John Corfield, John McCabé publicity agency as an associate.

S. Sylvia, left for Virginia Island to see her mother.

Wanda Hendrix returned from Italy with a 103 degree temperature.

Edward Arnold started his 65th film role in "The Sign of the Cross" at Paramount.

Dick Haymes and his personal manager, Bill Burton, arrive in Los Angeles.

Shay Shanning in Palm Springs before her N. Y. Waldorf Astoria date.

John Corfield, John McCabé publicity agency as an associate.

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## Govt. Budgeteers

Continued from page 2

and, for the next fiscal year it is down to \$470,000.

Dip in Musical Instruments

The Government figures a considerable dip in the sale of radio receivers, phonographs, records and musical instruments.

The excise tax on these items brought in \$83,731,445 last fiscal year. It is expected to drop to \$68,000,000 this year, and only \$58,000,000 next year.

The excise tax on photographic apparatus. Manufacturers' excise on these goods dropped from \$374 last year. This year, \$400,000 is expected and next year \$300,000 is hoped for.

Government got in \$19,270,941 in taxes from coin-operated machines last year. It estimates it will get in \$20,000,000 this year and the same amount next year.

Boiling alley and 6 billiard rooms are expected to bring in \$4,000,000 this year and another \$4,000,000 next year.

A survey of budget of various departments discloses that the Library of Congress is completing liquidation of its motion picture collection and is asking for money for that in the new budget.

However, Library officials are anxious to get the project started anew, and are hoping that Congress will give them a lift on this.

Charles E. Smith, president of the Anti-Trust Division, will be a slight increase of about \$80,000 over current expenditure by the division.

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Judge Charles E







# Hildegarde!

**AGAIN! Acclaimed the Greatest Entertainer in Show Business On Current Tour.**

**SEATTLE! SAN FRANCISCO! LOS ANGELES! SAN DIEGO!**

★ **HOWDY PODNER!**  
By Jack Cortez ★

*and now currently appearing at the*

**THUNDERBIRD HOTEL  
LAS VEGAS,  
NEVADA**

BOULDER CITY NEWS  
Thursday, Dec. 30, 1948

Hildegarde, Hildegarde, Hildegarde, that's all I kept hearing after the first and second show at the Thunderbird Hotel. I never saw such a crowd, not even at the grand opening of the hotel which was quite an event! Louis, the Maitre D and his capable staff went crazy trying to accommodate the hundreds that besieged him for tables—but he did a mighty fine job! There were more than 500 people and every one—without a word of exaggeration, were spellbound by the one and only—once again—Hildegarde!

She kids the audience, is a very, very good comedienne, and the most effervescent entertainer in the country today! Quote, Maxine Lewis, the gal who knows show business, and books all those fine acts into the Flamingo Hotel, "Hildegarde is the most outstanding performer ever to be presented in Las Vegas!" End of quote!

She melted the entire audience, and that's for sure! The dining room was

done over for this great performer or to phrase that correctly artist!

She is the one who has now made that room! The Thunderbird Hotel can be mighty proud of her and to the man who booked her, Jake Kozloff! Jake saw and knew her possibilities in Las Vegas, signed her and anything that happens to the place and I'm absolutely sure it will be great so-o-o all the praise should be given to Jake for his great foresight! The new lighting that is in the place is the finest that could be seen anywhere at all. To describe the effect of those lights that fade, from all different angles and all centered around Hildegards is breathtaking! I could go on and on but it would be useless, so please, treat yourself, be good to yourself, see the incomparable Hildegarde!

Salvatore Gioe is her accompanist although Hildegarde is a wonderful pianist. Salvatore is the man who arranges all her music and what a musician this guy is!

Garwood Van, a young man but an old timer in Las Vegas on different occasions at various hotels, has a wonderful ork and is indeed a fine musician.

In conclusion, the Thunderbird Hotel has one act, one artist and one hour of solid entertainment by the greatest artist of them all... Hildegarde!

Las Vegas Review-Journal Thursday, December 30, 1948

## Hildegarde Wows Vegans At Thunderbird Show

By Wallace Walters

Hildegarde, one of the top personalities in show business, is proving to fans who are storming into the new Thunderbird hotel that her commodities of song, humor and enthusiasm are just as popular in the wide-open spaces of Nevada as in the sophisticated cafe society in New York.

Incomparable Hildegarde, who opened a two-week engagement at the new resort hotel Tuesday evening, more than lives up to her billing and the patrons are just as enthusiastic at the end of her hour-long stage appearance as they were at the start.

Music for the show is by Garwood Van and his band, long-time musical favorites in Las Vegas.

An entertainer and definitely a one-woman show, Hildegarde is rated as one of the most enthusiastic performers ever to hit the Las Vegas "gay way." Patrons are convinced that the longer you watch her, the more she pleases.

Her gay opening song, a rendition of a Jewish lullaby, and her imitation of Bach, Mozart, Chopin, Rachmaninoff and Gershwin on the piano with the simple tune "Three Blind Mice" along with the waltz she performs with Garwood Van, all adds up to a delightful program.

Special credit goes also to Salvatore Gioe, her accompanist, who likewise is a great performer with a sense of humor and understanding of audience moods.

**...And They Said It Couldn't Happen in Las Vegas  
THANK YOU! MARION HICKS**

**FILMS**
**RADIO**
**VIDEO**
**MUSIC**
**STAGE**

JAN 20 49H

Published Weekly at 114 West 46th Street, New York 18, N. Y., by Variety, Inc. Annual subscription, \$18. Single copies, 15 cents. Entered as second class matter December 22, 1935, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1949, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL 173 No. 6

NEW YORK, WEDNESDAY, JAN. 19, 1949

PRICE 25 CENTS

# CROSBY SURROUNDED

## AGVA Opposition Threatens Merger Of Eastern Unions and Tele Setup

Consolidation of eastern actors' unions and the formation of a combined staff to represent performers in television, both of which looked imminent a couple of weeks ago, may collapse. Two-fold project, favored by all the other affiliates of the parent Associated Actors & Artists of America, is threatened by opposition of the American Guild of Variety Artists.

Day-long meeting on the subject was held by the AA's board last Friday (14), with Dewey Barro, AGVA executive-secretary, conducting a violent attack on the legality of the plan under the parent organization's constitution. Jonas Silverstone, AGVA attorney, was also present at the session and supported Barro. Another meeting, which may produce a complete breakdown of the dual project, is slated for next Monday (24).

The proposed merger of eastern unions involves Equity, the American Federation of Radio Artists, Chorus Equity and the American Guild of Musical Artists, AGMA, which was in process of reorganization when the plan was worked, has been invited to join the union, but has refused to do so. The Screen Actors Guild has also been invited to join the union. Continued on page 52

## Radio City Music Hall As Pattern for Revue Prepped for Video

McCann-Erickson ad agency, in collaboration with some of the top creative personnel of the Radio Music Hall, N. Y., is preparing one of the major musical-variety shows for television, with likelihood that Esso may grab it for a bigtime entry into video.

Agency execs will make an official presentation to the Esso people next Monday (24), with a preliminary audition to take place last Thursday (18). Half-hour weekly show, with a top talent unit, will be called "Radio City Revue," and while no attempt will be made to reproduce the Music Hall stage shows (since the Music Hall has put itself on record nixing any such thing), Continued on page 52

## 50C Inaugural Deficit As 20% Tax Sticks

Washington, Jan. 18. Committee handling the Presidential inaugural events has booked for a \$50,000 deficit at the end of this week due to Congress nixing a bill if they stayed, amusement tax from tabs for the inaugural parade, "gala" and dress balls.

Priests for the three affairs were expected to cover costs with the expectation that the state tax would be waived. A coalition of Republicans and Democrats in the Senate, however, defeated the move today. (Times)

## Shuberts Into Video With 'Ziegfeld Frolies'

The Shuberts make their entry into television soon with a video adaptation of the once-famed "Ziegfeld Midnight Frolics" shows. Deal was set with Lee Shubert for the show to go on the NBC-TV web by NBC vice-president J. F. Royal.

Plans call for the show's pattern to remain classic, with the format to be developed. John Shubert, son of J. J. Shubert, is to work with NBC on the venture.

## Heiman Registers As D.C. Lobbyist In Equity Snarl

Washington, Jan. 18. Marcus Heiman, head of United Booking Office and operator of Washington's National theatre, registered as a lobbyist here last Friday (15), so that he could carry to Congress his side of the row with Actors Equity. The National ended its legit career last summer when Equity refused to let its members perform there because Negroes were refused admission. White film theatres in Washington, with a single exception, also bar Negroes.

Heiman promptly sent to all members of Congress the message he sent to the theatre's patrons last October, in which he stated: "Our (Continued on page 55)

## Peron 'Citizenship' Idea Won't Affect U.S. Filmmers

Buenos Aires, Jan. 18. Assurance from the Argentine foreign minister that President Peron's "forced citizenship" plan would not apply to U. S. citizens here on business has eased the tension existing among American film people. Originally, the new citizenship policy would have forced all residents in Argentina over two years either to become naturalized or leave the country.

Foreign managers of the major U. S. film companies, several of whom have lived here for 10 years or more, were in a dilemma over their next step. If they stayed, they would have had to give up their U. S. citizenship, and if they left, they might have been out of a job.

Pleas for help from the American business colony in Argentina spurred the U. S. Embassy here to ask for a clarification. Although the latest ruling has not been formally put on record, it's regarded as being in force.

## PIX-TELE-RADIO SIGNING NEAR

Hollywood, Jan. 18. CBS board chairman William S. Paley, from all indications, has scored his most notable coup, with Bing Crosby reported as latest of the stars to latch on to "Paley's Comet."

Out of the three-network jockeying for Crosby's services that has been operating in high gear during the past week, with Paley and ABC prexy Mark Woods among those on hand, major-drama maneuvers, it looks like Paley alone is emerging triumphant. Nobody's talking about it in any positive fashion—for Hollywood appears to have learned its lesson on the penalty of 24-sheeting capital gains maneuvers and thus inviting D. C. repercussions—but indiscreet sources disclose that El Bongo is practically in Paley's backyard.

As far as Paley and CBS are concerned, this one is his greatest achievement, for not only is a Crosby radio-television deal involved, but the contractual intricacies Continued on page 52

## Menjou Will Hit Gabfest Trail Next October With 'Spotlighting Hollywood'

Adolphe Menjou will hit the platform circuit for the first time next fall, when he tours the north-west for Columbia Lecture Bureau from mid-October through the end of November. He'll talk on "Spotlighting Hollywood."

Columbia also has a six-week option on his services for the spring of 1950.

The lecture bureau, of which Arthur Judson is prez and Edna Giesen director, has several other show biz and literary names included in its lineup for the 1949-50 season, including legit producers Cheryl Crawford, stage designer David Ffolkes, monologist Mary Hutchinson, ballad singer Albert, radio writer Robert Shaw, commentator Quincy Howe and war analyst Hanson Baldwin.

## Skolsky Packaging Pic On Cantor; WB Deal Cold

Hollywood, Jan. 18. Sidney Skolsky, Hollywood columnist who packaged "The Jolson Story" for Columbia Pictures, is currently doing a similar job on the "Eddie Cantor Story." Warplane, originally scheduled for Warner Bros., has been cancelled by the Burbank lot, due to the studio's belief that a \$2,000,000 film at this time is risky.

Cantor and Skolsky plan to wait until late spring, when conditions might improve, and then cast and produce it themselves, but on record he's released via a deal with one of the major distributors.

## Truman 'Rewrites' H'wood Scripting As Pix Lean to Social Significance

Eugene Howard Mulling  
Comeback as a Single

Eugene Howard, who split with his bride Willie in their standard comedy act some years ago, is considering making a comeback as a single. Willie Howard died last week in New York.

Howard reveals that he would play only children, doing oldtime songs. He's now 67.

## Film Chieftains Study Hayworth Situation in Fla.

L'affaire Rita Hayworth reportedly is occupying an important place on the agenda of the current meeting of major company executives in Miami Beach. Violent reaction around the world to Miss Hayworth's heavily-publicized on-the-farm amours with Prince Aly Khan is highly-disturbing and somewhat confounding to the industry's top brass.

Hayworth case alone would be taken in stride by the company prexies, meeting under the chair- Continued on page 53

## Tele Shapes 'Em

Hollywood, Jan. 18. Television is furthering one good purpose, particularly among the non-drama stars. It's getting them into good physical shape.

There is intensive reducing of the Jovis going on, all in preparation of the loonies' cruel close-up on personalities.

President Truman's re-election is making a decided difference in what American audiences will see on their theatre screens during the next four years. The election of last November has turned Hollywood production trends away from a steady diet of semi-documentary matters, innocuous romances and musical biogs towards inclusion in studio slates of pictures smacking of "social significance."

The two months since the ballots were counted give clear evidence of the change which has taken place in the thinking of studio chieftains. Best indication, however, is signaled in 20th-Fox's purchase last week of Lesser Samuels' "No Way Out." Bert Bloch, 20th-Fox's story editor, declared flatly in New York this week that the yarn would not have been purchased by the company six months ago.

Story is of the difficulties of a young Negro doctor in a medical world dominated by whites. It's virtually fabulous price paid by Fox for the original story—\$87,000—indicates that there was considerable Continued on page 52

## Radio Backs Immunity Bill For Reporters With Air Gabbers Included

Albany, Jan. 18. Radio organization reps are pressing for passage of a bill in the New York State Legislature which would grant all reporters immunity against disclosure of sources of information. It's the first time air commentators and newscasters have been recognized as being on equal footing with other journalists. Eleven other Continued on page 47

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## Film Biz Took a Skid in 1948's Third Quarter, SEC Survey Discloses

Washington, Jan. 18.—Despite the optimism of the President's budget-makers and the admissions tax reports, business of the film studios and their exhibition affiliates did skid in the third quarter of 1948. It fell below the corresponding third quarter of 1947.

The figures were contained in a survey of sales data released last week by the Securities and Exchange Commission. Seven corporations—Columbia, M.G.M., RKO, Republic, 20th, Universal and Warners—had net operating revenues of \$137,390,000 for the third quarter of last year. This was of nearly \$5,000,000 less than the second quarter but of \$145,253,000 and more than \$100,000,000 back of the \$147,436,000 rolled up during the third quarter of 1947.

Misling from the totals are two of the Big Five—Loew's and Paramount. Partial Loew's figures were given, although these were not included in the all-industry total. No Par figures at all were shown.

Twentieth reported revenues of \$41,010,000, contrasted with \$40,809,000 for the preceding quarter, and \$44,689,000 for the third quarter of 1947.

Warner estimated its quarterly take at \$39,000,000, a shade ahead of the \$38,001,000 of the second quarter, but behind the \$41,031,000 for the third quarter of 1947. Loew's did \$39,446,000. This improved over the \$38,249,000 for the preceding quarter. However, since the figure for the third quarter of 1947 was not available, the Loew's totals were not included in the all-industry comparison.

RKO fell to \$26,500,000 in the third quarter of the past year, more than \$2,000,000 slower than the second quarter's \$28,624,000 and the \$28,507,000 for the third quarter of 1947.

Columbia's \$6,888,000 slowed up from the second quarter's \$9,046,000. Nevertheless, it was well in the lead of the \$6,473,000 of the 1947 third quarter.

Monogram reversed the field and climbed. Its third quarter \$4,910,000 was above the second quarter's \$2,434,000 and an improvement over the \$1,760,000 for the third quarter of 1947.

Republic's \$6,427,000 was a little better than the \$6,263,000 of the second quarter, but did not keep pace with the \$7,324,000 for the third quarter of 1947.

Universal was the hardest hit of the reporting companies. Its sales of \$12,086,000 were nearly \$3,000,000 behind the \$14,899,000 for the second quarter and more than \$4,000,000 back of the \$16,000,000 for the third quarter of 1947.

In the amusement exhibition field, three theatre groups reported their total for the third quarter. Consolidated Amus. Co. and revenues of \$1,353,000, bettering both the previous quarter and the third quarter of 1947. But Loew's Boston theatre group ran little behind the other two periods; and the Penn-Federal Corp. dragged behind the third quarter of 1947, although it led the second quarter of 1948.

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### Palm Springs Snowed

Palm Springs, Cal., Jan. 18.

Palm Springs has been sloughed by snow and cold. A few people who never saw snow before are getting sick out of snowball fights, but the hotels aren't having any fun. Rooms are available everywhere and some of the lesser hostilities haven't even a single customer.

### Pic Names to Tour In 'What Price Glory' For Purple Heart Benefit

Los Angeles, Jan. 18.

John Ford is passing up film production for his part in touring a campaign of Hollywood names for a stage production of "What Price Glory," with all proceeds to be turned over to the Military Order of the Purple Heart. Laurence Stallings, who co-authored "Glory" with Maxwell Anderson, will be associated in the venture, with Harry Joe Brown functioning as producer and Ralph Murphy as director. Show will be staged in Hollywood, Los Angeles, Long Beach, San Francisco and other Coast cities, starting Feb. 22.

Lined up for the cast thus far are Joe Wayne, Gregory Peck, Maureen O'Hara, Robert Armstrong, Pat O'Brien, Walter Ford, Ward Bond, George O'Brien, Forrest Tucker, Louis Alberici, Harry Carey, Jr., Alan Hale, Oliver Hardy and Herbert Rawlinson.

### SENATE GETS BILL TO SAVE FREEDOM TRAIN

Washington, Jan. 18.

A bill to save the Freedom Train, winding up its career in Washington this week, was introduced in the Senate last week. The Freedom Train, which carried historical documents all over the U. S. for the past 16 months, was largely financed by motion picture industry, operating through the American Heritage Foundation.

Under the bill, the government would buy the train and turn it over to the Architect of the U. S. It was estimated that the government's cost of acquiring the famous train and operating it until June, 1950, would be of less than \$2,000,000 and \$2,500,000.

### Wallace Estate Sues

Over Earl Carroll Will

Los Angeles, Jan. 18.

Sam Wolf, executor of the estate of the late Beery Wallace, filed suit for declaratory relief involving rights to a share of \$1,000,000 worth of property left by the late Earl Carroll.

Wallace was deceased Miss Wallace, who was killed with Carroll in a plane crash last June, owned an interest in certain of the showman's properties.

### 345th Week!

3,529 Performances

All-theatres long run record in the legitimate theatre.

### KEN MURRAY'S

"BLACKOUTS OF 1949"

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"BILL AND COO"

Ken Murray

Academy Award Film

Academy Award Film

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## Willie Howard

By NAT KAHN

"Whatever goes up must come down."

That's the way Willie Howard philosophized the occasion when he saw his name go up in lights for the first time. But to the last he remained a headliner.

Howard's death last week, at 62, removed from the show biz scene a performer who had been reared in the best tradition of the theatre. His years had not dulled his wit, but he had shown the way for the split-second timing that was the model for all performers. He was truly "the comedian's comedian."

To millions of theatregoers, Howard symbolized the little fellow who was confounded by the world's complexities. And he was, by nature, always a picture of abject humility. He never fully realized the great scope of his talent.

Only once did a revue in which he had been starred, until his fatal illness, opened on Broadway. It was at the Philadelphia tryout a month ago of "Along Fifth Avenue" that he died because of it and entered the N.Y. hospital where he died last Wednesday (12).

Willie Howard made several million dollars during his career of more than 50 years, yet he gambled away more than a million. Yet even at the very last, when complications of which he died eventually took their toll, he earned a handsome salary. "I'm thankful," sharpshooters and hangers-on all found him a ready mark. He trusted everyone and constantly found excuses for friends who were proven otherwise.

### 4G as a Single

As a single he earned as much as \$4,000 a week in theatres, and when he was teamed with his brother Eugene—the salary was as high as \$10,000—and Eugene usually split their stage partnership in 1940 in an arrangement by which Willie insisted that Eugene share in his brother's salary. But too often Willie was in debt, and Eugene revolted when he had to hand money to the older brother.

Willie Howard's audience appeal was basic. A thin, hooked nose, saw-toothed framed by a shock of unruly tawny—these were his basic features. He had a way of looking at the camera that was almost hypnotic that had lasting, universal appeal. He always whammed his audience with a shrug of the shoulders, a delayed "take," or that look of perplexity as he pretended to become lost.

Howard started in show business at 14 as a boy soprano. This was around the turn of the century. His first job was as a songleader for the Earl Carter. He then sang in the vaudeville circuit, and he had him booked into Proctor's 125th St. theatre, in Harlem, where he sang from the gallery. During intermission he served water to the customers, meaning that he was getting \$2 a week, when the 16." "Sadie, You Won't Say No" and "Honey, Stay in Your Own Backyard" as he walked up and down the aisle.

Howard's first starring role was in "The Girl Who Sings" starring Anna Held and produced by Flo Ziegfeld, in which he sang from a box. In Washington his career as a boy soprano ended. His voice changed. Ziegfeld sent him to Thomas Pettit, a Broadway producer, who called "The Messenger Boys Trio," and when Liebert dropped out, Eugene joined the act.

### Gene the Straight

It was around 1906 that Willie and Eugene started getting known as a team with their act. "The Messenger Boys" and "The Tropicana." In which Eugene did the straight and Willie the comedy. The played vaude to considerable success, and in 1910, they acquired a new act, "The Pot and the Kettle," and played several years with them and Willie the porter. Here they emerged as headliners, the Orpheum circuit booked them to head the bill at their Spokane theatre to open a season.

In 1912 they quit vaude for revues, and not until 1926, when they played the Palace for the first time, did they return to variety. When Eugene died in 1912, he was getting \$2 a week. When he turned, at the Palace, they were in the \$4,000 class. They played the Palace several times.

Howard's first show was "Whirl of the World." "Whirl of Society" and "Passing Show of 1912," and it was in the latter that they really came into their own. Then followed other editions of the "Passing Show" in which the boys appeared, and "The Girl Who Sings," "The Scandals," "Ziegfeld Follies" and "Show Is On," among many others.

In recent years, when Willie worked without Eugene, he played in such shows as "Crazy with the Girls," and "The Girl Who Sings," recently, a revival last year of "Sally." Since he split with Eugene, Al Kelly had become popularly identified with Willie as a foil.

Of recent years Howard's second career was as a vaudeville performer with the further decline of vaudeville. He and Eugene appeared together only twice since their official split, once when Willie played the Latin Quarter night in N. Y. and only a few weeks ago on "We the People."

Of Willie's routines, perhaps the best known was his "Rigoletto" takeoff, in which he constantly leered at a buxom woman stooge singing the aria. It was one that was constantly demanded by audiences. This was also true of his "French Professor" number.

Howard was a master dictioneer, and his imitations of such persons as President Roosevelt, Charles Lindbergh, and others were known essentially as a "sight" comic. Howard did little in radio, and his style of comedy was considered too broad for motion pictures.

Howard's wife was Edna, a former vaudeville partner, who died in 1922 after they met in one of the "Passing Shows" in which they appeared together. She died a year ago. Besides Eugene, two sisters and an older son, Arthur, Sam and Willie, remain.

Funeral services for Howard were held Friday (14) in New York, with more than 1,000 jamming the chapel. Officiating were Rabbi Abraham J. Seltzer, cantor of the Temple Beth Shalom, and Rabbi Degan Weinberger, head of the Guild's board; Cantor Pinchos Jansanovsky and Rabbi Bernard Binstein of the Actors Temple. Burial was at Cedar Park cemetery, Emerson, N. Y.

Honorary pallbearers were Michael Todd, John Golden, Milton Berle, Jack Pearl, Harry Hershey, Joe Laurie, Jr., Harry Dell, William Brannan, Nat King, Dave Davis, George M. Cohan, Ed Sullivan, and Allen, Bobby Clark, Les Edwards, Barney Sandler, William Morris, Jr., Abe Lastfogel and Bert Lytell.

### Disney Accolade

Washington, Jan. 18.

Action of Purdue University last Saturday (15) in giving its Distinguished Service Award to Walt Disney and making him an honorary member of the Alumni Assn. was marked on the Senate floor by Senator Homer Capehart (R., Ind.).

Capehart pointed out that Disney was the first American to receive the Distinguished Service Award and only the second to receive it. He was the first to receive it in the field of animation. The first was another show biz figure—Will Rogers.

### Priority Stymies M-G

On Gershwin Title

Hollywood, Jan. 18.

Deal for Metro to do a film based on George Gershwin's "An American in Paris" suite, with Gene Kelly starring as an ex-G.I. who returns to Paris after the war, has been stymied, at least temporarily, by a Roberts Productions priority on the title.

Letter to the company comprising John Garfield, Robert Roberts and Abe Polonsky, has been sent the title with the advice of Johnston office, and Polonsky is reportedly gathering story material during his current stay in France. The Roberts picture would not involve any use of the Gershwin music.

Previously, Metro approached Ira Gershwin, brother of the late composer, with an offer of \$150,000 for the "Paris" rights. It also figured possible that Metro and Roberts Productions would do the film together. Meanwhile, the deal for the studio to purchase the rights in the Gershwin composition is in abeyance.

### PREZ TRUMAN MADE LIFE MEMBER OF AFM

Washington, Jan. 18.

James C. Petrill, visited the White House yesterday (17) and presented Missouri's best known labor leader, William W. Truman, with a life membership in the American Federation of Musicians.

President received a gold membership card plus a silver plaque hailing him as "champion of workers." Petrill said that Truman is in statesmanship as in music has contributed so largely to world fellowship of man.

## A&P Heir Reported in \$5,000,000 Offer To Stock JA's Pantry with Product

Hollywood, Jan. 18. A \$5,000,000 fund for independent production, created by studio operators Edward and William Nassour, may prove the answer to United Artists' product problems. Nassour brothers' offer was reportedly made to UA stockholders, directors and management at the convulse which began here yesterday (Monday).

Company brass declared a one-day recess in the seasons to study the Nassour plan, as well as other reports made at yesterday's three-hour meeting at the General Service studios.

Nassour claim hinges on UA producers making their pictures at the Nassour studio. That appears to be a comparatively simple hurdle, but there are apparently a number of other complications. Provisions which kept the UA toppers from jumping at this opportunity to solve their head-aches in one fell swoop.

Meetings on the Coast are being held for the purpose of devising a means of finding coin for indie production and to give the management and directors an opportunity to present the gravity of UA's present position to owners Mary Phipps and Charles Chaplin. Company depends for its existence on indie production, for which

(Continued on page 19)

## Acad Members Beef On Smaller Theatre

### For Awards Shindig

Hollywood, Jan. 18. Indignant Academy members kept the switchboard humming over the weekend and into today to hold Oscar Derby in 950-seat Academy Award theatre. Practical theatre members' protest may be kept away in order to accommodate press, photos, nominees, etc.

Many members are threatening resignation unless site is changed to larger auditorium. As a result, Acad Board of Governors may change its mind again. Previously it had been decided to hold shindig on Warner soundstage; that would have cost \$75,000. Studio agreed to underwrite \$50,000.

Good percentage of members, who pay annual dues of \$30, booted they see no reason for continuing to shell out if they couldn't attend the show.

## CARL LESERMAN SEEN JOINING SG AS EXEC

Carl Leserman, former distribution exec with Warner Bros. and United Artists, may join Screen Guild in an executive capacity. SG board, which has been meeting in New York this week, is considering deal with the latter. Leserman was recently associated in production with Benedict Bogeaus.

In N. Y. for the week concludes, SG pres Robert L. Lippert also has been attending with financiers in an effort to raise cash for upcoming production. Company head real in too short a time, thus tying up a substantial amount of funds until the films are played off.

## One More for Ent In Metro 4-Pic Deal

Enterprise will produce and distribute one more picture in order to fulfill its commitment to Metro for four films in all.

New film will be "The Third Secret," from the Dostoevsky novel. The story is by Eustace Charles Jackson and Harry Brown. The screenplay, with Lewis Meltine production, is by John M. Lee. Film is scheduled to roll in March, and the script calling for two male lead and one female top.

Ent already has delivered to Metro "Force of Evil," "No Minor Vices" and "Caught."

## Buzzell Leaves M-G

Hollywood, Jan. 18. Eddie Buzzell checks off the Metro lot March 28 when his directorial pact with the studio, he failed to reach agreement on terms of a new contract.

Original contract ended in August, 1948, but was extended 32 weeks at the same terms to permit him to direct "Neptune's Daughter," currently before the cameras.

## Lichtman Named Liaison at 20th For Sales, Studio

Metro veepee Al Lichtman, whose resignation from the Culver City studio takes effect in March, backs over to 20th-Fox studio today to assume a newly-created post—that of liaison between the sales department and the studio.

Under terms of the contract, which were set during recent huddles on the Coast between Lichtman and 20th-Fox veepee P. Skouras, the Metroite will headquarter in Hollywood. He'll make frequent trips to the home office, however, for discussions with 20th general sales manager Andy W. Smith, Jr. and other h.o. execs. He'll get their ideas on the types of product that would go best in the market, for submission to production veepee Darryl F. Zanuck and other studio toppers.

A member of Metro's studio exec board since 1935, Lichtman brings to his new job considerable experience in sales and distribution. He was various times sales chief for the old Famous Players-Lasky, Paramount and Universal, and also pres of United Artists.

Lichtman is postponing his exit from Metro until March in order to take advantage of the company's pension plan, which first goes into effect then after five years of operation. At the time, the 60-year-old exec will draw a monthly stipend from the M-G retirement fund, regardless of whether he's affiliated with another company at that time. He'll be the second new veepee to be taken on by 20th within a month, since Charles Enfield takes over his new job as ad-publicity chief Feb. 1.

## H'wood Has Built Myth On Director's Contrib To Pic, Sez Ivy Brecher

Ivy Brecher, film and radio scripter who has turned producer-director, thinks that Hollywood has built a myth about the director's contribution to films. In New York this week for h.o. huddles with 20th-Fox toppers on the "Life of Riley," Brecher declared that "the role of director is not nearly as tough and not nearly as important as it is written."

He stood around in studios and watched some directors carry on when they are handling a film as badly as they make it. Many a time, as a writer, I wanted to tell them that they should be handled, but, of course, that just isn't done.

"With a director," Brecher said, "you can't get help out a newcomer." "Film was really a craft, as seen in 31 days but by careful scripting and no wastage, it was done in 28 days," he said. "Everything we spent is on the screen. Of the \$10.00 fee (Continued on page 19)

## JOB CHANGES JOELEY SOLUTION

Current changes being made in State Dept. personnel are being represented by the film industry on foreign restrictions. Neither the Motion Picture Assn. of America nor the Society of Independent Motion Picture Producers wants to ahead with pleas for State Dept. support until they are sure they are appealing to the right people.

Appointment of Dean Acheson to succeed General Marshall as Secretary of State is seen as the forerunner of a flock of resignations and changes within the next few weeks. MPA's and SMP's toppers see a reason, therefore, for making a pitch to a man who may not be on hand to carry through for them and which will necessitate the whole matter being reviewed again when new appointments are made.

There are two principal liens on the industry's agenda with the department. They are the regulations which restrict film exports to Africa last Nov. 5 and the threat of restrictive legislation in Canada. The latter is being handled by the company by Goldwyn distribution chief James A. Mulvey, already here in the office in Africa. That was shortly before the

(Continued on page 16)

## New Stopgap Pact for Cohn

A new stopgap employment contract for Harry Cohn, president of Columbia, providing for certain benefits out of \$300,000 worth of company-held insurance, will be proposed to Cohn's stockholders at the annual meet set for Feb. 1. At the same time, stockholders will be asked to approve a provision which maintains Cohn's present compensation of \$25,000 weekly plus a \$300 expense allowance subject to six-month cancellation notice by either Cohn or the company.

Proxy issued to stockholders declares that the pact will not be regarded as precluding further negotiations on an additional or amended ticket. It notes that Cohn and the company "have been unable to agree upon the compensation and other terms of a long term employment contract." A preliminary contract, submitted to stockholders on April 9, '48, was dropped.

(Continued on page 16)

## National Boxoffice Survey

Holdovers Dull Biz—'Words,' 'Ski,' 'Pit,' 'Married,' Hope, 'Witch,' 'Accused,' 'By Night' Pace Field

Surplus of holdovers and long-runs, many of which have overtaken the new picture class, cost this week. After four successive weeks in top position, "The Red Witch" (R) held on and sessions in many spots, is being succeeded by "Words and Music" (M) and "Goddathers" (M), which was a strong second last week, is being hotly contested for No. 1 places by "Yellow Sky" (M) and "Third Money goes to 'Snake Pit'" (20th), now playing in many places.

"My Girl Should Be Married" (RKO) is a strong fourth place winner, doing nearly as well as last week when third. "Face" still is big enough to cop fifth position.

"Night of Red Witch" (Rep.) which showed plenty on its tee-off in N. Y. last session, has latched on to a mutually fine, to some winding up seventh while "Walked By Night" (ELC) is taking eighth place. "Gotta Sing 'N' Dance" (U) rounds out the Big Nine. "Wonderful Urge" (20th) is pacing the runtimes, with "Rebath-

## Company's Prexies Veil Miami Meeting To Duck Publicity on Pix Problems

### Old Timers Work Again

Hollywood, Jan. 18. Buster Keaton and Jack Muhlstein were assigned by 20th-Fox for silent picture black-and-white inlays in its Technicolor production, "You're My Everything."

Four other stars of bygone days will appear in film-within-a-film scenes.

## \$2,732,841 Saved In 1948 by Metro On Top Personnel

Metro's big drive to cut down its salary net both at the studios and the home offices has now won annual savings of \$2,732,841 in wages to top-management personnel. Entire savings were effected during fiscal 1948. In pruning its overhead, here, the biggest of all of the majors, Metro let out or failed to renew contracts of 76 UA employees earning \$20,000 or more yearly.

Besides slashing the total of production salaries and executive and administrative and over bracket from a 372 high in 1947 to 296 by the end of '48, company quietly put through pay cuts including that of Louis B. Mayer, production chief. Mayer's salary now is \$15,000 yearly instead of the straight

(Continued on page 14)

## WM. GOETZ, SPITZ EXTEND PAY SLASHES

William Goetz, Universal production chief, and Leo Spitz, studio topper, have agreed to extend their salary cuts for another 12 months. Goetz and Spitz have forwarded letters to the company stating that the former will take \$2,500 weekly instead of his contract rate of \$5,000 for 1949, while the latter chooses to cut from \$2,000 weekly to \$1,500.

Letter specifically provides that the salary-chopping agreement applies only to 1949. Original pay rate was fixed in December, 1946, when U absorbed International Pictures, the Spitz-Goetz indie outfit.

Miami Beach, Jan. 18. Company presidents took the long road to avoid revealing here their previous mistake of halving the industry's troubles and resultant cost-cutting maneuvers. Meeting today (Tues.) in the private home of Nicholas M. Schreck, Metro's pres, their discussions were shrouded in secrecy. The wraps were on so tight that the presidents refused to give interviews or even pose for local press pictures. The fact that they chose this locale was to prevent news leaks.

The rosy tone given to the confab by Eric Johnston, president of the Motion Picture Assn. of America, carried over into an informal press conference after today's convulse. Johnston stressed that business is off only 10% from the peak years dominated by their in foreign markets it is up 20%. The difficulty, of course, is in getting overseas currencies to flow, he said.

Despite the hush-hush aura, however, it was learned that the agenda included discussions of relations, the foreign situation, Hollywood's attitude toward the public relations, economy measures, the anti-trust case and (Continued on page 16)

## Enfield Receives 64G

### Down Payment From 20th, 25G as Adviser

Under Charles Enfield's new contract with 20th-Fox, which names him veepee in charge of the company's advertising, the former enterprise cooperator is receiving a down-payment of \$64,000. It has been agreed that Charles Enfield is being paid \$25,000 for the first year, plus a constant and another \$39,000 advance on first year's pay.

Enfield is already acting in an advisory capacity for 20th under the terms of his employment tick. He was paid \$25,000 when the deal was set. The \$25,000 (Continued on page 16)

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## Goldwyn Walks Out on MPAA, AMPP To Spotlight Indie 'Free-Market' Fight

Paul Wilkins  
Roland Young

John Sutherland  
Kenneth Thompson  
Dalton Trumbo  
Robert Vogel  
Thomas L. Walker  
Alfred Werker  
Paul Wilkins  
Roland Young



# 'Hamlet,' 'Shoes' Pace British Pix Rise To 100G Wkly. Rentals in America

British films in the U. S., particularly those of J. Arthur Rank, are currently scoring big rental earnings. With Rank's "Hamlet," distributed here by Universal, and "Red Shoes," Eagle Lion release, both piling up volume playdates, and other of his films hitting the theatres, distrib rates have now climbed well above the \$100,000 weekly mark. "Hamlet" and "Red Shoes" show staying power, Rank officials expect that figure to be bettered consistently for a number of months.

Official ending of the boycott against British pix is now paying off with a number of circuit bookings. "The Smouldering Heart," the first Rank circuit in to have played the RKO circuit in the past six months, is being booked at the lower half of a bill topped by Warner Bros. "June Bride."

Part of Rank's big success is now premising in N. Y., in further resurgence of British power. "Don't Look at Me," a romance, sleeper which topped a big push from favorable reviews in the U. S. at New York at the Beacon, newly-converted first-run on upper Broadway, is in its second week. "Waterloo Road," another Rank film.

Double-bill will be followed Saturday (22) by two more of the Britisher's pix, "A Canterbury Tale" and "Wonderland." Both pix are in on a test run to

(Continued on page 14)

## 'March of Time' May Be Forced to Find New Distrib in Balk at 20th

"March of Time," series of two-reel documentary shorts, has been the segs of Time mag. may be forced to find another distributor this year. With the advent of cable television, 20th-Fox, which has distributed the shorts for the past several years, has decided that MOT assign it all tele rights to the product before renewing for another pact. The 20th-Fox pact expired. Time publisher Henry Luce has reportedly balked at the demands and may seek another theatrical outlet.

Twentieth excess, who have already launched their TV activities in a number of ways, believe the MOT shorts to be natural for video once they're played out theatrically. Thus, the secondary coin to be derived from tele distribution could be considerable. MOT to date has had one subject carried by various tele stations—a non-theatrical release produced by a commercial short two years ago for the New York Stock Exchange. If the new deal is made, it will go through, the question of which company will take over distribution will be open. The shorts have been released by 20th but was then turned over to RKO. Later, another company after the shorts were dropped them to produce its own two-reel documentaries, the "This Is America" series, 20th-Fox, 20th picked up the option again and has handled distribution until now.

## BRITISH EXHIBS ASSN. HITS AT 45% QUOTA

Cinematograph Exhibitors Assn. last week struck a direct blow against England's 45% quota, asking Board of Trade press Harold Wilson to receive an exhibitor's emphasis. CEA delegation will bring British pictures and the impossibility of a considerable number of theatres able to comply with the quota.

CEA action is aimed at forestalling other moves for increasing the quota on which a government decision must be taken before March 31.

## Rank Exec Eyes Pic-Tele

Role that films will play in television is currently being studied in New York by Josef Somlo, joint managing director of J. Arthur Rank's Two Cities Films, during a short visit to this country. Somlo is also huddling with execs of Rank's two U. S. distrib, Universal and Eagle Lion, on distribution problems.

British production head plans to journey to South America to o.o. that market before returning to England. He is headquartered at Rank's N. Y. offices while in N. Y.

## Poor Pix Biz May Nip British Dollar Account 2 1/2 Million

Poor earnings of British films in the U. S. during the past year may result in the Bank of England dollar account being clipped to \$2,500,000 this spring. Bank is committed to make good on dollar advances handed by Bankers Trust Co., N. Y., to J. Arthur Rank and Sir Alexander Korda a couple years ago.

It was anticipated that earnings here of the dozen Rank and two Korda films that were sold on dollar collateral for loans totalling \$5,000,000 would be more than sufficient to repay the money in interest. However, half of the total is still outstanding, with no possibility of earning interest on it to liquidate the remainder before the notes mature.

Rank has two advances from Bankers Trust for a total of \$2,000,000 and the other for \$2,500,000. Earnings of his pix have paid off \$2,500,000, leaving \$2,000,000 still outstanding. Loans mature in August. Korda got an advance for \$300,000 and has been able to liquidate none of it. Korda's notes mature in Sept.

When it became evident that the dozen pix originally put up as collateral would fail to earn sufficient to pay the loan, the British producer added further films. This was repeated a number of times, so that Bankers Trust now holds liens on the American earnings of a lengthy list of British pix. Advance to Korda was on "An Ideal Husband" and "Anna Karenina," which both earned well.

Alex Ardrey, exec v.p. of Bankers, is in hopes that rather than a long-term advance, a shorter-term advance, Rank and Korda, and the Bank of England, will make arrangements to extend them by putting over additional pix as collateral. This would be advantageous to the American banks, which would continue earning interest on a

(Continued on page 14)

## BRITISH PRODUCERS IN GOVT. COIN PLAY

London, Jan. 18. British film producers, claiming that production costs have increased more than three times since before the war, carried a direct plea for new government financing yesterday (Monday) to Sir Stafford Cripps, Chancellor of the Exchequer. Delegation headed up by Sir Robert Robinson, who has a plan to make available to producers about 40% of the government's surplus, which amounts to some \$152,000,000 yearly.

Robinson has already made available a \$20,000,000 loan fund to producers to help them provide more pictures to meet the quota requirements. Rank's delegation huddled with Cripps almost immediately, but the outcome of their talks wasn't disclosed.

# DISTRIBS TO RETAIN EDGE

Dwindling length of first-run engagements and an increase in the past few years in the number of first-run houses is rapidly changing the war and postwar buyer's market for film to a seller's market, according to a number of leading distrib execs. That's why, to keep it that way and in the name of releases that are out during the current year and are advising their studios to hold production down as far as is feasible.

Although profits were big, distrib feel that they never got their fair share as compared with the exhibition end of the business. One of the reasons was that lengthy engagements, particularly in initial runs, often made it difficult to find sufficient outlets for new product. As a result, theatre operators were very selective and, in the process, managed to hold down terms.

New situation has come about through a combination of economic and legal factors. First has been the general decline in exhibitor income, which has brought about the shorter runs and a resultant decrease in the number of exhibitors. Second has been the anti-trust actions in the courts, which, via court-ordered bidding and other processes, has made early-run films

(Continued on page 14)

## Joseph Ankles Nip After Snarl

Exit of John Joseph from the Universal lot is reported to have come after a blowoff with William Goetz and Leo Spitz, production executives of the company. Joseph was A's national ad-pub director, David A. Lipton, was named immediately following the blowoff. Considerable friction had generated over a period of time between the two studio bosses and Joseph's stay.

Lipton has been exec coordinator for the past two years. Prior to that he served as public director for Columbia for three years, a post which he assumed after putting in chores with Union 1938-41 as studio publicity director. Lipton will move off from the Coast over the weekend for one week of powwows with h.o. officials.

Joseph's resignation followed a long session between him and Goetz and Goetz in the latter's office. Following that meeting, Joseph summarized the public snarl, and told them: "I don't want to leave you fellows but it looks as though I have been terminated after 11 years on the lot and after 20 years association with Nate J. Lipton. But I am retaining my when both served with RKO in Chicago in the '30s."

It was reported that Joseph has a one-year contract which remains to be settled. Although his resignation was effective immediately, he will stay on three to four weeks to clear up details. Change in no way affects Walter Bergman, eastern ad-pub director, or his h.o. staff.

## Pereira Reported As Successor to Meyer

Hal Pereira is reported slated to succeed Frank Brown as president of Paramount Pictures. Pereira, who also has been with Paramount, includes that of chief architect of the Paramount theatre chain. Pereira has refused comment on the report.

Meyer plans to retire at the end of February after 37 years. He'll travel extensively. His first major production will be with the Cameraphone Co. in Denver in 1948.

# Exhib-Owned Co. Would Stock Reissues to Nip H'wood Prod. lag

## Selnick to England

Hollywood, Jan. 18. Daniel T. O'Shea, Vanguard Productions prexy, disclosed today (Tuesday) that David O. Selnick will leave shortly for Europe to complete shooting and editing of "The Third Man," which Selnick Releasing Company will distribute in the western hemisphere. Selnick will also collaborate on the screenplay for "Come to Earth," which he'll co-produce in England with Emerle Pressburger and Michael Powell.

While overseas, Selnick will set deals for his contract stars to make foreign pictures.

## Tail-End Selling On 'Dream House' May Go to RKO

Selnick Releasing Organization's "Mr. Blandings Builds His Dream House" may revert to RKO for selling of tail-end accounts. Pic, which is not included in current negotiations between David O. Selnick and Eagle Lion, was made by RKO and turned over to SRO for distribution under terms of the agreement by which Selnick released Dore Schary to head RKO production several years ago. RKO and Selnick share an interest in the film.

Porter reportedly objected to DOS turning "Blandings" over to EL and paying a distrib fee to that outlet. It claimed it could easily do the same residual selling job and might as well get the fee itself. However, negotiations toward that end will take place when current dealings by DOS with EL are completed.

Selnick and Arthur Krim, EL prexy, have inked their deal for distribution by EL of nine Selnick reissues. On plans for residual selling by EL of "Duel in the Sun" and "Parade Case," the deal has reached substantial agreement, but has not reduced it to writing and snags may still develop. In a considerably more vague stage are talks looking to EL eventually taking over the handling of subsequent accounts on "Portrait of Jennie" and other new SRO films. However, Selnick and Krim haven't mined yet what he wants to do on these pix or on the whole SRO Selnick picture line. Selnick will keep himself in as flexible a position as possible to swing in any direction he may desire. Expenses to the barest minimum in staffs of SRO and his studio operation. Selnick has retained sales force to handle key engagements.

(Continued on page 18)

## PROD. BY HITCH-BERSTEIN

London, Jan. 18. Sidney Bernstein, partnered with Althea Hitchcock in Transatlantic Productions, said here today that the indie unit will continue operations, but under a revised slate. "I am not making 'Confessions' for Transatlantic's next," Hitchcock will direct "Man Run-Down" by British. "Dark Duty" up as next on the indie unit's schedule.

"Dark Duty" is from a novel about a British prison, by Margaret Wilson, wife of the warden, who is now in England. "Confessions" will then be produced in Hollywood, followed by "Lorna Doone" by British. It is expected to go into production next week. (Edward Small previously announced "Lorna Doone" for a British production and has a picture in small. Small has prior registration on the title in the U. S.)

The formation of an exhib-owned company which would stockpile film for resale or release as reissues in the coming years is now being seriously discussed. The distributor of leading U. S. circuit operators. The movement started several weeks ago when a distributor of leading U. S. circuit operators. The movement started several weeks ago when a distributor of leading U. S. circuit operators. The movement started several weeks ago when a distributor of leading U. S. circuit operators.

Proposal now being considered is to capitalize a company, with each exhib contributing approximately \$5,000. Once the outfit starts its stockpiling operations, other exhib could be taken in or the assessments could be jacked up. At the outset, sponsors of the plan would be limited to prominent exhibs to participate.

Plain operations of the company, at least in its initial period, would be concentrated on buying up the product that is still old. Most majors have been conserving their oldies for future use but they have been accumulating in the open market. Later, exhibs hope to make deals for the handling of reissues with the big companies.

One fear expressed by exhib promoters of the idea is that oldies are being rapidly burned out by use on television. Once a film is released with ruffo company by set owners, the resale value of the film is next to nil. If pix are

(Continued on page 16)

## Disney, Stromberg, Faris to Testify In Detroit Test Action

Detroit, Jan. 18. Walt Disney, Hunt Stromberg, and Marvin L. Faris, exec assistant to the president of the Society of Motion Picture and Television Producers, will take to this city (Jan. 20) to be quizzed in the "Dennis" case. Disney, \$875,000 worth of stock, was brought by SIMMP against United Artists, which had been examined by defendants in a series of examinations which will utilize the testimony of the indie concern bringing the action.

Exams were ordered by the Federal district court preliminary to the defendants filing their answers. Until all plaintiffs show up and are heard, the case cannot proceed.

Suit charges UDT and Cooperative with conspiring to channel profits from the Dennis and de-filate rentals through monopolistic practices.

## SRO FIES LAST OF ITS N.Y. PUBLICISTS

Remnant of the Selnick Releasing Organization publicity staff is being let go. The notice this week. Nick Maclean was slipped as of this Friday (21) and Althea Hitchcock on January 28. Both Maclean and Miss Brenon are ex-Paramounts who were questioned by the indie unit two years ago by Bob Gilman, eastern pub-ad chief, who formerly topped the indie unit and who had Gilman's pact with SRO runs until April. Whether he continues will depend on the outcome of the case.

Continuance of Selnick's paring of personnel to the point of eliminating the entire publicity staff, except for Gilman, caused unusual trade comment, since preparation of the indie unit's openings of "Portrait of Jennie," about to go into release. It was reported that the indie unit was on the road to exploit the greens with the indie unit, Paul Maclean, SRO national publicist, and Marnie Reinert, Latin American publicist, who had happened to be in New York at the moment and is a former Par flack.



## EL Embarks on New Economy Prod. Measure Via Bunched Filming

Eagle Lion is embarking into a new theory of film-making—production in cycles—into a brand-new cost of operating a studio. The company, an EL spokesman told *Variety* this week, will produce films in spurts and then, if necessary, shut down until a new batch of pictures is ready for the cameras. By turning to the new technique, EL, toppler said, the company will avoid meeting studio overhead on a week-in-the-year basis. Instead, those fixed charges which pile up whenever a lot is open will only accumulate during the actual times when film is in production on a volume output. EL can use the different system, it's said, because the company is comparatively new and free from long-term commitments such as contract players and technicians.

First trial of the changed production setup starts Feb. 16 when EL unlocks its doors to lease three films. Two of those will be documentary bracket, to be produced by Bryan Fog, go before the court on that date. The third, tentatively titled "Marker X," will be turned out by Aubrey Schenck and Peter Siskely, with the pic set to go early in March.

Meanwhile, EL will begin bunching other scripts so that the company can throw them into production at one time either immediately after the first cycle or following another temporary shutdown of the lot. Among those slated for early production are "12 Angry Men," "The World and the Little Willie," "These Were My Friends" and a film which Robert T. Kane will produce about the postal department.

The green signal for the first three new films has been given following an arrangement to draw the necessary money from the First National Bank of Boston. Money has been allocated out of several million dollars of credit Robert T. Kane used in a financial credit which was set up with the bank about a year ago. Since then, the company has reduced the actual indebtedness created by past advances.

## Hollywood's "Unusual" Weather Actually Proves \$ Saver for Pair of Pix

Hollywood, Jan. 18. Hollywood's unusual weather, including rain snow, interrupted outdoor shooting schedule on a number of lots but saved money on at least two studios.

Most filmed script scenes by Janet Leigh and Peter Lawford in the Hollywood foothills for "Storm Warning" in Vienna, "The Day After Tomorrow" in San Francisco, an expensive junkie to Sun Valley, Idaho. At 20th-Fox the studio's New York street scenes with snow, so the camera crews shot 10,000 feet of winter film. With the background of snow, it was not necessary to make an eastern trek to the location scenes in "Come to the Stable."

## PHILLY EXHIB SUES WB, OTHERS FOR \$262

Philadelphia, Jan. 18. Dante Iampetro, who operates the Glenside (suburban theater) filed suit in Federal district court here against Warner Bros., RKO, and affiliates and seven other major producers and distributors, asking \$182,000 damages.

William Gray, who has represented the Goldman theatre chain in a similar suit in New York, is now run Elzinger, is counsel for Iampetro. The plaintiff alleges discrimination against exhibitors in favor of three neighboring Warner theaters—the Yorktown, Keswick and Wynton.

Iampetro operated the Glenside from March, 1946, to March 1948. The \$182,000 total damages he claims he would have made without the alleged discrimination.

## WB Resumes Feb. 1

Hollywood, Jan. 18. Production at Warners will be resumed during the first week in February, starting with "The October Man" and "The October Man and Mrs. Smith," a Harry Kurtz production co-starring Jane Fonda and Dennis O'Keefe.

Michael Curtiz will direct, as the first job under his new contract with the studio. Picture is based on an original yarn by Jerry Gruskcin.

## Indiana Assn. Warns Exhibs On False Returns

Indianapolis, Jan. 18.

Indie exhibitor associations, continuing their all-out fight against so-called forced percentage deals, have warned exhibitors not to be caught into such a deal by film salesmen on the assumption the exhibitor can still turn a profit on the picture by falsifying his box-office returns. Latest to issue such advice was All Theatre Owners of Indiana, which declared that exhibitors going for such deals not only may get themselves seriously involved but also strengthen the position of distributors "by furnishing them with a number of deals to use as argument against refusing their unreasonable demands."

In its latest bulletin to exhibitors, ATOI declared it had never condoned falsifying reports. "It is because we have not taken a positive position about one contract signed by the exhibitor must furnish accurate report to the very last penny, that we repeatedly admonished exhibitors to the right of a deal to begin with," the bulletin stated. That advice is still in effect, despite the persistent assertion that is sometimes used to get a contract signed at terms the exhibitor knows in advance will result profitably. In line with this, the bulletin claimed that exhibitors who are sometimes jailed, "are with the admission that it's 'admittedly exorbitant but it's the only way the company will accept."

(Continued on page 16)

## HUGHES FINDS IT EASIER TO KEEP STUDIO OPEN

Hollywood, Jan. 18.

Learning that maintenance and upkeep at "Wonderland" would reach \$2,800 weekly, Howard Hughes reversed his decision to shut the RKO Palace lot in Culver City.

Lot, running under skeleton setup, will cost \$5,000 a week, not keeping lot open to Hughes, will be less than below \$2,800 weekly. Curran, Hughes, Argo, and Lesser and David O. Selznick, plus indie headed by Howard Hughes, are the owners.

Under original decision to close, Argo and Lesser were to move into the lot, and Hughes' picture was expected to remain, keeping one wing of main building open. But from London, where whether all space-holders will remain under new decision to keep plant open.

## 'Alice' Print Ready

Hollywood, Jan. 18.

Arthur Krim, Eagle Lion producer, received a print of Lou Bunin's "Alice in Wonderland" for exhibition and cartoon feature, released in Paris last year. Print was made from London where the film was produced.

Film will be distributed by Eagle Lion, S. S. going into general release after a New York preem.

## 20% OF EARNINGS \$4,000,000 OR MORE

By HERB GOLDEN

Hollywood's independent producers have accounted for 20% of all the films in the history of the industry which have earned \$4,000,000 or more in domestic rentals, a study of *Variety's* recent list of "Golden Circle" all-time top-grossers discloses. Important part which the independents have played in providing money pictures is evidenced in that the three top films on the list are from Indies.

Hard time that the lone-wolf film-makers have had during the past couple years, however, is signified by the fact that only one of the over-\$4,000,000 films of 1948 came out of an indie unit. That's a one-to-five ratio as against the all-time record of one-in-five. Cut in the quantity and quality of indie production caused by difficulty of getting financing with markets slipping and costs at peak levels has been the chief cause of the lack of prominence of the indies in the "Golden Circle" during the year.

David O. Selznick accounted for two of the three films that led the list. Theophile Samuel Goldwyn is credited with the other. The DOS entries were "Gone With the Wind," which, in its first year, grossed with about \$22,000,000 in the till domestically, and "Duel in the Sun," which, in its first year, played off, will account for about \$20,000,000. Second only to "Gone With the Wind" is "Best Years of Our Lives," which will have accounted for \$10,170,000 in its first year, and "The Round-Up-around-a-regular-scale runs."

Going down the list farther credits for total four of the all-time top-grossers. In addition to "GWTW" and "Duel," he came off with "Southbound and Since You Went Away," which did \$5,000,000 and \$4,500,000, respectively. Goldwyn appears twice on the list, first with "BYOUL" and second with "Kid from Brooklyn," which hit \$4,000,000. No other producer has more than one, including Leo McCarey, who scored with "Bells of St. Mary's" (\$4,600,000), Walt Disney, who had "Snow White" (\$4,600,000), Sol Lesser, with "Stagecoach Cantones" (\$4,600,000) and Howard Hawks with "Red River" (\$4,150,000).

"River" was the only indie entry hitting the nation's screens during 1948 that earned more than \$1,000,000. It was independently-made in the above tabulation are those which were produced by indies. Excluded are the semi-independents, based primarily in New York, in the same tabulations, which were financed and to a considerable degree controlled by major studios.

## NET STEPPING UP B.O. WITH 'TALENT COUNTRY'

Hollywood, Jan. 18.

Aimed at stepping up lagging boxoffice, National Theatre Circuit has picked "Quest For" to pick the nation's "most talented" amateur. A sensational campaign is being launched, with \$100,000 cash are the prize. Last week of April 17, when the winners in the circuit's divisions will promenade at Grauman's Chinese theatre.

All theatres in circuit will be instructed to put on the picture, being carefully sorted out. Local and district finals will be held late in March, with the winners to be crowned for work of April 3 at Loew's State, L. A., with the winners then going to New York.

Idea for the contest originated in the Deriver territory a year ago. It was the idea of the contest, Charles P. Skouras originated it, broadened to the entire chain.

## Engineers Needle Film Industry On Delay in Large-Screen Video

### Lupino's Indie

Hollywood, Jan. 18. Ida Lupino is going to indie production, in association with Anson Bond, with "Bad Company," a tale of unmarried mothers, starting early in February at California Studio, with Elmer Clifton director.

Story was originally titled "Illegitimate," but the Johnston Office turned them down.

## New Chalif Hqrs. Held No Threat To Bagnall Authority

Opening by Selmer Chalif of a new United Artists headquarters in Los Angeles separate from that maintained by George Bagnall, v.p. in charge of production, represents no diminution of Bagnall's authority, according to UA execs in New York. Chalif, recently appointed to the task of rustling up additional product for UA, has created some eyebrow-raising by setting up his own office a couple of weeks ago instead of moving in with Bagnall.

There are said to be two considerations involved in the move. One is lack of space in Bagnall's present headquarters, which are on the General Sales lot, and the other is the advantage of being in a downtown office building, rather than a studio where the location of any prospective producer who might come in to see UA execs would be open to notice and comment.

Grad Sears, UA proxy, is said to have appointed Chalif to the new job because so much of Bagnall's time is taken up with banking matters, since he must counterbalance many producers' checks, okay estimates, verify weekly progress reports. Chalif's job, as Sears sees it, is to get around with producers and potential producers semi-regularly, or well as a business sense, in order to sew them up to UA deals. It is also planned that Chalif will go abroad to track down product and arrange production setups.

## 'SNAKE PIT' SEEN NO PROBLEM AFTER ALL

"Snake Pit," 20th-Fox's chief problem picture for 1949, may emerge as its top grosser of the year. "Snake Pit" had been feared that the picture, which carries a \$3,800,000 budget, might not fare too well in the boxoffice because of its theme about a demented woman in an asylum. Early reports, however, show it is doing an average of 27% above "Gentleman's Agreement," 20th's top money maker in 1948.

In the 23 key cities (excluding New York and Chicago) where it has opened so far, "Pit" has grossed close to \$635,000, whereas "Agreement" has grossed \$500,000 pulled about \$420,000. In its run of 11 weeks to date at the Rivoli, "Snake Pit" has averaged about another \$600,000 and has done quite a standstill biz during its run of 10 weeks at the Garrick, Chicago.

## Fitzgerald Re-Optioned

Hollywood, Jan. 18. Barry Fitzgerald's player option was picked up by Paramount for the sixth year. He has been working on the same lot since "Going With the Wind."

During that time Fitzgerald has made 24 pictures, including his last, "The Man Who Sings," which he works again with Bing Crosby.

The film industry—particularly the major companies—is given the motive to get going this year on large-screen television or to get behind in the rush, in a report issued last week by the Society of Motion Picture Engineers. Interim survey, completed by a special committee, says little evidence of action by producers to join the parade although "theatre-television" has been developed which is capable of providing pictures of continuing entertainment value.

The radio-frequency spectrum is very rapidly becoming overcrowded, reports declare. "If the motion picture industry were to use television in the theatre, action must be taken now. A year from now may be too late. Producers, distributors and exhibitors issued a statement to approach the FCC with a well-formulated plan that they seriously intend immediate action."

The report makes no bones over the fact that it considers limitations issued by the FCC as a threat to the act. It believes the industry missed the boat when it failed to make a strong plea for special frequency allocations at FCC hearings in 1947. SMPE at that time issued a statement in support of the case "in spite of the lack of interest shown." The report also points out the available specific frequencies but did provide that certain channels could be used collectively.

Repeated Requests Touching further on the background of the industry's position that the Motion Picture Assn. of America "was then approached with a request that the industry cooperate in television work of the Society if it had any reason to believe that theatre television would be of benefit to the industry." (Continued on page 16)

## Sirk Dispers Confusion On 'Two Hearts,' Set to Roll

### Europe Prod. in Spring

Dispersing industry confusion over which film company would produce "Two Hearts in Three Quarters," a new production to operate in television work of the Society if it had any reason to believe that theatre television would be of benefit to the industry. (Continued on page 16)

Sirk has secured private financing for the picture, which is to be leased either in Vienna or Stockholm with an all-American cast. Budget has been set at about \$800,000. The picture is being produced in Hollywood today would cost over \$1,300,000. "Two Hearts in Three Quarters" is rounding the screenplay into shape and Sirk is now huddling with the boxoffice forces of the worldwide release. Confusion over the property arose when several other producers had been heard to say they had secured rights to the property and which was originally filmed by Fritz Lang in Germany.

Sirk, whose last American film was "The Letter," is Columbia's "Sleep, My Love," plan to shoot at least one more picture in Europe this year. "Two Hearts in Three Quarters" is the first of a series of pictures, the largest in its history, to be produced by Sirk.

## COL. GUNS 7 FEATURES

### DESPITE PEAK BACKLOG

Hollywood, Jan. 18. Seven features and a serial will get the gun at Columbia in the new year. The studio's production company's backlog of 36 completed pictures, the largest in its history, is being worked out. The studio's "Miss Grant Takes Richmond" and "My Next Husband."

# H. s Nip L.A. Albert Words' Music At B., \$65,000; 'Sky' High \$72,000. Hope 32G, 'Act' Murder in 2d, 9G

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## 'By Night,' Vaude Fast —\$16,000, Balto Leader

Baltimore, Jan. 18.—Trade is taking a nice lift here this week, with "He Walked By" (M-G) (2d wk.) leading the Hippodrome drawing them in solidly. "Whiplash" at the Stanley is also attracting pleasing crowds, and "Three Godfathers" at Loew's Century is just okay.

**Century (Loew's-Cia) (3,000; 20-80)**—"Three Godfathers" (M-G) (2d wk.) \$16,000. Last week, \$12,000.

**Hippodrome (Rappaport) (2,240; 20-80)**—"He Walked By Night" (EL) plus vaude. Stage With Green Hair (RKO) and vaude, \$13,800.

**Kelby (Graham) (2,460; 20-80)**—"Mexican Hayride" (U). Opened today (Tues) after "Palace" (M-G) (2d wk.) and "Three Godfathers" (M-G) (2d wk.). Final 10 days of third week hit \$16,500, with total for run week \$120,000.

**Marfair (Hicks) (800; 20-80)**—"Frankie and Jesse" (U) (2d wk.). Above average \$6,000 after very bright, early start at \$5,300.

**Yellow Sky (20th) (2d wk.)** Holding well at \$9,000 after fine \$14,200.

**Stanley (WB) (3,200; 25-75)**—"Three Godfathers" (M-G) (2d wk.). Last week, "The Accused" (P.R.) \$9,300.

**Rappaport (1,500; 35-65)**—"Every Girl Married" (RKO) (3d wk.) \$9,000. Last week, \$8,500.

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## Witch Wakes Up, Sock \$310,000 Married' 32G, 'By Night' Big 16G, 2d

Key City Grosses

Estimated Total Grosses

(Based on 23 cities, 230 theatres, chiefly first runs, in key cities, 230 theatres.)

Total Gross Same Week

Last Year — \$3,949,000

(Key cities, 230 theatres.)

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# M·G·M

## THANKS, MISTER SHOWMAN!



You will see below that M-G-M is far ahead in the trade press annual survey of motion picture leadership. We are proud, but wish to share this acclaim with our customers whose cooperation made it possible.

### SHOWMEN'S TRADE REVIEW "LEADERS"

(Issue of Dec. 25)

M-G-M tops all others in "Money Hits", in Box-office Stars, in New Faces and in Shorts.

### BOXOFFICE MAGAZINE "BAROMETER"

(Issue of Nov. 20)

M-G-M has more than twice as many All-Time Blue Ribbon Awards as any other company, more place-winning stars, more awards in 10 Best Short Series Group.

### VARIETY

(Issue of Jan. 5, 1949)

M-G-M leads all companies with 3 out of 7 "Golden Circle" Top Grossers of 1948, and out of 93 leading pictures of the year M-G-M is first with 20. M-G-M's George Sidney wins the year's Top Director honors and Joe Pasternak wins Top Producer honors. Out of the 64 all-time "Golden Circle" Top Grossers M-G-M leads the industry with 25, nearest competing company 11.

### THE Film DAILY

(Issue of Dec. 20)

"M-G-M leads 1948 Honor Roll with nine pictures!"

M-G-M tops all companies in poll of nation's critics with: "A Date With Judy" • "The Bride Goes Wild" • "Cass Timberlane" • "Easter Parade" • "Green Dolphin Street" • "Homecoming" • "Julia Misbehaves" • "The Search" • "The Three Musketeers".

### MOTION PICTURE DAILY

(Issue of Dec. 24)

"M-G-M has two out of the First Three in top-grossing pictures of 1947-'48 season, 'Cass Timberlane' and 'Green Dolphin Street'."

# WINS!

1948: M-G-M

1949: AGAIN!

The New Year has just started and already M-G-M has Two Sensational Hits!

**"COMMAND DECISION"**  
New all-time record-breaker in San Diego. Sets new records in Los Angeles. Same in Phoenix.

**"WORDS AND MUSIC"**  
(TECHNICOLOR)  
Sweeping the nation with its joyous songs and fun!



## PREDICTION: THE CHALLENGERS OF 1949!

**"EDWARD, MY SON"**

Spencer Tracy • Deborah Kerr

**"THE BARKLEYS OF BROADWAY"**  
(TECHNICOLOR)

Fred Astaire • Ginger Rogers

**"THE SECRET GARDEN"**

(Special Sequences in TECHNICOLOR)  
Margaret O'Brien • Herbert Marshall  
Dean Stockwell

**"THE GREAT SINNER"**

Gregory Peck • Ava Gardner  
Melvyn Douglas

**"NEPTUNE'S DAUGHTER"**

(TECHNICOLOR)  
Esther Williams • Red Skelton

**"COMMAND DECISION"**

Clark Gable • Walter Pidgeon  
Van Johnson • Brian Donlevy

**"LITTLE WOMEN"**

(TECHNICOLOR)  
June Allyson • Peter Lawford  
Margaret O'Brien • Elizabeth Taylor

**"THE STRATTON STORY"**

James Stewart • June Allyson

**"THE FORSYTE SAGA"**

Greer Garson • Errol Flynn • Walter Pidgeon  
Robert Young • Janet Leigh

**"IN THE GOOD OLD SUMMERTIME"**

(TECHNICOLOR)  
Judy Garland • Van Johnson

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

(TECHNICOLOR)

Frank Sinatra • Esther Williams • Gene Kelly

**"ACT OF VIOLENCE"**

Van Heflin • Robert Ryan

**"THE BRIBE"**

Robert Taylor • Ava Gardner • Charles Laughton • Vincent Price • John Hodiak

**"MADAME BOVARY"**

Jennifer Jones • James Mason  
Van Heflin • Louis Jourdan

**"THE CONSPIRATOR"**

Robert Taylor • Elizabeth Taylor

**"ANY NUMBER CAN PLAY"**

Clark Gable







# TOMORROW RADIO CITY MUSIC HALL WILL OPEN "A LETTER TO THREE WIVES"\*

\* It's from

**20**

CENTURY-FOX

with

big news

for every

boxoffice!

*Jeanne Crain  
Linda Darnell  
Ann Sothern*

*"A Letter to  
Three Wives"*

Co-Starring  
KIRK DOUGLAS • PAUL DOUGLAS  
BARBARA LAWRENCE • JEFFREY LYNN  
with Connie Gilchrist • Florence Bates • Hobart Cavanaugh  
Screen Play and Direction by  
JOSEPH L. MANKIEWICZ • SOL C. SIEGEL  
Adapted by Vera Caspary • From A Cosmopolitan Magazine Novel by John Hamner

There's No Business Like **20** Century-Fox Business!!!

Chicken  
Every Sunday

the  
Snake Pit

That  
Wonderful  
URGE

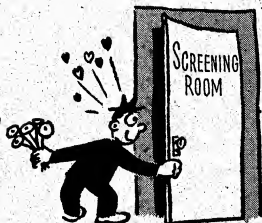
YELLOW  
SKY

DOWN TO THE  
SEA IN SHIPS



BE PREPARED  
TO FALL IN LOVE  
ON

JANUARY 24!



THAT'S THE DAY WARNER BROS. SHOWS THE SHOW WORLD

# JOHN LOVES MARY

It's that kiss-terical stage smash with  
all its loving laughter on the screen

STARRING

RONALD REAGAN · JACK CARSON · EDWARD ARNOLD

with

WAYNE MORRIS · VIRGINIA FIELD *and* PATRICIA NEAL

directed by

DAVID BUTLER

Screen Play by Phoebe and Henry Ephron • From the Hit Stage Play by NORMAN KRASNA

produced by

JERRY WALD



## TRADE SHOW JANUARY 24

### ALBANY

Warner Screening Room  
79 N. Pearl St. • 12:30 P.M.

### ATLANTA

20th Century-Fox Screening Room  
197 Walton St. N.W. • 2:30 P.M.

### BOSTON

RKO Screening Room  
122 Arlington St. • 2:30 P.M.

### BUFFALO

Paramount Screening Room  
444 Franklin St. • 2:00 P.M.

### CHARLOTTE

20th Century-Fox Screening Room  
308 S. Church St. • 10:00 A.M.

### CHICAGO

Warner Screening Room  
1307 So. Wabash Ave. • 1:30 P.M.

### CINCINNATI

RKO Palace Th. Screening Room  
Palace Th. Bldg. E. 6th • 8:00 P.M.

### CLEVELAND

Warner Screening Room  
2300 Payne Ave. • 2:00 P.M.

### DALLAS

20th Century-Fox Screening Room  
1802 W. 7th St. • 2:00 P.M.

### DENVER

Paramount Screening Room  
2100 Stout St. • 2:00 P.M.

### DES MOINES

20th Century-Fox Screening Room  
1300 High St. • 8:00 P.M.

### DETROIT

Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.

### INDIANAPOLIS

Universal Screening Room  
17 N. Illinois St. • 1:00 P.M.

### KANSAS CITY

20th Century-Fox Screening Room  
1720 Wyandotte St. • 7:30 P.M.

### LOS ANGELES

Warner Screening Room  
2025 S. Vermont Ave. • 2:00 P.M.

### MEMPHIS

20th Century-Fox Screening Room  
131 Vance Ave. • 10:00 A.M.

### MILWAUKEE

Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.

### MINNEAPOLIS

Warner Screening Room  
1000 Curlew Ave. • 2:00 P.M.

### NEW HAVEN

Warner Theatre Projection Room  
70 College St. • 2:00 P.M.

### NEW ORLEANS

20th Century-Fox Screening Room  
200 S. Liberty St. • 8:00 P.M.

### NEW YORK

Home Office  
321 W. 44th St. • 2:30 P.M.

### OKLAHOMA

20th Century-Fox Screening Room  
10 North Lee St. • 1:30 P.M.

### OMAHA

20th Century-Fox Screening Room  
1502 Davenport St. • 10:00 A.M.

### PHILADELPHIA

Warner Screening Room  
230 N. 13th St. • 2:30 P.M.

### PITTSBURGH

20th Century-Fox Screening Room  
1715 Blvd. of Allies • 9:30 P.M.

### PORTLAND

Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.

### SALT LAKE

20th Century-Fox Screening Room  
214 East 1st South • 2:00 P.M.

### SAN FRANCISCO

Paramount Screening Room  
205 Golden Gate Ave. • 1:30 P.M.

### SEATTLE

Jewel Box Screening Room  
2318 Second Ave. • 10:30 A.M.

### ST. LOUIS

Stevens Screening Room  
3143 Olive St. • 9:30 A.M.

### WASHINGTON

Warner Theatre Building  
13th & E Sts. N.W. • 10:30 A.M.

## Picture Grosses

# 'Married' Tops Field In L'ville, Big at \$16,000; Countess' Moderate 6C

Louisville, Jan. 18. Rialto is outturning the field this week by several lengths. Every Girl Showy (RKO) is pulling in customers for sturdy "State" week. "Colorado" and "Strand with Countess Monte Cristo," both are doing nicely.

**Estimates for This Week**  
Brown (Fourth Avenue) (1,200; 45-45) "Fairface" (Par) (m.o.) Sold \$5,000 for third week down town. Last week, \$2,000. "Vigilantes" (FC) and "Badlands of Dakota" (FC) (reissues) \$5,000.

Kentucky (Swing) (1,200; 30-40) "When Baby Smiles" (20th) and "Return of October" (Col.) Bright \$3,500. Last week, "Talcott's Millions" (Par) and "Johnny Belinda" (WB) \$3,400.

Mary Anderson (People's) (1,200; 45-45) "Christopher Blake" (WB) M10 \$3,000. Last week, "One Sunday Afternoon" (WB) (2d wk) one \$2,000.

National (Standard) (2,400; 45-45) "Uruba" (UA) and "Pit" (KLI) (reissues) (UA) "Good reviews on 'Uruba' but panning for 'Reverend.'" \$2,000. Last week, "Argyle Secrets" (FC) and Lionel Hampton orchestral headshow, solid \$2,000.

Rialto (PA) (3,000; 40-45) "Every Girl Showy" (RKO). Getting call this week, with Cary Grant, "The Marquise" (Lasker) (1,200; 40-45) 900 or more. Last week, "Fairface" (Par) (2d wk), strong \$1,500. "Strand" (PA) (1,200; 40-45) "Countess Monte Cristo" (U) and "No Tears" (Lasker) (1,200; 40-45) \$8,000. Last week, "Northwest Stampede" (EL) and "In This Corner" (EL), fine \$7,500.

# 'Gotta Stay Happy' 12C, Seattle; 'Pit' Hot 16C

Seattle, Jan. 18. Break in cold weather has big here this week. Electric current shortage is imposing volume, very brownout. "Snake Pit," "Gotta Stay Happy" and "Yellow Sky" shape as best.

**Estimates for This Week**  
Blue Mouse (H-E) (800; 50-45) "Return of October" (WB) (2d wk) "Homemade for Three" (Rep) (m.o.) Nice \$3,500. Last week, "Wonderful World" (20th) and "Snake Pit" (EL) (3d wk), \$2,800.

Coliseum (H-E) (1,877; 50-45) "Dear Secretary" (WB) and "Inner Sanctum" (FC). Okay \$8,000. "Paradise Case" (SM) (1,200; 40-45) "Mammy" (2d wk), \$6,400 in 5 days.

Porter (Ind) (1,650; 50-45) "Fairface" (Par) (4th wk). Still rolling at good \$8,000 after last week's \$3,000 last week.

Muscle Box (H-E) (50-45; 50-45) "Madame Case" (HRO) and "Kidnaped" (Mono) (m.o.). One \$3,000. Last week, "One Sunday Afternoon" (WB) (2d wk) "Investigation" (Rep). (2d wk), \$2,800 in 6 days.

Radio Hall (H-E) (2,200; 50-45) "Words and Music" (M-G) and "Tune of the Town" (RKO) (3d wk). Fine \$4,500 in 5 days. Last week, good \$7,300.

Coliseum (H-E) (2,600; 50-45) "Stay Happy" (U) and "Indian Agent" (RKO). Big \$12,000 or more. Last week, "Countess Monte Cristo" (U) and "Dynamite" (Par), moderate \$7,000.

Paramount (H-E) (3,039; 50-45) "Yellow Sky" (20th) and "Jungle Love" (20th). Strong \$16,000 over. Last week, "Rogues' Regiment" (U) and "Blondie's Secret" (2d wk), 5 days, \$10,000.

Fifth Avenue (H-E) (2,349; 50-45) "Snake Pit" (20th) and "Mammy" (2d wk) (Col) (2d wk) \$9,000 or more. Last week, "Return of October" (Col) and "Homemade for Three" (Rep), \$10,000.

# 'Accused' \$12,000 Top New Film in Toronto

Toronto, Jan. 18. With only one week in the market, main time key spots are still garnering the most hits via holdovers. "Accused" leads best new film, okay at Shea's.

**Estimates for This Week**  
Grand (H-E) (1,200; 45-45) "Blind Hunk" (U) (9th wk). Still holding fine \$8,500 after previous week's \$9,000.

Imperial (FP) (3,373; 36-60) "Fairface" (Par) (4th wk). Good

\$10,000 after last week's fine \$11,000.

Loews (Loew) (2,096; 36-60) "Three Musketeers" (RKO) (4th wk). Okay \$8,000 after last week's fine \$12,000.

Victoria (2,390; 35-41-20) "Angel on Amazon" (Rep). Light \$10,000 last week, "Scott of Antioch" (2d wk) okay \$1,000.

Shea's (FP) (2,386; 36-60) "Accused" (Par). Okay \$12,000. "When Baby Smiles" (20th) (3d wk), so-so \$8,500.

Loews (Loew) (2,431; 36-60) "Snake Pit" (20th) (2d wk). Lousy \$6,000 after last week's capacity \$8,500.

Uptown (Loew) (2,743; 36-60) "Medusa" (Horvitz) (U) (2d wk). Satisfactory \$7,500 after last week's big \$11,000.

Victoria (FP) (1,260; 36-60) "Last Days Pompeii" (RKO) and "Shea's" (RKO) (reissues) (2d wk). Good \$4,000 after last week's fine \$5,500.

# Godfather's Great 22C, Best Prov. Bet; 'Blood' Rick 15C, Sky 14C, 2d

Providence, Jan. 18. State's "3 Godfathers" is topper this round. Sky looks nice in second week. "Blood" at Albee shapes fine.

**Estimates for This Week**  
Albee (RKO) (2,200; 44-65) "Kiss, Blood and Tears" (U) and "Sons of Adventure" (Rep). Heavy \$12,000. Last week, "Every Girl Married" (RKO) and "Indian Agent" (RKO) (3d wk), nice \$10,000.

Carlton (Fay) (1,400; 44-65) "Belle Starr's Daughter" (20th) and "The Sanctified Heart" (Fay). Good \$5,500. Last week, "One Sunday Afternoon" (WB) and "This Corner" (EL) (2d wk), nice \$5,000.

Fay's (Fay) (1,400; 44-65) "Fury" (RKO) (2d wk) (Col) and "Bobby" (RKO) heading stage show. Attractive \$7,000. Last week, "The Girl from Manhattan" (Fay) with Horace Heidt and the New Stars On Parade on stage. Fairish \$3,000. Last week, "Phantom Opera" (U) and "All Stars" (U) (reissues), fair \$1,500.

Coliseum (H-E) (2,200; 44-65) "Three Godfathers" (M-G) and "Peculiar Incident" (M-G). So-so \$2,000. Last week, "Words and Music" (M-G) (2d wk), nice \$15,000.

Strand (Silverman) (2,200; 44-65) "Dark Past" (Col) and "Jungle Love" (20th). Good \$10,000. Last week, "Fairface" (Par) and "Ladies of Chorus" (Col) (3d wk), big \$13,000.

# Busse Boosts 'Letter' Terrific \$23,000, Omaha

Omaha, Jan. 18. Despite bad weather here, "Red River" is headed for big week. Paramount session, "Letter from an Unknown Woman" (H-E) and Henry Busse Band and Dinning Sisters onstage shapes terrific at \$23,000. Last week, "Letter" in face of blustery weather.

**Estimates for This Week**  
Orpheum (H-E) (3,000; 16-55) "Letter from an Unknown Woman" (H-E) and Henry Busse Band and Dinning Sisters onstage shapes terrific at \$23,000. Last week, "Letter" in face of blustery weather.

Paramount (TriStar) (2,800; 16-55) "Red River" (A). So-so \$15,000. Last week, "Words and Music" (M-G) (2d wk), fine \$10,000.

Omaha (TriStar) (2,100; 16-55) "The Girl from Manhattan" (Fay) (2d wk). Last week, "The Girl from Manhattan" (Fay) (2d wk), \$9,800.

Rose Washington Square (20th) and "The Girl from Manhattan" (Fay) (2d wk), \$9,800. Last week, "The Girl from Manhattan" (Fay) (2d wk), \$9,800.

# 'Pit' Powerful \$18,000, Cincy; 'Happy' Here 13C

Cincinnati, Jan. 18. Four sturdy new bills are perking downtown bit this week. Stand out are "Snake Pit," "Yellow Sky" and "Gotta Stay Happy."

One Sunday Afternoon shapes okay. **Estimates for This Week**  
Albee (RKO) (3,100; 55-75) "Yellow Sky" (20th). Bright \$16,000. Last week, "Yellow Sky" (20th) (Rep) plus Sammy Kaye orch on stage, swingy \$25,000 at 64-94 seats.

Capitol (RKO) (2,000; 55-75) "Snake Pit" (20th). Topping the town at \$18,000. Last week, "Fairface" (Par) (3d wk), so-so \$9,000.

Grand (RKO) (1,400; 55-75) "Words and Music" (M-G) (3d wk). Soggy \$10,000 after hot \$14,000 second last week.

Guido (Indie) (278; \$120-42-40) "Hamlet" (U) (4th wk). Solid \$6,000. Last week, near-capacity \$7,000 last week.

Keith's (City Inv.) (1,542; 35-75) "Gotta Stay Happy" (Par) (2d wk), \$13,000 and holds. Last week, "Countess Monte Cristo" (U), \$8,000.

Palace (RKO) (2,600; 55-75) "One Sunday Afternoon" (WB). Okay \$10,000. Last week, "Gotta Stay Happy" (Par) (2d wk), big \$9,500 in five days.

# 'Colorado' Okay \$12,500, Port; 'Years' Nice 9C

Downtown, no coffee crowd, still holding up this week despite cold weather. "Colorado" and "Years" are driving conditions. "Man From Mars" is faring well at Orpheum. "Colorado" (2d wk) at popular prices is okay at Mayfair. "Years" (2d wk) and "Colorado" (2d wk) are also holding up well.

**Estimates for This Week**  
Broadway (Parker) (1,832; 50-85) "June Bride" (WB) and "Texas, Texas" (UA) (2d wk), \$7,500. Last week, so-so \$13,400.

Mayfair (Parker) (1,800; 50-85) "Colorado" (2d wk) and "Years" (2d wk). "Colorado" (2d wk) is faring well at Orpheum. "Colorado" (2d wk) is faring well at Orpheum. "Colorado" (2d wk) is faring well at Orpheum.

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# MPEA

Continued from page 4

In Japan) will be contacted to determine their attitude.

Many of the companies are anxious to give up the joint selling by MPEA and establish their own sales organizations. The MPEA is pooling the income and diverting receipts on basis of the previous year's U. S. sales.

At a previous meeting last month MPEA board voted to continue its joint operation in the seven Iron Curtain countries—Russia, Bulgaria, Rumania, Hungary, Czechoslovakia, Yugoslavia and Poland.

Three-year contracts given by the companies to the MPEA to handle their product export in all territories as well as push down prices and flood the countries with pictures.

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# COAST EXHIBS SET 500G 'DINES' GOAL

Los Angeles, Jan. 18. Southern California exhibitors set a goal of \$500,000, to be raised through the sale of new films in theatres, for the March of Dimes Campaign.

Leadership is pledged by Charles P. Scouras at a luncheon for Earl O'Connor, chief of the National Foundation for Infantile Paralysis, and the new film "The Sign of the Cross" by major theatre circuits are holding audience collections for the first time in three years.

# Tail-End Selling

Continued from page 3

Evidence or his desire for flexibility is the fact that he put the bookers in his offices around the country. They are now being fired, along with the sales staff, recently, but given warning that the sales staff is being fired.

Seznick is getting an advance \$500,000 for the sale of the rights of the line releases. Sum is being put up by First National Bank of Boston, whose v.p. is in charge of the line releases. Seznick is getting an advance \$500,000 for the sale of the rights of the line releases.

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# RKO Partnerships

Continued from page 3

Interest in 80 of the houses and a 25% cut in 22 others.

Coast Takeover

Huddles between Rodney Pantages, exec. in charge of the Pantages chain in N. Y., this week have resulted in an agreement that RKO will take over control of the Pantages chain in N. Y.

Pantages theatre, pooled with the Hillstreet theatre, will be operated as a single unit and named still being ironed out.







## Storm Gathering on BMB Future Despite Another Crisis Weathered

While on the surface it would appear that Broadcast Measurement Bureau has weathered another crisis, various industry segments are plenty sore over what's been happening. Cries of "maneuvering" were heard over the weekend, with particular resentment against NAB press J. Miller, claiming that Miller effected the ouster of John Churchill as director of research without first seeing him.

Some see a plot to put the network in control of BMB. Mutual, meanwhile, has already pulled out. CBS, while denying it was taking a similar move, nonetheless is quite disturbed and it wouldn't surprise many if Columbia did pull out.

Some are of the opinion that, far from weathering the crisis, actually the powder-keg aren't too concerned over preventing the eventual scuttling of BMB.

Coming out of the fog of uncertainty and secrecy which surrounded the emergency BMB exec committee meeting last week, on the surface these took shape: (1) BMB will continue its organizational work but will remain more or less intact and (2) the second BMB survey of station and listener audiences will proceed on schedule in March.

Indication of deep-going gripes against BMB, however, was revealed by the resignation of Churchill. Churchill's spot will be taken over by Jack E. Baker, research director of the National Assn. of Broadcasters' radio station to BMB in order to handle the audience survey.

High Felix, on the hot seat as BMB press, will remain at his post, and will bend his efforts towards corraling new subscribers for the survey to build up the thin exchequer. There are currently 802 subscribers, including the four major and several regional networks. Executive committee, meanwhile, announced that it had taken to assure ample financing for the bureau. Recently, NAB President Miller was called in to discuss with web topers the matter of raising additional coin for BMB operations.

The audience survey, which has been the focal point of criticism, will start operations within a couple of weeks despite persistent reports that it would be delayed until 1950. Some local stations around the country have been charging the networks with bringing pressure to bear to delay the survey indefinitely because it would allegedly reveal that they were

(Continued on page 34)

### Baseball-Conscious

#### Indies Want BMB To Delay Study Till May

A hot fight is developing between network and unaffiliated affiliates to BMB the reason is when BMB has selected for its audience survey measurements. Local affiliates, many of which carry full coverage of the local baseball season's schedule, claim that during March they will be handicapped by stage-vis-a-vis the webs on their rating averages.

Since baseball broadcasting is now considered as a 30-week packed series comparable to the 39-week cycle of the network shows, local stations want the BMB survey to reflect their increased listenership during the season. The month of March, they claim, however, represents the peak month for the webs and is too low a bar for the non-affiliates. If BMB conducted their survey in May, instead of March, the Indies feel they would be getting a better break since it would be, at least, the outset of the baseball season.

Arguments against delaying the BMB survey beyond March hold that it would put the final publication of the reports past the fall buying season of October at which time they can be used for selling purposes. On the other hand, the Indies state, the material will be used by all stations for the next two years or more. A delay of 60 days, they say, should not stand in the way of turning out a more accurate selling tool.

BMB, meanwhile, is going ahead with plans to conduct the survey in March.

### Chi ABC Scribe Talks

Chicago, Jan. 18.

Negotiations for a new contract covering ABC's newscasters, which opened in December, will continue with possibility that new setup will be signed at end of this month.

Contract calls for increased minimum wage, salary hikes, improved working conditions and affects newscasters Jim Aronson, Gene Farnet, Ann Bottoff, Gene Farnet, Bette Patton and Fred Sheehan.

## Coke in Pause On Faith-Froman

Coca-Cola is taking a pause from radio that's anything but refreshing to network execs. In its most serious bid to break back since its postwar radio re-entry, the soft drink company has served notice on CBS that it is cancelling out on the Percy Faith-Jane Froman musical show.

Lancet audiences switched into the Friday night 10:30 period from Sunday at 6:30, with the claret CBS showcases. The Spike Jones Show, in turn put into the Sunday spot to precede the Jaye Marston show. Cancellation of the Faith-Froman show means a \$120,000 annual time-and-talent loss for CBS after Feb. 28.

Coca-Cola is also dropping the three-night-a-week Morton Downey program on NBC and may cancel out on sponsorship of the daytime cross-the-board "Claudia" transcription show. Coke bottlers have been paying for the latter show has been sold locally rather than on network basis, with the exception of company paying for the program.

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### ABC'S TAPE SERVICE OFFERED TO SPONSORS

Following experimentation with tape recording of its program schedule for 23 weeks last spring and summer, ABC net is making its recording facilities available to sponsors and ad agencies under a per card schedule. Lawrence Rudel, ABC's recording director, moved to throw open the service since the net has sufficient material to handle the needs of its program and client's program needs.

Charges for an original and pre-recorded tape recording may be used for broadcasting range from \$35 for a 60-minute show to \$100 for a 15-minute show. A standard \$25 is being charged for editing jobs, a one-hour show, and a tape will remain ABC property unless the client pays another fee for his own copy.

## Nielsen's Top 20

Cur.	Prev.	Program	Cur.	Prev.	Points
Rank	Rank		Rating	Change	
1	1	Lux Radio Theatre	27.2	-1.0	
2	2	Godfrey's Talent Scouts	27.2	-1.0	
3	4	Fibber & Molly	26.6	+2.2	
4	3	Bob Hope	25.0	-1.0	
5	7	My Friend Irma	24.7	+1.5	
6	6	Jack Benny	24.3	-0.8	
7	8	Phil Harris and Alice Faye	23.9	-1.0	
8	5	Walter Winchell	23.0	-1.3	
9	48	Suspense	22.5	+6.6	
10	10	My Friend Irma	21.9	-1.0	
11	24	This Is Your FBI	21.8	+2.1	
12	10	Mr. District Attorney	21.6	-0.7	
13	10	People Are Funny	21.3	-1.0	
14	18	Day in Life of Dennis Day	21.1	+2.9	
15	37	Mr. Keen	20.7	+4.9	
16	11	Phil Harris and Alice Faye	20.4	-1.0	
17	13	Big Town	20.4	-0.2	
18	33	Truth or Consequences	20.2	+2.5	
19	17	Charlie McCarthy	20.2	-1.0	
20	11	Inner Sanctum	20.2	-2.3	

### F. TOM BOISE

Boise keeps KLZ's heavy traffic schedule of network, national spot and local business moving smoothly along. KLZ's 560 kc. Boise's experience in sales and traffic with leading air lines qualifies him for his busy job as KLZ traffic manager.

KLZ, Denver.

## Mutual's Kobak Eases Out

### BMB, Hooper

Ed Kobak, Mutual prexy, has quietly cancelled out of the Hooper rating service. Kobak took the position that the network didn't need to serve the BMB, since it was serving the needs of A. C. Nielsen's operation.

The MBS prexy cancelled out a couple weeks ago immediately prior to his checking out of Broadcast Measurement Bureau. (CBS denies reports that it, too, is leaving out of BMB, in the wake of the industry organization's present upheaval.)

It marks the second time that Kobak has nixed the Hooper service. He has also cancelled out last year because of his feeling that the price was way out of line. However, he returned to the Hooper fold when the tab was readjusted to \$15,000 a year, almost half the original price.

This time the reason differs, however. Kobak, it's known, has long felt that the Hooper comparison-shows technique has been unfair to his network clients; that his quality of BMB figures dating back to 1946 have been unfair to Mutual in its present status.

Kobak's decision to nix BMB's paid-in up till April 1, with three-months cancellation notice required because of a feeling that the organization failed to do the necessary thing to make up the errors of its first survey. He takes the view that while BMB made promises of improvements to the networks and stations, they haven't been forthcoming, so he's going to string along with his own "listenability" index.

### 'F'AST CLUB'S TEXAS TOUR

San Antonio, Jan. 18. ABC network's "Fast Club" tour with Don McNeill and the entire cast, will make a six-day Texas tour, starting at the Fair Auditorium in Dallas March 12 and then the following night at Fort Worth.

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19	17	Charlie McCarthy	20.2	-1.0	
20	11	Inner Sanctum	20.2	-2.3	

## Hooper Top 15 and Opposition

(Jan. 15)

Program	Hooper- Rating	Sponsored Network Competition	Total Week Competi-
Walter Winchell	29.7	Electric Theatre	6.2
Jack Benny	27.6	Man, Merry-Go-Round	7.5
Lux Radio Theatre	27.2	Horace Heidt	11.2
Fibber & Molly	25.1	Gabriel Heatter	6.7
My Friend Irma	22.7	Fishing-Hunting Club	10.8
Bob Hope	22.5	Johns-Manville	1.9
Duffy's Tavern	20.2	Telephone Hour	6.9
Mr. District Attorney	19.3	Dr. Q.	2.0
Amos 'n' Andy	19.1	Ervin D. Canham	20.1
Godfrey's Talent Scouts	18.8	Johns-Manville	1.9
People Are Funny	18.3	Arthur Gaeth	5.1
Stop the Music (average)	17.7	Contented Program	6.7
Bob Hawk Show	16.1	Gabriel Heatter	5.2
Mystery Theatre	16.0	Milton Berle	8.4
Bing Crosby	16.0	Country Fair	2.0
		Gabriel Heatter	6.0
		Groucho Marx	12.0
		Harvey of Stars	4.7
		Carnegie Hall	3.8
		Mayor of the Town	4.5
		Phil Harris-Alice Faye	14.0
		Railroad Hour	7.5
		Major of the Town	2.5
		Sherlock Holmes	7.1
		Voice of Firestone	7.1
		(No sponsored shows)	9.8
		Supernatural	10.7
		Fred Allen	12.2
		(No sponsored shows)	10.9
		This Is Your Life	11.3
		Big Story	13.7

## Don Lee Gets Into Feud Act, Charges ABC with Kidding Winchell Free

### COLGATE GETS GILMAN AFTER LEVER BREAK

John Gilman, for many years vice-president and advertising director of Colgate, has resigned after his recent resignation because of policy differences with prexy Charles Luckman, Johns-Manville.

Move thus gives Colgate two of the top advertising men in the field. The other being Bob Healy, vice-president of advertising.

Colgate's Gilman acquisition has raised in some quarters the question of Healy's future status, but it's reported in authoritative circles that the latter will continue as Boss Man in advertising, with Gilman, Healy, reporting directly to prexy E. H. Little.

### FM on Coast Big Headache to MG

Hollywood, Jan. 18. Metro is ready to write off KMGFM, its frequency modulation station, as a bad investment. In the meantime, the station will be put up for sale at whatever price it will bring.

It has been costing M-G around \$75,000 a year for operating costs and the latter has been deep on the red side in the station's short-of-a-year's regime. FM sets have been selling slowly and M-G has offered little encouragement for continuing. Bert Lebar, executive vice-president of M-G, says that the station is a bad investment.

He said to have been reached to unload. Metro's action is in line with other FM operators around the country, who are either selling or rescinding their applications, despite FCC urging to get behind the high fidelity medium.

### AFRA Using Sealast Coin for Health Fund

Hollywood, Jan. 18. Funds from the Sealast program will be used by the American Federation of Radio Artists for a health insurance program for members in good standing at least three years.

He calls for members to receive \$6 a day during hospital confinement, with a limit of \$108 for 31 days in any one year, plus \$60 extra hospital expense per year. All payments would be subject to the amount of money available in the fund.

Hollywood, Jan. 18.

There's nothing like a good feud to enliven the radio scene and NBC doesn't like NBC and CBS to hog the act. So they've worked up one of their own and the object of their disaffection is ABC, so that makes all the major nets mad at one another in their respective brackets.

Don Lee's particular peeve is ABC. ABC is allegedly giving Walter Winchell a free ride on the Coast repeat in retaliation for the field. Healy's recent knocking off the rebroadcast billing from Keiser-Frazier. And to point up their charges, spike Winchell, Don Lee puts in the clincher that WW's second airing on ABC is slotted directly opposite 6:30 p.m. the time bought by K-F on Don Lee.

ABC says it isn't so, that the automaker's station rates for the repeat and nobody fees a free ride. In reply to the howl of Winchell and ABC, ABC offers in defense that the important thing is the break between the repeats of Winchell and ABC, which means, which was bought by K-F to reach more dialers. Don Lee calls the pure substance and holds to its original charge, which is yet to be battered down to its satisfaction.

### Rev. McClain (Ex-Dr. I.Q.), Going Back on Air To Pay Off Church Debt

Dallas, Jan. 18.

Radio listeners soon will hear a familiar voice again, that of the Rev. James McClain, former "Dr. I.Q."

McClain, who in 1946 gave up his \$50 a week salary for a \$225 per month position as an Episcopal minister, will go back on the air. The airings will be for the Eastland church and his other parish at Breckenridge.

He will act as announcer on a transcendental meditation program to pay off a \$12,000 indebtedness on the church. He said all the money he would need for the program will be paid for by the church. The airings will be for the Eastland church and his other parish at Breckenridge.

### Jameson's Bar Post

Washington, Jan. 18. Federal Communications Bar Assn., whose members represent the nation's radio stations, has elected Jameson's Bar Post as its president.

## Rating Risibilities

Perhaps the strangest phenomenon of the current broadcasting season is the manner in which the resentment toward ratings on the part of air performers is being projected into the listeners' hearing.

This is apart from the fact that kidding the Hoopers is now standard material for the majority of the radio comics and their scribes. But in the case of some comedians who make no effort to conceal their antipathy, it's become strictly a case of kidding-on-the-square.

Fred Allen's dislike for the Hoopers is matched only by that publicly registered by Goodman Ace, "Mr. Ace & Jane" CBS' show was recently cancelled by General Foods because it wasn't pulling the kind of Hooper GF wanted. Allen would very much like to get C. E. Hooper on his Sunday night NBC program as a guest and put the pro and cons right up to the coast-to-coast public. (It's recalled that several years back when Cossidy dominated the rating field, Allen managed to get the top nose-counter, Archibald Cossidy, to do a guest spot.)

Meanwhile, Allen over the past couple of Sundays has been taking some pointed potshots at Hooper and his audience measurement technique. In some wayplay with Furland Hoffa, the comedian even went to great lengths on statistics in an attempt to illustrate the smallness of the Hooper sample. It was Allen's between-gaps contention that, with 60,000,000 U. S. radios, Hooper shows 1,500 people, and that the technique of multiplying that by 40,000 to arrive at a listening audience "is like taking a bite out of a roll and telling you how many poppy seeds there are in the country."

## Lever Bros. Leads Radio 'Honor Roll' With Its Contributions to Top Lists

Both on a homes-per-dollar payoff and Hooper draw over the past couple of seasons, Lever Bros. goes into 1948 as the most profitable bankroller on the networkage scene. LBS's live-out-of-air Top 10 show parlay is a farthing without precedence in radio.

Lever's honor roll reads: "Lux Radio Theatre," "Friend Trust," "Arthur Godfrey's Talent Scouts" (comprising the sock Monday night back-to-back-to-back), "Bob Hope on NBC and Amos 'n' Andy on CBS, with even LBS's sixth place show, "The Big Boy Show," inching into the big-league rating sweepstakes by virtue of its inclusion of the sponsorship, but at 10 segment on NBC.

Of all the top bankrollers in radio, including Procter & Gamble, Colgate, Sterling, General Foods, Bristol-Myers and Home Products, none has ever grabbed off five of the top 10 ratings two seasons in a row. "Lux Radio Theatre," of course, has been a consistent winner over the years, but in view of its current 40,000 a week time-limited production, its homes-per-dollar payoff is less impressive than the client acquired last season. "Irene" and "Talent Scouts." Latter two have been right up with the leaders since the LBS sponsorship, but

(Continued on page 24)

## TV Sampling Irks N. Y. Radioites

Some of the New York radio stations are squawking over the new sampling technique being used in the measuring television area in the metropolitan area. At least beef with the C. E. Hooper organization and has asked for huddlesistic method of evaluating audiences.

For the feeling that, on the counting TV noses, radio is unfairly getting much the worse end of it; that if an audience sample were made it would not write off show that as a lost cause but would radio it's still a vital potent medium.

For one thing, it's pointed out, the Hooper restriction on sampling in telephone homes (in projecting the question "Are you listening to the radio or watching television") is weighted in video's favor, since being a TV set at your home is a phone, whereas it doesn't necessarily follow that a home with a radio receiver would have a television set.

## Various Pluses Radio Airwaves

By GEORGE ROSEN

The new battle cry on the AM front is "kill it." As a result, stations throughout the country are now romancing the type of business that was strictly in the "dubious" or "verboten" categories until recently. Both the class and fringe stations are no longer looking the other way when it comes to plugging borderline products.

In a bid to maintain billings in the face of television's inroads, radio is entering an era when practically anything goes. Even the kind of business, previously labeled as "nuisance value," because it involves mail-order type of deals, is acceptable to radio today.

All's part of the feat that's gripped AM station operators. For years they've been riding the crest of a sales bonanza. If standards were maintained and the stations frowned on accepting borderline products, it was because there was sufficient "class" business around for everyone to share. But today the top stations are not getting these standards. With a continuing infiltration of spot commercials and fringe stations, the night-time station-breaks begins.

TV Siphons Coin Off

With more and more of the class and luxury products that previously increased radio's net, the radio station operators have passed the word on to their salesmen to get new buyers and forget old sensitivities. As a result the "liver pill fraternity," previously a new n.d. from the radio, is now riding the airwaves with a vengeance. More and more fringe stations are going for the P. (Per Industry) type of bill that's always been frowned upon by stations getting paid off per industry. Stations are willing to take business today with mail order book houses, the kind of deal that usually involves the station in multiple bookkeeping chores.

The changing times are reflected in the copy creeping into commercial, particularly on vermouth and wine, with the accent today on the Aod mix or on the new rising sales couple of years back stations, respecting the liquor advertising ban, couldn't have touched that kind of copy.

## Ford Meets Ford

Moving up of the Fred Allen NBC Sunday show to 8:00 p.m. Edgar Bergen's former time at 8 has created a "sponsor overlap" situation whereby Ford is now competing with itself in the radio vs. television sweepstakes.

Ford Dealer's sponsor Allen. The Ford family bankrolls the once-monthly "Ford Television Theatre" 8:30 Sunday time on CBS-TV, the last half of which books the AM competition from NBC.

## WOR., Builds Name Day Sked Vs. Tele Time

WOR., N. Y., is currently blue-printing the most ambitious schedule in date designed to project its sales personalities on the daytime clock (used to an awareness that television will supercede radio in after-dark programming).

Negotiations are under way by the station and in some instances have already been initiated to line up such personalities as Hildegarde, Eddie Allen, Tony Martin and the Vallee for the 10:00 a.m. shows. Plan is not to surround them with bedtime or costly productions, but to build "personality shows" for casual banter, singing, playing records, etc., following the "Kathryn Singer" type of "Personality Talks" nighttime pattern on Mutual.

But if it's there's any doubt as to daytime radio paying off, the Kate Smith-Fred Collins \$9,000 weekly take for their co-sponsorship co-op shows is cited as evidence.

Recent months has seen a number of bedtime artists moving into the daytime picture with Ed Kysner, Don Ameche, etc., joining such established AM personalities as Arthur Godfrey, Fred Waring and Art Linkletter.

## WNBC Ups Norman

Donald A. Norman, sales manager of WNBC, WNBC-FM and WNBC, has been tapped to assistant manager of the stations with John C. Warren stepping into the shoes of the recently departed Harvey Gannon was appointed to new post of service and traffic manager.

Norman's chores will include coordination and administration of the recently integrated AM and FM TV operations.

## NBC Reported Ready to Yield on Disk Ban to Ward Off New Raids

### Smoking Slightly

Flock of CBS stations that agreed to carry the new Banik Rathbone Saturday night series for Fatima cigarettes on a sustaining basis, have been doing a fast double-take since the show premiered and asking "how come?"

About 90 such stations in markets not on the Fatima lineup agreed to accept the show, sans commercials, but what they didn't know—and have since found out—is that the integration of the trade name Fatima into the weekly script adds up to a series of cuffs plugs.

The stations are doing plenty of squawking.

Hollywood, Jan. 18.

NBC reported show up for field on its platter policy as a defense against CBS raiders. Network has good name among pre-recorded name but is said to be ready to yield if that's what it takes to save big name stars among those who've champed at the bit over the recording ban are Al Jolson, Ozzie Nelson and Harriet Hilliard, Jimmy Durante and Eddie Cantor.

Advantages to taping weeks in advance are pointed out by campaigning comics and NBC, facing fullblown threat rather than simmering discontent as last year, is willing to relax ban rather than lose more topnotchers to rival sets.

Case in point is Groucho Marx's "You Bet Your Life" ABC which has shown vast improvement over last season when it was broadcast

## Crime Won't Pay For Femme Trade, Toni May Scram

Unusual situation of a sponsor planning to cancel out on a program of one of the most enviable per-point rating payoffs in radio has cropped up in the case of Toni, the homesteaded permanent hair wave outfit.

Toni wants to pull out of the audience-siphoning "Crime Photographer" show at the end of the 13-week cycle in March, despite the fact that the program is the CBS CBS Thursday night crime-adventure lineup which has cast a shadow over the top-rated NBC NBC competition, has a 15.8 rating and has been inching into the top 10. A CBS spokesman said, "Crime" is a modestly-budgeted affair.

Despite reports that he's been wrapped up by CBS board chairman William S. Paley as a Columbia exclusive, Toni says, "I'm actually hasn't signed anything and is still a 'free man.' He's intimated that he's going to leave, but he may decide to skip radio altogether and segue into video entirely. What he likes to do is negotiate a deal that will permit him to do either a one-monthly or semi-monthly show, thus permitting him to commute from Hollywood. But everything hinges on his exhaustive probe of the whole AM picture."

Toni doesn't plan doing any "must shows" while here (although he's been scheduled to do tonight's (Wed.) entertainment program from Washington in connection with the 1948-49 inauguration ceremonies). But he's definitely open for offers next season and could be a very potent potential candidate, agency execs, etc., while here.

## On-Again, Off-Again 20th-ABC Purchase Rumors in New Maneuvers

Trade interest over the weekend was spotlighted on the question of whether Ed Noble had already disposed of his ABC network to 20th-Fox in a cash-for-stock transaction last week. (Similar negotiations had broken down a month ago.)

While the deal was still in the air, the widely-circulated reports, claiming that the firm company's interest in the ABC network was being sold to Skouras & Co. were now casting their eyes in an entirely different direction.

From some quarters came reports that a Noble's interest in the ABC network was being sold to Skouras & Co. were now casting their eyes in an entirely different direction. The middle of last week. This followed published report by the Federal Communications Commission revealing that top officials of ABC had liquidated substantial amounts of their common stock holdings in the network, among them prey Mark Woods and exec vicepres Robert E. Kintner.

Stock Sale vs. Salaries

On top of that it was revealed that both Woods and Kintner had entered into new five-year contracts with the broadcasting com-

pany, terminating Dec. 31, '53, with Woods signing on at \$75,000 a year and Kintner at \$50,000. In the event that ABC's net income exceeds \$1,000,000 a year, Woods is to receive \$5,000 a year more for each \$25,000 of excess profits, while Kintner is to receive \$2,500 a year more for each \$25,000 of excess profits.

The Woods-Kintner stock was sold during December following the broadcast of initial negotiations with 20th-Fox. Woods sold 30,000 common shares, retaining 16,000, and C. Nicholas Patales, vicepres, and director when Noble bought in from his Life Savers operation, sold 4,000 shares, now owning 1,000.

The impression was that the stock was disposed of to meet bank loans, the company chairman said. The 20th-Fox "dummies" had been buying up ABC stock, with the company chairman said the status of an important minority stockholder as a pretense to Skouras and Noble had been in a new deal for a change of ownership.

## Bergen 'Free Man' In N.Y. for Huddles

Edgar Bergen, who dropped out of radio at the end of '48 while he represents the whole radio-tele-vision scene, has been in New York for the weekend to o.o. every station in the city. He did was to install a television set in his hotel suite.

Despite reports that he's been wrapped up by CBS board chairman William S. Paley as a Columbia exclusive, Toni says, "I'm actually hasn't signed anything and is still a 'free man.' He's intimated that he's going to leave, but he may decide to skip radio altogether and segue into video entirely. What he likes to do is negotiate a deal that will permit him to do either a one-monthly or semi-monthly show, thus permitting him to commute from Hollywood. But everything hinges on his exhaustive probe of the whole AM picture."

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## FORD DEALERS TO SCRAM RADIO IF ALLEN QUILTS

If Fred Allen's threat to quit radio at the close of the "Ford Dealers" show, which the Ford Dealers, will probably divert much of the radio budget to television advertising, is carried out, a lot of radio, it's reported.

It was the Ford Dealers deal that kept a lot of radio stations from being dropped by Standard Brands. His retirement threat has been a seasonal occurrence, but this time it is said to mean it. But whether or not he comes back next season, the Ford Dealers will be a tough nut to get out from under the tremendous burden of the show.

NBC's 'B'KLYN AUDITION

New half-hour comedy series by NBC's "The Tonight Show" and "The Live In Brooklyn," based on writers' Broadway play, "Moon Over Merryweather Street," and a playlet, cut yesterday (Tues.) at NBC, N. Y., for trial airing, soon.



# TELEVISION

## Sen. Johnson's Anti-Superpower Bill to Curb Wattage, Stations

Washington, Jan. 18. An anti-superpower bill was introduced in the Senate last week by Sen. Edwin Johnson, Colorado. Chairman of the Senate Interstate and Foreign Commerce Committee and long-time foe of clear channel stations.

Johnson's measure would amend the Communications Act of 1934. The Federal Communications Commission operates, to provide that no station in the standard (AM) broadcast band can be licensed to operate with more than 500 kw power, the present limit on U. S. standard stations.

The bill, if enacted, would not only limit the hopes of superpower advocates who have been asking for 250kw, but would also be a body blow to the stations operating on the exclusive clear channel. A provision in the measure specifies that FCC can assign only one station to a clear channel.

The Commission has been wrestling with the hot clear channel issue for years and now Johnson says so officially it is no secret it would be relieved of a big "headache" if Congress passed the bill.

Johnson's bill would be for another on the issue. However, various complicated technical problems are involved in the claims and counter-claims of advocates and opponents of the clear channel outlets.

## Gen. Mills ABC's Top '48 Spender

General Mills, with total billings of \$4,686,248, topped the list of client spenders on ABC for 1948. The network's advertising revenue for the year was \$44,303,378. This exceeds the web's previous high in '47 of \$43,545,057.

Dancer-Fitzgerald & Sample headed the list of agencies buying on the network, with a total of \$6,361,292, with gross billings of \$5,361,292.

### TOP 10 ADVERTISING

General Mills	\$4,686,248
Procter & Gamble	2,879,248
Wm. W. Brown	2,126,090
Swift & Co.	2,112,742
Sterling Drug	2,025,268
Quaker Oats	1,973,208
Libby, McNeill & Libby	1,778,550
Toni Co.	1,714,040
Westhouse	1,518,029
U. S. Steel	1,052,090

### TOP 10 AGENCIES

Dancer - Fitzgerald - Sample	\$5,361,292
J. Walter Thompson	3,891,292
McCann-Erickson	3,139,438
Compton	2,592,145
Hutchins	2,128,069
Kenyon & Eckhardt	1,717,530
Foot, Cone & Belding	1,514,040
Benton & Bowles	1,549,931
Kudner	1,504,820

## Battle for WNY Goes Back to N.Y. State Court

Schenectady, Jan. 18. The legal battle for control of WNY, 250-watt independent in Schenectady, was returned to the federal court to state court last week when Federal District Judge Stephen W. Brennan in New York ruled that the case did not fall under federal jurisdiction. Winslow P. Leighton, president of the station and defendant in an action brought by George R. Nelson, made the move to put the case before U. S. courts.

Nelson, former vice-president of the general magazine company, charges that Leighton improperly removed him from the position. Nelson also has petitioned the state court to enjoin Leighton's actions in gaining stock control of the station. It was indicated that the case would be continued in the state supreme court.

## Cleve. Pools Air Talent In 300G MOD Drive

Cleveland, Jan. 18. Cleveland's 300-gig bands are pooling talent for a major campaign to raise the city's \$300,000 quota for the March of Dimes. Under the plan, stations sign off at midnight and audiences will be asked to tune in station remaining on the air with the drive promotion.

Each of the cooperating stations has been given one night each to promote March of Dimes drive from the midnight-on period, sign-off coming only when pledges stopped coming into the station.

Pinky Hunter, WPKM program director, is in charge of radio committee, which includes Rep. Merriweather, WGAI; Jake Hines, WTAM; Lawrence Webb, WJW, and Sam Sague, WSRB. AFRA and Musicians' Union also participating.

## 370G Loss To Meyers in Sale of WINX (D.C.)

Washington, Jan. 18. One of the heaviest postwar losses taken in the sale of a radio station was revealed yesterday (Tues.) in a formal application filed with the FCC by the Washington Post to sell WINX, its AM independent, to William A. Banks, owner of WHAT, Philadelphia, for \$130,000. Post paid \$500,000 for the station in 1944 and has since invested approximately \$100,000 for better in suburban stations.

The newspaper simultaneously filed for transfer of WINX-FM for \$160,000 to WTOP, former CBS owned-and-operated outlet, in which the Post recently purchased majority control for \$875,000. Post said it was taking over WINX-FM to enable WTOP to start FM service immediately through relinquishing its conditional license grant for WTOP-FM.

The newspaper listed the replacement cost of its FM property at \$176,000. The FM station was established after the Post acquired WINX. Along with the application, the Post requested the FCC approve the transfer without formalities of going through the FCC procedure, which requires (Continued on page 33)

## P&G Topped CBS '48 Purse List

Procter & Gamble, with billings totaling \$8,053,361, was the top client spender on CBS during '48, with Dancer, Fitzgerald & Sample (\$6,327,912) tops among agencies.

### TOP 10 ADVERTISING

Procter & Gamble	\$8,053,361
General Foods	4,908,918
Lever Bros.	3,883,595
General Foods	2,955,525
Ward Wheelock	2,609,510
Liggett & Myers	2,180,768
Toni Co.	1,946,771
Newell-Elmendorf	1,824,611
Armour & Co.	1,825,611
Coca-Cola	1,690,887

### TOP 10 AGENCIES

Dancer-Fitzgerald-Sample	\$6,327,912
Young & Rubicam	6,207,510
Foot, Cone & Belding	5,547,739
McCann-Erickson	4,959,518
BBDO & Co.	3,833,717
Compton	3,272,113
Benton & Bowles	2,955,418
Burkhardt & Ryan	2,455,261
McCann-Erickson	2,435,161

## CHARTERED BANDS

By DOROTHY HOLLOWAY.

Mexico City, Jan. 18. Uncle Sam's plea for diving up scarce shortwave bands among some 60 nations will be formally released to delegates at the International High-Frequency Broadcast Conference here tomorrow (19). The event marks a crucial point in the party since it is the first alternative put forth to an elaborate and completely unacceptable allocation of DX ether which the Russians have been trying to sell the delegates for the past two months. The tragedy is that the U.S., like the Russian plan, must fall short of giving most countries the shortwave spectrum they are demanding. So from here on, it is anyone's guess whether the conference will break up pronto or end in some sort of agreement by the tight day of Feb. 1.

The present shortwave spectrum at best can accommodate 5,500 hours of DX a day, but the 60 countries have put in minimum requirements calling for a total of 15,000 hours. As a result, the blueprint must cut demands of the big three—U. S., United Kingdom and the Russian bloc—where we are down request of Latin American and other small countries. The nations and small European countries outside the curtain are solidly opposed to the Russian plan, but they may be disappointed when they find the U. S. plan will hit them hard, too. As one expert put it, short of a miracle, it's no longer possible to make two leaves and three trees feed a multitude.

### Latinos Dislike Cost

Yankee engineers burnt the midnight oil to get their plan out this week for the Brazilian delegation—speaking for most Latin-American countries—served notice that they were ready to pack the bags.

(Continued on page 34)

## Radio-Shy NAM Mulls Top Show

The National Assn. of Manufacturers, up to now radio-shy as regards allocating budget funds for institutional advertising, is planning to earmark \$1,500,000 a year for a new daytime nighttime network show. NAM's agency, Benton & Bowles, is in process of auditioning for a 30-minute weekly musical series with Andre Kostelanetz and Gladys Swarthout, one of the foremost musical stars from one of the U. S. colleges to guest stars for a commercial spot in a bid to showcase promising new talent. Tentative title of show is "Music America's Own."

NAM as yet hasn't definitely committed itself to the show, with the decision due by Wednesday (26) at the January board meeting, when the annual NAM convention opens in New York. At that time, the public relations policy committee of NAM will pass judgment on embracing the show, as well as newspapers and magazines, in telling the NAM story to America.

Fact that the organization is lending an attentive ear to radio advertising comes from the fact that stems from the present managing directorship of Earl Bunting, who has been in the industry since 1929. He is the former pressy of O'Sullivan Rubber Co. and it's recalled that when he took over the reins of the company in 1947, he was responsible for the sponsorship of Leon Henderson's "The Sound of Music." Plan is merely to use an "NAM Presenting" opening tagline. The show, with 200 words of strictly institutional copy third way through the show, will be a one-minute cut-in to protect grass roots thinking via network manufacturers.

Network has still to be chosen.

## Broadcast Time Sales Go Into A Reverse for 3d Quarter of 1948

By DOROTHY HOLLOWAY.

Platters That Pop  
Minneapolis, Jan. 18. Sev. Midman, disk jockey, will switch Feb. 1 from WMIN to WDGY, reportedly because he refused to quit munching popcorn while at the microphone.

Widman, who left KSTP some time ago after an incident in which he heckled Virginia Mayo, screen actress, was warned about popcorn habit by Frank Devaney, WMIN manager. Devaney said he kept on munching. Devaney said he didn't actually fire Widman.

Story also circulates that Widman among superiors during conferences by putting his feet on their desks.

Manager Mel Drake at WDGY said, "I've got a big desk." Regarding popcorn, he said, "We don't have any popcorn sponsors. He should try to chew up something major by a sponsor."

## Atlas Buying KLAC of WB Deal Gets Okay

Hollywood, Jan. 18.

Ralph Atlas of Chicago may add KLAC to his Hollywood radio holdings after the FCC has passed Warner's package buy offer to pay the bar. The package stations, one of them KLAC-TV. Understood deal is set, even to the tune of \$450,000, subject to the commission's approval. Atlas is owner of WINX in Chicago.

Under FCC policy, dual ownership in the same market, Warners would have to dispose of one of its Hollywood stations. It is considered certain that KFWB will be retained. Deal with Atlas reportedly to have been wrapped up last week at a meeting here with Don Pedersen, manager of the Thackeray stations here and in Frisco, and Col. Nathan Levinson, representing Warners. Understood that Thackeray will be retained as manager of the two Warner stations.

## P&G Heads NBC '48 Coin List

Procter & Gamble, with its stock of advertising agencies and its Rock Skelton-Truth or Consequences "Life of Riley" nighttime aires on the web, topped the top 10 agencies among advertisers on NBC during 1948, with total annual billings of \$1,000,000.

### TOP 10 ADVERTISER

Procter & Gamble	\$1,000,000
Sterling	4,000,000
General Foods	2,800,000
Miles	2,224,000
Colgate	2,170,000
Liggett & Myers	1,920,000
Amor Tobacco	1,850,000
Amor Tobacco Prod.	1,800,000
General Mills	1,520,000
Kraft	1,400,000

Top 10 agencies, with billings ranging from \$9,000,000 to \$3,000,000, were, in the following order: Dancer-Fitzgerald & Sample, William Thompson, Benton & Bowles, BBDO & Co., Wade, Low, Newell-Elmendorf & Rubenstein, Dune Jones and Lee Burnett.

Washington, Jan. 18. Broadcast time sales went into reverse for the third quarter of 1948, on the basis of partial figures released last week by the Securities and Exchange Commission.

CBS racked up business of \$15,772,000, contrasted with \$16,867,000 in the second quarter. However, there were time sales of \$23,146,000 in the third quarter of 1947 (including an extra week).

ABC revenues fell from \$9,693,000 in the second quarter to \$7,378,000 for the third quarter. RCA turned in an overall figure which includes not only NBC broadcasting, but also the manufacturing end of the business. The total was \$80,733,000 for the third quarter, well behind the \$87,701,000 for the second quarter, but more than \$10,000,000 improvement over the third quarter of 1947.

In the radio and television set production business, sales for 13 companies amounted to \$249,000,000 for the third quarter of 1948. This was off from the \$262,021,000 of the second quarter of 1947, ahead of the \$217,424,000 racked up during the third quarter of 1947.

The RCA figure given here was somewhat misleading. The same figures were given for the third quarter of 1947. Hence, the figure for the third quarter of 1948, but also the NBC's manufacturing.

Indication is that Philco drew the lead in manufacturing over the period. The Philco figures amounted to \$69,539,000 of sales in the third quarter of 1948; \$65,956,000 in the second quarter and \$49,267,000 in the third quarter of 1947.

## Chevalier Show Set for Mutual

Maurice Chevalier will star in a half-hour transcribed variety show over the Mutual net starting March 1, according to Samuel C. Pierce, who is writing and producing the upcoming aires with William Robson, who has just checked out of CBS, on the Coast, to do the series. While bankrolling details are still incomplete, it's understood that the program will either be backed on the web by one sponsor or will be sold on a coop basis.

Prior to sailing for Paris, Saturday (15), on the new Caronia, Pierce revealed that he previously had prepared a sample tape recorded stanza built around Chevalier in an earlier trip to France. On the strength of the initial cut, he decided to go ahead with the venture.

Pierce, who was accompanied by his family, expects to be away about a month. He is expected to arrive in the Caronia, Chevalier's plane, in early February. He is also expected to be in the Caronia's personal rep. Arthur Conner, following the usual preliminary negotiations. The tape recorded, in keeping with the variety format, other French talent will also be woven into the aires.

## NBC MULLS 2-WAY SPREAD FOR BURROWS

Hollywood, Jan. 18.

NBC is mulling a two-way radio-video show for Abe Burrows, who has been missing from the air since a regular series on the Listerine program last season. Meanwhile, there are some sponsorship offers for a 15-minute cross-the-board AM show, which Burrows is angling as a tape-recorded variety.

Burrows is punctuating night engagements with work on a book, "The Life of Riley," in Las Vegas, tomorrow (19), then goes to Minneapolis Feb. 11 and St. Paul Feb. 12.

Burrows does a couple of guest shots on the Bing Crosby-Philco show, the first one coming up Jan. 26.







# \$10,000,000 A YEAR FOR CBS-TV

## Overdoing It

While the jury is still out, the guess here is that somebody has pooted one in sending Arthur Godfrey to the post twice a week on television. The basis for this pessimistic crystal gazing is the tremendous rate at which video sets up material and talent. Triple that of radio. And there's too much radio in Godfrey's second program. That's another reason. There's too much radio in almost all video live shows from vaudeo to sports.

Godfrey starts the week Monday nights with his half hour for Lipson's Tea and bounces right back Wednesday night doing a full hour for Chesterfield cigarettes. This second session looks as the trouble maker. It's a lot of Godfrey and added to the Monday night shindig it's more than enough Godfrey regardless of what segment of the network either program covers. On the Lipson 30 minutes Godfrey is backed by the professional talent opportunity troups. There are people to be displayed, things happen, things move and it is on and off in a half hour. The Wednesday night 60 minutes is merely a transfer of Godfrey's morning AM show for its same sponsor, routinized and photographed as she plays. The mistake is figuring that television is radio or close enough for Lil' Arthur to push anything across.

Where the Chesterfield presentation stubs its toe is in its rambling and ambling, taking time when depending too much on Godfrey. Everybody does just about what they do mornings except that now it's in front of a camera, and this won't do at all because an hour on tel is longer than an hour on radio. For instance, the support people with Godfrey. They hinder as much as help. Neither the boy nor girl vocalists know how to handle themselves in front of the camera. Godfrey's group of people, a mike and the orchestra laughs at Godfrey's "locals." There isn't enough animation on or in the show. But not even the liberties allowed Godfrey in his informality should permit him to display and prolong into a bit a small model prize labeled "Arthur Godfrey's Office" with "three desks inside" as he remarked and held up to show. All right, so it was funny in the studios. Say that Mom and Pop and the kids (if the modern youngster recognizes a privy from the outside) laughed at it. Nevertheless this is bathroom comedy and television is coming into the home on a plane never reached by radio. So what about the girl entertaining her beau? They decide to watch Arthur Godfrey and he carries on as if he were alone. The modern young couple has radio embarrassed with its laxative commercials.

However, the point here is not the question of judgment or taste. CBS will take care of that, the object is to bring out that a performer can queer himself in television by being on too long or too often. A bad show simply hastens the process. Another theory, or guess, is that the smartest thing Milton Berle could do right now is take himself off the Texaco show. Despite the recently gained mid-week network Berle will always be a welcome program addition other there while the past has now seen him for 33 weeks. That's a lot of weeks at the Colonial or Riverside and is there so much difference? The exciting might be good while they would be asking, "What happened to Berle?" "When's Berle coming back?" He has done some repeating bits, pieces of business, gags, and has fallen into the same set introductory phrases in bringing on the other acts. That's not all Berle's fault. It's those 33 weeks. Maybe it is time for a rest.

Then what about Lanny Ross? He's been on the Swift show 43 weeks. That's longer than Berle, yet the comparison is not good because Ross gives a different type of performance. He is quiet, pleasant, and sings a nice song where Berle explodes. Still, Ross is another who should watch himself in this respect.

It could be that the "time to get lost" idea may be best applicable to the "names" who make or break television shows. But it is something for every performer to keep in mind. The day also could be approaching when sponsors who pay for 30, 60, or 90 seconds will present two or three different programs within the period of the same contract. Why? To get that change of pace and play the ace talent close to the vest. Such is television and the speed with which it devours what it sees.

## Public Stock Issue May Be Made by Lion, Formed By Six N.Y. Film Execs

Reports that Lion Television Corp., recently organized by a group of six New York film execs, may float a public stock issue were confirmed by Lion's W. Hammons, Lion exec, Monday. He said the show was declared, however, that if the shares are issued it won't be for a year or more.

Former Educational Pictures president said that Lion, with a paid-in capital of six New York film execs, may float a public stock issue which carry out present plans for financing production units, financing others and building shows. Company's progress during January and the general development of the TV industry will determine.

(Continued on page 35)

## THEATRE GUILD GETS TV SPONSOR NIBBLES

Theatre Guild series of television plays will take the last year of the summer. Guild execs are currently dickering with two interested controllers and confident that, if they don't sign one within the next couple of weeks, they'll definitely bag one to start the series next fall.

Guild ran a series of hour-long plays last year. The show was popular. It had almost set General Foods to pick up the tab this year. But the show was so popular the estimated budget was hiked about \$5,000 weekly over the original figure. The show is to slot in on NBC-TV. Opposition of Philco, which aired its "Television Playhouse" an hour later on the same week, is also believed to have helped nib the pact.

## THEATRE SYSTEMS IVPO

By BOB STAHL  
That boxoffice gaud of \$10,000,000 and for top spot in attendance predicted as the end result of theatre television's development, may occur much sooner than originally anticipated through the manufacture of a theatre TV system set to sell for about \$8,000—or about one-seventh the cost of the methods now in use.

Full-sized this new system will thus be within the reach of many indie exhibitors is expected to provide the final impetus to the formation of a nationwide theatre tele circuit comprising hundreds of theatres, whose accumulated box take would provide both exhibitors and sports promoters with the biggest rates in history. Manufacture and sale of the sets will be the first move of Arthur Levy, Scophony Corp. of America, privy, following the Government's action last week in forcing the Scophony patents on the market via a consent decree in the SCA anti-trust suit.

Levy, now planning a pilot plant to develop the system which has been held back since before the war, has just started negotiations with top indie exhibitors in the metropolitan New York area for installation of the sets. He has been wired for TV. He also plans talks with H. Faltus, recently revealed to have started formation of an exhibitor syndicate to promote and book sports events.

Home Tele Sets Angle  
Scophony system, which is equally applicable for home tele sets, is the one which has been developed by the method yet devised to the cathode-ray tube receiver. Instead of the regular projection kinescope, Scophony utilizes a "supersonic" cell, based on a system of optical storage, through which the light in the cell, it's possible, according to Levy, to project TV images on a full-sized theatre screen using only carbon-arc lamps for projection. Thus, Levy said, in addition to the comparatively low cost of the unit, exhibitors will be able to operate the system using only their regular projectionists. The result, a further considerable savings will be effected through elimination of highly-trained and highly-paid technicians necessary for all other theatre TV systems now in use.

Levy is now mulling the feasibility of leasing the units to exhibitors on a small fee basis, instead of selling them outright. Whichever method he decides on, he hopes to get the system into operation in many theatres as possible immediately.

(Continued on page 32)

## NBC BUYS SCHWERNIN TESTER FOR VIDEO

Horace Schwernin's "pre-testing while-you-wait" system of qualitative audience research will be projected into television for the first time in about 60 days under a deal set this week between Schwernin and NBC. Plan calls for Lion Television's reanimator, an electronic recording device, to be used to make a record of about 100 viewers a group of half-hour NBC video shows.

The device measures the instantaneous reaction of individual viewers to each phase of programming. NBC officials say the technology answers to such current video stickers as the best screen size for preference of the public for live TV shows, the determination of audience size, and the type of shows that can best be simulated.

Deal was set up with Schwernin by NBC tele chief Charleston D. Smith and research director Hugh M. Beville, Jr.

## TV Coming to Grips for First Time With Summer Replacement Problem

### MCA Vs. MCA

The nation's all-replacing tentacles of the Music Corp. of America will get tangled with each other this week. CBS-TV, at 10 p.m., launches the first of a series of boxing matches promoted by the MCA-Tournament of Champions, of which MCA is a 25% owner. At the same time, NBC-TV and DuMont will be carrying a pickup from Washington of President Truman's "9 a.m." celebration, most of the talent for which is being booked directly by MCA. Quiffs, consequently, will be virtually competing with itself to snare viewers.

## Webs Refuse To Relinquish Co-ax For D. C. Gala

Midwest television viewers will see only the last part of President Truman's pre-inauguration "9 a.m." from Washington tonight (Wed.), despite the fact the committee handling the affair has made the fire show available to video for free. Complete inauguration ceremonies will be carried tomorrow (Thurs.) and the Presidential Ball tomorrow night, however, will be carried on the full-time CBS network.

Truman on tonight's show will be CBS and NBC's both of whom refuse to relinquish their place in the east to midwest coastal cable. NBC has the "Kick-Off" show in the 9 to 10 p.m. time slot which is fed to all interconnected stations. CBS preempts its Tournament of Champions boxing matches at 10 p.m., under sponsorship of Ballantine's. As a result of the cable tieup, ABC and DuMont will carry the "9 a.m." show from its 9 p.m. certain only on their eastern webs. CBS will cut in as soon as the show starts, at which time the "gala" will go to the midwestern stations.

Truman may carry tonight's show at all. ABC and NBC take the air at 11:30 tomorrow morning in a pickup of the inauguration ceremonies and parade, planning to renew the show for tomorrow evening. It's expected to last DuMont will carry the ceremonies from 11:30 to 12:30, but cut out after midnight programming for an hour and return with Washington from 1:30 to 2:30. All four webs will be in the pool pickup from the ball tomorrow night, from 10 to 10:30.

## WPX Bids Off on D.C. Pool; Fee Too High

N. Y. Daily News WPX will not carry any of the pool pickup from Washington of President Truman's inauguration ceremonies. The price of the high-percentage cost of the pool, reported at about \$1,600 for each participant.

Station, which is strictly a local operation, feels the cost is too high to cover the fee that the show will be carried by the four major networks' outlets, giving viewers the N. Y. market a share a chance to tune in on them. WPX management was willing to show the N. Y. market the ceremonies only tomorrow (Thurs.) morning, but gave up on that idea when the other participants refused to pro-rate the cost.

### MPLS. RENTAL SERVICE

Minneapolis, Jan. 18. TV is getting into wider circulation here as the result of set rental service, which some dealers have inaugurated to offset slow sales. Pilot portable sets are available for as low as \$2.50 per week rental.

Television industry this year for the first time will give serious thought to summer replacements for winter shows. The more shows on the air. Present indications are that some of the top Hooper programs, like "The Tonight Show," will be replaced by an anticipated slump in viewing, will either take a 13-week hiatus or sink into a regular budget slumping. "Philco Television Playhouse," aired Sunday nights on the NBC-TV web, has already been earmarked for the hiatus route.

Despite the mushrooming growth in new shows, the more experienced network facilities, broadcasters are convinced that the audience dip will be much more pronounced than it's ever been in radio. Unlike AM, which can still count on a quota of summer listeners because of automobile and portable radio, TV has no such vacation beach, tele has no such vacation receivers to rely on. With the exception of the major cities receiving stations of metropolitan TV transmitters, tele will be a lost cause.

Problem hasn't cropped up until now because, until 1948, there was no serious threat to the air sponsors to worry about. Today, however, with "Philco" costing out the air budget, the air sponsors to worry about. Hitting the "Texaco Star Theatre" better the \$12,000 budget, marker on the CBS-TV web, the production shows costing similar sums, advertisers want a promise of a return on their investment. The remains on the air throughout the summer hasn't been decided, but the summer months, the time when production, with less costly guests substituting if the show stays on.

Advertisers will be looking for a still a moot point. It is expected, however, that they'll follow the summer months, the time when production, with less costly guests substituting if the show stays on. The same advertiser will slot in a lower-budgeted show during the summer months, the time when production, with less costly guests substituting if the show stays on. Philco is tentatively mulling a new show, budgeted at about \$6,000 per day, but hasn't yet decided on its format.

Those networks carrying a full complement of expensive sustainer shows, such as CBS-TV, may find the summer an especially difficult period to contend with. Their sponsors are tagged for such programs as the "Morey Amsterdam Show," "The Goldberg," and "Make Me Music" before June, the web must decide whether to pull them for the summer months, which would reduce by that much its chances of a return on their investment, or keep them on the air to play to greatly-reduced audience.

## CLUB 15 MAY MAKE TV BOW ON DON LEE WEB

Campbell's Soup's Club 15, which emanates nightly from the Coast, is expected to make its television broadcasts soon on the Don Lee network. This string, part of the "Morey Amsterdam Show," will feature the performance of a.m. broadcasts occupying other networks. Campbell's Soup is expected to make its TV bow on the Don Lee network on Monday (17) to participate in discussions on video tests for the trio.

## Govt. to Sell Patents On Projection Devices

Washington, Jan. 18. Six patents for television image projection devices, held by the Office of Naval Research, were thrown open yesterday (17) on a royalty-free, non-exclusive basis to anyone who would pay \$15 per patent. Title was formerly held by Manhattan Project, which some dealers of the patents is available without cost at the Office of Allen Property, Dept. of Justice, Washington.

While moving into the video field, Alsop said that he'll continue his radio activities as well as his work as a talent agent. Asher, who also sailed on the Caronia, was with Warners for 14 years in Britain before the war and also headed his own IA Productions. More recently he's been rather inactive. Alsop expects to return to the U. S. in about two months.



# clear





st

16<sup>0%</sup><sub>0</sub> Clearer  
on  
WNBT

*The face on the living-room screen is 16% clearer on WNBT than on the next best New York station . . . and WNBT is setting the standard of technical reception for all the other stations of the NBC Television Network. Technical superiority multiplies viewers . . . and the audience to NBC.*

## three to one

Images clearer on NBC, programs more popular, audiences larger . . . in fact, in answer to the question "Which one television station do you view the most?" — viewers in the New York area state a *three to one* preference for NBC over the second ranking station.\*

With a lead like this, it's no wonder that *four times* as many network advertisers are on NBC Television as on any other network.

\*Complete details on request

## NBC Television

THE NATIONAL BROADCASTING COMPANY

*A service of Radio Corporation of America*





## D.C. Gets 4th Tele Station as WOIC Takes Air; Plans Fulton Lewis Shows

Washington, Jan. 18.—The Capital's fourth television station, WOIC, owned by the Bamberger Broadcasting Co., started regular operation Sunday (16) with the full evening schedule of the CBS network. Debut of the outlet was timed to catch the inaugural ceremony.

Station plans to add projected Mutual regional TV network when its start-out, WOR-TV. New York, takes to the air in late spring. Meantime, WOIC will telecast, beginning Feb. 21, the regular news broadcasts of Fulton Lewis, Mutual commentator, which will be fed to network several months hence. Lewis' newscast with film accompaniment for television audience, will be made available later for local cooperative sponsorship, believed to be an innovation in television for a nationally known commentator.

Opening of WOIC prompted the Washington Post to prepare a special 16-page supplement for tomorrow's issue (19) welcoming the new station. The Post recently acquired control of the CBS, the standard station in the Capital, WTOP.

Addition of WOIC to the Capital scene forced a revision of programming on the Washington Evening Star television station, WMAL-TV, an ABC affiliate, which has also been carrying CBS shows. WMAL-TV added 13 ABC shows, five coming over the new coaxial from Chicago.

Manager of WOIC is Eugene S. Thomas, former sales head of WOA, a D.C. native. James S. McIlwain, formerly with WBAL-TV, Baltimore, is program director. William D. Murdoch, formerly with WOL, Washington, is sales manager. John F. Hardesty, formerly with Mutual, is public relations director.

Miami—Bill Terry, formerly with Fort Industry's outlet in Atlanta, WOIA, has joined staff of Fort's sister-CBS affiliate, WGBS, Miami, as news editor and special events director.

## SET PRICES IN CHICAGO IN POST-XMAS TUMBLE

Chicago, Jan. 18.—Although tele set installations have hit the 60,000 mark in Chicago, tele set prices have been taking a tumble, with retail dealers unloading holiday season surplus. Surprisingly enough, all the cuts have not been in the large, more expensive sets, but also in the lower price field.

Halliercrafters cut its \$179 and \$189 sets by \$40, with some dealers even offering liberal radio trade-ins. Other dealers are offering discounts on all brands, with leading department stores, for the first time, mentioning manufacturer's name. Emerson, Philco, Admiral, GE and RCA-Victor have slashed as much as \$60 or more by retailers.

Higher-priced receivers have also been hit, with Farnsworth Television announcing a \$50 to \$200 cut on its Capofaro models. Although several thousand sets were sold for the opening of Chicago-New York tele web, apparently most of those were sold during the holiday season and since then the sales situation has become stagnant.

## Whiting Making Vidpix

Hollywood, Jan. 18.—Newest vidfilm producer is Art Whiting, who is converting his recording and rehearsal studio into a telepic sound stage. Bulk of the product will be 16mm commercial strips and Whiting also plans to rent his facilities to other producers.

Partnered with him are Elwood Nicholson, who quit a cameraman's post with Vallee Video to go into business with Whiting, and Jack Weidman, who it's understood, furnished most of the coin.

## Expect Ruling Soon On Tele Soundtrack Scale

Hollywood, Jan. 18.—Musicians' scale for television soundtrack is expected to be set up by the American Federation of Musicians shortly according to W. Gillette, international studio rep for AFM.

Gillette revealed that he has had definite word from James C. Petrillo that union was hard at work on the problems involved in setting up wage scales for canned music. AFM is working on a scale that will take into consideration the number of sets in use throughout the country, the range of each transmitter and the number of stations beaming TV programs.

## WTTG Gives Washington-Regular Daytime Video With New Program Setup

Washington, Jan. 18.—Regular daytime television programming began here yesterday (17) when the DuMont station, WTTG, took to the air at 10 a.m. with 4½ hours of morning and afternoon shows on a Monday through Friday schedule. Outlet is now carrying 50 hours a week, plus 17 hours of music and test pattern.

All of the daytime programs originate from DuMont's New York station, WARD, which also feeds the schedule to the company's Pittsburgh outlet, WDVT, which started operations last week. DuMont affiliates in Baltimore and Chicago were expected to take the schedule, which is offering affiliates on the east-middle coastal hookup.

WTTG is offering its daytime programs for local sponsorship at the current station time rate and is not charging for cost of talent or production. Contracts are for not more than 13 weeks, after which time the station hopes to have audience data on which to base future charges. A 15-minute show is being offered on a once-a-week basis at \$60 a day, twice-a-week for \$57, and so on to a minimum of \$48.

## Inside Stuff—Radio

Bob Carter, Pittsburgh radio singer and m.c. at Nixon cafe there for 10 years, paid a debt of long-standing off in part to Jack Fulton last week. Carter, in the mid-1930s, was a radio personality with Fulton and heard Carter. He recommended him to Pops and the young fellow took the job. So when Fulton came back to Pittsburgh for the first time since then to play Mercury's Music Bar, Carter plugged him nightly from floor of Nixon cafe, rival spot, and also spotted him as the paid guest on KDKA's (Pitt) Superhitter show, a long-running commercial on KDKA.

J. E. (Pat) Garner, vet news commentator for WFPW, Fort Smith, Ark., and state senator in the Arkansas legislature, recently did yeoman relief work in behalf of the lowly and lowly Pauline Wrenn, struck by a devastating tornado Jan. 3. Together with Remmel Young, theatre circuit exec, and other station officials, Garner organized collection depot for food and clothing for the Warren residents in his plea from floor of Nixon cafe, rival spot, and also spotted him as the paid guest on KDKA's (Pitt) Superhitter show, a long-running commercial on KDKA.

The Federal Communications Commission, the only agency in government which is subjected to a Congressional investigation every two years like clockwork, is apparently due for another probe during the 81st Congress.

There is considerable sentiment, particularly on the Senate side, for a thorough look into the matter of moving FM up in the spectrum. A number of Senators are convinced that the FCC blundered badly when it shifted FM upstairs to its present slot. Dr. Edwin D. Armstrong is still fighting to remain in the old setting of the ether.

Fact is, after FM moved up into a supposedly interference free band, new gimmicks interfering with reception began to occur. Some of these had been predicted by private radio engineers such as Dr. Armstrong. FCC engineers insisted there would be no interference.

Phil Silvers will enliven the entertainment at the annual Radio and Television Directors Guild ball to be held Friday (21) at the Astor hotel, N. Y. Among the others slated to appear are Joey Faye, Milton Berle, Henry Morgan, Cardini, Mervyn Anderson, Katherine Dunham dancers, Ray Kelly's orchestra and a rumba band will be on the poll.

## SAVO HEADS LIST OF 5 TV HOUSE PACKAGES

Group of five new television shows, offered by Jimmy Savoy as a detective in "Sherlock Jones, Jr.," has been packaged by TV House, Inc., a new indie firm, which has been peddled to ad agencies and networks. Outfit is headed by Zina Grovinsky, a producer.

Harry Brent as talent director and Dick Shack as business manager, "The Five Faces of the Savoy" package will carry a week-to-week continuity, is songstress Janie Ford. Other shows on the package include "And in This Corner," narrated by Barney Ross and Harry Balogh and "The Five Faces of the Savoy" package will carry a week-to-week continuity, is songstress Janie Ford. Other shows on the package include "And in This Corner," narrated by Barney Ross and Harry Balogh and "The Five Faces of the Savoy" package will carry a week-to-week continuity, is songstress Janie Ford.

"Over the River," 5-minute spot plugging Brooklyn, to be conducted by the N. Y. Mirror's Brooklyn columnist Eddie Zeitner, and "TNT and a Shell," 15-minute musical with the Teddy Napoleon Trio and Miss Shell.

## KSTP, Mpls., to Operate On Seven-Day Schedule

Minneapolis, Jan. 18.—KSTP-TV on Jan. 21 will close the Friday night gap in its television schedule to operate on a seven-day weekly lineup, the new program to continue at least until the end of the hockey season. Then President Harry Truman announced, Saturday night telecasting may be discontinued. Seven-day schedule will include some 40 hours of operation. Heading new Friday night shows will be Admiral's "Friday Night Prolic" as well as American Tobacco Co.'s "Your Lucky Strike." Other network features will be broadcast from film. An NBC affiliate, KSTP also starts Wednesday (19) the broadcast of CBS' Arthur Godfrey "Talent Scouts" show.

## TED LEWIS' TV PACT

Chicago, Jan. 18.—Ted Lewis, currently appearing here at the Chez Paree, has packed a tele contract with the William Morris office.

Deal is for one year only, with WM packaging video offering as "Ted Lewis Show."

## Vandalism Takes KXLW, St. Louis County Indie

### Off Air For 6½ Hours

St. Louis, Jan. 18.—An act of vandalism last week cut KXLW, indie St. Louis County station, off the air for 6½ hours and added another chapter in the trouble that has beset the station during the past year. The vandals, according to Guy Runnion, station president, sealed a six-foot fence around the 205-foot tower to short-circuit the juice by wiring together two wires at the base of the tower.

Some equipment was damaged and the station was silent until new parts could be located. Runnion says it obviously was done by someone thoroughly familiar with radio broadcasting equipment and most likely KXLW installations in particular.

Last week Runnion and two of the station engineers were arrested by the marshal of Olivette, a residential community in the county, on charges of violating zoning ordinances by erecting the tower without a permit.

Efforts of the station to erect another tower on a different site in the county have been halted by a strike of AFL engineers which started last month over a wage increase dispute.

Listen to  
**ROBERT SNYDER**  
on  
WFLA—Library  
feature  
Gracie Field's London Record  
**FOREVER AND EVER**

## PUBLICITY WRITER EDITORIAL STAFFER

Background: All phrasing publication work, news and anonymous writing. Men-map, registered in bank, rec'd, and many other adventures. Miami—Robert Wrenn, Jr., 11111 Biscayne Blvd., N.E., Miami 26, Fla.

## Radio Station Wanted

**WANT TO ACQUIRE OWNERSHIP. INTEREST OR CONNECTION IN ESTABLISHED NETWORK AFFILIATED STATION. CASH AVAILABLE.**

Write Box N-32, Variety, 360 N. Michigan Chicago 1, Illinois



COLUMBIA BROADCASTING SYSTEM  
MIAMI, FLORIDA

Represented by KATZ

Day and night, a 600% increase in the number of people in our area of consistent, perfect reception.

**50,000 Watts**

THROUGHOUT all of GREATER MIAMI

\*50,000 day, 10,000 night

710 KC

MIAMI

## Inside Television

Claim that all major technical problems in the use of Stratovision as an airborne method of television networking have been solved was made this week by Walter Evans, vicepres of Westinghouse, which is developing the system in conjunction with the Glenn L. Martin Co.

Extensive flight tests during the last three years prove that Stratovision is both "practical and useful," Evans said. He declared the commercial development of the system now awaits further public demand for expanded service offered by the system and the broadcasters' use of Stratovision to meet that demand. In addition, he said, channel facilities must be made available. According to Evans, weekly test flights utilizing a converted B-29 Superfortress have brought in successful reception reports from viewers within a 250-mile radius of the plane circling at 50,000 feet.

Television Hoppingstarts started this month in nine additional cities, results to be made available to subscribers Feb. 10. New cities added to N. Y., on which TV ratings have been taken since February, 1948, include Los Angeles, Chicago, Detroit, Philadelphia, Washington, Boston, Baltimore, Cleveland and St. Louis. Reports are to be based on the regular coincidental telephone sample in each city.

Publication of a N. Y. TV Pocket Piece was also announced for February publication by C. E. Hooper, who said the name of the service was being changed from N. Y. Teletings to N. Y. TV Hoppingstarts. In addition to detailed information on TV cities, stations, affiliations, radio and tele families in a 50-mile area, etc., the Piece will also show TV and radio listening in TV homes, number of stations carrying each network show and time allocations on the coaxial cable.

Charles ("Bud") Barry, recently-named exec television vicepres for ABC, makes his first trade appearance in his new position as guest speaker tomorrow (Thursday) night at the monthly closed bulletin of the Independent Television Producers Assn. Meet is scheduled for the Hotel Statler-Plaza, N. Y.

Barry is slated to speak on ABC-TV's plans and problems and will brief the indie producers on how to establish good relations with the web's stations relations. Kuderer ad agency vicepres Myron Kirk launched the closed sessions last month with an outline on the packagers' relations with agencies.

### N.Y. SOLONS TO GET BILL BANNING TV IN AUTOS

Albany, Jan. 18. Sen. Seymour Halpern, Long Island, N. Y., Republican, has introduced a bill which would ban television sets in automobiles where the viewing screen is visible to the operator.

In view of the fact Senator Halpern is chairman of the motor vehicle committee in the state senate, it is thought probable the measure will be favorably reported. Sen. Thomas C. Benson, Newburgh Republican, had announced he would sponsor a similar proposal, as a safety measure. Action along the same line has been taken in several large cities throughout the country.

### Quincy Howe Seguing Into TV as Narrator

CBS radio commentator Quincy Howe makes the switch to television Saturday (22) night as narrator on a weekly analysis of the news, which, is to be slotted in the 7:30 to 7:45 segment over the full eastern and midwest network. Howe will henceforth devote most of his time to TV, with the exception of a few AM shows, such as his current "You and I" series.

He's the second CBS radio newscaster to ankle towards the newer medium, having been preceded by Doug Edwards, who now handles the web's across-the-board 15-minute news show on radio.

### IMPPRO Seeking Theatre Dates for 'Drake' TV Pix

Hollywood, Jan. 18. IMPPRO Productions is seeking theatrical release of the six TV star Patricia Morison, Don Hagerty and Theodore von Eltz, and feature Luis van Rooten, Hilary Brooke, Joria Curwright, Gail Robbins and Walt Bissell. Films, running 27 minutes each, are readily adaptable to situations where exhibitors want a quicker audience turnover than they now get with double bills.

### Swezey Heeds Call of South; WDSU Veepee

Robert D. Swezey, who resigned several weeks ago as exec vicepres and general manager of Mutual as the result of a split with preyed Ed Kobak, is leaving New York and checks in Feb. 1 at WDSU in New Orleans. He becomes exec vicepres and a director of the station's AM-FM-TV operations.

Oddly enough, Swezey succeeds Fred Weber, who in turn was former general manager of Mutual a few years back in approximately the same top level post that Swezey held. Weber, who went to WDSU as part owner, plans to buy his own station.

WDSU was sold several months ago for \$650,000 to the Edgar Stern family, one of the wealthiest in New Orleans. Edgar Stern, Jr., is the station's preyed. A month ago WDSU premiered its video operation, the first in that city. Later is affiliated with ABC, NBC and DuMont.

Kobak meanwhile is on the prowl for a No. 2 man to head up sales program operations. It was Kobak's original insistence on bringing Ed Stern to the station to supervise sales and programming that brought about the cleavage and decision of Swezey to resign.

## Tele's Impact Keeps FTC Hopping To Check on Station's Commercials

Washington, Jan. 18. The impact of television, combining visual with audio forms of advertising, is creating a big job for the Federal Trade Commission, where commercials—printed or broadcast—are given the once-over for possible misrepresentation. The speed with which the medium is taking hold, Varnum learned last week, is being reflected immediately in the agency's advertising review operations.

It's only nine months since FTC extended its radio continuity examinations to include television, but in that time growth in the volume of copy submitted by video stations has been fantastic. Last April, when FTC canvassed television broadcasters for the first time, there were 22 stations in various degrees of operation. The Commission called on 14 of these stations to submit advertising copy, but only five of them had any sponsored programs involving products which move in interstate commerce, the programs FTC scrutinizes in carrying out its statutory functions.

In those distant days of last spring (which is ages ago in television), FTC would receive not more than 15 pages of commercial script from any one of the five stations in the 15-day period it specified for copy. None of the stations at that time had more than five items of advertising of a type normally coming under FTC jurisdiction (the Commission calls for copy from each station four times a year for a specified 15-day period). These calls are staggered by groups among the total number of stations.

In December—only eight months later—there were 54 video stations in various degrees of operation and the average amount of commercial copy received from 10 stations submitting script, out of 14 canvassed the other four had nothing of interest to FTC, during the 15-day period studied ranged from 125 to 140 pages. Each of the 10 stations, which in-

cluded some, which had been on the air hardly a month, had an average of about 35 items of advertising under FTC scrutiny.

The advent of television added a new wrinkle to FTC's broadcast coverage—use of advertising film. To get at the source of this visual advertising, the Commission canvassed 87 companies which prepare or place films for commercials. It found that about 20 firms produce the bulk of these films and made arrangements with them to supply text.

The use of slides, film, or live visual commercials has presented no great problem to FTC. Slides are usually employed in local advertising to show a trademark or place of business. The spoken word usually accompanies film or live demonstrations and text is available for this form of advertising. Even Sidney Stone's familiar "Tell you what I'm gonna do" routine on the Texaco show is a well-remembered text which is submitted for examination.

But not so simply with Arthur Godfrey, who takes new liberties every day with the basic script which FTC receives. However, the Commission doesn't concern itself too much with this type of commercial unless there are complaints, in which case monitoring is done—after office hours (without extra pay) by an official on his home television set.

### 'Operation Watermelon' Huge Success at WXQI

Atlanta, Jan. 18. WXQI, Atlanta indie, garnered some national publicity last week by broadcasting appeal for watermelons needed in treatment of ailing New Orleans boy.

Response to station's self-styled "Operation Watermelon" produced the equivalent of 50 melons in hard form and concentrated juice. Flooded to New Orleans, what wasn't needed there was transhipped to Wichita, Kan., to treat child there with similar ailment.

# what is a good program made of?

Little girls are made of sugar and spice and all things nice.

Little boys are made of sticks and stones and puppy-dog bones.

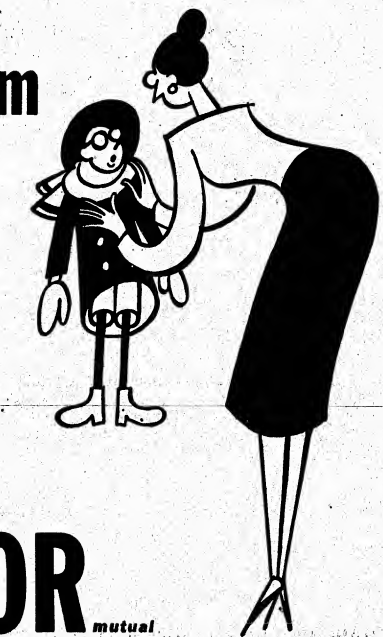
WOR's "Tele-Kid-Quiz" is made of little girls and little boys; thousands of them. It's packed with sugar and packed with spice and there's a good layer of verbal sticks and stones tossed around every weekday at 5:00 PM on WOR by the show's two ingenious and inventive conductors, Dan McCullough and Bruce Eliot.

It's the sort of thing that's pulled 12,188 letters from juveniles in less than 8 weeks. It's the sort of thing that has limitless sales and merchandising possibilities.

WOR's "Tele-Kid-Quiz" is another great program creation that can build greater sales, greater goodwill, greater and more economical impressions per-thousand-homes-reached than any juvenile show on at a similar time in New York today.

Please write, wire, phone, or just saunter over for a recording or full description. But, quickly.

- at 1440 Broadway, in New York • Longacre 4-8000





## FCC Hindering

Continued from page 32

and retard normal and healthy development of television.

**FCC's 'Quiet Treatment'**  
Patrick also brought up the Commission's proposed decision denying Fick's various applications for television on the ground the firm controls DuMont, which has three stations in addition to Fick's two. He said Par applications have received "quiet treatment" by the Commission since 1947.

He questioned control over DuMont. Pointing out that Par and DuMont have gone ahead in good faith with their applications for stations at substantial expense; that the firm company acquired its 29% interest in DuMont, now worth \$10,000,000, before the multiple ownership rules were proposed; and that both companies have pioneered in television, Patrick argued that Par and DuMont should be allowed to pursue their applications.

Joseph H. Ream, executive vice-president of CBS, told the Commission the question is not one of "pulling something out of the hat but of the development of television. He said he didn't know what limitations should be placed on video. "We don't know enough about the ultimate pattern of television," he added.

Ream objected to the Commission's proposed rule to limit an owner to seven AM stations. He said CBS finances video from the profits of its own AM stations and hopes "to preserve the vitality of the aural, broadcasting system." He said he did not think that fine changes can provide much of the programming for video stations.

Gustave B. Margraf, counsel for NBC, opposed imposition of "arbitrary limits." He contended that broadcasters "should have an opportunity to show in any given case that ownership of an additional station would not be contrary to the public interest." He said he was not advocating that there be no limit, but that the way be left open for consideration of each case as it is presented.

Paul A. O'Brien, of Dow, Lohnes & Albertson, counsel for the Fort

Industry Co., opposed the six-station FM limitation as well as the ceiling on video outlets as "illogical and impractical." He thought the limits should be the same for all three types of stations.

O'Brien said his company would be compelled to discontinue its AM station in Fairmount, W. Va., if it can't provide FM service in the area. Fort Industry said, "We have its limit of seven AM stations and therefore can't apply for FM in Fairmount. This is hardly a reward for years of providing public service," he said.

## Heilmann's 2-Way Stint for Detroit

**WWJ-TV**, will televise at least half of the Detroit Tigers' home baseball games in 1949. Edwin J. Anderson, president of the Goebel Brewing Co., which sponsors the telecasts, also announced that Harry Heilmann would handle both radio and television microphones this season.

This season will mark Heilmann's debut on television. He has done the regular broadcast of Tiger games for Goebel for six seasons. In 1949 he will speak the same text into two microphones during games which are televised. Announcer Van Patrick will participate with Heilmann in the play-by-play and visual interpretation. Patrick has broadcast Cleveland games for the past two seasons.

## Kelvinator Bankrolling Coast Hoop Games

**KLAC-TV** has sold 12 University of Southern California-University of Washington basketball games to Kelvinator for a reported \$14,750.

## WKRC Bags Cincy Gardens For Sports Despite Arena Mgt. Tie With Crosley

Cincinnati, Jan. 18. Exclusive video rights for Cincinnati Gardens, Inc. sports arena scheduled to open Feb. 22, were bagged last week by the Times-Star WKRC, whose video station is slated to start commercial operation April 1 after an experimental tuning up of several weeks. Deal aroused surprise in local radio circles, the Gardens acting general manager, Charles Sawyer, Jr., being longtime enemy in the Crosley fold, the only broadcasting firm now operating locally in television. Crosley's video engineers were consultants in planning of the new Gardens' 13,000-seat box out.

Hulbert Taft, Jr., managing director of WKRC and its TV unit said the contract is for 18 months and covers ice shows and other big road attractions along with boxing, wrestling, hockey, basketball and other sports.

Cincy's only video station, with nearly a year of operation under its belt, Crosley's WLWT has done a commendable coverage of general indoor and outdoor sports, including some of the Cincy Red baseball games last season and for which the station has the WKRC and WCPO newcomers as bidding competitors on the 1949 season.

## WPIX' Latin Quarter, N.Y., Tie-In on Talent Quest

A new variety show is slated to emanate from the Latin Quarter, N. Y., starting Feb. 1. WPIX, N. Y., has slated talent quest for seeking a Broadway showcase with winner to get a week's contract at the cafe. Boback shaft of markets will sponsor and LQ operator, Lou Walters, will produce and direct. Display will go on Tuesdays at 7:30 p.m. a half-hour.

Program labeled "Stairway to Fame" will have a similar format to the Arthur Godfrey show inasmuch as professional acts will be featured in a half-hour. Walters will furnish performers with material and wardrobe.

## WDTV Makes Pitt Video-Hep Despite Fact That It's Town's Single Outlet

Pittsburgh, Jan. 18. Launching of city's first television station at 11 p.m. DuMont-owned WDTV same night (11) that the coxial cable linking east and mid-west opened, gave Pittsburgh its biggest show biz shot in the arm in years. Prior to event, in the neighborhood of 2,000 TV sets were reported sold in the district and since then that number has been doubled, with orders piling up so fast dealers can't supply the demand.

And this despite the fact that WDTV is likely to be Pittsburgh's sole TV outlet until at least mid-1950. Although three channels remain to be allotted locally, FCC freeze on hearings of applicants

probably won't be lifted until late summer and before arguments can be heard and acted on, another few months will elapse. Which means that by the time transmitters are built by the three outlets which are okayed, better than a year will have passed.

In the meantime, AM radio may be in for some curtailment of advertising revenue from long-time sponsors, many of whom have already climbed aboard the video wagon. WDTV began first day of operation with such top-flight bankrollers as Kaufmann's and Joseph Horne department stores, Pittsburgh Brewing Co., Fulton theatre, Chevrolet Dealers and a flock of others.

All local shows on WDTV for the time being will have to be on film since station hasn't the equipment yet to televise live shows and must do everything from the transmitter. As a result, Kaufmann's and Horne's are using newsreel clips, with Beckley Smith and J. English Smith, respectively, doing the spoken narration, and Pittsburgh Brewing has taken the Russ Hodges sports short from DuMont network. It's introduced by Bill Sutherland, sports broadcaster for the local outfit, but he's shown doing his opening spiel on film. Bill Deal, radio producer and packager, has a strictly local newscast-under co-op sponsorship.

With WDTV assured of a virtual monopoly well into 1950, it's certain of grabbing plenty of attention, that should continue to pay off even after competition arrives, and also getting a toe-hold on the local sponsors. That's already been well indicated by the video pay brigade.

When the time being, WDTV hours of operation are only from 6 to 10 p.m., although during first week, it's been channeling through number of DuMont network shows from New York to establish test patterns. These aren't regularly programmed, however, but management says they will be within a week and that daytime schedule will run from 10 a.m. to 3:30.

## CBS Hub Bid Kept Alive

Washington, Jan. 18. Because of the "freeze" on processing of applications, Federal Communications Commission ruled last week that CBS may keep pending its bid for a television station in Boston while the Commission decides whether it will approve the network's bid to purchase a construction permit in the area.

No sooner had the FCC announced its decision, when The Meredith Publishing Co. filed a competitive bid matching the \$942,000 price which CBS agreed to give the Raytheon Electric Co. for its unfinished station in Waltham just outside Boston. Meredith, which has a television outlet in Syracuse, N. Y., and is seeking additional stations in Rochester and Albany, got in its application just under the 60-day deadline period provided for matching bids under the AVCO procedure. It is expected the CBS and Meredith applications will be given a hearing to decide which is the better qualified to operate the Raytheon station in the public interest.

# WHERE WERE YOU ON THE NIGHT OF JANUARY 11, 1949?

On Tuesday evening, January 11, 1949, thousands of families—in fourteen metropolitan centers and surrounding towns—sat before their television sets and watched the FIRST program ever to be telecast over the newly-joined Eastern and Midwestern networks of the Bell System.

Part of this program comprised the televising of a motion picture entitled "Stepping Along with Television." It was produced by Caravel for the Bell System; and it was the FIRST film ever to be transmitted

over these newly-combined T-V networks.

We don't attach too great significance to the fact that this Caravel film was a "first"—though it's something pleasant to remember. We do believe Caravel would never have been chosen to produce it if we had not first proved our ability to do a top-flight job.

If you missed the program on the night of January 11, 1949, we shall be happy to show our part of it—either at your offices or ours. We can't make ALL the films for television, but we do try to make the BEST.



When thousands, even millions of people, are the final judge, is it prudent to compromise with quality? After all, the TRUE yardstick is RESULTS.

# CARAVEL FILMS, INC.

DETROIT • 3010 Book Tower • Tel. Cadillac 6617 • NEW YORK • 730 Fifth Avenue • Tel. Circle 7-6111



## Tele Chatter

Continued from page 24

tribution of motion pictures for both theatre and television. Television Picture Distributing Co., headed by Toby Anguish, will make a series of one-reel westerns for television. "O'Dell" will star in the pic titled "T. S. Marshall O'Dell". Jubalaires doing new show on KLAQ-TV. Hal Eugene Roach, Productions has been shooting first of series of 13 domestic comedy view-pix today. Jim Collier and Stuart Kneib are handling the lead roles. Films are being tailored to half-hour slot. Philco Digest of Sports has moved from KTSU to KTLA. Half hour video program gets Friday night beginning. Masked Spooner, telecast over WTLN and sponsored by Kaiser-Transer, has been cancelled. Steve Allen, KXN disc jockey, doing "Take It From There" TV show over KTTV. Allen enacts the half-hour show which features guest appearances. Format revolves around a given incident which guests are asked to build into a story. Don Tatum, NBC and ABC attorney, will represent both nets at Academy of Television Arts and Sciences first Annual Seminar Jan. 25. Tatum will discuss TV problems. Perry Farrell, saxu making a television survey for Fox-West Coast theatres and complete the theatre chain change on new developments. Al Gibner and Frank Barton have been put on KNBH announcing staff.

TALK to the SOUTH'S **WDSU** through

WDSU broadcasts 5000 watts from French Quarter to the Gulf and South Louisiana listeners. From daily association with time honored New Orleans institution WDSU has developed a high quality of integrity. It's the best of radio programs and completely and exclusively to the Louis. Cathedral, the Shrine of the Most Holy, the National Airport, Tulane University, Union Station, the Municipal Auditorium, Amphitheatre and Orleans.

WDSU's 5000-watt Hoopering proves that home-grown local facilities creates high listener loyalty.

NEW ORLEANS **WDSU** 5000 WATT 1280 kc

Jerry Lawrence has forsaken singing pilots for a charade program on KFL-TV.

### Chicago

Fran Allison has added another video show to her schedule, with the "Fran Allison Show" debuting Sunday (10, 4-5, 7 p.m.) (CST) on WGNR-TV, and telecast over eastern and midwestern ABC net. WGNR using new automatic Multiscope 42 hours weekly, in place of station's test pattern, which also carries some time-lapsed weather report and press news. Wait's "Vortoise" and Take a Dose added to WGNB's lineup, each starting this week. George Harvey, sales manager, WGN-TV, addressed Ad Exec Club of Chi and gave hints to future tele-advertisers. Virgil Blaine, pic star and singer, hosted by Kate Grange, Herald-American columnist on his "Man About Town" show, WGN-TV, Friday (14) "Tea Time," new video offering. WTLN's Milwaukee, is aimed at women audiences via household demonstration program. Catch the "Lamb's Rose" NBC Swift show, leaped out of Chi for first time to eastern outlets plus added midwestern stations. Cross Country, WGN-TV, weekly try-out program, goes over east and mid-west. C. W. Barker, singing Jan. 18. John Mitchell becomes new business manager, WKBK, this week. Joseph With, WLSU WGN-TV, moved to new spot, Monday (17) from former. Ed, eve WKBK as member of publicity staff. Jay Farabhan, program director, WGN-TV, represented video at four-man parlay for furniture and appliance conveniences, at Merchandise Mart last week. Duane Boria became an assistant producer in program department, WNBQ. James Taylor and John Alexander joined WKBK as assistant directors last week. Arthur Avery, WGN-TV broadcast technician, won supply trophy from Ken Fente going full-speed ahead in new post, WKBK's production dept.

### Radio Reviews

Continued from page 22

In basketball, baseball, football, and hockey, the latter introduced to Louisville for the first time in 1948. Other local news took in the Farmley story, recounting of the town's mayor and his innovations, such as "beet sessions" at the City Hall, and other projects, which have earned much space in the local newspapers, and on local radio stations.

Show was a fine example of building an hour show from library material, as well as showing fine coordination between the various departments of the station. While most of the show was inter-

esting, it would seem that in the rehearsal the whole thing could be edited down to a half-hour. Hold.

**WESTON'S PRESENT**  
With Jimmie Shicks, Mary McKeon, Leonard Hockridge, John Sturges, Geoffrey Waddington  
WESTON'S PRESENT, a new radio series, featuring a new cast of characters and John Drainie, announcers  
Producers Gordon Forsyth  
Writer: H. Ernest Foster  
50 Minns. Fri., 9:30 p.m.  
WBNS, Columbus, Ohio  
CBS, from Toronto

(A heavy musical format, featuring highlights from famous musical comedies and operettas, Weston's has returned to the air for its first postwar program series. Feared to pay the substantial loosening of the purse-strings, with top Canadian soloists and a 16-piece orchestra backed by Geoffrey Waddington's 27-man band. Originating from CBC, Toronto, program is carried by 22 stations of the Dominion network of the Canadian Broadcasting Corp. In three 15-minute segments, the opener features solo and choruses. "The Rose Marie" and G. & S.'s "H.M.S. Pinafire" for a stirring chorus and orchestra in top form. Production was spirited and disc-jockeyed. The music and chorus all bringing requisite interpretation to rousing marching songs and other songs that have been famous for many years. Whole program was well planned, with credit to all concerned. Commercial were brief and pointed.

### Russ, U. S.

Continued from page 23

and head home. Specifically, they indicated despair of an agreement and put the bet on the U. S. to release its plan by Jan. 24 at the latest. The Latins also made much of the fact that it is costly to countries \$135.8 a minute just to keep the secretariat in Mexico, apart from the expenses of making unilateral delegations themselves. The stratagems costs have led to the Russians and other suggestions to plead for a quick windup of the sessions. Countries are aware that unless agreement on shortwave is reached here, work of the secretariat will be nullified. The U. S. or Russian proposals mean that some shortwave transmitters will actually have to shut down in many countries. The negotiations are to get effective use of the air. The Russian group is expected to oppose any retrenchment in their part of the globe and none of the delegates wants to accept less than they now have. To handle the space shortage, it was suggested that power up to 1,000,000 watts be used—instead of the present 50kw ceiling—for long-hor broadcast, say from New York to London. The Russians have already objected to this since their limit right now is 120kw power. Some of the smaller countries who can't afford top power are going along with the opposition too.

Continuing headache at the sessions so far has been the Soviet's insistence on its plan for the gramming—a proposal which cuts present U. S. operations over 40% but gives itself the Ukraine, for example, more channels than that country actually requires.

### Lever Bros.

Continued from page 31

"Ircms" \$7,500 weekly tab and "Scouts" \$6,500 net add up, on a per-point basis, to one of the juiciest commercial parlays riding the kilowatts.

Since moving up an NBC slot, the ex-Amos 'n' Andy hour slot, Hope has maintained about the same rating average, but in view of the \$25,000 talent-production cost, the homes-per-dollar story is less impressive than "Ircms" or "Scouts." And while "Amos" nose-dived immediately following their switcher to CBS, as inheritors of the post-Jack Benny slot on Columbia, they're again riding high and handsome.

Denver—Outbidding two eastern breweries, with bidding stopping at \$50,000, the Adolph Coors Breweries, has latched onto the broadcasts for the Denver Bears baseball games, both home and abroad, for the year, using KMYA for the airing.

## BMB

Continued from page 20

high-powered stations had lost some drawing power. Plans to cancel last couple of years due to the great increase in the number of stations.

### Threatened to Cancel

One station operator, Julian L. Skinnell, manager of WBLR, Lebanon, Pa., threatened to cancel his subscription to BMB if the survey were postponed. In a letter of Mr. Skinnell said that he expected the broadcast picture demanded early completion of the study. He said few stations "continue to pay the substantial dues required month in and month out without some service in return for their expense." Subscription fees for the BMB service are charged in ratio to the station's revenues.

Format of the upcoming survey will be virtually identical to the first one conducted in 1946 with the exception of a couple of refinements. Via mail ballots to 600,000 stations, BMB will cover the audience of all U. S. stations on a county-by-county and city-by-city basis. One of the improvements in the current study will be a breakdown of station audiences on week-end and daily and daytime and nighttime averages. BMB's minimum requirement is 50% returned ballots from each county.

End result will give each station's pulling power on a numerical and percentage-of-the-whole basis. Only subscribers will receive the info collected, including all data on non-subscriber stations. Results of the survey are slated to be published in September.

Exec committee making the decision to go ahead with the survey was composed of J. Harold Ryan, Fort Industry stations, chairman; Frederic Gamble, 4 A's proxy; Paul West, ANA proxy; Joseph Allen, Bristol-Myers Co.; Leonard Bush, Compton Advertising; Roger Clipp, WFIL; and Miller and Feltis.

## UOPWA CBS UNIT SEES FIREWORKS AT N.Y. MEET

Factional struggle brewing within the CBS white-collar unit of the United Office and Professional Workers of America is expected to break into the open at a membership meeting of the local tonight (Wed.). Opposing groups comprise the present leadership of the UOPWA and a dissident rank-and-file caucus calling itself the "Pro-American group."

Dispute stems from dissatisfaction with the union pact UOPWA recently signed with CBS management. The dissidents claim that because of the failure of the union to comply with the Taft-Hartley law it was at a disadvantage in the contract negotiations.

## Int'l Harvester Going Back to Daytime With 'Its Harvest of Stars'

International Harvester has decided it's had its fill of nighttime radio and is restoring its "Harvest of Stars" show back to Sunday afternoon on NBC. "Harvest" switched over to CBS last year, taking the Wednesday night 9:30 segment, but in the face of "Mr. District Attorney" competition from NBC, it never made the desired Hooper grade.

Beginning of April "Harvest" moves into the Sunday 9:30 period, currently occupied by RCA's Boston Pops-Robert Merrill show. Latter program, in turn, would be moved up a half-hour, but that's still contingent on an okay from the RCA moguls. Jane Pickens is now head of 6 and she would be moved into the 4:30 slot.

Previously "Harvest" and RCA had also been showcases back-to-back Sundays, the former occupying the 2:30 period, with RCA at 2.

## Air Royalty

It's Park Avenue audition time around WOR, N. Y., these days. Brace of shows on the station's upcoming agenda, if the audition wrangles can be ironed out, include a Gloria Vanderbilt femme chatter station, and a program by Princess "Obensky," emanating from her home, featuring guest interviewers, etc.



"On an Island with You" THE CAMEL SHOW  
STYLING BY MARY HARRIS  
Mg.: YOU CLAYTON

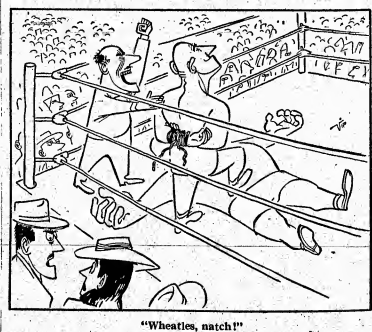
"Wall above the usual daytime."

BILLBOARD.

"WHAT MAKES YOU TICK?"

For Ivory Flakes  
CBS, Mon. Fri.  
7-8:30 P.M.

With JOHN K. M. McCAFFREY  
Written and Directed by  
ADDISON SMITH



## DEAR AL:

I still don't believe Jan August could make a piano sound off that many notes without some gimmick. I'm sure there's more on this in this week's Variety, page 45

JOE

## For Profitable Selling—Investigate

## WDEL WJAL

WILMINGTON  
DELA.

LANCASTER  
PENNA.

## WKBO

HARRISBURG  
PENNA.

## WRAW

READING  
PENNA.

## WORK

YORK  
PENNA.

## WEST

EASTON  
PENNA.

STEINMAN STATIONS  
Clair R. McCollough, Managing Director

Represented by **ROBERT MEERKE ASSOCIATES**

Chicago San Francisco New York Los Angeles



## Consent Decree Settles Scophony Suit as Par. Gen. Prec. Unload Stock

Scophony anti-trust suit, in progress for more than three years, was finally settled last week through a consent decree signed by N. Y. federal Judge Edward A. Conner. Under terms of the settlement, Paramount Television Production and General Precision Equipment Corp., a 20th-Fox subsidiary, are required to divest themselves of all their interests in Scophony Corp. of America, and through ending their exclusive license on Scophony patents, immediately release those patents to the public.

SCA prez Arthur Levey dismissed the counter-claims against Par and GPEC, in return for which the two companies turned over to him their entire stock holdings. Par had owned 340 shares of B. Stock, worth \$48,000 and GPEC had 600 shares, valued at some \$96,000. In return for the stock transfer, Par was granted the two years royalties credits on Scophony patents of \$130,000.

A complaint, filed Dec. 18, '45, charged all three companies with conspiring in restraint of trade and with having established illegal cartel agreements with Scophony, Ltd., a British firm, to divide up world markets. Complaint charged Par and GPEC with refusing to develop or exploit the Scophony patents and with restraining Par from exploiting them. In line with this, Levey declared that, while the two film companies turned over two of the five directors, their representatives had to be present at all board meetings to vote on any decision. Thus, he said, they could exercise an automatic veto through absence from a meeting.

Levey retains a cross-claim against British Scophony. Government, having established jurisdiction over the British firm early in the proceedings, plans to move immediately for a summary judgment. Levey, who now owns 125 of SCA's A shares, plans to acquire the 625 A shares still in the hands of Scophony, Ltd., as well as another 225 A shares now owned by a Czech syndicate in London.

## Lion Stock Issue

Continued from page 25

whether or not stock will be floated, Hammons stated.

Present capitalization, for which stock certificates were being prepared this week, consists of 1,000 preferred shares at \$10 par and 50,000 nonpar common. All of it has been subscribed to by Hammons, Neil Agnew, Julius Levey, Charles Casanave, Paul White and Robert Savini.

Ira Home, former 20th-Fox publicist, may also become a stockholder or, in any case, be associated with Lion. Hammons said Home was interested in joining the group and the members were pleased to have him. He may be partnered with Levey in a production unit or handle promotion or both.

Home has been on the Coast during the past week with the Lion toppers. All except Hammons have been there looking over prospects for setting up production units and laying out product lines for financing and distribution. Agnew returned to New York today (Wed.). Casanave comes back at the end of the week and the others will follow within the next few weeks.

Albany—WPTV is now presenting, in cooperation with the Albany Pharmaceutical Research and Laboratories in Medicine, "15-minute Sunday noon program with local physicians as participants and with scripts written by Philip Gehl for the Medical Research Bureau of Chicago.

Listen to  
**KURT  
WEBSTER**  
on  
WBT—Charlotte  
feature

Gracie Field's London Record  
**FOREVER  
AND EVER**

## KFI-TV Pitching for Co-op Tieup With Film Studio

Hollywood, Jan. 18. KFI-TV, local indie station, is sending out feelers to film studios regarding prospects of lining up a co-operative deal in national video benefit. Station is not for sale as a whole or in part, according to Bill Ryan, general manager, contrary to strong rumor which is circulating throughout town.

Ryan declared that station would like very much to work out a co-op deal with one of the film studios but realizes that studio would have to give and nothing to receive from the station for some time to come.

Ryan stated that they have had offers to sell the outlet which have not been likely accounts for the strong rumors being bandied about town. He also said that station is in the midst of preparation of budgets to deal with one of the film studios has just been riding along which may account for added momentum to sale rumor.

Ryan asserted that programming to date has just been in the way of experience as far as the station is concerned and that no specific program format has been planned yet. Entire schedule will be revamped in the near future, he said. Shows that are on the right track will be slotted while those falling below standard will be weeded out of the lineup.

## Chi WNBQ Gets Up To 20-Hr. Week Sked Fast

Chicago, Jan. 18. Addition of six NBC Chi produced tele programs and several commercial network shows to WNBQ's schedule, boosts station's operations to over 20 hours weekly in its third full week. New network telecasts added include Colgate Theatre, Phil Silvers Show, Americana and Chesterfield Supper Club.

NBC Chi productions include Irena Phillips' "These Are My Children," "Valley Forge" and "The Last Days of Pompeii," all debuting Jan. 24. Clifton Utey and the News, teeing off on same date, The Weatherman, five-minute spot which began Monday (17) and Take a Dare, an audience participation half-hour teeing off Wednesday (19).

Detroit—Joe Gentile and Ralph Bling now doing a television show once a week over WJBK-TV, Wednesday at 7 p.m.

Detroit—Joe Gentile and Ralph Bling now doing a television show once a week over WJBK-TV, Wednesday at 7 p.m.

## TV's Sparkler

Washington, Jan. 18. What was billed as "the most expensive show in television" was carried tonight (18) by WMAA-TV when Jack West, New York diamond collector, was interviewed by Ruth Crane, who conducts the station's "Modern Woman" program. West, who travels with police escort, brought with him about 300 stones valued at \$100,000. His prize is the Vanderbilt diamond, insured for \$250,000.

Miss Crane also had on her program Mrs. Nellie Taylor Ross, Director of the U. S. Mint, who displayed the newly minted memorial medals honoring the inaugural of the President.

## KLAC-TV Drops Fites In Shuffle to Make Mon. Entertainment Night

Hollywood, Jan. 18. KLAC-TV has dropped the Monday night boxing bouts. Station plans to make Monday its big entertainment evening as the other six days will be filled by the Los Angeles baseball games and probably the Hollywood Stars games. Stars have not yet been inked but station toppers expect the package to be sealed within the next few weeks.

KLAC has switched the Don Otis Variety show to Monday from Tuesday and has also inserted "Hogan's Character," a western and a dramatic program. Western show will top-line Carolina Cotton, an Otis' original dramatic film will be used as a format for half-hour skits. Gilbert and Sullivan operas are pending as later hour programming.

Bob McLaughlin's "Picture Album" and David Street show will be set in early Tuesday preceding diamond teleshopping which ends loose at 7:45 nightly. Following tonight's programming has not been laid out yet.

Station does not yet have a sponsor for the Angels games. Fred Henry, program director, revealed that KLAC-TV is waiting for the Stars linking and will then offer those games as a single package to sponsor.

San Antonio—Arthur L. Forrest, former promotion manager of WOAI, has been named new promotion and merchandising manager of KTSA here, taking over his new duties in Monday (17). Forrest replaces Bill Lamar at KTSA.

## CIRCLING THE KILOCYCLES

Detroit—J. E. Campeau, CKLW president, announced the appointment of Charles Gunk, W.K. Detroit radio man to the newly created post of assistant sales manager. He spent 15 years with WXYZ. Appointment was in preparation for the station's power increase to 50,000 watts this spring.

San Antonio—Latest addition to the staff of KCOR is Bud Riley who takes over duties as Farm and Ranch Editor. He will be heard in a daily half-hour Farm and Ranch news roundup at the annual Franklin Birthday dinner of the Poor Richard Club (17).

Pittsburgh—Al Steppeling, former chief of WLOA in Bradstock to return to his old station as music librarian. Len Firestone, sports announcer at WEDU in McKeesport, has resigned to rejoin WGHZ, where he previously worked. Bob Thomas, who left sales post at WWSW some time ago, has returned to airlines work in New York, which he was in before turning to radio. He's since been replaced here by Chet Clark, one-time announcer at WCAE. Larry Israel, who hails from nearby McKeesport, has come back to town from Philadelphia to handle publicity for DuMont's video station, WDTV. He's been in tele-radio work in Philadelphia lately.

St. Louis—A sports program at breakfast time, new in this neck of the woods, was inaugurated yesterday (17) over KXOK, the StarTimes station. The program, a four-week-a-week, features France Laux, well known sportscaster, and covers a review of the preceding evening's activities in sports around St. Louis with a brief run-down of national sports, interviews with outstanding sports personalities and a feature "Raz Dicksen Motor Co. is bankrolling.

Fort Wayne—Bill Bailey has resigned as news announcer at WOVO. Fort Wayne, to join WLS, Chicago, where he will be a staff announcer with emcee duties and will be associated with the National Barn Dance program.

Warren, O.—Harry R. Farrell, advertising manager of the Warren (O.) Tribune-Chronicle, has been appointed manager of WRIN, that city. FCC last week (13) approved the sale of WRIN and WRIN-FM to the Tribune-Chronicle for \$300,000.

Wichita Falls—Cold weather played havoc here last week with

KWFT and KFDD going off the air intermittently throughout the day. Radio network and press service wires were also down. Heavy ice snapped the telephone lines causing all the damage.

Philadelphia—Scholarship awards totaling \$4,000 were made to Joan McDonald, Highland Park, Ill., and John B. Clifton, Clifton Heights, Pa., in the third annual Benjamin Franklin essay contest sponsored by WPVI. William B. Caskey, former assistant to the manager and supervisor of program operations, has been upped to assistant manager.

Philadelphia—Sports announcer Jules Ripman, program director of WPEN, according to announcement made by Edward C. Ohlrich, general manager. William B. Caskey, former assistant to the manager and supervisor of program operations, has been upped to assistant manager.

## Meyers' \$700

Continued from page 32

60 days in which matching bids may be filed. Transfer of WINX-FM from the Post to WTOP involves the most question of whether a competitive bidder may file to purchase a station which the owner is virtually selling to himself.

The Post also requested that it be allowed to take over WTOP immediately. This would permit CBS to take over KQW, San Francisco, in which it purchased the remaining 55% interest recently from the Burton family. Approval of the KQW sale was made contingent on the selling of WINX by Eugene Meyers, owners of the Post, before he took over WTOP.

Newspaper's application was filed by Joecks, Ziss, Young & Jansky. It showed the balance sheet of WINX on the liabilities side, listing \$49,857 as "unappropriated earned surplus (deficit)." Banks has arranged for a bank loan in fulfillment of \$100,000 towards purchase of the station.

By cutting expenses to \$14,000 per month, considerably below present expenses, he expects to put the outlet in the black within four months. He plans to select a Washington man to manage the station. John Hayes, present manager of WINX, will assume WTOP's management.

6th YEAR!

# "THE LIFE OF REUBEN" with m. medix as "Riley"

Written by—ALAN LIPSCOTT, REUBEN SHIP, DICK POWELL

Cast—PAULA WINSLOWE, JOHN BROWN, TOMMY COOK, BARBARA EILER

Music by—LOU KOSLOFF

Directed by—MITCH LINDEMANN

Sponsored by PRELL SHAMPOO—Friday Night (NBC)

To All These Skilled Participants, a Deep Bow

Irving Brecher





# Top Record Talent and Tunes

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

**VARIETY**

Weekly charts on the records on disk-jockey programs, as "most requested" by listeners. This compilation is based on information gathered from disk-jockeys as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 record, 9 for a No. 2, 8 for a No. 3, and so on. The chart is compiled by the Variety staff every week to assist in presenting a comprehensive picture of the current state of the record industry.

**WEEK  
ENDING  
JAN. 15**

Pos. wk.	Pos. Prev.	Artist	Label	Song	Pub.	New York	Ch.	L.A.	San Fran.	Min. n.	Mem. ph.	St. Louis	Chi. go	Pho. nia	K.C.	Ab. er.	D.C.	San Ant.	Phil. a.	Br. ad.	Ind.	Per. th.
1	9	Evelyn Knight	Decca	A Little Bird Told Me	Boutrie-ASCAP	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	10	Sammy Kaye	Columbia	Buttons and Bows	Famous-ASCAP	3	2	3	10	2	4	1	9	4	1	4	1	4	4	4	4	4
3	12	Les Brown	Columbia	Buttons and Bows	Famous-ASCAP	3	2	3	10	2	4	1	9	4	1	4	1	4	4	4	4	4
4	12	Jo Stafford-G. MacRae	Capitol	My Darling, My Darling	Morris-ASCAP	1	2	6	6	3	5	3	5	3	5	3	5	3	5	3	5	3
5	5	Les Brown	Columbia	I've Got My Love to Keep Me	Boutrie-ASCAP	1	4	2	3	9	6	10	9	3	5	3	5	3	5	3	5	3
6	6	Evelyn Knight	Decca	Powder Your Face With Sunshine	Lombardo-ASCAP	7	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	7	Margaret Whiting	Capitol	Far Away Places	Laurel-ASCAP	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	11	Les Brown	Columbia	Buttons and Bows	Famous-ASCAP	3	2	3	10	2	4	1	9	4	1	4	1	4	4	4	4	4
9	18	Blitz Crooby	Decca	Far Away Places	Laurel-ASCAP	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	12	Russ Morgan	Decca	So Tired	Glenmore-ASCAP	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	4	Key Starr	Capitol	You Were Only Fooling	Shapiro-B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
12	11	Brother Bones	Tempo	Sweet Georgia Brown	Bennick-ASCAP	10	7	10	1	6	1	6	1	6	1	6	1	6	1	6	1	6
13	13	Les Brown	Columbia	Buttons and Bows	Famous-ASCAP	3	2	3	10	2	4	1	9	4	1	4	1	4	4	4	4	4
14	27	Sammy Kaye	Victor	Down Among Sheltering Palms	Miller-ASCAP	5	4	5	5	4	5	4	5	4	5	4	5	4	5	4	5	4
15	16	Sammy Kaye	Victor	The Pussy-Cat Song	Leeds-ASCAP	6	4	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
16	7	Paula Watson	Supreme	A Little Bird Told Me	Boutrie-ASCAP	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
17	8	Diminishing Slaves	Capitol	You Were Only Fooling	Shapiro-B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
18	13	Les Brown	Columbia	Buttons and Bows	Famous-ASCAP	3	2	3	10	2	4	1	9	4	1	4	1	4	4	4	4	4
19	26	Sammy Kaye	Victor	Which I Hurt	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
20	24	Blue Barron	M-G-M	You Were Only Fooling	Shapiro-B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
21	17	Key Starr	Capitol	So Tired	Glenmore-ASCAP	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
22	15	Key Starr	Capitol	So Tired	Glenmore-ASCAP	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
23	31	Key Starr	Capitol	So Tired	Glenmore-ASCAP	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
24	13	Vanessa Moore	Decca	Maybe You'll Be There	Wing-ASCAP	10	7	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
25	3	Janet Spots	Decca	You Were Only Fooling	Shapiro-B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
26	47	Benny Strong	Tower	That Red Head Gal	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
27	47	Art Lund	M-G-M	On a Slow Boat to China	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
28	4	Evelyn Knight	Decca	Brush Those Tears	Peterka-ASCAP	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
29	50	Art Lund	M-G-M	On a Slow Boat to China	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
30	48	Buddy Clark	Columbia	Here I'll Stay	Chappell-ASCAP	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
31	10	Four Knights	Decca	Walking With My Shadow	Johnston-M-BMI	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
32	1	Lo Slim and His	London	By Your Side	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
33	25	Lo Slim and His	London	By Your Side	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
34	19	Peter Lind Hayes	Decca	My Darling, My Darling	Morris-ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
35	18	Evelyn Knight	Decca	Buttons and Bows	Famous-ASCAP	3	2	3	10	2	4	1	9	4	1	4	1	4	4	4	4	4
36	13	C. Miranda-Andrews	Sis Decca	Cuanto Le Gusta	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
37	1	Yvonne Gardner	Columbia	Only Have Eyes for You	Bennick-ASCAP	10	7	10	1	6	1	6	1	6	1	6	1	6	1	6	1	6
38	2	Yvonne Gardner	Columbia	Only Have Eyes for You	Bennick-ASCAP	10	7	10	1	6	1	6	1	6	1	6	1	6	1	6	1	6
39	44	Blitz Crooby	Decca	Galway Bay	ASCAP	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
40	44	Blitz Crooby	Decca	Galway Bay	ASCAP	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
41	1	Joy Nichols-B. Lee	London	The Pussy-Cat Song	Leeds-ASCAP	6	4	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
42	1	Key Starr	Columbia	It's Just Like Taking Candy	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
43	1	Buddy Clark	Columbia	It's Just Like Taking Candy	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
44	1	Al Johnson-Mills Bros.	Decca	It's Just Like Taking Candy	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
45	1	Al Johnson-Mills Bros.	Decca	Down Among Sheltering Palms	Miller-ASCAP	5	4	5	5	4	5	4	5	4	5	4	5	4	5	4	5	4
46	1	Al Johnson-Mills Bros.	Decca	It's True What They Say	Irving Caesar-ASCAP	6	4	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
47	1	F. Sinatra-P. Bailey	Columbia	A Little Learning	ASCAP	10	8	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1
48	4	D. Haynes-Andrews	Sis Decca	What Did I Do	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
49	3	John Desmond	Decca	Turn Teal-Lara W-Lay	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
50	3	John Desmond	Decca	Turn Teal-Lara W-Lay	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
51	33	Amie Shafren	London	Galway Bay	ASCAP	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
52	1	Blitz Crooby	Decca	Bluebird Singing in My Heart	Advanced-ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

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# Bands at Hotel B.O.'s

Band	Hotel	Covers	Total
		Week	Played
		Week	On Date
Emil Coleman*	Waldorf (400-42)	2	2,075 9,525
Gardner Benedict*	New Yorker (400-11)	6	900 8,325
Guy Lombardo	Roosevelt (400-11)	11	1,800 27,675
Frankie Carle	Statter (400-11)	3	1,700 4,300

\* Waldorf, Mario & Florida, Jimmy Carroll, New Yorker, ice revue.

## Chicago

Barclay Allen (Empire Room, Palmer House; 550, \$3.50 min.) 1 cover. Evelyn Knight, McCarthy & Farrell, Landre & Verna big 4, 1,000. Jack Flin (College Inn, Sherman; 500, \$2.50-\$3.50 min.) Salute to Gerwyn" still big draw. Lush 3,600. Frankie Masters (Boulevard Room, Stevens; 650, \$3.50 min.) 1 cover. Continued as transient gathering place with fine 3,500. Henry Brandon (Marine Room, Edgewater; 700, \$1.20 cover). Replaced Leighton Noble Fri. (14). Nice 3,000. Don Reid (Walnut Room, Blumark; 300, \$2.50 min.) 1 cover. Swiss Chalet becomes main spot here next week. Walnut Room so-so 1,700.

## Los Angeles

Carl Brisson, Freddy Martin (Ambassador; 900; \$1.50-\$2). Good 3,600. Jan Garber (Biltmore; 900; \$1-\$1.50). Okay 3,200.

## Location Jobs, Not in Hotels

### (Chicago)

Cee Davidson (Chez Paree; 500; \$3.50 min.). Ted Lewis show faring high n' mighty; big 5,500. Eddie Howard (Aragan; \$1-\$1.15 adm.). Continues socko in third week with 16,000. Art Kassel (Blackhawk; 500; \$2.50 min.). Conventioneers like it here. Next 2,500. Lawrence Welk (Trianon; \$1-\$1.15 adm.). Danceable tempos keeping ticket takers busy. Sweet 16,000.

### (Los Angeles)

Tex Beneke (Palladium B., Hollywood, 4th wk.). Okay 7,500.

## SAMMY KAYE INTO BOWLING ALLEY BIZ

Sammy Kaye is going into the bowling alley business as a sideline to his bandleading and music publishing activities. Maestro has leased a building in Lakewood, O., a suburb of Cleveland, in which will be built a string of 18 alleys. Discussions are going on currently with Brunswick-Balke for the installation. Kaye is native of the Cleveland area. He was born in Rocky River, another suburb.

## Evelyn Knight Renews

### Decca, Signs With ATs

Chicago, Jan. 18. Riding on the crest of approximately 1,000,000 copies of "Little Bird Told Me," Evelyn Knight renewed her contract with Decca Records last week. She also inked with Associated Transcription Service for 60 new tunes. With "Little Bird" continuing its climb, Miss Knight stands to make a cool \$25,000 on the single disk. Singer is now the Empire Room, Palmer House, here.

## Jolson Cuts Special 'Brother' Disk for Dimes

Hollywood, Jan. 18. Al Jolson cut a special recording here of "Brother Can You Spare a Dime" for the March of Dimes campaign. His dinking for Decca followed the granting by E. Y. (Vin) Harburg, composer, of permission for the writing of special lyrics. Isham Jones did them. All concerned with the recording are donating services and some 2,500 copies of the disk are being shipped to disk jockeys all over the country to plug the Dimes event.

## Peer Shakes Up N.Y. Exec Lineup to Free Self for O'Seas Ties

Hollywood, Jan. 11. Peer Music Enterprises proxy, Ralph S. Peer, revised New York office exec lineup so he may devote major time to foreign subsidiaries. E. M. Roberts becomes v.p. and general manager of all Peer music publishing companies in U. S. Roberts was for many years an RCA-Victor exec. Robert P. Iversen will be assistant general manager; R. B. Gilmore, secretary; John L. Lister, treasurer.

Shake-up indicates concentrated personal supervision by Peer of his foreign offices from his headquarters in Hollywood. Since September he has been on globe-grinding trip, conferring with reps in his London, European and Australian offices.

## Tops of the Tops

Retail disk seller "A Little Bird Told Me" Retail Sheet Music Seller "Buttons and Bows" "Most Requested" Disk "A Little Bird Told Me" Seller on Coin Machines "A Little Bird Told Me"

# RH Tele-Log

Following is tabulation of song performances on New York television networks ABC, CBS, ABC and DuMont. They are based on ratings of seven top shows: Texaco (Milton Berle) 80; Chesterfield (Arthur Godfrey) 58; Emerson ("Toots of the Town") 50; Chevrolet, 50; Kraft, 50; Chesterfield (Perry Como) 25; Arrow Shirt, 25.

	Week of Jan. 6 to Jan. 12	
Here I'll Stay—"Love Life"—Chappell	85	
Al Jolson Bird Told Me—Bourne	55	
On a Slow Boat to China—Melrose	50	
I Love You So Much It Hurts—Melody Lane	45	
For Away Places—Laurel	40	
Quanto Le Gusta—Southern	30	
The Pussycat Song—Leeds	30	
My Darling, My Darling—"Where's Charley"—Morris	20	
Maybe You'll Be There—Triangle	20	
Pretty Baby—Bennick	20	
Say It Isn't So—Berlin	20	
That Certain Party—Bourne	20	
You Were Only Fooling—Shapiro	15	
Until—Dorsey Bros.	10	
Red Roses for a Blue Lady—Mills	10	
For You—Winkler	10	
Lavender Blue—"So Dear to My Heart"—Santly	10	
Lillette—Jefferson	10	
Down Among the Sheltering Palms—Miller	10	
The Money Song—Crawford	10	
Buttons & Bows—"Paleface"—Famous	10	
What Did I Do—"When My Baby Smiles"—Triangle	10	
It's a Big Wide Wonderful World—BMI	10	
Sunflower—Famous	10	
Once in Love With Amy—"Where's Charley"—Morris	10	
Green Up Time—"Love Life"—Chappell	5	

## Dailey Sets Top Bands For Meadowbrook Dates

Frank Dailey has set a string of top name bands to play his Meadowbrook, Cedar Grove, N. J., between now and the spot's annual summer hiatus, usually beginning July 4. He has completed negotiations to bring in Charlie Syvak, Frankie Carle, Sammy Kaye and Jimmy Dorsey in that order. Syvak hasn't had a consecutive string of bands of that calibre in years.

Art Mooney is current at Meadowbrook. He'll be followed Feb. 18 by Ray McKinley for his second shot at the spot within two months. Syvak on March 23; Carle, April 15 or May 5; Kaye, May 17; and Dorsey on June 5. In the event Dailey can secure a band suitable for the usual 10-week layoff period it's possible he will not close for the summer.

## MCA UPS COAST BAND HELP TO 10 HANDS

Hollywood, Jan. 18. With Larry Barnet, national director, remaining here for another two months to oversee activities, Music Corp. of America's local band department, under James Bishop, has been enlarged to 10, including Hershey Martin, who moves over from nitery booking.

Lee Carroll, who formerly operated a travel agency, moves in replacing Hal Howard, who shifted to Dallas where he'll split activities with Norman Stepp. Also new hire Bill Stringfellow and Laverne Boyer, an ex-batoner. Others in the department are Bob Mohr, Bud Overback, Craig Flanagan, Reuel Freeman, Bob Christie and Fred Hamilton, who'll handle concerts henceforth.

**VARIETY**

**Glass Hat, N. Y.**  
(BELMONT PLAZA HOTEL)  
Ames Bros. (4), Bert Stone, Mary Jane Brown, Eddie Stone, Orch. Al Castellanos Orch; \$3.50 minimum.

The Belmont Plaza hotel's Glass Hat has attained a reputation among performers as being one of the more difficult rooms to play. Top acts have every reason to brag, but a pair of encores are attained, but a show-stop is a rare avails in these environs. This feat was accomplished at the opening night of the current layout when the Ames Bros., a song quartet, achieved such reception.

The lads, who started out a few years ago as the Amory Quartet at Leon & Eddie's, N. Y., have progressed to the point that indicates potentialities for the upper strata of performer ranks. They still excel in the spinners. Although

"... a show-stop is a rare avails in these environs!"

Jose - Variety

**THE AMES BROTHERS**

*Coral Record Hits*

YOU, YOU, ARE THE ONE    FAR AWAY PLACES    I'M JUST WILD ABOUT HARRY  
MORE BEER!    LORELEI    GOOD FELLOW MEDLEY

D. 11-11-49

MUSIC CORPORATION OF AMERICA

LOS ANGELES • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS





## Songs with Largest Radio Audience

Beyond the Purple Hills	Goldmine
Down by the Station	American
Girls Were Made To Take Care of Boys	Nemick
Hair of Gold	Goldmine
It's a Big Wide Wonderful World	BMI
I've Got My Love To Keep Me Warm	Berlin
Just a Little Bit of Heaven	Johnson
Maybe You'll Be There	Triangle
Money Song	Crawford
My Own Town	Paramount
Night Has Thousand Eyes—"Night Has Eyes"	Paramount
One Has My Name	Southern
One More Afternoon—"One Sun. Afternoon"	Johnson
Pretty Baby	Nemick
Say Something Sweet To Your Sweetheart	Mills
Shine On Me—"Shine On Me Dear To My Heart"	Stan-Jay
Sunday In Old Santa Fe	Johnson
Sunflower	Famous
There's Much to Be Done	Famous
You You You Are the One	Harms

**SUSAN PUBLICATIONS,  
EDWIN H. MORRIS**  
1619 BROADWAY

**SUSAN PUBLICATIONS,  
EDWIN H. MORRIS**  
1619 BROADWAY



## MCA Negotiating Deal to Take Over Grade Agency as London Branch

London, Jan. 18. Negotiations are understood to be under way between Music Corp. of America and the Lew Grade Agency of this city for takeover of the agency as a branch office of MCA. Grade is expected to go to New York shortly to complete the deal.

It's reported that MCA had offered \$500,000 for the agency, with Grade remaining in charge. Agency countered with an asking price of \$1,000,000. Grade agency is being backed by the Hyams Bros., who are reported to have invested \$200,000 in it over the last six years. Sidney Hyams, currently in the U. S., will probably participate in the sale negotiations.

Another British parent, Charles Tucker, arrived in the U. S. yesterday (Tues.). Deal is also on for MCA to buy into that agency. However, likelihood is that MCA will buy into one agency or the other, depending on which deal is more desirable.

## BOLES' BRITISH SUCCESS INSURES FALL REPRISÉ

London, Jan. 11. John Boles completes his six-month British stint, which included an eight-week season at the Palladium when he winds up Jan. 29 at a London nabe vaudeville house, the Wood Green Empire, and sails for home Feb. 1.

Boles' round-Britain trip, which opened in the north of England last August, has been such an unqualified success that the Hyman Zabl agency, which sponsored it, has booked him for a return visit next August for four months. His 1948 tour will include a week at the Golders Green Hippodrome, another London nabe theatre, and almost certainly a return West End appearance.

Morton Downey opened at the Statler hotel, Washington, Monday (17) to nab inauguration trade.

## Nitery Cashier Robbed On Way to Bank

Havana-Madrid, N. Y., weekend receipts of \$5,500, were hoisted Monday (17) by a pair of holdup men. Catherine Niglia, cafe's bookkeeper, was accosted by the armed pair as she was leaving the nitery's lobby to deposit the coin in a bank.

Police believe it was an inside job and an investigation has been started.

## SOPHIE TUCKER FETED ON HER 62D BIRTHDAY

Miami Beach, Jan. 18. Sophie Tucker celebrated her 62d birthday last week (13) and the whole town turned out for the shindig thrown for her by her son, Bert Tucker, at his Robert E. Lee hotel here.

Everybody in town was there to fete the indefatigable show biz vet, from civic leaders to the night club toppers, including Joe E. Lewis, Jackie Miles, Dean Martin & Jerry Lewis, Bill Robinson, Alan Gale, Grace Barrie, Frances Langford, the Vagabonds, Harry Richman, Rex Weber, Mack Miller and Perry Charles.

Miss Tucker opens a four-week run at the Beachcomber Thursday (20).

## Chi's Regal Resumes Stage Shows; Hampton Set

Chicago, Jan. 18. Regal theatre here has resolved its standby music situation, which has kept stage shows out of the house for months, and productions will resume. Lionel Hampton's orchestra opens week of Feb. 11. Joe Glaser's Associated Booking Corp. set Hampton, through Harry Levine, Paramount booked in New York.

## Comedy Trio Inked For Mark Hopkins, S. F.

San Francisco, Jan. 18. Swank Mark Hopkins hotel tries out a new talent policy Feb. 1. Swank, which has heretofore booked singers for the most part, has inked Ben Blue, Patti Moore and Ben Lesay for four weeks, first time comics have been set for the Hopkins.

## Berg Seeks 10G For Holiday Vamp

Hollywood, Jan. 18.

In the first such case of its kind locally, AGVA has notified Billie Holiday to appear before a trial board and answer charges brought by Billy Berg. Nitery op filed a complaint seeking \$10,000 in damages on grounds songstress didn't show for the final night of her four-week stand last week and was late for shows during her stint at the nitery, causing him "embarrassment and causing customers to leave," with resultant loss of biz.

Florence Hale, local AGVA topper, accepted the complaint officially and wired Miss Holiday prior to her opening at Cafe Society, San Francisco, that she would have to appear before the trial board which will hear whatever explanations she has to offer. Board will then decide how hard his was hit by her actions and what restitution, if any, she must make.

Chirp was paid in full for her four-week stand, at the \$3,250 guarantee against a split of admissions and bar receipts. Take was collected nightly by her manager.

On the final night of the stand, she showed at the club but departed before the first show was scheduled to go on, and did not return, according to Berg's complaint.

## Vallee Set for Roxy, N. Y.

Rudy Vallee has been signed for the Roxy theatre, N. Y., for two weeks and options, starting around Feb. 23.

Singer is current at the Latin Quarter, N. Y.

## Bookers Eyeing Film Names Again To Bolster Waning Biz in Vauders

## Kettering Suing FB On Contract Breach

Chicago, Jan. 18. Tom Kettering, former Frederick Bros. Artists Agency veepee, has filed suit for \$5,225 against the talent office for back pay. Kettering contends that his FB contract, which was to run until Dec. 31, was broken last July.

Kettering, currently in San Francisco, will return to Chicago to process the suit.

## ROXY CHORUS ENLISTS AGVA AID FOR PAY HIKE

The Roxy theatre, N. Y., chorus is seeking an increase over current \$45 weekly minimum. Chorus met last week with officials of the N. Y. branch of the American Guild of Variety Artists, in which they asked for cost-of-living increases and modifications of current AGVA contract.

Chorus elected deputies who will meet with AGVA execs on pressing higher pay demands.

## AFM-WB in Accord On Earle, Philly, Stage Shows

Philadelphia, Jan. 18. Vaudeville seems finally slated to return to the Earle theatre. A tentative agreement has been reached with Local 171, American Federation of Musicians. Negotiations are on for the Jack Carson show as opening attraction.

It is understood that the union at a recent meeting gave permission for a token orchestra (16 men) at the Earle. It formerly used to number 30 men, and the refusal of the Warner Bros. management to sign on that many tooters has stymied return of stage shows.

Musicians decided to okay the smaller orch to see how things work out.

Vaude bookers are again knocking at film studio doors for name talent at reasonable prices so that current vauders can be sustained and new shows opened. Bookers feel that talent agencies are unable to supply the demand, pointing out that majority of names submitted have only moderate boxoffice value or are so highly priced that the theatres cannot afford them.

Many bookers feel the only solution lies in studio cooperation. They hope to get stars with sufficient box pull to warrant large salaries.

Talent seekers have recently been getting feelers from agencies on names at \$20,000 and percentages. So far, few have been signed. Danny Kaye is the only filmster to be getting that kind of coin.

However, when studio cooperation is obtained filmsters go out for considerably less. Warner star Jack Carson has been playing for a lesser guarantee, but is reported grossing net takes on percentage arrangements. Although Burt Lancaster unit went out on a \$10,000 guarantee for a four-people set, total earnings were considerably larger, because of percentage arrangements.

The best talent bud, according to some bookers, is June Powell, who's getting a salary of around \$4,500 and percentages and who's doing consistently good business. Miss Powell is out under Metro auspices.

Bookers would like to get more of these names at commensurate prices. For example, Harry Levine, of Paramount, is currently on the Coast in an attempt to get stars on studio terms. Other talent buyers are attempting to work through N. Y. homeoffice execs. Decline in picture making hasn't appreciably helped the vaude situation inasmuch as most of the names asked for are needed in current production.

Kitty Kallen opens at the William Penn hotel, Pittsburgh, Jan. 21.

# BACK AT THE CLUB BEACHCOMBER.

## Miami Beach,

with my Pals,

Harry Richman  
Jackie Miles  
The 4 Vagabonds  
and Ted Shapiro

# SOPHIE TUCKER

Opening January 21st

(Hello—Schuyler Family)







# Pfeiffer Alleges 'Secondary Boycott' In 350G Suit Against Equity, AGVA

Chicago, Jan. 18. Jules Pfeiffer filed suit in Chi superior court last week, seeking to enjoin Actors Equity and American Guild of Variety Artists, charging that both organizations were trying to blacklist his proposed café. In the complaint, he is suing the two unions for a total of \$350,000 damages.

Former legit producer, after announcing forthcoming opening of his north Clark street, How-Wowry, claims he was informed by Jack Irving of AGVA that he would be on the unfair list and would get no AGVA acts for his spot. Attorney for AGVA said Pfeiffer had no application with union and therefore could not be on any "unfair" list and was not refused acts. Testimony brought out fact that Pfeiffer, at yet, does not have a city license, after which he stated that politicians were holding it up. Pfeiffer's trouble date back to his ill-fated tour of "Swing Mikado" last fall, which folded in St. Paul. Cast was stranded and money was divided among 72 members, majority non-Equity, and bus transportation furnished back to Chicago, IOUs for balance of money due them are still outstanding, although bistro operator claims he is no longer responsible, as notes were issued by a corporation.

**Nixed Equity Bond**  
Before production, Pfeiffer said that Equity asked for an \$8,450 bond, but he nixed request on grounds it was contrary to Taft-Hartley law, which prohibited organization without vote and certification by National Labor Relations Board.  
Counsel for Equity said Pfeiffer was on actors' union unfair list for failure to pay Equity cast members money due them and Equity had not concerted with AGVA as far as any other "supposed ban" was concerned. Pfeiffer alleges that AGVA is using secondary boycott, contrary to "H" act. Spot is set to open Jan. 24.  
Further hearings are set for this afternoon (18) before Judge Donald McKinley.

## MOD Benefit

Morey Amsterdam, Zora Mostel, Smith & Dale and Benny Rubin are slated to appear in a one-night vaude stand at Carnegie Hall, N.Y. (21) for the benefit of the March of Dimes. Joe Franklin, WMCA disc jockey, is presenting the show.

A settlement is slated to appear include Jackie Robinson of the Brooklyn Dodgers, the Ravens, Dinah Washington, Conrad Thibault, Gus Van, Elleen Barton, Calgary Bros. and Dave Barry.

## \$8,500 GROSSED BY ANNUAL FRIARS FROLIC

The Friars' 44th annual benefit show, held Sunday (16) at the Imperial theatre, N. Y., grossed an estimated \$8,500. Figure includes receipts of the souvenir program. House was scaled from \$6 to \$23. Milton Berle, the Abbot, conceived a long show that, as usual with Friars shows, was somewhat in the tradition of oldtime vaude. Program included straight vaude acts and sketches.  
Show, under supervision of William Brandell, was staged by Dick Henry, Eddie Elkor, Al Beckman, Johnny Franky, Nat Dunn and Harry Adler.

## Sammy Kaye May Play Summer Date at N.Y. Copa

There's a possibility Sammy Kaye's next location date in New York will be played at the Copacabana niterery. Kaye and Monte Proser have been discussing a deal that would bring the pop combo in sometime in August. His would be the first pop combo of such name calibre to play the spot.  
Copa is looking for a variety of vocal names to follow Connie Haines, who opens with Dean Martin and Jerry Lewis soon. Kay Starr, Peggy Lee, and Frankie Laine all have been mentioned.

## New Columbus Arena

Columbus, O., Jan. 18. A million-dollar sports arena is being planned for Columbus, O., within the next year. Columbus sports arena has been incorporated with authority to sell 5,000 shares of no-par common stock. Incorporators are D. L. Kahns, H. C. Hoeftlich and Peter J. Minck.

## Helene & Howard Settle Contract Breach Suit; Get Release on 5-Yr. Pact

A settlement was effected last week between Helene and Howard, dance team, and agent Matty Rosen, Rosen and his partners, in breach of contract suit instituted by the latter. Settlement, made under \$5,000 by the dancers to Miss Rogan in return for termination of her five-year contract with Rosen.

Terms of pact called for dancers to pay Miss Rogan 25% of their earnings over \$300 weekly in return for routing their act. Sometime ago dancers stopped paying Miss Rogan, who subsequently sued for back commissions. Team, in return, brought suit against Miss Rogan and Rosen. Last week's settlement ended their contract with Miss Rogan, who is now free to be expected inasmuch as dancers are now expected to press for ending long-term agency contract with Rosen.

Rosen, in return, has declared he will proceed against the team for attorney fees in connection with their suit against Miss Rogan. It's his contention that under provisions of the American Guild of Variety Artists, an act or agent cannot go to court under a settlement is attempted by the union. He claims that the team violated AGVA rules in taking him to court without union's permission. Helene and Howard's agency contract with Rosen is still in effect, with no stipulations for another three years.

## Minsky May Get Carnival; Schuyler Bids For Harlem

Miami Beach, Jan. 18. Harold Minsky, who now operates the Colonial Inn, Hallendale, Fla., has started negotiations for takeover of the Carnival Club, run by Nicky Blair, current leaseholder. Minsky plans to install a burlesque policy similar to that being used at the Colonial, which is reported to be the second biggest grossing café in the Miami area, and probably the largest money-maker. Transfer is expected to take place in several weeks and Minsky will go to New York around March 1 to supervise alterations.

Minsky has been anxious to get in on N. Y. niterery operation for some time. He was originally slated to produce shows at the now defunct La Martinique when Monte Gardner took over, but deal fell through. Minsky, at one time, operated the Club 51 on 52nd street, N. Y.

Deal is also on for Ned Schuyler, operator of the Beachcomber, Miami Beach, to buy the Harlem, N. Y., from Nat Harris. He is currently in Miami Beach, where he's managing the Brook Club, and is huddling with Schuyler on a deal, which is slated to be finalized this week or next. It's likely that Schuyler will not start work on the N. Y. spot until April. He plans to install a multiple headliner policy such as he now uses at the Beach spot.

## Pitt Light Opera Starts '49 Ball Rolling Early

Pittsburgh, Jan. 18. Sam Handeum, who has been business end of Civic Light Opera Co. here last summer for first time, has been appointed to that post permanently and is in Pittsburgh already starting the ball rolling for the 1949 season at Pitt Stadium.

William Wymetel, who has been the executive director of the productions past two seasons, has been given the nod again for '49 and will be on the scene, too, shortly. This is the last year the Stadium will be used; by 1950, the group expects to have its own \$1,000,000 amphitheatre built.

# Miami Overboard on Shows, With 60 Cafes Angling for Scarce Coin

By LARRY SOLLOWAY

Miami Beach, Jan. 18. This winter playground has currently greatest assortment of shows in the country, with the situation reaching a peak this week with the opening of Hialeah racetrack.

To the scores of nitereries have been added the one-nighters by radio and concert toppers, plus the reopening of the Miami Opera Guild season. Also the influx of the café "names" already installed or preming in the next 10 days.

On the one-nighters, there are Bob Hope and his troupe for the Orange Bowl on the 22d; Alec Templeton in the Municipal Auditorium in Miami on the 21st; Horace Heidt and his "New Talent"

## BOB HOPE'S BOFF 180G IN 11 ONE-NITER DATES

Atlanta, Jan. 18. Bob Hope's one-niter tour has been extended to Feb. 5 because of king-sized grosses. Conle has turned \$180,000 in his first 11 dates. New dates lined up so far include Minneapolis, Jan. 31; Kansas City, Feb. 1, and St. Louis, Feb. 3.

Hope's act includes Doris Day, Bill Farrell, Irene Ryan, Hy Averback and Les Brown's band.

## Vet British Juggler Set For U. S. Theatre, Cafe, Dates

Gaston Palmer, veteran British juggler, has been signed for his first U. S. date in more than a decade. He'll go into the Roxy theatre, N. Y., late April or May. He'll precede the Roxy stand with an engagement at the Latin Quarter, Boston, March 13.

Palmer's first appearance in this country was around 1915. He's been booked here by William Morris agency.

show on Feb. 6 with Vaughn Monroe in Coral Gables the same night; Spike Jones and his raven on the 10th, also in Coral Gables; Paul Trupee and Larry Adams on Feb. 15th, in the concert series in the Auditorium.

Parade of niter openings has included "Contract Night" at the Brook Club; Joe E. Lewis at Club Bohème; Lenny Kent at the Padlock Club; Myron Cohen at the Mayfair; Beachcomber introfring Frank Sinatra for four days (18-20) followed by Sophie Tucker, Jackie Miles, Harry Richman and the Vagabonds; Copa City with Kay Thompson and Williams Bros. Peter Lind Hayes and Sammy Karp; orch. Ella Fitzgerald and Stump and Stumpy at the Mount Carlo; Cab Calloway, Grover Barrie, Buddy Lester at the Clover Club; new burly show at Minsky's Colonial Inn, plus dozens of others, offering big, fair and small attractions in what adds up to over 60 night clubs.

Then, there's the big group of hotel lounge and patio setups with top rumba bands featured as well as entertainment, the new stock company presents at the Beach Pier with Edward Everett Horton and Glena Farrell featured; the dog tracks; the shows current and the pic specials, viz: "Hamlet" and "Red Shoes."

Vet observers figure that with a permanent population in the over-crowded center city means plenty of residents in outlying centers who rarely go out of some half million, even with 100,000 tourists; this area has more amusements than either New York or Chicago at their busiest, even on a comparative basis.

"It's too much, they're screaming, especially in a year where, though there are more people here, the buck is so tight that practically every business man is beginning to wonder "when does the season begin. Which is what many a niter, or other entertainment operator, is going to be asking soon.

## Tricks in Every Trade!



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"TOPS IN MENTAL MAGIC"

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**ALICE TYRELL**  
**CAFES? HELD OVER 12 WEEKS... AT "CHAT NOIR" - NEW YORK!**  
**RADIO? MOREY AMSTERDAM and ARTHUR GODFREY SHOWS!**  
**6 APPEARANCES... ON N.B.C. and C.B.S. WITHIN 7 WEEKS!**  
**COLUMBIA'S LATE RELEASES: "I SURRENDER, DEAR" & "MANHATTAN ANGEL" !!**  
**OPENING BEVERLY CLUB NEW ORLEANS JAN 21**  
**...AND PARK PLAZA ST. LOUIS, FEB. 11 !!**  
**MANAGEMENT; W. W. MORRIS INC.**







duction plans for his play, "No for Children," and is working on a novel, his first. No details of the new work are disclosed.

"Children," which the author re-wrote from the unproduced version of about 10 years ago, was slated as the final Playwrights' Co. production of the season, but Rice was unable to cast it.







# Total Broadway Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates, for last week and the corresponding week of last season:

	This Season	Last Season
Number of shows current	29	29
Total weeks played so far by all shows	714	774
Total gross for all current shows last week	\$652,600	\$660,400
Total season's gross to date for all shows	\$1,784,500	\$1,784,500
Number of new productions so far	41	37

## Chi B.O. Holds O.K. Pace; 'Man' 26G, Roberts' \$29,200, 'Streetcar' 19G

Chicago, Jan. 18. Rainy weekend didn't cut as much as expected. Chi fans of "Medea," "Man and Superman" and "Barnes and Shubert" Opera Co. hauling usual last-minute scramble, and adding general theatre trade for all shows. All in all as last lap, with closing date set for Jan. 23.

**Breden-Savoy Com. Opera Co.** Opera House (3d wk) \$3,800; \$3,800. Last week of Gilbert & Sullivan year over previous week. Nice \$24,000. "Shubert" (15th wk) (2:10); \$4,940. Second to final week holding same last with 1-1-1-1-1.

**Dante, Studebaker** (1st wk) (1-1-1-1-1). Opened Wednesday (12) and with Sunday matinee, in six performances, fairing fine \$8,000.

**"Man and Superman"** Great Northern (3d wk) \$3,800. Last week of Shaw comedy took a large hop to \$26,000. "Blackie" (8th wk) (1:35); \$4,400. Last week doing healthily with \$17,000.

**Robert Roberts** (18th wk) (1:35); \$4,330. Out-of-towners coming to see "The Great Train Robbery." Biggest gross so far, at regular scale, \$26,200.

**"Streetcar Named Desire,"** Harris (16th wk) (1:00); \$4,330. Good material play keeping take at nearly \$20,000.

**"HEIRESS' \$19,400, L.A.: 'BLACKOUTS' \$17,000**

Los Angeles, Jan. 18. "The Heiress" (15th wk) (1:15) after two weeks and four days, but the Biltmore rekindled again to 17th with "Barn Yesterday." Town picks up again to world's premier. "Ice-landia," a musical on ice.

**Estimates for Last Week**  
"Blackouts at 1949 El Capitan (3d wk) (1:12); \$2,400. \$17,000 average.  
"The Heiress," Biltmore (3d wk) (1:35); \$3,600. Second full week's \$19,400 was okay.

**La Crosse (Wisc.) Civic Expands to 2-Nite Basis**  
La Crosse, Wisc., Jan. 18. After two seasons of successful operation in bringing touring/legit shows here on a subscription basis, the La Crosse Civic Drama League two-night stands on 1948-49 semester. Organization has 1,229 members at \$10 each, with a waiting list of between 150 and 200. Tickets for the legit engagements were more than 700 new members have already been added to the organization for the 1948-49 season. Plays booked on a "series" basis through the United Booking Office, N. Y. All seats are reserved and are sold in advance on a subscription. Older members have priority in ticket orders.

**'Laugh' Wry 8G, K.C.**  
Kansas City, Jan. 18. Ed Wynn's "Laugh" (1st wk) here for three days and four here early last night, showing against rough weather. Show never broke a break from the elements and wound up with \$20,000.  
A & N Presentations, which brought show in, has set the Bob Hope radio tour to leave 10:30 in the Arena of the Municipal Auditorium Feb. 1.

**'SHOW BOAT' 7½G, SAN JOSE**  
San Jose, Cal., Jan. 18. "Show Boat" grossed \$7,500 in single performance at the auditorium, San Jose (\$2,46 capacity) last night (1st). Top was \$4.20.

## Current Road Shows

(Jan. 17-29)

**"Allegro"—KRT, Des Moines** (17-18); Music Hall, K. C. (20-22); Curran, Indianapolis (28-29).  
**"Marie Gray Your Gun,"** Des Moines, Balto. (17-29).

**"At War With the Army"—Aud.,** Curran (21-22); Wilbur, Boston (24-29).  
**"Blackouts at 1949"—El Capitan,** Curran (17-29).  
**"Born Yesterday"—Biltmore, L.A.** (17-29).  
**"Blackouts"—Shubert, Chi** (17-29).

**"Carousel"—Mosque, Richmond** (17-22).  
**Dante—Studebaker, Chi** (17-29).  
**"Favorite Stranger"—Shubert-L.A.** (17-29).  
**"Desert Song"—Shubert, Phila** (17-29).

**"Favorite Stranger"—Shubert-L.A.** (17-29).  
**"Finian's Rainbow"—Cas, Des Moines** (17-22).  
**"George White's Varieties"—Aud.,** Curran (17-29).  
**"Harvey"—Hanna, Clev.** (17-29).  
**"Honey"—Hanna, Clev.** (17-29).  
**"L.A. Musical"—Aud.,** Curran (17-29).

**"Harvey"—Hanna, Clev.** (17-29).  
**"Honey"—Hanna, Clev.** (17-29).  
**"L.A. Musical"—Aud.,** Curran (17-29).  
**"Man and Superman"—Hartman,** Curran (17-29).  
**"Marie Gray Your Gun,"** Des Moines, Balto. (17-29).  
**"Blackouts at 1949 El Capitan** (3d wk) (1:12); \$2,400. \$17,000 average.

**"The Heiress," Biltmore** (3d wk) (1:35); \$3,600. Second full week's \$19,400 was okay.

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## South Sees 'Menagerie'

Quincy, Ill., where production of "Glass Menagerie" is closed in Cedarhurst, Ga., after a tour of 14 cities. Figures on taking another such tour, with more efficient booking and extra help in repertory with the Tennessee Williams drama. He has stored the "Menagerie" set and props in Georgia.

Although he went into the red with "Glass Menagerie," Leigh believes he can make money on such a tour again, with more efficient booking and extra help in repertory with the Tennessee Williams drama. He has stored the "Menagerie" set and props in Georgia.

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## B'way B.O. on Upgrade; Girls \$53,500, 'Chailot' 20G, Ear' 29G, 'Aime' 32G

**'Kate' 46G, 'Ave.' \$19,000 in 4**

Attendance rebounded last week on Broadway. The recovery was comparable in degree to the previous week's post-holiday slump. The uptick actually had started the previous weekend, and continued through last week, ending Friday and Saturday (14-15).

Business has now entered the second week of a post-holiday customarily continues into pre-Easter, the epidemic of flop closings is apparently over. Flop shows will fold, as always, but those with a substantial draw should be able to hold on through the spring.

**Estimates for Last Week**  
"Ave. of the Worlds" (14th wk) (1:54); \$5,600. Musical with sketches by Ted Luce, the Hartmans, Max Schuster, K. W. Woodhouse, Gerald Marks, Lester Lee, Herman Hupfeld, Michael Emer, Jerry Allen, Robert Samuels, Sammy Gallop, Hupfeld; presented by Sammy Lambert & Sam H. Farrell; opens Saturday (22).

**"Along Fifth Avenue,"** Broadhurst (14th wk) (1:15); \$6,000. By the opened Thursday night (13) to mixed notices; first four performances drew capacity \$19,000 better indication this week.

**"Anne of 1600 Days,"** Shubert (14th wk) (1:15); \$4,800. New American drama made a comeback with the trend; \$32,000.

**"An Act of God,"** Imperial (14th wk) (M-1:42); \$6,600. Had been slated to fold Saturday night, but attendance saved it and the musical continues indefinitely; with Paul Whiteman at the box office, a revival of "Desert Song" at the Shubert.

**"Estimates for Last Week"**  
"High Button Shoes" (Shubert) (14th wk) (1:15); \$4,330. Strong engagement here easily leads the town on the week with \$26,000.

**"Blackouts, Walnut** (1st wk) (1:35); \$2,600. Magician getting his first week's \$26,000.

**"Marie Gray Your Gun,"** Des Moines, Balto. (17-29).  
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## 'Orla' 14G in 3, Pueblo

Denver, Jan. 18. In competition with snow and cold weather, "Born Yesterday" (14th wk) (1:15) drew \$3,600. Broadway in four shows at \$3.60. About 30% of business, or Denver, and when there is a heavy snow, the town is in for trouble. Comedy did an added \$4,000 in two performances in Salt Lake City.

"OklaHoma" (No. 2 Co.)—Aud., St. Jos. (17); Mem. Hall, Joplin (19-20); "The Heiress," Biltmore (3d wk) (1:35); \$3,600. Second full week's \$19,400 was okay.

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## N.Y. City Ballet Grosses \$21,000 in 4-Day Week

The N.Y. City Ballet Co., presenting "The Nutcracker" at the City Center, N. Y., for the first time under Center sponsorship, grossed \$21,000 in four days (10 performances) through Sunday night. Biz was close to capacity for the first time, with opening night and Sunday matinee.

Management was also encouraged by fact that its two-week Friday night half-price ticket orders, in advance of engagement. Troupe, however, needs about \$25,000 to break even, and figures to lose about \$10,000 for the two-week stay.

## 'Harvey' 23½G, Pitt

Pittsburgh, Jan. 18. Frank Fay in "Harvey" hung up a record \$21,000 last week at the N.Y. City Center, N. Y., for the first time under Center sponsorship, grossed \$21,000 in four days (10 performances) through Sunday night. Biz was close to capacity for the first time, with opening night and Sunday matinee.

Management was also encouraged by fact that its two-week Friday night half-price ticket orders, in advance of engagement. Troupe, however, needs about \$25,000 to break even, and figures to lose about \$10,000 for the two-week stay.

## 'OKLA.' \$36,200, CINC

Rodgers-Hammerstein musical, "OklaHoma" (14th wk) (1:15); \$4,330. Strong engagement here easily leads the town on the week with \$26,000.

# London's Lindsey Theatre Acquiring Rep as Ace West End 'Tryout' Spot

London, Jan. 11. Of all the little theatres in London and its environs, they are well over a dozen—one of the most successful is the Lindsey Theatre.

Founded two and half years ago on a shoestring by dress designer, Frederick Clarke and J. C. Spence, at-out-of-the-way Notting Hill Gate, it boasts among its many hits, "Pick-Up" (Pick-Up), Michael Butten's "Power Without Glory," which was acquired by John Wilson for America and "Flowers for the Living." Tom Block's play, purchased for films by Sidney Bay, for the J. Arthur Rank organization at cost of \$200,000.

Shelley plays proved an outstanding and played to hefty grosses when acquired by Tom Arnold for the Palace of Westminster and the theatres. Its popularity has for two years exhausted itself despite touring, but coming to London early next month, it's still netting the Lindsey around \$400 weekly.

Among its lesser hits are George L. George's "Cavaliere to the General," which proved worthy of a West End run, and "The Burning Bush," at present touring, but coming to London early next month.

Biggest achievement has been the staging of Jack Kirkland's "Robacco Road," which, in many censorious bouts was finally passed for production, and is now due in the West End Jan. 24.

Spot has not only proved a good stepping-off place for new plays, but has been the scene of giving some newcomers a chance to show their talent, and in the past few months, it has given a chance to either the St. Martin's or Ambassador's in February.

## Six-Week Winter Season Is Set For Miami Beach

Miami Beach, Jan. 18. Richard Stevens, owner-director of the Lakeside Summer Theatre, Lake Hopatcong, N. J., will stage a six-week season of light here at Lakeside Theatre, which housed Miami's premiere before the war, is owned by the city.

Stevens will open his season Feb. 1, with either "Springtime for Henry," with Edward Everett Horton, or "Voice of the Turtle," with Margo, Edna Albert and Glenda Farrell, one show for the season. "John Love's Mary," a comedy by Jackie Coogan, which Coogan, will be third attraction. Shows will play one week. Theatre seats 750, and top will be \$2.40.

## Shows in Rehearsal

"All for Love"—Sargent, Lambert & Anthony B. Farrell.  
"At War With the Army"—Henry May, Charles Ray McCullum & Jerome E. Rosenfield.  
"The Knave"—Frederick Lewis Wilson, Lee Strassberg & Clifford Oates.  
"Wedding"—New Stages.  
"Death of a Salesman"—Bloom.  
"The Heart"—Anthony Parella & Leon Bromberg.  
"The Blind Men"—Archer King & Harrison Woodhouse.

# WICK

CURRENTLY Emile Littler's "HUMDY DUMPTY"

CASINO THEATRE, LONDON

Personal Management: NAOMI HORMAN  
Paramount Theatre Building, Des Moines, Iowa

LONDON: HARRY FOSTER'S AGENCY

## ANTA Scouts to Gender Boston Rep Situation

Two representatives will be sent by the American National Theatre and Playhouse to investigate the Boston Repertory theatre, to see whether endorsement of the project, recently announced, should be re-extended. Action was decided Monday (17) at the ANTA board meeting.

Question arose as result of an appeal from the resident company for help to do something within its power to make it possible for the Boston Repertory to continue operations beyond the announced closing date of Jan. 29. It was understood that ANTA's previous withdrawal of its endorsement of the Rep was because the outfit failed to carry out the policies on which the original approval was based.

## Truman

Continued from page 1  
able competition for the tale, so the liberalized thinking on this type of country, and the 20th production chief Darryl F. Zanuck alone.

On the other hand, the evidence of change given by this is the willingness of other studios to consider the merits of stories treating of serious social, economic or racial problems. It is not that the age's most producers didn't even want to look at a year that smelled of anything beyond the safe, but that they've clearly changed their mood since last Nov. 2.

Al Jolson, with the hot breath of the House Un-American Activities Committee upon them, the studios meticulously avoiding anything which might taint anything in the hands might remotely find reason for further fingerprinting. The hysteria had whipped the anti-plain liberalism had become a "fighting line" and producers weren't sure how much the public temper was reflected in the result. There was a national tendency to follow the trend by laying low on the product which might give cause for further trouble.

Producing chiefs, however, appear to think they found the answer in Governor Ballou's election of Mr. Truman and the general move to more liberal views. It was the election of several members of the Un-American committee itself—without being without for pure entertainment.

There is no indication that there is going to be a big swing to social significance in films, for Hollywood now knows that its very object itself must be entertainment. Trend, it may be a lively subject, but it is not a subject suitable for serious. First thing absorbing story, and that's no choice under any circumstances.

The principal thing that the more liberalized outlook has done is to open the field to a number of good plays, plays, originals and many of them have been eliminated by studio execs. Because they touched on subjects. Such properties are now subjects. They have been recently hard-pressed anywhere in the country to determine strong material—to determine strongly in light of the new thinking.

## CBS-Crosby

Continued from page 1

acies extend into Crosby's Paramount Pictures deal. In effect, it puts CBS in the picture business through its buy-in on the CBS-Paramount set-up. Just how close the maneuvering encroaches on capital gains appears speculative at the moment.

A high CBS spokesman made the point of record revelation that through the negotiations, Paley is buying into the multiple show biz corporations headed up by Crosby. The deal, however, is about to be, it is entirely exclusive of Crosby's Decca holdings, which won't be disturbed.

But chiefly, it gives Paley an exclusive on the singer as a radio-television personality, transferring him from his present Wednesday night ABC network occupancy into a similar Wednesday time segment on CBS, thus permitting the capture of a sustained listening habit.

CBS is already in negotiation with Philco, Crosby's current sponsor, for a continuance of the same broadcast setup.

The purported CBS-Paley "understanding" (nothing's been signed as yet), comes at a time when Paley has repeatedly threatened to halt the proposed setup, in the face of denials that Crosby is doing anything more definite than talking.

Almost right down the line the word is that Paley is pulling off to get what he wants to get into a DC Jan. 21. That not only goes for the CBS deal, but for the film personalities also are practically resigned to the inevitability of losing an Internal Revenue brushoff.

The word here is that such capital gains taxes as those levied on Al Jolson and Columbia Pictures, the Nunnally Johnson-Universal pact, etc., are strictly no dice.

Columbia's deal to buy out Jolson's interest in the sixquel, "John Loves Mary," which has gained gains has gone down the tax drain. Heavy taxes are being or will be levied on the two-picture deal made by Nunnally Johnson's unit, Interjohn Corp., which has been reported to have been whittled to 20th-Fox. Sam Spiegel's deal with Universal on "The Stranger" and "The Stranger," has also been upset by the "revenue"ers. Although the "revenue"ers' International (Leo Spitz-Walton) (Goetz company) will not be affected by capital gains conclusions, several production units operating with National City company are also due for the Government's attack once across.

If, in the future, attempts are made to maneuver capital gains negotiations where talent rather than corporate setups are involved, it will be strictly on the q.t. For one thing is recognized here—that the publicity fanfare, which in the case of Jack Benny snowballed into page one prominence throughout the country, was a major or corporate setup setting the Internal Revenue steels on the talent warpath.

It is not the case that if it is concerned, the only ones thus far breathing easier under the capital gains provisions are the producers, who, regardless of reports to the contrary, are practically "untouchable" so far as any retroactive action is concerned.

## Revenue Ask Solo-Pic Cos. to Check Returns

Letters from the Internal Revenue bureau to indie producers operating under the so-called one-film-a-year plan are being sent asking for a check of returns. Letters say past reports have been incomplete and are being sent of an investigation the bureau has been making for the past three years of producers' and their corporate structure and tax returns.

In one case where a producer made a number of films on a capital gain basis, the latter has been requested by the Government to make an adjustment equivalent to two-and-a-half times the profit on his pic.

The letters are called "deficiency notices." They require a producer to contact a tax consultant to make a proposed adjustment in so far as the Government disagrees with methods followed in computing various tax returns,

## Finian's 27 1/2 G, Detroit; 'Bloomer Girl' \$38,500

Detroit, Jan. 18. Fair gross of \$27,500 at the Cass here last week.  
Detroit Light Opera production of "Bloomer Girl," at Masonic Theatre, rang up a moderate \$38,500.

## AGVA Opposition

Continued from page 1

declined to join the consolidation, but had approved the idea for the other affiliates.  
As a part of the merger plan, the proposed joint convention of the organization was also drawn up. This was to have been a cooperative setup between the merged eastern unions and SAG, with jurisdiction shared between the east and coast, and control and expense equally split. AGVA has been invited to join this setup, too, but has refused to go along, as in the case of the other unions.

Although Barto talked at last Friday's session, AGVA's leadership is still in a state of confusion. It is known that his real objections are to the two plans, or what he wants instead, has repeatedly threatened a threat of seeking a court injunction to halt the proposed setup, apparently on the ground that the rights of AGVA members are being violated and his union's claim to a share of television news coverage being invaded. However, he has refused to bring in any members of the board or of the representatives of the membership, so AGVA's execs have no assurance that they stand the support of his organization.

Barto is known to be strongly opposed to George Heile, AGVA executive-secretary, who is in line to become head of the merged east-coast union. Heile has claimed that his proposal that the jurisdiction of television should be split should be separated from the other actor unions is transparently unworkable. They assert that it is impossible to have a split jurisdiction between the merged east-coast union and SAG in a jurisdiction battle. But with AGVA in practical control of the broadcaster, the National City Company sitting on the film studio, and Hollywood, it's figured to be a natural.

On the other hand, rather than allow Barto to topple the whole consolidation plan, the AGVA leadership heads of the other unions are considering the possibility of pulling into Barto's backyard to sound out the AGVA membership on the question of a major or corporate setup. The actual situation involved they would have the union's jurisdiction to join the other affiliates in the video setup, if not the merger plan.

## Music Hall TV

Continued from page 1

program), it'll approximate the flavor and capture the production techniques of the mammoth showcase.  
Among those tentatively lined up to collaborate with the agency on the new series are: Music Hall director; Leon Leonoff and Russell Markert, composer; Music Hall's executive producer; Florence Rogge, the choreographer; and Kay Holley, M. II. Club director.  
If Esso gives the nod, show will premiere late in the spring. It'll be a star-studded attraction, and a permanent emblem, still to be seen. Production was originally conceived by Lloyd Conover, radio-television director of the agency.

## Stage Design

Continued from page 49

cover such professional expenses as taxi fares and tips while on an assignment. And, Bay adds, the design agency's production is sympathetic about tax deductions for professional expenses.

Having had one taste of Hollywood, Bay doesn't intend to go back. He deplores the tendency of some producers to disregard the dramatic and emotional aspects of the production. He also thinks it unfortunate that designers, as well as actors, are frequently overlooked.

Bay's experience in Hollywood taught him that the art director is a designer in the film studio as well as in the theatre. He knows that his colleagues, he believes that the designer's production should have a voice in the entire plan of a production, including even script development and casting.

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## OBITUARIES

**WILLIE HOWARD**  
Willie Howard, 62, vet comedian, died in New York City after a brief illness.

(Further details on page 2.)

**FRANK SMITHSON**  
Frank Smithson, veteran producer who directed over 250 productions prior to his retirement in 1935, died in New York, Jan. 15.

Smithson, born in Ireland, made reputation as an actor and producer in Hollywood before coming to U. S. in 1886 to stage the musical "The Girl from Paris," at Herald Square, N. Y., where it ran three years.

In later years he had directed productions for Eddie Fox, Marie Dressler, James L. Powers, and

Southern radio broadcaster, died in Greensboro, N. C., Jan. 14. He became publisher of the Greensboro Record in 1924 and owned the city's only until 1927 when the newspaper was sold to the Bryant and Thompson interests. Major Ridge then helped organize the North Carolina Broadcasting station, one of the pioneer radio stations in North Carolina, and operated WBIG-CBS.

Survived by wife and a sister.

**NOSMO KING**

Nosmo King, 63, British stage actor, whose family name was Vernon Watson, died in London, Jan. 13. He had arranged to attend the funeral of his long-time

joined his brother, the late Jacob Lavene, in Buffalo about 17 years ago. They operated the Academy building until about six months ago when he retired.

**HARRY HIRSH**

Harry Hirsh, 63, pioneer Philadelphia exhibitor, died Jan. 10 in Atlantic City, where he made his home.

Hirsh, who was president of the Hirsh Trust Co., operated four theatres in Philly.

Survived by a son and two daughters.

**GILBERT L. BECKER**

Gilbert L. Becker, office manager for Metro in Detroit since 1926, died after the weekend following a protracted illness. He joined the old Goldwyn company in 1922, in the booking department at Albany.

Surviving are his wife and two daughters.

**WILLIAM H. BEYER**

William H. Beyer, 58, who for many years had toured vaude as a member of the American Comedy Four, died at his home in Baldwin, L. I., Jan. 1. After his retirement from show business in 1937 he had engaged in commercial pursuits.

Survived by wife.

**ARTHUR WANZER**

Arthur Wanzer, screen actor and former vaudeville star, died recently in Hollywood. Before moving to Hollywood to appear in two-reel shorts for Pathé in 1936 he was a member of the vaude team of Arthur Wanzer and Maybelle Palmer.

**MRS. W. H. DONALDSON**

Mrs. William H. Donaldson, 64, wife of the founder of the United Artists board, died at the home of her daughter, Mrs. Marjorie McDonald, at Ft. Thomas, Ky., Jan. 12.

Until 1939 she had been vice-president of the publication.

**JOE GROSSMAN**

Joe Grossman, studio manager of the Elstree Studios in England, the Associated British Pictures Corp. since 1934, died of a heart attack in London, Jan. 18.

Mother of Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, died Jan. 1 in Brooklyn. Survived by three daughters and four other sons.

**Mother, 91, of Viola Roache**

latter actress, and grandmother of the late Virginia Lee Corbin, a actress, died in Yorkshire, England, Jan. 11.

Mother, 80, of Lester Stanley, of Stanley-Joy, Inc., music publisher, died in New York City. Another son, Joseph H. Stanley, and a daughter also survive her.

Mother, 87, of Dr. Harry Martin, 20th-Fox studio physician, and producer, died in Los Angeles. Hollywood columnist, died in Hollywood, Jan. 17.

Son, 17, of Charles L. Glett, managing director of Motion Picture Publicity, was killed by a car accident in Berkeley, Cal.

Daughter, 7, of Jack Harris, executive of Walter Reade Theatres, died Jan. 12 in Atlantic City.

Mother, 64, of Jack Gross, RKO producer, died Jan. 10 in Hollywood.

Father, 73, of Richard Wallace, film director, died in Hollywood, Jan. 18.

Father, 79, of Al Tucker, band leader, died in New York, Jan. 13.

**JAZBO FULKERSON**

Ralph Fulkerson, 44, an under professional tag of Jazbo had been clown with rodeo shows, was killed in an auto accident in Texas, Jan. 12.

Fulkerson became a rodeo rider when a youth, but eventually switched to the clown angle when in he would tease bulls and seek refuge in an especially constructed cage. After a manager's attempt to ferret him out of his refuge was a howl with many shows in which he appeared.

**HARRY LEAVITT**

Harry Leavitt, 69, veteran company manager and advance man, died at his home in Los Angeles, Jan. 12.

Surviving his long tenure in show business he had worked as comedy writer, director at the Los Angeles N. Y. and Long Island race tracks.

Survived by a brother, Leo Leavitt, a clerk at the Lamba Club, N. Y.

**IN MEMORIAM**

**DOUGLAS GILBERT**  
Sept. 17th, 1889 - Jan. 17th, 1948

Survived by a brother and sister.

**AL CROOK**

Al Crook, 51, screen writer, died of pneumonia Jan. 10 in Los Angeles.

Formerly a newspaperman, Crook was one of the late Bruce Lessing columnist. In recent years he had been Metro's representative in the film industry's production code administration.

**PHILIP LAVENE**

Philip Lavene, 58, retired theatre producer, died at Buffalo, N. Y., Jan. 12.

After managing theatres in the other-strut houses in midtown,

## Study Hayworth Situation

Continued from page 1

manhood of Motion Picture Association of America press Eric Johnston. However, it crops up merely as a footnote in a series of articles by name players that has kept Hollywood in a jam public relations for months.

Actions of the stars, running the gamut from drunken-driving raps to marijuana raids to kicking a woman's stink, now have become Hayworth's open romance with a married man, have aroused public indignation, and have caused where upper-echelon industries have the public foremost in their minds. National Allied, one of the nation's foremost exhibit organizations, recently adopted a proposal, labeled the Fineman plan, calling for the Motion Picture Producers Assn. to suspend or expel erring players.

Decision by the producers on steps to be taken is a difficult one, as the public wants to know what from its ranks a star whose name may be of considerable value. However, there are many considerations and always the possibility that the player will be pulled up on the industry's MPPA member, so that the move will have accomplished little.

However, with pressure growing on the organization, it is threatening to hit the h.b., with women's organizations, civic groups and religious bodies, because of boycott resolutions, the whole subject is certain for a careful going over by the producers. Among the problems to be met is the further muddying of the waters by the delivery of a copy of RKO's new controlling stockholder, Howard Hughes, to star Robert Montgomery, who, a few days before his trial on the dope rap. On the Hayworth matter, Howard Hughes, president of the company, has the star under contract said this week he wasn't certain that he would or could do about it.

**British Rap**

Possibly the harshest criticism of the actress came last week from England. The People, popular London paper, editorialized: "This Affair is an Insult to All Decent Women." It stated that Hayworth is the last time in the newspaper will report in its columns details of the squalid love affair of film star Rita Hayworth and Prince Ali Khan.

Sheet then went on to a column or more to recount the affair. This capitalizing on star behavior in the United States. While the theatre operators in their meetings adopted resolutions condemning the players' activities, they almost invariably move to take advantage of the publicity to book in which the players are starring. The films usually do well, too, which has led to the charge that the movie have industry line: "There's nothing that a good picture won't cure."

New popular version of that gas now making the rounds, since the success of Mitchell's "Blame It on the Moon" and "Rache" and "The Stranger," is: "There's no picture that a good marijuana raid won't cure."

**Mitchum Back to Work**

Howard Hughes, RKO topster, put a definite resumption date on the Robert Montgomery case, starrer, ordering it before cameras next Monday (24).

Hughes said the studio had expected Montgomery to be charged with conspiracy to possess marijuana would last two weeks, hence work was cancelled. Since Mitchell pleaded guilty, pic can resume, but it took several days to swing back into production.

**Denver Wants 'Flanigan'**

Directors of Allied Rocky Mountain Theatres, meeting in Denver today (Monday), approved a resolution of National Allied regarding the Flanigan Plan, a national organization, at its convention in New Orleans at the end of November, supporting the Flanigan idea calling for Hollywood

producers to discipline players who overstep bounds of propriety.

Rocky Mountain group also voted approval of National Allied's resolution protesting forced percentage terms by major distributors and asked all exhibitors to give either 10 or 15 percent of the movie receipts to the March of Dimes. More than 40 theatres in the area have agreed to do so.

**Hold Up Report**

Washington, Jan. 18. Row among the members of the old House Un-American Activities Committee is holding up issuance of the committee's monthly reports. Report deals in part with the probe in the Hollywood Red situation in 1947 and 1948.

Action of the Democratic leadership last week in cleaning out all but one Democratic member of the committee and nominating a clean, new state of lawyers is expected to assure future witnesses before the committee a fairer opportunity to tell their stories. While no one is under indictment, Hollywood during the 81st Congress is indicated at this time, the committee's report is being handled differently, if there should be a renewed exploration of the coast situation.

**MARRIAGES**

Wanda Hendrix to Audie Murphy, Hollywood, Jan. 8. Both are in the picture business.

Mary Affleck to Curley Bradley, Chicago, Jan. 8. Bride is a producer, Affleck, Curley's a radio actor.

Mrs. Susan Bassett to Jack Robinson, Salisbury, Conn., Jan. 14. He's the British legit actor. Wife is a dancer. Ken Le Roy, Chicago, Jan. 8. Both are dancers in "Brigadoon," current in "Bytbe Miller, Jan. 8. He's production manager, Jan. 8. He's a producer, WNEW, N. Y.

Wanda Hendrix to Keanan Wynn, Tijuana, Mexico, Jan. 11. He's stage and screen actor and producer. Wynn, Tijuana, Mexico, Jan. 11. He's stage and screen actor and producer.

Joanne Du Bois to Chappie Lewis, Philadelphia, Jan. 18. Bride a dancer. Lewis, a dancer, is the leader team of Lewis & Van.

John H. Beach, Springfield, Mass., Dec. 28. Both are with Eugene Murphy Productions in the city.

Dina Skouras to William H. Oldham, Hollywood, Jan. 15. Bride is a niece of Spyros Skouras, president of 20th-Fox; he's an exhibitor.

Yvra Strange to Robert Lastgood, Chicago, Jan. 12. He is in the Chicago William Morris Agency, William Morris, Burke to Denison City, Santa Barbara, Jan. 12.

Sara Lampert to Louis Azrael, New York, Jan. 16. He's theatrical producer, Azrael, is a Baltimore News-Post.

Rosa Lind Davis to Raul Corson, Jr., San Antonio, Jan. 16. He is owner of KCOR and associated in the station.

**BIRTHS**

Mr. and Mrs. Robert Tunison, daughter, Aurora, 11, Jan. 4. Father is a radio publicist.

Mr. and Mrs. Bill Tusher, son, William, 10, Jan. 4. Father is a radio publicist.

Mr. and Mrs. Mark Robson, daughter, Hollywood, Jan. 13. Father is a radio publicist.

Mr. and Mrs. Billy Rizzo, daughter, Pittsburgh, Jan. 7. Father's a musician.

Mr. and Mrs. Budy Mayer, son, Hollywood, Jan. 16. Mother's former Nannette Steinhauser, daughter of St. Steinhauser, Hollywood, Jan. 16. Father is a radio publicist.

Mr. and Mrs. Fred M. Packard, son, Hollywood, Jan. 16. Mother is daughter of J. Arthur Rank, Hollywood, Jan. 16. Father is a Hollywood film producer.

**24 YEARS PASSED AWAY**

**DAVID POWELL GOODMAN**  
Died Jan. 19, 1923

A loving one who has gone. A voice we loved is stifled. A heart we valued is silent. Which never will be filled.

Your son, Jack.  
**JACK POWELL AND FAMILY**

year run. Later he took over the Gaiety, London, retiring in 1923. After the 22 years he had been producer he had built up an enviable reputation with London audiences. In 1912 he came to U. S. to play "The Doll Girl." While here he was appeared in "Suzi" at the old Columbia theatre, N. Y.

**SAMMY WRIGHT**

Sammy Wright, 63, veteran vaude and burlesque comedian, died Jan. 12. Heart attack in New York, Jan. 12.

Wright, who specialized in Jewish and German dialect, had been in burlesque the greater part of his career, mostly on the old Columbia wheel. He had just signed with the George Washington Philharmonic in 1930. Since then he had made international stage appearances with different partners. More recently he had staged numbers at the Bowery Folies, the Alhambra, N. Y., and for moulton street spots in the New York City.

Survived by a brother and sister.

**ALLEN ATWATER**

Allen Atwater, 60, company manager, died at his home in Los Angeles, Jan. 12. He had been in the business since 1912. He had been in the business since 1912. He had been in the business since 1912.

Atwater had headed tours of Katharine Cornell, Maurice Evans, John Gielgud, Bull Theatre and Judith Anderson in his 25 years in show business.

Surviving are his wife and son.

**MAJOR EDNEY RIDGE**

Major Edney Ridge, 65, former newspaper publisher and pioneer



*Copy of wire to: George Durgom, 8580 Sunset,  
Hollywood, California.*

Dear Bullets: Della and Andy Russell were sensational here at the El Rancho in their smart, new, night club offering. Andy's fine reputation as a singer preceded him, but the combination of Andy and Della, in my opinion, makes this one of the outstanding night club attractions in the country. They can return to the El Rancho whenever you have an open date. Sincerely,

BERNARD H. van der STEEN,  
El Rancho Vegas—Las Vegas, Nev.

Thank you Mr. van der Steen and the people, who packed the El Rancho Vegas to see Andy and Della Russell's opening night act.

Your booking the Russells gave me an opportunity to prove that their act is one of the smartest in-show business.

Sincerely,  
"BULLETS."

Thanks to Nick Castle of 20th Century-Fox, for staging the routines, to Earl Brent of MGM for his writing, to Jack Brooks, of Universal International, for his special material, and to Johnny Richards, for the fine music arrangements.

# ANDY AND DELLA RUSSELL

## EXCERPTS FROM REVIEWS AND RAVES OF THE CRITICS

FLORABEL MUIR—DAILY VARIETY—Andy and Della Russell stood them on their heads at El Rancho Vegas with their songs.

HERB STEIN—HOLLYWOOD REPORTER—A sensational run by Andy and Della Russell.

JACK CORTEZ—BOULDER CITY NEWS—Andy Russell and his beautiful wife Della stopped the show cold. Della is wonderful as his partner. What a team they are!!!

OMAR BRADLEY—CLEVELAND PRESS—The Russells routine is now on view built around the singing ability of both of them and the fact that Russell, although he has kept his talent hidden until now, is quite a mimic.

VARIETY—WEEKLY—Crooner's new side is unveiled when Russell demonstrates the styles of Tony Martin, Frankie Laine, Dick Haymes and Al Jolson. Impressions are more than superficial and get rewarding applause.

JACK WORFEL—CLEVELAND PRESS—Mrs. Russell is the answer to a television tube's prayer. Their act, incidentally, was written, designed and polished in Hollywood, and has all the smoothness of one of the better film shorts.

GLENN PULLEN—CLEVELAND PRESS—His manner is ingratiatingly casual. Excellent teamwork is displayed by the Russells.

EDITH GWYNN—LA DAILY MIRROR—Andy Russell and his wife Della are a smash success at the El Rancho Vegas.

Hear ANDY and DELLA RUSSELL'S Latest Release for Capitol—"Rosita and Joe" and "Is It Yes"

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**FILMS**

**RADIO**

**VIDEO**

**MUSIC**

**STAGE**

# THE NEW YORK TIMES

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## NEW FACES IN HOLLYWOOD BULLUP

### Broadway Niteries at Lowest Ebb Since Depression of Early 1930's

With the closing of the Embassy N. Y., last week, the number of Manhattan niteries are at their lowest point since the depression of the early 1930's. Amount of large-seaters has dwindled down to a "fifth." Major cafes remaining are the Latin Quarter, Diamond Horseshoe, Copacabana, Havana-Madrid and Leon & Eddie's. Of course, these are separate and distinct from such spots as the Stork, Versailles, El Morocco, and the like, which are not niteries per se, but more in the idiom of restaurants. Embassy was the latest fold on a flat that in the past few months includes the Harem, Carnival, La Martiniere and Le Directoire, all of which have been standard sites since although a few operated under different names.

As a result of these shutters, the remaining cafes are in a comparatively solid position. The minor amount of trade drained off by the now closed spots has been sufficient to put most of the current operations on the black side of the ledger or close to it.

However, the scramble for business will most likely resume (Continued on page 53)

### Uncle Don Off WOR After 23-Year Reign; Kids Too Sophisticated?

Just when TV is taking over as a baby sitter, WOR, N. Y., announces the bowing out of Uncle Don (Don Carney), who has been on the station for 23 years.

Starting Feb. 6, "Uncle Don Reads the Funnies" will be replaced by the Caingborough "Associate package." Here's Heidy (with Heidy Mayer telling stories of the moppets) every Sunday at 8:45 a.m. WOR programmers felt that kids were losing interest in "Uncle Don's funny paper" and "would perk up to Heidy's modern approach."

In addition to the growing (Continued on page 15)

### N.Y. Paramount Video Draws 'Em for Inaugural

Theatre television proved itself a definite bonanza last Wednesday and Thursday, when the Broadway Paramount theatre projected on its full-screen the festivities attendant to President Truman's inauguration. It was all televised in a major TV network.

Pickups were the first ever run by the theatre to be given audience publicity in the N. Y. dailies. As a result, it was possible to judge for the first time whether theatre TV meant anything at the boxoffice. According to the Paramount's man-

(Continued on page 20)

### Lauder Cavalcade

Glasgow, Jan. 25. Sir Harry Lauder, now in his 79th year, is to be honored by the first theatre he ever played, the Glasgow Metropolitan. Management is to stage "Boamin' in the Gloamin'" a Scottish musical cavalcade of Lauder song and story, as Christmas show of 1949. It will trace in song the comedian's career down through 60 years.

### Chi Tele Future Seen Promising Via Talent Setup

Chicago, once a key origination point for some top radio shows, may assume a similar role in television in the near future. Despite the mild bickering between tele officials in Hollywood and N. Y., over which will take over the uppermost role in programming, industry observers now believe that Chi will have a definite part at least for the less ambitious projects.

Chief reasons for the Windy City's emergence into the TV picture are the wealth of unexploited and inexpensive talent there and the limited production facilities of the networks and ad agencies on both coasts. Now that the coaxial cable link has been effected between the east and midwest, it's expected that a steadily-increasing number of shows, especially for (Continued on page 22)

### S. Africa Nixes Daggers, Guns on Posters, Stills

Cape Town, Jan. 25. South African Board of Censorship is tightening up on posters and stills considered objectionable. Apparently acting on edict from government quarters, censors now order excised all pictures of revolvers or daggers.

For some time now exhibitors have been ordered to paint in their holdings up to bathing costumes considered too scanty, and similarly to alter dresses displaying too much flesh, but rule about weapons is a new one. These have to be painted out before pictures are passed for exhibition, and frequenters of cowboy films will now see stills of their favorite hero brandishing the horde of bad men with his empty hands. Reason for all this is apparently bad effect the shooting irons or stiletos might have on the minds of the natives.

### STUDIOS DEMAND CHEAPER TALENT

By HERB GOLDEN

This will be one of films' greatest years for new faces. That's the promise of major company talent execs. They see a tremendous break for the newcomer and for the young contract players as an answer to the demand on every front for economy in Hollywood production.

Studios are demanding cheaper talent in place of name players getting top fees per picture. They feel that in many cases these people mean little at the boxoffice and substituting contract players can produce a dual advantage.

First is a saving of perhaps \$75,000 or \$80,000 in production costs—a sum that can only be justified by a mighty quantity of coins tossed on boxoffice tills.

Second advantage is the fact that a studio, by using contract players in these parts, can start building its own performers. Whatever click they are able to achieve will redound to the studio's credit, since the players are under contract at low salaries for future films.

Natural result of the entire production trend currently, talent execs maintain, will be greater at-

(Continued on page 20)

### Benny's TV Preem Set for March 1

Hollywood, Jan. 25. Jack Benny will be the first of the new CBS star roster to bow in as a television exec. Amos 'n' Andy and possibly Bing Crosby and Edgar Bergen will also appear on the show, set to tee off about (Continued on page 22)

Tentatively slated to run sometime during the middle of the week, so as not to interfere with Benny's Sunday night radio show, the program will last an hour or an hour-and-a-half. Benny as emcee will parade the top CBS talent, including Margaret Whiting, Lam. N. Abner and possibly Crosby, Bergen and other CBS newcomers. Show will also include (Continued on page 22)

### Bedded Cage Coach Directs Team Via TV

Salt Lake City, Jan. 25. A new era in sports coaching dawned here when Coach Val Peterson of the Utah Uih basketball team coached his team to a 60-32 victory over the Colorado A. & M. . . via video. With coach sick at home, with coach installation of a TV set and a video projector to the gym made possible the long-distance participation. KDLY cov-

(Continued on page 15)

### Look, Ma — —

Hollywood, Jan. 25. The New Show Business Local nitery, ready to ink a chirper for its floorshow, discovered that to the lady there was something more important than money, position or billing. Before she'd sign, the management had to guarantee to provide a baby sitter so she could come to work each night.

They feel that in many cases these people mean little at the boxoffice and substituting contract players can produce a dual advantage. First is a saving of perhaps \$75,000 or \$80,000 in production costs—a sum that can only be justified by a mighty quantity of coins tossed on boxoffice tills.

Second advantage is the fact that a studio, by using contract players in these parts, can start building its own performers. Whatever click they are able to achieve will redound to the studio's credit, since the players are under contract at low salaries for future films.

Natural result of the entire production trend currently, talent execs maintain, will be greater at-

Hollywood, Jan. 25. Paramount Theatres talent execs Nate Platt and Harry Levine, here lining up personals for stars, believe the threat of video is making it imperative for vaude-act film names to hit the road. They claim that if tele-hunts pic stars' own chances of survival will be damaged, hence the importance of names dragging customers away from tele sets. This would also build stars' importance to studios.

Pair are on prowl for big names, "and they don't have to sing, dance or juggle."

Several deals are hot, including those for Eddie Cantor, Gene Kelly, Betty Grable, Harry James, Judy Garland, Betty Garrett, Larry Parks, Van Johnson and Dan Dailey, plus "borderline" cases who cannot compete in song-dance league but can be built via monologues or dramatic sketches. Industries cited for helping (Continued on page 2)

Estimate by William S. Paley, Columbia, Broadcasting System execs, that video within a few years will provide a market for 5,000 hours of film annually is a source of both relief and perplexity to the picture industry. Five-thousand hours of film is a tremendous order when it is realized that Hollywood's current total output of features, westerns and shorts occupies something less than 650 hours of screen time.

Above all, even the most casual visitor to this capital of Celluloid must realize that the potential inroad of TV is one of the principal problems bothering execs. There is apparent a great deal of confusion and conservatism in the reaction to studiooppers that they've got to get into the video act but they don't know exactly where. They know they can hardly expect to sublimate TV, so they're not to accept that heavy advice: "If you can't beat 'em, join 'em." The question is how-by station ownership, film production or some other way?

That's why Paley's estimate of TV's whopping new foot print is a relief. If tele actually proves to be (Continued on page 20)

### Paramount Defines Video. Do's-'Don'ts To Crosby and Hope

Hollywood, Jan. 25. Bob Hope and Bing Crosby can do all the televising they want as long as it isn't put on film or is competitive to video made by Paramount, to which they're under contract. Under their packs they must league but can be built via monologues or dramatic sketches. Tele rights were defined by the (Continued on page 20)

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**PHIL SPITALNY**



# Death of "One Big Union" Plan Keys Tangle in Tele; AFRA Preps Takeover

With the proposed consolidation of actor unions now virtually a dead issue, speculation in executive circles has turned to the question of performer jurisdiction in the television field. Key to the situation may be the moves of the American Federation of Radio Artists, which holds the strategic position in video through its contracts with the radio networks, ad agencies and sponsors.

Three obvious possibilities appear to face AFRA. One would be to step into the tele situation and attempt to assume jurisdiction. This would presumably set off a jurisdictional battle with the parent union, the Associated Actors & Actresses of America, and the other affiliates. However, AFRA has a "mandate" from its own conventions to remain in the same move, and is in a strong practical position to do so.

A second alternative would be to approach Screen Actors Guild with the idea of a joint takeover of TV jurisdiction. Under such a setup, AFRA would represent live tele and SAG would cover video. But, in general, would follow the lines of the arrangement recently proposed as part of AFRA's consolidation plan. It would also undoubtedly cause a jurisdictional fight, but might put AFRA and SAG in a position that AFRA could assume alone. Jack Dales and Kenneth Thomson, of SAG, met last week for AFRA's confab.

Third possibility might be for AFRA to try to work with Equity, SAG and presumably the American Guild of Variety Artists in a cooperative video setup, something along the lines of that under proposed merger. However, since AGVA is fighting the unionification plan so hard, there might be difficulty working out a practical tele setup with the radio-entertainment union.

Webster's Monkey Wrench

Most serious wrench in the merger machinery thus far was tossed last week by the Webster, who submitted a long and detailed adverse report on the idea to the Equity council. Although the exact contents of her statement were not disclosed, it is reported to have made a strong impression on the council. Subsequently, it's reported, George Heller, executive secretary of AFRA, tried to persuade Miss Webster to modify her stand on the merger, but failed to sway the actress.

One thing appears certain, that is that pending some agreement among the various unions in

(Continued on page 15)

## French Riviera Casinos

### Run a Bad Luck Streak

Paris, Jan. 25.

French Riviera casinos have just experienced a run of very bad luck. During the first half of January, all Riviera casinos were in the red, whether at roulette or at baccarat. At trente-et-quarante, gamblers have had runs of 17 and even 19 winning streaks in a run. Payoff came through three Englishmen named White, who were at the Casino de Monte-Carlo and White, all three living in Cannes, broke the bank twice in 1948. They lost \$100,000 at the Legends-Bum at the Casino from Monte-Carlo's Bernard.

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## One Word, Yet

Rome, Jan. 25.

Joe-murphy appears in the new Italian Cesa Nova Dictionary, printed recently in Torino.

It's on page 1,077, and the one word "Joe-murphy" is listed as "un vecchio scherzo," an old joke.

## Hope Seen Doing 500G in I-Niters

Miami Beach, Jan. 25.

In a town which at this time of year is filled with top stars in some 20 class niters, plussed by at least 40 more in the outlying Dade County area, Bob Hope rang up the biggest gross for a one-night stand in the area history, at the Orange Bowl. He evaded the boxing bouts staged in recent years in the arena, and in some cases, the football game. He topped the box office, from a close to 18,000 people.

Hope, from a solid promotional campaign, the lagging sales came up to a pitch on the last two days of the week. In the end, the night brought Hope's one-night-stand tour to close to \$75,000 for 19 cities with 16 to go, with an expected gross of well over \$500,000 for the full junket.

Hope's tour is presenting companies his radio setup; Les Brown orch., Hy Auerbach, who works with Hope in radio and times here, Doris Day, vocalist; Billy Farrell and his baritone; Irene Ryan, a balancing team, and orch.

## Tele Threat

(Continued from page 1)

business, insuring their own futures via personals, are Bob Hope, Kurt Lancaster, Jane Powell, Jerry Colonna, Jack Carson, Janis Paige, Robert Alda, Tony Martin, Mickey Rourke, Peter Lorre, Jackie Cooper, Gloria Jean, Lionel Stander and Misha Auer.

"Takes range from \$1,500 for smaller names, through \$3,500 for next higher bracket, \$7,000 to \$10,000 for names in Carson orbit, to high as \$52,000 for unit consisting of Benny, Rochinoff, Phil Harris and rest of Benny's radio crew. Air cost that much out of a \$113,000 week's gross."

Execs report that studios and agencies are eager to cooperate, with pic schedules being rearranged for several stars. In cases of Cantor and other radio personalities, vaude deals will go through if networks and sponsors can get together on tape-recording deals like Jimmy Crosby's.

## Gordon-Warren Re-team

Hollywood, Jan. 25.

Metrolite is reuniting songwriters Gordon and Warren, who were a team of Mack Gordon and Harry Warren, for "Summer Stock," becoming Joe Pasternak production.

Gordon is being borrowed from 20th Century-Fox.

Pair split five years ago after winning Oscar for "You'll Never Know."

3539 Performances  
All-time long record in the legitimate theatre.

KEN MURRAY'S  
"BLACKOUTS OF 1948"  
El Capitan Theatre, Hollywood, Cal.  
Now in top in world-wide release  
"BILL AND COO"  
Ken Murray's  
Academy Award Film

## Garbo Back to Pix, As 'The Duchess'

Hollywood, Jan. 25.

Greta Garbo is returning to the screen in an American version of a French picture, "The Duchess," to be produced independently by Walter Wanger and Eugene Frenke. Rights to the French film were recently purchased for \$10,000.

Story of George Sand, originally written as Garbo's career by Wanger-Frenke outfit, has been shelved.

## LOEW'S TO APPEAL VERDICT TO COLE

Hollywood, Jan. 25.

Loew's will appeal in United States district court this week the decision which ordered Lester Cole reinstated to a writing contract. Filing will automatically continue stay of execution of judgment in which writer was awarded some \$75,000 back pay after being fired as an outgrowth of Congressional citing for contempt. Following suit is to be by attorney Irving Walker Thurner (27) or Friday, counsel will have 90 days to file appeal. Hearing probably won't be before late spring.

Inasmuch as appeal to Supreme Court is before Lower circuit court hearing, final determination of Cole suit may not come until early in 1950. Pending outcome circuit court hearing, Loew's problem will file stay of bond in sum of \$175,000, covering full sum Cole can realize if he wins final round.

## Tom Ewell Goes Latin

### For Paramount Shorts

Justin Herman, producer of Paramount's Peacemaker series of shorts, heads to the Caribbean with Ewell to be in the series. Ewell is a one-reeler. Tom Ewell, Broadway legit star, who recently was in "The Great Waltz," is being loaned to appear in the films. Producer's idea is to make humorous travels with a name player.

Herman, Ewell, assistant director Eddie Foy, and five other players and technician will be gone about a month. First stop is Venezuela, and then Colombia. It's the one-way and take a boat the other.

## Art Masters Draw Big In L. A. But for B.O.

Los Angeles, Jan. 25.

The art masters are drawing more customers in Los Angeles these days than a lot of heroes and heroines equipped with sound, makeup and press agency. At the Los Angeles Museum in the park, in two weeks, 92,378 art fans paid 30c apiece to see the works of Rembrandt, Holbein, Manet and the other masters.

Exhibit, known as "Masterpieces From Berlin Museum," is paying here on a national tour under auspices of the U. S. government.

# Heard Years Ago In the Lobby Of a Hotel on One-Night Stand

By JOE LAURIE, JR.

"How far are we from New York, clerk?"

"Number 30 wants more towels."

"What's the name of this town?"

"How late are we get breakfast?"

"Do we get a lunch after the show?"

"The show-feller in 19 wants a needle and thread."

"I certainly insist on having good food if not a better room than here."

"Can I get some wash done today? What do they charge for a shirt?"

"Do you think I can have the use of the sewing machine for an hour?"

"I'd like to know what you mean. I've stopped at the best hotels in the country and they never objected to my receiving callers in my room after the show."

"We need a few props. The manager was supposed to get them but didn't. Can you let me have a table cloth and a half a dozen napkins, six plates and some knives and forks. And yes, a quart of oil, a bit of tea and a loaf of bread and a pie. Have you any old fashioned denekers. Oh yes, and we need a couple of clean sheets and a pillow. I'll see that everything is returned and everything is well taken care of. If the property man don't return 'em tonight after the show you can send over for them tomorrow. Give you a couple of passes, sure. You can go in, you sure can go in. I'll see that you have everything we need. I tell you honestly our share was only \$9 and that's not put us in the next stand. We can arrange with the railroad to take care of the passengers and the tanks to the next stand. I'll see that you and I'll send you the money or you can send a man along to get it. I never beat a man out of a dollar in my life and I'll give you the money you want that you've earned. Come now live and let live. You know you may be in hard times yourself sometime. I'll send every traveler to stop with you. Is it a got? Yes! All right old man, I'll never forget you."

## Inaugural Week Falls Far Behind Estimates for D.C. Amusement Spots

### Inauguration Chatter

By Florence S. Lowe

The inaugural festivities found Hollywood and Broadway playing supporting roles to star Harry S. Truman. Despite the presence of top show big names at practically every inaugural function, it was the Prexy himself who was show stopper at every performance. Truman's presence was the main attraction, and his charming smile was Margaret Truman whose graceful and smiling presence all over the inauguration.

The first inaugural function, the Presidential ball, should give her coming fall tour a terrific boost.

At that, show big can take a bow for the creditable, dignified part it played in the event. President Truman went behind stage during the gala intermission to thank the entertainers. The first inaugural, incidentally, stayed throughout the entire 3 1/2 hour show, despite a general pre-inaugural exodus from the brass section.

Stow stoppers of the star-studded list were Lillian Hayman, Jane Powell and Lum 'n' Abner. (Continued on page 15)

## Adler, Draper File 100G Libel Suit for Red Tag

Greenwich, Conn., Jan. 25.

Larry Adler and Paul Draper have filed suit to be heard against Mrs. John T. McCullough, wife of a Time mag. Ed. The harpist couple are charged with maliciously accused them of "Communist leanings," in an attempt to ruin the reputation of the Greenwich, Conn., High School (21).

McCullough's Mrs. McCullough sent back her ticket for the performance, protesting that the men had been intentionally denouncing the press as being pro-Communist.

## Noel Coward's Plans

Noel Coward arrived in New York Monday (24) on the Queen Mary steamer to Jamaica.

Coward, who expects to remain in Gotham about a week, said that he had no film plans at all for the present. In the event he does do a picture it likely will be handled through the company of Philip de Guidre, British independent.

## FRIARS HONOR (1) TODD

Mike Todd was given a roasting Friday at Todds Show's when he was honored by the Friars. Abbot Martin Berio was the roaster. Occasion was to mark Todd's 35th birthday with a "comedian" as "The Girls Go," current Vitaphone Garden, N. Y., hit.

Washington, Jan. 25.

Washington's Inaugural Week was not the bonanza it had been figured to be. The total take is that the take was a fraction of the \$30,000,000 estimated by some observers.

The D. C. theatres generally found it a routine stanza. The tabes did the normal trade, but the downtown houses ran far behind what they had expected. Theaters in the suburbs, however, the center of town by early reports of expected overwhelming success.

The out-of-town visitors had other things on their minds than going to the pictures.

Niteries and restaurants also failed to find the pot of gold at the end of the Presidential rainbow. With some of the spots actually running sub-normal and the eateries complaining they had prepared far more food than was called for.

The hotels generally did well. The hotel operators were not too far from the mark. Some instances at least double the normal tickets.

Ballroom cancellations, and the few were few and far between.

Ballrooms also showed a substantial customer increase during the four days of celebration.

Airline companies gave a confused picture. Some said the inaugural had jumped their business substantially. Others noted little change from the normal. D. C. officials, however, found things about the same.

In view of the fact that the Inaugural operation was a big one and the seats for the Inaugural Parade grossed a total of about \$100,000, the fact that the Big Three events of the celebration, it is hard to figure where the money was spent in Washington by visitors.

Spending on spending actually paralleled very closely what took place in Philly last June and July during the Republican and Democratic national conventions. There, too, the hotels got all the business, and the theatres and restaurants found the take far behind their optimistic estimates.

## 2 More Bills Hitting 20% Tax Introed in D.C.

Washington, Jan. 25.

Two more bills attacking the 20% admissions tax were offered in the House on Wednesday (24).

Rep. Abraham J. Muller (D., N. Y.) introduced a measure to eliminate the entire levy. Rep. Henry O. Talie (R., Ia.) put in one to drop the tax to 10%.

Nearly a dozen such bills have been introduced so far in the new Congress.







# Bagnall-Nassour Financing Plan Holds Top Interest at UA Conclave

Conclave of United Artists' top brass on the Coast last week served more to eliminate certain of the plans suggested for obtaining production financing than to turn up any new or workable ideas. Most promising plan continues to be the one devised by George Bagnall, executive in charge of production, by which the Nassour brothers would provide a "responsible" loan from A&P firm (Huntington Hartford) to finance producers who use their studio. It would provide 10 to 20 pictures yearly.

While details of the Nassour plan, which was not presented formally to the stockholders and directors' committee at their session last week, were confidential, it was being looked upon with great interest. Reason was that three of the five active plans for raising coin, contained in a special report to owners Mary Pickford and Charles Chaplin by the four-man board committee, were virtually eliminated from further consideration.

One of the two remaining ideas is for obtaining a fund such as the Olympic committee, and the fifth is for selling franchises for future UA product to exhibitors, who thus not only get the rights for the pix they help to finance, but would own a piece of the variation of this scheme suggested by some UA execs in New York, but not presented in the board report, would be to sell UA branches to franchise-holders, which would put the company back on a form of statelets distribution.

First of the three plans mentioned by the board committee (consisting of Charles Schwartz, Charles Chaplin, E. C. Mills and Harold Weill), and eliminated from further consideration, was the selling of UA's interest in the Odéon circuit in England. This is said to be worth about \$2,000,000, which is not uncommon in the industry and so of no value except for production in England, and the board committee didn't think advisable.

**RFC Loan Idea**  
Second idea mentioned was to attempt to get a loan from the government's Reconstruction Finance Corp. This would be somewhat similar to the \$200,000,000 fund the British government is making available through the Film Finance Corp. for aiding English indies. Idea was dropped because it was felt the RFC would probably

(Continued on page 20)

## 20th, U. Col. Continue

### Retiring Script Issues

Three film companies—20th-Fox, Universal and Columbia—are continuing their policies of retiring script stock issues in the hands of the public. Some 2,300 shares of cumulative convertible preferred and 100 shares of common preferred were picked up by 20th on the N. Y. stock exchange in the last 30 days. Company has in its hands 25,000 shares of common and 5,100 shares of preferred.

U acquired 1,270 shares of 4 1/4% cumulative preferred during the same period. Company's common hold 2,660 shares which will ultimately be retired.

Columbia picked up another 100 shares of cumulative preferred to bring total held in the treasury to 300 shares.

## UA Fails to Act On

### Mills Resignation

United Artists' stockholders, at their annual meet on the Coast last week, failed to act on the resignation of Edwin Claude Mills from directorship. Mills, general manager of the American Society of Composers, Authors and Publishers, submitted his resignation in prelude to moving his permanent residence from New York to the Coast around Feb. 1.

There is a possibility that Mills will remain on the UA board if the owners desire to make arrangements with him to continue meetings. He takes no modesty in saying, however, that that would hardly be profitable to the company, and Charles Chaplin has no indication of their intentions in the matter.

## UA Very Legal

No fewer than eight attorneys, representing the interests of the two execs and the board of directors, attended the United Artists' annual meeting on the Coast last week. Lawyers were so much in evidence that one director described the session this week as "a meeting of a meeting of the New York Bar Assn. with the Los Angeles Bar Assn."

## Majors Deny Plot To Oust Commies

Neither the Motion Picture Union of America nor the major companies adopted a joint program to eliminate communists from Communists in film jobs having Congressional un-American Activities probe, an answer filed yesterday (Tues.) in the N. Y. Federal district court by MPAA, the Assn. of Motion Picture Producers and major companies asserted. The answer, which responds to a suit filed by Edward Weill, Guilt admits that the point was considered at a meeting of company presidents.

The particular claim in question, held in New York Nov. 23, 1948, discussed joint action.

(Continued on page 26)

## UA-Hughes

Continued from page 3

which Paul Henreid will produce and star. The picture, "Black Magic," a deal for which is now being negotiated by UA manager, says the material may add the company's production situation.

Board members were given their first official dope on the \$5,000,000 production financing fund Bagnall has been working out on the Coast with studio operators William and Edward Nassour. They are said to be getting the coin from A&P stores their Huntington Hartford putting up their studio property as collateral. Money would finance UA producers making pix at their studio.

"Show Me Stand"

Directors were given no more news than that and took a morose "show me" stand, although they exhibited no lack of interest in the scheme, which would eliminate many of the financing heads. They authorized the management to pursue the matter further.

When yesterday's session was originally scheduled, it was hoped that more than a dozen resolutions from owners Mary Pickford and Charles Chaplin on proposals to reorganize the company would be taken up by the stockholders' committee at the stockholders' meeting on the Coast last week. However, the board members, from the owners, however, it is expected another board convocation will be called shortly to receive the directive of Miss Pickford and Charles Chaplin on the alternative plan for product financing which they were presented.

On the Hughes arrangement, \$600,000 is guaranteed by the operator James Nasser. In return for this, Hughes waived approval for more than \$1 million is now to get together further packages for UA approval to use the remaining \$200,000 in a special financing.

Biochiff's film is budgeted at \$1,200,000. It is expected to have Hughes money, while the Rooney pix got at \$500,000, of which \$100,000 is guaranteed by the Rooney. Pix returned to Hughes are "The Devil," which will be in release for more than a year, and on which UA will book and service the few remaining copies. Also returned are "Mad Wednesday," which is being released by Hughes is turning them over for release through RKO. He bought controlling interest last summer.

## 'Christ In Concrete' To Roll In England

Hollywood, Jan. 26.—RKO Gelsinger production, "Christ In Concrete," originally slated for opening in Italy two years ago, will roll in England late in March. Sam Wanamaker will star, Edward Dmytryk will direct, and J. Arthur Rank will release.

## See Revision of RKO's Pub-Ad Setup at Meet

Revision of the exec setup of the publicity-advertising-exploitation department of RKO will possibly emerge from the current sessions of company officials on the Coast. Attending the meetings are Ned E. Depinet, president, Mochrie, sales chief, S. Barret McCormick, advertising manager, and Turner, exploitation.

RKO pub-ad-exploitation department has been without an executive head for more than a year. Veepee John Whitaker has been overseeing it. He is reported, however, leaving the company shortly. He's an engineer who was formerly associated in Wall street operations with Ploof and Odum and brought in by him when Odum held controlling stock interest in RKO. Whitaker was brought in to Howard Hughes. Whitaker's absence from the current Coast sessions was significant.

Robert Taplinger, former pub-ad chief of Enterprise, is known to be a candidate for the job. Robert RKO. There has been no indication, however, of any intention by the management of bringing him "outside." Possibility reported is that McCormick may gradually reassume the responsibilities of the post, rather than add to current operating expenses by making an appointment of a new executive head the job until a couple years ago.

Quarter of New York execs is huddling with studio toppers, and Depinet is also talking with the execs. There are a number of pictures to be released within the next few months and discussing appointments on the Coast. The "Green Promise," "Mr. Joseph Young of Africa," "Baltimore," and "The Window." Execs will be on the Coast all week.

## HOUSE GROUP MAY

### HEAR BEEFS 'W. NSS

Washington, Jan. 26.—The tiff currently brewing between certain exhibitors and National Screen Service may be dumped into the lap of the House small business committee for probing by the solons under a proposal which will be made to the Theatre Owners of America at their series of annual meetings this week. Rufing, chairman of the NSS committee, it is reported, will recommend that the move be made, warding off a complaint against the trailer outfit to the Dept. of Justice.

Rufing, as well as his committee associates, Walter Reade, Jr., and Joseph P. Kennedy, are behind the action because of a number of times registered by TOA members. The squawking is axing NSS for allegedly cutting down on service without an equivalent reduction in price. Rufing says he cites the fact that NSS recedes its Buffalo office as an instance.

It is also asserted that the trailer company has been in a number of complete or defaced posters. Committee has taken up the charges with NSS officials but the service failed to reach an adjustment of the gripes.

## U Settles 'Uncle' Suit

Walter J. Wise, angles, Jan. 26.—An out-of-court settlement with Universal Pictures in its \$50,000 damage suit involving "So's Your Uncle" has been given out. The suit was brought by Leonard Lee but Wise declared he would not fight the settlement. Universal all rights Wise may have held in the yarn.

## N. Y. Critics Make Awards

New York Film Critics' annual awards, which have been taking on added stature and importance over the years, hit a climax last night with the presentation of the 1948 prizes at the stage of the Radio City Music Hall. Words of both Olivia de Havilland and John Huston in accepting their accolade indicated that there was greater interest in the awards by the 18 New York reviewers than in the Academy's Oscars. While the prize distribution by the critics can never hope to approach the glamour and excitement of the Oscar ceremony, the New York critics' award was extremely impressive in its dignity and quality. The giant stage of the Music Hall lent the tone of its own simple splendor and grandeur to the Hale of the New York Times. The house, while others queued up outside. Awards, fitted into the 9 p.m. break between pictures ("Letter to Three Wives") and show, "The Night of the Hunter."

Ceremony went extremely smoothly and decorously as Tom Pryor, of The New York Times, chairman of the critics group, aided by executive chairman of the Hale, of the New York Times, introduced to Miss de Havilland as best actress for "Snake Pit," Huston for best picture and best director for "Treasure of Sierra Madre," and Roberto Rossellini for best foreign picture ("Paisan"). Laurence Olivier, who won the best actor award, made his acceptance via radio from London. It was recorded by NBC and piped into the Music Hall. Showing of a selection of films from the prize-winning films preceded the awards.

Ceremony was recorded for broadcasting later in the evening over a national net. The New York Times and Voice of America, shortwave, NBC and WPIX video cameras also recorded it for subsequent airing. A reception and party, attended by Broadway and downtown names, followed in the Music Hall's upstairs.

Herb.

## Bigger Public Relations Program Up For Talks at N.C. TOA Parleys

### Par Not in Crosby-CBS

Deal being negotiated by Columbia Broadcasting System to acquire a 25% interest in CBS. Crosby's corporate assets does not include his Paramount Pictures contract. It takes in only radio and television.

Full details of the deal are in the radio section.

## Col Skeds 21 More Reissues

Pointing up the film companies' intensified stress on reissues as a major form of revenue, Columbia Pictures ("Cue") revealed plans to re-release 21 oldies during the next couple of months. New group, coupled with the 20 reissues already available to exhibitors, undoubtedly gives Col the widest release schedule among any of the distributors.

In addition to the 41 reissues Col has tentatively scheduled 51 new titles, including B pictures and westerns for the coming year. In addition, still more reissues may be dusted off before the end of the year, depending on the box office success of the present group. Company plans to sell most of them as single features, with the exception of two twin-action hits, which will go out in dual packages. These include "Dirigible" and "Submarine" and "Penitentiary" and "Women in Prison." Also in the list are such former top-grossers as "Mr. Smith Goes to Washington," "His Girl Friday," "Holiday," "Penny Serenade," "Talk of the Town," "Pennies from Heaven," "You Can't Take It With You" and others.

## N. Y. to L. A.

Alexander Cohen  
Lester Cowan  
Olivia De Havilland  
Ned E. Depinet  
Y. Frank Freeman  
Leroy Fulmer  
Norman Gardner  
Robert Goodrich  
Arnold Grant  
Eva Johnston  
Carl Laemmle  
Ilya Lopert  
Robert Mochrie  
John Payne  
John Quinn  
Claude Rains  
William F. Rodgers  
Lester Cowan  
Roy Scudder  
Bennie Berger  
Montgomery Clift  
George Courtlines  
Lester Cowan  
Michel Berni  
Mordcai Gorelik  
Clio Mar  
Seymour Skouras

## N. Y. to Europe

Bennie Berger  
Montgomery Clift  
George Courtlines  
Lester Cowan  
Michel Berni  
Mordcai Gorelik  
Clio Mar  
Seymour Skouras

## Europe to N. Y.

Noel Coward  
Mordcai Gorelik  
William Markov  
William Siström  
Samuel Winick

## L. A. to N. Y.

Norman Blackburn  
Vivian Blaise  
Samuel Gold  
Bill Brown  
Norman Corwin  
John Crosby  
Charles R. Denny  
Charles Elford  
Lester Cowan  
Sylvia Fine  
Walter Hampton  
John Huston  
Gall Ingram  
Harry Ingram  
Arthur Kelly  
Nick Kenny  
Alexander Cohen  
Anatole Litvak  
Alan Marshall  
Lester Cowan  
Gar Moore  
Garry Moore  
Margaret O'Brien  
Mildred Natwick  
Elliot Nugent  
Margaret O'Brien  
Paul O'Brien  
William S. Paley  
John F. Poyel  
William Ruerick  
Marion Ross  
John F. Poyel  
Zachary Scott  
Glad Sears  
Jon Stoll  
Charles Vidor  
Douglas Whitely  
Bernie Williams  
Meredith Willson  
Herb Yates

pany which has indicated it wanted nothing to do with television yet. "It was almost in the TV picture last night when it turned out to be all a mistake," says a CBS spokesman.

CBS television transmitted a two- reel documentary Saturday night (22) night, titled "Whither Japan," produced by the Australian NABU, and which was intended to be shown by Metro International in the Southwest Pacific region. Hyperion Films, Indie N.Y. district, which sold the shorts to CBS, forgot to remove the "Leo" leader and, as a result, the Hyperion trademarks were flashed on the screen.

Both CBS and Hyperion apologized to Metro for the mishap.

## Rank Plans More Low-Cost Films

### As 'Heart', 'Perrin' Grab Big Grosses

The warm boxoffice and critical reception had recent British offerings in the "Take It or Heart" and "Mr. Perrin and Mr. Trull" is going to work important. Rank's overall production strategy. That prediction was made this week to Variety by J. M. Rank, director of Two Cities studio, a big cop in Rank's film-making machine, who says he is now swinging the top British producer to more lower-budgeted pictures.

Somlo tagged the two films' hot box office an "amazing thing" because "we always thought the Americans wanted big and spectacular films." "Now, we hope to find a market for our infrequent cost pictures, which we need very badly," Somlo added. "Moreover, our initial reaction to the British boom, the number of these. Before, we didn't think they had international appeal."

Somlo believes that British films have now progressed to the point where Americans will accept the more modest of the Anglo pic at the boxoffice. "We've passed the stage where only top British pictures approve of our films—the audience now is beginning to enjoy them," he said. "Radio topped and ran."

While in the U. S., Somlo is studying Rank picture tastes. He plans for summer America this week in an effort to loosen some of the frozen film currency led away there. If the release delay in Britain, Somlo wants to use some of the coin to film exporters in those countries. He is slated to return to England before heading for England Feb. 18.

Besides shooting in South America, Rank has now set plans for filming "Elizabeth of Austria" in Vienna. The Technicolor film is scheduled to start in mid-May, with Will Forst director and Denham Lockwood topping the cast.

Two Cities, running in Denham studio, will make 12 films during 1949 against 11 last year, according to Somlo. Rank's entire output for the 12-month stretch is fixed at 40-50, depending on the state of the film market. Total is slightly over last year's.

Denham's six stages will be converted for Independent Frame productions. Somlo disavows transition to the new revolutionary method of making pic will be completed during the coming summer. Explaining the transitional advantages, Somlo said the IF method cuts scenery and background costs tremendously, but great disadvantage is that longer preparation for a film is required—ranging as much as six months before a camera turns—but the cost-saving is still the controlling factor.

## IA, Majors Still At

### Impasse on Contract

Negotiations between the major distributors and the International Alliance of Theatrical Stage Employees for a new contract covering 2,500 national exchange employees are still deadlocked despite a mediation last week by Federal mediator. After two sessions with company and union reps, Commissioner A. Stone failed to settle the distributors' flat mix of the IA's 15% wage-rise demand. Stone has scheduled another meeting for today (Wed).

It is understood that if an early agreement is not reached, a rift may take place in the "united front" of the distributors. Paramount, which has been the most liberal on a compromise basis although it paid the others double the wage line.

## Major Co. Divestiture

### Denied Again in Philly

Philadelphia, Jan. 25. Efforts to force Warner Bros. and 10 other major studios to divest and distributors to divest themselves of theaters they own and operate in this area were rejected Friday (21) for the second time in U. S. district court.

Judge William H. Tucker refused to "reform" an antitrust ruling directing the chains to compete equitably with independent theaters. The court-run showings in Philadelphia.

## Edges' Rossen's Next

Hollywood, Jan. 25.

Next writer-producer-director job for Robert Rossen, who will be "The Outer Edges," based on the Charles Jackson novel, to which Rossen holds the screen rights.

Currently Rossen is making "All About King's Men," which will use his old Columbia contract. New pact is under negotiation.

## British Exhibs Huddling On

### 'Unit Plan' Calling for U.S. Pix From Same Distrib

London, Jan. 18.

Operation of the "unit plan" by the six major American distributing companies, which was subject of preliminary discussions between representatives of the Motion Picture Export Assn. and British exhibitors, was considered at a meeting of the General Council of the Cinematograph Exhibitors Assn. last Wednesday (12).

Delegation, it's stated that the six companies adhering to the plan distributed feature films on a program of two features shall be obtained from the same distributor.

Proposed arrangements in contrast to the procedure which operates for pic which will not be exhibited after March 3, which are now known as "partially sold." In such cases an exhibitor can book a feature from one distributor and a second feature from another, and the only stipulation is that both must be from the same distributor.

The exhibitors told the American reps at the meeting that they would adhere to the same terms. When a pic was sold for sole exhibition it could only be supported by a distributor to the extent of 3,000 feet.

Another point at issue was a suggestion that exhibitors should sign a stipulation when booking a first feature to adhere to the same terms. The exhibitors told the American reps that exhibitors should sign a stipulation when booking a first feature to adhere to the same terms. The exhibitors told the American reps that exhibitors should sign a stipulation when booking a first feature to adhere to the same terms.

## British Pix Loans Await

### Reading; 2 Already Made

London, Jan. 25.

Second reading of the Film Finance Bill is scheduled to be made in the House of Lords next Tuesday (1) and until the measure is passed through the House no loans are being made direct to independent pic producers. Presently, the British government's financial assistance to be approved only through direct loans to the Film Bank has made a second advance of about \$80,000 to Exchange Films and an initial loan to the Mancunian Film Corp. upwards of \$200,000. Other loans are pending with preliminary discussions continuing with many producers.

## Rank Boycott

Continued from page 1

On a comparatively small scale, distributors here are hopeful that these bookings will herald a resumption of the American industry's world sales. The industry hopes that the sequence increase in screen time for major product which at the present time is being distributed by the Film Bank has made a second advance of about \$80,000 to Exchange Films and an initial loan to the Mancunian Film Corp. upwards of \$200,000. Other loans are pending with preliminary discussions continuing with many producers.

## Bernstein Aids Cooperation

London, Jan. 25.

Call for an end to the motion picture industry's long-standing animosity that has resulted in bitterness between the American and British industries was made last week by Sidney Bernstein, British circuit operator and partner with Alfred Hitchcock in independent production. Bernstein's statement was made in a report to annual shareholders' meeting of his Granada circuit.

Declaring that there is "serious animosity" between the two industries, he added: "It is inconceivable that our two nations, so great a cultural and creative power, cannot work together constructively in this one industry in which we have a common interest. One can see the danger and wiseness will prevail to the mutual advantage of the industry on both sides of the Atlantic."

## Majors Slashed to 250 Publicists, Only Slightly Higher Than '42 Norm

### Lab Technicians In Advance Pact Talks

Advance to avoid heavy backlogs.

Local 702, affiliate of International Alliance of Theatrical Stage Employees, is, meanwhile, launching separate contract talks with the service division of Paramount, Inc., after conducting a successful organizing campaign. Several major studios recently made deals with Polacolor to deliver tinted raw stock.

## SOPEG Awaiting

### Co. Negotiations

Screen Office and Professional Actors' Alliance of Theatrical Stage Employees, is, meanwhile, launching separate contract talks with the service division of Paramount, Inc., after conducting a successful organizing campaign. Several major studios recently made deals with Polacolor to deliver tinted raw stock.

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### Co. Negotiations

Screen Office and Professional Actors' Alliance of Theatrical Stage Employees, is, meanwhile, launching separate contract talks with the service division of Paramount, Inc., after conducting a successful organizing campaign. Several major studios recently made deals with Polacolor to deliver tinted raw stock.

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## Cal. Defines Pay Status

### Of Dismissed Studios

Hollywood, Jan. 25. Weeks covered by or back vacation pay are considered weeks of employment under California's Unemployment Insurance Commission. Dismissed studio employees are being denied benefits during those periods, so Hollywood AFL Film Council is setting up a special fund to help pay the bills. The fund is being set up by the AFL Film Council. The fund is being set up by the AFL Film Council.

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# WEEKLY VARIETY

## Pine-Thomas Pre-Prod. Dope

With the producing team of William Pine and William Thomas going into a program of A's for Paramount, the two have initiated a policy of consulting Paramount theatre partners as well as h.o. execs before mapping a particular projected film. When a suggested subject for filmation comes up, P & T forward a synopsis of the plot to these industries and poll their sentiment on the pic's h.o., potential before deciding whether or not to make the film. Camerawork of exhib. and h.o. ideas goes even further, according to P & T. Once a subject is chosen, informal exhib. plot is taken on such problems as casting and color. The team believes the exhib reaction is the most reliable way of pre-selling whether a pic has a grossing potential.

Explaining their technique, Pine said, "A lot of fellows in Hollywood know only the reaction at Danmoff's," the Brown Derby at Hollywood Boulevard and think they have the answer to what films will go. That's not the U.S.A. and we want to find out what the country wants."

## \$750,000-\$1,000,000 Cost Class for Pix Held 'Just Right' by Pine-Thomas

By IRA WIT

The right-bracket film for profitable distribution under present boxoffice conditions falls into the estimated \$1,000,000 to \$1,250,000 class, according to William Pine and William Thomas, team that will start out 54 3's in February. After experimentation with three categories of pix, P&T dropped its first output range to the second into the more expensive production program. Hence, their present pact with Paramount, which calls for three pix yearly for the next 24 months in place of the flock of 3's.

"Below the \$750,000 to \$1,000,000 class," both Pine and Thomas agreed, "you can't get the star power and value for the cost. Above that figure, you have your big nut, can be paid off on boxoffice returns. On the cheapies, the salesman has to lead the exhibitor and the cost of distribution is no less than on the more expensive product."

P&T reached their conclusion after careful testing. Following a long row of pix which never exceeded \$200,000, the two producers tried out the \$250,000-\$300,000 bracket with "Adventure Island" and "Sluggo." "We compared our profit on a basis of per-dollar input, and came up with a finding that it would pay to spend more on each film," duo said.

Final test for a more expensive film resulted in making "Albuquerque," which cost \$728,000 and now (Continued on page 26)

## Wider Distrib of Films Planned in U. S. in Order to Show 'Real Argentina'

Wider distribution of Argentine films in the U. S. is being planned by the American public who the "real Argentina" is the aim of Juan Peron, former president of Argentina, who recently returned to his native land, covering a five-year period, with Argentinean distribution deal was signed with Aristas Argentinas S. A., Argentina Sono Film, Lumiton and Cinematografica Interamericana.

In New York for the past 10 days, Martin has been surveying the situation to determine whether the time for him to set up his own distributional organization or take over an existing exchange system. With his large producer backlog he feels that exhibitors who screened Argentine films intermittently in the past will now be inclined to show them on a permanent basis, they'll now have a guaranteed source of film.

Martin emphasized that his distributional transaction with Argentine producers is strictly on a private basis. The government, he said, to his knowledge does not dominate Argentine film industry, contrary to reports elsewhere. Hastily skipping over that point, he added that it is possible that he might secure a "Pork" theatre as a showcase for his prints.

## Metro Readies Four

Hollywood, Jan. 25.

Four new Metro producers will launch four new pictures within the next two months, starting with Nicholas Nayck, who has shifted from the front office, a producer's berth and will make his box office this week with "Border Incident."

Others are Frank Taylor, with "Murder at Hand," Armand Deutsch, with "Ambush," and Richard Goldstone, with "Outriders."

## Techni Geared For 65 Pix in 1949, Up 18 Over '48

Hollywood, Jan. 25. Hypoed that production is expected shortly as Technicolor completes expansion program tied up two years ago. Outfit is committed to a new film program to be done in Britain. Last year's figure was 47 pix, including eight of the expansion agenda.

Footage output will be increased by 20% over last year. Technicolor, 1948 production reached 263,000, record to date. Will process 320,000 feet this year. Program received approval of Techni's Board of directors, meeting this week in N. Y. physical buildup for film included installation of new printing equipment, in cameras, technical and research department.

Where film companies previously waited a year to print their new receiving them in three months. British plant wasn't part of the expansion agenda. The plant was completed just before war and is geared to present hefty output.

## Local Admission Taxes Loom for Minn. Exhibs

Minneapolis, Jan. 25. With the Minnesota state legislature in session this state's exhibitors face the prospect of local admission taxes. A bill enabling all municipalities to levy such taxes to supplement the federal 20% admission tax already has been introduced. It has the backing of the League of Municipalities, comprising officials from all municipalities.

Northeast Allied States will have a similar bill. The Minnesota bill in combating this measure and similar grouped laws in North and South Dakota where legislators also are convening. Exhibitors feel that any additional admission taxes, which a hike in admissions, would injure attendance to such an extent to defeat the purpose of the new imposition.

## GRAPEVINE FILMS ROGER DEBELL IN B'S

Strong pitch currently being made by the eastern studios for film projects, several of the eastern market has run into a union jammer. In the last couple of months, several of the eastern studios, covering both craft and talent fields, have begun to marshal forces for a basic contract, jurisdictional rights and rest of the union setup existing in Hollywood.

Operators of the eastern studios, numbering about 50, are viewing this development as a major hurdle to realizing their long-harbored hopes of becoming a major film production center. Main advantages which they held out to potential video-pix producers was the flexibility and flexibility of the eastern setup as against the rigid craft lines and concomitant costs involved in the Hollywood.

On labor's side, union chieftains claim there's no conspiracy on their part to drive away potential eastern producers. That would be biting their own throat, they say. However, several union leaders are forcing them to press for devices to protect their members as part of a national union effort.

Latest union move has come from the studio technicians, Local 52, International Alliance of Theatrical Stage Employees, who contract with the studios ran out Dec. 1. Initial demand made by the union was for a 15 to 25% increase in present rates, with increases now running about 40 to 50%. Although only about 250 workers are now in the industry, the union is developing into a powerful outfit if an eastern video-pix boom ever takes place.

The eastern directors, covering about 150 producers in the industry, has also recently been pressing for a basic minimum agreement with studio operators. Directors in the eastern setup are in an informal job classification at the present time in which they are required, in many studios, to be limited to restrict a director's job, SDG at present is not only trying to set up basic wage scales but is seeking to restrict a director's job to directing only.

Another entry into the union setup is the newly-organized Screen Writers Guild, eastern division. Screeners guild will try first to reach agreement with the Radio Writers Guild on jurisdiction over teleplay before tackling production writers. The guild is in an immun agreement with producers. All strains in the wind, however, the guild is seeking to reach an agreement with other unions, fighting to get their share of the gravy out of television programming.

## OTHER COS. BACK M-G IN SWISS DISTRICT SNAG

Paris, Jan. 25. Metro this week obtained unanimous support from all American studios in Switzerland that they would continue selling product to the company's two theatres, in Lausanne and Geneva, whose ownership has been disputed by the Swiss District Court.

M-G has owned and operated the two houses for the last several years. Swiss group, however, refused to let the arbitration court against the company under the local government's ruling that disputes should be decided by arbitration. Results of the arbitration are still unclear, and according to Metro spokesmen here, the company will continue to run the houses pending further negotiations.

Swiss spokesmen pointed out that the arbitration was strictly a trade ruling, which hasn't come up yet before the Swiss government. In addition, they said, Metro has established clear legal possession of the theatres.

## Motion Picture Associates Votes To Convert to 1st N. Y. Variety Club

### B'r Honors Dewey

Governor Thomas E. Dewey will be addressed by Cinema lodge of the B'nai B'rith for his pioneering in anti-discrimination legislation at the lodge's meeting, Thursday (31) in the Hotel Astor. Leonard H. Goldenson, Paramount's theatre chief will present the scroll to Governor Dewey.

Arthur H. Schwartz, member of the law firm of Schwartz & Frolich, will chairmen the meeting, which will be attended by industry leaders and city and state officials.

Motion Picture Associates, 30-year old organization of some 500 members, yesterday (Tuesday) unanimously voted to convert itself into the first Variety Club to be established in New York. Ratification of the proposal came at a Hotel Astor meeting after such film biggies as William H. Rodgers, distributor of "The Best of Enemies" and circuit up Harry Brandt and Fred Schwartz spoke for the measure.

The action will give Variety club a test in the highly large-city in the U. S. which so far has failed to organize. Charter is to be forthcoming within the next two months at the latest. Robert O'Donnell, chief banker of the International, wired MPA his congratulations and promised early action on the charter.

With the transition into a Variety Club, the group will lease a building in the Times Sq. area equipped for the needs of the members the traditional services supplied by the organization in other cities. William H. Rodgers, president of Cinema Circuit, was installed at the same meeting as newly-elected president. A new election will be held to choose the chief (Continued on page 26)

## Pathe May Float New Stock To Tap E.L. Production

Expansion of Eagle Lion's production activities may be bankrolled by a new stock issue of E.L.'s parent company, Pathe Industries. Plans for a common stock flotation which would raise several millions of dollars have been pencilled in by Pathe, and a dummy prospectus has already been prepared. No action in that direction, however, will be taken unless Pathe toppers feel that the stock market has improved to the point where there would be no difficulty in obtaining public subscription.

Capitalization of Pathe currently consists of \$1,311,163 of common stock at par and \$3,878,375 of preferred stock, marking the end of the stock flotation. Pathe may seek further bank loans as a temporary measure. In that event, proceeds of the new stock issue—when and if it is thrown on the market—could be used to reducing the bank indebtedness.

Annual report of Pathe covering 1948 will show a loss for E.L. It is understood. Company has been operating in the black for a number of months but has been hit by writing off losses on the first year's (1947) product will dip the film sunk into red ink. How much of 1947's released product will be giving Pathe according to E.L. (Continued on page 26)

## 'Samson' Getting Bigger But Still Under Budget

Hollywood, Jan. 25. After shooting his Paramount film, "Samson and Delilah," ahead of schedule for \$600,000 on budget, Cecil B. DeMille offered several days of added scenes with the picture, thus exceeding former stars and character types. It is estimated that the added scenes will close the picture's original budget, \$3,500,000.

Koury Back to the Coast Phil Koury, publicity director for Cecil B. DeMille's producing unit, said here, the company will weekend after huddling with h.o. execs of Paramount on ad-pub plans for DeMille's "Samson and Delilah." Technicolor-spectacular will be released around Thanksgiving Day according to Koury.

No decision has been reached as yet on whether the pic will be initially sold at advanced admissions along the lines of the picture's "Unconquered."

Thelma Ritter's 3-Pix "Thelma Ritter," featured in "The Three Lives" has a three-picture deal with 20th-Fox. It starts in a month and is to run in theaters previously shown in "Miracle on 34 Street" for the same company.

After a hiatus is also a featured radio player in New York. Husband, Joseph A. Moran, is in charge of the radio-department of the Young & Rubicam agency.

## UA, Foregoing 'Henry Dates Just Preceding 'Hamlet,' Defers to U

At the behest of Robert Benjamin, president of the Arthur Rank Organization in the U.S., United Artists is foregoing its habit of releasing its films in the first few days before Universal's "Hamlet" is scheduled to open. Both UA and U have agreed to release their new pictures a week before Universal's "Hamlet" is scheduled to open.

UA, whose pic had played most of the towns previously, was taking the edge off its new release. Universal complained. Since it was a repeat run for "Henry" UA was charging a good bit of business against the \$2.40 being asked for "Hamlet" first time around. UA was copping a good bit of business on the strength of the publicity which was coming out of the picture. UA continues to do phenomenal business, still turning in a gross of about \$10,000 a week in the town of release. It has netted \$1,785,000 in U.S. and Canadian rentals after advertising and all costs.

Unusual strength of the picture is revealed in an Easter Week booking in Little Rock, Ark., N.Y., which puts it into the house for the third time. It opened first time in Little Rock, N.Y. Cinemat, N.Y., for what is a third 12th engagement in Manhattan.

## Huddle With Bergman On Italian-Made Pic

Roberto Rossellini, Italian director, Ilya Lopert, New York foreign distributor, and a French producer, who is associated with Lopert, and Rudy Solmsen, French producer, who is associated with Lopert, into the setup, planned to the over the weekend from New York to Rome with Bergman. They have a tentative agreement for the star for a picture they hope to make in Rome about March 15.

Trilo will be on the Coast about a week. Italian producers also details will be on the Coast. The deal, nalled down by that time, will be sold and Solmsen, who were in New York, will expect to spend another week or so following their return from the Rome, before heading back to Rome.

## Mayberry Eyes N. Y.

Bill Mayberry, 20th-Fox casting director, is expected to head off Hollywood over the weekend to look over some people for a pic 20th-Fox is planning for the Spring. Mayberry will eye the Broadway shows, remaining about a week.





# Despite Sleet, Cold Chi Holds Well; 'Urge' D'uchin Rousing at \$53,000, 'Regiment' Fine 18C, 'Shoes' 14C, 5th

Chicago, Jan. 25. Despite sleet and near-zero weather that hit Loop big early this week, attendance not off at all as expected. Chicago with "That Wonderful Urge" with Eddy Duchin and headed for a fine \$53,000. "Rogues Regiment" at the Grand is shaping toward fine. "Three Godfathers" (M-G) and United Artists is on mild side at \$16,000.

"Yellow Sky" at Oriental plus Janis Paige onstage in second week looks good. "Mystery Week" looks good at the Palace shapes trim \$15,000 on second also.

"Red Shoes" at Selwyn at \$14,000. "Hallelujah" at excellent \$14,000 for fifth stanza. "Hallelujah" in ninth week at Apollo holds well at \$12,000.

**Estimates for This Week**  
Apollo (B&K) (3,000; \$24,000)  
"Hallelujah" (U) (9th wk). Nifty \$12,000. Last week, \$12,500.

Chicago (B&K) (3,000; \$14,000)  
"Wonderful Urge" (20th) with Eddy Duchin (RKO). Potential \$53,000 or near. Last week, \$50,000.

"Rogues Regiment" (U). Sterling \$10,000. Last week, \$10,000.

"That Wonderful Urge" (20th) with Eddy Duchin (RKO). Potential \$53,000 or near. Last week, \$50,000.

"Three Godfathers" (M-G). \$16,000. Last week, \$16,000.

"Yellow Sky" (U) (9th wk). Nifty \$12,000. Last week, \$12,500.

"Red Shoes" (U) (15th wk). \$14,000. Last week, \$14,000.

"Hallelujah" (U) (9th wk). Nifty \$12,000. Last week, \$12,500.

"That Wonderful Urge" (20th) with Eddy Duchin (RKO). Potential \$53,000 or near. Last week, \$50,000.

"Rogues Regiment" (U). Sterling \$10,000. Last week, \$10,000.

"Three Godfathers" (M-G). \$16,000. Last week, \$16,000.

"Yellow Sky" (U) (9th wk). Nifty \$12,000. Last week, \$12,500.

"Red Shoes" (U) (15th wk). \$14,000. Last week, \$14,000.

"Hallelujah" (U) (9th wk). Nifty \$12,000. Last week, \$12,500.

"That Wonderful Urge" (20th) with Eddy Duchin (RKO). Potential \$53,000 or near. Last week, \$50,000.

"Rogues Regiment" (U). Sterling \$10,000. Last week, \$10,000.

"Three Godfathers" (M-G). \$16,000. Last week, \$16,000.

"Yellow Sky" (U) (9th wk). Nifty \$12,000. Last week, \$12,500.

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"Rogues Regiment" (U). Sterling \$10,000. Last week, \$10,000.

"Three Godfathers" (M-G). \$16,000. Last week, \$16,000.

"Yellow Sky" (U) (9th wk). Nifty \$12,000. Last week, \$12,500.

## Broadway Grosses

**Estimated Total Gross: \$554,000**  
(Based on 10 theatres)  
Last Year: \$553,500  
(Based on 22 theatres)

## 'Stay Happy' Hep \$18,000 Tots Prov.

Just average here this round with no outstanding grosser. "Stay Happy" (U) (10th wk) looks best with steazy second week. "Kiss Blood Off My Hands" in sixth week at RKo. Albee is doing okay.

**Estimates for This Week**  
Albee (RKO) (2,200; 44-63)  
"Kiss Blood Off My Hands" (2d wk). Six-day holdover, expected good. \$9,500.

"Stay Happy" (U) (10th wk). \$18,000. Last week, \$18,000.

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"Stay Happy" (U) (10th wk). \$18,000. Last week, \$18,000.

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## Weather Dulls Omaha; 'Pitfall'-Texas' \$10,000

Omaha, Jan. 25. Storms, sleet, snow and zero weather held weekend openings down noticeably. Neither "Pitfall" at Orpheum and "Fighter Squadron" at Paramount are doing as well as expected, with zero cold wave cutting in sharply.

**Estimates for This Week**  
Orpheum (Triton) (2,800; 16-65)  
"Pitfall" (U) (10th wk). \$10,000. Last week, \$10,000.

"Fighter Squadron" (U) (10th wk). \$10,000. Last week, \$10,000.

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"Fighter Squadron" (U) (10th wk). \$10,000. Last week, \$10,000.

"Pitfall" (U) (10th wk). \$10,000. Last week, \$10,000.

## B'way Spotty; 'Decision' Great \$63,000, 'Letter' OK, 'Knicken'-Martin \$105C, 'Colorado' Ink Spots Mild 60C

Despite five new bills and favorable weather, opening weekend was not as good as expected. "Decision" (U) (10th wk) is the only one to show a gain, up \$1,000. "Letter" (U) (10th wk) is down \$1,000. "Knicken" (U) (10th wk) is down \$1,000. "Colorado" (U) (10th wk) is down \$1,000. "Martin" (U) (10th wk) is down \$1,000.

**Estimates for This Week**  
U. S. (10th wk). \$63,000. Last week, \$62,000.

"Letter" (U) (10th wk). \$10,000. Last week, \$9,000.

"Knicken" (U) (10th wk). \$10,000. Last week, \$9,000.

"Colorado" (U) (10th wk). \$10,000. Last week, \$9,000.

"Martin" (U) (10th wk). \$10,000. Last week, \$9,000.

"Decision" (U) (10th wk). \$10,000. Last week, \$9,000.

"Letter" (U) (10th wk). \$10,000. Last week, \$9,000.

"Knicken" (U) (10th wk). \$10,000. Last week, \$9,000.

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"Colorado" (U) (10th wk). \$10,000. Last week, \$9,000.

## Monica Lewis, Boyd Raeburn orch opens Feb. 2

Monica Lewis (U) (58C; \$120-240) and "Hamlet" (U) (18th wk). Seventeenth week ended last Saturday. "Hamlet" is down \$1,000 after fine \$16,500 for 16th week. Stays on.

"Hamlet" (U) (18th wk). \$16,500. Last week, \$16,500.

"Monica Lewis" (U) (58C; \$120-240). Last week, \$120,000.

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## Inaugural No Bonanza

## To Wash, Albeit 'Joan' Huge \$37,000, 'Pit' 18C

Washington, Jan. 25. Anticipated inaugural bonanza backed here, with his slumping during the week. "Joan" is celebrating. Most of town's exhibitors are blaming it on video, which they drew even the army. "Joan" is running the main stem assembled for the visitors. Midnight shows are being taken to take care of the flow were outright flops. "Joan" which opened at the Inaugural, seems to have weathered the worst.

**Estimates for This Week**  
Capitol (Loew's) (2,434; 44-80)  
"Wonderful Urge" (U) (10th wk). \$37,000. Last week, \$37,000.

"Joan" (U) (10th wk). \$37,000. Last week, \$37,000.

"Pit" (U) (10th wk). \$18,000. Last week, \$18,000.

"Wonderful Urge" (U) (10th wk). \$37,000. Last week, \$37,000.

"Joan" (U) (10th wk). \$37,000. Last week, \$37,000.

## Det. Drags Despite New Films; 'Married' Robust

## 21C, 'Whiplash' Only 11C

Four new bills here this week but biz is on sluggish side. "Every Girl Must" (U) (10th wk) is doing well. "Whiplash" (U) (10th wk) is doing well. "Married" (U) (10th wk) is doing well. "Det." (U) (10th wk) is doing well.

"Every Girl Must" (U) (10th wk). \$11,000. Last week, \$11,000.

"Whiplash" (U) (10th wk). \$11,000. Last week, \$11,000.

"Married" (U) (10th wk). \$21,000. Last week, \$21,000.

"Det." (U) (10th wk). \$21,000. Last week, \$21,000.

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"Married" (U) (10th wk). \$21,000. Last week, \$21,000.

"Det." (U) (10th wk). \$21,000. Last week, \$21,000.

## 'By Night' Brisk \$9,000, Seattle' Hills \$6,000

Seattle, Jan. 25. Big power outage in the city, operate in saving. "By Night" (U) (10th wk) is doing well. "Hills" (U) (10th wk) is doing well.

"By Night" (U) (10th wk). \$9,000. Last week, \$9,000.

"Hills" (U) (10th wk). \$6,000. Last week, \$6,000.

"By Night" (U) (10th wk). \$9,000. Last week, \$9,000.

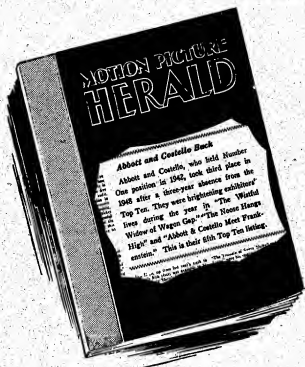
"Hills" (U) (10th wk). \$6,000. Last week, \$6,000.

"By Night" (U) (10th wk). \$9,000. Last week, \$9,000.

"Hills" (U) (10th wk). \$6,000. Last week, \$6,000.

"By Night" (U) (10th wk). \$9,000. Last week, \$9,000.

"Hills" (U) (10th wk). \$6,000. Last week, \$6,000.



# Exhibitors of America award

BUD **ABBOTT**  
 LOU **COSTELLO**



the #3 spot  
 in their selection of the  
 "Money-Making  
 Stars of 1948"

THE CURRENT HOT ONE IS





# A champ at the boxoffice!



## VARIETY

"A first-rate grosser ... a picture that could be built into a real coin-getter."

## HOLLYWOOD REPORTER

"Packs plenty of action. Designed to please the action and adventure fans."

## THE EXHIBITOR

"Packed with action, this should satisfy any audience. High rating action show packed with selling angles."

## MOTION PICTURE HERALD

"It looks like a top-grade box-office attraction. Hold on to your hats and tell your patrons you have some thrills in store for them!"

## MOTION PICTURE DAILY

"Action fans will find 'The Fighting O'Flynn' right up their alley. First-rate entertainment. Good business appears to be in the offing."

## DAILY VARIETY

"Jam-packed with action. Fine entertainment."

## FILM DAILY

"Click business indicated. Rousing, colorful entertainment ... exciting, spectacular."

## BOXOFFICE

"Mighty good entertainment that should please any type of audience. A fast-moving, swashbuckling film with plenty of humor."

UNIVERSAL INTERNATIONAL presents

# Douglas FAIRBANKS JR.

as

# "The Fighting O'FLYNN"

with  
Helene Carter Richard Patrica  
GREENE MEDINA

Screenplay by Douglas Fairbanks, Jr. and Robert Theoren  
From a Novel by Justin Huntly McCarthy - Directed by ARTHUR PIERSOON  
Produced by DOUGLAS FAIRBANKS, JR. - A FAIRBANKS CO., INC. PICTURE





## Ad Agencies Spread in S. Africa Radio As Com'l Setup Nears; Lourenco Busy

The general radio position remains unchanged here. Gideon Roos, director general of the South Africa Broadcasting Corp., is still away on a trip to Canada and the states looking into commercial broadcasting. There is the bilingual problem here as English and Afrikaans are very similar to the positions in Canada with English and French. Until Roos' return there will not be any official move on the proposed starting date of the new "C" Service, guess being that it will be at least another year or longer. This seems to be generally recognized by advertisers and no one is seriously entering the market aid until commercial broadcasting actually starts in the Union.





# "A LETTER TO THREE WIVES" OPENED AT RADIO CITY MUSIC HALL TO THE BIGGEST WEEK-END BUSINESS IN THE HISTORY OF RECORD-BREAK- ING 20<sup>th</sup> CENTURY-FOX!

There's No Business Like **20<sup>th</sup> Century-Fox Business!!!**

## the Snake Pit

Topping '48's top grosser  
in every situation!

## YELLOW SKY

Peck, Baxter and Widmark  
meet-and-clash in the year's  
big boxoffice smash!

## Chicken Every Sunday

Showmen everywhere  
are crowing about this  
cock-a-doodle-dough hit!

... And all eyes are on

## DOWN TO THE SEA IN SHIPS

heading your way with  
stars...story...spectacle!



# LORETTA YOUNG · ROBERT CUMMINGS in

Every new engagement  
points to...

# Accused

with  
WENDELL  
**COREY**  
SAM JAFFE  
DOUGLAS DICK  
Directed by  
WILLIAM DIETERLE  
Screenplay by Ketti Frings  
Based upon a novel by  
Jane Friesdell

AND EVERYWHERE  
CRITICS POINT TO  
"The Accused"  
AS THE SUSPENSE  
TRIUMPH THAT'S

"A sock . . . money film."  
—*Lee Mortimer, N.Y. Mirror*  
"One of the year's best screen  
melodramas."—*Look Magazine*  
"A delight—for a healthy box-  
office."—*Newsweek Magazine*  
"Realism to keep any audience  
on its toes."—*Detroit News*  
"One of the best terror-dramas  
of season."—*Cue Magazine*  
"Superior, off-the-beat film."  
—*R. Rhodes, Jr. of Commerce*  
"Fascinating screen entertain-  
ment."—*Baltimore Sun*  
"Melodrama with sensational  
angles."—*Rochester Times*  
"Fine start for 1949 Film  
Derby."—*Bill Leonard, CBS*

Be sure to book  
"The Movies Are You"  
Series of Industry Shorts.

Matching that blistering  
"Paleface" pace in

Paramount's  
**GOLD RUSH OF '49**



HAL WALLIS' Production, "THE ACCUSED"

THE  
ACCUSED

*as a smash attraction that*

**TOPS "THE PALEFACE"**

*OPENING AND FIRST WEEK, N.Y. PARAMOUNT*

**TOPS "SORRY, WRONG NUMBER"**

*IN CHICAGO*

**OPENS BEYOND "BEYOND GLORY"**

*IN ATLANTA*

**BEATS "FOREIGN AFFAIR"**

*IN DETROIT*

**BEATS "THE BIG CLOCK"**

*IN ROCHESTER*

*All backed by Paramount's unique  
"Everything-Points-To-The-Accused"  
campaign, including 13 magazine ads  
this month in the four top weeklies.*







# THE JOINT IS JUMPING AT 1540 B'WAY!

Listen in on M-G-M's Home Office!

"They just screened Spencer Tracy and Deborah Kerr in 'EDWARD, MY SON.' It's sensational! It's a pleasure to watch those happy Execs after every screening. M-G-M's loaded with BIG ONES for 1949!"

"Did you read the trade forecast in Film Bulletin that 'IN 1949 M-G-M WILL SHOW THE WAY WITH TOPFLIGHT PRODUCTS'!"

"The reports on 'THREE MUSKETEERS' and 'WORDS AND MUSIC' prove one thing, that when you book Big Time Attractions you do Big Time Business in every size situation in the nation!"

"WOW! We've got to hang out the S.R.O. for 'COMMAND DECISION' down here. Terrific opening beats 'Easter Parade'! Unanimous praise from N.Y. Critics! World-Telegram agrees that 'Here is THE FIRST BIG PICTURE OF 1949'!"

"Newest Coast Preview has the whole film colony praising M-G-M's 'SECRET GARDEN.' They're still raving about the preview of 'TAKE ME OUT TO THE BALL GAME,' another smash M-G-M Technicolor musical! That Studio's the Talk of Hollywood!"

"Just received a swell report on '3 GODFATHERS.' The first 19 engagements promise good news for showmen everywhere!"

"'COMMAND DECISION' is a hot contender for Academy Award recognition in L.A. where it set new records! New records, too, in San Diego. Great in Phoenix. No wonder Hedda Hopper says: 'King Clark Gable is back on his throne'!"

"Naturally we're proud about M-G-M's leadership in the annual trade paper surveys for 1948. And now we're off to a flying start with 'THE LINE-UP THAT WILL KEEP '49-UP'!"

*"Command Decision"*  
 with CAROL BAKER, PIERCE VAN JONSON, RIZZO, DOWLEVY, Charles Bickford

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

## New Faces Get Buildup

Continued from page 1

tion by the studios to star in them. They were given their own stars rather than go out and hire independent players, because it answers the demand for economy. Furthermore, by owning a star with definite marquee attraction, a studio has a card playing value. Instead of merely contributing to the buildup of an indie player if he fails, which he will, the studio turns out particularly successful. Producers in the past have always wanted to put their own stars in their films as far as possible as b. insurance. Failure in recent years of many of these "insurance policies" to pay off has created a much greater willingness to experiment with the use of comparative values.

Nevertheless, whatever the actual vaucue value of some of Hollywood's name players, there need be no expectation that they are going to do any more than advance from films. Well-known names, no matter how feeble they have proved themselves, are retained at the b.o., are still in demand by exhibitors. Theatremen, despite the fact that they retain a certain amount of money in the picture, in names that has not been shared by much of Hollywood, but forces producers to acquiesce in their films in order to get better terms for their films.

Hollywoodites are burned at times because of the constant call from the field for new faces and the theatremen's desire to cooperate in developing them. Now, the studios are determined to go on with development of the new names, taking advantage of the urge for economy.

## Lack of Names

Lack of a sufficient number of name players at the moment, because of failure of studios to build their own stars during the lush war and postwar era, is thought to be one of the current difficulties of the b.o. Independent stars failed to guide their own destinies with the same skill and publicity as the studio stars. The result is that major companies are able to give, it is claimed.

The new faces, as a result, will find that they are being carefully cast in a series of bread-and-butter family picture techniques and familiarize audiences with them. If, as it often goes according to schedule, they will be handled the best possible part in a studio can get, to add them across as meaningful name players.

One of Hollywood's determination to make this the year of the newcomer came from top talent agents on both coasts and on young players, but new directors, too, will find their opportunity this year was suggested.

"We can't go on forever using top-calibered stars who no longer mean a thing at the boxoffice," Arthur Wills, RKO talent chief, declared. "The public just isn't interested in some of the established names and we must come through with new ones."

"Although when you figure a couple of stars and a director with moderate pay, you can get off with a \$600,000 net, economy seems the big reason for shifting to new talent, it is the only reason. I wouldn't say the change in tactics is economy so much as it is sense. If you can't get what you want, you have to change to something else."

Metrol's Sidney Phillips echoed his colleagues. "I don't think that any business, such as ours, that is constantly repeating itself in the use of its veterans, develops talent rapidly. The established people are not getting any fresher and can't cast new name players in every picture. So we're trying in every possible way to develop new talent and to build them up in a great year for the newcomers. That applies not only to players, but to directors, designers, writers

and everyone right down the line." In the light of Paramount's talent ladder, feels that the star seldom have had the opportunity to develop their talent. He emphasized, however, that the demands are much more rigorous now than they will be. Fewer stars will be scattered over so many young actors' plays as in the past.

However, there will be fewer actors and actresses selected for term contracts," he explained. "I think there will be more who will have the best opportunity ever afforded contract people. There will be fewer of them on the lot for producers and directors to choose from, so there will be greater choice for selection. And those who go into pictures will have roles carefully tailored to build them."

## Careers Nipped Early

Performers who don't make the grade in their first or second picture and their careers nipped, if the present pressure for economy continues, will be in a bad way. Term contracts will undoubtedly contain clauses, hoping that the weekly take of the picture will be paid. If a player means nothing at the time, he will be paid nothing. A jump from perhaps \$200 a week to \$300, he'll be sacrificed in favor of a new arrival to the studio that extra \$100 a week—\$5,000 a year.

A pretty face and trim figure are no longer sufficient for the talent scout. Studios are adding very few players to their line-up, and only when they have specific parts for them—so the talent hunters are being put in the westing out for the best. With a first-class talent player costing a major player where from \$1,000 to \$1,500, that's a pretty tough sell for the studio looking at it but the most promising youngsters.

Young talents, under the new economy line, are being forced to restrict themselves more and more to the studio. There's not the stellar material. There's not the star stuff to Oshkosh on a mere salary. It's a matter of the girl or the girl there. Instead, distribution department executives in the area of the talent are being asked to report favorably, the potential Hollywood Daniel Boone prior to New York when he or she can.

Even out-of-town legit openings are being covered by the studio. Only the most highly-touted ones are viewed by the talent department. Daniel Boone prior to their Broadway premieres. The talent department has been forced to cut the out-of-town catchers. Daniel Boone prior to their Broadway premieres. The talent department has been forced to cut the out-of-town catchers.

Paul used its intermediate film method for the pickups, transcribed from the original script, and specially-processed receiving tube, and then flashing the film onto the screen. The bit was a new one, the film were flown to KTLA, Paris' tele station in Los Angeles, both of which are now being used, thereby giving the outlet a chance to reap other Coast studios with the pickups.

The Paramount also carried about 20 minutes of the gala celebration of the film. The film was shown at night, plus about 25 minutes of the pickup from the President's office. The bit was a new one, the film were flown to KTLA, Paris' tele station in Los Angeles, both of which are now being used, thereby giving the outlet a chance to reap other Coast studios with the pickups.

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## Metro Mulls 4th Pic, For Foreign Schedule

Continued from page 1

Hollywood, Jan. 25. Metro is eyeing pic-making situation in France with view toward making an original, "Paris" here late this summer. It plans materialize it would be four pictures. Metro's foreign slate, which is being "Conspirator," now lensing in England; sequel to "Mrs. Miniver," "Quo Vadis," which may be done in Italy, England or both.

Harry Henkel, recently linked with this district, was "Quo" as well as abroad shortly to study situation.

## S. Africa Trek

Continued from page 5

on the reason for the "inadvisability," but it is believed there are two possible explanations.

## Change in Govt.

One is that there may be a change in the South African government. The other is that the government is sending a delegation to negotiate with officials who may be of the office. Other reason may be that Joseph Seidemann, Universal foreign manager, who is also on the scene. The South African embassy, which has learned that the government is sending a delegation to negotiate with officials who may be of the office. Other reason may be that Joseph Seidemann, Universal foreign manager, who is also on the scene.

American companies were particularly anxious to establish their own identities for the purpose of the 50% limitation, even if they could not change the overall figure. The government is sending a delegation to negotiate with officials who may be of the office. Other reason may be that Joseph Seidemann, Universal foreign manager, who is also on the scene.

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## 20th Pats Schlesinger

Cape Town, Jan. 14. Deal now being signed by 20th-Fox on behalf of its own product and RKO, for Schlesinger's distribution to the representatives in all centers where at present not represented. The deal is being covered by the studio. Only the most highly-touted ones are viewed by the talent department. Daniel Boone prior to their Broadway premieres.

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## Currency Reform

Continued from page 13

Flm, who also handle most of the American product, are the other distributors are distributing, in addition to their few new pictures, the old German product. In the American zone, Allgemeyne Filmvertrieb still handles a large part of the former Reich's product.

## Four Provinces in Berlin

There are 4,519 theatres playing in the whole of Germany, with 1,000 in the American zone. American zone has 1,243 theatres, with 477,821 seating capacity. British zone has 1,000 theatres, with 325,000 seating capacity. French zone has 391, with 142,801 seats, and Russian zone has 1,695, with 555,214 seats.

The Berlin situation is unique and unparalleled. It is the only city in Germany where Germany can compare the product of all four occupying nations. Competition is fierce for western product, with restrictions in the Russian sector and for Russian pictures in the American zone. The Berlin situation is unique and unparalleled.

Berlin is also the only city where the American, British, French and Russian currencies, east-market and west-market, of which the east-market is the only one that is circulating in the west-market. In the Russian sector only east-market are accepted, but in the western sector all currencies are accepted.

set terms even tougher than the banks, and getting second-money currencies in Germany would continue as difficult as now. Another point was the lack of desire to let the government have a say in what possible dictation of picture content.

co-terminating alternative which appears dead was to have the German and Chinese currencies, whom are independently wealthy, each put perhaps \$1,000,000 of their own money into the bank. This had been suggested by banking and other money sources, but it was rejected. The alternative should be asked to invest if the owners themselves wouldn't risk.

Although directors and management knew there was virtually no chance of Miss Pickford's return in accepting this bait, it was mentioned as an alternative in an attempt to cover every possibility. Actually, there has been no concrete indication that the owners would accept such a scheme, since there was no vote or formal decision on any of the suggestions.

Schemes Informally Talked. The last time the matter was discussed by directors, management and attorneys during the week following the meeting with the German government on Monday 17th and further discussed at a special board meeting in New York on Tuesday. The German stockholders' assembly was adjourned late (subject to call) to the principal meeting of the Coast Concilium—although there have been no tangible results so far.

Policy of wiping off losses during 1948 and facing 1949 with a clean slate, is being followed by the four directors. In a 25-minute report read to them by Mills, laid out the situation.

It was emphasized at the meeting that UA was in no financial position to take the movie as a matter of fact, been operating in the black since September as a result of the currency reform and the excellent grosses in racked up by "Red River." UA is in no position to take the movie as a matter of fact, been operating in the black since September as a result of the currency reform and the excellent grosses in racked up by "Red River."

## Darnell, Andy Russell Charge Agent With Fraud

Los Angeles, Jan. 25.

Andy Russell and Linda Darnell, who were charged with the prior court against Cy Tanner, Hollywood tax counselor and accountant, have been charged with fraud.

Complaints declare he nicked Russell for \$12,000 and Miss Darnell for \$10,000 through income tax manipulations.

## Paley

Continued from page 1. That much of the market for films, and can pay for them—it will clearly leave plenty of place for the studio. As a matter of fact, of course, Hollywood's future would be assured.

On the other hand, the Paley estimate is likewise a reason for perplexity because studio toppers are not sure of their loyalty to theatre operators. They have no desire to risk exhibitor life by turning over their studios to competitive facilities or talents to a competing media. If their profits are to be made, they must keep them.

Leo Spitz, who with William Goetz, is the production end of Universal-International, sees the thing from a different angle. He is not so much as a competitive opportunity for the studios which have no desire to risk exhibitor life by turning over their studios to competitive facilities or talents to a competing media.

If television looms and wants our product," Spitz says, "then exhibitors will be just how far they should go now in answering the call of the Loriel. Paley, John Royal, Spitz, and the other radio-video figures are here making an almost complete break with the old film and motion picture personalities for video. What the studios are going to do is to turn these requests away and perhaps risk giving up a good thing for nothing. It is a matter of the video people and there is no doubt, and that is that TV is the current Hollywood bogey. A visitor here from New York can hardly get in over easy circles without getting a question mark over his head.

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## Coast Meet

Continued from page 2

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## Par Defines

Continued from page 1

studio following Crosby would face CBS cameras and the radio, but the network sought by the network for a back-to-back arrangement.

# THE NATION WILL ROAR FROM SHORE TO SHORE!...

# FEB. 19

# JOHN LOVES MARY



**THAT KISS-TERICAL STAGE SMASH IS READY FOR YOUR SCREEN!**

*Trade Shown for Exhibitors! Previewed for the Public!*  
**EVERY SCREENING CERTIFIES THAT THE ROMANCIN' RIOT OF 1949**  
**IS YOURS FROM WARNER BROS.**



STARRING

**RONALD REAGAN · JACK CARSON · EDWARD ARNOLD**  
 and **WAYNE MORRIS** **VIRGINIA FIELD** **PATRICIA NEAL**



DIRECTED BY **DAVID BUTLER**  
 PRODUCED BY **JERRY WALD**

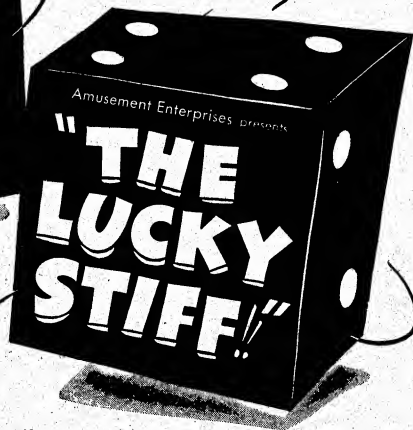
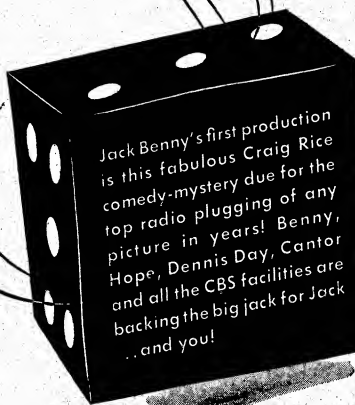


Screen Play by Phoebe and Henry Krahon • From the Hit Stage Play by NORMAN KRASNA





**"IT'S A NATURAL!"**



**DOROTHY  
LAMOUR**

starring  
**BRIAN  
DONLEVY**

**CLAIRE  
TREVOR**

with **IRENE HERVEY • BILLY VINE • MARJORIE RAMBEAU • ROBERT ARMSTRONG**

DIRECTED BY **LEWIS R. FOSTER** SCREENPLAY BY **LEWIS R. FOSTER**

A natural for the big dough thru **UA**



## Clips from Film Row

### NEW YORK

George J. Fisher upheld by Metro to salesman working out of Dallas. Fisher, 47, owner of Dallas-based Fisher Sales Co., brother of Jack J. Jorgens joined company as student salesman in Minneapolis.

### BOSTON

Ernest Zutetti, manager of Lexington, reentered the army as a lieutenant and went to Japan on extended active duty. His uncle, Bill, picked up the film collection, picked his brother, Fred Viano, for vacated spot.

A permit for a new drive-in has been granted to Joseph Stanzler, Providence exhibitor, who will start an attractive circuit of theaters in North Attleboro, Mass., at Washington street and Main street. Work has already started for an early spring opening.

E. Harold Steneman, head of Interstate Theatres, Inc. and wife, are spending ten days on West Indies cruise.

Living Sings, of Boston, took over the Lyric, Hingham, on long-term lease and operations are being readjusted is completed. Clayton Eastman, manager of Boston office, effective Jan. 17, replacing Nat Bauer who has been given another territory.

Jack Martin, Republic salesman, celebrating his 30th consecutive year in Boston film district.

At annual election of Cinema Club Charles Wilton, Monogram was elected pressy.

### MINNEAPOLIS

Jerry Gruenberg, of Eagle Lion, here on NBC national radio program, "The Country Life," featuring his brother, Harold, who made remarkable recovery from infantile paralysis.

"Birth of a Nation" revived at Hamline university campus theatre.

"Hi" Chapman, Columbia branch manager, back at his desk after long sick leave of absence.

Fred Bunkelman, Universal South Dakota salesman, out of hospital following recovery from major operation.

"So Dear to My Heart" given sneak preview at RKO-Pan.

Local operators in metropolitan neighborhood houses will receive \$100,000.

Always - THE SHOWMAN'S FRIEND in Los Angeles

500 Modern Rooms with bath and radio

ALEXANDRIA HOTEL

Fifth at Spring • Los Angeles FRANK WALKER, General Manager Formerly at Olmsted, Cleveland, O.

Nothing finer On the Ocean... MIAMI BEACH

OUTDOOR Now Specializing in Refreshment CONCESSIONS Service for DRIVE-IN THEATRES

SPORTS SERVICE, INC. JACKSONVILLE HURST BLDG. • BUFFALO, N. Y.

### HELLO JOE:

I see where Jan August laughs off the conception of his piano magic as shown in last week's 'Variety.' I still insist the guy's phenomenal.

AL

substantial scale boost in new contract now being drawn up.

Walter Berger, independent circuit owner and North Central Allied president, and wife, are visiting to Palestine.

Glenn Stanley, once with RKO, now United Artists' salesman, replacing Jim Flaherty, who resigned.

Edward Nelson, new owner of Metro, and Columbia office manager, in hospital for major operation.

W. R. Frank to N. Y. to arrange for tie-ups on his 'Great Dan' film.

Bill Eisen, independent circuit owner, and the wife on a South American jaunt.

Hy Chapman back at his Columbia sales manager post after long leave, fully recovered from illness.

Burke back on 20th-Fox sales staff.

Belmont Amus. Co. obtained renewal of its Watertown, D. C. theatre licenses, held up by city council. House circuit refused to reopen one house, the Metropolitan.

It is a victory for Metro, which will not reopen this house.

Al Lee, of Richfield Theatres, vacationing in Mexico.

Bob Gruenberg, Eagle Lion salesman, back from trip to Hollywood to appear on Ralph Edwards broadcast about the life of his brother, a police victim. Grounded by illness.

Northwest Variety club to sponsor basketball game in March as club benefit.

Ruben, head of Welworth circuit, and Mrs. Ruben bound for vacation in Switzerland.

### INDIANAPOLIS

Since no P. W. Wayne film house says foreign films, the Unitarian League of Greater Indianapolis is sponsoring three out of town shows.

The Indiana U. Extension board in the Indiana U. Extension board set Jan. 21-23 as annual summer convention at French Lick.

Stuart Parsons, resigned as Paramount salesman to organize as Paramount, recently acquired by his father, R. W. Goodman, of Poseyville, from Gilbert May.

Stuart Parsons, for years box office man at English, former legit house here, now working as relief house here, brother's funeral here visiting friends.

### CINCINNATI

Bill Oline, who recently sold his share of the Monogram franchise here to stay on in Cincinnati as an indie distributor, was honored by Variety Club Tent 3 at a dinner Monday 1241 in clubrooms at Netherland Plaza. Testimonial in recognition of his lengthy service here as Greater Indianapolis Amus. theatres.

Monte Bile stayed over several days after brother's funeral here visiting friends.

### DALLAS

L. B. Barrow reopened the Euter at Euter; he's a former publicity agent at Dallas base.

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Stuart Parsons, for years box office man at English, former legit house here, now working as relief house here, brother's funeral here visiting friends.

### DENVER

Karl Hobbitts, pres. of Interstate Theatres, has given \$10,000 to additional donation to the Texas Research Foundation, which he was chief instrumental in establishing. Foundation was established for agricultural and soil experimentation.

E. H. Rowley, C. V. Jones and M. Rice, all of the Robb & Co.

Bowley circuit, have hit oil on a well on lease near here.

Lindsey Theatres spent more than \$50,000 to modernize the oldest theatre at Lubbock, Tex. Known as the Palace, it was when opened, it will have new name, the Clifton, in memory of the first motion picture exhibitor of circuit.

Halt Theatres purchased the theatres and Leon from A. R. Parsons.

James Gregory and wife, managers of Val Verde Theatres, Inc., operators of houses in Del Rio, Texas, have been elected to the Rotary International for coming year.

New operators of Texas and Leon at De Leon are Jack W. and Leon W. De Leon, who bought the houses from A. R. Parsons.

Group of bookers and buyers for various circuits with headquarters here down to Hollywood for special screening of 'Tulsa,' Eagle Lion film.

Premiere showing of 'El Paso' is scheduled for El Paso, Jan. 28 at the El Paso Theatre, managed by Paramount and J. O'Donnell, of Dallas Theatres.

The Midway, operated here by Robb & Rowley has been reopened for business after a two-month closure; house was given a facelift.

Karl Hobbitts, head of Interstate Theatres, will serve as 1949 president of the American Society, American Cinema Society.

### ST. LOUIS

Bob Weigel, formerly on San Francisco sales staff for RKO, now the sales rep of Lippert Pictures in St. Louis, Kansas City territory.

John C. Brown, who has been in charge of Co-operative Theatres, Inc. on booking films jointly.

George J. Schweitzer, former St. Louis branch manager for Paramount, has been named as manager of the new branch at Madison, La. House formerly owned by Midwest Amus. Co. unit.

Shubert, midtown indie theatre, discontinued weekday matinees. St. Louis branch manager, formerly of Fanchon & Marco discontinued earlybird shows several months.

Better Films Council of Greater St. Louis in co-op with the St. Louis branch manager, formerly of Fanchon & Marco discontinued earlybird shows several months.

Sheldon Lending, Kirkwood, Mo., operator of a 120-seat theatre, Troy, Ill., Civic Improvement Assn., in operation new house there has \$100,000 value been earmarked for project.

Frank Glenn, Tamaroa, Ill., operator of several Southern Illinois houses shutters his territory drive-in near Duquoin, for several months.

Admission scale at St. Louis film houses will be reduced from 26 to 36 by virtue of 5% amusement tax cut that has been in effect since last January.

More than 500 people from St. Louis elementary institutions were guests at Xmas party staged by Better Films Council of Greater St. Louis in co-op with Fanchon & Marco and St. Louis Amus. Co.

George B. Corbett will alter his Bond, 450-seat, Decatur, Ill., theatre, to remodel.

Although big at Fred Wehrenberg's indie bases in St. Louis, county has skidded 20% of its income in the past year, 150 employees in its 10 houses were given Xmas bonuses ranging from \$5 to \$2,000.

George W. Meyer, of St. Louis Metro exchange, elected head of Local 84, representing employees in 10 picture exchanges.

James Bradford, salesman for Columbia here, released from a hospital after a major operation.

### CHARLOTTE

Annual convention of Theatre Owners Assn. of North Carolina and South Carolina will be held here Jan. 30-31, Feb. 1.

### CHICAGO

Fight to prevent Chicago residential district to be rezoned by Mayor Kennelly's office. Over 600 residents protested the granting of a building permit to Fink and Gandel, outdoor theatre operators, on grounds that land was needed for additional housing.

Ansel Winston replaces Lou Meek as Chicago RKO theatre district manager, moving here from Los Angeles.

Regal theatre, south side colored B&K lead house, returns to theatre show policy Feb. 1, after mixing AFM demand for, after

bands to play for shows. B&K will use local outfits when they are not part of the stage show. First in Lionel Hampton band.

City council here nixed any further theatre district expansion along State street. New ordinance does not prohibit use of signs to attract the audience, but they won't be flashing or variable type.

Bialto will try a new policy with all pics in for a single week.

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give either matinee or night proceeds or one full night to campaign. With transportation charges during recent blizzard some tipped extras ran the same film all week, with some picking up film from nearby towns and getting okay by the police.

Gordon, Neb., snowbound night, but got film by planes hired by Bill Amus Co., owner of theatre.

### ALBANY

Sid Sommers, manager of the Troy, at Troy, promoted to Warner city manager. He will supervise Lincoln and American and operate, and manage the Troy.

Harold Stevens, a movie branch manager, bedded with flunkies.

### LOS ANGELES

R. P. Cooper bought Rita, 520-seat, from Beach New owner in late A. G. Cooper, eastern exhibitor.

Sherrill Corwin took 10-year lease on Forum theatre, recently sold by Warners to syndicator. Corwin will be a picture operator. Idea is to establish Forum as a picture in suitable pix are available.

Regina theatre, on Wilshire Boulevard, will be leased to Fine Arts and operated by Fox West Coast as a small class house. First film to be 'Red Shoes.'

Bay theatre, new 1,100-seater, opened the Pacific Film Exchange, with J. D. Chaffin managing for William Fulton.

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**YOU WERE RIGHT... HARRY ARTHUR, JR.**

FANCHON & MARCO THEATRES

**"A great picture—boxoffice success!"**

**WESTERN UNION**

ADVERTISING OFFICE  
1000 Broadway, New York 10, N.Y.  
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JAMES GRANTING  
HOLLYWOOD CALLS.  
"WAKE OF THE RED WITCH" A GREAT PICTURE HAS ALL  
THE BOX OFFICE SUCCESS. I LOOK FOR-  
WARD TO ITS DOING VERY BIG BUSINESS.  
HARRY ARTHUR, JR.



# WAKE of the RED WITCH

**JOHN WAYNE  
GAIL RUSSELL**

with **GIG YOUNG**  
**ADELE MARA - LUTHER ADLER**  
and **HOWARD HAN - HARRY WHITING - THE BOY TUNNEL**  
**PAUL ELL - HILY CROFT - LARRY L. DEAN - LARRY L. DEAN**  
Produced by **Edward Langley** - Adapted by **Edmund Langley**  
A REPUBLIC PICTURE

## Variety Club

Continued from page 7

barker and other officers. It is likely that Cohen, who also plunked for the change, will be tagged as the first barker.

Over 400 attended the Astor meeting and luncheon that followed. Fred Schwartz, retiring prez, introduced Cohen.

New Variety Club will be opened immediately to all branches of the amusement industry including stage, screen, music, radio and television. MPA officials believe an ultimate membership of 2,500 will be reached, making it the largest Variety club in the world.

**Scott Lett Charlotte Cline**, Greensboro, N. C.  
**Scott Lett** elected chief barker of Variety Club. **Gene Dyer** was named first assistant barker; **J. E. Holston**, second assistant barker; **Ralph Linzuvi**, property master; and **Earl Mulvee**, dough-guy.

**Variety Clubs to Spend \$3,000,000 Detroit.**

Variety Clubs International will spend more than \$3,000,000 in charitable work this year. Col. **William McCraw** of Dallas, executive director of the clubs, announced here. He was the chief speaker at a Variety Club of Detroit meeting. His appearance here was one of

the 40 he is making on a cross-country tour in connection with "Bad Boy." **Paul Short** picture Monogram is releasing.

**Fred Nahas Houston Barker**, Houston.  
**Fred Nahas** elected chief barker of Houston Tent 34, newest unit of Variety International. Other officers named include **Al Lever**, first assistant; **William E. Bremer**, second assistant; **Ray M. Hay**, dough guy, and **Fred Cannata**, property master. The local tent operated as a branch of Variety Club of Texas until it was issued a separate charter this fall.

**Memphis Re-elects Williamson**  
**Ed Williamson** re-elected chief barker of Memphis Tent No. 20 of Variety Clubs. Remaining slate includes **Buster Hammond**, first assistant chief barker; **Bailey Frichard**, property master, and **Herman Christman**, dough-guy.

**D. C. Tent's \$15,900 to Charity**  
**Washington.**

Local Variety Tent presented five checks totaling \$15,900 to local charities recently, making a total of more than \$35,000 given by showmen's organization here to charitable work in 1948. Latest beneficiaries: \$10,400 to Children's hospital as last payment on a \$31-

200 building pledge; \$2,500 to Metropolitan Police Boys Club; \$1,000 to Home for Incubates; \$1,000 to Merrick Boys Camp to complete payment on a Variety Cabin; and \$1,000 to Boys Club of Washington.

### Conn. Tent Installs

New Haven.  
 New state of officers for Tent 31, Variety Club of Connecticut, comprises **Les Brown**, chief barker; **George H. Wilkinson, Jr.**, first assistant barker; **Ben Simon**, second assistant barker; **Ruth Maglieri**, property master; **Harry Rosenblatt**, dough-guy.

**Barcroft Heads Columbus Tent**  
**Columbus, O.**

**John L. Barcroft**, chief barker for Tent No. 2, Columbus Variety Club, RKO's publicity manager for "The Sign of the Cross." Others named include **Ralph I. Shiflet**, first assistant barker; **Ben Cowell**, second assistant barker; **Arthur Robinson**, property master, and **Milton Staub**, dough-guy.

**Tom Canavan Heads St. Leo Tent**  
**St. Louis.**  
**Tom Canavan**, midwest representative for **Alte**, elected chief barker of Tent No. 4 of Variety Clubs here. He succeeds **Tom Jaker**, owner of three indie houses. Other officers elected are **Lester Grand**, first assistant barker; **Sam Levin**, second assistant barker; **James Taggart**, dough guy; and **Richard Fitzmaurice**, Property Master.

## Pine-Thomas

Continued from page 7

"looks to gross \$2,000,000 domestically," he said. "The picture is plunked for the three-quarters of a million bracket on a permanent basis. Both 'Pine' and 'Thomas' are the first two films under their new deal with Par, fit into that negative-cost groove."

"Power Drive" Cost \$800,000.  
 Explaining further their exit from the B field, both Pine and Thomas cited book and chapter. Their first film, much slung years ago, was "Power Drive," which cost \$860,000. Their last, "Dynamic," was \$200,000 because of the vicious cost of production. Meanwhile, the margin of profit was being squeezed closer because "there is a ceiling on what distribution can give you on the average B film."

In this respect, P&T note that their average film leveled off at \$450,000 worldwide take and \$350,000 domestic take. Rentals, they said, are up a bit, but not proportionate to the production-cost boost. One saving feature, they noted, was that at least one of the pictures hit the jackpot because of its "hot exploitability" and went considerably over the normal ceiling in revenues.

An added reason for their switch was increasing personal factors. "How long could we have kept it up, making six to eight films yearly, straining our brains out," said Thomas said. "These B's are just as hard to make as A's, particularly since you can't afford to buy books or plays for them." Pine added that "pride of accomplishment also needed the shift as well as the need 'to maintain enthusiasm.'"

**Uniform Rules "Envisaged"**  
 Pine termed the laying down of uniform rules by banks on financing indie production as both "very unfair and ridiculous." "Why should a seasoned producer such as Eddie Small pay the same bank terms as some guy who always loses?" Pine declared. Both P&T blasted movies from the "soap or show business" who came to Hollywood and expect to produce successful pic. These tyros, they said, had invaded Hollywood during the war, "when money was cheap," and drove up the cost of making films, including salaries of the major players.

"We're going back to normal and, one by one, these producers are dropping out," Pine said. The stars are going back to the studios and, generally, things are coming down to earth. Actually, these stars are doing just as well—they're getting hard cash now instead of promises of profits in films which never made out."

"Things are returning to normal, and this business is still very solid and safe," they said. "A decent film in the right bracket (\$750,000-\$1,000,000) can do \$2,000,000 and make money."

The two Paramounts stay in New York for the balance of the current week before heading Coastward.

## Majors Deny Plot

Continued from page 4

"Proven Communists," answer declares, but did not take action on the point, which was second in a proposed three-point program. Meeting concededly discussed all angles on possible injury to the film industry by reason of the hubbub then caused by the House investigation.

Otherwise, answer interposes a general denial to the pending action, which demands an injunction to restrain the defendants from an alleged combination aimed at blacklisting screen writers. SWG suit, brought last year, does not seek money damages.

## Disney's 'Heart' Ballyhoo

Walt Disney arrived in New York yesterday (Tuesday) for press and radio interviews in connection with opening of his "So Dear to My Heart" at the Palace. He expects to be in Manhattan the rest of the week.

Cartoon exec came in from Cincinnati and Indianapolis, where he had attended preps of the pic with a quartet of his players, including **Beulah Bondi**, **Bobby Driscoll**, **Luana Patten** and **Clarence Nash**. They returned to the Coast from Cincy.

## PINKY MESSAGE PIC, ZANUCK'S '49 FILM

Continued from page 7

**Hollywood, Jan. 25.**  
**Darryl Zanuck's** personal production for 1949 will be "Pinky," a film with messages about social conditions in the nation. Picture is slated for a spring start, with **John Ford** as writer-director. Deal calls for one picture and will not conflict with his activities as **Merch C. Copeless's** partner in **Artisno Productions**.

"Pinky" is based on a story by **David Newman** and **David Davies** is doing the screenplay.

## No Aussie Rita Pix Nix, The Resentment Strong

**Sydney, Jan. 18.**  
 Few if any Aussie exhibs will shy playing of **Rita Hayworth** following star's gadabout with **Al Khan**, though resentment is powerful against her. **John Ford** and his ranks. Next Hayworth pic set for release is "Loves of Carmen." It will play **United** loop on contract with **Columbia**.

Key church authorities have decided not to ask for any boycott of **Rita Hayworth** pictures. **United** said that the church film censorship was only concerned in actual film content. **United** said that the church film censorship was only concerned in actual film content. **United** said that the church film censorship was only concerned in actual film content.

## Banks Laid

Continued from page 5

like mad and causing serious chaos that would be bound to still further weaken their financial position.

"As it is, we feel that the cutting that has taken place and the resultant injury to morale is being felt in the reduced quality of product recently released. The industry is like any patient after an operation. It will take time to recuperate. However, it is a heavy burden to the long run to have the swollen parts reduced and we feel that it will make for a strong future."

Banks haven't the slightest qualms concerning the status of **Rita Hayworth** and other "liquor assets" than the amount of their borrowing. Even **Universal**, which is probably in the weakest financial position of any of the majors, could go on for three years with losses as heavy as those of 1948 before it was in real trouble, one of the bankers pointed out. He added that it would probably be impossible, however, for U. "even if it wanted to," to lose as much again during the next three years as it did last year (a reported \$4,000,000) because it had written off so much of its worthless assets.

Banks have not been faced with drawing up terms for new loans, since none of the companies is in the market for more capital. They all arranged financing two or three years ago, when money was at its cheapest, and have plenty of bank funds available if they want to call on them. "Usual procedure is for the companies to pay 7 to 8 percent interest in interest to keep this money open to them, but to draw upon it only if they need more. We have drawn only a relatively small part of what is available."

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Reportedly, **EL** obtained a credit of \$750,000 for the trio of films, with which it will reopen its Hollywood studios.

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The "400" System Recorder and Automatic Recorder Control, used in recording "Hamlet" at Denham Studios, London.

## MARKET

Produced and Directed by . . . Laurence Olivier  
 Recorded at . . . Denham Studios  
 Sound Supervised by . . . Cyril Crowhurst  
 Sound by . . . Western Electric

Electrical Research Products Division  
 Western Electric Company

312 PEARSON, NEW YORK 17, N. Y.

# BING CROSBY

## Bing Bags Another Million

That \$13,000,000 said to be lying around in the CBS coffers appearing to be spent is now only \$12,000,000. Bill Paley last week made a million-dollar notation on his checkbook stub, talking long distance to Bing Crosby on the Monterey peninsula following a few days of conference with John O'Meivney, Bing's attorney and business intimates.

The cool million went for 25% interest in one of the two Crosby corporations, which controls radio and picture activities. It proved the "sweetener" that Crosby stood up to a full blow. But everyone concerned with the third big push by the Paley "raiders" have had their lips buttoned. It is fairly well established that Paley's guarantee by CBS for a 30-week season is approximately \$1,500,000. This figure is said to be around \$200,000 more than his current Philco-ABC seasonal take, the differential being in the nature of a bonus arrangement because of Columbia's greater collection of high powered stations which would negotiate faster of the whistle stop now supplementing the ABC lineup.

It is also fairly certain that Crosby will hold to the same 9 p.m. time on Wednesday, which both Philco and Crosby are said to have demanded, and which is okay-dead with Paley because it shows so snugly into his plan to build up another big night. He's well satisfied with Sunday, Monday and Thursday. The big argument of Crosby's that had to be batted down by Paley before The Crooner would say "I do," was the type and potency of programs to precede and follow him. Now it's up to Paley to make good his promise, so the pressure is on again, with MCA running interference and doing the missionary work.

After being the toast of the town and regaled with red-letter social soirees, Crosby and his misbegotten Cousin the Coast for his Manhattan model where he has been in the city for the last few days in Hollywood he talked to most of the toppers on NBC and just about knows whose ear he can get the fastest.

## Skelton Newest Star To Hitch On To 'Paley's Comet' as Web Rides High

CBS has bagged another NBC "steal" Skelton's next fall, and he's been penciled in for the Sunday night 8:30 period. Procter & Kitchen, which sponsors Skelton, Friday nights at 9:30 on NBC, will continue to bankroll the show under Columbia's banner. While it's reported International Silver is all set to move "Ozzie and the Four Freshmen" back to the NBC, recapturing the Sunday 6:30 segment it occupied a couple seasons ago.

CBS announcement Monday (24) came on the heels of the web's acquisition of Skelton's services, although in the case of Skelton it's strictly a moving of program to another network, and not a new or other intricate financial deals. Same for Ozzie and Harriet.

Thus the Paley concept that one or two pivotal shows will fill in a wholesale switchover in talent is seen beginning to pay off for CBS. A couple of years back the situation was just the reverse, with Columbia losing a succession of comedy shows to NBC leaving it practically stranded with Arthur Godfrey as No. 1 personality.

With Jack Benny, Amos 'n' Andy, Crosby and Skelton in the bag, CBS now has time periods reserved for Fibber McGee & Molly and Edgar Bergen.

Pitcher Goes to the Well  
Shortly after bagging Bing Crosby as the third big "steal" in an attempt to fatten the web's Hooper battling average. Paley called for about last week from Prudential Insurance Co. he borrowed \$3,000,000 at 3 1/2% annual interest for 15 years.

CBS said the purpose was to insure continuation of strong cash flow in connection with the development of TV operations.

## CBS Seeks Rayve Act.

**With 15-Minute 'Winner'**  
CBS last week whipped up a presentation of "Winning Time" as a 15-minute, cross-board program, when J. Walter Thompson, president of that agency's client, Rayve (Peppodent - Lever time) was seriously eyeing day-time radio.

ABC, too, has been bidding for the new account with its Eleanor Aronson in connection with the company's newly-launched "Come Forward" case of the present and half-hour success, Bud Collyer would suffice "Winner" in its revised format. Rayve is mulling it over.

Hollywood, Jan. 25.

## FOOD, DRUGS, SOAP PULLING REVENUE

By GEORGE ROSEN

A few top economists have been at work on behalf of some segments of the industry re-evaluating the radio picture in terms of the future. It's being done on the spot, and no official report is contemplated, but what they've come up with is anything but heartening. Their findings are destined to have a vital bearing on the future of all radio and particularly the networks.

In the opinion of these experts, the sales peak has passed for the three major industries that through the years have been the mainstays of commercial radio—food, drugs and soap. These three industries alone have been re-

## 'Protect Radio' Stance

Same situation that cropped up at the NBC convention in Sun Valley last September was evidenced over the past week-end at the CBS Translation Clinic in New York. It's recalled that the affiliate members of the CBS translation (radio operations) in a re-sounding endorsement of the status quo in AM.

The whole thing got a recent performance at the CBS Clinic. The speakers' radio stance that highlighted the talk by William Gittinger, CBS vice-president in charge of sales, probably got the biggest hand of the three-day meet.

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## Strain On Food Front

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(Continued on page 42)

## 'Benny Coattail?' Nuts, Sez Harris

Phil Harris let his hair down at a "brunch" tossed by CBS-BBDO agency last Saturday (22) at 21

Reaxell, clinched the show's continuance on NBC for another 13 weeks. Comic-bandlester's remarks indicated that he doesn't like the Hooper, which convinces him he's no longer a "Benny" coattail. Harris' "I don't make sense (to either sponsor or listener) to drag it out in re-broadcast to CBS," "Acked," he said.

Harris bluntly acknowledged he "doesn't know what I desire as far as the Harris-Faye and A'n'A competition is concerned, but the shifting of the Rexall show into new NBC Sunday time segment is considered by many within the radio community.

Harris "Jackson" gaps in tribute to Jack Benny and his longtime associate, but his show can now stand on its own. Harris has strengthened his belief among intrepid fans. Harris intends checking off the Benny show.

## Trade Ponders Future of ABC in Radio in Wake of Talent Shift, Stock Unloading, Noble's Desire to Sell

By GEORGE ROSEN

## NBC's New Thinking

NBC from all indications doesn't intend fighting AM with AM. Network toppers are pretty well convinced now that tele has moved into the big time and will throw its Sunday night at 7 heavy artillery against the Jack Benny opposition via video rather than radio. (They're pretty much reconciled to the Horace Heidt drubbing on AM as stacked up against Benny's Hooper.)

NBC is getting set to spring its Sunday 7 TV surprise. It'll be a strictly bedtime spread, but otherwise the web is keeping it hush-hush.

## Bergen Coca-Cola Join CBS Sunday Lineup Next Fall

Edgar Bergen's return to the airwaves next fall will be under Coca-Cola's auspices, with Bergen joining Jack Benny and Jane Frawman-Peppodent musical and dropping Morton Downey on NBC, although latter is getting a TV show case for Coca-Cola. Jones has a contract which protects him for the balance of this season.

Just where that leaves Spike Jones, who now occupies the pre-Benny 6:30 Sunday segment on CBS for Coca-Cola, is problematic. Coke outfit is also cancelling out on the Friday night Jane Frawman-Peppodent musical and dropping Morton Downey on NBC, although latter is getting a TV show case for Coca-Cola. Jones has a contract which protects him for the balance of this season.

Bergen did a disappearing act following his appearance at the Inaugural "Gala in D. C. last Wednesday and when next heard from he was hunting and huddling from the top of Robert Woodruff, in Atlanta. Although the Woodruff-Bergen hunting routine has become an annual custom, the boys were gunning for bigger game this time out. Both got what they wanted.

## Indie Baseball Webs Protest Western Union Plan to Hike Its Rates

Western Union's move to hike its rates on telegraphic reports of ball games is meeting solid opposition from radio outlets. Major radio networks covering schedules of the "big leagues" regard W.U.'s move as sounding the death knell for their operations since it would make costs prohibitive.

Western Union is aiming its increased tariff at stations feeding a "big league" game. The move would comprise other indies and thereby cutting wire charges. It's reported additional toll would amount to \$2.50 a station for the first five seasons in such a network and \$1.00 for additional outlets.

Before adding the charge, however, WU must receive permission from the FCC. Edward Berner, W.U. board member for small stations and head of KFVD, Fort Dodge, Ia., has wired the FCC for notification in event hearing the increased rates are ordered.

ABC network and its future in the radio field pattern has been sharing equal prominence with William S. Paley-CBS in Manhattan trade talk this past week. The events of the past few weeks have only served to heighten tension among the network personnel at Radio City headquarters and many are asking out loud: "Wonder what'll happen to us?"

No one around the network is denying that the loss of Bing Crosby to CBS is a hard blow. For a practically eliminates the web from Wednesday night competition with NBC or CBS and leaves the web short of Sunday night attractions, Walter Winchell and "Stop the Music," as practically the lone ABC contenders for the bedtime Hooper sweepstakes.

The FCC may soon determine the ultimate fate of the "Stop the Music" giveaway. And Paley has his eye on the banks of the Hooper draw of them all, Winchell.

WW, however, is under contract to ABC, which presents a complication for Paley & Co. in any attempt to woo him over. (When NBC's Sunday time started opening up, the last thought would be a good idea to bracket WW and Drew Pearson in a half-hour format to fight off the CBS, but when everybody concerned was reminded that Winchell is "CBS's" contractually, the whole thing was forgotten.)

The ultimate fate of ABC will be determining factor in WW's future affiliation.

The fact that Ed Noble is anxious to sell the web, the revelation of prexy Robert Kintner and exec Eepee Robert Kintner unloading their stock, have had an undeniable effect on the ABC headquarters. While "Stop the Music" isn't talking, it's accepted that if he can get a good price from someone who could get past the "Benny" rivalry on an okay, Noble would direct himself to ABC immediately.

The \$84 question intriguing the trade is whether the new buyer would grab it off for its TV network. The answer, it is decided, let the AM operation go to the boards. For some close observers say they wouldn't be surprised if in the upcoming video era ABC would be the first to fade from the radio picture.

## Eversharp's 'Leave It' To Stay Put in NBC Slot

Although some reports had Eversharp's "Take It Or Leave It" headed for a switchback to CBS, the show will remain in its current slot at 10 segment on NBC.

Couple weeks back when Eversharp's "Take It Or Leave It" was a gimmick on the show, NBC chimed in with a "no can do" with the show's sponsor, the network keep it in or it would move out.

NBC decided to let it stay.

## Larson's Life & Times

Young & Rubicam staffers have a problem. How to handle the inter-office consumption, kidding the career of Sigurd Larson, agency president. Film was run all day Friday (21).

The Moran, radio vesper and actor, is producer, narrator, and played Larson. Director is John Breen. Film is a spoof by Norman Smith, both in the motion picture TV dept. Tony Zaghi, business manager of the film, is in support, and other staffers are in supporting roles. One scene, showing basketball, was filmed in the gymnasium. Played by biggies of Y&R plans board. Gimmick in film is that Larson is in event heard wearing a white carnation.



## Variety Club

Continued from page 7

barker and other officers. It is likely that Cohen, who also plunked for the change, will be tagged as the first barker.

Over 400 attended the Astor meeting and luncheon that followed. Fred Schwartz, retiring prez, introduced Cohen.

New Variety Club will be opened immediately to all branches of the amusement industry including stage, screen, music, radio and television. MPA officials believe an ultimate membership of 2,500 will be reached, making it the largest Variety club in the world.

Scott Lett Charlotte, N. C. Grebamore, N. C. Lett elected chief barker of Charlotte Variety Club. Gene Dyer was named first assistant barker; J. E. Holston, second assistant barker; Ralph Lamont, property master; and Earl Mulvey, dough-guy.

Variety Clubs to Spend \$360,000 Detroit.

Variety Clubs International will spend more than \$300,000 in charitable work this year. Col. William McCraw of Dallas, executive director of the clubs, announced here. He was the chief speaker at a Variety Club of Detroit meeting. His appearance here was one of

the 43 he is making on a cross-country tour in connection with "Bad Boy," Paul Short picture Monogram is releasing.

Fred Nahas Houston Barker

Fred Nahas elected chief barker of Houston Variety Club, newest unit of variety international. Other officers named include Al Lever, first assistant; William E. Bremer, second assistant; Ray M. Hay, dough-guy, and Fred Cannata, property master. The local tent operated as a branch of Variety Club of Texas until it was issued a separate charter this fall.

Memphis Re-elects Williamson

Ed Williamson reelected chief barker of Memphis Tent No. 20 of Variety Clubs. Remaining slate includes Buster Hammond, first assistant; chief barker; Bailey Pritchard, property master, and Herman Chrisman, dough-guy.

D. C. Tent's \$15,900 to Charity

Washington. Local Variety Tent presented five checks totaling \$15,900 to local charities recently, making a total of more than \$55,000 given by showmen's organization here to charitable work in 1948. Latest beneficiaries: \$10,400 to Children's hospital as last payment on a \$31-

200 building pledge; \$2,500 to Metropolitan Police Boys Club; \$1,000 to Home for Incurables; \$1,000 to Merrick Boys Camp to complete payment on a Variety Cabin; and \$1,000 to Boys Club of Washington.

Conn. Tent Installs

New Haven. New state of officers for Tent 31, Variety Club of Connecticut, comprises Lou Brown, chief barker; George H. Wilkinson, Jr., first assistant; Roger Ben Simon, second assistant barker; Hugh Maguire, property master; Harry Rosenblatt, dough-guy.

Barcroft Heads Columbus Tent

John L. Barcroft named new chief barker for Tent No. 2, Columbus Variety Club, publicity manager for RKO Palace and Grand. Others named include Ralph L. Shifflet, first assistant barker; Ben Cowell, second assistant barker; Arthur Robinson, property master, and Milton Staub, dough-guy.

Tom Canavan Heads St. Leo Tent

St. Louis. Tom Canavan, midwest representative for Altec, elected chief barker of Tent No. 4 of Variety Clubs here. He succeeded Tom James, owner of three indie houses. Other officers elected are Lester Grand, first assistant barker; Sam Levin, second assistant barker; Janet Tagella, dough guy; and Richard Fitzmaurice Property Master.

## Pine-Thomas

Continued from page 7

Books to gross \$20,000,000 domestically. "Power Drive" is the second, plunked for the three-quarter of a million bracket on a personal basis. Both "El Paso" and "Manhanded," first two films under their new deal with Par, fit into the new cost-cutting plan.

"Power Drive" Cost \$56,000

Explaining further their exit from the B field, both Pine and Thomas said their last picture, "Power Drive," which cost \$56,000, "didn't make a dime." It hit \$20,000 because of the rising cost of production. Meanwhile, the margin of profit was being squeezed closer because "there is a feeling on what distribution can give you on the average B film."

In this respect, P-T note that their average film levelled off at \$450,000 worldwide take and \$350,000 domestically. Rentals, they said, are up a bit but not in proportion to the production costs. One saving feature, they noted, was that at least one film yearly hit the jackpot because of "luck, exploitability" and went considerably over the normal ceiling in revenue.

An added reason for their switch was the personal factor. "How can you have a picture that's making six to eight million years, and knocking our brains out," Thomas said, "these are the best as hard to make as A's, particularly since you can't afford to buy books or plays for them." Pine added that "pride of accomplishment" also needed the shift as well as the need "to maintain enthusiasm."

Uniform Rules "Unfair"

Pine termed the laying down of uniform rules by banks on financing indie production as both "very unfair" and "ridiculous." "Why should seasoned producers such as Eddie Small pay the same bank terms as some guy who always loses?" Pine declared. But P-T blasted novices from the "soap or shoe business" who come to Hollywood and expect to produce successful pic. These types, they said, had invaded Hollywood during the war, "when money was cheap," and drove up the cost of making films, including salaries of stars and major companies.

"We're going back to normal and, one by one, these producers are dropping out," Pine said. "The stars are going back to the studios and, generally, things are coming down to earth. Actually, the stars are doing just as well—they're getting hard cash now instead of promises of profits in films which never made out."

"Things are returning to normal, and this business is still very solid and safe," they said. "A decent film in the right bracket (\$750,000-\$1,000,000) can do \$2,000,000 and make money."

The two Paramounts stay in New York for the balance of the current week before heading Coastward.

## Majors Deny Plot

Continued from page 4

"Proven Communists," answer declares, but did not take action on the point, which was second in a proposed three-point program. Meeting, concededly discussed all angles on possible injury to the film industry by reason of the hubbub then caused by the House investigation.

Otherwise, answer interposes a general denial to the pending action, which demands an injunction to restrain the defendants from an alleged combination aimed at blacklisting screen writers. SWG said brought last year, does not seek money damages.

## Disney's 'Heart' Ballyhoo

Walt Disney arrived in New York yesterday (Tuesday) for press and radio interviews in connection with opening of his "So Dear to My Heart" at the Palace. He expects to be in Manhattan the rest of the week.

Cartoon exec came in from Cincinnati and Indianapolis where he had attended prems of the pic with a quartet of his players. They are Benji, Bobby, Bobby, Luana Patten and Clarence Nash. They returned to the Coast from Cincy.

## PINKY MESSAGE PIC, ZANUCK'S '49 FILM

Hollywood, Jan. 25.

Darryl Zanuck's personal production, "Pinky," is to be a film with a message, depicting social conditions in the north. Picture is slated for a spring start with John Ford as director. Ford's deal calls for one picture and will not be a revenue-cost-cutting move. Merian C. Cooper's partner in Argo Productions.

"Pinky" is based on a story by Dudley Hunsley. Valentine Davies is doing the screenplay.

## No Aussie Rita Fix Nix,

The Resonant Strong

Sydney, Jan. 18.

Few if any Aussie exhibs will nix playing of Rita Hayworth pic, following star's gadabout with All Khan. Though reaction to her powerful against star within industry ranks. Next Hayworth pic set for release, not condemned to nix, will play the Greater Union loop on contract with Columbia.

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Banks haven't the slightest qualms concerning the status of any of the major studios or film companies. Virtually all the firms have far more cash on hand, government bonds and other liquid assets than the amount of their borrowing. Even Universal, which is probably in the weakest financial position of any of the majors, could go on for three years with losses as heavy as those of 1948 before it was in real trouble, one of the bankers pointed out. He added that it would probably be impossible, however, for U. "even if it wanted to lose as much again during the next three years as it did last year (a reported \$4,000,000) because it had written off so much of its worthless assets."

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## FOOD, DRUGS, SOAP PUT ON THE AIR

By GEORGE ROSEN

A few top economists have been at work on behalf of some segments of the industry re-appraising the radio picture in terms of the future. It's being done on the q.t. and no official report is contemplated, but what they've come up with is anything but heartening. Their findings are destined to have a vital bearing on the future of all radio and particularly the network.

In the opinion of these experts, the sales peak has passed for the three major industries that through the years have been the mainstays of commercial radio—food, drugs and soap. These three industries alone have been re-

## 'Protect Radio' Stage

Same situation that cropped up in the NBC television fight in Sun Valley last September was evidenced over the past week-end by the CBS Television Clinic in New York. It's recalled that the affiliate members of NBC translated their apprehensions and fears over video's costs (and what it might conceivably do to their radio operations) into a resounding endorsement of the status quo in AM.

The whole thing got a repeat performance at the CBS Clinic. The "protect radio" stance that highlights the talk by William Gittinger, CBS vicep in charge of sales, probably got the biggest hand of the three-day meet.

responsible for about 75% of annual network billings.

It's no secret, of course, that the three vital industries, which bought up large inventories on products, are now taking losses on these inventories. Prices are coming down. Advertisements being re-appraised in the face of an uncertain future. Some have already gone into active with radio taking the rap.

## Strain On Food Front

On the food front, for example, Standard Brands dropped a full hour of Sunday night network time to Bergen and Fred Allen to effect a saving of several million dollars. The American Radio Network cancelled out of the Fred Waring morning pre-

(Continued on page 42)

## Trade Ponders Future of ABC in Radio in Wake of Talent Shift, Stock Unloading, Noble's Desire to Sell

### NBC's New Thinking

NBC from all indications doesn't intend fighting AM with AM. Network toppers are pretty well convinced now that tele has moved into the big time and will throw in Sunday night at 7 heavy artillery against the Jack Benny opposition via video rather than radio. (They're pretty well reconciled to the Horace Heidt drubbing on AM as stacked up against Benny's Hooper.)

NBC is getting set to spring to radio at 7 TV surprise. I'll be a strictly big-time spread, but otherwise the web is keeping it hush-hush.

## Bergen-Coca-Cola Join CBS Sunday Lineup Next Fall

Edgar Bergen's return to the air next fall will be under Coca-Cola's auspices, with Bergen joining Jack Benny and Amos 'n' Andy in the Sunday night lineup. However, Bergen is detouring capital and managerial talent out of his negotiations with the soft drink company a couple months ago.

Just where that leaves Spike Jones, who now occupies the pre-Bing 6:30 segment on CBS for Coca-Cola, is problematic. (Coke outfit is also cancelling out on the Friday night Jane Bryan-Percy Faith musical and dropping Morton Downey on NBC, although latter is getting a TV show case for Coca-Cola.) Jones has a contract which protects him for the balance of this season. As the current-raiser for Benny and A 'n' A, the show has a rating edge over the NBC opposition "Ozzie and Harriet." And "Ozzie & Harriet" are moving back to CBS 6:30 next fall to precede Benny.

Bergen did a disappearing act following his appearance at the inaugural "Gala" in N. C. last Wednesday and when next heard from he was hunting and huddling with Coca-Cola top executives Woodruff, in Atlanta. Although the Woodruff-Bergen hunting routine has become an annual custom, the boys were gunning for bigger game this time out. Both got what they wanted.

## Indie Baseball Webs

### Protest Western Union

### Plan to Hike Its Rates

Western Union's move to hike its rates on telegraphic reports of ball games is meeting solid opposition from local leagues, radio and TV outlets. National League, organized into small baseball networks covering schedules of local leagues, radio and TV outlets, is moving to sound the death knell for their operations since it would make costs prohibitive.

Western Union is aiming its increased tariff at stations feeding a re-creation of the games to a network consisting other stations, thereby cutting wide charges. It already added toll would amount to a \$200 a station for the first five stations in such a network and \$150 each for additional outlets.

Before adding the charge, however, from the FCC, Edward Brown, D.C. member of the FCC, Dodge, Ia., has wired the FCC for the increased rates are ordered.

ABC network and its future in the radio-TV pattern has been sharing equal prominence with William S. Paley-CBS in Manhattan trade talk this past week. The evidence is set forth in reports that have only served to heighten tension among the network personnel at Radio City headquarters, and many are asking out loud: "Wonder what'll happen to us?"

No one around the web is denying that the loss of Bing Crosby to CBS is a hard blow. For it practically eliminates the web from Wednesday night competition with NBC or CBS and leaves it with a bare end of Sunday night attractions, Walter Winchell and "Stop the Music," as practically the lone ABC contenders for the bigtime Hooper sweepstakes.

The FCC may soon determine the ultimate fate of the "Stop the Music" giveaway. And Paley has his eye and bankroll on the top Hooper draw of them all, Winchell.

WW, however, is under contract to ABC, which presents a complex situation for Paley. He will attempt to woo him over. (When NBC's Sunday time started opened on the Friday night, it might be a good idea to bracket WW and Drew Pearson in a half-hour segment on the Friday night, but when everybody concerned was reminded that Winchell is a ABC contractor, "babe" was the whole thing was forgotten.)

The ultimate fate of ABC will be determining factor in WW's future after the fact.

The fact that Ed Noble is 'anxious to sell the web; the revealing of the fact that the new buyer would grab it off for its TV potentialities alone and decide to let the old operating go by the boards. For some close observers say they wouldn't be surprised if, in the upcoming video era, ABC would be the first to fade from the radio picture.

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## Eversharp's 'Leave It'

### To Stay Put in NBC Slot

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## AVCO 60-Day Waiting Period On Station Sale Takes Another Beating

The National Barn Dance, which has been on the air 15 years most of the time on NBC, will be heard on a network of ABC stations in the west and midwest starting March 19.

For the past year the ailer, which mixes folk tunes, cowboy ballads and pop songs, has been heard locally on WLS, Chicago. "Barn Dance" will be sponsored by Phillips Petroleum on 68 ABC stations. Lambert & Feasley is the agency.



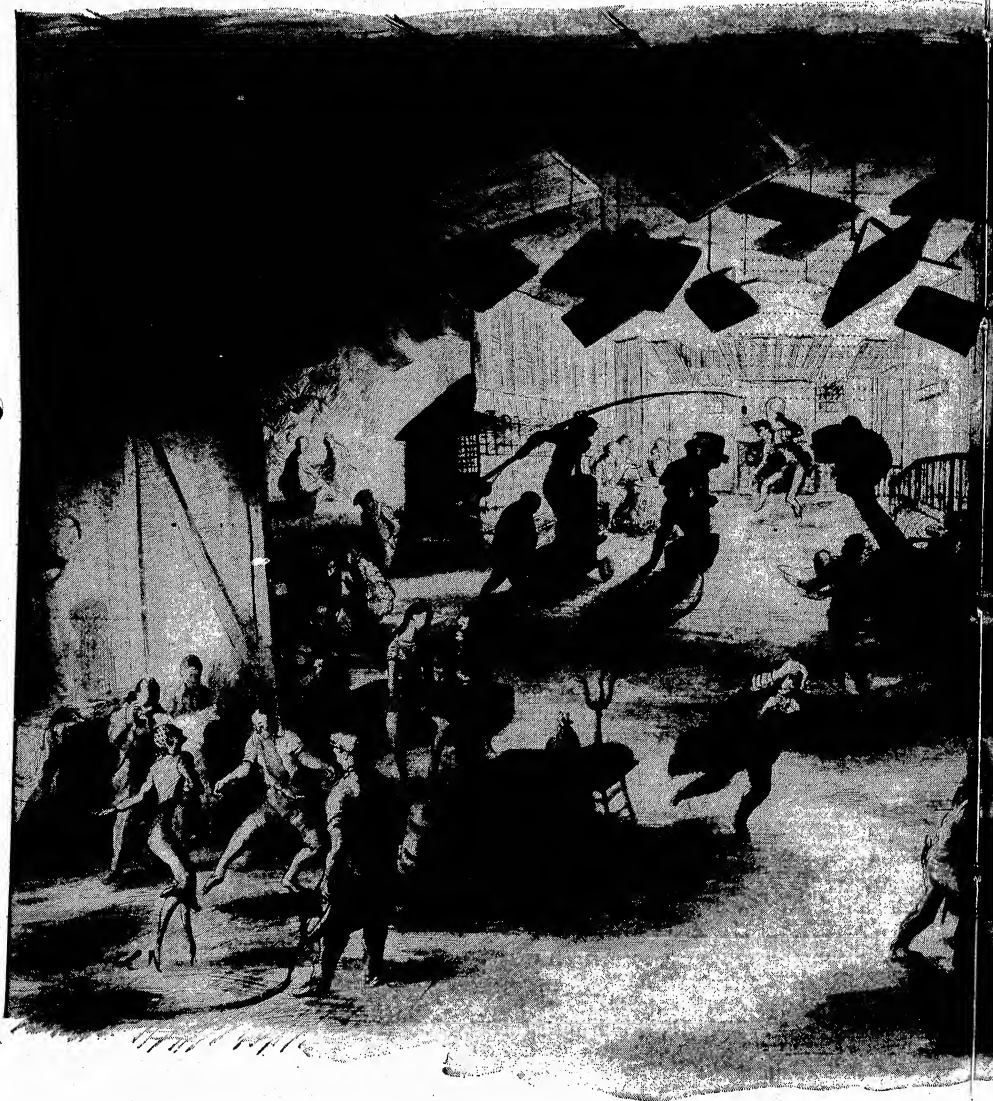








# Giant



# in a hurry

*A pair of tap-dancers run through their capers...*

*leaning over his script, a news analyst  
commits it to memory... the great mike-boom*

*reaches out, fishing for the voice*

*of the singer in the bright pool of light  
before the cameras... and marching across the  
foreground with superb unconcern, a workman  
pushes a wheelbarrow loaded with plaster.*



**H**ERE is a portrait of a giant in a hurry... backstage in the production of a miracle, spinning magic for millions where only yesterday were thousands.

Here are the new CBS Television studios, fountainhead of the television shows which reach larger audiences more often than any others in television today.

Here is the nerve-center of the expanding CBS Television network... one station a year ago... 29 stations today... constantly reaching out to more people, more markets. And through such reaching, driving ever downward the costs of delivering audiences. (Today in New York City a full-dress, full-hour CBS-TV program delivers more people per dollar than the average full-page, standard-size newspaper ad.)

Here, the shape of tomorrow's commerce and economy is being wired for light and sound.

Here is CBS Television.

Here is where you belong.

## CBS-TELEVISION

—now operating in 29 markets



# Canada's 'Anti-TV' Attitude Draws Heavy Fire; Commons Fight Planned

Toronto, Jan. 25. On the official announcement of the federal-operated Canadian Broadcasting Corp., that television will not be established in this country for at least two years, the opposition Conservative Party intends an immediate parliamentary attack on the CBC, with the whole video setup in Canada—on the one hand to be the subject of the forthcoming federal election in the forthcoming federal election.

Meanwhile, member firms of the Radio Manufacturers' Assn. of Canada are currently carrying out peak production on video sets, despite the so-called "procrustean" attitude of the Canadian government.

While Canadian manufacturers express grave concern over the lack of action on the part of CBC, they will turn out sets in the thousands for American studios anxious to avail themselves of programs originating in New York, Chicago, Detroit, Cleveland, Buffalo, Philadelphia and Boston.

It is estimated that about 10% of Canada's population is within range of the former "network" and are clamoring for sets, despite the action of the CBC in refusing to grant private license to those interests—Famous Players and major independent radio stations—already prepared to invest practically millions in Canadian television. In addition to its wait-and-see attitude, the CBC is also making up programs from the aforementioned American cities with clarity. The Canadian sets are selling for around \$700.

CBC's claim is that video in Canada must be "constructive" and that the Canadian public must be protected from "monopolistic abuse" of radio stations even though this delays video development. In addition to its wait-and-see attitude, the CBC is also making up programs from the aforementioned American cities with clarity. The Canadian sets are selling for around \$700.

## Potential Sponsors That Radio Missed Are Ready For TV, Sez WHCU's Hanna

Radio station operators worried about television's effect on their advertising billings, should start immediately to scout out new AM sponsors, in the opinion of Mike Hanna, general manager of WHCU, Ithaca, N. Y., indie operated in conjunction with Cornell University. Hanna estimates 80% of the income of his station, a CBC affiliate, is local. Hanna declared there are many potential sponsors available that radio, with its emphasis on commercials, etc., hasn't even touched.

In N. Y., last weekend for the CBS television clinic, Hanna discussed with WHCU staff the plan to build TV packages for sale to other stations. He declined to go into detail but the show would be on film and would be based on activities around the Cornell campus, including such things as the drama school, home economics school, etc. Hanna is currently heavily into the sale of such shows, plus his AM operation, to carry the load on his projected TV output for the first two or three years it's on the air.

Declaring that no educational or public service income can be named can afford to be without television. Hanna stressed the necessity for such TV output to be approved by professional showmen and not by professors. Since none of the projects are close to being signed by the FCC to Ithaca, WHCU has petitioned the Commission to move a changeover to neighboring Elmira. Application FCC freeze on all TV station grants.

Despite Ithaca's small size, Hanna said, WHCU is determined to make a go of a tele outlet by concentrating on low-cost programming, plus a few live shows. He pointed out his station would have the entire facilities of the Cornell campus, a full athletic schedule, the drama and music schools, etc.

## MOTOROLA 'NATURE' MIX FOR NEW RIPLEY SHOW

Giving evidence that straight nature shows are still being played on nighttime television as they now get on radio, Motorola is slated to show its "Nature" mix on the NBC-TV eastern web after the 11 p.m. broadcast in favor of a new Robert L. Ripley program, "Believe It Or Not." Latter is an NBC-TV house package designed by national program chief, Norman Blackburn and, with a semi-variety format, is expected to have considerable audience lure.

"Nature," originating in the studios of WPTZ (Philadelphia), has been handled by Motorola on the NBC-TV eastern web for the last year and is now slated Thursday night from 10 to 10:15 p.m. Show is based on a popular science format, with Dr. Marshall discussing in lay terms some of the modern scientific wonders. Time of the Ripley show is Tuesday at 8:30 p.m. Gouffard-Cobb is executive producer.

## Unions Try Easing 3-Way Angle

Effort to break through a three-way jurisdictional tangle involving station, union and industry stages is currently being made by the unions before the situation gets worse. Early last week, the International Brotherhood of Electrical Workers and the National Assn. of Broadcast Engineers and Technicians have already reached in an agreement. Both unions have contacted stagehands Local 1, International Alliance of Theatrical Stage Employees, to enter the tangle.

LATSE's national office, meanwhile, has announced that it will meet with IBEW rep. Dan W. Tracy to settle the tangle. The tangle is a group in the TV field. Both reps are of the opinion that if a national effort is made, the tangle can be solved. The unions will be able to draw other unions into an agreement to provide problems over control of television crafts.

The American Assn. of Advertising Agencies is also working an agreement between sitting down with the unions to work out scales on advertising. The tangle has been set up on a rule-of-thumb basis.

## FitzPatrick Leasing 52 Traveltalks for Tele

Hollywood, Jan. 25. James A. FitzPatrick is leasing 52 Traveltalks, made from also eight years ago, to film being used by the FCC to Ithaca, WHCU has petitioned the Commission to move a changeover to neighboring Elmira. Application FCC freeze on all TV station grants.

Upon his return, he's expected to head for the Coast to take over the operation of the station where he'll have a heavy hand in getting KECA-TV (Los Angeles) back on the air.

New York — Bowers Savings Bank, N. Y., signed for a series of commercial spots for the first time on WNTB (NBC, N.Y.). Agency is Edwin Bird Wilson.

## TV's 'Body Beautiful'

A five-week, 15-minute show, titled "The Body Beautiful," has been packaged by scriptwriter Stan Skern, and is now making agency rounds. Aired, intended for late-evening viewing, (teaches) wealth and physique building for both females and males. Format includes exercises done in front of camera, with models and athletes on the show. Miss Skern, former OWI, may also emcee.

## Chi Schools Eye Video

Chicago, Jan. 25. Television may soon become an integral part of the Chicago school system. Supt. Herold Hunt said that if funds are made available to the Board of Education, a video set installed in each of Chicago's 48 high schools.

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## Half of Milwaukee's School Children Watched the Telecast of Inaugural Ceremonies

Schools here made every effort to get TV sets in the schools. Successful, special permission was granted for teachers to take pupils to homes of parents with sets.

## KTSL's Squeeze on Plugs On Sustaining Telecasts

Hollywood, Jan. 25. Don Lee television station, KTSL, has put the squeeze on free commercial plugs being heaped out on sustaining shows. Practice, according to station toppers, has gone completely overboard.

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## COAST AFM SEEKS UPPED VIDEO SCALE

Hollywood, Jan. 25. American Federation of Musicians, AFM, is seeking to increase the scale of its video production. AFM is seeking to increase the scale of its video production.

## Tele Acad Presents 1st Emmy Awards

Hollywood, Jan. 25. Academy of Television Arts and Sciences will present television's Emmy awards to top TV picture, best video program, personality, best all around outlet and top technical achievement at the first annual Seminar and dinner at the Hollywood Athletic Club to night 25.

Six pictures vying for top honors in the west coast twelve field are "Christopher Columbus," produced by Emerson Film Corp.; "Hollywood Brevities," produced by Columbia Pictures; "The Man to You," by Vallee Video; "Tell Tale Heart," by Telepak; "The Sign of the Cross," by Telepak; "The Necktie," by Marshall Grant-Rose Productions.

Don Lee Music Hall, "Judy Spinning," "Fantomine," "Treasures of Literature," "Felix DeCola Show," "Armchair Detective," "The Fabulous," "Spencer," "Tuesday Varieties" and "What's the Name of That Song" are in line for top program honors.

Personalities fighting for television's Emmy are Shirley Dinsdale, Rita Hayworth, Mike Nichols and Patricia Morison. KTSL, KLAC-TV and KFTV are all being considered for the best station plaque. NBC's KNBH and CBS-Times station, KTSL, entered the field for top technical awards. Technical award will go to KTSL, KFTV or Hoffman Radio Corp.

Walter O'Keeffe will emcee the dinner. Frankie Lane, Herb Jeffries, Bill Thompson and Frank Veloz have been set to entertain at the dinner. Seminar, which starts at 7 p.m., will be broadcast by agency and television firms.

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**"Reckon I've no secret of success,  
unless it's getting there the fustest..."**



MAJOR-GEN. N. B. FORREST.

What old General Forrest said about winning battles also applies to radio stations out to gain their share of national spot business.

No matter how good your sales story may be, unless it reaches its objective faster than the other fellow's—and with more impact—you're licked.

## **REINFORCE YOUR NATIONAL REPRESENTATIVE**

Your messages in VARIETY do just that. They help him carry your campaign to the men who count.

The men who spend the major portion of radio dollars are also the men who depend on VARIETY as their "fustest" source of weekly working knowledge.



NEW YORK 19  
154 West 46th St.

CHICAGO 1  
360 No. Michigan Ave.

HOLLYWOOD 28  
6311 Yucca St.

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



with stars like these . . .

*jessica tanay · dennis king · kim hunter · tom ewell · bambi linn · jocelyn brando · david wayne · joan mccracken*

playwrights like these . . .

*tennessee williams · william saroyan · james thurber · katherine brush · h. g. wells · ernest haycox · william march*

raves like these . . .

*one of the finest offerings on the tv screen cue. the one-act play is at last coming into its own on television harriet van horne, n. y. world telegram. good writing, superb acting and clever production variety. uses fresh material, imaginative camera and stage direction radio daily.*

is it any wonder that the  
December rating\* of **ACTORS' STUDIO**  
(DID YOU SEE THE SATURDAY POST ARTICLE?)  
was surpassed by only 9 nighttime  
network TV programs?

**22.2**

\*Hooperating December '48



MARC CONNELLY, narrator

You can buy ACTORS' STUDIO, one of the most popular, most highly acclaimed dramatic shows in television. Spotted in an ideal Sunday night time . . . 8:30-9:00 pm, EST . . . the program has, as a sustainer, built up a large and intensely loyal following. Call us today (Circle 7-5700) and find out how inexpensive ACTORS' STUDIO is on ABC's complete TV network.

**ABC** American Broadcasting Company





Broadway's Biggest Boost to Television

# THE ADMIRAL BROADWAY REVUE

starring

**SID CAESAR**

with

**MARY McCARTY**

**IMOGENE COCA**

**MARGE & GOWER CHAMPION**



ROY ATWELL  
RONNIE CUNNINGHAM  
JUDSON LAIRE  
ESTELLE LORING  
BOBBY VAN  
LOREN WELCH

Musical Conductor . . . CHARLES SANFORD

Set Designer . . . FREDRICK FOX

Costume Designer . . . PAUL duPONT

Choreographer . . . JAMES STARBUCK

Writers . . . RAY CARTER • LUCILLE KALLEN • MEL TOLKIN

Developed by

KUDNER AGENCY, INC. in association with  
WILLIAM MORRIS AGENCY, INC.

Produced and Directed by  
MAX LIEBMAN

WEEKLY BEGINNING THIS  
**FRIDAY 8 P.M.**  
E.S.T.

Telecast direct from the stage of New York's  
International Theater over 24 stations in 16  
cities and via kinescope film in 17 other  
cities with TV facilities, from coast to coast.

PRESENTED BY

*your  
Admiral  
dealer*

TELEVISION • RADIOS • PHONOGRAPHS • DUAL-TEMP REFRIGERATORS • ELECTRIC RANGES





## Inside Stuff—Radio

Jimmy Spitalny, who copped the nod on Arthur Godfrey's Talent Scouts last Monday (17), is a nephew of Phil Spitalny and the son of Maurice Spitalny, Pittsburgh bookie and radio maestro. It is only a few months ago that Young Spitalny decided to turn comic. Since then he's been breaking in his turn at minor spots in east and midwest. Before that and ever since his high school days, except for army service as an officer in AAF, he had a dance orch of his own in and around Pittsburgh. Couple of years ago Spitalny made a break for the first time, dropping the baton to try his luck as a comic on west coast, but nothing happened then and he returned to Pittsburgh and reorganized. Now he's going out on the road at the head of one of Godfrey's theatre units.

Some marginal newspaper-owned FM stations have come up with a not-first-legit scheme to bolster their in-behind-the-scenes. Advertisers are offered dollars' worth of cut-off ad space in the paper for every dollar's worth of air time bought.

Papers skirt the issue on free space by billing the ads strictly as program promotion. However, sponsor's name is plugged in big type. Practice is seen pointing up anew the weak commercial position of FM. But newspapers are holding on to FM licenses, feeling prestige of being in radio hypotesis circulation.

Twin Cities (Minneapolis-St. Paul) AFRA is putting out a "yearbook" designed as a catalog for talents of its members. Book will go into hands of advertising agencies and potential sponsors as a directory of talent available on local stations.

Staff of KSTP, however, is non-AFRA, turning down membership in unit vote. That fact prevented KSTP staffers from serving with Dr. Q show for several weeks some time ago, despite fact that station broadcast the show.

Navy is preparing to issue a new series of 13 platters featuring Eddy Duchin and his orch, to go on the air weekly, commencing the first week in March. Disks will promote officer procurement and Naval Reserve recruiting.

The recordings will star such vocalists as Kay Armen, Eugenie Baird, Connie Boswell, Maxine Sullivan, Anita Ellis, Nan Wynn, Jackie Pickens, Tea Wain, Yvette, Nancy Donovan and Janette Davis. Platters, to run 15 minutes, will be available for stations throughout the country.

## COLUMBUS GETS INTO TV PICTURE MARCH 27

Columbus, Jan. 25. March 27 looks like TV-Day in Columbus. James Leonard, general manager of WLWC, the Crosley video station in construction here, said that is the date telecasts will start, barring unforeseen circumstances. Work on the transmitter building is nearly complete and erection of the 576-foot tower with FM and TV antennas will begin soon.

However, it is likely Columbus video set owners who have been straining (with some success) to view Cleveland and Cincinnati telecasts, will be able to pick up WLWD, Crosley's Dayton television outfit, which will begin operating early in February.

Meanwhile, the Columbus Dispatch-owned WBNT is also in the construction stage with erection of its 595-foot tower already under way.

## KCUL in Spring Preem

Fort Worth, Jan. 25. Fort Worth's newest station KCUL, a 5,000-watt, is scheduled for day and night operation beginning next spring. The station will have a six-tower transmitter. Associated in the broadcasting venture are Bruce Chambers, general manager; Rector Cuesta, chief engineer; and Johnnie Andrews, local businessman.

## THEKELSEN APPT.

Minneapolis, Jan. 25. Erwin Vasey and Co. announced appointment of Donald F. Therkelsen as radio director. He had held similar position with Rosell & Jacobs. Appointment was announced by Ray C. Jenkins, exec vicepres of agency.

"Very Thrilling"  
Post, Denver, Col.

**"WHAT MAKES YOU TICK?"**



For Ivory Flashes  
CBS, Mon. thru Fri.  
2:45-3 P.M.

With JOHN K. M. McCAFFERTY

Written and Directed by  
ADDISON SMITH

## DEAR AL:

We all admit Jan August is phenomenal, but did you see the further development in this issue on page 51.

JOE

## B-B Pen Earmarks 75G For Tele Pic Commercials

Hollywood, Jan. 25.

B-B Pen Co. will spend \$75,000 on television commercials this year. Pictorial Productions has been linked to make the one and two-minute vidpix. Films will feature sports and entertainment personalities and other "names in the news."

Pen firm will beam the commercials on all stations in the east. Single spot is skedded to run each day on a single station using a round-robin effect. B-B is making enough films so that there will be no duplications within any 10-week period.

Cleveland—WTAM has added to its staff announcer Bob Shelley, former of WLOR, and Eugene Myers, sales.

Columbus, O.—Maurice E. White, farm program director of WHIA, of Wisconsin, will leave here Feb. 1 as director of WOSU's "Farm and Home Hour" and radio editor of Ohio State University's Agricultural Extension Service.

Omaha—WOW insuring a new service with Walter E. Cronkite as Washington correspondent. A Cronkite is set to live in Washing-

ton and supply WOW with two programs a week, an area report and a state report. This is first time any radio setup here has attempted this.

Houston—Walker Co. has been engaged as national representatives by KLEE-AM 5,000-watt independent station here, effective Feb. 1.

Kansas City—Vic Peck recently joined the staff of the Kansas City Star's WDAF, principally as a sports announcer.

*Thank you  
Mr. President...*

## TRUMAN AT CONCERT

The President Enjoys Program by First Piano Quartet

Washington, Jan. 9—(UP)—President Truman, who once charmed Josef Stalin with his piano playing, was charmed himself today at a Constitution Hall concert of the First Piano Quartet. The President took time off between his congressional duties to hear the concert and radio artists. He was accompanied by his daughter, Margaret, a 19-year-old pianist, and Mrs. Fred M. Vinson.

NEW YORK TIMES  
January 10, 1949

*...and thank you,  
Margaret Truman*

## SANTA 'TOO GOOD,' TRUMAN CONFIDES

The one gift the press knew for certain was under the tree for Mr. Truman was the one put there by his daughter, Margaret. She said last night it was an album of recordings by the First Piano Quartet.

NEW YORK TIMES  
December 24, 1948

## TV Soundtrack Scale Ready in 60 Days

Hollywood, Jan. 25.

Television soundtrack recording scale will be effected within 60 days, according to J. W. Gillette, International studio representative for American Federation of Musicians. Gillette has received official notice from the federation regarding the scale negotiations.

Gillette met with Television Film Producers Assn. members here last week. General discussion did not involve coin payment for musicians but did point out different problems involved in video producing from those run up in motion picture producing.

## CHARLOTTE TV BID

Greensboro, N. C., Jan. 25. Gordon Anderson, manager of WCOG, Charlotte, said the Inter-City Advertising Co. of Charlotte, owner of the ABC outlet, has applied for a new commercial television station at Charlotte. Inter-City also owns WAYS and WAYS - FM in Charlotte, and WKIK in Columbia, S. C.

## KGO-TV Preps Test Pattern

San Francisco, Jan. 25. KGO-TV, following completion of its 508-foot tower alongside of Sutro mansion between Twin Peaks and Mt. Sutro in the center of San Francisco, is to start test pattern about Feb. 1. Frisco's only operating TV station is KPIX-KSFO which premeed Dec. 25.

The First Piano Quartet is under exclusive long-term contract for radio, television, concerts, records and all branches of the musical and entertainment field

to

## FADIMAN ASSOCIATES LTD.

1501 Broadway, New York

Personal Direction:  
Edwin Fadiman







# Top Record Talent and Tunes

**AS POLLED VIA LEADING U. S. "REFOREST" DISK JOCKEYS**

**WEEK  
ENDING  
JAN. 22**

# VARIETY

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. No.	Pos. No.	Artist	Label	Source	Pub.	Paul B.	Jim B.	Bill A.	Dick B.	Paul D.	Howard	Jack W.	Frank P.	Joe Gray	Bob Co.	Paul M.	Buddy	Kurt V.	Al Rob	Jimmy	Edie Co.	Max M.	Ed M.	Dick G.	Mem	Ed P.	Ed P.	Room	Herb T.	Paul R.	
1	1	Frank Sinatra	Columbia	A Little Bird Me.	ASCAP	8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	Ray Kover	Columbia	On a Ship at Sea	Bourne	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	3	Maragret Whiting	Capitol	Far Away Places	ASCAP	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	Jo Stafford-G. MacRae	Capitol	My Darling, My Darling	Morris	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	5	21 Dinah Shore	Columbia	Buttons and Bows	Famous	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	Paul Robeson-F. Andrews	Decca	The Puss-Cat Song	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	7	Paul Robeson	Decca	The Puss-Cat Song	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	8	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
9	9	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
10	10	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
11	11	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
12	12	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
13	13	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
14	14	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
15	15	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
16	16	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
17	17	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
18	18	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
19	19	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
20	20	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
21	21	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
22	22	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
23	23	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
24	24	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
25	25	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
26	26	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
27	27	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
28	28	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
29	29	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
30	30	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
31	31	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
32	32	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
33	33	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
34	34	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
35	35	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
36	36	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
37	37	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
38	38	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
39	39	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
40	40	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
41	41	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
42	42	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
43	43	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
44	44	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
45	45	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
46	46	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
47	47	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
48	48	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
49	49	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
50	50	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
51	51	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
52	52	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
53	53	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
54	54	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
55	55	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
56	56	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
57	57	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
58	58	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
59	59	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
60	60	Ella Fitzgerald	Decca	My Love to Keep Me	ASCAP	2	2	2	2	2	2																				





## Fred Waring Showcases Untried Tunes, Spotlights Contact Men on Air

Fred Waring began spotlighting music contact men as well as new songs yesterday (Tuesday) on his five-times-weekly NBC broadcasts (10:30 a.m.). Maestro, who rarely uses new and untried tunes on his broadcasts of the past, has developed an idea under which each Tuesday's broadcast will feature pop tunes which have never been submitted for the consideration of an artist. And each of three tunes used weekly will be discussed between him and the publisher's representative who is assigned to contact him.

Idea is set up so that neither Waring nor the men in his band know what new songs are to be presented. Tunes are selected by choosing the contact men in rotation with a "spare" third man on tap each week in case one of the scheduled three fails to show. Each pub man brings to the broadcast a number of professional copies, which are distributed to Waring's musicians before the show. Songs themselves are cleared for performance by some one other than Waring.

## Universal Debuts New 2-Song Disk at 79c

Chicago, Jan. 25. Universal Records' new Double Feature label, with two songs to a side, is set for immediate release, according to pressy Bill Putnam. DF label will retail for 79 cents, same price as regular Universal disks, with distribution being handled by James Martin, Inc., Chi disk distributor.

While no changes are necessary for radio stations or home phonographs, a new type needle is needed for juke boxes.

Sirlin's International is presenting its French "Man to Men" ("D'Homme a Homme") at both its Ambassador and Elvise theatres, N. Y., in mid-February. A Jean Louis Bernier film, the film concerns the founding of the Red Cross.

## From the Current WALT DISNEY Hit Picture

## A Beautiful Ballad SO DEAR TOMMY HEART

SANTLY JOY  
1619 Broadway  
New York 19, N. Y.  
EDDIE JOY, Gen. Prod. Mgr.

## FRANKIE LAINE ON PEGGY LEE'S CHESTERFIELD SUPPER CLUB Thursday Evening

# RETAIL SHEET BEST SELLERS

**VARIETY**  
Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparable sales rating for this and last week.

## Week Ending JAN. 22

This Last Sales, wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Detroit, Grignani's	Kansas City, J. J. Burns Music Co.	Philadelphia, Charles Dumont	Winnipeg, Schmitt Music Co.	Seattle, Capitol Music Co.
1	"Buttons and Bows" (Famous)	4	2	1	5	1	2	3	2	1	1	98	
2	"A Little Bird Told Me" (Bourne)	5	1	7	9	4	3	1	1	6	2	3	88
3	"Far Away Places" (Laurie)	1	7	3	1	6	4	3	4	3	4	5	87
4	"Slow Boat to China" (Meadow)	6	1	4	2	1	9	5	2	7	2	81	
5	"Lavena Blue" (Santley-Joy)	3	9	6	5	7	2	9	5	9	3	7	64
6	"My Darling, My Darling" (Morris)	10	6	2	7	3	5	4	8	8	6		62
7	"Powder Your Face" (Lombardo)	2	4	3	8		8	9	4				39
8	"Galway Ray" (Leeds)		8	9	4	10	6				5	4	37
9	"Canto Le Guano" (Peer-Inter)		5	7	6		8				6	23	
10	"I've Got You Under My Skin" (Shapiro-Bros)		8	9	8						7	15	
11	"Azzini" (Robbins)										7	1	10
12	"Unlil" (Dorsey Bros.)									9	7	8	9
13	"So Tired" (Glenmore)		9										7
14A	"Red Roses for Blue Lady" (Mills)										9		6
14B	"Best Years of Lives" (Robbins)										8		7

## Coast AFM Branch Moves To Control Band Managers

Hollywood, Jan. 25. Coast band managers are unofficially watching Musicians Local 47's campaign to enlist in AFM ranks the personal managers of bands and combos. They fear the next step is a union axe preventing managers from collecting more than 5% of a musical combo's earnings.

AFM has always liked to believe that this figure is all a manager gets although very few receive other than the minimum amount. Most managers account for additional sales by asserting he gives advice in many ways to promoters, publicists, etc. However, when James C. Petrillo started out after booker agencies a few years ago, he laid down the 10% law and made it stick.

New campaign for members follows a recent Local 47 decision that the union should extend its influence to managers, who cannot book but do exert authority over others. There's no charge for inclusion on the Union's list and dues. Similarly, there is no benefit to the managers.

Already signed up are George "Bullets" Durgon, who manages Page Cavanaugh combo among others, and Hal Gordon, manager of the Ike Carpenter orch. Others at whom the union is aiming are Carlos Gastel, Tom Shells and Don Haynes.

## House-Built Leeds Plugs

Hollywood, Jan. 25. Don Jensen, local representative of Leeds Music, takes care of his own plugs and gets paid for it. Short time ago Jensen contacted the producers of Don Ameche's transferred show for Lucky Strike (3:30-4 p.m. CBS five days weekly) looking for a plug. One "Galway Bay," a Leeds pop climbing up the sales ladder.

Producers of the show suggested that Jensen sing the song himself since he's an ex-band vocalist and get the plug over the way he wanted it done. He made the disk and on top of getting the plug drew \$30 for it.

Mills Music picked up western hemisphere rights to Donald Phillips' Cuban Holiday from Lawrence Wright Music Co., Ltd., a composition's original publisher.

## Aussie Musicians Union Banning Imported Talent

Sydney, Jan. 19.

Edict by Aussie Musicians Union will deny membership to musicians from abroad, exes claiming that presently Aussie members can't find fulltime employment.

Frank Kilson, presy of the union, said that the redlighting was not imposed because of any racial discrimination but in an endeavor to stop the home market becoming swamped with talent from abroad. Kilson said his union aimed at maintaining a membership consisting of 90% Aussie and 10% British who have resided here for 10 years.

Union is also strongly opposed to the overplay of pop via commercial and non-commercial units. Will not record music for the airwaves unless such recordings are destroyed after one performance. It wants more members employed in both radio and cinemas here.

Roy Eldridge, septa trumpeter, has given up his own band and returned to the Gene Krupa orch. Sherry Warren, current at the Blue Mirror, Newark, has signed with Music Corp. of America.

## Univ. Asks Possession of 7 Harmonicists Masters

Chicago, Jan. 25.

Universal Records filed petition before Master-in-Chancery William McCheeny, last week, asking possession of seven Harmonicists masters still held by bankrupt Vitacoustic Corp. Harold Moses, attorney for Universal, claims disks belong to Universal under licensing contract with old Vitacoustic discery.

Platters requested include top sellers, "The Old Man and the Sea," "O'Kelly," "New Year's Eve," and "The Harmonicists" album next week.

## RCA Signs Bill Lawrence

RCA-Victor last week signed Bill Lawrence, the young new singer on Arthur Godfrey's radio and TV shows. Before the signing, however, Victor and McC-M Records played football with him.

Lawrence originally was set to go with Victor immediately after the lifting of the disk ban. Then McC-M suddenly was leading him up to the dotted line. Victor finally took him on. (He's handled by George Evans, press agent for Frank Sinatra for years.)

Victor also signed Alfred Drake, musical comedy singer.

## Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past	Covers West	Total
Emil Coleman*	Waldorf (400; \$2)	6	2,100	11,623	
Gander Benedict*	New Yorker (400; \$1-\$1.50)	7	900	9,223	
Guy Lombardo	Roosevelt (400; \$1-\$2.50)	12	1,750	29,435	
Frankie Carle	Statler (450; \$1-\$1.50)	4	1,000	6,945	

\*Waldorf, Dorothy Shay, Jim my Carroll; New Yorker, ice revue.

## Chicago

Barclay Allen (Empire Room, Palmer House, 550; \$3.50 min.-\$1 cover). Evelyn Knight charming conventioners to tune of 4,100. Henry Braudon (Marine Room, Edgewater, 700; \$1.20 cover). Weather nicker here slightly. Still nice 2,700. Lester Cole and Debutantes, steady 1,800. Jack Fink College Inn, Sherman, 500; \$2.50-\$3.50 min. 1, Buzzing 3,000. Dick LaSalle (Mayfair Room, Blackstone, 350; \$2.50 min.-\$1 cover). Florence Desmond replaced Beatrice Kay Thurs. 200; 3,000 Thurs. 200. Frankie Masters (Boulevard Room, Stevens, 650; \$3.50 min.-\$1 cover). Continued five 3,700.

## Los Angeles

Carl Brisson, Freddy Martin (Ambassador, 900; \$1.50-\$2). Nice 3,800. Jan Garber (Biltmore, 900; \$1-\$1.50). Good 3,300.

## Location Jobs, Not in Hotels

(Chicago)  
Cee Davidson (Clerk Paree, 500; \$3.50 min.). Ted Lewis show kept ropes up all week; big 6,000. Gail Howard (Argon; \$1-\$1.15 adm.). Cold spell cut slightly during week, but still hot to 19,500. Art Kassel (Blackhawk, 500; \$2.50 min.). Out-of-towners like this family spot. Holding well at 25,000. Lawrence Welk (Trianon; \$1-\$1.15 adm.). Weather cut into this dance spot. Dipped to 14,000.

## (Los Angeles)

Tex Benke (Palladium B, Hollywood, 5th wk.). Okay 7,500.

## Sarah Vaughan, Musicraft, Col. Records Tussle In Contract Breach Claim

Sarah Vaughan, Musicraft Records, and Columbia Records are all involved in a tussle over her recordings. Miss Vaughan recently claimed Musicraft had breached a contract that has 18 months to go and sued the company for unpaid royalties. Meanwhile, she and her husband are negotiating a deal with CRC. But the latter is wary of signing her for fear that the Musicraft agreement is not clearly cancellable.

Musicraft asserts in answer to the singer's suit that the main point of argument is over the royalties were offered, but refused. It's acknowledged that the statement was not in time as per the contract, however. Musicraft also contends that the singer's contract carried a clause extending the expiration date by the length of the 11-month recording ban, which, if true, still might not have any effect on the coin end of the tangle.

## Emerson Exits Metrolone, Buys His Contract Back

"Jack," Emerson, who started "Hair of Gold" via a Metrolone disk, severed connections with that company last week. In a dispute with the label for weeks, Emerson ended the tie by buying his contract back. He accepted a \$10,000 said to be about half, plus his agreement.

Actually, Emerson bought the pact, but in an unusual way. Metrolone owed him some royalties. Instead of drawing the full amount due, he accepted a \$10,000 said to be about half, plus his agreement.

Start off the New Year with this big novelty hit.

## THE DUTTERSON SONG

DANA RECORD NO. 2072A  
TOBIAS AND LEWIS  
1650 Broadway New York

## RED ROSES FOR A BLUE LADY SUSY

HILLS MUSIC, INC.  
1619 Broadway New York 19, N. Y.

## I'M IN THE MOOD FOR LOVE

Music by . . .  
JIMMY McHUGH  
ROBBINS

## EARLY LACES

LAUREL MUSIC CO.  
1619 Broadway New York

WHAT'S NEW IN MUSIC

RCA VICTOR RECORDS

RCA







# Winterland Circuits Eye Success Of Schine Vaude Route of 55 Days

Results of the introduction of vaudeville on the Schine circuits indicates that the small towns are ready for a variety invasion. Business in nearly 20 towns where the Schine have introduced, stage shows has been "more than gratifying" so far. In towns like Amsterdam, N.Y., where flesh has been playing for about three months, the h.o. is holding up nicely, while turnouts in houses where vaudeville has been in effect for only several weeks, are reported big.

Circuit operators throughout the country are watching the Schine operation. Many theatre owners have been hit with dwindling grosses and shortage of pictures, and are consequently seeking a method of reviving revenue.

At Belle Dow Agency, booking the Schine circuit, are also offering acts 55 days, and prospects are that playing time will be increased on that chain. All bookings are two and three-day stands, mostly weekends.

Other circuits which have been getting the Schine stage shows, may fall into the fold shortly. Several New England and Midwest theatre operators have already been inquiring into stage show possibilities.

Heartening feature of the new playing time, according to agents who have been supplying Schine with acts, is the fact that top names and expensive performers are not necessary. Five or six good acts are all that are needed, and

there are plenty of payable turns available, they say. There's enough material they declare, to supply several more times the houses now playing stage shows.

The Schines will most likely open a few more houses in order to break up several long loops. Route starts in upper New York and extends as far as Lexington, Ky. With several more in-between stops, acts will get a consecutive round of club work.

These houses constitute playing time which didn't exist a year ago.

## Ohio Judge Decides State Must Pay For Confiscated Liquor

Columbus, Jan. 25.—Night club and cafe owners in Ohio who had their licenses revoked since the anti-liquor law was set up and who had whiskey, wine and beer confiscated as a result, have a claim on the state for recovery of the value of the stocks sold.

A decision of Judge Joseph M. Clifford stands.

Common pleas court judge ruled that confiscation clauses in the liquor law as illegal "in that they authorize the taking of and confiscation of property without any process of law and without compensation. . . . State, however, is fighting back and has served notice it will appeal the decision to a higher court.

Balling came in case of Louis W. Grieb, Springfield, whose night club permit for the night Hawk case was revoked March 1, 1948. He said liquor agents seized about \$5,000 worth of liquor when he lost his license.

Amount for which the state would be liable was not figured but it would run into many thousands of dollars.

## AL RICKARD BUYING ARTHUR FISHER AGCY.

Deal is being completed for takeover of the Arthur Fisher Agency by Al Rickard, who for several years assisted the late Arthur Fisher in negotiations with the Fisher estate are expected to be completed by the end of the week.

Rickard will book houses for the Skouras circuit in New York and vicinity, the Century Circuit. Rickard will book houses for the Metropolitan theatres of New England.

## Kearney Aligns with Dows

Jack Kearney has joined the Al and Belle Dow Agency as a club date booker.

Kearney was formerly with the Harry Moss agency and prior to that was band booker with Fredette Bros. agency.

## Lenny Joins RAC

Jack Lenny has joined Radio Artists Corp., headed by Jack Bertell and Bernard Schubert. He will be in charge of theatre and night club engagements. He'll also book talent for video.

Lenny was with Harry Rorion until latter switched to the States of America. He's been an indie agent since.

## Miami's Copa City Starts Price War Early This Year

Miami Beach, Jan. 25.—The Miami Beach price war is starting earlier than usual this year. Opening gun was fired by the city's big business with a \$450 dinner and a show including Jack Thompson and the Williams Sisters, Peter Lillans, a Jack Cole Dancers, Sammy Kaye Band, George Papps, Tony Bavarar and the Williams Sisters. The layout costs around \$30,000, making it necessary for operator Murray Weinger to gross around \$60,000 in order to break even.

The neighboring Beachcomber so far hasn't taken cognizance of the Copa's price move, but retaliation is expected.

Business, so far, in the majority of cafes and hotels has been considerably better than that of last year, which isn't considered good.

Whether a price cut in Beach cafes will aid or hinder business is still to be determined. Some quarters feel that lower tariffs at a time when an owner is running expensive shows will put the operation into a deeper hole. Others feel it's better to play to a lot of fair spenders, as against a handful of liberal coin dispensers.

Last year it was found that prices increased, niterity trade considerably. However, that came to the end of the season when show budgets weren't in the super-brackets, and one or two nights of good business was sufficient to take the operator off the nut.

A spot with the Copa's talent outlay and food prices needs a full house every night.

## LEONARD LE BEAU HELD IN OKLA. PRISON BREAK

Chicago, Jan. 25.—Leonard Le Beau, owner of the Pleasure Inn, Decatur, Ill., was arrested last week on prison-break charge.

Fingerprints connected him with an escape in 1918 from the Oklahoma State Reformatory.

Le Beau, widely known through the midwest, had amassed a considerable fortune in his 11-year residence in Decatur.

## Ted Lewis Drops 100G Suit Vs. Sherman, Chi

Chicago, Jan. 25.—Damage suits, one for \$100,000 by Ted Lewis and the other for \$5,000 against the Sherman hotel and a waiter. Allegations started two years ago when Lewis was staying at the inn and waiter and he quarreled. Lewis claimed he had to keep his arm in cast for six weeks. In turn, waiter sued Lewis for \$5,000.

Lewis, before Judge Julius Miner, Chi circuit court, asked jury to dismiss the suit after hearing that waiter was overseas vet and had spent 14 months in hospitals. Cross suit was then dismissed.

## Easing of England's Niterity Curfew Indicated by Russell Swann Booking

### Mpls. Nicolet Hotel's Ice Show Melted 'Til Summer

Minnesota, Jan. 25.—Nicolet hotel's Minnesota Terrace will drop its ice show policy March 1. But Dorothy Lewis, who has held forth there since last June will return next summer.

Meanwhile, Miss Lewis is shaping another ice show to open at the Starline Hotel, Buffalo, next month. She will not appear in the show, however.

Terrace is expected to return to name-act policy, but will find competition local increased, two other niteries having adopted that type of bid for public favor mentioned.

## Conard S.A. Boats To Ship Shows as Means Of Meeting Competition

The British-owned Conard White Star line will book acts on its ships in the Caribbean service to meet the competition of other lines on the West Indies run. Company has had several of its top vessels in the tourist cruise trade.

Shows, to be booked by Nat Abramson, head of the WOR Artists Bureau, will be spotted on the Mauretania and the newly-launched Caronia. Each show will consist of eight acts and a band. U. S. turns will be used, made popular by a new edit of the British Board of Transportation, which permitted expenditure of American dollars. Hitherto, it was impossible to use U. S. talent because of ban on payment in dollars. As a result no entertainment was offered. However, a few cruises in which bookings were comparatively sparse, is said to have convinced the Ministry on wisdom of using talent.

Abramson declared that he's lining up date cafes in the West Indies ports to augment the income of entertainers on the run. Several cafes and hotels in Nassau, Havana, and other spots are reported anxious to use American acts when the boat makes stopovers.

Abramson declared that he's also working on a plan whereby acts would make lengthy stopovers at a port in order to work cafes or theatres, and join the next ship on the run. In that way, performers can earn additional coin in niteries and passengers could get the benefit of an entirely new show.

Abramson is currently booking shows on the Holland-American line as well.

Burglars stripped the safe of the Park theatre, Youngstown, O., burlesk house, of \$438 on Jan. 19.

London, Jan. 25.—Easing of England's strict niterity curfew laws is indicated by the booking of Russell Swann into the Embassy Club, London, opening Feb. 7. Swann is the first major U. S. safe act to be booked into that country since the beginning of the war. Since then, cafes have been unable to book expensive American talent because of the 10:30 p.m. curfew on liquor sales.

Recent protests by a delegation of nightclub owners to Home Secretary Clutter Ede is reported to have been instrumental in amending the law. Cafe owners told that the 10:30 curfew has caused "unsavory dives" to open, threat to increase nightgite, and cut on tourist trade.

Under Britain's current austerity regime, it's been an unofficial government policy to discourage night life in an effort to save on food, light and heat, and liquor.

Swann's booking was made by the Harry Foster Agency through the William Morris office, New York.

## Danny Thomas to Open Miller's Riviera Season

Miami Beach, Jan. 25.—Danny Thomas will be signed to open Bill Miller's Riviera, Ft. Lee, N. J., around May 1.

Miller is also attempting to line up other headliners, including Martin & Lewis, Jane Froman, etc.

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# Playwrights' Plugging 'On Stage'

## Short mints Key-City 'Anne' Ads

Ads in key-city dailies for the "Thousand Days," at the Shubert, N. Y., are currently devoting most of their space to the new March Time film "On Stage," which features the Maxwell Anderson drama. Playwrights' Co. is spending an average of about \$300 a week for the display space, using papers in two of the town's widest circulation. It is similar to that used for all of the firm's shows, but this is the first the space has been used for an outside presentation.

William Fields, Playwrights' president, also presented several public relations releases to his national list of editors, and these have been widely clipped. The company's returns indicate. In addition, the March of Time mention in the ads has aroused much interest and comment. Thus far, the ads are being used in about 40 cities east of the Mississippi. In a public release dated the day the film is announced and readers are urged to see it.

MOT decision to devote an issue to "Anna" was originally sparked by Fields, after the idea was suggested by the latter's apprentice, Arthur Kantor. The stagehands' (IATSE) and presenters' (ATPAA) unions are in full cooperation and, after some haggling with Actors Equity, the production is underwritten on a modified scale using only a few actors.

Work closely with MOT on the early preparation of the picture, and it was at his suggestion that Clarence Brown, executive president, be given a spot and also be asked to make an introductory speech at the trade press night. However, the playwrights' p. knew nothing about the film's ending, including the ending of the scene reading the next-morning reviews, until he attended the screening.

## Pfeiffer Calls Shuberts 'Trust'; Sues on 'Maid' Nix For \$1,942,665 Damages

Chicago, Jan. 25. Jules Pfeiffer, former legit producer and literary agent currently in a court hassle with American Guild of Variety Artists and Equity Theatre, has filed a \$1,942,665 in Chi Federal district court Thursday (25) against Leo J. Shubert and others. Pfeiffer charges violation of the Sherman and Clayton antitrust acts, alleges the Shuberts and their associates control 95% of the nation's theatres. Because of this so-called monopoly he was unable to book his "Maid of the Ozarks" in 50 cities and could only obtain second-run houses in 45 cities, he claims.

From November, '43, to June '45, Pfeiffer claims he rented Great Northern theatre here for \$1,975 a month, having paid \$20,000 to renovate it, with provision, according to him, that the Shuberts were to book his plays and to take all losses and the Shuberts were to get half the profits. Pfeiffer further states the Shuberts conspired to prevent booking of plays in the house during that period, forcing him to seek a lease to them for \$10,000. Immediately thereafter, he claims, legit houses ran a series of hit shows, and he, receipts from June 30, 45 to June 30, 47, being \$1,864,490. Pfeiffer figures his present loss at 10%, would have hit around \$186,000.

Chi Shubert rep. Sam Gerson stated his organization never had any such agreement with Pfeiffer to book his plays in the Shubert theatre. Gerson pointed out that during Pfeiffer's tenure at the legit firm Shuberts did not control or operate the theatre, as it was then under receivership, and at present is owned by Great Northern Amusement Co. from which the Shuberts lease the theatre, according to Gerson.

Besides naming the Shuberts, the suit includes United Booking Office, Marcus Helman, Augustus P. Seligson, Select Operating Corp., all of New York, and Select Lake City Operating Co., of Chicago.

## Lederer, Elsom Star In 'Ghosts' Revival

Hollywood, Jan. 25. Francis Lederer and Isabel Elsom will star in a modernized version of Henrik Ibsen's "Ghosts" at the Radio theatre Monday (31). Long-shuttered recently was taken by the New York Strident fronted by Ted Zittel on a 10-year lease.

Eugene Bryden is producing and directing the play which will be presented by James Terry and Monroe Manning. Local reaction will determine whether production will be turned toward Broadway.

## 24 Eastern Pa. Colleges To Hold Theatre Confab; Off-B-way Activity Keen

Wilkes-Barre, Pa., Jan. 25. Theatre conference of representatives of 24 colleges of eastern Pennsylvania will be held March 13-14 at Wilkes College. Object is to stir interest in the theatre as a community asset, to encourage experiment in the theatre and help new playwrights to get their scripts produced. The confab will give a change of ideas. As part of the meeting, the Cue "N" Curial society of Wilkes College will give a performance of T. S. Eliot's "Murder in the Cathedral." Richard Beckhard will attend as representative of the American National Theatre. The confab is being chaired by Marvin Walter, drama director at Wilkes College.

Psychiatry Satire  
Louisville, Jan. 25. "Beside Myself," satire of plays and films about psychology, currently presented Jan. 31-Feb. 3 at the Louisville playhouse, under the direction of Boyd Martin. Play was authored by Mildred Summit.

Par Scribes' Play to Preem  
Cincinnati, Jan. 25. Steve Fisher, Paramount scenarist, has written a play, "The Kill," which will be presented some time during March by the Cincinnati Civic theatre.

Author is expected here for the production.

Northwest Conference Due  
Eugene, Ore., Jan. 25. Northwest drama conference and regional meeting of the American Educational Theatre Assn. will be held here Feb. 10-12.

Organization's annual convention also took place here last Dec. 29-30. AETA membership has grown from 420 to about 1,500 over the last two years.

Stanford Troupe  
San Francisco, Jan. 25. "Build No Fence Around Me," a comedy by Eugene O'Neill, will be tried out during February by the Stanford University theatre.

There's reportedly Hollywood interest in the script.

Houston's Alloy Moves  
Houston, Tex. Jan. 25. Nina Vance's Alloy Theatre is moving to new quarters in an old warehouse off Main street, which is being renovated to provide an area for 200 seats, a kitchen, a bar, rehearsal space and office. Renovation will cost \$8,000 and the troupe is planning to open its first year, with option for four more years at \$350 a month.

First production in the new spot will be "The Children's Hour."

Heiss 16G, Frisco  
San Francisco, Jan. 25. "The Heirless" opened last Monday (17) at the 16G theatre under a banner at the Geary (1:50; \$3.60) to the warmest reviews of the season. The production has a gross of over \$16,000.

The "Heirless," the fifth and final season, opened Wednesday (26) at the Curran (1:70; \$4.00).

## Irish Actors Form Equity

Dublin, Jan. 21. Following bow-outs by writers and musicians from Writers, Artists, Actors, Musicians Assn. (W.A.A.M.), actors are expected to gather again to form Irish Actors' Equity, modeled on Equity in U.S. and Great Britain.

Initial membership is around 200, marked with ex-Absolutes. Denis O'Donoghue, named first presy. Dermot K. Doolan, general secretary of W.A.A.M., remains as secretary to Irish Equity.

## M. Carroll Wanted For Guild 'Venice'

Madeline Carroll, star of "Goodbye, My Fancy," at the Morosco, N. Y., is being propositioned by the Irish Actors' Equity. He said last season of "The Merchant of Venice." She'll probably decide this week whether to take the offer to continue another season with "Fancy," either in New York or on the tour, or to accept one of several film bids.

Actress' contract for "Fancy" expires June 15. Michael Kania, co-producer of the show and husband of actress Fay Kanin, is currently here from the Coast to try to persuade the star to sign for the next season and presumably do the London version of the comedy, which Kania Productions will probably film. However, Miss Carroll has declined the offer and she wants to continue on the stage next season or return to film work.

If the Guild goes ahead with its request of a \$100,000 salary for the first presentation of the Shakespeare work on Broadway since Donald Wolfelt it here two seasons ago. At that time the play aroused some criticism because of the Shylock stereotype angle. There was a similar reaction some years ago when Helen Hayes did the same role at several theatres in Chicago, during her "Victoria Regina" tour. Partly as a consequence, the star has made tentative plans to appear in the play the following season on Broadway.

## Western Reserve Univ. In Huddles With Legit Trio For Broadway Tryouts

Western Reserve Univ. theatre is dickering with several New York producers and directors with the idea of staging a series of prospective Broadway plays. Confabs have been held with Harold B. Brown, director of the Cleveland Whitehall. If arrangements aren't concluded for a show this season, the idea will be tried next fall.

Understood Whitehall, who co-produced "Meditation" on Broadway last season, has several scripts he's interested in doing experimentally. Broadway and Hollywood producers are being sought. A number of Elaine Ryan's "Curfew" has a number of scripts in mind for such presentation.

Barclay Lenthall, head of the college theatre, was recently in New York to confer with the trio at the American National Theatre & Academy offices.

## Strawhat Setup Looms For Virginia Beach

Norfolk, Jan. 25. Strawhat theatre troupe in Virginia Beach is a possibility this summer. Negotiations are in progress for the issue of a 2,000-seat theatre, owned by Hewitt and Dean Goodman. Pair have also announced the formation of the National Repertory Theatre in Washington, to present plays this spring on a non-segregational basis.

Hewitt is an ex-Broadway actor. Goodman is associated with Harold B. Brown and Edith R. Brown, current tour of "O Mistress Mine," with Sylvia Sidney and John Loder.

## Shows in Rehearsal

"A Lady Home" — Phyllis Holden.  
"Blood Wedding" — New Stages.  
"We Know My Love" — Theatre Guild.  
"Two Blind Mice" — Archer King & Harrison Woodhull.

# Hub Contracts to Lead Philly in Legit Pull; Newspapers Held Strong Factor

By HOBE MORRISON

## M. Truman Under Davidson Mgt. for Concerts, AM, TV

Washington, Jan. 25. Margaret Truman hits the road again next fall as concert soprano.

White House announced Sunday (23) she had inked a deal with the Metropolitan Opera House, the concert and allied fields, for the 1949-50 season. Whether "allied fields" might mean pix was left unexplained, but it does include radio and video.

Davidson books such artists as Jeanette Mac Donald, Helen Traubel and Eleanor Steber. He said last week in October, she would be booked for a limited number of recitals.

## Beston Rep Is Folding Despite 'Richard III' Hit; Lost \$30,000 This Season

Boston, Jan. 25.

With the closing Saturday night (26) of its production of "Richard III," with Richard Whorf, the Boston Repertory will fold its first season after 12 uneven weeks. There's only an outside prospect of the venture being resumed next season. According to Gerald Savory, president and co-managing director, the undertaking would require a budget of \$100,000. Group lost over \$30,000 this season.

The Rep will have no financial interest in the Broadway presentation of "Richard," which Herman Levin has arranged to sponsor. However, Whorf and director Richard Barr will have a slice of the \$20,000 production. Besides playing the title part, Barr made the adaptation and designed the scenery and costumes.

Barr, who appeared in the Rep production will play on Broadway, including Philip Bourneau, Frances Reid, Polly Bergen and Grace Coppin. There will be a week of rehearsals before the last show at the Booth theatre.

## JAP. 'MIKADO' HIT ENDS; MEMOTT'S 'THIEF' NEXT

Tokyo, Jan. 18.

Nagato Opera Co., the first ever staged for Japanese audiences, closed this week at the Hibya theatre, Tokyo, nearly a year after its premiere at the same theatre. Company gave approximately 60 performances in 10 Japanese cities during its tour, a longer run than any troupe in Japan.

Nagato troupe will open in Tokyo next month with Jap preem of Gian-Carlo Menotti's "The Old Maid and the Thief."

## Breden-Savoy Opera Co. Is Disbanded in Chi

Chicago, Jan. 25.

Breden-Savoy Opera Co., Gilbert & Sullivan company from the Midwest, disbanded here last week after a fairly successful three-week run at Chi Opera House. The company had produced several indefinite plans, until Barry Breden, head of group, announced the issue of Equity theatre.

Breden plans remaining in Chi to set up a "Drunkard" company. Similar to this production on the road, "Drunkard" will be featured at Midland hotel.

## Miriam Doyle on 'Story'

Miriam Doyle, former production assistant to the late Rowland Stebbins, has been engaged by Sidney Hillman to a similar position in his "Detective Story," which Russell Crozier and Howard Lindsay will produce shortly, with an author directing.

They were associated several seasons ago when Stebbins and the Playwrights' Co. co-produced "The Patriots."

Ascendancy of Boston over Philadelphia as a theatre town is continuing this season. Although Philly has a greater population than the Massachusetts city, it gets slimmer legit bookings and plays fewer theatre weeks.

Nearly all producers prefer to book in Philadelphia, possibly more so in New York. However, because of the shortage of available theatres suitable for rep, Broadway engagements, the two towns have had the same number of tryout shows so far this season. For economic reasons, Boston, Philly and New Haven are now virtually the only booking area for tryout dates.

Thus far in 1948-49, there have been 36 road bookings in Boston, including the Repertory and Franklin Trask's stock company at Brattle Hall, Cambridge, now in its fourth season. In the same period, Philly has had 32 touring shows, with no professional local shows.

In playing time, Boston has an even greater edge, because the city has a greater number of theatres. The title weeks played by all shows in Boston so far this season are 100% for tryout dates. For Philly during the same span is only 65%. In general, Philly is a two-week town, while Boston is a three-week town, or occasionally, an extended run.

Edge On Business  
In total business Boston has an edge. According to the Boston Day City so far this season have played a total gross of approximately \$1,000,000. The same for all Philly engagements for the like period have been about \$1,250,000.

Boston has seven available legit houses—the Colonial, Copley, Mass. (Continued on page 61)

## Wildcat Booking Set by Rep Troupe When Frowned On By UBO, ANTA Re Tour

Playwright group, which has played 12 cities, has played the last three summers near Knoxville, is wildcat-booking a spring tour of "The Silver Chair," All-Equity production, controlled by J. P. Malone, former opera singer and an aunt of one of the leading members of the Tennessee theatre.

Company is called the Gateway Repertory Guild and its members include J. P. Malone, former Dramatic Arts students who have played small parts on Broadway and summers at their Tennessee theatre. Leads are Roberta Sheritt, Jennie Jones, Joe Melies and others. John Richards is producer-director.

The wildcat booking procedure was adopted after UBO refused to book the troupe. The group has the members against attempting the tour. C. Foster Bell, a former UBO member, has been asked to arrange bookings independently and to publicize the shows. A unit season of about \$25,000 is expected, and the entire production is estimated to cost \$15,000. It can tour for about \$10,000 a week. Members of the troupe will receive equal, over-scale salaries.

The troupe is hoped to open its tour late in March, possibly in Richmond or Norfolk.

## Joanna Roos Heading European Theatre Tour

Conducted theatre tour of Europe and the Middle East, headed by Joanna Roos, Broadway actress.

Will extend from June 15 to Sept. 15 and cover the principal drama festivals in England, France, Germany, Austria, Salzburg, Edinburgh, Paris, Switzerland, Prague, London and Stockholm-on-Avon.

Deris Mulvaney, lecturer on classical drama, is touring at Fischer Court Hall, N. Y., Feb. 7. Richard Krom, author of "The Settling Book," "Queer Accents."













# SCULLY'S SCRAPBOOK

By Frank Scully

Through one of those fortuitous accidents of history President Truman's inaugural ball on Jan. 20, between the two, the gal who was crowned "Queen For a Day" seemed to be getting more out of the thrill that comes out in a life than the 32nd President of the U.S. was getting from the lifting of his option.

Feeling that maybe radio wasn't quite fair to the vast pocket market from Missouri, I mused that this "Queen" would be the first to be featured on the nation's television set. Par was serving as a film version of the biggest inaugural in history, and it seemed to me at the end of the night still did things more glamorously on "Queen For a Day."

Still looking for trouble, I rushed over to Mutual's new studio in Hollywood, where they had the "Queen" and her "ceremonial" every day Monday through Friday. Feasants were lined up as early as 8 a.m. waiting for somebody to drop dead so there would be a vacancy in the seating arrangements attending the coronation, mostly women, write in every week for seats. Only 350 can be accommodated for each show. Hundreds hang around for that possibly ill wind that will blow them the most favor of an emcee chair.

## No Moths In This Monarchy

By 11 a.m. the lucky ones are herded into that 19-club job which is Mutual's contribution to past performances. They stretch off in beautiful corduroy ("cloth of kings," that means) seats and await the separation of the gorgeous yellow drops. Frankly, among the moth-eaten monarchies of the world there never were better settings quite this one.

On cue, out steps the emcee. You'd expect at least a knight of the shawl, but what you get is a may blade with mauve gags (that's a little on the Victorian side of blue) who proceeds to warm up the ladies with his banter. He walks among them, asking them what has brought them here. Now, and I don't say it's his fault, but when he asks a lady, Clark Gable, he gives them a gracious and courtly brush but nevertheless a brush and proceeds to more serious caresses for the primary. He is the most cheerful of the housemaster, come to think of it, and he is a Clark Bailey. He was a disc jockey. Does that answer your question? He's been on the show from the beginning. I began three years ago as a member of the housemaster's court. He is now in Paris as the George V grooming Madame Chevalier into being a sort of Old Roman Emperor For a Day.

## And Go In a Washing Machine?

After Bailey warms them up he combs four candidates out of his hair and places them between his questions and the object of their affection. He usually turns out to be a big, hairy, and a washing machine.

The day HST was sworn in, in Washington, and paraded before the millions who by every poll never voted for him, the four candidates for "Queen For a Day" paraded before their peers in Hollywood. Included was one whose husband was a bean-grower near Glendale, Ariz., and who hunted mountain lions between soap operas. She was a lady and bagged a cat in 18 years. And she wanted to be the "Queen For a Day" so she could get her regal mitts wiped of blueprints to help him bag one on an account the bounty on a dead one was 250 bucks. Then there was a Mrs. Lloyd C. Akley, whose husband was advertising a purger of a house for 100 right in the middle of the night. She stayed away from home a lot nights, working on layouts and putting the paper to bed.

From the pearl program cut from Hollywood to Washington to get some pearls of wisdom that might be dropped from the Prince for the day. He turned out to be a tough-guy, aged 2, of Massachusetts, with the day he was to buy a statue possessed by far of a better gift of gab than Butch.

From this low point "Queen For a Day" was switched back to Hollywood and went into the next day's coronation. She was a Mrs. Norma Finney from Duluth, Minn., who was a city employee, but when quizzed as to why she wasn't on duty at 1:30 a.m. said she had had a bad night and was out. She was a city employee, but when quizzed as to why she wasn't on duty at 1:30 a.m. said she had had a bad night and was out. It developed he was dead, that he had been killed recently, in the same automobile accident that nearly finished off the candidate for "Queen For a Day."

Usually when a switch like this hits the kloyceles the m.c. goes into low register and puts on his best funeral manner, but this Bailey "Queen" caught on so quick that he didn't even have time to get away without a ticket. He asked Mrs. Finney what she wanted most if he were elected queen.

## Good Rubber Cushion?

"A good office chair," she said. "His leg is killing me." That broke the spell and put everybody back in good humor. The Potemkin of this theater the Great assured that he not only would get a good office chair but would make all her bosses try it out beforehand.

Legal candidates had to wait for the commercials before the balloting began. These consisted of plugs for Alka-Seltzer and Philip Morris cigarettes. The snipe syndrome covered a wide field. One fresh from the mainland had been told to Philip Morris. He was a young man who was delighted to hear that they hadn't changed her agent in the first. The other complained that other cigarettes irritated her throat. "But I switched to Philip Morris, and cigarettes hasn't did this to my throat since."

This struck me as an attempt to get credence into a testimonial by relating to the Volgate, but my own mind couldn't get through the throat irritation of other brands of cigarettes but the smog, fog and grog that is fast making L. A. the open-heart furnace of the west. Until the toxic industrial areas have quit blowing their smoke my way, I've quit smoking.

But before I could develop this subversive thought the voting was on. The young Widow Norma began fidgeting to the front. She was far from sensibilities to finals and won amid a deafening round of applause. The applause indicator, beam on the ceiling, proved it was all over but the coronation couldn't have been more than a few minutes. Benny, Hope or Godfrey had mentioned Oscar in a comedy show.

## The Queen's Taste

Two lords-in-waiting, Fort Pearson and Hugh Bradburn, began describing the gorgeous red velvet cloak used to drape Queen Norma. It even had ermine on the collar. Next she was handed a silver scepter and two dozen roses (sh-h, democratic American Beaulieu). She was being photographed. I waited to hear what her prize would be. A trip to Paris and a washing machine? A sea voyage to Hawaii and a refrigerator? A trip to Buckingham Palace and a year in the White House? It turned out to be none of these things. Queen Norma, Doreen Bailey was telling the world, was going to have luncheon at the Sheraton's Lodge, a preview of "Wake of the Red Witch," and a sneakview of John Payne (in person) at the Bermuda studios, dinner at Don the Beechmaster's, an office chair to end all backaches, and a trip to Kearney, Omaha, and Lincoln, Neb., as the guest of the Chevrolet Nelson Co. of Fort Kearney, all hotel bills, travel, meals, shows—everything—paid.

"How do you do like that?" Bailey wanted to know. The silence that followed was so frightful it gave Reno another quake.

"How do you like that?" Bailey repeated. Queen Norma told him how she liked it in the uncomfortable words. All she said was: "Cold back there."

Well, for that matter, did you ever know a royal palace that wasn't?

# Chi Cops

Continued from page 57

ing will follow, featuring a nationally prominent speaker, according to Deans. Deans said that 1,066 persons, but 400 additional seats will be set up in adjoining halls to enable other persons to hear the reading, though not see the production.

It is highly significant that the Univ. of Chicago has made its hall available for discussion of this issue and for presentation of the petitions which two city officials have effectively banned elsewhere within the city limits. The commendable action of the university is most hopeful and demonstrates that Chicagoans are not an inert people," Deans concluded.

Meanwhile, Capt. Harry Fulmer, head of the Civil Censorship Board, stated that action would not rest with the higher-ups, and inferred that since the play would not be given at a public performance, it didn't seem likely that any action that he knew of could be taken.

# Huh Continues

Continued from page 46

justice, Opera House, Plymouth, Shubert and Wilbur, Philly has four—the Forrest, Locust, Shubert and Walnut. On the home front, another yardstick, the relative number of Theatre Guild subscribers, Philadelphia has a slight margin. A major factor in the legit success in the two towns is the newspaper situation. In policy as well as in number of the dailies, Philly is much more attractive than Philadelphia. Letter town has three dailies, the Evening Bulletin, Inquirer and News, the latter, a tabloid, a weekly also-ran. All tend to give a boost to legit copy, the Bulletin in particular.

Boston, with seven major dailies, offers a striking contrast, particularly in the liberal policy toward theatre coverage. The sheets are the Post, Herald, Traveler, Globe, American, Record, Monitor and Sunday Advertiser. Besides daily space for reviews, news, features and art, all the sheets carry theatre sections Sunday. For that reason, Boston is a pressagent's dream, whereas Philly resembles a nightmare. As a consequence the average p. a. tries to persuade his producer to play Boston in preference to Philly.

How much the Philly newspaper industry to legit copy is an expression of public taste toward show business and how much it contributes to that notion is a question. In any case, the journalistic-public indifference in the theatre tends to discourage bookings in the town. The legit climate in Boston, on the other hand, attracts tryouts, touring shows and business.

Met soprano Jarmila Novotna, who sang the lead in the "Helen Greer to Troy" legions, will tour with Sigmund Romberg orchestra 80-city visit starting next month.

Toss Out Libel Action vs. WW. Walter Winchell was fined last week of a libel charge filed against him in 1944 by Prof. George W. Hartmann of Teachers College, Columbia Univ. Jury found unanimously that the comments published in N. Y. supreme court, where the case was tried before Judge B. M. McGuire.

Winchell had attacked Hartmann in his column, claiming the latter was a "fascist" at that time of the "Peace Now" movement was hindering the war effort. Hartmann sued for \$25,000 in damages from Winchell and \$25,000 from the secretary, Harriet Winchell. Winchell had personally testified during the proceedings.

Zolotow's Scrib' Org. Society of Magazine Writers has been formed by a group of scribbers headed by Maurice Zolotow. New organization is restricting its membership to writers of non-fiction articles, both men and women, who have authored at least four books and gathered in a meeting within the year prior to joining. Editors and staff writers of these publications are excluded from the rolls.

It's stated that SMW won't operate a labor union, will be managed primarily for social and educational gathering and to exchange useful information and to "raise the standards of article writing." Meetings will be held monthly. Other elected officers include Murray T. Bloom, vicepres; Paul Gustafson, secretary; and Mort Weisinger, treasurer.

## Wing's Hospital Manual

The just-published Manual Theatre Wing book on specialized hospital medicine, "The Hospital Manual is Fun," with text and editing by Esther M. Hawley, chairwoman of the Wing's hospital committee, is based on the Wing's unique program, and is the first of a series of books to be published monthly. Other elected officers include Murray T. Bloom, vicepres; Paul Gustafson, secretary; and Mort Weisinger, treasurer.

A sort of show business contribution to medicine, the book gives the results of Wing experiments, conducted in collaboration with hospital workers in and out of the city for over five years. Book is designed for use by volunteers and workers in amateur groups from theatrical centers. Bron.

## Goodman's Cooper Yarn

Erza Goodman's piece for Collier's on Gary Cooper, titled "The 'Lariat Man' in Hollywood," is being illustrated by the star, who was used by a newspaper cartoonist. Goodman also did a piece on Cooper for "Society" magazine. The mag writer is due next week to huddle with magazine editors on other Hollywood subjects.

## India Mag Sets Revue

The Cinecivco, one of the leading film magazines in India, published in Bombay, is organizing a revue with film stars in featured roles. The purpose is to collect funds for relief of the war-torn areas.

It's believed the first time that an Indian journal directly interested itself in show business.

# Literati

CHATTER. Prof. Robert Gersagur of NYU doing story on siege of Jerusalem. Jack Carter in Hollywood to produce a motion picture, as assistant to the mag's editor-in-chief Mrs. Betty Talbot Blackwell.

Glenn Votals joined Strick & Stone as a writer. Martin completed their mystery novel, "The Naked Eye," and turned it over to Paul Bernards for publication.

Sergei Eisenstein's "Film Form," a collection of basic writing in film theory, has been translated and edited by Jay Leyda for early publication.

Robert Spiers Benjamin, former time correspondent in Buenos Aires, planned to Mexico City last week where he'll be the mag's bureau chief replacing John Stanton who moves to the Paris bureau.

New Republic is getting out a special Hollywood supplement, Jan. 31, with articles on the film capital by Kenneth Macgowan, Sewall-Whitehead, and the editor, Ernest Pascal, Robert Shaw and Tony Brady.

Fernan, who recently left for Spain, to write a series of humorous tales for Random House, is planning to publish a new magazine, Cerf, head of that publishing firm. Pact contains a penalty clause for failure to publish, to cancel the deal if Cerf bothers him with telephone or social calls. Fernan wants to be alone.

## Nat'l Legit Bill

Continued from page 57

suggestions that the various show business elements can agree to support would obviously have priority in the conference provided for under the bill. Contravise, if the New York symposium produces no specific plan or proposals, it might have a blighting effect on the whole legislative program.

Idea for the national theatre is believed to have originated with Javits himself. Congressman consulted Helen Hayes, who brought in her husband, playwright-novelist Charles MacArthur. Matter was then taken to Derwent, Freedy, attorney John Wharton and Theatre Guild co-directors Theresa Helburn and Lawrence Langner. Javits subsequently made two appearances before the ANTA board, which agreed to give the measure full support.

To determine appropriate \$250,000 to supervise a conference of all show business interests, to be called by the President. This conference would be asked to draw up a plan for a national theatre, or which could be made \$250,000 might be appropriated. Javits says, it's emphasized that the program would not involve anything in the nature of unemployment relief or another WPA theatre. Also, it's emphasized that the would be guaranteed against any Government control of plays, or anything smacking of thought control.

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