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VOL. 197 No. 9

NEW YORK, WEDNESDAY, FEBRUARY 2, 1955

PRICE 25 CENTS

TWOFERS, FEWFERS AND NOFE

Hoisted by Bootstrap, Puerto Rico Lively All Over, Including Cafes

San Juan, Feb. 1. Show biz is looking up in Puerto Show hiz is looking up in Puerto Rico, along with everything else. More cafes, theatres and entertainent activity generally are in the cards. There is even a dream of creating a motion picture studio on the island.

the island.

All the upsurge of amusement activity is with Government encouragement, part of Puerto Rico's famous "Operation Bootstrap" to cradicate poverty and create a healthy, prosperous middle class. While anxlous to quicken the tourist trade it is significant that gambling is not openly encouraged, although it is quietly permitted (without publicity locally and with very little in mainland advertising copy).

copy).

Foreshadowing the probable growth of entertalnment in the next couple of years, various New York talent agencies are establishing contacts, securing concessions and mending fences. Milton H. Lehr, who is producing at the Escambron Room, will import other shows in the future. The Leon Newman Agency has an exclusive at the Escambron, while Music Corp. of America is similarly related to the Condado Beach Hotel. Meanwhile, inquirles about talent costs are on the increase.

The enlarged showbiz sphere in

The enlarged showbiz sphere in Puerto Rico would mostly be financed by American coin, There's been a terrifically greater influx (Continued on page 67)

PROTESTANTS SET SERIES A LA SHEEN

The Protestants have decided to follow Bishop Fulton J. Sheen into the commercial video field. The Board of National Missions has indicated that Presbyterian clergyman Dr. Louis H. Evans, agency's "minister-at-large," is making a 13-week half-hour filmed stanza and the sign is out for sponsors.

Dr. Fyrne, show to be available.

Dr. Evans' show, to be available by next fall, it is hoped will be "a modern missionary in the home via television." Telepix, being pro-duced by Pacific Productions, Inc., of Kansas (a group of laymen), will be distributed by George W. Bagnall, director of Pacific.

Puerto Rican Enterprise

San Juan, Feb. 1.
In Puerto Rico it is not easy to secure theatrical costumes in a hurry. This problem vexed producer Milton H. Lehr who needed three sailor uniforms last Saturday (29) for a television show over Station WAPA.

Three charge girls colored the

Three chorus girls solved the Three chorus girls solved the problem. They "met" three sailors at one of the hotels and dated them to see the show. The gobs sat around in their shorts while their uniforms were being televised.

End of Union Strife May Launch Networks As Film Producers

As rillii I roducers

A greenlight for networks to enter the business of producing their own films may stem from the contract agreements negotiated this week by NBC and ABC and the National Assn. of Broadcast Engineers & Technicians. One of the terms of the new pact calls for NABET to relinquish some jurisdiction over tv-film to rival International Alliance of Theatrical Stagehands & Electricians (IATSE), thus ending a longtime sore spot in network labor relations and enabling the webs to go into film production.

What's been keeping NBC, as well as other networks, from going into film production has been the friction between the live cameramen and technicians (NABET and IBEW) and the film craft union, IATSE. Latter has been firmly enternched as the filmmaking union, but NABET has claimed jurisdiction in some areas and has refused to, handle film made by 1ATSE on network equipment and with network personnel. Compromise (Continued on page 79) A greenlight for networks to en-

DRÀMA FLOPPING

The sticks are now as choosy as Broadway itself. That is indicated by the recent fade of two-for-one touring legit shows.

The air was filled last fall with plans for low-budget revivals of vintage farces and a few contemporary concoctions, all to be produced as low-budgeters and to tour on a flood, of cu-rate ducats. The general idea was to capitalize

The general idea was to capitalize on sexational title and/or exploitation angles.

The road public has generally refused to fall for the lurid publicity or the cheapie setup of two seats for the price of one. Of the seven "twofer" ventures, five have disappeared down the drain. The two remaining shows are not only relatively strong on title, and star names, but generally rate as passable entertainment for pop-audience draw.

Increasing resistance to bargaln-basement legit is explained in

ence draw.

Increasing resistance to bargain-basement legit is explained in various ways. First, patrons have learned that half-price bargains are apt to rate as dublous entertainment. It's an accumulative thing. As the once-burnt public shies away from twofers, so do local managers jealous of the reputation of their theatres.

Also, the downbeat word travels fast, so towns that have been stung make it tougher for others. For example, "Getting Gertie's Garter," after profitable stands in Boston and Springfield, failed to draw elsewhere in the wake of other shoestring entries.

Twofers are not necessarily "objectionable" scripts and generally do not draw censorship action or even threats, although even the innocuous ones are touted as suggestive or naughty. Typically, the half-price ventures are low-budget revivals of over-age comedies, usually given the broadest kind of performance.

Production costs may run from \$15,000 to \$30,000, and the operat-

Production costs may run from \$15,000 to \$30,000, and the operating nut, including theatre share, is

(Continued on page 79)

SMOKING CAR SEX | Coast Counts Its Labels and Says: 'There Is, Too, a San Francisco Jazz'

Miami Grandeur

Miami, Feb. 1.
Numerous and elegant new hotels at Miami Beach have germinated a line of jokes via turns playing the niteries here. Like this:

"The new Fontainebleau has wall-to-wall carpeting."
"What's uhusual about

that?"
"On the ceiling!"

N.Y. Times Ups Ad Rate; **But How About Those** Mailbag B.O. Squawks?

N. Y. Times has hiked its ad rates for the second time in about six months. New rates went into effect yesterday (Tues.). Raise was attributed to added labor costs and

attributed to added labor costs and increased operating expenses. Per-line rates for legit and other amusements have gone up 5c for both weekdays and Sundays. Tab is now \$1.99 week days and \$2.42 Sunday. Off-Broadway advertising, which falls under neighborhood rates, is now \$1.05 weekday and \$1.61 Sunday. Contracts in existence prior to the notice of the rate changes, which was Jan. 27, remain in effect until their expiration. The paper also recently upped its Sunday newsstand price from 20c to 25c.

N. Y. Post and Newark Star

N. Y. Post and Newark Star Ledger also hiked their ad rates 5c

Ledger also hiked their ad rates 5c about two months ago.

Although Broadway producers, managers and pressagents habitually gripe about amusement ad rates of all N. Y. dailies, their pet peeve is the Times, chiefly because of its policy of publishing lettersto-the-editor squawks about allegedly high theatre ticket prices and claims of boxoffice rudeness. "While the Times newsstand rate has risen 150% dally and 300% risen 150% dally and 300% (Continued on page 79)

San Francisco, Feb. 1.
"Is there Is, or is there ain't, a West Coast jazz?" That death-less question is currently kicking up a ruckus in the jazz world that looks to last as long as the classic controversy over who wrote Shake-

Speare.

San Francisco and Hollywood musicians, natch, say sure there's such a style but from the east coast comes vehement denials. Critics like Nat Hentoff and individual musicians by the score disclaim the existence of any geographical classification of the music.

Yet it remains a fact that the resurgence in jazz, which has resulted in its becoming a potent factor in the packaged record market, began with Coast musiclans and Coast companies and these artists continue to lead the pack.

continue to lead the pack.

Gerry Mulligan, whose Quartet got its start in San Francisco and Hollywood, and Chet Baker, who got his start with Mulligan, have been among the top album sellers in the entire record business in the last year with their LPs on Fantasy (a Frisco Indie company), Pacific Jazz (L.A.), Gene Norman Presents (L.A.) and Capitol (L.A.). Dave Brubeck, whose quarter is

Dave Brubeck, whose quartet is strictly a Frisco product, not only got his start here and has his first dozen or so LPs issued on the local jazz label, Fantasy, but has gone on to be listed by Columbia as

(Continued on page 62)

PEPSI-COLA HITS THE SPOUT ON BROADWAY

Broadway's newest dazzler, the Pepsi-Cola sign, will rise March 1 as the topper on the Bond clothing establishment. The Douglas Leigh spectacular is a 1,000,000-watter starring two glowing bottles five stories high with a bottle crown 50 feet in diameter. As a basis for comparison, it's 12 times bigger than Pepsi's former sign on the main stem.

Among the extra added attractions will be a broad waterfall run(Continued on page 77)

War-And Show Biz-Needs Engineers

receivision." Telepix, being produced by Pacific Productions, Inc. of Kansas (a group of laymen), will be distributed by George W. Bagnall, director of Pacific.

Charles Kalman's "Tenor"

Clicks in W. Germany.

Charles Kalman, composer-son of the late composer Emmerich Kalman, has had a click at the Staats in Frankfurt, West Germany, with his musical composer, "The Great Tenor." Resultantly there is chatter among the European cognoscenti that another Strauss pere et fils ase has developed.

Young Kalman's score will be published by the house of Felix Bloch Erben.

Five speakers representing sci-mice, Government and industry and bottles for advertising or color to so that we can see the color of Bob Hope's necktle?"

Spathered Friday (28) at the Columbia Club, N. Y. to drive home to the lay and technical press that notled that the technology of a democracy is free, versatile and undoctrinaire and that during World War II scientists as many as the United States. It is dangerous complacency to think America is superior and suspendent of the late composer Emmerlenk Kalman, has had a click at the Statas in Frankfurt, West Germany, with his musical composer, "The Great Tenor." Resultantly there is chatter among the European cognoscential that another Strauss pere et fils case has developed.

Young Kalman's score will be published by the house of Felix Bloch Erben.

Five speakers representing sci-mack, designing "new packages and bottles for advertising or color to so that we can see the color of Bob Hope's necktle?"

Biocussion which followed centered on the idea that the technology of a democracy is free, versatile and undoctrinaire and that during World War II scientists as many as the United States. It is dangerous complacency to think America is superior and sumble below the salaries paid begin-mice in from the late of the business 25 and 30 years ago are still there," commented President of Bob Hope's necktle?"

The Charles Kalman's expensering the business of an dundoctrinaire and that during World War II scien

Shoplifters' Trade Tricks Revealed in Store Film

Revealed in Store Film
Minneapolls, Feb. 1.

International Security Corp.
here has produced a 30-minute film
designed to show store operators
how to combat shoplifting.
Picture, which will be exhibited
in stores throughout the country
and which may be made available
for theatres, reveals the shoplifting
tricks of professional, amateur and
juvenile boosters.
Minneapolls department store
employes play shoplifting roles in
the film which was made by Film
Enterprises, a Twin Cities' company.

••••••

+++++ By ERNEST D. LOEWENWARTER, C. P. A. ++-

Current Tax Rules On Dependents

EVERY TAXPAYER should find new and valuable tax savings op-portunities in the new income tax law. The changes affect salary and wage earners, investors and individuals in business and in the professions, partnerships, and corporations, as well as estates and

(Continued on page 20)

Arthur Lubin's Credo on Directing

Megger, Like Actor, Must Fight 'Typing'-Calls British Studio Wages So Low It's 'Shocking'

By GEORGE GILBERT

Fear of being typed poses as much a problem for a director as it does an actor according to veteran megger Arthur Lubin. Prior to leaving for the Coast over the weekend to start his sixth "Francis" picture for Universal, he emphasized that many directors are turning independent to preserve their artistic freedom.

While admitting that he himself

While admitting that he himself had been enmeshed in several "series" films, Lubin declared that his basic film-making policy was "to make pictures that I like to make." In line with that concept he acquired screen rights to "The Interruption," a novel by W. W. Jacobs, from the author's estate some four years ago.

Mike Frankovich's Film Locations Ltd. became interested in the property 18 months ago with the result that under its aegis and Lubin's direction "Interruption" was lensed as a Jean Simmons Stewart Granger starrer for Columbia release. A period meller (Continued on page 22) While admitting that he himself

Accoladed in France. Called Dirty Here: Ban 'Game of Love'

Ban 'Game of Love'

Rejection of the French picture "Game of Love" by the Maryland and Pennsylvania censors stands to bring court tests in both of these states, according to William Shelton, v.p. of Times Film Corp., which distributes the import.

Shelton said the Maryland ruling would definitely be appealed in the courts. In Pennsylvania Times Film is waiting for a censor board decision on its appeal for reversal of the board's "rejection in its entirety" edict. If it isn't forthcoming, Shelton said, "we will immediately institute a suit in the Court of Common Pleas challenging the decision."

Based on the Colette novel, and directed by Claude Autant-Lara, "Came of Leva" its her wires.

Based on the Colette novel, and directed by Claude Autant-Lara, "Game of Love" is the winner of the 1954 Grand Prix du Cinema Francais, the French equivalent of the Academy Awards.

MUSEUM OF IMMIGRANTS

Skouras, Dowling Among Those Securing N.Y. Charter

Albany, Feb. 1.
Spyros P. Skouras, president of 20th Century-Fox, and Robert W. Dowling, of City Investing Co. (legit), are among the 17 trustees of the nonprofit corporation, the American Museum of Immigration, which received Friday (28) the grant of an absolute charter by the Board of Regents.

Proposed as "a national monument to the many different peoment of the proposed as the state of th

Board of Regents.

Proposed as "a national monument to the many different peoples, immigrants all, who realized their dream of unity and freedom in this country, the Museum will be located on Bedloe's Island in New York harbor, at the foot of the Statue of Liberty.

The new national shrine will be built through the donations of citizens throughout the United States; will eventually be administered by the National Park Service.

Sex Transit Gloria

Hollywood, Feb. 1. a—or Gloria Pall— Voluptua-Voluptua—or Gloria Pall— who touched up old films with live sex-tease over KABC-TV, has been dropped by the sta-tion after seven weeks, due to pressure groups. Films' sponsor got plate-

to pressure groups.
Films' sponsor got plateshy, so, the whole thing wascalled off by Hunt Stromberg
Jr., who reported as many requests for pinups as criti-

Harry Sosnik's Own Music Publishing Firm Set Up

Harry Sosnik has followed a pat-tern now commonplace for crea-tors and interpreters of music and has established his own publish-ing house. Harbet Music Publish-ing Co. derives its name from the first syllables of the orchestra lead-er's and his wife's (Betty) names. While Sosnik expects to have

er's and his wife's (Betty) names.
While Sosnik expects to have some of his works, as heretofore, published by other houses, Harbet will enable him to control and exploit copyrights of the considerable amount of music he regularly composes for radio and television programs. On the basis of his long standing as a member of ASCAP, the Harbet company has been granted ASCAP participation.

Meanwhile Sosnik and librettist

Meanwhile Sosnik and librettist Charles Tobias have teamed to pro-duce "My Brother's Keeper." This is the same title as the bestselling novel by Marcia Davenport.

At the present time there is no known Hollywood interest in making a film of the book, despite its success, because of the subject-matter, based on the Collyer Brothers, being considered shy on sexappeal for the screen. Ed.)

Mary Hunter, Broadway stage director, currently executive of the Theatre Guild, is marrying Feb. 18 and will reside in Hartford, Conn. Her bridegroom is Herman Wolf, PR operator and executive aide to Connecticut's first Democratic governor in years, Abe Ribicoff.

ernor in years, Abe Ribicoff.

Miss Hunter was until recently executive director of the now-building American Shakespeare Festival & Academy at Stratford, Conn. (Runner-up to Stratford, England, and Stratford, Ont.) In the old radio days she played Marge on "Easy Aces."

Widower Wolf her three chil.



For Swift & Co.
Offices—J. Walter Thompson,
Chicago

Billions & Blunders' Book Comes In on Buildup Wave; Raps Propaganda Tyros By ROBERT J. LANDRY

While Sosnik expects to have ome of his works, as heretofore, ublished by other houses, Harbet idil enable him to control and exiloit copyrights of the considerable mount of music he regularly comoses for radio and television prorams. On the basis of his long tanding as a member of ASCAP, he Harbet company has been ranted ASCAP participation.

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Mary Hunter Marrying

Mary Hunter Marrying

Mary Hunter Marrying

Mary Hunter Marrying feb. 18

Mary Hunter Marrying for propaganda Tyros

By ROBERT J. LANDRY

Booksellers around the country broke deadline on the new book.

"Billions, Blunders and Baloney." and have window-displayed and sold the volume for about 10 days although the official publication date was only last Monday (31). Present omens suggest that the initial run of 15,000 will be exhausted pronto.

Bookseller reaction was only last Monday (31). Present omens suggest that the initial run of 15,000 will be exhausted pronto.

Bookseller reaction was ni anticipation of Devin-Adair's special exploitation campaign. This included a \$5,500 fullpage in the N.Y. Times, eye-popping for a political reaction of Oulpage in the N.Y. Herald Tribune book section. In addition, reprints are set with Coronet, American Mercury and pending with Readers of the stream of the with thousands of employes constantly seeking to justify their was the seeking to justify their was the section. In addition, reprints are set with Coronet, American Mercury and pending with Readers of the service of the movement of the text was the section. In addition, reprints are set with Coronet, American Mercury and pending with Readers of the section of the text was the section. In addition, reprints are set w

India: No Language Unity Plus Poverty

Soundtracks in Tamil, Teluga, Hindi, Bengali—Also Dub Into Sinhalese to Create Export Market in Ceylon—Bad Feeling Ends India and Pakistan Film Exchange—Hindoo Morality Makes Censorship of American Pictures Drastic, and Getting Worse

and wage earlies, interstors an interstoral in the professions, partnerships, and corporations, as well as estates and in the professions, partnerships, and corporations, as well as estates and trusts. There is no change in individual tax rates, but this year you will find many other forms of real tax saving through increased personal and family credits and deductions. One of the most important of these changes concerns dependents. A dependent, generally speaking is a relative, who earns less than \$600 a year, and to whose support you contribute more than half and who does not file a joint return with a spouse. The new law allows you a \$600 dependency exemption for any person even though not related, if he meets those conditions and uses your household as his principal place of abode. A dependent includes an unadopted foster child and also a cousin in an institution because of mental or physical illness, if formerly a member of your household. A child under 19 years of age on December 31st is now termed a dependent even if he earns more than \$600 a year, provided you contribute more than \$600 the child still is a dependent provided he is a full-time school or college student, or is enrolled in an institutional farm program for at least five months of the year. But again, you must contribute more than 50% of his support. If the child has a scholarship grant, that is not included as part of his income. But payments to him under the G.I. Bill do count as part of his income. They are not scholarship payments. If more than one person contributes to the support of a dependent and no one contributes more than half, anyone of the supporters can claim a \$600 exemption, provided he contributes at least 10% to that

Ottawa Feb. 1.
Ottawa Citizen, which recently added Ed Sullivan's syndicated column, sent three men to N. Y. to cover his "Toast" telecast featuring Canadian sled dogs. Making it up were Joe Finn, reporter: Bob

Squelch Via Buildup

nadian sied dogs, Making it up were Joe Finn, reporter; Bob Blackburn, tv columnist, and Bill Newton, photog. Coverage took up so much space Citizen had to leave out Sullivan's column.

DISCRIMINATION?

Ohio Legislator Exempts Video From His Censorship Drive

Cleveland, Feb. 1.

City council resolution asking for state passage of a new motion picture censorship law is not meant to include tv film on local outlets according to Councilman Kermit Neely, one of the sponsors of the legislation.

At the same time other council.

or the legislation.

At the same time, other councilmen, backing the move, said that their action has been backed by strong "pressure groups" who want the law clearly defined as to what constitutes "obscene and immoral" films.

Councilmen Noely said by here

moral" films.
Councilman Neely said he has
watched tv films and "with but one
late movie all have been in good
taste with tv stations, apparently
living up to their own code of
ethics and operations, something
the Hollywood studios have not
done."

Par, NBC Splitting Tab on McGraw P.A.'s In Unique 2-Way Bally

In Unique Z-Way Bally
In a sharp departure from the
era of the "electronic curtain" between the motion picture companies and the television industry,
Paramount Pictures and NBC are
eooperating in a promotional
first." Paramount and the NBC
Film Division are splitting the
costs of a 13-city balyhoo tour by
actor Charles McGraw, who'll plug
both Par's "Bridges at Toko-Ri." in
which he's featured, and "Adventures of the Falcon," his own telepixer which NBC Film Division
distributes.

pixer which NBC film Division distributes.

Under the cooperative arrangement Paramount will pay all transportation while the Film Division covers hotel bills and food for the 13-city cross-plugging tour, which kicked off in New York last week. McGraw made the television and press interview rounds in Gotham until Monday (31), then shoved off for Boston and the remaining cities. Field exploitation men from Paramount, along with NBC homeoffice publicists and field salesmen, are setting up schedules for McGraw in each city he hits.

DIPLOMATIC RECOGNITION

Associated Press Instructs Its Staffers on Television News

Staffers on Television News

The following appeared in a box the Associated Press' Log for Jan. 13-19:

"The time has come to be as realistic in writing about television as any other subject in the news. Tv is here to stay, like movies, airplanes and wire trouble. It produces news, but let's take it in stride and not be awed.

"For example: Avoid loose reference to the number of persons estimated to be watching a tv show or special event. This applies to all such estimates, whether attributed or not, since they can only represent sampling guesses, a best, and in any event do not constitute news. It is sufficient to say, if pertinent to the story, that such-and-such an event or show will be or was televised, nationally or otherwise.

"Also to be avoided are such

or was televised, nationally of otherwise.

"Also to be avoided are such terms as 'the magic of television.' expensive tv equipment,' etc. Everybody knows it is magic and expensive. So are newspaper presses and cameras."

Invidious Cost Contrast Unfortunately, 1954 has been remarkable for an unbroken succession of mediocre production.

regional languages has created a dent in the market for Tamil, Telugu and Hindi pictures on West Coast of India and in Mysore State. Incidentally, it was a regional language picture in Mahratti that won the President's Award for the best picture.

markable for an undroken succession of mediocre production.

Bengal has led the country by placing accent on economic realism. Bengal producers showed Madras and Bombay that pictures can be produced much cheaper. Madras is supposed to be the cheapest place under the Indian sun. It is therefore hardly credible that a production in Madras equals costs of Bombay. While production costs on an average picture in Madras and Bombay are \$100,000, Bengal spends only \$75,000 at most. Having been left with a narrowing market, Bengal is now launching on co-production deals with Bombay Studios so that Bengal films will have an all-Indiamarket. Most of the leading artistes from Bengal are now working in Bombay Studios.

During 1954 Madras also turned (Continued on page 22)

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tual production slowed down considerably. Statistically, the drop in South was only a little over pictures produced has been decreasing year by year.

There was a time when it was hoped that with the integration of India as one political unity provincial languages would gradually disappear. Last year proved to be the deathknell for such a theory. For, in South India, production in regional languages showed a noteworthy jump, especially in the Canarese language. The demand for Canarese pictures became so great that even Tamil pictures were dubbed in that language. Production of Malayalam pictures also showed increase over 1953. This increased number of pictures in Madras, India, Jan. 18.
Though the year did not start with good augury, 1954 ended on a note of cheerful anticipation. Despite financial depression and the continued failure of one picture, after another to stand up, the industry managed to march on. Despite much surface activity, ac-

Short Career

Miami, Feb. 1. Comedy twosome of Henny Youngman and Slapsie Maxie Rosenbloom lasted two weeks, Says Youngman: "We got of-fers—each separately."

Youngman stepped in at Copa City when Mae West took ill and will stay into run of Sammy Davis Jr. until Jimmy Durante shows up.

(Continued on page 22)

'ALL STUDIOS GO TV IN 2 YRS.'

'54-'53 Comparative Dividends

Washington, Feb. 1.
289,000 from the \$23,405,000 low point of 1953, an indication the film biz was on the upbeat throughout last year.
Stockholder melon for December was a comfortable, \$5,542,000, well ahead of the \$4,886,000 for December of the previous year.
Breakdown by companies showed the following December dividends:

Breakdown by companies showed the following December dividends:

Twentieth, \$1,108,000 plus a special dividend of \$277,000, compared with \$692,000 for December 1953.

Paramount plx, \$1,170,000 for both years.
Loews Inc., \$1,286,000 compared with \$1,029,000 in 1953.

Consolidated Amusements, nothing last year but \$71,000 in December 1953.

Roxy Theatre, \$6,000 both years.
United Artists Theatres, \$9,000 both years.
American Broadcasting—Paramount Theatres, \$1,126,000 last December, \$1,129,000 the year before.
Allied Artists, \$21,000 last year, nothing in December, 1953.

Universal, \$299,000 pius a special dividend of \$240,000 in December 1954, and \$540,000 plus a special of \$240,000 in 1953.

Pre-Sell the Big Need—Perlberg

Back from Seven-City Tour Producer Argues That Opinion-Moulders Are Generally Unsold

By WHITNEY WILLIAMS

By WHITNEY WILLIAMS
Hollywood, Feb. 1.

Strong pre-selling is the only thing that counts in merchandising the average "big" picture in today's market, in the opinion of William Perlberg, who with his production teammate, George Seaton, just made a seven-city tour through the east to bally pair's two current Paramount releases, "The Bridges at Toko-Ri" and "Country Girl."
"Not enough time and money Is being spent In selling opinion-makers on pictures," • producer declared. "By these I mean exhibitor groups, civic and cultural organizations, columnists, critics and others who formulate opinion which seeps through to the public and exhibitors alike. Every dollar spent on this pre-selling comes back with a profit."

Citing their own case, In which condended Sector, insett that each of

lar spent on this pre-selling comes back with a profit."

Citing their own case, ln which he and Seaton insist that each of their pictures be in Paramount's homeoffice ln N. Y. for a minimum of two months, preferably three, to show and sell to these opinion-moulders, Periberg said duo's recent trip showed the tremendous penetrative value of such a policy. "In Chicago, for instance." he pointed out, "a taxi driver told us, without even knowing who we were, that a 'terrife' film was coming to town, 'The Bridges at Tokori,' He didn't know where he'd heard it just heard it. "In other citles, we repeatedly were told by exhibitors, exchange men, columnists, television and radio station personnel that they'd heard about both our pictures. Of course, they'd read the New York (Continued on page 22)

Sues Arch Oboler For Capital Gain Procedure Following 'Bwana Devil'

Santa Monica, Feb. 1.

Brenco Pictures Corp. filed sult against Arch Oboler in Superior Court asking damages of \$400,000, an injunction and an accounting of profits on the 3-D picture, "Bwana Devil." Previously Brenco had filed an action in Los Angeles Superior Court against United Artists, involving the same film.

In the Santa Monica suit, Brenco declares it put up \$100,000 for a share of the profits of Gulu Picture Co., a limited partnership which produced "Bwana," with Oboler the sole general partner.

ture Co., a limited partnership which produced "Bwana," with Oboler the sole general partner.
Later, the complaint contends, Oboler made a distribution deai with United Artists to create a capital gain for income tax purposes. Still later, it adds, Oboler sold all his interests in Gulu, thereby dissolving the partnership and preventing it from collecting any profits from the picture's release.

preventing it from collecting any profits from the picture's release. Suit asks a court order enjoin-ing the defendant from "assigning, hypothecating, transferring, giving away or otherwise disposing of all or any portion of the profits to which the plaintiff is entitled."

Writer Employment

Hollywood, Feb. 1.
Survey by the Writers Guild of America shows that 18% of the active members are working in motion pictures on term contracts or week to week deals, with 16% doing originals for filming.

inais for filming.

In the television field 8% are employed on a term or staff basis, 16% on flat deals and 9% doing originals. Radio writing keeps 17% busy, 6% are writing books, 4% are doing plays and the rest are employed in story editing, ad writing, public relations and short stories.

20th Worries As Pix Are Hurried In 'Shortage'

Unusual speed with which its features are being pushed into re-lease almost the day they are completed at the studio is causing headaches at 20th-Fox. Feeling is that present conditions don't ailow a proper publicity buildup, nor do they give the distrib a chance to give exhibitors the right pitch on the product.

they give the distrib a chance to give exhibitors the right pitch on the product.

Attempt to do something about this condition is being made by 20th with its latest release, "The Racers," an offbeat action pic focusing on auto racing in Europe. Film will be screened for exhibs in ail of 20th exchanges to give it the proper buildup and allow a special sales pitch.

Execs at 20th feel that the picture has an outstanding bo, potential if properly sold. And they feel that the selling has to start at the exhibition end. It's indicated that 20th may go in for extensive co-op ad campaigns on this release.

Problem of the current release setup, with exhibs snapping up pix as they come off the production lines, has been given a good deal of attention at 20th of late. It's realized that elimination of the natural "buildup" period of the past may have hurt some of 20th's attractions at the b.o. At the same time, it's felt that the stepped up production pace at the studio may tend to eliminate some of the problem.

Powell-Allyson's UA Deal

M-G. WB IN FOLD

Hollywood, Feb. 1. "Every studio in Hollywood will be making pictures for television within the next two years."

"Every studio in Hollywood will be making pictures for television within the next two years."

Leonard Goldenson, prexy of American Broadcasting-Paramount Theatres, made this appraisal of Hollywood's future after two weeks of conferring with top studio beads. Without naming them, he indicated that two of the majors would join the swing to tv before midyear and are already blueprinting their studio space needs. (It was conjectured by Goldenson that Warners and Metro are the companies.) These would be in addition to 20th-Fox, which already has made known its plans to convert the entire facilities of its Western Ave. lot to films-for-tv, Columbia and Republic, who "broke first."

But it's not all for tv that holds the vital interest of the studios. Theatrical films will benefit as well, the video adjunct serving as a proving ground for much-needed new and younger talent. In effect it will replace the B picture.

Said Goldenson: "The need was never greater for fresh, young talent to attract the attendance of the new generation of theatre-goers. By making pictures for television, the producers will have brought to light these new and younger faces. Like in 'B' pictures they will be groomed and nurtured for better assignments and will have the added advantage of being well enough known through their tv exposure to command star billing. Not only players but writers, directors and producers, who can be apprentited to telefilms and create their own demand for recognition."

Goldenson believes that tv, if used properly and effectively, can prove of immense value to theatrical pictures at the boxoffice. "Preselling the public on a picture to intrigue its interest can be turned to tremendous capital if done right," he reasoned, and cited the Disneyland telecast of "20,000 Leagues Under the Sea" as a glow-ing example. He is not satisfied that the vast potential has been realized and is hopeful of longer strides by a committee now explorious of the hall the planse of the provide stride and is hopeful of longer strides by a c

GOLDENSON SEES General Teleradio May Expand **Production of Theatrical Pix** On Basis Its 'Gangbusters' Hit On the basis of the early returns for "Gangbusters," Its first feature-length picture adapted from the longtime radio series, General Teieradio ls prepared to continue

Home-Toll TV Study

Home-Toll TV Study
Washington, Feb. 1.
A decision by the Federal
Communications Commission
to move ahead on the subscription ty front may be forthcoming within two weeks. It all
depends on the results of a
staff study requested by the
commissioners last week.

Members of the agency devoted considerable time to
home toli tv at their weeky
meeting Wednesday (26), expioring various problems invoived. However, VARIETY.
learned, their discussions gave
little indication that they're
thinking is to authorize a goahead in the near future.

British Lion Pix Temporarily Under Government Rule

London, Feb. 1.

A whoily-owned government distribution company is taking over Britlsh Lion Film Corp., placed into receivership by the National Film Financing Corp. last April. The new outfit will be called Britlsh Lion Films and will be capitalized at \$2,800,000, of which only \$1,680,000 is being issued, to be held privately by NFFC.

Balance of the share capital will only be picked up by NFFC if the new company should be in need of extra coin. As outlined in the House of Commons, the new company will be barred from active production but will give normal distribution guarantees to Inde-

production but will give normal distribution guarantees to inde-pendent producers. It's expected to handle 10 British pix annually plus the Romulus output and a (Continued on page 18)

Teleradio ls prepared to continue the production and possibly the distribution of theatrical films. Film has 325 playdates lined up in the Boston, Buffalo, and New Haven exchange territories. In the first test saturation booking, all 127 prints were employed during the three-day period from Jan. 18-20. 18-20. Picture, distributed by Joe Levine's Embassy Films, New England statesrighter, chalked up good returns, hitting, for example, \$26,000 in four days in 18 day-and-date bookings in the Providence area. In the Boston territory, the picture was reported running slightly under the gross of Warner Bros. recent "Dragnet." Saturation openins, in key the-

Saturation openings, in key theatres as well as nabe houses, were backed by a hefty newspaper, radio, and tv campaign under the direction of Terry Turner, former RKO exploitation chief and currently General Teleradio's specialist on tv-radio promotion on theatrical pix.

Aithough the handling through a statesrighter has worked success-(Continued on page 22)

Anglo-Italo Co-Produced 'Star of India' About To Be Salvaged by UA

"Star of India," a British-Italian co-production which has never seen distribution, although completed almost a year ago, may move into release soon as a result of the efforts of United Artists. For UA, it was disclosed last week, has advanced coin to re-dub and re-score the Cornel Wilde-Jean Wallace starrer

Produced in Italy by Ravmond (Continued on page 22)

National Boxoffice Survey

Cold Sloughs Trade; 'Toko-ri' New Champ, 'Sea' 2d, 'Cruz' 3d, 'Cinerama' 4th, '6 Bridges' 5th

Some new product, much of it strong, is helping the firstruns battle cold weather and snow at the boxoffice this stanza. The elements, however, are proving too much of a handicap in many key cities, with an offish tone prevailing in a majority of spots. Cold even hurt biz as far south as Louisville.

"Bridges at Toko-ri" (Par), which just was launched a week ago, is new b.o. champ by a size-able margin. Playing in 10 keys covered by VARIETY, the Holden-Keily starrer ranges mostly fine to great. "20,000 Leagues Under Sea" (BV) is capturing second position by a small edge. Walt Disney pure is playing in pine key with tion by a small edge. Walt Disney opus is playing in nine keys with most of dates solid to smash. "Vera Cruz" (UA) is finishing a

"Vera Cruz" (UA) is finishing a strong third as compared with second a week ago. "Cinerama" (Indie), again displaying strength on final weeks bally in numerous keys, will take fourth money.

"6 Bridges To Cross" (U), with batch for new engagements is

a batch of new engagements, is pushing to fifth spot. "Sign of Pagan," also from Universal, is taking sixth place. "Violent Men" (Col), just getting around, is seventh.

Powell-Allyson's UK DCai

Hollywood, Feb. 1.

Dick Powell has finalized a onepicture releasing deal with United
Artlists whereby production company he and June Allyson formed
will produce film next summer,
Miss Allyson starring.
Powell will produce and direct
for their Pamric productions company.

Powell hollywood, Feb. 1.

(Col., just getting around, is
eventh.

"Silver Chalice" (WB) is winding up eighth. "So This Is Paris"
(RKO) will finish 10th, "Carmen
(RKO) will finish 10th, "Carmen
(Turk) (UA) and "Detective" (Col) are runner-up pix.

"Black Tuesday" (UA) looms as "Black Tuesday" (UA) looms as a strong new entry. It is nice in Providence, brisk in Phllly and fine in Cleve. "Bad Day at Black Rock" (M-G), which opened this week at N. Y. Rivoli, shapes up better this round. It is trim in Chi, fancy in Frisco, fast in Philly but only okay in Cincy, and fair in Denver and Detroit. Detroit.

"Gangbusters" (Indie) continues

"Gangbusters" (Indie) continues solid in second session for two houses in Boston. "Alda" (IFE) shapes sock in Chi and Cieveland, and is nice in N. Y. and Philly. "Women's Prison" (Col), comparatively new, looms fast in Seattle. "Mr. Hulot's Holiday" (GBD) is perking currently, being blg ln Pitt, solid in Frisco and socko in L.A.

L.A.

"Deep in Heart" (M-G), which has about finished its bigger key city engagements, looks okay in three keys currently and is neat in Omaha. "French Line" (RKO), finally cleared by censors, shapes nice in Cleveland.

"Tonight's the Night" (AA), fine in N. Y., is hot in Providence and okay in Seattle. "Prince of Players" (20th), currently in six keys, hasn't a single good date to report this stanza.
"She.Wolf" (Ren) looms fine in

"She-Wolf" (Rep) looms fine in St. Louis. "Ugetsu" (Indie) continues big in Chi and good in Frisco.

(Complete Boxoffice Reports on Pages 8-9)

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'Showbiz,' Leagues,' 'Vera Cruz' Paced | BOSUSTOW'S UPA TO Socko January; Saville's 'Chalice' Runs Strong; Italian Pix Do Well

Kuns Dirong,

Film business at first-runs overthe U. S. in January soared to the
highest point in several years, according to reports from VARIETY
correspondents in some 25 representative keys. The boxoffice was
so strong that many theatres carried through product, which had
been launched early in January,
until almost Feb 1. Just how trade
soared is revealed in VARIETY's
monthly tabulation of top grossers
which shows that the four leading
films grossed \$6,282.000.

The January boxoffice sweepstakes saw competition so sharp
that the first three strongest films
came down to the wire at the end
of the month in almost a photo finish. "Show Business" (20th), "20,000
Leagues Under Sea" (BV), and
"Vera Cruz" (UA), finished the
month with not much to choose
between them. The terrific totals
racked up by "Show Business"
early in January enabled it to grab
off No. 1 spot.

"Sea" which is proving a phenomenal grosser for Walt Disney,
landed in second place. Pic proved
not only a matinee moneymaker
but also a big night pic. This was
closely followed by "Vera Cruz."
which finished up a strong third.
"Cruz" may prove United Artists's
top grosser of the year. It is beat(Continued on page 20)

Film Fan Mags Not All-Teen

General impression that film fan magazines have a predominantly teenage readership is refuted by Ralph R. Martin, of Seventeen, a teenager bible. Citing a 'Starch readership survey, Martin notes that the median ages of two leading fan magazines, Motion Picture and Photoplay, are 26 and 27.4 respectively. A third leading fan mag. Modern Screen, not analyzed by Starch, reports in its own survey that the median age of its readers is 21.9.

The percentage of readers in the 10 to 17-year-old bracket, Martin notes, are as follows: Motion Picture, 27%; Photoplay, 23.7%; Modern Screen, 24.3%. He points out that Seventeen's median age is 16.7 and "the basic circulation 100% between 13 and 19 years of age."

Robert E. Sherwood Doing Todd's 'War and Peace'; Two Other Versions Pend

The three-cornered race to transform "War and Peace" to a motion picture is on in earnest. The Leo Tolstoy classic, which filmakers have neglected up to this time, now

a lostoy classic, which filmakers have neglected up to this time, now has no less than three producers ready to bring it to the screen. They are David O. Selznick, the Italo producer Dino DeLaurentis, who is preparing an English version, and Mike Todd.

On the Coast Monday (31), Phil Reisman, prexy of the Michael Todd Co., revealed that Fred Zinnemann had been signed to direct and Robert E. Sherwood to write the screenplay for Todd's "War and Peace." It'll be shot in the Todd-AO process, with an announced budget of \$7.500,000. Zinnemann recently completed "Oklahoma," first film in the Todd-AO process.

While the Todd Co. did not set

Zinnemann recently completed "Oklahoma," first film in the Todd-AO process.

While the Todd Co. did not set a starting date, DeLaurentis, via a report from Paramount which is releasing his "Ulysses," said his "War and Peace" would start in June. The same month was selected by Todd as the time the screen-play'is expected to be completed. Both Todd and DeLaurentis say scenes will be shot in Yugoslavia, Todd noting his project will have the full cooperation of the Yugoslavi and the full cooperation of the Yugoslavi and the full cooperation of the Yugoslav army and government. DeLaurentis indicated that his film would take five months to shoot at the cost of \$4.500.000 to \$5,000.000. In addition to a month's shooting in Yugoslavia, he said his company will shoot a month in Fin(Continued on page 22)

January Golden Ten

- Jahuary Coulen 1ell

 1. "Show Business" (20th).

 2. "Leagues Under Sea" (BV).

 3. Vera Cruz" (UA).

 4. "Deep in Heart" (M-G).

 5. "3-Ring Circus" (Par).

 6. "Silver Chalice" (WB).

 7. "Sign of Pagan" (U).

 8. "Cinerama" (Indie).

 9. "Young At Heart" (WB).

 10. "This Is Paris" (U).

Italo Labs Try **Color Printing In Second Test**

Warner Bros. has submitted a second color test reel to the Italian labs as part of a continuing at-tempt to come to an understand-

labs as part of a continuing attempt to come to an understanding with the Italians on their bid that the American companies do their color printing in Italy. The first test reel as processed by an Italian lab was unsatisfactory. Motion Picture Export Assn. meanwhile is continuing discussions in Rome in an attempt to stave off an Italo customs edict under which no color prints other than those processed in Technicolor, would be allowed into the country. Impression is given that CinemaScope films also would be allowed in. There is confusion in N.Y.

allowed in.

There is confusion in N.Y.
as to whether or not the Italo ruling has actually gone into effect
or is just being held over the
heads of the companies. In any
case, it's felt that the second print
test will be more decisive than
the first in part, because the companies would rather compromise
on quality than be faced with a
flat nix on tint print imports.

The Italo labs have come up.

on quality than be faced with a flat nix on tint print imports.

The Italo labs have come up with various and sundry explanations on why the first test, also submitted by WB, was flunked. The problem is for them to manufacture Ferraniacolor prints off an Eastman negative. This is conceded to be a ticklish job. What American film company exees fall to grasp is the Italian logic in first agreeing to a test and then, when it turns out negative, going through anyway with their law. At the same time, it's understood here that the Italo move is caused by very strong pressure from both labor and the government. The Italian labs, which once used to do a lot of the U.S. black & white printing, have suffered from Hollywood's switch to color and are facing largescale unemployment.

Of the Making of Laws There's No End in Ohio

Columbus, Feb. 1.

Although the battle against the attempt to revive film censorship in Ohio is getting the main attention, the Independent Theatre Owners of Ohio will get in its licks against two other bills if they come to a hearing.

against two other bills if they come to a hearing.

Exhibitors will oppose a bill to impose Daylight Saving Time throughout the state every summer. They will be in sturdy company, inasmuch as railroads, bus lines, airlines, PTA's and farmers are fighting it also.

Another bill provides that Ohio State University must have all its football games televised and would expressly prohibit theatre television unless such telecast also was available in homes. This puts the Legislature in the position of saying to Ohio State that it must obtain a sponsor for such telecasts and that even if theatre tw was available and offered more money, the University must turn this down in favor of home video.

Flanders Drive-in Theatre Corp. has been chartered for \$40,000, \$100 par value. Location is Bay Shore. Directors are: Joseph M. Seider. Morris Seider and Walter F. J. Higgins of New York.

INVADE TELEVISION

Hollywood, Feb. 1.

United Productions of America, the cartoon outfit which releases through Columbia, hopes to enter the tv programming field in 1955 with a five-day children's show, prexy Stephen Bosustow disclosed at the annual meeting of the directors this week. Cartoonery, which in addition to theatrical cartoons also makes industrial, educational, and tv commercials, has received permission from Col to use the UPA characters in tv advertising.

Bosustow disclosed that the com-Bosustow disclosed that the com-pany will up its production pro-gram in 1955. In line with the in-creased activity, the board okayer the purchase of adjacent property for further expansion of the Bur-beak studies.

bank studio.

The UPA topper disclosed that 1955 production will include 14 Colimbia C'Scope short subjects, a backlog of \$250,000 in industrial sales to be produced both in New York and on the Coast, and an increase in the eastern and western two commercial sales to a \$400,000

tv commercial sales to a \$400,000 gross.

UPA has also started production on its first full-length animated feature, James Thurber's "White Dear," in a three-picture deal with Hecht-Lancaster, which will finance and distribute the films.

Bosustow was elected prexy and board chairman for the tenth consecutive year. Other officers reelected were Robert Cannon, vee pee; Don McCormick, veepee in charge of UPA New York; T. Edward Hambleton, treasurer; Melvin Getzler, assistant treasurer, and M. Davis, secretary.

Faught Roasts Foes of Toll-TV

Film theatre operators who've been fighting home toll-tv got a roasting last week in a speech delivesed before the Pittsburgh Radio & TV Club by Millard C. Faught, economic consultant and frequently a spokesman for the Zenith Corp. and its Phonevision system

system.

Referring to the theatre owners' apparent concern for "free television," and their charge that toll-tw would constitute a government-sponsored monopoly, Faught obtv would constitute a government-sponsored monopoly, Faught ob-served that "apparently technical progress creates even stranger bedfellows than does politics. I dare say the television broadcasters must themselves be a little aston-ished at their new champions." Faught then analyzed the exhibs counter-weapon to video, theatre television, which he called "one of the neatest "insurance schemes' ever devised.
"If 100 theatres equipped with

ever devised.

"If 100 theatres equipped with big tv screens and boxoffices can black out a championship fight on regular tv, and do it at a profit, then what an industrywide insurance bargain that is when you realize that this eliminates a seat(Continued on page 20)

L. A. to N. Y.

David O. Alber Robert Ardrey Susan Ball Edward Carfagno Donald Crisp Brian Donlevy Gloria De Haven Gloria De Haven
Charles Einfeld
Henry Fonda
Anne Francis
Mona Freeman
Steve Goodman
Hope Hampton
Edward Everett Horton
John Hudson
Tab Hunter
Arthur Kennedy Tab Hunter
Arthur Kennedy
John Kern
Dino de Laurentiis
Jack Lemmon
Richard Long
Marjorie Lord
Anna Magnanl
Dorothy Malone
Charles McGraw
George Murphy
Kim Novak
Milton R. Rackmil
Ruby Rosenberg
Alice Simms
Mike Todd
Spencer Tracy Spencer Tracy Tennessee Williams Ralph Wright Gig Young

New York Sound Track

Show business is pondering the effect of a bill introduced at Albany by Senator Pliny W. Williamson and Assemblyman John Robert Brook, to amend present laws to make mandatory, instead of permissive, daylight saving time and extend it until the last Sunday in October, rather than in September.

"Unicorn in the Garden," a UPA cartoon presentation of the James Thurber fable, has been nominated for the British Film Academy Award. It's the only American contender this year in the animated shorts category . . . Almost a dozen Columbia stars are arriving from the Coast this week to appear on Ed Sullivan's tv salute to the company. Entire "Toast of the Town" telecast Sunday (6) will be devoted to "The Columbia Pictures Story" . . . John B. Nathan, Paramount to "The Columbia Pictures Story". John B. Nathan, Paramount general manager for Continental Europe, returned to his Paris headquarters Monday (31). James E. Perkins, chairman and managing director of Paramount International in Great Britain, headed by to London . . . Jay Landesman out at KETC, St. Louis, which he describes as "an educational operation" is reading Variety each week to his audiences . . former editor of highbrow quarterly, "Neurotica," (sic) Landesman has also written a novel about you, you and you called "The Nervous Set" . . . Victor Saville, the indie producer-director may buy himself a New York cooperative apartment . . Fredric March sailed on the Cristoforo Colombo yesterday (Tues.) en route to Madrid, where he'll join the cast of Robert Rossen's upcoming production of "Alexander the Great." Project is scheduled to start Feb. 15.
"Illicit Interlude" a Swedish import, held over for a 10th week

"Alexander the Great." Project is scheduled to start Feb. 15.

"Illicit Interlude," a Swedish import, held over for a 10th week at the Art Theatre, Bridgeport, Conn. According to Gaston Hakim, who distributes, that's a history-breaking run for any theatre in Connecticut. Even beats "Gone With the Wind"... Stanley A. B. Cooper, who runs the only theatre in Brazil, Indiana, confided to the Indianapolis News recently that "Hondo" was his top grossing film of the year, He also said Brazillans preferred Marjorle Main to Marilyn Monroe. Well now... Journal of the Society of Motion Picture and Television Engineers sporting a new blue and black cover designed by H. Leslie Varley... Harry K. McWilliams named assistant ad-pub and exploitation director for Magna Theatre Corp. Latter will distribute the Todd-AOed "Oklahoma"..., Renewed interest in Greta Garbo stirred up by articles in Life mag prompted Metro to dust off "Camille." The film, starring Miss Garbo and Robert Taylor, begins a special engagement at the Trans-Lux Normandie.

Ulric Bell, exec assistant to 20th-Fox prexy Spyros P. Skouras, last

ment at the Trans-Lux Normandie.

Ulric Bell, exec assistant to 20th-Fox prexy Spyros P. Skouras, last week married Vivian Hall of the Wm. Morris Agency. Ceremony was performed by Justice Stanley Fuld of the N. Y. State Court of Appeals. Bell is a former Washington correspondent and president of the National Press Club and the Gridiron Club. Mrs. Bell, who is from Montana, is studying voice. Marriage took place in the home of Maxwell Kriendler, "21" boniface.

of Maxwell Kriendler, "21" boniface.

Arthur M. Loew, prexy of Loew's International, gifted his alma mater, New York U., wtih \$300,000 to help defray cost of new student residence hall... Lynn Farnol alming to bring Switzerland to Rockefeller Center Wednesday (9) with a cheese fondue party at a corner of the skating rink —tie-up is for "Cinerama Holiday.". .. Mona Freeman, Nancy Olson, and Tab Hunter to attend tonight's (Wed.) opening of Warner Bros.' "Battle Cry" at the Paramount ... Robert Taylor returned to the Coast ... Anne Francis in for preem of Metro's "Bad Day at Black Rock" ... Director George Cukor to Pakistan to begin filming of "Bhowani Junction" ... Producers William Pine and William Thomas returned to the Coast over the weekend following confabs with Paramount homeoffice exees ... Nelson Riddle, Capitol Records' composer-arranger-conductor, signed by Republic to arrange and conduct musical score for "Rebel Island," recently completed film starring Yvonne de Carlo.

Rex Harrison signed by George Minter to star in Renown Pictures'

cently completed film starring Yvonne de Carlo.

Rex Harrison signed by George Minter to star in Renown Pictures' first CinemaScope film, Dickens' "A Tale of Two Cities." Budgeted at \$1,000,000, the pic goes before the cameras at Shepperton studio, England, April 1. Guy Hamilton will direct from a Stanley Haynes script. "Cities" was last filmed by Metro in 1934. . Alfred E. Daff, Universal exec v.p., due to return to the Coast over the weekend... Indie distribs in N.Y. plead ignorance re a Rome report that Italian producers are mulling a release deal with indie ops in the U.S. Agreement wouldn't involve Italian Films Export... N.Y. Times special film biz pulsetaking section out next Sunday (6) ... Sol Lesser has bought a Danish-made travel documentary, "Among the Cannibals in New Guinea."

20th Answers Lardner

Washington, Feb. 1. The U. S. Supreme Court was asked yesterday (31) to throw out the appeal of Ring Lardner Jr. who is seeking \$25,789 in unpaid salary under a contract with 20th-Answering brief, filed with Fox. Answering brief, filed with the high court, claims Lardner, one of the "Hollywood 10" who went to jail for contempt of Congress following the 1947 House Un-American Activities Committee hearings, breached his contract by refusing to answer questions of the house committee.

The Lardner petition to the Court alleged that if the decision stands, it will encourage blacklists and "grey lists" in Hollywood. To this 20th entered a general pooh-

N. Y. to Europe

N. 1. to Luro Leonard Bernstein George Cukor Linda Darnell Claude Dauphin Fred Feldkamp David E. Greene Robert L. Joseph Mrs. Emerich Kalman Mrs. Emerich Kali Lee Katz Fredrie March Marijane Maricle Gale McGarry John B. Nathan Peggy Nelson James E. Perkins Harold Rome Herman Shumlin Yvonne Wood

Telecast of Nominees From Ciro's, Romanoff's, Grove In Oscar Preliminaries

Hollywood, Feb. 1.

Academy Awards nominations will be telecast Feb. 12 by NBC with tv cameras spotted in four widely separated locations. Shots of film stars will be made at Ciro's, Romanoff's and the Cocoanut Grove, with pickups from the communications center in Burbank.

Cameras will be stationed at each of the night spots to televise close-up reactions of those lucky enough to be nominated for the Oscar Derby.

N. Y. to L. A.

J. J. Cohn James Dean Percy Faith Gerry Gross Gerry Gross
Joseph H. Hazen
Kitty Kallen
Jules Levey
Barry McCarthy
Mitch Miller
Jack Palance
Tom Pryor
William Pine
Eddie Sherman
J Stanford Smith J. Stanford Smith William Thomas

Europe to N. Y.

Katharine Hepburn Anne Jackson Prince Littler Arthur Lubin Line Renaud Eli Wallach

EXHIBS ALL TALK, NO MONEY

Those 50-50, or 70-30-10, Blues

The public's desire to see the steady flow of "big" pictures now coming from the major studios has apparently lowered the resistence of theatremen to high terms demanded by the distributors. This contention is made by exhibitor leaders in admonishing theatremen not to go overboard to satisfy the public's "want to see"

In a cautioning note, the Independent Theatre Owners of Ohio warns, for example: "A short product supply plus a patronage that it selective in its attendance makes it a very hard decision for any exhibitor to pass up a good picture, but even under these conditions we feel that more theatres would pass at least some of these pictures if they studied more carefully the longrange effect it is having on their business."

having on their business."

Apparently, the effort being made by various exhibitor units to have their theatre members bypass some of the high percentage pictures is not succeeding too well. From bitter remarks made by exhib leaders, it seems that the grassroots theatreman is following an independent policy in buying and booking despite admonitions. Exhibs are further accused by their leaders of following a "let George do it" policy. Lack of resistance has resulted in aimost all top releases selling at 50-50 or in the 70-30-10 bracket (10% guaranteed profit to theatre) as compared to three or four pictures a year at 35%.

or four pictures a year at 35%.

Reports from various Allied territories assembled by ITOO reveal the following policies and terms on current pictures:

Buena Vista: "20,000 Leagues Under the Sea"—Asking the "best deal," frequently 70.30-10, but even such offers have been rejected because the exhib would not guarantee a 50% minimum to the distributor.

Columbia: "Caine Mutiny".—50% still being asked in many reas. In flat situations, no offers reported except at high premium

rates.

"Long Gray Line"—No deals reported yet, but buyers report they expect it to be in the super-special category.

Metro: "Deepp in My Heart"—Has performed exceliently in some situations, disappointing in others. Generally 50% is being asked but 40% floors acceptable in some areas. Indications are that it'll soon be sold in regular top allocation.

Paramount: "White Christmas"—Still being held at 50%. Exhibs feel that playdates from now on will yield substantially less since they feel results to date have been dependent on the season.

"Bridges of Toko-Ri"—Another 50% picture according to early reports.

20th-Fox: "No Business Like Show Business"—Asking a straight 50%.

RKO: "Underwater"—40% bids reportedly have been rejected and company is holding out for 50-50.

United Artists: "Vera Cruz"—Straight 50%.

Universal: "Sign of the Pagan"-Once at 50%, but now strictly

Warner Bros.: "Silver Chalice"-Some places 40%, but in other

"A Star Is Born"-50% but it's expected that the terms will come down shortly.

"Battle, Cry"-First reports place it at 70-30-10.

Films for Kids—So Then What?

Michael Myerberg's 'Hansel & Gretel' Ideal for Tots -But Hard to Get 'Em Into Theatres

Having listened to the siren song of the many who claim that there is a vast and untapped audience for children's films in the U. S., producer Michael Myerberg is producer Michael Myerberg is currently pondering ways and means of converting this wishful thinking into hard-cash b.o. re-

ality.

The plain facts are these: Myerberg spent considerable money (about \$1.000,000), time and effort turning out what most of the critics halied as a delightful puppet picture, "Hansel and Gretel." He opened it on Broadway late last year, with good results. Then RKO took over distribution, the pic hit the circuits as the Christmas holiday attraction and—nothing. In fact, it had to be pulled prematurely. After Christmas, "Hansel" picked up in most spots, but not enough to satisfy its producer.

but not enough to satisfy its producer.

Myerberg has now come to the reluctant conclusion that those who urge Hollywood to brighten the American child population's days with pix aimed at their special level may be wellmeaning but are overlooking some vital aspects of today's film market.

"We'll have to find a new playing formula for children's pictures, (Continued on page 18)

Ellis Arnall on Coast

Hollywood, Feb. 1.
Ellis Arnall, Society of Indie
Producers prexy, is here to attend
exec committee meeting tomorrow (2) and annual conclave of
org's independent export corp.
Arnall returns to Atlanta at
weekend.

Warners Frees Doris Day For Own Producing Co.

Holiywood, Feb. 1. After an eight-year association
Doris Day was granted release
from her contract with Warners
and wilf make her future films as
co-partner with her husband, Martin Melcher, under the Arwin Productions banner. Parting was a
surprise, as her WB deal still had
three years to run.

Lined up for Arwin production are "Rhythm and Biues," "Nothing But a Woman" and "Yankee Doodle Girl."

PRODS. CYNICAL

Despite the exhibitor clamor for increased production and the con-stant talk of encouraging independ-ent production, indie producers still ciaim that when the chips are

ent production, indie producers still ciaim that when the chips are down there are very few theatremen who are willing to back their words with coin. Exhibs who have pooh-poohed distributop claims of the "risks" in production have shown little inclination to offer aid for indie producers. This is the consensus of opinion of various indie producers who have come to New York recently on money-raising efforts for indie projects.

While it's agreed that the position of the indie filmmaker has improved in recent years, it still is very hazardous. The indie producer has to push hard to assemble a package deal which a major distributor will accept. The majors will often provide a certain amount of financing, provided the indie can present a complete package, i.e., a finished screenplay, the right stars and director. Frequently it takes months of work to get all the elements of a package to jell. It may involve numerous trips to New York, Hollywood, and Europe before 4the various segments are put together.

Costly to Kick Off

All of this preliminary effort, it's pointed out, takes considerable coin and not all producers, despite their record of accomp!*chment, (Continued on page 20)

record of accomplishin (Continued on page 20)

Corporate Shell, **RKO Pictures** Shows a Profit

Despite a period of almost total inactivity at the studio and the lack of solid b.o. pictures, RKO Pictures Corp. emerged with a profit of \$47,391.87 yast year. This showing is the best recorded by the company in recent years, even exceeding the results of stanzas backed by full-scale production. The company's entry into the "black" was achieved by interest earned on \$17,796,958 in bank deposits.

earned on \$17,796,998 in bank deposits.

In a financial report to stockholders, prexy James R. Grainger indicated that the company received \$110,890.64 interest on its deposits from April 1 to Dec. 31, 1954. Administrative and corporate expenses totaled \$63,498.77 during the period, resulting in the \$47,391 profit.

Actually, RKO Pictures Corp. is nothing more than a corporate shell. It has been in this category since March, 1954, when it sold RKO Radio Pictures Corp., the filmmaking subsidiary, to Howard Hughes for \$23,489,478, an amount equal to \$6 for each share of its (Continued on page 20)

(Continued on page 20)

'Producer' in Theatre-TV Is One Who Takes Risks, Asserts Halpern; Resents 'Middle Man' Criticism

Soul of a Censor

Memphis, Feb. 1.

"There's a certain amount of devil in all of us," and to beat the devil is one of the reasons why Lloyd T. Binford, Memphis, 88-year-old censor boss, bans so many films he confided at a press interview. "The devil is always trying to plant wrong thoughts and many movies stimulate those wrong thoughts." wrong thoughts

"Out of every 100 letters I_receive, about 85 cuss me out,"
Binford stated. "I thank God
for the enemies I've made."

Judge Clears Harry Brandt

N. Y. Supreme Court Justice Samuel Di Falco, in an 85-page de-cision, has dismissed a stockholder suit against Harry Brandt, as presisuit against Harry Brandt, as presi-dent, and all board members of Trans-Lux Theatres on grounds of lack of evidence. Suit, asking dam-ages of \$500,000, had been insti-tuted by minority stockholder Jerome B. Ross and others and, among other allegations, charged the defendants with taking "secret profits" from the buying and sell-ing of theatres.

ing of theatres.

Di Falco, in effect, gave Brandt a clean bill of health, ruling that the circuit did not suffer any loss from the switch in ownership of theatre properties. He added there was no proof that the board members were deceived by, or dominated by, Brandt.

Following a trial, Di Falco had reserved decision last year. Basis of the suit was the contention that Brandt and other members of the directorate had engaged in conspiracy and fraud.

REDBOOK AWARD GOES TO PARAMOUNT ITSELF

Hollywood, Feb. 1.
Paramount's 1954 product was given Redbook mag's 16th Annual Award as the "most distinguished contribution to the motion picture industry." Editor Wade Nichols

contribution to the motion picture industry." Editor Wade Nichols presented a silver cup to Don Hartman, Par's executive producer.
Hitherto the awards were made to individual producers but this year the procedure was changed to give overall honors to the studio. Pictures cited in the voting for the Redbook Award were "The Country Girl." "Rear Window." "The Bridges at Toko-Ri." "Living It Up.," "Sabrina" and "Knock on Wood."

By HY HOLLINGER

Theatre television, particularly from the standpoint of boxoffice events, will not become an imevents, will not become an important and regular show biz entity until there are individuals' around who are prepared to provide risk capitat. That's the contention of Nate Halpern, prexy of Theatre Network Television. Taking exception to exhibitor characterizations of his operation as a "middle man," Haipern stresses that TNT has been the only company to plunk down substantial sums to obtain the rights to important boxoffice attractions which have been presented on a national basis.

"I don't consider myself a mid-

sented on a national basis.

"I don't consider myself a middle man," Halpern said. "I've risked \$1,000,000 during the past two years to get events. This includes payments for the rights, the production, transmission, and distribution costs. I consider my function as similar to that as a film producer-distributor. Exhibitors do not consider the producer-distributors as middle men."

Halpern discounted the talk Halpern discounted the tank of theatremen who are weighing the possibility of dealing with the original owners of specific attrac-tions. According to Halpern, ex-hibitors are rejuctant to make advance guarantee payments and he feels that a promoter of a fight or the producer of a play or an opera would be unwilling to take the risk of theatre televising an event in

(Continued on page 18)

Danes Competing For U.S. Dubbing; N. Larsen in N.Y.

Danes have developed, a new and improved technique for making puppet pix and have already turned out two subjects in this process, Niels Larsen, head of the newly formed Scandinavian - American Pictures Corp. said in N.Y. Monday (31).

remed Scandinavian - American Pictures Corp, said in N.Y. Monday (31).

Larsen, whose outfit will be devoted to the introduction of dubbed Scandinavian pix in the U.S., is here primarily in connection with two Danish government films, one describing the life and times of Hans Christian Andersen, the storyteller, and the other—"The Steadfast Tin Soldier"—a puppet version of that Andersen fairy tale. The Danish government has licensed U.S. rights to these pix to Larsen.

The Danish film exec said his government had worldwide plans to mark the 150th anniversary of Andersen's birth which falls on April 2, 1955. In this connection, the two Andersen subjects—both two-reelers—will be dubbed in Copenhagen into seven languages, the government flying the actors to Denmark for that purpose. Larsen has a U.S. version of "The Steadfast Tin Soldier" with him. It's in Eastman color and he's seeking major distribution for both it and the black-and-white documentary on Anderson's life.

Larsen said the animation method developed by the Danes was vastly superior to others in that it allowed continuous shooting of a scene instead of the frame-by-(Continued on page 20)

Yates Timberjacking

Yates Timberjacking

Hollywood, Feb. 1.
Republic prexy Herbert Yates
heads a Hollywood contingent
leaving today for Missoula, Montana, to attend two-theatre world
preem Friday of "Timberjack,"
ilimed in that state.
Missoula Chamber of Commerce
has designated Friday, "Timberjack Day" for allout celebration.

20th's 2d Thoughts on 16m. Market.

Faced with the loss of considerable revenue both in the U.S. and abroad if it elects to scuttle its 16m program, 20th-Fox is having second thoughts on the matter and, like the rest of the companies, is investigating various technical and commercial aspects of 16m distribution in the CinemaScope

age.

20th at one time had decided that reducing its CinemaScopers to 16m just wouldn't be worth while either in terms of narrow-gauge "squeeze" prints or standard reduced prints. 20th's take from the 16m field worldwide has been variously estimated at around \$3,000,000.

estimated at around \$3,000,000. Within recent weeks, the subject of the non-theatrical field has come to the fore again. The latest survey shows something like 40,000 narrow-gauge projectors in operation in the U. S. and Canada. That breaks down into about 19,000 schools and colleges (which provide some 60% of the 16m biz in the U. S.), 4,000 shut-in institutions, 6,000 theatreless towns, 1,500 Navy projectors and 1,300 units in Veterans Administrations hospitals,

the Red Cross, Army etc. Canada counts for about 11,000 projectors.

Companies other than 20th-Fox to date have taken

Companies other than 20th-Fox to date have taken a less uncompromising stand on reducing C'Scope to 2-D, partiy because their early CinemaScopers were lensed in double fashion for protection. Thus Warner Bros. and Metro are reducing C'Scope pix to 2-D and hence to 16m.

As 20th looks at it, any 16m there is should also be CinemaScope. This brings up the most immediate problem: a 16m C'Scope projection lens at a price which educational institutions and the like can afford. Bell & Howell did have a 16m lens, but it was a combination taking and projection model and it cost too much. Bausehal Lomb now is reportedly at work on a simple 16m projection lens that may sell for as little as \$100. 20th at the moment is conducting tests with 16m prints of its CinemaScope pix to arrive at a conclusion on whether or not they can be produced at a satisfactory quality and cost level. Other outfits are experimenting with a special folding screen of C-Scope proportions for schoolrooms.

Battle Cry

Action film treatment on life and love among the Marines, Good boxoffice expectations,

Major Huxley Andy Kathy

we, USMC. Previewed kime, 147 MIMS.

Van Heflin Aldo Ray Mona Freeman James Williams Tanbuller Raymond Massey Tab Hunter Dorothy Maione William Campbell John Lupton Justus E. McQueen Perry Lopez Jonas Applegarth Tommy Cook Fellx Noriego Susan Morrow Chyw Williams Allyn McLerie Gregory Walcott Frank Ferguson Willia Bouchey er than Willia Bouchey Mac eral Snipes Skl Marion L. Q. Jones Joe Gomez Speedy Lighttower Zitch Crazy Horse Susan Mai Wellma Maj. Wellman Enoch Rogers A Waitress Sgt. Beller Mr. Walker Mrs. Forrester Mr. Forrester

Amatory, rather than military, action is the mainstay of this saga of the United States Marines. This angle, in combination with a good overall service feel, indicates the younger masculine set, and their dates, will give it a profitable run. It is good motion picture entertainment that sustains interest, even if its 147 minutes running time will prove an endurance contest for the some viewers.

With all its fanciful qualities of Hollywood-staged war and a patiern that reminds of the many such service features that have gone before, it has definite heart, a sentiment that will help general appeal and usually means better than average returns at the wickets. While overboard in length, this comes from the detailing of several action to indicate the basis is rather grim warfare. The latter is at a minimum, however, since Leon Uris' screen adaptation of his own novel is more concerned with the liberties and loves of the World War II Marines with whom he served, than with actually winning the fight in the Pacific. It is the story of a group of enlisted men and their officers in a communications battalion, taking them from civilian life, through training and then to New Zealand, from which base the outfit participates in Pacific action.

Five males and four femmes the world wars II for through training and them to New Zealand, from which base the outfit participates in Pacific action.

Five males and four femmes with whom he served, than with actually winning the fight in the Pacific. It is the story of a group of enlisted men and their officers in a communications battalion, taking them from civilian life, through training and then to New Zealand, from which base the outfit participates in Pacific action.

Five males and four femmes in participates in Pacific action.

Five males and four femmes the morthwest logger, a man as rough and raw as the trees he cuts. Miss Olson is fine as the New Zealander, a widow who already has lost a husband and brother to the war, yet, still tries love again with a fighting man.

Jonas Applegarth, Tommy Cook, Felix Noriego and Carleton Young each add to the good entertainment values sparked by the entire cast. Raoul Walsh's direction has the vigor to sustain interest through the long footage. His handling is particularly effective in sharpening the mood and feel of the varied personal stories, and does as well in the broader action. Technically, however, the film is not as realistic as is desirable for this type of subject. The uniform and equipment of the men show up too unmusted and clean to be real, and some of the actual war footage cut in does not blow up well to CinemaScope size. Otherwise, the cameras do their job well under Sid Hickov' guidance and the WarnerColor thints show up excellently. Max Steiner's score is suitable background cleffing.

The Racers (COLOR—C'SCOPE)

Offbeat action yarn with plenty of exciting car racing footage. Exploitation ceiling unlimited.

Twentieth Century-Fox release of Julian Blaustein production. Stars Kirk Douglas, Bella Darvi, Gilbert Roland; reatures Cear Romero, Lee J. Cobb. Katy George Dolenz, Agnes Leavy, Directed by Henry Hathaway, Screenplay, Charles Katfman; based on the Hand Ruesoh Katfman; based on the Hand Ruesoh MacDonald; editor, James B. Clark; special photographic effects. Ray Kellogg; technical advisers, John Fitch, Phil Hill, E. de Graffenried; song, Alex North; Jan. 27, '35, Running time, 112 MINS, Gino. Kirk Douglas

.	Nicole Bella Darvi
	Dell 'Oro Gilbert Roland
	Carlos Cesar Romero
ч	Maglio Lee J. Cobb
u	Maria Katy Jurado
	Piero Charles Goldner
1	Michel Caron John Hudson
	Count Salem George Dolenz
F	Toni Agnes Laury Dr. Tabor John Wengraf
•	Dr. Tabor John Wengraf
-	Pilar Richard Allan
	Chata Francesco de Scaffa
	Dehlgreen Norbert Schiller
	Flori Mel Welles
,	Rousillon Gene D'Arcy
1	Dell 'Oro's Mechanic Mike Dengate
	Gattl Peter Brocco
	Race Official Stephen Bekassy
5	Luigi Frank Yaconelli
i	Janka Ina Anders
	Nurse Gladys Hoiland
ζ	Dr. Seger Ben Wright
-	Teen-age Mechanic Chris Randall
r	Premier Ballerina Anna Cheselka
4	Dr. Bocci Joe Vitale
1	Doorthan Salvador Baguez
-	Race Official Eddie Le Baron
3	Cashier Peter Norman
9	Baron George Glvot
i	
	The state of the s

In his book "The Racers," Hans Ruesch drew a sharp and knowing portrait of that hardy, death-defying crew of men who drive in Europe's dangerous and exciting auto races. Specifically, he wrote about a boy who evolved his own curious code of ethics as he elbowed his way to the top of the profession, and about the girl who loved him, married him and left him in disillusionment.

loved him, married him and left him in disillusionment.

In 20th-Fox's expertly fashioned and technically admirable screen version of "The Racers," the outlines of the basic plot are still there but the accent has, perhaps wisely, been shifted to the races themselves. With CinemaScope a mighty big plus, this makes for a healthy dose of definitely office at entertainment that should be a big hit with the action fans.

Again and again, the camera catches the sleek, multi-hued little racers roaring from the starting line to attain breakneck speeds over curving roads in France, Italy and Germany. There's more tension and excitement in some of those shots than in a dozen thrillers combined. Here's a case where the wide screen offers a real sense of audience participation, in some shots almost too much so.

Joe MacDonald's lensing and Henry Wathaway's direction

wide screen offers a real sense of the plot comes off well, too, particularly because of the zing the femmes put into their characters. Miss Malone as a lonely married woman in San Diego who goes for the young Marine, and Miss French woman in San Diego who goes for the young Marine, and Miss French woman in San Diego who goes for the young Marine, and Miss French woman in San Diego who goes for the young Marine, and Miss French woman in San Diego who goes for the young Marine, and Miss French woman in San Diego who goes for the young Marine and she girl back home who gets Hunter. The latter's being fall we at the ending is film magic since the definite impression that he is killed is given earlier in the footage.

John Lupton and Anne Francis spark the third romance with a since the first the third romance with a since the first the definite impression that he is killed is given earlier in the feotage.

John Lupton and Anne Francis spark the third romance with a since the first the definite impression that he is killed is given earlier in the croud, call for great big bows. There are a couple of accidents the start, that'll all the colosury of the great of the start, that'll all the start that the start that it is said the start that the start that it is said the start that the start tha

Par's Socko 'Trailer'

Par's Socko 'Trailer'
Paramount is the latest major to produce, for gratis distribution to exhibs, a ballyhoo film dealing with its films.
This 20-minute "trailer" was exposed yesterday (Tues.) to the tradepress and proved a socko insight into Par's Vistavision process, plus the upcoming product.

Par will have 500 prints by mid-March and sales chief Alfred W. Schwalberg predicts hat 20,000 houses in the U.S. and Canada will play the short. Of obvious trade interest, it seems certain to be of comparable public interest. Holl.

wards underplaying which makes the part stand out clearer.

For reasons unknown, scripter Charles Kaufman has changed the Ruesch plot. Where, in the novel, the girl; fresh out of finishing school, meets her hero and maries him, in the film she's a prima ballerina. And though she quite obviously lives with him all over Europe, she never marries him. That's hardly an improvement, Miss Darvi, handicapped by a very heavy accent, isn't given very much to do in the film although she's "on camera" most of the time. Smartly costumed throughout, her performance leaves much to wish for.

Gilbert Roland as Douglas' friend and competitor hits the right note of bravado and fear and comes through with a rousing portrayal. Cesar Romero as the racing vet has a gentle manner that is appealing, and Lee J. Cobb puts a lot of drama into the part of the boss man. Katy Jurado as Maria, Romero's woman, is good in a minor role.

man. Katy Jurado as Maria, Romero's woman, is good in a minor role.

John Hudson establishes himself as a very promising newcomer as Michel, the new driver, who finally wrests from Douglas not only the racing crown but also succeeds in almost winning Miss Darvi. Charles Goldner as Piero, the devoted mechanic, comes up with a sturdy characterization that has appeal.

Julian Blaustein's production, in very good color by DeLuxe, has many solid bo. values. Since auto racing is far more popular in Europe than it's in the U.S., the film may require a special sales pitch that'll put across the thrill angle. Its settings are a joy to the eye. Ray Kellogg, who's responsible for the special photographic effects, has done an outstanding job integrating live with filmed sequences for sock results. James B. Clark's editing (as every technical aspect of the pic is standout.

Hathaway gets the pic off to a flying start and keeps it at a reasonably even pace without being overly imaginative in playing up the romantic angles. Peggy Lee is the vocalist (never seen) for Alex North's wistful "I Belong to You" which makes a pleasant theme. The most exciting sounds in this one, though, are the roar of the engines and the screech of tires as the racers brave death in their battle for speed.

Many Rivers to Cross (COLOR-C'SCOPE)

Extremely broad, sometimes funny, romantic comedy of pioneer men and women back in early Kentucky. Merits box-office.

Hollywood, Jan. 27.

Metro release of Jack Cummings production. Stars Robert Taylor, Eleanor Parker; Features, Victor McLaglen, Russ Tamblyn. Jeff Richards, James Arness, Alan Hale Jr. Directed by Roy Rowland. Screenplay, Harry Brown. Guy Trosper; based on a story by Steve Frazer: camera Lewis; music, Cyril Selfar, editor, Ben Lewis; music, Cyril Selfar, editor, Ben Lewis; music, Cyril Selfar, editor, Ben 24, 1958. Running time, 94 MMS.

tages she has been throwing at him for most of the 94 minutes of footage.

Buckskin-clad Taylor displays a sense of humor in trouping the role of a trapper whose trek to the northwest is cancelled out by Miss Parker's yen for marriage. She portrays the girl with a madness for mating with an uninhibited enthusiasm, obviously enjoying the chance to let her hair down. In the Harry Brown-Guy Trosper script, based on a story by Steve Frazee, Miss Parker frames Taylor into a shotgun wedding after he has spurned the opportunities she gives him to be a willing groom.

Taylor doesn't give up his freedom easy, though, and still heads for the northwest, but now as the hunted pursued by an angry bride. Adventures along the way, and an encounter with another freedomloving man now in matrimonial harness, result in a gradual change of mind and he turns back, in time to rescue the bride from an Indian party and bow to the inevitable.

Playing Miss Parker's family with hoked-up, backwoodsy zest are Victor McLaglen, Russ Tamblyn, Jeff Richards, Russell Johnson and John Hudson, the father and brothers. Josephine Hutchinson is a sane note as the mother. The strapping James Arness is the kindred soul aiready broken to marital harness whom Taylor encounters on the trail, and Alan Hale Jr, is the suitor Miss Parker doesn't want. Others appear briefly.

likely,

London, Jan. 25.
General Film Distributors release of a
Peter de Sariny

Bogarde, Donald Sinden, Virginia Mekenna, Earl Cameron, Directed by Brian

Deamond Hurst, Sereenplay, John Baines,

room an original story by Anthony Perry,

Robin Estridge: camera (Eastmaneolor),

Robin Estridge: camera (Eastmaneolor),

Geoffrey Unsworth; editor, Michael Gordon,

music, Francis Chagrin, At Odeon,

Leesant Square, London, Running time,

Leesant Square, London, Running time,

Howard Dirk Bogarde
Drummond Donald Sinden
Mary Virginia McKenna
Mr. Crawford Basil Sydney
Mrs. Crawford Marie Ney
Dr. Hughes Joseph Tomelty
Karanja Earl Cameron
Headman Orlando Martina
Kimani Ben Johnson
Joshua Huntley Campbell
Waweru Frank Singuineau
Chege Slim Harris
Mundati Clyn Lawson
Thakla
Settler at Meeting John Chandos
Col. Bridgeman Desmond Roberts
African Inspector Errol John
Witch Doctor Willy Sholanke

African Inspector Willy Sholanke

Spotlighting the present unrest in Kenya, this new British film focuses attention on the terror methods of the Mau Mau and the retallatory measures for the defense of the white farmer and sympathetic Africans. This is a grim, realistic entertainment, departing from the conventional bo. formula of escapist fare. As such, spotty returns loom, both in the home market and overseas.

The screenplay has been adapted from an original yarn by Anthony Perry. It tries to portray the anxious problems of the white farmer and loyal natives objectively. This treatment is not applied to the Mau Mau whose terrorist campaigns brook little sympathy. Running through the theme is a plea for better understanding between white man and African. Location lensing on Mount Kenya gives the film a colorful, authentic background. Story has been briskly directed by Brian Desmond Hurst and is expertly played by a skilled local cast headed by Dirk Bogarde, Virginia McKenna, and Donald Sinden. There is a particularly dignified performance by Earl Cameron as the native doctor. Other roles are intelligently handled, and round out a competently made picture. Myro.

La Tour de Nesle (The Tower of Nesle) (FRANCO-ITALIAN) (COLOR)

(COLOR)
Paris, Jan. 25.
Fernand Rivers release of Fernand
Rivers-Costellazone production. Stars
rected by Abel Gance, Screenplay, Gance,
Fernand Rivers, Fuxelier from play by
Ajexandre Dumas, Gallardet: camera
Gevacolor). Andre Thomas: music, Henri
Verdun: editor. Louisette Hautecoeur.
MiMS.
wed in Paris. Hunning time, 126
MiMS.

Burldan Queen King Philippe Gaultier

climax is reached, however, most viewers will have gotten into the mood. This should mean they will at least walk out chuckling at the hectic finale battle in which, together, Taylor and Miss Parker best some Indians and he surrenders to the matrimonial advantages she has been throwing at him for most of the 94 minutes of footage.

Buckskin-clad Taylor displays sense of humor in trouping the role of a trapper whose trek to the northwest is cancelled out by Miss Parker's yen for marriage. She portrays the girl with a madness for mating with an uninhibited enthusiasm, obviously enjoying the chance to let her hair down. In the Harry Brown-Guy Trosper script, based on a story by Steve Frazee, Miss Parker farmes Taylor into a shotkun wedding after he has spurned the poportunities she gives him to be a willing groom.

Taylor doesn't give up his freedom loving man now in matrimonial harness, result in a gradual change of mind and he turns back, in time to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the bride from an Indian party and bow to the intime to rescue the b

J'Avais Sept Filles

J'Avais Sept Filles
(I Had Seven Daughters)
(FRANCO-ITALIAN)
(COLOR—SONGS)
Parls, Feb. 1.

BECINE PARLS, FEB. 1.

Antonio Paolo Stoppa Eduard Louis Velle Professor Pasquali Maurice Chevaller's U.S. visa vindication and the flood of legit and pic offers from there, plus his recent boff one-man show here, insure marquee value on both sides of the brink for this bright, simple comedy. Chevaller charm and a bevy of youthful beauties light up the corners of this lightweight piece which fades into the conventional and ordinary after a bright, intriguing start.

However, this makes for pleasant fare. Although not for arty U.S. houses, this could be a nice entry for special situations, and has the general entertainment qualities that might make this a neat morsel, when dubbed for wider bookings. It also shapes as a Hollywood remake musical possibility with a little working over of the script. It's Chevaller all the way in this as he incarnates an aging, royal roue (Count Andre) writing the memoirs of his amorous escapades vaguely connected with the history of France, who gets involved with a troupe of ballet dancers. As long as Chevaller spreads his gaiety and bits of wisdom and he has a chance to chant some personalized dities to his brood, the film is engaging. Girls are lovely, color is good and production values are fine with the other credits craftsmanlike.

The music is tailored to Chevalier's standards, but there is some background theme too reminiscent of other pix. His beaming, ingratiating self is well set off by his tightlipped valet (Paolo Stoppa) who shares vicariously in his master's exploits, and acts as moralist. Delia Scala is an eye-filling ingenue while the remaining gals are the answer to an old romantico's creded in getting the pace and

Fernand Rivers, Free Form 19, Gance Alexandre Dumas and Illard the Messandre Dumas and Illard

FILMS' 'WHAT PRICE HONESTY'

Legion's Tab on Film Morals

National Legion of Decency, Roman Catholic reviewing group, has provided comparative statistics on "moral" content of pictures over the years. The organization's "B" rating means a film is "objectionable in part"; "C" is for "condemned."

														of Films					
Year														Rated	C	lass I	3	Class	s C
1950				 					 					459		103		8	3
1951						,								442		85		14	4
1952									 				٠	446		78		14	4
1953									 					383		89		4	4
1954				 										352		78			•

Universal's Rising Annual Profit For Fifth Year; 46% Over 1953

Universal last week continued to sound its "onward and upward" note in an annual report noting a record volume in worldwide bilings and a 1954 net of \$3,797,688, a 46% rise over 1953.

Figures were for the year ended Oct. 30, '54, and showed the company in an extremely healthy financial position. Domestic billings for the year were \$46,827,579 and foreign billings \$31,060,109 for a total of \$77,887,688 in worldwide film rentals. The comparable figgest increase in 1954 was in foreign sales which rose more than \$4,000,000, from \$26,860,203 in '53 to \$31,060,109 last year.

With the annual report, stockholders received notice of their annual meet on March 9, 1955 in

With the annual report, stock-holders received notice of their annual meet on March 9, 1955, in N. Y. Board of 11 directors will be elected at that time.

Proxy statement showed that Decca Records as of Dec. 31, 1954, owned 718.585 shares of Universal common. That's about 68.1% of the U common stock outstanding. It also disclosed the salaries of the company's directors and officers totaled \$748,389 for the year. Breakdown is as follows:

N. J. Biumberg, board chairman

N. J. Blumberg, board chairman, \$78,000; Milton R. Rackmii, president, \$80,002; Alfred E. Daff, exec v.p., \$74,520, and John J. O'Connor, v.p., \$52,000.

The \$3,797,688 net for '54 made it the fifth consecutive year to show a rise in profits for U. It (Continued on page 20)

Hal Wallis Properties Readving for Cameras Include Five Plays

Joseph H. Hazen, partner of Hal B. Wallis, left New York for the Coast yesterday (Tues.) to view a rough cut of Wallis' "The Rose Tattoo." Film, in black & white VistaVision, is based on Tennessee Williams' stage play. It stars Burt Lancaster and Anna Magnani.

Hazen will also confer with Wal-lis on the outfit's future produc-tion plans. Pair have set Feb. 28 as the starting date for the next Martin & Lewis starrer, "Artists and Models."

Properties on Wailis' upcoming Properties on Wailis' upcoming production slate include "The Rainmaker," N. Richard Nash's current Broadway hit, "Summer and Smoke," another Williams play; "A Stone for Danny Fisher," a novel by Haroid Robbins which was recently dramatized by Lenard Kantor for off-Broadway; "Gun Fight at O. K. Corral," George Scullin's Hoilday mag story, and "Night Man," piay by Lucille Fietcher,

Springer Production Set In Portugal; Seek Crawford

Portugal; Seek Crawford John Springer, an RKO publicist, has acquired screenrights to Cora Jarrett's novel, "Strange Houses," and plans to produce as Technicolor film on location in Portugai in cooperation with James Terry and the American Producer's Group.

DeWitt Bodeen is scripting the film. Springer has approached Joan Crawford to star in it. A second Springer-Terry pic for the American Producer's Group also is in the planning stages.

Greenthal Cops Circus

Monroe Greenthal Advertising Agency in N. Y., which handles a number of film accounts, has landed Barnum & Baitey-Ringling Bros. Circus. The circus opens March 30 at Madison Sq. Garden. Account is estimated at \$750,000 annually.

Legion Saw 352 Features, Tagged 9 as 'Condemned'

In a wrapup of its past year's film reviewing activities, the National League of Decency this week disclosed nine pictures of a total of 352 were given a "C" rating—meaning condemned. Catholics are forbidden to see product in this classification in accordance with a piedge renewed from year to year.

pleage renewed from year to year.

The Legion sized up the other films on this basis: 78 in class "B"—morally objectionable in part for all; 127 in "A-2"—morally unobjectionable for adults; 138 in "A-1"—morally unobjectionable for general patronage.

The years likt of "G" nic com.

erai patronage.

The year's list of "C" pic comprised RKO's "The French Line" ("contains grossly obscene, suggestive and indecent action, costuming and dialog. In incidents of subject matter and treatment it is gravely offensive to Christian and traditional standards of morality and decency and is capable of grave, evil influence upon those who patronize it, especially youth"); Italian Films Exports' (Continued on page 67)

Metro Ties David Lewis

Metro Ties David Lewis
Hollywood, Feb, 1.
David Lewis, who recently produced "End of the Affair," starring
Deborah Kerr and Van Johnson in
England, signed a term producer
contract with Metro. He reported
yesterday (Mon.) to discuss future
product with Dore Schary.
Previously Lewis was under contract on the Metro lot, functioning
as associate producer on "Camiile"
and "Riffraff."

Studios' tendency to hit an ocstudios tendency to nit an oc-casionai offbeat note in story selection presents something of a poser to the companies' ad-pub staffs who have to determine how far to go in teiling the public what's in a given picture.

far to go in teiling the public what's in a given picture.

Selecting the right copy pitch is at best a hit-and-miss proposition, the bo. being the final arbiter on what has or hasn't been a good campaign. Trouble is that, once a company settles on a certain approach, i.e. decides what it thinks the public wants to know about a film, there's no looking back, since changing horses in midstream rarely pays off.

There's a feeling among qualified observers that the ad-pubberstend to lag behind the producers in their courage of presentation; that the ad campaigns on certain films have failed, via their own stereotype approaches, to convey the essence of mature screen entertainment, the reason apparently being that the admen have considerably less faith in the growing maturity of the audience than the producers.

In a large sense, it's pointed out that where advertiging on the

In a large sense, it's pointed out that, where advertising on the whole has become more sophisti-cated and imaginative, film plugcated and imaginative, film plugging has remained at approximately the same level, selling the same ingredients. There have been a few attempts at streamlining film ads — 20th-Fox tried it with stunning effect on a picture called "No Way Out" some years back—but they never carried through.

Tendency to stress the conven-(Continued on page 22)

DUDLEY READIES 2 PIX TO LEAD 5-YR. SLATE

Dudley Pictures Corp., which has specialized in shorts and commercial films, is embarking on an ambitious program of full-length theatrical film production. Company has set in motion plans for the making of the first two of a series of 26 major features which it hopes to produce over the next five years. It claims to have available a revolving fund for the program.

able a revolving fund for the program.

First picture, a quartet of four science fiction yarms tentatively titled "The Nine Billion Names of God," is slated for rolling in England in April. The picture will be shot in Eastman color and Vistarama, the Dudley-developed anamorphic process. The second film, a murder thriller, also in Vistarama, will start in May in Italy.

Associated with Carl Dudley in the project is C. Bruce Newbery, former Republic sales chief who is now v.p. of Dudley Pictures Corp. and Vistarama Productions Inc. Dudley is in New York this week to set up world-wide release deals for his entire program. He also is seeking deals for the use by other producers of his Vistarama anamorphic process.

Gimmicked Proposal in Ohio Would Restore Censorship as 'Licensing'; Tricky Clause Hits Pix Trailers

Talk Up a 'Hays Award'

Hollywood, Feb. 1. Academy of Motlon Picture Arts Academy of Moilon Picture Arts and Sciences is considering the creation of an annual Will Hays Award, to honor Harding's Postmaster-General who became the motion picture industry's first "czar." Petition to that effect has been sent to the Academy's Board of Governors by Robert Ryan. Award, if adopted, will be presented to the person who "contributed most to the overali public relations of the industry during the previous year."

New M-G Policy Abroad Aids 20th, Hypoes C'Scope

Competitors of Metro this week expressed interest but only faint surprise over the company's move in discontinuing standard wide-screen versions of its Cinema-Scope pix in the international mar-

Scope pix in the international market starting next September.
Policy is generally attributed to two main factors: (1) Metrp feels that, by September, the number of foreign CinemaScope installations will have grown to the point where the elimination of standard versions will no longer work any hardship on the company. (2) It will generally have the effect of speeding installations among fence-silting exhibs abroad.

There are some who tend to the belief that the move will afford Metro with the opportunity of jet-Metro with the opportunity or jet-tisoning those very small accounts on big pix which have never paid servicing anyway. At the same time, unlike 20th-Fox, Metro is not wholly committed to C'Scope so that it will continue to have a block of standard films on its release sked.

Reaction among the other com-panies is that the Metro decision will materially aid 20th abroad. There are no indications, however, There are no indications, however, of any "united front" on the matter of standard releases. Universal, for instance, will continue to service all of its customers with any version they can accommodate. So wiil United Artists. Columbia says it's a matter of market-to-market evaluation, with no firm overail (Continued on page 79)

Mulvey, Archinal to L.A.
Hollywood, Feb. 1.
James Mulvey and treasurer
Harry Archinal have arrived here
for production talks with Samuel
Goldwyn anent "Guys and Doils."
Picture is readying to roil.

Columbus, Feb. 1.
Film exhibitors and distributors find a couple of maddening provisions in Ohio House Bill No. 241,

Film exhibitors and distributors find a couple of maddening provisions in Ohio House Bill No. 241, which seeks to re-install film censorship in Ohio. The bill, sponsored by Reps, Jesse Yoder (D., Dayton). John J. Conway (D., Cleveland), James D. Kilbane (P.) Wahala (Consorting), James D. Kilbane (Language), James D. L

Metro Sets Cutoff Dates For Non-Anamorphics To Apply Overseas Sept. 1

Metro wili' discontinue the re-iease of regular, widescreen ver-sions of CinemaScope pictures in the international market beginning Sept. 1, 1955. Heretofore the com-pany has provided non-C'Scope foreign situations with prints that have been unsqueezed from the anamorphic process.

The actual cutoff date for non-

anamorphic process,

The actual cutoff date for nonanamorphic versions of the
C'Scopers, according to Morton A.
Spring, Loew's International v.p.,
will vary with each country because
of the different release schedules,
He emphasized that in no instance
will the new policy begin before
Sept. 1.

It's expected that ft'il be at least
a year before any theatre overseas

Sept. 1.

It's expected that st'il be at least a year before any theatre overseas will be affected by the new policy because of the time required for a picture to play through to theatres not yet equipped for CinemaScope.

"We feel," said Spring, "that this time span plays fair with our customers and in our nutual best interests will provide them ample opportunity to install anamorphic quipment and thereby share in CinemaScope prosperity."

Noting that the film public abroad has backed CinemaScope pictures, Spring said that it's important for exhibitors to realize the great present and future possibilities of CinemaScope. "We are confident." Spring said, "that our action will inspire exhibitor cooperation and approval, and that theatremen everywhere, even those who operate the smallest theatres, will realize the wisdom of installing the equipment necessary to show M-G-M CinemaScope pictures at their best."

YANK ENGINEERS TO STOCKHOLM IN JUNE

of standards on film lensed in the new widescreen techniques, the Society of Motion Picture and Television Engineers is sending a delegation to the meeting of the International Standards Organization in Stockholm next June.

Stockholm next June.

Decision was made at an SMPTE board meet in N. Y. last week, presided over by John G. Frayne, research director for Westrex and the Society's new prez. Group of at least six American engineers will go to Stockholm for the standards powwow, the film part of which was initiated by SMPTE.

Frayne disclosed following the Jensen of Bell Laboratories, and N. Y. meet two other decisions of the SMPTE board:

1. A committee will be formed look into ways and means of improving the educational standards of people going into the technical end of two and pix, Frayne stressed that the improvement was being sought on the operating ratiurity er than the engineering level.

2. An attempt will be made to establish a closer policy liaison between the society's many local sections all over the country. A v.p. may be named to bring about closer cohesion between the units.

The SMPTE party going to Stockholm will be headed by Axel

L.A. Lags But 'Pagan' Perky \$65,000, 'Hulot' Bangup 8G, 'Taxi' Slow 11G, 'Toko-ri' Big 21G, 'Cruz' Dandy 27G

Los Angeles, Feb. 1.

Extended-runs continue to be the mainstay of firstrun biz locally, with most newcomers this week falling to generate much steam. Best new entries are "Hulot's Holiday," with nifty \$8,000 for arty Fine Arts, a small-seater, and "Sign of Pagan," rated good \$26,000 in three theatres. "Pagan" Is getting an additional \$39,000 in seven ozoners on first regular release playdates here. Combo of "Battle Taxi" and "Race for Life" shapes dull \$11,000 in two situations. "White Orchid" and "Snow Creature" looks so-so \$8,000 for one house.

Among the holdovers, "Toko-ri" is fine \$21,000 in second week. "Vera Cruz" is neat \$27,000 for third round in four spots. "Leagues Under Sea" continues to lead extended-runs with sturdy \$17,000 for sixth frame.

Estimates for This Week

Estimates for This Week

Fine Arts (FWC) (631; \$1.\$1.50)

—"Mr. Hulot's Holiday" (GBD).

Fine \$8,000. Last week, "Barefoot
Contessa" (UA) (12th wk), \$4,300.

Los Angeles, Vogue (FWC) (2,097; 885; 80-\$1.25)—"Battle Taxi"
(UA) and "Race for Life" (Lip).

Dull \$11,000. Last week, "So This
Paris" (U) and "Yellow Mountain" (U) (2d wk), \$5,300.

Downtown Paramount (ABPT)
(3,200; 75-\$1.25)—"White Orchid"
(UA) and "Snow Creature" (UA).
So-so \$8,000. Last week, "Star Is
Born" (WB) (5th wk 4 days, \$4,000.

\$4,000. State (UATC) (2,404; 70-\$1.10)— "Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues). Light \$6,300. Last week, with Hawaii.

Light \$6,300. Last week, with Hawaii.

Orpheum, Hoflywood, Wiltern (Metropolitan - FWC - SW) (2,213; 756; 2,344; 80-\$1.25)—"Sign of Pagan" (U) and "Fast and Furious" (Indie). Good \$26,000. Last week, "Destry" (U) and "West of Zanzibar" (U), \$19,600.

Hollywood Paramount (F&M) (1,430; \$1-\$1.50)—"Bridges Tokori" (Par) (2d wk). Fine \$21,000. Last week, \$27,600. Hillstreet, Pantages (RKO) (2,752; 2,812; 80-\$1.25)—"Phffftt" (Col) and "Pirates Tripoli" (Col) (2d wk). Moderate \$18,000. Last week, \$26,700. Warner Downtown, New Fox, Loyola, Uptown (SW-FWC) (1,757; 965; 1,248; 1,715; \$1-\$1.50)—"Vera Cruz" (UA) (3d wk). Neat \$27,000. Last week, \$43,200, plus \$9,800 at nabe Picwood. Hawaii (G&S) (1,106; 90-\$1.25)—"Green Fire" (M-G) (3d wk). Slow \$2,500. Last week, with State, \$11,000. Chinese (FWC) (1,905; \$1-\$1.75)

Chinese (FWC) (1,905; \$1-\$1.75)

"Show Business" (20th) (6th wk).

Still good \$11,000. Last week,
\$13,200.

\$13,200.

Fox Wilshire (FWC) (2.296; \$1-\$1.50) — "20,000 Leagues" (BV) (6th wk). Sturdy \$17,000. Last week, \$19,300.

Warner Beverly (SW) (1,612; 90-\$1.50)—"Country Girl" (Par) (6th wk). Smooth \$11,000. Last week, \$13,600

(32d wk). Allod day (30) after topnotch \$25,100 last week. Vagabond (Rosener) (390; \$1.50) —"Gate of Hell" (Indie) (6th wk). Strong \$5,000. Last week, \$5,700.

'Americano' Fancy 11G, Buff.; 'Toko-ri' 15G, 2d

Buffalo, Feb. 1.
City is loaded with holdovers, and newcomers are not smash. "Americano" at Century looms as best new entry with nice total. Bridges At Toko-ri" is top ho. with a good round at Paramount. "Prince of Players" is mild at Center. "Deep in Heart" looks okay in second frame at the Buffalo.

Estimates for This Week
Buffalo (Loew's) (3,000; 60-85)—
"Deep In Heart" (M-G) (2d wk),
Oke \$10,000. Last week, \$16.500,
Paramount (PaP) (3,000; 50-\$1)—
"Bridges At Tokiri" (Par) and
(Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week \$495,500
(Based on 22 theatres.)
Last Year . . . \$482,100
(Based on 24 theatres.)

Vera Cruz' Hotsy \$14,000 in Omaha

Omaha, Feb. 1.

Sub-zero weather, snow and wind smacked the first-run openings this session but a slight respite over the weekend helped grosses con-slderably. "Carmen Jones" is sock at the State. "Vera Cruz" at the the weekend helped grosses con-siderably. "Carmen Jones" is sock at the State. "Vera Cruz" at the Orpheum shapes especially big. "Violent Men" at the Brandeis looms neat. "Deep in My Heart" is trim in second stanza at the Omaha.

Estimate for This Week

Brandeis (RKO) (1,100; 65-85)—
"Violent Men" (Col) and "Pirates of Tripoli" (Col). Neat \$6,000. Last week, "Phfftt" (Col) and "Race for Llfe" (Lip) (2d wk), \$4,500 at 75c

Omaha (Tristates) (2,000; 65-85)

—"Deep in Heart" (M-G) (2d wk)
with "This Is Your Army" (Indic).
Trim \$5,000. Last week, \$9,000.

Orpheum (Tristates) (2,890; 70-90)—"Vera Cruz" (UA). Smash \$14,000. Last week, "3-Ring Circus" (Par) (2d wk-4 days), \$6,500.

(Par) (2d wk-4 days), \$6,500.

State (Goldberg) (875; 60-90)—
"Carmen Jones" (20th). Socko
\$8.000. Last week, "Battleground"
(M-G) and "Asphalt Jungle" (M-G)
(relssues) (5 days), \$4,500 at 50c80c scale

'Bridges' Wow \$32,000, 'Gangbusters' Solid 23G, 2 Spots, Hub; 'Paris' 17G

Boston, Feb. 1.
"Six Bridges to Cross" in second ame at the Memorlal, and

"Six Bridges to Cross" in second frame at the Memorial, and "Gangbusters," ditto at Paramount and Fenway, continue outstanding here this week. "Bridges" is especially big. "This is Paris" is only fair at the Met. "Vera Cruz" in third week at Orpheum and State is slipping. "Prince of Players" in second round at Astor is very disappointing.

Estimates for This Week

Astor (B&Q) (1500: 70-\$1 10)...

Estimates for This Week
Astor (B&Q) (1,500: 70-\$1.10)—
"Prince of Players" (20th) (2d wk).
Off to mild \$8,000 following \$10,000 in first week:
Beacon Hill (Beacon Hill) (800;
4-\$1.25) — "Romeo and Juliet"
(UA) (6th wk). Nifty \$6,500 after last week's \$7,000.
Baston (Cinerama Productions (1,354; \$1,20-\$2.85) — "Cinerama"
(Indie) (57th wk). This continues (Continued on page 18)

'SEA' TERRIF \$22,000, L'VILLE; 'MEN' FAT 11G

big boxoffice league this week at the Rialto, with smash session desplte some snow Saturday (29) night, "Violent Men" at the State looks good. Holdover of "3-Ring looks good. Holdover of "3-Rin Circus" at the Kentucky is solid. Estimates for This Week

Kentucky (Switow) (1,000; 50-75)

—"3-Ring Circus" (Par) (2d wk),

Nice \$7,000 after last week's
\$12,000.

Mary Anderson (People's) (1,000; 50-75)—"Silver Chalice" (WB) (2d wk). Oke \$5,000 after first week's \$7,500.

Rialto (Fourth Avenue) (3,000; 75-\$1) — "20,000 Leagues Under 75-\$1) Domlnating the town with wham \$22,000. Last week, "So This Is Paris" (U), \$14,000 at 75e scale.

The State (United Artists) (3,000; 50-75)—"Vlolent Men" (Col). Friday (28), Moving towards nice \$11,-000. Last week, "Vera Cruz" (UA) (2d wk), \$13,000.

Weather Clips Pitt Biz; 'Men' Fair \$8,500, 'Sea' Fast 16G, 'Cruz' Ditto

Fast 16G, 'Cruz' Ditto

Pittsburgh, Feb. 1.

Cold weather and snow are cutting in plenty this week but a couple of holdovers, "Vera Cruz" at Penn and "20,000 Leagues Under Sea" at Stanley are sturdy in second stanzas. Only new picture downtown, "Violent Men" at Harris, never got off the ground. "Sign of Pagan" is dropping off in third but still okay at Fulton. Squirrel Hill has another winner in "Mr. Hulot's Holiday" with the embraces of the crix for new entry at art naber.

Estimates for This Week
Fulton (Shea) (1,700; 65-\$1,10)—
"Sign of Pagan" (U) (3d wk). Sliding off at windup but okay \$6,500.
Last week, \$11,000.
"Sign of Pagan" (U) (3d wk). Sliding off at windup but okay \$6,500.
Last week, \$11,000.
"Romeo and Juliet" (UA) (6th wk). Starting to slip. Looks about same as last week or \$1,500.
Harris (Harris) (2,165; 65-\$1)—
"Violent Men" (Col). Weather and competition too much for only new downtown entry. Will be lucky to do fair \$8,500 in 9 days. Holding through Thursday (3) in order to get "Beau Brummel" (M-G) off to Friday opening. Last week, "So This is Paris" (U), \$7,500 in 7 days.
Penn (UA) (3,300; 65-\$1,25)—
"Vera Cruz" (UA) (2d wk). Still very sturdy at \$16,000. May go another stanza. Last week, \$24,000.

Squirrel Hill (Sw) (900; 65-\$1)—
"Mr. Hulot's Holiday" (GBD). Big-gest Saturday (29) art naber ever had, big \$4,700 or over. Should be around for awhile. Last week, "Detective" (Col) (5th wk-6 days), \$2,000.
Stanley (SW) (3,800; 75-\$1,25)—
"20,000 Leagues Under Sea" (BV) (2d wk). Heading for \$16,000.

Stetetive (col) (3th Vk-6 days), \$2.000.

Stanley (SW) (3.800; 75-\$1.25)—
"20,000 Leagues Under Sea" (BV) (2d wk), Heading for \$16,000 or near. Probably enough to keep it going. Last week, bad weather down stretch hurt, but still was terrific at \$28,500.

Warner (SW) (1,365; \$1.25-\$2.65)
—"Clnerama" (Indie) (61st wk). Getting plenty of action with end of run only two weeks away. Weather holding it back a bit currently but still fast at \$13,000. Last week, \$15,400.

Mpls. 20-Below, B.O. Hard Hit But 'Bridges' Lofty \$9,500; 'Chalice' 8G

Minneapolis, Feb. 1.

Temperatures as low as 20 below zero here and 40 below nearby together with more snow aren't encouraging theatre patronage, grosses falling with the mercury. Another adverse factor is the comparative paucity of fresh arrivals. As holdovers cling to their perches, the sole newcomers comprise "The Detective," "Americano," "Down Three Dark Streets" and "Bridges to Cross." Last-named at Orpheum looms tops while "Detective" is rated sturdy at State. Still on tap are "Cinerama." in its 42d week and still going strong. "Silver Chalice" is dragging bottom in second round at Radio City.

Estimates for This Week

second round at Radio City,

Estimates for This Week
Century (S-W) (1.140; \$1.75-\$2.65)
Cinerama' (Indie) (42d wk),
liefty \$12,000. Last week, \$14,000.
Gopher (Berger) (1,000; 65-85)
Down 3 Dark Streets' (UA) Okay
\$4,500. Last week, "Vera Cruz"
(UA) (5th wk), \$2,200 in 4 days,
Lyric (Par) (1,000; 85-\$1) —

"Carmen Jones" (20th) (m.o.), Good \$5,000. Last week, "Show Busi-ness" (20th) (4th wk), \$3,500.

Radio City (Par) (4.100; 85-\$1)—
"Silver Chalice" (WB) (2d wk).
Winding up a moderate run, Mild
\$8,000. Last week, \$12,000.

\$8.000. Last week, \$12,000.

RKO-Orpheum (RKO) (2,800; 65-85) — '6 Bridges to Cross' (U).
Fancy \$9.500, especially good in view of weather. Last week, "Violent Men" (Col), \$9.000 at 85c-\$1 scale. Moves to Pan.

RKO-Pan (RKO) (1,600; 85-\$1)—
"Violent Men" (Col) (m.o.). Here after profitable Orpheum session.
Good \$5.000. Last week, "Passion" (RKO) and "Sins of Rome" (RKO), \$4.000 at 85c top.

State (Par) (2,300; 65-85) "Americano" (RKO), Modest \$7.000. Last week, "Carmen Jones" (20th), \$10,500 at 85c-\$1 scale.

World (Mann) (400; 65-\$1.20)—

World (Mann) (400; 65-\$1.20) — week, \$2,300.

"The Detective" (Col). Sturdy |
\$5,000. Last week, "Deep in Heart" (M-G) (5th wk), \$3,000 in 6 days.

Cincy Coldest in 4 Yrs.; 'Contessa' Lively \$10,000, Heart' Okay 12G

Key City Grosses

Estimated Total Gross
This Week\$2,460,900
(Based on 23 cities and 210

theatres, chiefty first runs, including N. Y.)

Total Gross Same Week
Last Year ... \$2,433,600
(Based on 23 cities and 196

Toko-ri' Potent \$23,000, Cleve.

Cleveland, Feb. 1.

Long spell of near-zero weather is not hurting cinema biz here much. "So This Is Paris" looks fair at Palace. "Bridges at Toko-Ri" playing the State is standout with big total. "French Line" looks stout for Allen. "Black Tuesday" shapes fine at Stillman. "Aida" is still stout at Ohlo on second lap. Estimates for This Week Allen (S-W; 70-81) — "French Line" (RKO). Held up long time by Ohlo censors, nice \$13,000. Last week, "Prince of Players" (20th), \$9,000.

Hipp (Telemit) (3,700: 60-90)—

by Ohio censors, nice \$13,000.

Last week, "Prince of Players" (20th), \$9,000.

Hipp (Telem't) (3,700; \$6-90)—

"Violent Men" (Col). Good \$14,000. Holds. Last week, "Sign of Pagan" (U) (2d wk), \$12,000.

Lower Mall (Community) (585; \$60-90)—

"Le Plaisir" (Indie). Okay \$2,500.

Last week, "Flamenco" (Indie), \$2,000.

Ohio (Loew's) (1,200; 75-\$1.25)—

"Aida" (IFE) (2d wk). Solid \$5,000, following \$7,000 last round.

Palace (RKO) (3,287; \$6-90)—

"So This is Paris" (U). Fair \$9,000. Last week, "Destry" (U) and "Jamboree" (Indie), \$7,300.

State (Loew's) (3,500; \$60-90)—

"Bridges at Toko-ri" (Par). Big \$23,000.

Holds. Last week, "Destry" (U).

"Green Fire" (M-G), \$14,000.

Stillman (Loew's) (2,700; \$60-90)—

"Black Tuesday" (UA). Fine \$7,500. Last week, "Vera Cruz" (UA) (m.o.) (4th wk), \$7,000.

'This Paris' Lively 14G, Frisco; 'Rock' Rich 17G, 'Toko-ri' Great 21G, 2d

San Francisco, Feb. 1. Several new entries this round are brightening the first-runs here. 'So This Is Paris" looms solid at

Golden Gates while "Bad Day At Black Rock" is equally strong at Warfield, "Prince of Players" is a major disappointment at the huge Fox. "Bridges At Toko-ri" shapes socko in second Paramount

Estimates for This Week

Golden Gate (RKO) (2.859; 80-\$1)—"So This Is Paris" (U), and "Dangerous Cargo" (Indie). Solid \$14,000 or close. Last week, "20,-000 Leagues" (BV) (5th wk), \$14,-800.

Fox (FWC) (4,651; \$1.25-\$1.50)—
"Prince of Players" (20th) and
"Flight of White Heron" (20th).
Sad \$9,500. Last week, "Show
Business" (20th) (5th wk), \$9,800
in 5 days.

Warfield (Loew's) (2,656; 65-90)
—"Bad Day At Black Rock" (M-G).
Fast \$17,000. Last week, "Green Flre" (M-G), \$13,000.

Paramount (Par) (2,646; \$1.25)—"Bridges At Toko-ri" (2d wk). Socko \$21,000. week, \$33,000.

week, \$33,000.
St. Francis (Par) (1,400; \$1-\$1,25)—"Violent Men" (Col) and "Women's Prison" (Col) (2d wk).
Fancy \$11,000. Last week, \$16,800.

Fancy \$11,000. Last week, \$16,800.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65)—"Cinerama" (Indie) (57th wk). Smash \$21,500. Last week, \$21,000.

United Artists (No. Coast) (1,207; 70-\$1)—"Vera Cruz" (UA) (6th wk)). Sturdy \$7,500. Stays on. Last week, \$8,900.

Stardger, (A.P.) (400; \$1,51.87)

Stagedoor (A-R) (400; \$1-\$1.25)
—"Romeo and Jullet" (UA) (6th
wk)). Trim \$3,000 or near. Last
week, \$3,500.

Larkin (Rosener) (400; \$1)—
"Mr. Hulot's Holiday" (G-BD) (6th wk)). Solid \$2,400. Last week, \$2,300.

Cincinnati, Feb. 1.

Near - zero temperatures and snow, Cincy's worst winter spell in four years, hurt downtown biz in the first half this week. In view of this barrier, three new bills are heading for pleasing totals. "Deep In My Heart" at Albee shapes okay but best showing by a newcomer is being made by "Barefoot Contessa," sharp at Keith's. "Day, at Black Rock" at the Palace looms passable.

Estimates for This West.

tessa, shalp at Kettins, "Day, at the Black Rock" at the Palace looms passable.

Estimates for This Week
Albee (RKO) (,3100; 75-90) —
Deep In Heart" (M-G). Okay \$12.000. Last week, "Young at Heart" (WB) \$12.500.

Capitol (Ohlo Cinema Corp.) (1.376; \$12.000. May the Black of Cinema and Cinema and

This Paris' Nifty 15G, K.C.; 'Toko-ri' Sockeroo 14G, 'Cruz' 7½G in 2d

Kansas City, Feb. 1.

Bright entries here currently are "So This Is Paris," playing four Fox Midwest theatres, and the holdovers of "Toko-ri" at the Paramount and "Vera Cruz" at the Midland. "Americano," another newcomer at the Missouri, is slow. Coldest weather of the year with temperatures near zero was no help over the weekend.

Estimates for This Week

Gien (Dickinson) (750: 75-81)

Gien (Dickinson) (750; 75-\$1) → "High and Dry" (U) (12th wk) and "The Promoter" (U) (2d run). Holds on at \$800. Last week, ditto.

Kimo (DickInson) (504; 75-\$1 — "Romeo and Juliet" (U) (6th wk). Oke at \$1,200. Holds. Last week, \$1,300:

Oke at \$1,200. Holds. Last week, \$1,300:
Midland (Loew's) (3,500; 60-80)
—("Vera Cruz" (UA) and "Return
Treasure Island" (UA) (2d wk),
Pleasing \$7,500. Last week, \$15,000,
Missouri (RKO) (2,650; 50-80)—
"Americano" (RKO) and "Cairo
Road" (Indie). Medium \$6,000. Lost
week, "Cattle Queen Montana'
(RKO) and "Killer Leopard" (AA)
(2d wk), in three days, "Suspicion"
(RKO) and "The Window" (RKO)
relssues) last 4 days, split week,
\$5,000.

Orpheum (Fox Midwest) 1,913;
75-\$1) — "Show Business" (20th)
66th wk). Fine \$5,000. Last week,
same.

same. Paramount (United Par) (1.900; 75-81)—"Bridges at Toko-ri" (Par) (2d wk). Fat \$14,000. Holds on. Last week, \$19,000.

Tower, Uptown, Fairway, Granda (Fox Midwest) (2.100; 2.043; 700; 1.217; 65-85) — "So This Is Paris" (U) and "Port of Hell" (AA). Nifty \$15,000. Last week, "Destry" (U) and "Other Woman" (20th), \$15,000.

Nifty \$15,000. Last week, (U) and "Other Woman" (20th), \$15,000.

Vogue (Golden) (550; 75-\$1)—
"The Detective" (Col) (6th wk) and "Four Poster" (Col) (2d run). Fast \$1,500. Holds. Last week, \$1,600.

'6 Bridges' Sock 11G, D.C.; 'Carmen' Hot 18G

D.C.; 'Carmen' Hot 186

Washington, Feb. 1.

There's the usual dearth of newcomers along main stem currently, and some of holdovers are sagging.

Both entries, "Carmen Jones" at Loew's Capitol and "6 Bridges To Cross" at Columbia, rated critical kudos and are lively, latter being especially sock. "Carmen" shapes as holdover prospect. "20.000 Leagues Under Sea" in sixth stanza at Keith's still is solid. Season's b.o. phenomenon continues to be "Cinerama. "Vera Cruz" shapes big in sixth Palace week.

Estimates for This Week
Ambassador (SW) (1,400; 60-85)

"Reap Wild Wind" (Pat)

(reissue). Good \$5,000. Last week, "Violent Men" (Col), \$6,500.

Capitol (Loew's) (3,434; 75-51)—("Carmen Jones" (20th). Brisk \$18.000, but not up to hopes. Holds. Last week, "Green Fire" (M-G) (2d wk), \$6,500 in final 3 days, (Continued on page 18)

Cold Wave Bops Chi Albeit 'Pagan' Torrid \$22,000, 'Rock' Smooth 221/2G, 'Men' Mild 23G, 'Sea' Stout 21G, 6th

Chicago, Feb. 1.
Biz this round looks to stay
mainly in the doldrums with continued sub-zero weather the contributing factor to the downbeat.
Weekend temperatures of five and
ten degrees below zero kept thou-

Weekend temperatures of new and ten degrees below zero kept thousands home.

However, several newcomers shape okay. "Violent Men" at the Oriental looks to garner a modest \$23,000. "Bad Day at Black Rock" shapes lusty \$22,500 in first frame at the Woods.

"Sign of Pagan" at United Artists looms big \$22,000. dat the Roosevelt, a sock \$22,000 looms for "Women's Prison" and "Human Desirc" opening week. "The Other Woman" and "Outlaw's Daughter" at McVickers is rated dull \$16,000. First round at the Grand for "Cry, Vengeance" and "The Desperado" looks fairish \$7,500.

"Bridges At Toko-ri" is holding well in second frame at the Chicago with Sarah Vaughan heading stageshow. A Jofty \$54,000 is in sight. The Carnegle's "Ugetsu" continues smash in third week.

A socko \$21,000 shapes for "20,000 Leagues Under Sea" at the State-Lake in sixth round. "Aida" looms smash at the World, also sixth week. "Detective" continues solid at the Surf, also for sixth frame.

Estimates for This Week

me. Estimates for This Week
Larnegie (Telem't) (480; 95) —
getsu" (Indie) (3d wk). Fancy
900. Last week, \$4,500.
Zhicago (B&K) (3,900; 98-\$1.50)
Bridges At Toko-ri" (Par) with
ah Vaughan heading vaude bill
wk). Hefty \$54,000. Last week,
5,000. rand (Nomikos) (1,200;

Grand (Nomikos) (1,200; 98-\$1.25)—"Cry, Vengeance" 'AA) and "The Desperado" (AA). Fairish at \$7,500. Last week, "Beau Brummel" (M-G) '3d wk-5 days), \$3,100. Loop (Telem't) (606; 90-\$1.25)—"West of Zanzibar" (U) and "Security Risk" (AA) (2d wk). Finc \$7,500. Last week, \$9,000. MeVickers (JL&S) (2,200; 65-\$1.25)—"The Other Woman" (20th) and "The Outlaw's Daughter" (20th. Sluggish \$16,000. Last week, "Tonight's the Night" (AA), \$15,000.

20th). Sluggish \$16,000. Last veek, "Tonight's the Night" (AA), 15,000.
Oriental (Indie) (3,400; 98-\$1.25)

"Violent Men" (Col). Slow \$23.00. Last week, "Show Business"
20th) (5th wk), \$20,000.
Palace (Eitel) (1,484; \$1.25-\$3.40)
"C'inerama" (Indie) (79th wk).
iolid \$24,500. Last week, \$26,000.
Roosevelt (18&K) (1,400; 65-98)
Women's Prison" (Col) and "Human Desire" (Col). Nifty \$22,000.
ast week. "Destry" (U) and "Bam100 Prison" (Col) (2d wk), \$12,000.
State-Lake (18&K) (2,400; 65-98)

"20,000 Leagues Under Sea"
BV) (6th wk). Stout \$21,000. Last
ieek. \$20,000.
Surf (H&E Balaban) (685; 95)

Detective" (Col) (6th wk). Staunch
4,000. Last week, \$5,000.
United Artists (B&K) (1,700; 981,25)

"Sign of Pagan" (U). Lusty
Woods (Essaness) (1,206; 931,25)
"Bad Day at Black Rock"
Woods (Essaness) (1,206; 931,25)
"Bad Day at Black Rock"
Own 3 Dark Streets" (UA) (3d
ik), \$15,000.
World (Indie) (697; 98)

"Aid"

**Gentle Streets" (UA) (3d
ik), \$15,000.
World (Indie) (697; 98)

"Aid"

**Gentle Streets" (UA) (3d
ik), \$15,000.
World (Indie) (697; 98)

"Aid"

'6 Bridges' Mighty 22G, Det.; 'Pagan' \$15,000, 2d, 'Tues.' 23G, 'Sea' Big 14G

wcomer is '6 Bridges to Cross' in Sest at the Broaday-Capitol. "Young at Heart' is st passable at the Michigan. Didovers are led by "Cinerama" ich picked up real steam in th week at the Music Hall. Black Tuesday" is okay at the x in second round. "Sign of gan" at the Palms looms stout second. "20,000 Leagues Under a" at the Madison still looks big sixth week.

at the Madison still looks big ixth week.

Estimates for This Week.

x (Fox-Detroit) (5,000; \$1
b="Black Tuesday" (UA) and Wanted Men" (Col) (2d wk), \$23,000. Last week, wow

Michigan (United Detroit) (4.000; \$1)—"Young at Heart" (WB) 1 "Crossed Swords" (UA). Pass-(Continued on page 18)

Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when

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

'Americano'-'Cry' Neat 16G, St. Loo

St. Louis, Feb. 1.

Only two new films are on current docket, with the Italian-made "Bread, Love and Dreams," doing nicely at the Shady Oak. "Americano" and "Cry, Vengeance" combo wound up with a neat total Monday (31) at the Fox. "Vera (Truz," one of the holdovers, continues biggest draw with a lofty figure in second session at Loew's. "Silver Chalice" also is trim on initial holdover week at the St. Louis. Cold weather over the weekend is credited with helping biz.

Ambassador (Indie) (1,400; \$1.20-2.40)—"Cinerama" (Indie) (53d k). Fine \$16,000 after \$17,500

rast week.

Fox (F&M) (5,000; 75) — "Destroy" (U) and "Keystone Cops" (U). Opened today (Tues.). Last week, "Americano" (RKO) and "Cry Vengeance" (AA), neat \$16,000.

Loew's (Loew's) (3,172; 50-85) —
"Vera Cruz" (UA) (2d wk). Tall
\$17,000 after \$21,500 initial frame Orpheum (Loew's) (1,400; 75-\$1)
—"20,000 Leagues Under Sea"
(BV)) (6th wk), Good \$7,500. Last week, \$9,000.

Pageant (St. L. Amus.) (1,000;82)

—"She-Wolf" (Rep) (2d wk).

Nice \$3,000 following \$4,000 in

Richmond (St. L. Amus.) (400; 82)—"She-Wolf" (Rep) (2d wk). Good \$2,000. Last week, \$2,500. St. Louls (St. L. Amus.) (4,000; 75)—"Silver Chalice" (WB) (2d wk). Trim \$13,000 after \$16,000 for first frame.

Shady Oak (St. L. Amus.) (800; 82)—"Bread, Love, Dreams" (IFE), Big \$3,500 or over. Last weck, "Romeo and Juliet" (UA) (3d wk),

'Toko-ri' Smash \$20,000, Denver; 'Chalice' Oke 14G

Denver, Feb. 1.

"Bridges at Toko-ri" is having no trouble grabbing top coin here this week at Denham, and will hold. "Silver Chalice," which looms fine at the Center, also will hold over. "Sign of Pagan" looks good in second Paramount stanza. "Violent Mem" is rated good at the Denver, and stays over an extra two days.

Estimates for "Time Stays over an extra two days."

Estimates for This Week
Aladdin (Fox) (1,400; 50-85) —
"Bob Mathias Story" (AA) and
"Mighty Fortress" (Indie), Fair
\$3,000. Last week, "Raid" (20th)
and "Black 13" (20th), \$3,500.

000. Stays. Last week, "Show Business" (20th) (5th wk). \$10,000.

Denham (Cockrill) (1,750; 60-\$1)

— "Bridges at Toko-ri" (Par).
Socko \$20,000. Last week, "Fire Over Africa" (Col). \$4,500.

Usine Men" (Col). \$4,500.

"Violent Men" (Col) and "Bamboo Prison" (Col). Good \$11,000. Last week, "Young at Heart" (WB).
\$13,000.

Esquire (Fox). (742: 50-\$1)

"Romeo and Juliet" (UA). Fair \$2.000. Last week, "Earrings of Madame De" (Arlan) (2d wk). \$1,000.

Orpheum (RKO) (2,600; 50-85)

"Bad Day at Biack Rock" (M-G) and "Utopia" (Indie) (2d wk). Fair \$6,500. Last week, \$16,500.

Paramount (Wolfberg) (2,200; 50-85)

"Sign of Pagan" (U) (2d wk).
Good \$9,500 in 5 days. Last week, \$24,000.

TOKO-RI' SWELL 16G, INDPLS.; 'SEA' 11G, 2D Indianapolis, Feb. 1.

Indianapolis, Feb. 1.
Biz is stout at first-run situations here this stanza despite the
holdover of the cold wave, the
worst since 1951. "Bridges At
Toko-ri" is showing lots of power
to lead the city at the Circle. "20,000 Leagues Under Sea" still is
sock in second week at Indiana.
"Green Fire" at Loew's is just

Circle (Cockrill-Dolle) (2,800; 60-95)—"Bridges At Toko-ri" (Par). Sweil \$16,000, and likely will hold. Last week, "Bridges To Cross" (U) and "Trouble in Glen" (Rep), \$11,-500.

Indiana (C-D) (3,200; 75-\$1) —
"20,000 Leagues Under Sea" (BV)
(2d wk), Sock \$11,000 on top of
\$20,000 opener.

Loew's (Loew's) (2,427; 50-80)—
"Green Fire" (M-G) and "White Orchid" (UA). Just okay \$9,000. Last week, "Vera Cruz" (UA) (2d wk), \$8,000 at 70c-90c scale.

wk), \$8,000 at 70c-90c scale.

Lyric (C-D) (1,600; 35-70)—
"Naked Alibi" (U)) and "Fangs of Wild" (Indie)). Modest \$5,000, with Ali-Star Jamboree one age replacing second feature Sunday only at \$1.25. Last week, "She-Wolf" (Rep) and "Dark Violence" (Indie), \$6,000, with same setup.

'6 Bridges' Socko \$25,000, Philly

Philadelphia, Feb. 1.
Firstruns are holding firm here currently, with newcomers helping to spurt biz, largely coming over weekend. Biggest coin total of new entrants is going to "6 Bridges to Cross," rated sturdy at Stanley. "Prince of Players" is not getting far at the Fox. "Bad Day at Black Rock" shapes fairly good at Masthaum. "Bridges At Toko-ri" looms staunch in second round at Randolph. Closing weeks announcement boosted "Cinerama" to biggest total in six months at Boyd. gest total in six months at Boyd.

dolph. Closing weeks announcement boosted "Cinerama" to bigest total in six months at Boyd.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.35)

"Deep in Heart" (M-G) (6th wk).
Steady \$10,000. Last week, \$10,500.
Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama" (Indie) (69th wk).
Boffo \$23,700. Last week, \$19,500.
Fox (20th) (2,250; 90-\$1.40)—
"Prince of Players" (20th). Miid \$17,000. Last week, "Show Business" (20th) (5th wk), \$14,000.
Goldman (Goldman) (1,200; 65-\$1.30)—"Black Tuesday" (UA) (2d wk). Bright \$15,000. Last week, \$27,000.

Mastbaum (SW) (4,370; 75-\$1.30)—"Bad Day At Black Rock" (M-G).
Fine \$24,000. Last week, "Cagues Under Sea" (BV) (5th wk), \$13,000.

Midtown (Goldman) (1,000; 74-\$1.49)—"Sign of Pagan" (U) (4th wk). Okay \$7,000 or close. Last week, \$10,000.

Randolph (Goldman) (2,500; 75-\$1.40)—"Bridges At Toko-ri" (Par) (2d wk). Staunch \$27,500. Last week, \$39,000.

Stanley (SW) (2,900; 74-\$1.40)—"Satnley (SW) (2,900; 74-\$1.40)—"Satnley (SW) (2,900; 74-\$1.40)—"Theodor a," (IFE) and "Rocket Man" (U). Slim \$7,000. Last week, "They Rode West" (Co) \$12,000.

Trans-Lux (T-L) (500; 99-\$1.50)—"Sabrina" (Par) (5th-wk). So-so \$3,000. Last week, \$3,500.

Viking (Sley) (1,000; 74-\$1.50)—"Sabrina" (Par) (5th-wk). So-so \$3,000. Last week, \$3,500.

Viking (Sley) (1,000; 74-\$1.50)—"Last Time Saw Paris" (M-G) (7th wk). Heavy weekends boosting this to big \$12,500. Last week, \$10,500.

"Trans-Lux World (T-L) (604; 99-\$1.50)—"Aida" (IFE) (6th wk). Fair \$2,900. Last week, \$4,000.

(*Cruz Whopping 19G,

'Cruz' Whopping 19G, Port.; 'Chalice' 10G

Port.; 'Chalice' 10G

Portland, Ore., Feb. 1.

Biz is booming firstruns here with action pix helping. "Vera Cruz" looks smash at the Liberty while "Silver Chalice" is stout Broadway entry. "Carmen Jones" continues sturdy in second round.

Estimates for This Week
Broadway (Parker) (1,890; \$1-\$1.25) — "Silver Chalice" (WB).

Stout \$10,000. Last week, "Green Fire" (M-G) and "This Is Your Army" (Indie) 2d wk), \$7.200.

Fox (Evergreen) (1,536; \$1-\$1.25) — "Carmen Jones" (20th) and "Racing Biood" (20th) (2d wk).

Lusty \$9,000. Last week, \$14,400.

Guild (Indie) (400; \$1)—"The Detective" (Col) (3d wk). Big \$3,000.

Last week, \$3,600.

Liberty (Hamrick) (1,875; \$1.25)—"Vera Cruz" (UA) and (Continued on page 18)

Cold Clips B'way Albeit 'Holiday' Boffo 13½G; 'Men' Only Okay 20G, 'Unchained' 18G, 'Toko-ri' 145G, 2d

A cold wave of about a week's duration, handed Broadway firstrun business a crippling blow this stanza. The prolonged frigid weather, with readings below 15 several days, was particularly rough on newcomers, few of the four living up to expectations. And the snow yesterday (Tues.) made travel hazardous in outlying areas and kept many from coming to Broadway.

"Holiday for Henrietta," French import at the small-seater Fine Arts, heads the new entry list. It is soaring to a wow \$13,500, one of the bigger totals at this house and especially strong in view of the severe cold. "Violent Men" wound up its initial round last night (Tues.) with an okay \$20,000 at the State, but more was anticipated.

Like "Men," the Victoria's "Unchained" was handicapped by having to open during the cold spell. It doesn't look to top \$18,000, one fair for opening week. "Cattle Queen of Montana" also \$6,500

opening week. of Montana" doing only a slow \$6,500

at the Globe.

Second week of "6 Bridges to Cross." with vaude, held surprisingly big at \$20,000 or near in five days at the Palace. However, a new bill opens today (Wed.). "Young at Heart" wound up its second secsion at the Paramount with an okay \$36,000. "Battle Cry" opens there today.

The higgest thing on Proceedings

with an okay \$36,000. "Battle Cry" opens there today.

The biggest thing on Broadway is "Bridges at Toko-ri," with stageshow, which looks to hold with a big \$145,000 in its second stanza at the Music Haii. This pic was especially sock Saturday, with the total business that day comparing very favorably with the same day opening session.

"Americano" is way off at a light

"Americano" is way off at a light \$9,000 in its second Mayfair week. "Underwater" replaces Feb. 9.

"Underwater" replaces Feb. 9.
"Country Girl" continues its terrific pace, with \$37,000 likely in
the current (7th) round at the Criterion. "20,000 Leagues Under
Sea" likewise still is smash, with
\$34,000 probable in its sixth week
at the Astor. "Vera Cruz," looms
oke \$16,000 in current (6th) frame
at Canitol

Estimates for This Week

of "Show Business."

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$1,75)

—"20,000 Leagues Under Sea"
(BV) (6th wk). Current round finishing today (Wed.) looks to hold with socko \$34,000 or over, after \$37,000 for fifth week. Stays on indef at this pace.

Little Carnegie (L. Carnegie) (550; \$1,25-\$2,20)—"Aida" (IFE) (12th wk). Present session winding today (Wed) is likely to hold at ioud \$6,200 after \$6,500 last week. Now set to stay on until spring.

Baronet (Reade) (430; 90-\$1,55)
"Game of Love" (Indie) (8th wk). Seventh round ended yesterday (Tues.) was good \$5,300, after \$6,000 last week. Continues on Capitol (Loew's) (4,820; 85-\$2,20)—"Vera Cruz" (UA) (6th wk). This frame winding up Friday (4) looks to hit okay \$16,000 after \$25,000 for fifth week. Stays until Feb. 10 when "Long Gray Line" (Col) preems.

Criterion (Mos) (1,700; 75-\$2,20)—"Country Girl" (Par) (7th wk). Present week ending today (Wed.) likely will hold around \$37,000, great, after \$40,000 for sixth week. Stays on.

likely will hold around \$37,000, great, after \$40,000 for sixth week. Stays on.

Fine Arts (Davis) (468; 90-\$1.80)

"Holiday for Henrietta" (Arde) (2d wk). Opening round ended Monday (31) soared to wow \$13, 500, one of biggest opening weeks at the house and especially big in view of the weather. Rave reviews and excellent word-of-mouth all entributing to upswing. Looks to be around for some time.

Globe (Brandt) (1,500; 70-\$1.50)

"Cattle Queen of Montana" (RKO) (2d wk). First week ended Monday (31) hit slow \$6,500.

"Cattle Queen of Montana" (RKO) (2d wk). First week ended Monday (31) hit slow \$6,500.

"Gate of Hell" (Indie) (8th wk). \$6,500.

"Guild (Guild) (450; \$1-\$1.75)

"Gate of Hell" (Indie) (8th wk). Seventh session finished Monday (31) held with great \$17,500 after \$18,000 for sixth week. Stays indefinitely at this gait.

Mayfair (Brandt) (1,736; 79-\$1.80)

"Mayfair (Brandt) (1,736; 79-\$1.80)

"Mayfair (Brandt) (1,736; 79-\$1.80)

"Mayfair (Brandt) (1,736; 79-\$1.80)

"Underwater" (RKO) opens Feb. 9.

Normandie (Trans-Lux) (592; 95-\$1.80)

"Opened stoutly yesterday (Tues.) \$9,000.

ahead, "Beachcomber" (UA) (2d wk) siow \$2.800 after disappointing opening week.

Palace (RKO) (1,700; 50-\$1.60)—
"Women's Prison" (Col) and new vaudeville opens today (Wed). Last week, "6 Bridges to Cross" (U) (2d wk), with new vaude, held at fancy \$20.000 in five days ended yesterday (Tues.). Opening round was sock \$28,000, best non-holiday week ever here under present policy.

Paramount (ADCA)

week ever here under present policy.

Paramount (ABC-Par) (3.664; 85-\$1.75) — "Battle Cry" (WB). Opens today (Wed.). Last week, "Young At Heart" (WB) (2d wk), dipped to okay \$36,000 after \$48,000 opening stanza.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Animal Farm" (Indie) (6th wk). Fifth round ended yesterday (Tucs.) pushed up to fine \$7,500 after \$6,500 for fourth week. Stays on indef.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Bridges At Toko-ri" (Par) and stageshow (2d wk). Holding at big \$145,000 in second session ending today (Wed.). First week was big \$155,000, as anticipated. Stays on.

Rivoli (UAT) (2.092; 85-\$2)—.

Rivoli (UAT) (2,092; 85-\$2)—
"Bad Day At Black Rock" (M-G)
Opened yesterday (Tues.). In ahea
"Prince of Players" (20th) (3d wk)
dull \$6,000 after \$10,000 for

Bad Day At Black Rock (M-G).
Opened yesterday (Tues.). In ahead "Prince of Players" (20th) (3d wk), dull \$6,000 after \$10,000 for second.

Roxy (Nat'l. Th.) (5,717; 65-\$2,40) — "Show Business" (20th) (7th-final wk). Current frame winding tomorrow (Thurs.) looks to be mild \$28,000, after \$32,000 for sixth week. "The Racers" (20th) opens Friday (4). "Show Business" enjoyed a highly successful run the first four weeks. It was held the last two weeks until print of "Racers" was available. State (Loew's) (3,450; 78-\$1.75) — "Violent Men" (Col) (2d wk). First stanza "ended yesterday (Tues.) hit okay \$20,000. In ahead, "3-Ring Circus" (Par) (5th wk-5 days), \$9,500.

Sutton (R&B) (561; \$1-\$1.80)— "Romeo and Juliet" (UA) (7th wk). Sixth round ended yesterday (Tues.) was stout \$10,400 after \$10,500 in firth week.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)— "Tonight's the Night" (AA) (6th wk). This session winding up today (Wed.) hit good \$4.700 after \$5.000] last week. Holds until Feb. 17, when "Doctor in House" (Rep) opens.

Victoria (City Inv.) (1,060; 50-\$1.75)— "Unchained" (WB). First week concluding today (Wed) obesn't look like it would top \$18-000, only fair for_initial stanza. Holds. In ahead, "Stan Is Born' (WB) (15th wk-10 days), \$1,7200, to finish a very sock longrun here. "N. Y. Confidential" (WB) opens Feb. 18.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30) — "Cinerama" (Indie) (Sturday (25) went to terrific \$52.600 after \$49.800 in 85th session. Sunday (23) and last Friday and Saturday waye-biggest such days of run here. "Cinerama Prod.) (1,600; \$1.20-\$3.30) — "Cinerama Holiday," se c on d Cinerama production, opens here Feb. 8 after special preems Monday (7).

'Tuesday' Brisk \$13,000, Prov.; 'Night' Lush 9G, 'Bridges' Big 12G, 2d

'Bridges' Big 12G, 2d

Providence, Feb. 1.

"6 Bridges To Cross" is carrying the Albee to a hefty take in a fairly active week all around here. Pic is in second round. Strand's "Tonight's The Night" is also smooth. State's "Black Tuesday" looks nice. Majestic's "Prince of Players" is slow.

Estimates for This Week

Albee (RKO) '(2,200; 55-70)—"6

Bridges to Cross" (U) '(2d wk). Smooth \$12,000 after \$15,500 in first.

Majestic (Fay) '(2,200; 55-70)—"Prince of Players" (20th) and "Security Risk" (AA). Mild \$6,500.

Last week, "Silver Chalice" (WB), \$12,000.

State (Loew's) '(3,200; 50-75)—"Black Tuesday" (UA) and "Operation Manhunt" (UA). Very nice \$13,000 or near. Last week. "Human Desire" (Col) and "Bullet In Waitlng" (Col), \$7,500.

Strand (Silverman) '(2,200; 50-75)—"Tenight's the Night" (AA) and "Bob Mathias Story" (AA). Hep \$9,000. Last week. "Phffit" (Col), and "Outlaw Stalilon" (Col), \$7,000.

Court Upholds Exhibs' Claim on Tax 'Breakage' But N.Y. City May Appeal

New York City exhibitors won an important court victory yesterday (Tues.) when the second department of the Appellate Division of the N. Y. Supreme Court ruled that the City administration was not entitled to collect the "breakage" on the 5% theatre admission tax

The City of New York, since it The City of New York, since it levied the tax last July, demanded, for example, that theatres pay 3c on a 50c admission when the 5% tax actually came to 2.5c. The theatres contended that this was illegal under terms of the State's enabling act and argued for the payment of the lesser sum, or 2c.

When the City mut the new tax

When the City put the new tax law on its books, the theatres sought a temporary injunction on the ground that the entire City tax levy was unconstitutional. The the ground that the entire City tax levy was unconstitutional. The Court denied the injunction on the overali issue, but granted the theatre a temporary injunction on the "breakage" argument. The theatres, however, collected the higher sum from patrons when a fractional figure was involved. They paid the city the lesser amount, withholding forwarding the remainder under terms of the temporary injunction until a final court decision was obtained.

In ruling for the theatres in a

In ruling for the theatres in three to two decision, Judge P. three to two decision, Judge P. J. Nolan, writing the majority decision, points out that the State's enabling act authorizes the collection of "taxes not in excess of 5%" on admission to specified places of amusement. The New York City law, he said, provides for the collection of "a tax in excess of 5%." In a dissenting opinon, Judge Bedlock deciared the lawmakers may adopt a practical means to facilitate the computation and collection of the tax. He maintained that the enabling statute to impose a tax of not more than 5% "must be construed so as to be subject to an exception through implication

be construed so as to be subject to an exception through implication where the tax so imposed results in a fraction of one-half cent or more." He noted that the amount to be paid by any individual patron "is so trifling as to be neither burdensome nor confiscatory."

Attorneys for the theatres are certain 'that the City will appeal the decision to a higher court since the exhibitors' victory may have widespread repercussions in the enforcement of the City's sales tax which has never been challenged on the "breakage" issue.

If the theatres are eventually victorious, the question arises of

on the "breakage" issue.

If the theatres are eventually victorious, the question arises of what happens to the coin the exhibs have withheld from the City. Do the theatres keep it? Is it returned to the patrons? Some theatres during the fight have been instructing their patrons to hold on to their ticket stubs. A lawyer spokesman for the theatres said on other ticket stubs. A lawyer spokesman for the theatres said the exhibitors probably would have to hold a policy meeting to determine what to do with the money. He said it had added up to a substantial amount.

Ceremonial Feb. 9 For Kaye's UN Kid Short

Kaye's UN Kid Short

Kaye's UN Kid Short

Leaders of United Nations and film industry will gather at UN Headquarters in New York Feb. 9 for preem showing of "Assignment Children," 20-minute Technicolor film highlighting Danny Kaye's recent overseas trip on behalf of the United Nations Children's Fund.

Speeches by UN officials and a message from Kaye via radio-telephone hookup from the Coast will precede showing of film made in cooperation with Paramount.

Picture developed from Kaye's tour of Asia as UNICEF ambassador-at-large. It shows Kaye entertaining youngsters at health control centers and hospitals maintained by UNICEF funds. Film covers Burma, India, Korea, Japan, Thalland and Hong Kong.

Film will be released world-wide on non-profit basis by Par. Narration is being translated into all European languages, plus Arabic, Japanese, Mandarin, Tagalog, and Thai. First prints will be released in U. S. and Canada in mid-March, simultaneous with release in Australia and New Zealand to help back UN appeals on behalf of the Children's Fund. Distribution within three months will follow in Europe, Middie East, and Latin America.

Ban 'Bamboo Prison'

Memphis, Feb. 1.
Three women members of the
Memphis censor board banned Columbia's "Bamboo Prison" last
week. Chief censor Lloyd Binford
did not vote but said he agreed.

did not vote but said he agreed.

Mrs. B. F. Edwards explained:
"We ladies found this picture inimical to public welfare. It's about an American who was captured by the Chinese Reds in the Korean War.' He seemed to be working undercover for us for awhile but he was progressive. At the end the star, Robert Francis, denounced the United States. They tried to win him back. It was most unpatriotic. He said he didn't believe in democracy. I do not think it would be a good picture for our young people to see."

United Paramount And Distribs Probe Video As Film-Selling Medium

Various aspects of film advertising on tv were hashed out at a meet in N. Y., Monday (31), between ad-pub execs of United Paramount Theatres and the major distribs.

Powwow, which was conclusive Powwow, which was conclusive only in that it established both sides' willingness and even eager-ness to use tv to the fullest as an exploitation medium, went over the lengthy report prepared by the UPT affiliates and distributed to the companies early in January.

the companies early in January.

Recommendations in the report revoived primarily around the availability from the studios of more and better "tools" for pix promotion on ty, particularly ionger and more imaginative trailers. The theatre group also had asked for more "gimmicks" to effect tieups with local ty stations.

Although it's rarely mentioned, and the subject again didn't come up at the Monday meet, one of the big roadbloeks standing in the up at the Monday meet, one of the big roadblocks standing in the way of any effective cooperation between distribs and exhibs re tv is the theatres' reluctance to sink coin into such efforts. Distrib spokesmen have long taken the position that, as one put, "the exhibitors talk big, but they won't back up their ideas with cash." It's acknowledged, however, that in some instances co-op deals re tv have been effected in time buying ventures.

exhibs' complaints on the type of trailers they're supplied with from the companies were brought up at the corfab Monday. One suggestion was made that distribs should use animated cartoons in trailers to sell their films. Reply was that this might tend to give the impression that the pix themselves are cartoon subjects.

Attending for IPT were Emil

Attending for UPT were Emil Bernstecker, Harold Brown and Henry Plitt. Group commended the distribs for their efforts so far in harnessing tv for the b.o.

REPEAT PAYOFF TACTICS OF FIRST CINERAMA

Mail order sales and pitches to group audiences, a policy estab-lished for "This Is Cinerama," wiil be followed by Staniey Warner to drum up business for its second Cinerama picture, "Cinerama Holi-day."

day."

According to SW prexy S. H. (Si)
Fabian, more than 10% of "This
Is Cinerama's" record attendance
of 9,500,000 has been through ticket
sales other than the purchase at
the boxoffice. Fabian considers this
something of a record in the history of the entertainment business.
He said that for many months the the said that for many months the advance sale at many of the Cinerama theatres exceeded \$50,000. In some instances, he said, the mail order sales topped 500 in one day.

Another gimmick that resulted in a hefty payoff was the special solicitation of conventions, travel agencies, school and scout groups, business firms, fraternal and embusiness firms, fraternal and em-ployee associations. Frequently special screenings were given at the convenience of these organized audiences.

My Favorite Rifle

New Haven, Feb. 1.
Town played host to Robert
Taylor last week (26) for its
first film world preem on record.

As a tiein with Winchester Repeating Arms division of Olin Industries, Taylor came in for presentation of a rare Winchester gun, firearm being featured In Metro's "Many Rivers to Cross."

Visit of film player included public autograph session, cocktail shindig for prominent city and state officials, sports editors, and Winchester top brass, a tour of the Winchester plant a tour of the Winchester plant

a tour of the Winchester plant and kleig light preem of pic at

British Films Into Satellite Countries

In films, as in other commercial areas, Britain is beating the U.S. to the punch in initiating trade with the Iron Curtain countries.

with the Iron Curtain countries.
Feciling seems to be that Britain might as well go ahead and get itself established in the Red perimeter while America is sitting it out. If and when the U.S. decides to ease its trading policy with Russia and the satellites, and specifically when Hollywood agrees to establish trade relations, the British reason logically that they won't stand much of a chance.

Times of London recentivy had

Times of London recently had an article noting the general re-turn of British pix to the Iron Cur-tain countries which are starved for outside product. British films have gone into Russia and also into Hungary, Czechoslovakia and East Germanv.

Germany.

Meanwhile, chances of a resumption of film trade between the American film industry and the Russians are seen diminished in the light of reports that Metro's "Waterloo Bridge" is playing in Moscow. Film, which was never licensed to the Russians, presumably is another one of the batch of pix that the Soviets have claimed as "wax booty" captured in Berlin. ed as Berlin.

Berlin.

Metro spokesman said last week that the company didn't see much sense in protesting these illegal showings in the light of past experiences with such complaints which were delivered in Moscow by the U.S. State Dept. He said Metro had no prior knowledge that the Russians had "Waterloo Bridge" and that he could only assume this was another of the films tagged as Russian 'prizes of war."

Even though the State Dept, has indicated to the industry that it would no longer object if a deal with the Russians were to be consummated, no move appears to be on foot to establish contact with potential Moscow buyers.

Sindlinger Tells Philly **Exhibs Will Give Public** Abolished Tax (of 10%)

Philadelphia, Feb. 1. Proposals to halve the city's 10% musement tax* were film and athletics spokesmen at a hearing in City Council, with promises to pass the tax-cut on to the public.

the public.

Albert E. Sindlinger, business analyst representing the Council of Motion Picture Organizations, told City Council's finance committee that the theatre operators would give all tax cuts to the patrons.

Reduction of the tax was also asked by Jeremiah Ford, director of athietics at the University of Pennsylvania. Cost of the tax cut in lost revenue would be approximately \$1,500,000, city revenue officials estimated. The amusement tax is the city's only revenue source which has been declining steadily in recent years, proponents of the cut argued.

3 Columbias in Feb.

Coiumbia has scheduled three releases for February.

They are "Ten Wanted Men," Randolph Scott Technicolor out-doorer; "Women's Prison," starring Ida Lupino, and "Pirates of Tripoii," starring Paul Henried and Patricia Medina.

Inside Stuff—Pictures

Echoes of the famed "Birth of a Baby" case, litigated in 1937 and 1938, sounded Friday (28) in the unanimous decision by the Board of Regents upholding Dr. Hugh M. Flick's ruling of Sept. 23, 1954, that "Mom and Dad" could not be licensed in this State with the brief "Normai Birth" sequence retained.

The Regent's resolution, supporting the chief censor's finding, pointed out that "The Court of Appeais affirming the Board of Regents has held that such a scene cannot be shown in the amusement theatres of the State because it is indecent when shown in such theatres (American Committee on Maternal Welfare, Inc. v. Mangan, 257 App. Div. 570, affirmed unanimously 283 N. Y. 551)."

New printing of the Production Code, incorporating all revisions and amendments through 1954, is now available through the Motion Picture Assn. of America. Changes in the new edition are comparatively insignificant. Eliminated, for instance, is the prohibition against showing methods of smuggling. Miscegenation is no longer taboo but, like liquor and drinking, must be treated within the limits of good taste. Branding of people or animals as a "repellent subject" is no longer in the document. "Hell" and "damn" can now be used in moderation.

Joseph Kaufman, producer of "Long John Silver," believes, he says, that Walt Disney's telecasting of "Treasure Island" should serve as a multi-million-dollar trailer for his, Kaufman's feature. There had been some suspicion that Kaufman would burn over Disney's tv exposure of "Island" because of the similarity of the two properties, Kaufman makes the point that his pic is in CinemaScope, color and stereosound whereas the Disney film, on tv, was on the small home screen in black and white. screen in black and white.

A special series of comic books, aimed at helping exhibitors combat A special series of comic books, aimed at helping exhibitors combat juvenile delinquency as well as interesting school and teenage children in film-going, is being prepared under the direction of Martin Starr, Broadway and Holiywood commentator. Comic books will be published by Timeiy Hiustrated Features, headed by Arthur Jeffrey, longtime film publicist. TIF is a subsidiary of Martin Goodman Publications, publishers of 50 regular newsstand comic books.

In a move said by studio to meet increased property taxes, labor charges, et al, RKO-Pathe studios in Culver City has upped rental rates 10% for theatrical film producers and 20% for telepix makers. Differential is caused by fact that former rent stage space for much longer periods, while tv people use stages for comparatively brief periods of time.

In a report last week of the activities of the indie distributor, Pacemaker Pictures, it was stated that three of the company's recent releases grossed \$100,000 each. Actually only "The Holly and the Ivy" grossed \$100,000. - "The Sinners" grossed \$225,000 and "High Treason" \$200,000.

LINDA DARNELL TO ITALY

Carries Along Own Hair Stylist And Costumer

Linda Darnell, who arrived in New York from the Coast Sun. (30), planed to Rome the following day to co-star with Vittorio De Sica in "The Late Five Minutes." Film will be an English version of a comedy by Italian dramatist Aldo de Benedetti.

Venture is scheduled to roil Feb. 15 with Giuseppe Amato directing and producing. Accompanying Miss Darneil on her overseas chore are hair stylist Gale McGarry and costume designer Yvonne Wood.

UA THEATRE CIRCUIT STOCK OVER-BOUGHT

Issue of 400,121 shares of United Artists Theatre circuit stock was oversubscribed the day it was put on the market last week, accord-ing to Allen & Co., managing un-derwriters. They were sold at \$17 a share.

According to the UATC prospectus, the company intended to liquidate a \$5.200,000 indebtedness undate a \$5.200,000 indebtedness under two collateral bank loans, incurred in connection with UATC financing of Magna Theatre Corp., distributor of "Oklahoma" in the Todd-AO widesereen process. The remaining \$1.600,000 are being retained by UATC as "general working capital."

The circuit now owns 839,800 shares of Magna common. United California Theatres Inc., in which UATC has a half-interest, owns another 64,000 shares and warrants for the purchase of an additional 73,000 shares.

Training Jack Jackter

Jack Jackter, until recently a salesman for Columbia in Wash-ington, will assume a sales post in the Panama City headquarters of the company Wednesday (2), He has been training for the assignment at the home offices the past two months.

Expected to draw an eventual South American assignment, the 27-year-old Jackter joined Columbia in 1948, after army services overseas. He is a brother of Norman Jackter, Columbia manager in Albany, and a nephew of Rube Jackter, Columbia sales executive. Jackter studied Spanish at City Coilege.

Some Theatres Use. 'Mixer' For '20,000 Leagues,' But Mum's the Word Re Disney

A number of exhibitors are getting around Buena Vista Disgetting around Buena Vista Distributing Co.'s insistence that Wall Disney's "20,000 Leagues Under the Sea" be shown only with Stereophonic sound by using a "mixer." The Disney releasing org, in making "Leagues" available, required that the early engagements of the picture be with stereo sound only. Despite protests for Allied States Assn. and Theatre Owners of America, Buena Vista did not back down from its original decision.

Theatres using the "mixer" are, of course, doing it on the q.t. The exact number of houses employing the gimmick is not known, but it's not considered too many since only a few houses have i "mixers." This was done instailed "mixers." This was done during the time of the fight with 20th-fox. Latter insisted on a "must" stereo sound policy with ali C'Scope pictures. A number of theatremen and 20th got into a hassle over the use of the "mixer." but the ill feeling was smoothed out when 20th agreed to allow exhibitors to play the C'Scopers with or without stereo sound.

Berry Greenberg Upped: WB Widens Dagel's Base

Berry Greenberg, far eastern sales representative for Warner Bros. International, has been named field division manager, with named field division manager, with headquarters in Sydney, Australia. Greenberg will have jurisdiction over Australia, New Zealand, Sin-gapore, Indonesia, India Afghanis-tan, Ceylon, Thailand, Burma, and Pakistan. Promotion takes effect

Pakistan. Promotion Section 13.

At the same time, WB International prexy Wolfe Cohen gave Jack Dagal, general manager for Japan, added duties. Dagal will assume supervision of the company's offices in Formosa, Hong Kong, and Indo-China.

Buena Vista's Local Rallies

Buena Vista Distributing Co. will hold a series of regional sales meet-

hold a series of regional sales meetings in connection with the release plan of Walt Disney's "20,000 Leagues Under the Sea." Confabs are set for Cleveland and Chicago, with sales manager Irving H. Ludwig presiding in Cleveland, and Harris Dudeison. midwest sales supervisor, in Chicago.

Amusement Stock Quotations

(N.Y. Stock Exchange) For Week Ending Tuesday (1)

	100					_	Net
	-'55			l. Weekly		Tues.	Change for week
High 2614	1/12	Am Br-Par Tn	100s	High 2814	2458	Close 2618	+134
941/4	415%		51	941/4			- 1/2
	4115	CBS, "A" CBS, "B"	28		891/4	891/2	- ½
9334		Col Dia		9334	8914	8938	
391/4	914	Col. Pix,		391/4	35	3858	+438
1818				1512	15	15%	+ 1/8
7434	4334	Eastman Kdk.		731/4	7014	7258	+11/2
412	1/2	EMI		418	378	37/8	- 1/
22	1314	Loew's	464	2038	1914	1934	+ 1/4
1012	618	Nat. Thea		1018	978	10	+ 18
403a	2618	Paramount		39	3734	3878	+ 7/8
395%	28	Philco		3778	3678	37	- 1/4
42 4	2212	RCA		421/4	39	4178	+3
87%	278	RKO Picts	16	81.4	734	778	
1018	41/2	RKO Thea	131	938	91/8	91/8	_
714	3	Republic	103	67 s	612	61/2	38
1434	1612	Rep., pfd	9	1438	14	14	_
2038	111/8	Stanley War	206	205/8	1958	2038	+ 34
3128	1834	20th-Fox	167	2978	2834	2934	+ 58
3214	1812	Univ. Pix	54	3014	2634	30.	+ 1/2
8712	6334	Univ., pfd	*43	881.2	87	88	+ 1/2
211/8	135%	Warner Bros.	103	1914	187%	1916	- 1/8
96	6312	Zenith	61	9312	8914	9012	+4
		Americ	an St	ock Exc	hange		
6	356	Allied Artists	55	5	478	5	+ 18
115%	934	All'd Art., pfd.		1138	11	11	
1658	91.8	Du Mont		1538	1456	15	+ 12
1614	1134	Technicolor .	80	15	1434	1478	_
414	234	Trans-Lux	25	412	41.8	414	+ 1/8
		Over-the	e-Cou	nter Se	curitles		
					Bid	Ask	
Capit	ol Rec	ords				1714	_ 14
		Industries				434	
		nc				318	16
		Prod.				614	-134
		ns				218	
						5.	-114
		• • • • • • • • • • • • • • • • • • •				45%	31
		res				1814	- 1/4
						2312	
	Dienas	Y					-

* Actual volume.

Amusement Stocks Static; 1955 Has 2d Selloff; CBS' Split-Stock Down By MIKE WEAR

Although the stock market continued to recover from its second sharp selloff of 1955, with some issues making marked gains, the bulk of the Amusement Group failed to participate widely in this improvement. However, there were four new highs registered by shares in the group. As with all stocks setting up splitups or stock dividends, there was one in the amusement division in this category—Columbia Broadcasting System. Although the stock market con-

Revelation by CBS of a plan to split both classes of stock 3 for 1 and lifting the dividend to 50c per quarter apparently, was no surprise to stockholders. Because both Class A and "B" established by the lift of the control of the class of to stockholders. Because both Class A and "B" stock sold down sharply Friday (28) after this had been revealed. However, both issues went to new 1954-55 peaks earlier in the week, apparently in anticipation of the actions. Class A shares hit 94¼ and "B" stock went to 93¾. Latter boasted a 4-point advance on the week

weck.
General Precision Equipment soared to a new high at 5834 and was up 438 at the close. The stock was regarded as falling in the category of a "war baby," the type of issue boomed last week. Columbia Pictures climbed into fresh ground at 38 on the Friday windup for an advance of 134, Move was predicated on the belief that the company will split the shares soon.

Zenith was caught up in the advance of blue chip shares and pushed to 9234, a gain of five points on the week.

vance of blue chip shares and pushed to 9234, a gain of five points on the week.

Paramount was the strongest picture issue outside of Columbia Pix, pushing ahead to 3844 at the finish, for an advance of 114. Best acting theatre stock was ABC-Paramount Theatres. At the windup, the shares hit 2478, just 37½c, away from the best price for the last 13 months. It was up 1½ points on the week.

Radio Corp. of America climbed to 40, or a gain of 75c for the week. RCA common thus was less than a point from the 1954-55 high.

While most film company shares were only up fractionally, the vast majority of them showed no losses. Skiatron wound up about even at 434 as the bid price. At one time the shares sold as high as \$5 or slightly ever. Both Stanley Warner and National Theatres were firm around their best prices of the year and longer. Technicolor was unchanged at 1476.

ALLIED STILL THINKS D. J. THREAT STRONG

Allied States Assn. will delay an appeal to the Government relating to distributor trade practices until after the outcome of the industry roundtable talks. If the exhibitor association receives the assurance it desires relating to the sale of pictures, it will drop its plan seeking the introduction of a bill in Congress calling for Federal Trade Commission regulation of the in-Commission regulation of the

dustry.

When Allied's board meets in St. Louis over the weekend, it will sift reports from its member units detailing conditions in distrib-exhib relationships in various parts of the country. Even if the affiliated Allied units demand an immediate appeal to the Government, indications are that the board will urge a "wait-and-see" attitude. The appeal to the Government will be Allied's ace in the hole.

Although there has been strong

Although there has been strong opposition "to calling in the cops" both among exhibitors and distributors, Allied feels that the threat remains a potent bargaining weapon. Few industryites believe that Allied has a chance of getting a bill introduced in Congress although the atmosphere of the new Congress may be more favorable. However, industry leaders in general consider it poor public relations for the picture business "to wash its dirty linen" in public. Argument is that the industry has had a tough enough time in getting audiences back to the theatres and should not get into a public squabble at a period of film recovery.

Publishers Advised Not To Under-Rate Film Eds

Newspaper editors "should have a special interest in the resurgence of the movie business" since it augurs greater reader interest in

of the movie business since in augurs greater reader interest in their entertainment sections, according to the latest COMPO blurb in Editor & Publisher.

Ad said that, with attendance up, the film pages were again among the most popular in the paper, and it cautioned editors not to underrate their film editors.

"If you'll only give him a reasonable amount of space," it said, "he'll get you new readers and at the same time will make the movie pages one of the most-read departments in your paper." COMPO also noted a tendency towards brighter layouts and more news in the film sections.

KAUFMAN HOLDS SLOWER PLAYOFFS ADD SUBSTANTIALLY TO TOTAL TAKE

Regardless of Process, Huston Rolls 'King' For AA in India Late '55

AA in India Late '55

Irrespective of the process decided upon. "The Man Who Would Be King," John Huston's first picture under his deal with Allied Artists, will roll between November and January depending on weather conditions in India, AA prexy Steve Broidy declared Monday (31). Negotiations are continuing with Mike Todd relating to filming the picture in the Todd-AO process. According to reports, which Broidy would neither confirm nor deny, Allied will receive 25% of the ownership in return for partial financing of the pic in Todd-AO.

Discussing AA's new participa-

Todd-AO.

Discussing AA's new participation arrangements with a number of producers and the company's deals taking on films for western hemisphere distribution, Broidy termed this as resulting from the new developments in the industry. "We're not tied to any set formula," he said. "We'll make any kind of a deal if it's constructive for us. All our arrangements depend on the situation. We're in business to make and distribute pictures at a profit. If something we like comes along, we're available for a deal."

In addition to the recent part-

able for a deal."

In addition to the recent partnership arrangements made with Huston, William Wyler, and Billy Wilder, AA for the first time has taken on a couple pictures for western hemisphere distribution. These include "The Matador," involving an arrangement with Columbia, Jose Ferrer, and Mike Frankovich's Film Locations, Ltd., and "Time Slip," in a deal with Tony Owen's Todon Productions. Broldy headed back to the Coast yesterday (Tues.). yesterday (Tues.).

SMALL SITUATIONS IN ON CLOSED-CIRCUIT

Neighborhood and smalltown theatres, heretofore shut out from closed-circuit video business, are eyeing a share of the coin from televised business meetings via the use of mobile units. While the class "A" houses with permanent installations are reluctant to give up prime film playing time for closed-circuit business sessions, nabe and non-key city houses are showing a willingness to take the gamble.

On Monday (31), for example.

showing a willingness to take the gamble.

On Monday (31), for example, Box Office Television piped a business meeting to theatres in 15 cities on the west Coast from 6:30 to 7:30 p. m. BOTV bypassed the class "A" houses and installed mobile units in secondary theatres.

Previously, on Wednesday (26), BOTV staged a business confab for the Farm Bureau Insurance Co. in 21 theatres in 20 cities. Eleven of the theatres employed were in cities which previously had not received a closed-circuit telecast. Portable units were used in these situations, enabling Farm Bureau reps to see the telecasts in such cities as Harrisburg, Pa.; New Haven, Conn.; Lynchburg, Va.; Raleigh, N. C.; Winston-Salem, N. C.; Canton, O.; White Plains, N. Y.; Charleston, W. Va.; Lima, O., and Columbus, O.

In four situations, according to BOTV prexy William Rosensohn, 15x20 RCA PT 100 units were used.

In four situations, according to BOTV prexy William Rosensohn, 15x20 RCA PT 100 units were used. Rosensohn said BOTV owned one unit and that the three others were rented. In the other spots, 9x12 portable units, which Rosensohn termed special BOTV equipment without disclosing the name of the manufacturer, were set up.

Liberalized Code

Advocates of a mature revision of Hollywood's production Code had all reason to be jubilant last week as they studied the updated version of the document.

It's now allright to tell traveling salesman and farmer's daughter jokes on the screen!

New printing of the Code makes further concessions in the "profanity" section. Taboos now lifted on the following expressions: "Hold of "Fanny." lowing expressions: "Hold your hat" or "hats," "Fanny," "Nerts" and "Tom-cat" (if ap-plied to a man).

Papers Owning TV Stations Tend To **Curb Film Space**

Newspapers which also operate

Newspapers which also operate to stations tend to slough off film industry coverage, some in favor of upped video space, a nationwide survey of COMPO's regional press relations groups indicates.

Total of 102 cities and towns were covered in the canvass which, according to Harry Mandel of RKO Theatres, chairman of the COMPO press relations committee, showed that the attitude of newspaper editors towards the industry is "generally sympathetic." Survey showed that whereas some 50 papers are covering film news more extensively than before, 15 had reduced the space given to plx. The report said that some of the reduction occurred in locations where newspapers had either acquired an interest in or control of a local tv station.

COMPO found intensified newspaper attention to the transport of a possible control of the reduction.

COMPO found intensified newspaper attention to tv in terms of space, but whereas 28 regional groups said film news coverage had suffered as a result, 74 others said it had not.

Mandel observed that "personal contacts with newspaper editors established by industry representatives during the tax campaign unquestionably resulted in a better editorial understanding of the industry problems" and added that the COMPO ads in Editor & Publisher had made many editors aware of industry problems and difficulties of which they had had no prior knowledge.
"In order that we may continue to retain the good will of the nation's newspapers and improve our relations in those few areas where there is still some hostility. I think it is imperative that industry representatives improve and strengthen their press contacts." Mandel stated.

The COMPO sampling found that in 75 of the 122 replies to its questionnaires the local groups found that newspapers in their area were sympathetic towards the Mandel observed that "personal

found that newspapers in their area were sympathetic towards the industry, and only 14 reported the local press as "critical." Some 40 said the press attitude was better than a year ago and 11 said it was worse.

Appeals Ct. Reinstates \$15,000,000 Trust Suit

\$15,000,000 Trust Suit
Three-man U. S. Court of Appeals yesterday (Tues.) reversed a lower court's dismissal of Chesapeake Industries' \$15,000,000 antitrust suit against Loew's, RKO Theatres and RKO Film Booking Corp. Judges Harry B. Clark, Jerome J. Frank, and Carroll Hincks in a concurring verdict remanded the suit back to the U. S. District Court.

Appeals Court upheld the dismissal of RKO Pictures but remanded the suit against the other defendants back to the lower court. Court disagreed with the contention that all the defendants were dismissed when Chesapeake released United Artists from the suit. Case Involves charges that Eagle Llon product was not booked fairly on the Loew and RKO circuits.

Asserting there's "too much standardization" in the merchandising of pictures, indie producer Joseph Kaufman last week called upon exhibitors to lift up their end in the sales approach to the public. The filmmaker, whose latest is "Long John Silver," for release by Distributors Corp. of America, states he believes features should be made available on a more graduated basis with each given Individualized attention.

He's pitching for new techniques in promotion and, in line with this, disclosed his plans to present a property in various mediums as a means of drawing from it its full potential.

a property in various mediums as a means of drawing from it its full potential.

Getting down to the specifics, Kaufman asked that theatremen put to use all exploitation material made available by the producers. Re "Long John" he said this includes gerialization rights to the "Long John" book, which showmen might plant in their local newspapers, along with stills from the picture, plus a radio series on the "Long John" character which will be either sold or given gratis to local stations.

He said the campaign further includes six- and 12-minute tv trailers on how the film was made, special school promotions and tie-ups with department stores based on treasure hunts.

As for long-haul selling, Kaufman insisted that a slower playoff of "Sudden Fear," his previous pic, would have drawn another \$1,000,000 in domestic rentals. He said "Long John" will be peddled regionally, pegged to promotional conditions in each area and to avoid, for example, the cold weather in the northwest. It goes in N. Y. in April because this is the best time for the Macy store to tie in with joint bally. Film will play on a saturation basis in New England next month to cash in on the Washington's Birthday holiday stretch for students.

Kaufman revealed that a series of half-hour films on the "Long John" character are being made in Australia, where the feature was lensed and the a.m. series transcribed, and these will be sold first to theatres and then, perhaps, to tv. Thus, he's engaging in the theatrical film, radio and tv mediums with the same basic property.

While "Long John" was lensed in CinemaScope with stereo-

mediums with the same basic property.
While "Long John" was lensed in CinemaScope with stereophonic sound, flat versions of the picture will be made available to theatremen subsequent to the C'Scope version, said Kaufman. He added that exhibs will have their choice of magnetic or optical sound.
Kaufman said he has four new properties in work and indicated Australla as the likely scene of location shooting for at least a couple of them.

UNITED ARTISTS GETS PINE-THOMAS PIX

Pine-Thomas, ending a fourteen-year association with Paramount, have signed a deal with United Artists for the release of a pro-gram of pictures. Arrangements were concluded in New York fol-lowing confabs with UA execs Arthur B. Krim, Robert Benjamin, and Max Youngstein. Under the new deal, a maximum of three pictures a year will be

Under the new deal, a maximum of three pictures a year will be produced by Pine-Thomas under a flexible production schedule. The first two films for UA will be "Lincoln McKeever" and "Mountains Have No Shadows." Pair have four productions awaiting Paramount release, "Run for Cover," "The Far Horizons," "Lucy Gallant," and "Hells Island."



AS SMOULDERING AS
THE BURNING END
OF A CIGARETTE!

from 20th Century-Fox in

CINEMASCOPE

starring

KIRK

BELLA

GILBERT

DOUGLAS · DARVI · ROLAND

also starring

CESAR ROMERO LEE J. COBB KATY JURADO

with

Charles Goldner George Dolenz

Produced by

JULIAN BLAUSTEIN

Directed by

HENRY HATHAWAY

Screen Play by

CHARLES KAUFMAN

COLOR BY

DE LUXE



"Why do you need a woman when death is your mistress every afternoon!"

Coming your way!

"It's a pleasure to do business with 20th!"

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 4
This Date, Last Year..... 0

"DARK VENTURE"
Prod.—Lindsley Parsons
Dir.—Harold Schuster
Frank Lovejoy, Forrest Tucker, Peggle
Castle, Marjorie Garetson
(Started Jan. 21)

(Started Jan. 21)
La VEGAS SHAKEDOWH'
Prod.—William F. Broidy
Dir.—Sidney Salkow
Dennis O'Keefe, Coleen Gray, Charles
Winninger, Mary Beth Hughes, James
Millican
(Started Jan. 24)

(Started Jan. 27)
SPY CHASERS''
Prod.—Ben Schwalb
Dir.—Edward Bernds
Leo Gorcey, Huntz Hall, Lisa Davis
(Started Jan. 27)

COLUMBIA Starts, This Year.....

This Date, Last Year..... 3

BRING YOUR SMILE ALONG

Prode—Joni Taps Dir.—Blake Edwards Frankle Laine. Keefe Brasselle, Connie Towers, Lucy Marlow, William Leslie. Ruth Warren, Bobby Clark, Jack Al-ller, Nurray Leonard, Jack Lomas. Frank Sully, Gene Wesson, David Alpert, Patrick Miller, Barrye Chase. Stanted Jan. 3

(Started Jan. 14)

"JAIL BAIT"

Prod. "Sam Katzman

Dir. "Fred F. Sears

Tommy Cook, Frank Griffin, Molly Mc

Cart, Sue England, Kay Riehl, Kathleen Mulqueen, James Bell

(Started Jan. 17)

(Started Jan. 17)

Prod.—Ted Richmond
Dir.—George Sherman
Van Heflin, Joan Woodward, Phil Carey,
Raymond Burr, Allison Hayes, Richard Webb, Jean Willes, Steve Raines,
Nancy Kulp, Myron Healey, Juney
Ellis, Jimmy Hawkins
(Started Jan. 18)

METRO

Starts, This Year..... 0 This Date, Last Year..... 0

"IT'S ALWAYS FAIR WEATHER"

Prod.—Arthur Freed Brown of the Company of the Company of Charlese, Dan Dailey, Michael Kidd, Dolores Gray

"LOVE ME OR LEAVE ME"

Prod.—Joe Pasternak
Dir.—Charles Vidor
Doris Day, James Cagney, Cameron Mitchell, Robert Keith, Harry Bellaver, Tom Tully, Robert Dix, James Drury Mitchell, Rober laver, Tom Tul Drury (Started Dec. 6)

Started Dec. 6)
THE COBWED'
Prod.—John Houseman
Dir.—Vincente Minnelli
Rica Grahame. Charles Boyer, Lillian
Gish, John Kerr, Oscar Levant, Paul
Stewart, Jarma Lewis, Adele Jergens,
Fay Wray, Susan Strasberg, Virginia
(Started Dec. 10)

(Started Dec. 10)

**KING'S TMIEF"

Prod.—Edwin H. Knopf

Dir.—Robert C. Leonard

Ann Blyth. Edmund Purdom, David

Niven, George Sanders, Roger Moore,

John Dehner, Isobel Elsom

(Started Dec. 27)

PARAMOUNT

Starts, This Year..... 0 This Date, Last Year..... 1

"THE TEN COMMANDMENTS"
(Shooting in Egypt)
Prod.Dir.—Ceell B. DeMille
Asst.—Henry Wilcoxon Brynner, Anne
Baxter. Yvonne De Carlo. Debra
Paget. Nina Foch. Edward G. Robin
Paget. Nina Foch. Edward G. Robin
Paget. John Carradine, John Derek,
Olive Deering
(Started Oct. 14)
"THE COURT JESTER"
Oens Prod.Dir.—Norman Panama, Melvin
Danny Kaye. Glynis Johns, Angela Lansbury, Basil Rathbone. Cecil Parker,
Mildred Natwick, Edward Ashley, Michael Pate. Allan Napier. Patrick
Aherne. Lewis Martin, Noel Drayton
Robert Middleton. Richard Kean. Russell Gaige, Leo Britt, Larry Pennell
Giarted Nav. 22)
"THE GIR RUSH"

THE GIRL RUSH"
Prod.—Frederick Brisson
Dir.—Robert Pirosh

Metro Workshops Memphis

Memphis, Feb. 1.

Memphis, Feb. 1.

Metro held one of its "ticket selling workshops here with some 300 theatre owners and managers attending the all-day session at the Peabody Hotel. Mike Simons, from Metro's homeoffice, presided. This was the sixth stop in a tour of some 40 citles.

Also addressing the session were Ivan Anderson, North Wilkesboro, N. C., repping small town exhibs; Jack Bruno, city skipper of Cooper Foundation; Pueblo, repping major exhibs; William Powell, St. Louis division of Smith Management Corp., who reps the nation's largest drive-in-theatre. association and Corp., who reps the nation association drive-in-theatre association Edward Roskelly, Dallas.

THE VAGABOND KING"
Prod.—Pat Duggan
Prod.—Pat Duggan
Dir.—Michael Curtiz
Kathryn
Frayson, Walter Hampden
Rita Moreno, Phyllin Newman, Jack
Lord, David Nillo, Sam Schwartz, Leslig Nielsen, Frances Lansing, Richard
Tone, Albie Case, Florence Sundstrom
(Started Dec. 27)

RKO

Starts, This Year..... 0 This Date, Last Year..... 0

REPUBLIC

Starts, This Year..... This Date, Last Year..... 0

"REBEL ISLAND"
(Shooting in Nassau, Bahama Islanda)
Assoc. Prod.-Dir.—Edward Ludwig
Yvonne de Carlo, Howard Duff, Zachary
Scott. Kurt Kasznar, Barbara O'Neill.
Frjeda inescourt
(Started Jan. 26)

20th CENTURY-FOX

Starts, This Year..... 0 This Date, Last Year..... 0

"SOLDIER OF FORTUNE"
(Shooting in Hong Kong)
Frod.—Buddy Adier
Clark Gable, Susan Hayward, Michael
Rennie, Alex D'Arey, Gene Barry,
Jack Kruschen, Frank Tang
(Started Nov. 22)

UNIVERSAL Starts, This Year..... 3 This Date, Last Year..... 3

ALL THAT HEAVEN ALLOWS"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Jir.—Douglas Sirk
Jir.—Douglas Sirk
Moorehead, Conrad Nagel, William
Reynolds, Leigh Snowden, Virginia
Grey, David Janssen, Gloria Tallot,
Charles Drake, Jacqueline de Wit,
Alex Gerry
(Started Jan. 7)

THE PRIVATE WAR OF MAJOR BENSON" Prod -- Howard Pine

BENSON"
Prod.—Howard Pine
Dir.—Jerry Hopper
Charlton Heston, Julie Adams, William
Demarest, Sal Mineo. Tim Considine
Donald Keeler, Nana Bryant, Mar;
Field, Tim Hovey
Started Jan. 24)

THE \$FOILERS"

Prod.—Ross Hunter
Dir.—Jesse Hibbs
Anne Baxter, Jeff Chandler, Rory Calhoun, Ray Danton, John McIntire,
Grarted Jan. 31).

WARNER BROS.

Starts, This Year..... This Date, Last Year..... 0

THE McCONNELL STORY Prod.—Henry Blanke Dir.—Gordon Douglas Alan Ladd, June Allyson, James Whit ted Nov. 24)

I DIED A THOUSAND TIMES"
Prod.—David Weisbart
Dir.—Walter Doniger
Perry Lopez, Walter Abel, Beverly Garland, Ted De Corsia, Ken Tobey,
Gregory Walcott, Allison Hayes
(Started Jan. 5)

BLOOD ALLEY"
Prod.—Batjac Productions
Dir.—William A. Weilman
John Wayne, Lauren Bacall, Paul Fix.
Anita Ekberg
(Started Jan. 10)

INDEPENDENT

"THE BEAST OF HOLLOW MOUNTAIN"
(U.A. Release)
(Nassour Studios)

U.A. Release)
Nassour Studios)
(Locationing in Mexico)
Prod.—William & Edward Nassour
Dir.—Edward Nassour
Guy Madison, Patricla Medina, Eduardo
Norriega
(Staried Jan. 10)

Sound Editors' Slate In

Hollywood, Feb. 1.

Morse Opper, president, and all Morse Opper, president, and all other officers of Motion Picture Sound Editors were re-elected for another year. Others returned to office were Keith Stafford, veepee; Larry Kaufman, secretary; Richard Jensen, treasurer, and Ed Scheid, sergeant-at-arms.

Scheid, scrgeant-at-arms,
Nominations for the new Board
of Directors include Raymond Alba, Dave DeParle, Stanley Martin,
Walter Elliott, Ed Sandlin, Sam
Woodward, Kendrick Kinney, Burt
Herrngeld, Harold Sweet, Frank
Bayes, Ernie Reichert, James Leppert, Joe Kavigan, Wallace Haynes,
James Bullock, Robert Carlisle,
Dick LeGrande and Gene Eliot.

17 C'Scopers from 20th

Release of 17 CinemaScope fea-tures between February and Sep-tember of this year is planned by Fox. Average two C'S skedded for release month.

month.

The entire eight-month C'Scope lineup will be in color and backed by heavy promotional campaigns. Company hopes to release 24 C'Scope pix during 1955.

India, Italy Labs For Technicolor?

Establishment of a color lab in Taly is under consideration by Technicolor. Outfit also is definitely investigating the economic aspects of establishing a lab in India.

pects of establishing a lab in India.
Kay Harrison, Techni topper in London, is getting ready for a trip to India for a personal look-see and a report to Techni prexy Herbert T. Kalmus. Labs set up anywhere in the world by Techni would be fitted to handle any color process, including Techni's own imbibition three-strip method.
Techni also has llcensed DeLuxe Laboratorles, N. Y., to establish a Techni plant in the East. However, DeLuxe isn't going to move until it's found a new location, very likely in N. J.
The Italo lab would be the third Techni plant in Europe. Techni-

very likely in N. J.

The Italo lab would be the third Techni plant in Europe. Technicolor prints and other lab work are currently being processed in London which, over the years, has serviced the European market. Later this year, Techni's new French plant near Paris is expected to start accepting orders.

It's felt that Techni's worldwide expansion mood is due primarily to the gradual switch of overseas industries to color. In Italy, a special situation exists, since the government wants the American companies to do all of their tint print work locally. Technicolor pix, and films shot in CinemaScope, would be exempted under the order which is still pending. However, an increasing number of producers are using Eastman single-strip color are using Eastman single-strlp color negative. Techni's Coast lab has done a certain volume of Eastman color printing.

MONROE FIRST RUNS 'SHOWBIZ,' BUT SECOND

Chicago, Feb. 1.
The Monroe Theatre here has booked "There's No Business Like Show Business" direct from a five-week run at the Oriental Theatre. Both theatres are Loop first-run indies and this booking marks the first time in years that a nicture.

indies and this booking marks the first time in years that a picture has moved direct from one such house to another.

Oriental would have held "Showbiz" longer were it not for the fact that it had a definite commitment to play "The Volent Meh." Shortage of product is also thought to be responsible for the Monroe's moveover booking, since no equally strong attraction was available for first run showing.

The Monroe completed installa-

The Monroe completed installation of Cinemascope and Stereophonic sound the day before "Show Business" opened.

SHY FROM GIFT TAMALES

Odd Public Reaction to 'Vera Cruz'
Stunt in K.C.

Kansas City, Feb. 1.
Street ballyhoo dreamed up by
Maurice Druker of the Midland
Theatre for "Vera Cruz" proved
effective but had an unexpected
twist. Anent the Latin flavor of
the film, young man of the house
staff was was decked out in a Mexistaff was was decked out in a Mexi-can gentleman's attire of the per-iod of the picture. Then he was equipped with a tamale wagon and gave away hot tamale's on down-town street corners while he ex-tolled features of the film to pass-

After working the downtown district on downtown shopping night, it was found the lad had given away only 200 tamales. Asked why busing the lad had given away only 200 tamales.

only 200 tamales. Asked why business wasn't more buxom with a give-away stunt, the lad replied. "They think there's a catch to it." Stunt, however, figured as one of most novel exploitations tried here recently. While some customers were charry about gift tamales, extra attention came from curious who stopped to ferret out the reason for the free food.

San Francisco Port Passes Buck; **Too Nervous About 'Dominica'**

ODD BEQUEST

Film Man's Will Names Sister Unreported in Russia

St. Louis, Feb. 1.

Executors of the estate of Sol J. Hankin, retired motion picture sales, exchange owner and manager who died of a stroke Jan. 14, have the job of finding his sister, Mrs. Sarah Rifkin, who is reported to be "somewhere in Russia" and is the beneficiary of his estate reported to be valued at approximate \$50,000. Hankin's will filed probate last week specified that imate \$50,000. Hankin's will filed probate last week specified that letters are to be written, twice a year for seven years, to Mrs. Rif-kin at her last known address be-fore the trust may be terminated.

fore the trust may be terminated.
Hankin was born in Russia,
Feb. 7, 1885, and came to the U.S.
as a young man and before entering the motion picture field in the
early 1910s had been a waiter and
maitre d'hotel in St. Louis. The
attorney who is handling Hankin's
estate said he would appeal to the
Russian Embassy in Washington to
aid in the search for Mrs. Rifkin.

Grab Those Plugs, Motto Of Film Personalities Hitting Video Shows

Video personalities, with dual tv and picture interests, are taking advantage of their coaxial outings to promote their theatrical films. This type of plugging, in many cases, would add up to time charges in the six figure category if placed by an advertising agency. Of course, every film personality who makes a guest appearance can get a mention for his or her studio's latest film. However, the big business in this nationwide tv selling is the personal pitch made by stars who control their own video shows.

video shows.

Perhaps the best example of this type of "sell" is that planned by Lucille Ball and Desi Arnaz on their "I Love Lucy" show. Husband-and-wife team, who have a deal to make a picture for Metro, will include the activity relating to the making the picture as part of the format of their program. the format of their program.

It'll be similar to the format followed when the pair prepared for the arrival of a "stage" baby as well as a real life one. Woven into their weekly followed when the pair prepared for the arrival of a "stage" baby as well as a real life one. Woven into their weekly story will be the preparations for making the Metro film, visits to the studio, occasional appearances of Mr-G stars, and even the introduction of Mr-G production chief Dore Schary who'll appear as a character (Dore Schary) to discuss the progress of the film.

While other tv personalities with similiar picture ideas may not in-clude their film activities as part of their tv show, the programs, in a sense, will serve as trailers for the picture. In these cases, the theatrical project is based on the tv show as, for example, Danny Thomas' "Make Room for Daddy," Peter Lawford's "Dear Phoebe," and "T-Men in Action."

The success of Jack Webb's re-The success of Jack Webb's recent full-length picture for Warner Bros. is attributed to a large degree to the popularity of the tv "Dragnet." Walt Disney has employed his weekly ABC-TV "Disneyland" to create interest in his many the atrical ventures. His current "20,000 Leagues Under the Sea" received hefty mentions on the tv shows. Disney's "True-Life Adventure" and "People and Places series also have been pitched on serles also have been pitched on "Disneyland."

Frank Ferrin, who produces the Frank Ferrin, who produces the Saturday morning ABC-TV'er "Similin' Ed's Gang," a family adventure series hitting some 97 stations, will willize the show to drum up interest in his "Sabaka," Boris Karloff-Reginald Denny-Victor Jory starrer which United Artists will release.

Similarly, General Teleradio employed the facilities of its full Mutual radio network to pitch its first full-length film production, "Gangbusters." Every crime show on the web carried mentions of the film.

The French art film, "Domi-nica," which has been held at the Port of San Francisco by the Customs authoritles for the past three weeks pending a decision on whether or not it could be admitted to the U.S., turns out to be too hot a potato for the local echelon of command.

Unless Maury Schwartz, operator of the Bridge and Rio Theaters, here, is willing to let the film be cut so that the three nude scenes cut so that the three nude scenes are removed, the Customs people will not admit it. Instead, they wish to ship it on to Washington, D.C. and let the head office of the Customs Service come to a decision.

sion.

"The trouble is," Schwartz says,
"they screened it for a bunch of
cops. They have no precedent and
no setup to screen such a film here
and no standards to judge it by.
It would ruin the picture completely if they cut those scenes and
anyway nothing is included that
wasn't in films like "One Summer
of Happiness." (Swedish)
Schwartz is unwilling also to

of Happiness." (Swedish)
Schwartz is unwilling also to
pass the buck to Washington.
"That'll just hold it up longer,"
He says. Instead, Schwartz is hlmself passing the buck back to his
associates in New York, Walter
Reade Theaters, for a decision
either to allow the customs people
to send the film on to Washington
or else to send it back to France
and try to bring it in all over
again at some port of entry where
what Schwartz terms "a reasonable
screening" can be held.
"Dominica," a French film shot

"Dominica," a French film shot In Corsica, directed by Maurice Cloche and starring Odile Versois and Jean Pierre Kerrlen, is the first feature length foreign film from Europe to be imported first feature length foreign film from Europe to be imported through the S.F. Customs in some time. If it had turned out that an easier censorship prevailed here than in New York, San Francisco had a fair chance of becoming a major port of entry for foreign films as there is no local censorship board and the Frisco police department has long been regarded lenient in such matters,

Brand Sloan, who is currently presenting a series of art films on a subscription basis at the Marines Memorial Theater, had planned to import a number of obscure French and Italian pictures if this test case had worked out well.

SWEDISH 'MISS JULIE' PRECEDENTAL IN MASS.

TRECEDENTAL IN MASS.

Boston, Feb. 1.

The Brattle Theatre, Cambridge art house, has filed an appeal from a ruling of the Middlesex Superior Court upholding the validity of the Sunday licensing law as it applies to pictures. The theatre is contesting the rights of Commissioner of Public Safety Otis M. Whitney to deny a license to show the Swedish pic "Miss Julie" om Sunday on the grounds that the licensing law is itself unconstitutional.
Peabody, Koufman & Brewer is

Peabody, Koufman & Brewer is handling the case for the theatre owner. They cite U. S. Supreme Court versus New York and Ohio Censorships.

By its appeal the Brattle Theaby its appeal the Brattle Thea-tre has placed before the Massa-chusetts Supreme Judicial Court the question of constitutionality of a law that has long been a vexa-tion to exhibs. The case is ex-pected to be argued within the next couple of months.

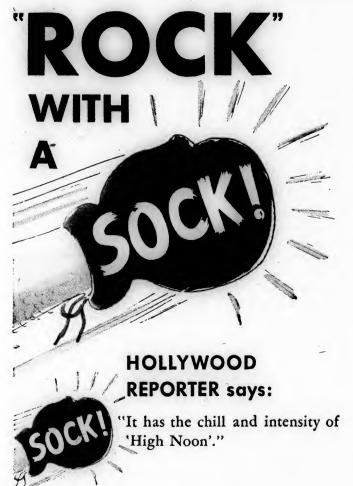
Mishaps Dog 'Blood Alley'

San Francisco, Feb. 1.

"It looks like "Blood Alley" is the right name; I'm the only survivor" Lauren Bacall quipped when John Wayne, who fice up here last week to take over the Robert Mitchum role in the Batajac production and then had to sub for ailing director William Wellman for two days, was hospitalized following a fall.

Wayne suffered a severely wrenched back when he tripped on a gangplank and fell to a ferry boat dock Friday (28). He was taken to Marln General Hospital in San Rafael, some 45 miles from where the company is on location on the North Coast of the San Francisco Bay.





NATIONWIDE BUSINESS TOPPING TOP-HITS "LONG, LONG TRAILER" AND "EXECUTIVE SUITE"!



TIME MAGAZINE says:

"Starts M-G-M off on the new year with its best footage forward.

Spencer Tracy at his best."

And Here's Another

SOCK!

PRESS TIME FLASH!

"HIT THE DECK" Screened in M-G-M's Projection Room this week is terrific! Fastest, star-happy, laugh-packed CinemaScope—Color Musical of the Season!

EXTRA!

LIFE MAGAZINE

with Spencer Tracy cover and 4-page section January 31st issue (out January 27th)!

B.O. Success of Tomtom Thrillers Sways Film Plans of Italo Prods.

Many local producers, in testing the recent and current boxoffice pulse, have been influenced by its tomtom beat, with the result that tomtom beat, with the tradit com-many more equatorial items are being shot or scheduled to follow up the b.o. successos this type film during the past season. Such being snot or scheduled to follow up the b.o. successes this type film during the past season. Such tropical locationers as "Green Magic" (jungle documentary which won a Cannes Festival prize): "Mystery of Matto Grosso," a quickle sleeper of a season ago; "Sixth Continent," another Italian festival entry (doing well in local subsequents) and Yank-made "Mogambo" and "King Solomon's Mines," potent at local runs, are examples of the trend. In current release are "Black Eva," an episoder which doesn't eschew the exploitable angles of the African femme; and "Fabulous India," a Technicolored documentary on that country (made by Glulio Macchi and photographed by Claude Renoir), both in similar category.

"Tam Tam Mayumbe," not to be confused with a recent African shoestringer titled, "Tam Tam Nell 'Oltre Gluba," still to be released, is one of the major projects now being lensed in the tropics. Glan Gaspare Napolitano, who also made "Green Magic," is directing "Tam Tam" in Technicolor for Documento, on location in Central Equatorial Africa, Pic cast includes Pedro Armendariz, Charles Vanel, Marcello Mastrolanni, Kerima and Michel Auclair, though not all are making the African jaunt. They will be processed into the pic in local labs.

Another Locationed in Egypt Armendariz is also starred in a

Another Locationed in Egypt

Annother Locationed in Egypt
Armendariz is also starred in a
Franco-Italian C'Scoper laid in
Egypt, "Shaitan." Film is just
winding up its shooting sked, using
Eastmancolor. Also being finished
is "Nagana." on location in Camerun with Barbara Laage, Renato
Baldini and Enrico Luzi. Herve
Bromberger directs for CinefilmsLutenmer ab Extraordolor. Italgamma in Eastmancolor,

The Bonzi troupe is just back from Indonesia, where it spent a year in backdropping "The Lost Continent" for Astra Cinematografica. "Continent" was recorded in widescreen ratio and color by another part of the crew which made "Green Magic." It includes Leonardo Bonzi, Giorgio Moser, and Enrico Gras. Finally, two productions are currently on location in South America—"Amazonia, Unknown Land," which an Italian crew headed by Attilio Dottesio and Gerlado Vasconcellos is bringing in the Matto Grosso region (Ferraniacolor, for P.C.A.); and "La Grande Savana," directed by Elia Marcelli, also in Ferraniacolor, for Successo Films.

One thing all these items have The Bonzi troupe is just back

One thing all these items have One thing all these items have in common is an unusually long shooting schedule, made necessary by difficult filming conditions and slow displacement possibilities. "Tam Tam Mayumbe," for example, has been shooting now for several months, will need several more before completion.

O'Brien Asks Action To Save Old St. James's

London, Feb. 1.

London, Feb. 1.

In a protest over the announcement that the St. James's Theatre is to be pulled down and replaced by an office block, Tom O'Brien, M.P., general secretary of the National Assn. of Theatrical & Kine Employees, urged in a speech to his members in Glasgow last week that the house should be retained as a national memorial to Queen Mary, "a great lover of the theatre and patron of the arts."

Commenting on "this 120-year-

and patron of the arts."

Commenting on "this 120-yearold center of drama" wheh was
"likely to be thrown to the financial wolves," O'Brien thought it
would be too idealistic to expect
shareholders to put the rich beauty
of English dramatic art, which was
the tradition of the St. James's
Theatre, before their personal interests.

Appealing for national interven-tion, O'Brien added: "When mil-lions were being spent on atomic development, a few shillings by comparison could be found to wrest the theatre from the clutches of the vulgar."

Hepburn Agrees To Old Vic Aussie Tour

London, Feb. 1

Katharine Hepburn has agreed to appear as guest star on a six-month tour of Australia sponsored by the Old Vic, due to start in May. Three Old Vic, due to start in May. Three plays are being staged, and she will appear in each of them, playing Portia in "The Merchant of Venice"; "Katharina in "Taming of Shrew" and Isabeila in "Measure for Measure."

for Measure."

The Old Vic company is officially being headed by Robert Helpmann who will also appear in the trio. The three plays are to be directed by Michael Benthall. Two years ago, Jose Ferrer was paged for an Old Vic starring role but the project was abandoned.

Yank Films Still Pace Berlin B.O.

Second half of January sees Yank pix doing good biz at local firstruns. Five of the 12 principal houses are playing American films, five have local pix while the other

five have local pix while the other two houses are showing a British-Italian and a French feature.
"Star Is Born" (WB), now in its sixth week at Filmbuehne Wlen, is still brisk. Pic is now running in synchronized version and has become, thanks to outstanding press notices, a must-not-be-missed item with the public. Same goes for "On Waterfront" (Col), in its third week at Delphi, is generally regarded here as one of the most impressive Hollywood films ever shown here after the war.

here as one of the most impressive Hollywood films ever shown here after the war.

Capitol is currently showing "Dial M for Murder" (WB), which received mostly good reviews. With good word-of-mouth a help, this film is doing okay biz. Another Hollywood film, "Black Shield of Falworth" (U) was preemed at Filmtheatre Berlin.

Of the new German crop, crix and public liked "Canaris" best. John Huston's "Beat the Devil" (a British-Italian coproduction) starring Gina Lollobrigida and Hümphrey Bogart, was preemed at Bonbonniere and the crix gave very good to average reviews.

'Special Delivery' Winds Shooting in W. Germany After Lab Work Hassle

Wlesbaden, Jan. 25. 'Special Delivery," the Joseptten-Eva Bartok starrer, pr "Special Delivery," the Joseph Cotten-Eva Bartok starrer, produced by Trans-Rhein Films in Wiesbaden, has finished shooting its two versions. English and German. Producing outfit (headed by Peter Rathvon) wound up after unscheduled trouble, and two days additional shooting for a total 55 days used in filming.

Source of the trouble is now in the dispute between the local Wiesbaden laboratory AFIFA (part of the old UFA monopoly of film production and distribution in prewar Germany) and Kodak. The lab insists that streaks and shadows which appeared on some of the

which appeared on some of the rushes were caused by faulty shoot-ing. However, Kodak maintains that the difficulty is due to the lab's development. The matter is still in dispute between insurance compa-

Eugenia Baird Set London, Feb. 1.

London, Feb. 1.

Harry Morris, operator of the
Colony restaurant in Berkeley
Square, who returned to London
last week from a talent prowl in
New York, has lined up U.S. cabaret artists to headline at his cafe
for the rest of the year.

for the rest of the year.

New season will open on Fob.

21, when Eugenia Baird will make her local debut ard she'll be followed by another first-timer locally. Fay de Witt. In April Marti Stevens will return to the Colony and Wally Griffin will play a second date there in May. Dates for artisst so play through the rest of the year are now being confirmed.

Wembley, Southall Film Studios Taken Over By **British Tele Interests**

London, Jan. 25. The Wembley Film Studios, controlled by 20th-Fox, has been sold to one of the four program contractors for the new commercial tele web which likely will use the plant mainly for the production of live tv shows. The deal reportedly involved a capital expenditure in the region of \$180,000.

the region of \$180,000.

The takeover was concluded by Rediffusion and Associated Newspapers, who have been allotted the London commercial station from Monday to Friday of each week. The deal involved the outright purchase of the 20th-Fox subsidiary company, Wembley Film Studios Ltd.

As this is the first film studio to be taken over by commercial tele, it is considered certain that the deal will be discussed when the House of Commons resumes its sessions.

The Wembley Studios comprise two stages with 9,040 square feet of space. They were in active operation in pre-war years in fulfilling 20th-Fox quota commitments in the days when foreign films distribs were compelled by law to have a percentage of British-made product. During the war years the plant was taken over by military authorities for production of training films. Under the deal concluded, 20th-Fox is leasing back from the new owners the repair and despatch departments at the studios.

Southail Plant for Tele Ads
Another major British film studio has been lost to tv, Pearl &
Dean, leading London screen advertising outfit, having taken a
longterm lease on Southall Studios
for the production of tele commercials. Contract starts in March,
with an output of 13 one-minute
live action films a week planned,
plus one weekly cartoon and two
monthly puppets. Coincident with
the announcement, Pearl & Dean
named Byron Lloyd as exec producer at the studios and he will
have a tieup with Joop Geesink on
the production of animated and
puppet films.

The Southall Studios, controlled by Alliance Films, comprise two stages with a total area of 7,500 square feet. It hitherto was used primarily for feature film production.

WIND, 'DESERT,' 'ROBE' LONGRUNS IN BERLIN

Berlin, Jan. 25.

All-time longrun record for Berlln now is held by "Gone With the Wind" (M-G), which is past its 57th week at the Kurbel. The Cinema Paris' longest run plc in 1954 was

development. The matter is still in dispute between insurance companies repping both firms.

While recompense will be made for the film costs and added fees for crew and actors, it will not take care of the loss of time and morale occasioned by the reshooting of several scenes. Eva Bartok, who was bound for London to begin rehearsals on her new play, "Therese Raquin," had to delay her departure, while Joseph Cotton post-poned his return to Hollywood to do the repeat shots.

AFIFA is the only laboratory in Wiesbaden serving all the film companies producing at the Under Den Eichen Studios where Trans-Rhein is housed. AFIFA also did the processing on the last Trans-Rhein film, "Double Destiny," on which also several days had to be reshot.

ia Baird Set For London Colony Value of Film Shares in London Up 100% in '54; 4 Leaders Soar \$15,000,000

8 Producers Signed To Longtermers by BBC-TV

Longiermers by BBC-1V
London, Jan. 25.
In a bid to hold on to its production talent against the competition of commercial tele, BBC-TV has concluded longtermers with eight producers. They have been offered new pacts which bar them from working for the opposition web but give them freedom to function in films and legit.

The eight producers who have signed the longtermers with the BBC are Patricia Foy, Alvin Rakoff, Julian Amyes, Kenneth Carter, Ernest Maxim, Shaun Sutton, Kevin Sheldon and Robert Tronson. It is understood the BBC have substantially upped their salaries to secure their exclusive services.

Brit. Pix Council Okays 30% Quota

London, Jan. 25.
Unless there is personal intervention by the Board of Trade prexy, the British film quotas for the year commencing next Oct. 1 will remain at 30% for first features and 25% for the supporting program. A recommendation to this effect is below made by the Nilme.

program. A recommendation to this effect is being made by the Films Council to the minister.

The Council decided on the retention of the status quo at its meeting last week after it had considered an analysis by the British Film Producers Assn. of the anticipated volume of production for the 1955-56 quota year. These figures, as already reported, indicate a drop from the current year's estimate but not sufficient to instify a variabut not sufficient to justify a varia-

but not sufficient to justify a varia-tion of the quota.

Under the provisions of the 1948 Films Act, the minister has until March 31 to decide whether or not the quotas are to be altered. Any variation must be announced in the House of Commons six months be-fore they are due to operate.

Jap Govt., Pix Agencies Rush Plans to Handle U. S. Frozen Film Coin

Tokyo, Jan. 25.
General comments by MPEA
prexy Eric A. Johnston during his
recent visit to Japan, about the disposition of some \$8,300,000 in frozen yen belonging to U. S. major
film companies in Japan, has kicked off wild suggestions as to how the money should be used. Without consulting local MPEA chief Irving Maas or any of the companies con-cerned, three government and film

cerned, three government and film agencies were reported this week to have made "concrete" plans as to the disposal of the money.

After a meeting of the Motion Picture Producers of Japan Assn. and reps of the Finance Ministry and the Ministry of International Trade and industry a four-point program was advanced which included:

An International Motion Picture House to contain screening rooms.

House to contain screening rooms, hotel and club accommodations, in-

formation center, etc.;
An International Motlon Picture
Technical Research Institute for research in photography, lighting, film development, special effects,

film development, special effects, etc.;
An International Film Library Center for exchange of educational shorts, circulation of same, and research in same, and A Film Fund for the purpose of loans to producers, writers, and companies and for the establishment of publicity organs for the promotion of Japanese-made films.

Formby Plans Can. Tour

Formby Plans Can. Tour
Blackpool, Eng., Jan. 25.
George Formby, vet English
comedian, is planning a trip to Canada in April to appear in five concerts. He recently ankled pantomime on medical advice.
Formby plans a stage comeback
on his return from Canada. He is
currently reading a new play, "Too
Young To Marry," sent him by impresario Emile Littler.

By HAROLD MYERS

London, Feb. 1.

In a year in which the stock market boom in London compared favorably with the results on Wall Street, the share values of the leading picture companies soared by around 100%, with the upward trend being maintained during January this year. The stock market value of the shares of four leading exhibition companies have, in consequence, climbed by more than \$15,000,000.

The most notable advance during last year was recorded by J.

In consequence, climbed by more than \$15,000,000.

The most notable advance during last year was recorded by J. Arthur Rank's Odeon group. Common shares of the company were quoted at \$1.50 in January last year. They climbed steadily as word got around that the group had pulled out of its financial difficulties, and closed the year with a market quotation of \$3.20, and slightly below the peak rating. The improvement has been maintained during the past month, being currently quoted at \$3.60. The Odeon group has an authorized capital of \$5,600,000 in common shares of which, the last annual report showed \$2,651,600 worth issued In the last financial year, the group declared a dividend of 15% on the common, equivalent to about 2.9% at the current market quotations.

Less spectacular, but perhaps more consistent, was the steady rise in the value of Associated British Pleture Corp. common stock. These shares started in 1954 with an exchange quotation of \$1.07, but mounted gradually through the year to close at \$2.10. They now are quoted \$2.25. On the basis of the last divvy of 20%, these shares have a gross yield of 6.11%. ABPC common stock issued is par valued at \$5,600,000.

Caumont-British Also Ctimbs

The Gaumont-British group, which is part of the Rank setup,

is par valued at \$5,600,000.

Caumont-British Also Climbs
The Gaumont-British group,
which is part of the Rank setup,
also recorded a marked improvement in the past year. The two
classes of common have increased
their stock exchange ratings by
1000%. Their \$1.40 ordinaries,
which were quoted at 80c the first
month of 1954, soared to \$1.65 in
the year, while the 70-cent "A"
shares, which opened the year at
40c closed at 80c.

Since the turn of the year both
shares have improved further, with
quotations \$2.15 and \$1 quotations,
respectively. Total authorized capital in these two classes of ordinary shares equals \$10,850,000, of
which \$7.000,000 is represented by
the \$1.40 issue. Each group declared a divvy distribution of
12½% last year.

In line with the general improvement, the Granada group also
chalked up hefty rises for its two
grades of preference stock, the
first preferred rising from \$1.48 to
\$2.10 and the second pfd., from
\$1.53 to \$2.14. The common shares
are privately held, not being
quoted on the stock market. Total
issued preference capital amounts
\$4,480,000.

issued preference capital amounts to \$4,480,000.

Yank Pix Hit Foreign Dates Near U.S. Preems

Dates Near U.S. Preems
Frankfurt, Feb. 1.
Despite the often-advanced armont that in countries outside the U. S. the pictures being shown are oldies, according to a looksee in Germany, this appears to be untrue. Often an exhibitor is told by a local salesman that the advantage of buying German pix is that these are shown when new while those coming in from the U. S. are older. But in actual fact, openings here correspond to the firstruns in the U. S. for major productions of the Yank firms repped here.

"Star Is Born" (WB) preemed in New York Oct. 11, and came in as a Christmas contender at Berlin's Kurfuerstendam (firstrun) just as it was doing its U. S. playdates starting around early in November, was a Christmas opener with 20 prints in key German cities. And on both films, while the gala openings were being planned for N. Y., the productions had to be dubbed into German and extra prints made for the soon-to-follow showings in Germany.

Major Hollywood studios are planning near-simultaneous exploitation for the whole world on big

planning near-simultaneous exploi-tation for the whole world on big films, with the fast scheduling of pix in Europe.

8 New Plays Help Paris Legit Biz Even Post-Holiday: 7 Loom as Hits

Legit still looms large here as boff holiday b.o. levels off. Thir teen shows are vying for patrons with three of them reprises two operettas and the others new. Of these, two are adaptations of English plays and two are from 'lit-erary sources. Seven of them look to be successful with the remainder in for fair to short-lived

mainder in for fair to short-lived runs.

The retakes are Lucien Descaves' "Le Coeur Ebloui" (The Dazzlec' Heart) at Comedie-Caumartin, and Jean Anouilh's 1941 opus, "Le Rendezvous De Senlis," at the Atelier. "Ebloui" has a sterling porformance by Simone Renant and looks in for a fair nostalgla run. "Senlis," which was seen (n.y. "Beetingly at its creation, looks in for a longrun, with crix giving this the unanimous nod. It is not the thing for Broadway demands. Alexandra Rouby-Janska, whose Theatre Des Arts had a solid success in the Anita Loos-Colette "Gigi," tried to repeat with a lush entry by Argentinian playwright Gloria Alcorta. However, "Seigneur De San Got," treating political and filming passion in 19th century South America, came a cropper. Miss Janska wisely withdrew this after a critical drubbing. "Co'onels," Paris' Solid Hits
Two solid hits are Marc Gilbert Issunderde vendition of Detar Issunderde vendition of Pater Issunderde vendition o

'Colonels,' 'Paris' Solid Hits
Two solid hits are Marc Gilbert
Sauvajon's rendition of Peter Ustinov's "Love of Four Colonels"
at the Fontaine, and Albert Vidalie's adaptation of the 19th century
penny-dreadful "Les Mysteres DeParis," by Eugene Sue, at the La
Bruyere. "Colonels" has gotten a
neat dress here and was well received with a probable extended
run under the aegis of the GrenierHussenot Troupe.
"Paris" is solid melo. Expertly

"Paris" is solid melo. Expertly directed by George Vitaly, it brings its underworld heroics to a fine, fomented theatrical tour-de-force. Expertly acted and staged, this is in for a run.

is in for a run.
"Printemps Perdus" (Lost Spring), by Paul Vandenburghe, at the Gaite Montparnasse is a play about prisoners of war in a German camp during the Jast war. Reminiscent of "Stalag 17" only in locale, this is so talky and infantile in its problems of homosexuality (which it tackles) that action languishes. Acted by beginners, this play is uneven and looks good for only a short run.

Dr. Jekyil and Mr. Hyde Again

'Dr. Jekyll and Mr. Hyde' Again "Dr. Jekyll and Mr. Hyde" stalks ain at the Grand-Guignol in an adaptation by Frederick Dard with Robert Hossein giving proper Robert Hossein giving proper downbeat London trimmings. Shapes as an offbeat success.

Shapes as an offbeat success.

A pair of back-to-back Left Bank theatres have interesting offbeaters that should benefit from word-of-mouth. A substantial run looms for "Negro Spiritual." by Yves Jamiaque," at the Noctambules Henri Francois Rey's "La Band A Bonnot" (The Bonnot Gang) at the Quartier Latin is clever theatre, and likely will stay on. "Spiritual" is about race tension in a small southern U. S. town, superby played by an all-Negro cast. "Bonnot" treats the story of a gangster who became the head of an anarchist group. It is done in opera buffo style, with a lilting score by Boris Vian and Jimmy Walters.

'Arms and Man' in for Run

'Arms and Man' in for Run
George Bernard Shaw's "Arms
And The Man" is given a fine performance by the Rene Dupuy
group at the Theatre Gramont.
This is in the good-run category.
Sacha Pitoeff has brought his version of Anton Tcheckov's "Three
"Sisters" into a regular run at the
Theatre De L'Oppure after steat. sion of Anton Tcheckov's "Three "Sisters" into a regular run at the Theatre De L'Oeuvre after starting with offly Tuesday showings. Neatly acted, this makes for the beginning of, a new young company with fine reviews indicating the continuance of the great Pitoeff name in legit here.

2 Productions in Work At W. Berlin Studios

Berlin, Jan. 25.

Two pictures currently are in production here while one was just production here while one was just completed. Films currently being shot at West Berlin studios include. "Star of Rio," a CCO production directed by Kurt Neumann, and "Oberarst Dr. Solm" Delos), directed by Paul May who received such big praise for "08/15", recently. CCC is preping "Love Without Illusion." which Erich Engel is going to direct. Apollo just completed "A Man Forgets the Love," a pic directed by Volker von Collande.

Over in East Berlin, DEFA is

Over in East Berlin, DEFA is till shooting the second part of Ernst Thallmann," biopic of the German Commic leader; "Fraeu-"Ernst Thallmann," biopic of the German Commie leader; "Fraeu-lein von Scuderi" (directed by Eugen York) and "Rustling Melo-dies," directed by Ernst W. Fied-ler. A couple of other DEFA pro-ductions were completed in re-cent days.

Gallic Legiters For Canada, U.S.

This year will see a good batch of Gallic actors and the staid Comedie-Francaise ocean-hopping to give a broadside of both contemporary and classic French theatre to Canadian and U.S. audiences. tre to Canadian and U.S. audiences. First group, called Theatre De Paris, is already enroute to Montreal. It will present a series of five plays only in Canada, with the Comedie-Francaise pencilled in for a two-month tour of Canada and the U.S. The main stop is in N.Y. under the aegis of impresario Sol Hurok.

Hurok.

Theatre De Paris is headed by Claude Dauphin and Marthe Mercadier. It has Alain Cuny, Jean Chevrier. Anne Carriere, Lila Kedriva, Michel Herbault and Alexandre Rignault in the company. They will present the plays, mostly modern, in Montreal as a special season of French theatre under the auspices of Canadian producers Eloi De Grandmont and Andre Roche, Picces chosen, for two week runs each, are Barillet-Gredy's "Le Don D'Adele" (Adeles Gift), Andre Roussin's "Une Grandte Fille Toute Simple" (A Great, Simple Girl), Ugo Betti's "L'lle Des Chevres" (Goat Island), an Italo entry adapted by Maurice Clawel, and the Claude Andre Puget, Pierre Bost opus, "Un-Nomme Judas" (One Called Judas), Season will run from February through April 7.

C-F heads for Canada and the Us in Sentember, being the first Theatre De Paris is headed by

through April 7.

C-F heads for Canada and the
U.S. in September, being the first
such trip to America. Itinerary
calls for dates in Montreal, Quebec,
Ottawa and N.Y. Plays are Mothere's "Le Bourgeois Gentilhomme," Marivaux's "Le Jeu De
L'Amour Et De L'Hasard" with
other possibilities depending on
Hurok's views for U.S. auds.

AUSSIE CONCERT BIZ UP

Atwell, 'Sablon Among Names on Down Under Treks

Sydney, Jan. 25

Sydney, Jan. 25.
Winifred Atwell, planist, will
open at the Tivoli here Feb. 5.
Supporting artists in the show will
include ventriloquist Chris Cross,
comedian Eddie Vitch, trick cycling
act called "The Three Hellos," and
the U. S. acrobats, Ray Romaine
and Claire.

French crooner, Jean Sablon, goes direct from Meibourne to New Zealand, before undertaking his Zealand, before undertaking his scheduled season here.

the continuance of the great Pitoeff name in legit here.

Chatelet has a new operetta by Raymond Vincy-Francis Lopez, "La Toison D'Or" (The Golden Fleece). This has the usual over-flamboyant book and music, and piles up leonough spectacle and extravaganza rato make its patrons happy. This looks in for a lengthy engagement.

London, Feb. 1.

Distribution of the Tushinsky Superscope lens in Britain is to be effected through the regular equipment outfits, and not through RKO Radio as previously announced. Robert S. Wolff, RKO topper here, said last week that all leading equipment firms are being notified of the change, as well as exhibs who have signified interegt in this lens.

Decision was taken following consultation with the Tushinsky brothers, who agreed that equip-ment houses are best prepared to provide theatres with after-sales

Yank Product Regained Old Prestige in 1954 At Holland Boxoffice

The film trade here sees Amer ican pictures gaining prestige again as contrasted with the Yank losses in 1952 and 1953 when several European pictures did a tremendous business. Most of the U. S. champ pix like "White Christmas" (Par), "Caine Mutiny" (Col), "Glenn Miller Story" (U), "Roman Holiday" (Par), "High and Mighty" (WB), "Demetrius" (20th) and "Broken Lance" (20th) were the big moneymakers here too.

A lot of other top grossers like "Egyptian" (20th), "Magnificent Obsession" (U), "On Waterfront" (Col) and "Sabrina" (Par) have not been shown here yet. General feeling in the trade is that with such a big number of boxoffice hits, the old film supremacy of the U. S. is coming back.

Of course, there were also some

Of course, there were also some disappointments. Pictures like "Garden of Evil" (20th), "Long, Long Trailer" (M-G), "Miss Sadie Thompson" (Col) and "Hondo" (WB) did not live up to hopes.

Competition for French and Italian pictures is consequently much tougher, with the number of box-office champions from those countries gradually diminishing. The interest of the Dutch public in German pix is considerably less than before the occupation of this counbefore the occupation of this coun-try. Majority of the Dutch film crix are pro-European picture-minded. Generally they do not give hearty support to American pic-tures, but several of them have to admit that the U. S. film industry is marching ahead rapidly.

VAF WOULD CARRY ITS PAY DISPUTE TO GOV'T

London, Feb. 1.

Unless the Hotel and Restaurants Assn. agrees to ratify within the next fortnight an agreement negotiated last September for the introduction of a cabaret quotathe Variety Artists Federation will appeal to the Ministry of Labor to promote legislation protecting British cabaret performers. Nego-tiations between the hoteliers and the VAF ended on a compromise settlement of a 3315% quota after the union had agitated for 50%.

About a week ago the VAF issued its ultimatum to the HRA, accompanied by a warning that failure to ratify within the staled time would lead to the withdrawal of the compromise settlement, and a renewed demand for a one-for-one quota.

one quota.

A year ago the Ministry of Labor succeeded in bringing the two parties together after the VAF had campaigned unsuccessfully for several years for protection of cafe performers. The Ministry intimated to both sides that it was in favor of a quota and left it to them to agree on an acceptable percentage.

According to a VAF control of the performance of the capacity of

According to a VAF exec, no provision has been made in this draft agreement for cafe operators such as the Colony, Berkeley Square and Cafe de Paris) who are already committed to foreign acts for some time ahead. "We're reasonable people," he said, "but there has been ample time for the hoteliers to discuss such questions." there has been ample time for the hoteliers to discuss such questions with us. We cannot overlook the fact, however, that since the conclusion of the negotiations the unemployment situation has worsened."

S'Scope Lens' Brit. Distrib British Exhib Prez Sez Producers Should Gear Pix for U.S. Market

Israel Mozarteum Set For Mozart's Anni

The Israel Mozarteum, headed by Prof. Yuval Ebenstein, musician and musicologist, has been commissioned by the International Mozarteum in Salzburg with the job of arranging and coordinating the various Mozart memorial celebrations on the occasion of Mozart's 200th birthday. In this connection, the Israel Mozarteum has arranged for the publication of a Hebrew translation of Carl Einstein's Mozart biography.

for the publication of a Hebrew translation of Carl Einstein's Mozart biography.

During the 10 years since its foundation, the Tel Aviv Mozarteum has organized several local music competitions, 120 concerts dedicated to works of Mozart and about 30 concerts featuring modern Israel composers. The association, which has 350 members, not only plans to continue these concert series but hopes to build a centre of modern art with an auditorium and stage fof music, dance and theatre performances, lecture halls, and an adjacent open air theatre. The Jewish National Fund has secured the necessary ground for the project. Prof. Y. Ebenstein before his immigration to Israel was professor for violin at the Vienna New Conservatoire and a member of the Praesidium of the Vienna Teachers Chamber.

New Policy For GI Show Tours

London, Jan. 25.

A new policy for booking package shows to tour GI installations in Europe has been inaugurated by Major Girkin, who recently assumed control at the U. S. enter tainment branch at Wiesbaden from Major Cameron. Under the from Major Cameron. Under the latest arrangements, shows are being booked on the open market and not through a compact group of agents as in the past. As a result, leading British agents are prepping packages for the GI circuit, including top percenters of the calibre of Lew & Leslie Grade. Fosters, Charles L. Tucker and others

Apart from acts booked to appear at service clubs, there are never less than 10 complete shows on tour at GI camps in Britain, the on tour at Gramps in Britain, the Continent and North Africa. These are usually booked for a minimum eight weeks plus options and invariably play one-night stands. The average package is paid around \$1,000 per week.

'3 Angels' Set For Scot Preem in Feb.

Edinburgh, Jan. 25,

Edinburgh, Jan. 25.

"My Three Angels," comedy based on the French play "La Cuisine des Anges," is set for the Lyceum here Feb. 28. Cast will be headed by Ronald Shiner, Nigel Stock and George Rose. Adaptation has been made by Sam and Bella Spewack, who have written a number of plays including "Boy Mcets Girl" and "Kiss Me Kate."

"La Cuisine," by Albert Husson, was first presented at the Theatre du Vieux-Colombier, Paris, in January 1952. Wilson Barrett rep season is set to tee-off at Lyceum here March 7.

John Ford's Production Co.

London, Jan. 25.

John Ford has formed an Irish

John Ford has formed an Irish production company which will tee off with "Three Leaves of Shamrock" next summer. The director will visit Ireland to cast and select location, and will serve as director.

The new company, named Four Provinces Flins Ltd. (a reference to the four Irish provinces, Usletr, Munster, Connaught and Leinster) includes on the board Brian Desmond Hurst, a British film director, Lord Killalin, who is chairman; and Michael Scott. The product will be released through Republic.

astrong demand to see them, according to J. K. Stafford Poole, newly-elected prexy of the Scottish section of the British Cinematograph Exhibitors Assn. He told the annual meeting of exhibs here it was time British studies really got down to producing pix for the world market.

One answer to pessimists, he suggested, would be for the United Kingdom to adopt the policy of its motor industry and make film product in two versions, one for the home and one for the overseas-market. This would avoid offending the purists of British film production.

"To cater for the tastes of a great proportion of the overseas population, films should have license to exaggerate," declared Poole.

Producers should make a

Producers should make a real effort to stand on their own financial two feet, and the only way they could do this was via the export of their films.

"In the greater part of the U. S., with many different nationalities and languages, and certainly in India and the Near East with their millions, the main appeal of the film is still essentially visual as distinct from verbal. Hence the universal popularity of the American western and outdoor adventure film. Somehow or other our own producers must find a similar angle if they are to secure world distributions. if they are to secure world distribu-

tion."

Britain had lost many film opportunities, he alleged. There were many folklore and history yarns, such as "Robin Hood." "Treasure Island" and "Ivanhoe." all with worldwide appeal and simply asking to be made into films. But they had been made not by an English company but by American companies. companies.

Over-Subsidized Doorstep

Over-Subsidized Doorstep

It was time British producers were making an all-out effort to improve their foreign record. They should step off their present oversubsidized domestic doorstep.

New Scot prexy called for more glamor and oomph in British pix, declaring: "We have some very nice and intelligent British actresses, but glamor and oomph seem to be practically non-existent. If we are to crash the world market, we simply must have some femininity that occasionally inspires the wolf in the males and sighing admiration in the females. Italy is in process of extending its film exports, and we have seen from the bevy of beauty in the shapes of Silvana Mangano and Gina Lollobrigida what Italy can produce."

The latest improvements from America in cinema presentation were listed by Poole as reasons for growing optimism in the British cinema trade. He cited good pix, new developments such as Cinema-Scope, VistaVision and stereophonic sound.

Scope, Vista phonic sound.

French TV Series On Int'l Police Methods

Paris, Feb. 1. French tv is backing a series of

French ty is backing a series of 13 pix on international police meth-ods to be told through the charac-ter of a roving newspaper corre-spondent, Francois Villiers will di-rect this while Francois Patrice is up for the newspaperman with Daniele Godet as his female vis-a-

Palms will be shot in the various Continental countries, and will show the workings of the various police forces on cases turned up by the snooping reporter. Shooting is to start in April.

3-Way 'Rhapsody'

U-l's "6 BRIDGES TO CROSS" CONTINUES TO DO "GLENN MILLER STORY" BUSINESS IN SENSATIONAL NEW ENGLAND TERRITORIAL OPENINGS

Breaking Records in Cities and Towns of Every Size!

R.K.O. MEMORIAL, Boston

ALBEE, Providence

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CAPITOL, Ansonia

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BIJOU, Springfield

OPERA HOUSE, Bangor

JAY GOLDEN

New England Division

"'SIX BRIDGES TO CROSS' DREW

BIGGEST CROWDS EVER TO TURN OUT FOR AN OPENING IN THE

25-YEAR HISTORY OF THE R.K.O.

MEMORIAL THEATRE, BOSTON.

WASHINGTON STREET JAMMED

SIDEWALK TO SIDEWALK. POLICE

FORCED TO DETOUR ALL TRAFFIC."

in first openings outside New England — INDIANAPOLIS, NEW YORK

Latin Devaluation Crimps U.S. Gross; Cheap B.O. a Politicians' Must

Devaluation of native currencies is posing a serious problem for the American film distribs in Latin America where the rise in theatre grosses doesn't reflect itself in the companies' net dollars-in-New York take.

In reporting this in N. Y. last week following a Latin jaunt, Ar-nold Picker, United Artlists foreign sales topper, suggested the only solution was an increase in admissolution was an increase in admis-sion prices which, in most of these countries, are frozen by the govern-ment as political insurance to working classes. Some exceptions have been made for CinemaScope pix in Brazil, Chile and Peru, but that they were limited to only a few theatres.

few theatres.

Picker observed that Latin America, which in UA's case at least contributes about 20% of its overseas business, was already less important dollar-wise than it used to be as a result of devalued currencies in such key countries as Brazil, Argentina, Chile, Peru and Colombia. Markets not affected to this extent include Uruguay, Venezuela, Cuba and generally the Caribbean area. Situation in Brazil is particularly serious since it alone accounts for about 20% to 25% of the entire Latinamerican market.

UA's business in Latin America

Latinamerican market.

UA's business in Latin America in 1954, running to \$3,000,000 in gross billings, was 20% ahead of 1953, Picker disclosed, and he expected it to double in 1955. However, in view of his own obsegvations, he was careful to point out that this didn't necessarily mean a proportionate rise in the net As proportionate rise in the net. As devaluation sets in, the American companies have to do more busi-ness locally to cover their dollar withdrawals.

withdrawals.

Picker, who visited eight countries, said he found no product shortage anywhere and he noted the advances chalked up by French and Italian product. A good deal of theatre construction was going on in Latin America, he said, observing that in his opinion there was a growing field for drive-ins in the

area.

Regarding UA's 16m plans in Latin America, Picker said the company had none. Outside of Brazil, the 16m market is shrinking, he felt, and in Brazil it's difficult to get licenses. UA is constantly being propositioned on coproductions, but he didn't make any deals on his trip, Picker said. The company has an interest in one Mexican film, "The Rebellion of the Hanged," which it's distributing worldwide but not in the U. S., Canada or Mexico. Canada or Mexico.

WB BALK SEES FORMULA **HEADING FOR PREXIES**

Reluctance on the part of Warner Bros. to provide billing information along with the other distribs is seen forcing the whole question of an industry formula on foreign remittances and license allocations up to the company presi-

Execs who've participated in the poorwows on the formula seem somewhat unsure as to just what the WB position is. Some say the outfit is opposed "in principle" to outfit is opposed giving out any figures on its business but didn't close the door on participation in the formula which would be based on both domestic

and overseas averages.
Others hold that WB quite cate concern note that we quite categorically let it be known that it couldn't go along with any idea that involved divulging what it considers to be confidential statis-

There is general agreement that WB, along with everyone else, heartily favors some solution to the problem of divvying up licenses or remittance coin which has involved the companies in lengthy and cost-

the companies in lengthy and costly hassles in the past.
It's on the basis of this feeling
that exces are confident that, in
good time, this issue will be put
up to the company prexies and will
be solved on that level. The original master formula, currently under study by the companies, was
evolved by a committee consisting
of Arthur Loew, Arnold Picker
and Abe Schneider working along
with George Weltner and Ralph
Hetzel of the Motion Picture Export Assn.

Inspection Again Up Albany, Feb. 1.

The inspection and repairing of film immediately prior to shipment for projection, would be mandatory before it could be taken into the booth of any New York City theatre, under the terms of a bill sponsored by Assemblyman Bertram L. Podell, Kings Democrat. A L. Podell, Kings Democrat. A similar measure, introduced at the 1954 session of the Legislature by Senator Mario M. De Optatis, Kings Democrat, and Assemblyman Irving Kirschenbaum, Manhattan Democrat, languished in committee.

Distributing Distributing and exhibiting forces registered a strong protest against its enactment, claiming the bill sought to provide "made" work for the New York City "backroom" film local. The latter urged pasage, to protect the public against the danger of insufficiently inspected film. The State Federation of Labor supported the film union. Bill would amend the New York City administrative code.

Films For Kids

Continued from page 5

or else there just won't be any made," he said in N. Y. this week. "In 'Hansel and Gretel' we've made a picture for children. Everyone says it's a good picture for them. There are, we figure, some 30,000,000 youngsters in this country. And yet we are getting country. And yet we are getting only about 25% exposure. Why?"

Myerberg doesn't pretend to have the answers, but he thinks he has a pretty good idea why his picture has been something of a b.o. disappointment despite strong b.o. disappointment despite strong showings in some situations. "The problem simply is how to get the kids to the theatres." he opined. "That's the crux of the thing." Although he's working on some schemes of his own to overcome this inherent difficulty, Myerberg feels that there are no adequate answers available now.

answers available now.

One of the prime problems of selling a children's film, such as "Hansel and Gretel," is that it must be booked in over a weekend, when the youngsters are free to come to the show. Furthermore, an exhibitor slotting a film such as this must resign himself to poor evening biz. Needless to say, it's difficult to get a theatre to give up its profitable weekend business to book what amounts to a matinee attraction.

In the instance of "Hansel and retel," the first all-out children's film to come along in quite a few years, this matinee business in several spots has brought the theatres excellent grosses, according to the RKO reports. In many instances the moveover weeks have exceeded the firstrun dates by considerable

In one case "Hansel" was held over in a Washington, D. C., house on a matinee basis only to cater to the juve trade.

Adult Pitch Next

Adult Pitch Next
Myerberg, who's currently at
wo.k on his next puppet opus, "Alladin and His Wonderful Lamp,"
said it would be pitched more to
an adult level. "Alladin" is due to
be completed by Christmas, 1956.
Meanwhile, Myerberg feels that,
with an expected gross of between
\$1.500,000 and \$2.000,000 domestically, "Hansel" isn't going to lose
him any money. cally, "Hanser him any money.

him any money.

"It'll be profitable," he said,

"considering the foreign market
and all. Then, too, there's the very
considerable 16m market in the
schools, etc., but that's not really
the point. For this picture to be
really enjoyed, it has to show on
a large screen. So our problem is
simply to get the kids to the theatres."

Myerberg minces no words in

Myerberg minces no words in airing the view that the people who do most of the moaning about the lack of good films for children should put their money where their mouth is, i.e., get the chil-dren together with the entertain-ment meant for them. And by that he doesn't mean television.

Ultascope Newest System

A new "scope" system, providing an anamorphic print which can be projected on any CinemaScope or other similar anamorphic lens, will be introduced shortly in the U. S. be introduced shortly in the U.S. via a series of European-produced shorts. New squeeze process is known as Ultascope. Shorts, produced by Gene Sharin for Transatlantic Productions Ltd.,

are tailored for showing as fea-turettes with C'Scope pictures. First two in the series are titled "Flesta in Seville" and "Arabes-ques," both filmed in Eastman color.

Producer Risks

Continued from page 5

the hope that they would collect from the b.o. receipts.

"I become the producer," he said, "when I pay the fight promoter or the producer to the rights to his events. I hire a special tv production crew, including directors and cameramen. I pay the long line and other transmission costs. I foot the entire bill without a cent of guarantee from the theatres." of guarantee from the theatres

He pointed out that exhibitors on several occasions in the past have contemplated the idea of dohave contemplated the idea of do-ing it on their own, but so far have been unsuccessful. "Unless one or two chains are willing to put up all the money for the rights and then go out and sell the event to other theatres, it can't be done," Halpern maintained.

The TNT topper emphasized that it would be almost impossible for all the theatres with tv installations to raise the coin to snare an event on their own. "Suppose," he said, "there are three theatres in a town. How do they determine which house gets the event. If they reach some agreement, they leave themselves open to conspiracy themselves open to conspiracy charges.'

charges."

Several chains have gone directly to the International Boxing Club and to the Metropolitan Opera, Halpern noted. He said both organizations gave the circuits the price to the rights to their attractions but that the chains never returned to make a deal. Halpan, who has put telecasts of IBC championship fights and metopera performances, feels that neither of these organizations would risk staging a theatre telecast on their staging a theatre telecast on their own. "They're not equipped for it," he said. "They have enough of a problem producing their own

shows."

Halpern said the same applies to a Broadway producer. The TNT chief discounts the alleged problems that are delaying the presentation of a Broadway show via theatre video. "A Broadway show via theatre video." A Broadway show he said, "can be put on immediately if there were someone available to take the risk. All the union and other problems can be solved easily as long the the money is available." Halpern has been weighing the offering of a Broadway show, but said he won't take weigning the offering of a Broad-way show, but said he won't take the plunge until he feels he has hit on the right combination of factors. "It'll have to be a sock musical with star names who have boxry. The costs are extremely high and I'm not quite sure yet just how it'll be received throughout the country."

country."

Halpern almost had a deal set for "Wonderful Town" when Rosalind Russell was the star of the show, but he ran into a snag when several of the authors demanded a hefty advance payment.

Halpern is of the opinion that Spyros Skouras, once he decides to take the plunge in theatre video via his Eidophor system, will be able to succeed because he'll have the risk capital to put up for the the risk capital to put up for the

British Lion

Continued from page 3 limited volume of American prod-

The NFFC stake in British Lion The NFFC stake in British Lion already involved an outlay of over \$8.000,000 plus a cash investment in the new company, but it has secured bank loans valued at \$2.500,000. Sir John Keeling, NFFC chairman, heads the new outlift, with Sir Arthur Jarratt named managing director.

The government according to

The government, according to Sir John, hopes to eventually be able to hand the company back to private enterprise.

Picture Grosses

(Continued from page 8) to amaze with slick \$17,500 following \$19,000 in previous week.

Exeter (Indie) (1,300; 60-\$1)—
"Bread, Love, Dreams" (IFE) (6th
wk). Fine \$5,800 following \$6,300

Fenway (NET) (1.373; 50-90)— "Gangbusters" (Indie)) and "Hell's Outpost" (Rep) (2d wk). Solid \$7,-500 after \$11,000 in first.

Memorial (RKO) (3,000; 60-\$1)

—"6 Bridges to Cross" (U) and
"Killer Leopard" (AA) (2d wk).
Terrific \$32,000 following \$41,000

m first.

Mctropolitan (NET) (4,367; 60\$1)—"S0 This is Paris" (U) and
"Ricochet Romance" (U). Mild
\$17,000. Last week, "Young at
Heart" (WB) and "Trouble in
Glen" (Rep) (2d wk), \$13,500.

Orpheum (Logwis) (3,800. eq. \$1)

Orpheum (Loew's) (3,900; 60-\$1)

—"Vera Cruz" (UA) (3d wk). Fair
\$11,000 following \$15,000 for

second.

Paramount (NET) (1,700; 50-90)

"Gangbusters" (Indie) and
'Hell's Outpost" (Rep) (2d wk).

Casty \$15,500 following \$21,500 in "Hell's

nrst. State (Loew's) (3,500; 60-\$1)—
"Vera Cruz" (UA) (3d wk). Slender \$5,000 following \$8,000 in second frame.

Prison' Bright \$10,000, Seattle; 'Chalice' 8G

Seattle, Feb. 1.

Two Evergreen houses have holdovers, "Vera Cruz" being big at the Paramount and "Carmen Jones" good at Fifth Avenue. "Silver Chalice" is just okay at Music Hall while "Women's Prison" at Coliseum shapes fine.

Estimates for This Week
Blue Mouse (Hamrick) (800; 90\$1.25)—"Romeo and Juliet" (UA).
Slow \$2.800; Last week, "Bread,
Love, Dreams" (IFE), \$4,200 at \$1
top in 10 days.

Coliscum Evergreen) (1.829; 75-\$1)—"Women's Prison" (Col) and "Masterson of Kansas" (Col). Fine \$10,000 or near, Last week, "Violent Men" (Col) and "Cannibal Attack" (Col) (2d wk), \$6,500 in 6 days.

Fifth Avenue (Evergreen) (2,500; 900-\$1.25)—"Carmen Jones" (20th) and "Port of Hell" (AA) (2d wk). Good \$9,000 or close. Last week, \$12,400.

Music Box (Hamrick) (850; 90-\$1.25) — "Tonight's the Night' (AA). Okay \$4.000. Last week "High and Dry" (U), \$4,100.

Music Hall (Hamrick) (2,300; 90-81,25) — "Silver Chalice" (WB). Barely okay \$8,000. Last week, "Brigadoon" (M-G) and "Little Kidnappers" (UA) (2d wk-4 days),

\$5,200.
Orpheum (Hamrick) (2,700; 75\$1)—"Destry" (U) and "Race for
Life" (Lip). Lean \$6,000. Last
week, "Athena" (M-G) and "Tobor"

week, "Athena" (M-G) and "Tobor" (Rep), \$6,200.
Paramount (Evergreen) (3,039; \$1-\$1.25)—"Vera Cruz" (UA). (2d wk). Big \$12,000 or over. Last week, \$20,000.

BUFFALO (Continued from page 8)

"Trouble in Glen" (Rep) (2d wk). Good \$15,000 after \$20,000 open-

ing week.

Center (Par) (2,000; 50-80)

"Prince of Players" (20th), Mid

\$7,000 or under. Last week,
"Black Tuesday" (UA)) and
"Atomic Kid" (Rep) (10 days,

\$12,000. Lafayette (Basil) (3,000; 50-80)—
"Violent Men" (Col) and "True and the False" (Indie) (2d wk). Okay \$7,000 in 5 days. Last week, \$10,000.

\$10,000.
Century (Buhawk) (3,000; 60-85)
"Americano" (RKO) and "Return From Sea" (Indie). Nice \$11,000.
Last week, "Gangbusters" (Indie) and "Bowery to Bagdad" (AA), \$10,000.

PORTLAND, ORE.

(Continued from page 9)

(Continued from page 9)

"Return Treasure Island" (UA).
Torrid \$19,000. Last week, "Sign of Pagan" (U) and "Naked Alibi"
(U) (2d wk), \$8,300.

Orpheum (Evergreen) (1,600, 65-90).—"Violent Men" (Col) and "Bamboo Prison" (Col). Fine \$7.-000. Last week, "Black Knight" (Col) and "Jungle Man-Eaters, (Col) \$7,600.

Paramount (Port-Par) (3,400; 65-90) — "Americano" (RKO) and "This Is My Love" (RKO). Okay \$7,000 or near. Last week, "Destry" (U) and "A Race For Life" (Lip), \$6,400.

'DESIREE' DANDY 25G, TORONTO; 'DRUM' 131G

Toronto Feb. 1.

Playing a two-house combo, "Desiree" is leading the town with socko biz. "Drum Beat" is in second place with "Beachcomber" crowding. All three newcomers are landing top returns. Of the holdovers, second stanzas of "Vera cruz" and "Romeo and Juliet" shape best.

Estimates for This Week Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-\$1)—"Romeo and Juliet" (Rank). Big \$8,000. Last week, \$11,500.

511,500.

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70) — "Yellow Mountain" (U) and "Ricochet Romance" (U) Light \$10,000. Last week, "Raid" (20th) and "Fast and Furious" (20th) and "Fast and Furious" (20th) and "(Rep), \$13,500.

Eglinton, University (FP) (1,080; 1,558; 50-80) — "Desiree" (20th), Wham \$23,000. Last week, "Hajji Baba" (20th) (2d wk), \$12,000 in 4

days.

Imperial (FP) (3.373; 60-\$1)—
"Star Is Born" (WB) (4th wk),
Hefty \$13,000. Last week, \$17,000,
International (Taylor) (605; 5080)—"Belles St. Trinian's" (IFD),
Neat \$3,500. Last week, \$4,000.
Loew's (Loew's) (2,090; 60-\$1)—
"Vera Cruz" (UA) (2d wk). Okay
\$15,500. Last week, \$24,000.
Odoer, (Parth) (23,290; 60-\$1)

\$15,500. Last week, \$24,000.
Odeon (Rank) (2,380; 60-\$1)—
"Beachcomber" (Rank). Big \$12,000. Last week, "Black Knight"
(Col), \$8,000.
Shea's (FP) (2,386; 75-\$1)—
"Drum Beat" (WB). Hep \$13,500.
Last week, "Show Business" (20th)
15th wk). \$9,000.

Last week, "Show Business" (20th) (5th wk), \$9,000.

Towne (Taylor) (693; 60-90)—
"Vanishing Prairie" (Disney) (6th wk). 6th ps 4,500.

Last week, \$5,000.

\$5,000. **Uptown (Loew's) (2,745; 60-80)— "Destry" (U). Mild \$8,500. Last week, "Athena" (M-G) (2d wk), \$7,000.

WASHINGTON

(Continued from page 8) and moved to make room for Lon-don Festival Ballet.

Columbia (Loew's) (1,174; 60-85)

—"6 Bridges to Cross" (U). Sock
\$11,000 or close. Stays. Last week,
"Battleground" (M-G) and "Asphalt
Jungle" (M-G) (reissues), \$6,500.

Jungle" (M-G) (reissues), \$6.500. Dupont (Lopert) (372; 65-\$1) — "Romeo and Juliet" (UA) (6th wk), Very steady \$4.500 after \$5.200 last week. Stays.

Keith's (RKO) (1,939; 75-\$1) — "Leagues Under Sea" (BV) (6th wk). Still solid at \$12.000 for second consecutive week. Stays.

Metropolitan (SW) (1,200; 60-85) — "Reap Wild Wind" (Par) (reissue). Fine \$7.000. Last week, "Violent Men" (Col.), \$9,000.

Palace (Loew's (2,370: 70-95) —

Palace (Loew's (2,370; 70-95) — "Vera Cruz" (UA) (2d wk). Bright \$17,000 after \$28,000 last week. Holds over.

Holds over.

Playhouse (Lopert) (435; 70-\$1)

"Sign of Pagan" (U) (6th wk).
Good \$4,000. Last week, \$4,200.

Warner (SW) (1,300; \$1,20-\$2.40)

— "Cinerama" (Indie) (64th wk).
Astounding upswing, with best
Sunday since September. Looks
hefty \$14,000 second consecutive
session.

Trans-Lux (T-L) (600; 70-\$1)

"Phffft" (Col) (5th-final wk). Big
\$6,000 in final 9 days. Last week,
\$5,000. Being pulled to make
room for "Country Girl" (Par).

(Continued from page 9)

(Continued from page 9)
able \$17,000. Last week, "3 Ring
Circus" (Par) and "Masterson of
Kansas" (Col) '(2d wk), *15,000.
Palms (UD) '(2d yk), *15,000.
"Sign of Pagan" (U) '(2d wk). Stout
\$15,000. Last week, \$25,000.
Madison (UD) (1,900; 95-\$1.25)
—"Leagues Under Sea" (BV) (6l)
wk). Moving up to big \$14,000.
Last week, \$13,000.
Broadway-Capital (UD) (3,500)

wk). Moving up to big \$14,000. Last week, \$13,000.

Broadway-Capitol (UD) (3,500; 80-\$1)—"6 Bridges to Cross" (U) and "Bowery to Bagdad" (AA). Terrific \$22,000 or close. Last week, "Theodora" (IFE) and "Sleeping Tiger" (Lip), \$9,000.

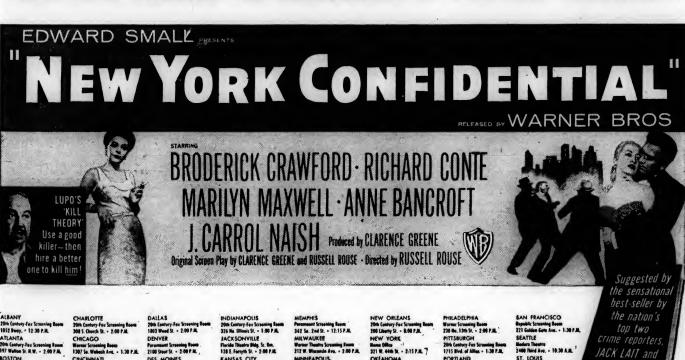
United Artists (UA) (1,938; 80-\$1)—"Green Fire" (M-G) (2d wk). Slim \$9,000 or close. Last week, \$11,000.

Adams (Balaban) (1,700; 95-\$1.25)—"Bad Day at Black Rock" (M-G) (2d wk). Down to fair \$7,500. Last week, \$10,000.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (Indie) (98th wk). Wow \$27,000. Last week, \$26,700.



TRADE SHOWS FEB. 16 OF THE HOTTEST, HARDEST-HITTING PICTURE THAT EVER BLASTED THE MERCHANTS OF VICE-AND-VIOLENCE!!!



LEE MORTIMER

Can. Pix Board's \$4,008,421 Take

National Film Board's annual report lists increases in practically everything except quantity of film exposed. Decrease here is explained by concentration on 35m exposed. Decrease here is explained by concentration on 35m color shooting and considerable upping of black-and-white 16m shooting for television. Board's financial statement shows \$4.008.421 income and \$3,859,497 expenditure. Report covers year ending March 31, 1954.

NFB's Canadian tv bookings rose to 797 from the previous year's 229, prints made available to government and privatelyyear's 229, prints made available to government and privately-owned stations on a royalty basis. Outside Canada, video bookings upped from 1,799 to 2,019, of which 1,862 were in the United States. NFB produced 66 tv films.

In the 1953-54 fiscal year, 11,447 anadian theatres booked NFB's Canadian theatres booked theatrical releases, most theatrical releases, mostly its "Canada Carries On" series. Bookings in theatres outside Canada went up 33 per cent to 21,505, ings in theatres outside Canada went up 33 per cent to 21,505, nearly three-quarters of them in the United States.

Non-theatrical attendance at NFB showings totalled more than 14,000,000 in Canada, almost 14,-000 000 abroad.

NFB's film production included 251 films of all types, from news-reel clips to short features. News-reel releases rose to 613 from the previous year's 451. Of its total film production, 33 was in French.

'Showbiz' Paced

Continued from page 4 : ing even "High Noon" and "Moulin

ouge" business in many spots.
"Deep ln My Heart" (M-G)
ound up a strong fourth although It never rose above fourth place in any week during the month. This any week during the month. This musical, which won favorable word-of-mouth and lasted six weeks as the N. Y. Music Hall Christmas plc, seemingly never had the marquee impact of the other three big

Fifth place went to "3-Ring Cir-Fifth place went to "3-Ring Circus" (Par), the great impetus it received via yearend holiday bookings helping to put it over the top. The Martin-Lewis comedy was bolstered by some socko individual playdates. This along with the fact that it was the second VistaVision production released by Par gave it a nice assist. Victor Saville's "Sliver Chalice". (WB) captured sixth position.

"Sign of Pagan" (U) was a rous-Isgn of ragan (1) was a rous-ing seventh place winner, seldom dropping below fifth spot in weekly ratings. "Cinerama" (Indie), aided by "final weeks" notices in several big key cities, improved and grabbed off eighth money. "Young at Heart" (WB) took

by nnai weeks' notices in several big key cities, improved and grabbed off eighth money.

"Young at Heart" (WB) took ninth spot despite spotty showings in a few weeks during the past month. "So This Is Paris" (U) managed to cop 10th position.

Others Sell into the runner-up category. They were "Romco and Juliet" (UA); "Phifftt" (Col): "Hansel and Gretel" (RKO), and "Green Fire" (M-G), in that order. "Carmen Jones" (20th), which had not finished all of its bigger key city playdates prior to Xmas. showed enough stamina late last month to cop eighth place one January week via a batch of fresh datings. "Young at Heart," which still had several keys to play as January ended, brought crix expressions of disappointment that it was not a musical with more comedy. "Phiffti," like "Carmen" as to playdates, pushed ahead in the final two weeks last month.

"Aida" (IFE) repeated its N. Y. success though perhaps on a smaller scale during the month in larger key cities. It displayed enough bo. strength to wind as a runner-up pix one week. Film is playing arty theatres for most part. "Bread, Love, Dreams," from same distrib, also collected sizable coin in such smaller theatres. "The Detective" (COl) did well enough to finish as a runner-up pic in two different weeks.

"Last Time I Saw Paris" (M-G), which has about completed its main

Last Time I Saw Paris" (M-C) "Last Time I Saw Paris" (M-G), which has about completed its main key city dates, finished 10th one week during the month. "Tonight's the Night" (AA) did nicely on several key bookings. "Gangbusters" (Indie) was good in Buffalo and big in Boston, its first two engagements.

All Studios

Continued from page 3

lng new areas of using video as a promotional medlum.

"In the early days of radio," recalled Goldenson, "picture producers would have spent millions to get into the homes to billboard their pictures and yct today, now that they have it, they resist it. The danger of over-exposure is ever present but guestarring to a limited extent could be extremely helpful. After picture people have learned to make tv work for them it could create the biggest boom in the history of pictures."

Goldenson pointed out the value of pre-selling with the proper know-how. One of the bigger pic-"In the early days of radio,"

Goldenson pointed out the value of pre-selling with the proper know-how. One of the bigger plctures in current release will outgross another because of the tactical selling although the high-grosser is on a compative lower qualitative level. The "hard sell" did it as with "20 Leagues," he offered, and proved its point that the pre-sell savvy is one of Hollywood's most effective implements "if used right." Radio gave phonograph records their biggest boom, he added, and tv can do the same for theatres.

Disneyland, both the tv series and the amusement center, is the

Disneyland, both the tv series and the amusement center, is the "pet of the moment" with Goldenson. The upcoming (in March) "Outer Space" science-fantasy on tv has tapped his enthusiasm to the highest praise. Two German scientists were imported to work on the Disney film. While he ls highly gratified with the Disney-land ratings on ABC, he would rather that the show never hit the top. "When you're high man everyone shoots at you; we'd rather stay second."

Radio, Goldenson belleves is

second."
Radio, Goldenson belleves, Is bouncing back strong and he looks to the medium to make a strong comeback. "It's the old story of guts and leadership," he said, "and like any other medium it has Its own vitality to stay actively competitive. The pattern of life hasn't changed. Water seeks its own level and there!" I shave he an audience

changed. Water seeks its own level and there'll always be an audience for radlo." ABC's owned stations are now super-powered and stereo-phonic sound is being introduced to make radio more attractive.
Goldenson said he is highly pleased with Earl Hudson's operation of ABC's western division and that "we're beginning to see daylight." By next quarter we will be in the black," he said. "We've turned the corner."
Goldenson returns to N. Y. to-

Goldenson returns to N. Y. to-morrow night after a press con-ference at Television Center.

Faught Roasts

Continued from page 4

emptying threat to more than 15,000 other theatres on that same night. I'd almost call that an eco-nomic miracle—like eating cake and having it too.
"But when the theatre owners

"But when the theatre owners now turn around and form a committee to 'save free tv' by making sure that it doesn't get its own boxoffice in the home—so that it can then get its best sports programs back from the theatre tv blackout—and protect its world series on tv—and maybe in the future even afford some good movies—and some Broadway hit plays; well, I'm sorry but I can't keep up with the logic of just how all this is supposed to save home television."

As Faught sees it-though he's As Faught sees it—though he's hardly objective in his comments —toll-tv would aid exhibs by stimulating greater production activity in Hollywood. "Once produced, these added films would obviously be shown in both markets—in the-

these added films would obviously be shown in both markets—in theatres and on home tv; naturally not in direct competition in a given market," he declared.

As for the tv stations and the advertisers, Faught saw the advent of pay-as-you-see as a distinct boom to both, providing the economic base for double the existing stations. "Today television has to ride piggyback all the way on advertising," he maintained. "When tv becomes a marketing device itself, with direct economic revenue of its own, advertising will get its turn at some comfortable, thrifty and profitable piggyback riding." Faught laughed off the idea that fee-tv would deprive "free" television of programs, pointing out that the pay-as-you-see shows would have to be that much of an improvement over existing material to induce viewers to spend coin on them.

BUYS IN, TOOLS UP

Kaufman Upgrades Pagewood Studio in Australia

Hollywood, Feb. 1.

Producer Joseph Kaufman has bought into Associated TV, the company owning Pagewood Stu-dios in Sydney, Australia, in order to expand his upcoming produc-tion program Down Under. He previously had a five-year lease.

Construction on three new stages is scheduled to begin shortly. The studio will import \$250,-000 worth of equipment to add to the \$100,000 lighting and sound equipment Kaufman shipped there for the production of "Long John Silver."

Kaufman is currently in New York for huddles with Fred Schwartz anent the domestic dis-tribution of "Silver" by DCA. He tribution of "Silver" by DCA. He then hops to London to complete release deals on the Continent where his deal with 20th-Fox does not apply. DCA holds western hemisphere rights and 20th eastern rights except in certain countries retained by Kaufman.

Danes Competing

Continued from page

frame exposure now in use. This was made possible, he said, via mechanisms—remotely controlled—inside the puppets. The first film made in the process, and also to be offered by Larsen, is "Little Flikka," a Danish folk saga.

In the belief that Denmark is in a position to compete with other dubbing countries such as Germany dubbing countries such as Germany and Italy both in cost and quality, Larsen reported he had set up in Denmark a dubbing studio subsidiary called International Film Sound. It will seek dubbing work from both the U.S. and Europe. Larsen said he could turn out a feature dubbing job, with very good quality, for \$5,000, about one-third of what it would cost in this country. country.

To avoid mistakes made by oth-To avoid mistakes made by others in the past, Intl. Film Sound has recruited a corps of American actors from all over Europe and has their voices on file in Copenhagen. They'll be called on when a film is to be dubbed for the U.S. An Improved method of dubbing, which at the same time allows lower costs, has been developed by Danish techniclans, Larsen said. said.

said.

He reported that ScandinaviaAmerican Pictures had established
an office In Stockholm, Sweden,
and had acquired five Swedish pix
starring Viveca Lindfors for dubbing and importation into the U.S.
Larsen also hopes to produce a feature in Denmark. Before returning home, he expects to appoint a
U.S. rep to negotiate distribution
deals for his outfit with major
companies.

Corporate Shell

Continued from page 5

capital stock then outstanding. Of the cash received, \$5,717,952 was used to redeem 952,992 shares tendered at \$6. The offer expired Dec. 31, 1954.

Grainger notes in his annual report that "your company's holdings have consisted entirely of cash and your management's efforts have been primarily to husband the cash

The present holdings of the com-any consist of 2,961,921 shares

The present holdings of the company consist of 2,961,921 shares outstanding, equal to at least \$6 each. Of this total, Hughes owns 1,262,000 and the Atlas Corp. 1,200,000, with 500,000 spread among other holders.

Under a new federal tax code, Grainger notes, the substantial capital tax loss resulting from the sale of its assets continues to be a capital-loss-carry-forward available under the right circumstances as actoff against capital gains which

under the right circumstances as a setoff against capital gains which might be realized in the future. The capital - loss - carry - forward, Grainger indicates, may be as much as \$30,000,000.

As of Dec. 31, 1954, RKO Pictures reported total assets of \$17-833.567, consisting of cash in bank and interest receivable. Accounts payable were \$14.649.

The wholly-owned Hughes-RKO Radio Pictures Corp. turned out only two pictures during the year — "Underwater" and "The Conqueror." Former is now in release, with the latter slated for distribution shortly.

Current Income Tax Rules

But all the others contributing at least 10% must waive the

\$600 exemption in writing.

A person 65 or over receiving "retirement income" is now entitled to a direct credit against his tax, of 20% of the amounts included in gross Income from pensions, annulties, interest, rents and dividends, up to \$1,200, but to qualify, he must have earned wages or other compensation of at least \$600 a year in each of any 10 previous years. A husband and wife can both qualify if they both meet the earnings requirement and the survivor may qualify if the spouse would have been eligible. Both husbands and wives can qualify in community property states on the basis of the earnings of one. Retirement income excludes tax free income and social security benefits. For persons between 65 and 75, compensation in excess of \$900 and social security and annuity benefits excluded from Income, reduce the \$1,200 limit, but no such limitation applies to persons over 75.

Widows and Widowers

Widows and widowers with dependent children are entitled to a continuation of the benefits of a joint return the same as married persons for two years following the year in which the spouse died. Thereafter the head of a household status applies.

The lower tax rate for "Head of a Household" is now also allowed for one who provides more than half the cost of maintaining a dependent parent in a separate household.

Medical Expenses

Deductible medical expenses now include amounts in excess of 3% of adjusted gross income, except for persons over 65, to whom the exclusion does not apply. There is a separate allowance for drugs and medicines. The maximum medical deduction has been raised to \$2,500 for each exemption, with an over-all limitation of \$5,000 for a single taxpayer and \$10,000 for a married couple or a head of a household.

household.

A deduction up to \$600 is now permissible for total expenses incurred by a taxpayer for child care which is necessary while working. Working wives are only entitled to the deduction if they file a joint-return with their husbands. If their joint income exceeds \$4,500 the deduction is cut by this excess. However, this limitation doesn't apply if the husband is incapable of self-support.

ditorial Note—Ernest D. Loewenwarter is a Member of the New York State Society of Certified Public Accountants; American Institute of Accountants and a Lecturer at New York University Taxation Institute.

Exhibs All Talk

can afford to shell out the advance money. Many of those involved in the projects will take deferments. However, when the deferment slice spread around, it doesn't leave the original packager with too much for himself. himself.

The problem is most acute with the screenplay, according to one die producer. A major company, the screenplay, according to one indie producer. A major company, before considering the deal, wants screenplay. It takes before considering the deal, wants a topnotch screenplay. It takes outstanding writers to accomplish the job and they don't come cheap. One recent demand of a name scribe was \$60,000 to develop a screen treatment.

In a nutshell, the indie producer's greatest problem Is finding pre-production coin. Except for United Artists, which occasionally will advance pre-production finance-

will advance pre-production financ-ing, none of the majors is willing to take the gamble, sight unseen. Appeals to exhibitors for this coin has, in most instances, failed.

There are many examples, too of There are many examples, too of theatremen reneging on commitments once made to exhib-backed production projects. It hasn't come out in the open yet, but theatremen who are lending their time and money to efforts to increase production are plenty burned by the lack of financial support from fellow exhibs.

fellow exhibs.

Goldman's Example
William Zimmerman, former
RKO executive now active in indie
production, says "there are few exhibitors with vision and courage"
as, for example, William Goldman,
Philadelphia theatreowner. Goldman is backing Gregory-Goldman
Productions of which Zimmerman
Is a v.p. He's providing the preproduction financing for "The
Naked and the Dead," the outfit's
initial project.
Zimmerman has also gained experience in dealing with exhibs via

Zimmerman has also gained experience in dealing with exhibs via his partnership deal with Gottfried Reinhardt. After almost nine months of work, pair have assembled the package, "Rosalinda," which Warner Bros. will partially finance and distribute. Also on the Reinhardt-Zimmerman agenda are "Ivory Tower" and "Before Sunset," for which financing is currently being assembled. Another

Bankers Join Goldman
Philadelphia, Feb. 1.
Philadelphia bankers are looking over the film Industry as possible source of Investment. Two
of town's largest banks, Pennsylvania Company and Bankers Securities Corp., sent reps with William Goldman to Coast (27).
Goldman planed for Hollywood,
to supervise final preparations for

Goldman planed for Hollywood, to supervise final preparations for Gregory-Goldman Enterprises first production, "The Naked and the Dead." Accompanying him on trip were William F. Kelly, exec v.p. of the Pennsylvania Co., and Anthony J. Felix, president of Bankers Securities. Hays Solis-Cohen, Goldman's attorney, was also in party.

Universal.

Continued from page 7 =

came after provision of \$5,600,000 in Federal income taxes and \$500,000 for contingent liabilities. After dividends on the preferred stock, the 1954 net was the equivalent of \$3.58 per share.

dividends on the preferred stock the 1954 net was the equivalent of \$3.58 per share.

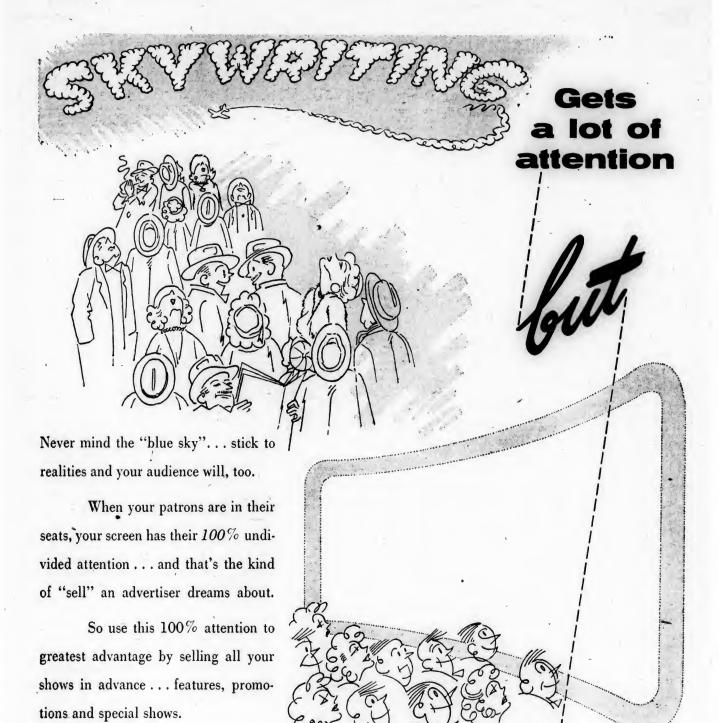
The comparable figures for 1953 were: Net, \$2.616,356. Earnings of \$2.35 per share.

Report showed amortization up to \$40,664,852 for 1954 compared to \$38,780,282 the prior year. Selling and administrative expenses were up by approximately \$1,000,000 in both domestic and foreign, the former total running to \$16,657,570 and the latter to \$9,037,998. In their report Blumberg and Rackmill stressed U's determination to maintain flexibility in its programming. "We anticipate that ultimately there will be a unification and simplification of technological advances, but until that point is reached we shall continue a production policy which will Insure our attaining all sales potentials."

There was one reference to U's stormy. British tieup. "Our arstormy British tieup."

set," for which financing is currently being assembled. Another exhibitor seen as having the necessary "vision" is Fred Schwartz, the Century Circuit topper, who succeeded in organizing Distributors Corp. of America.

There was one reference to U's stormy British tieup. "Our arangement with the J. Arthur Rank ones continued to be a most satisfactory one. In our distinctions of the properties of the proper



Contact your N.S.S. Salesman today, and profit by the power-packed sales possibilities of your theatre screen!

your screen gets ALL the attention!



'Momentum' Best **Word to Describe Boxoffice Tempo**

word in describing the resurgence in the ration's film attendance. By theatremen "momentum" the interest in film-going a blockbuster attraction can create over buster attraction can create over an ex ended period. For example, if there's a full in picture attend-ance caused by poor product, left-argy, or television, a sock film will bring the crowds out not only for the particular picture but also for the particular picture but also for lesser product for several weeks to come. If there's a run of just ordinary films, the attendance will wane again, and it takes another "big" picture to start the cycle over again

The up and down vacillation The cp and down vacination in attendance has been a by-product of the picture biz's new era and is cited by the advocates of bigger and fewer pictures' as an argument in favor of their cause A run pictures just for the sake and the control of the A run of pictures just for the sake of filling the screens, it's noted, cannot bring out a steady stream of cus oniers. Those favoring more pictures discount this argument, saying the theatres need more and better pictures.

As explained by theatremen, the took pictures succeed in taking people away from television, expose them to trailers for upcomctures, cause renewed intergives the public a taste of what it's like to get out of the home

again.

Examples of the "momentum" cycle are cited in recent experiences. Prior to the Thanksgiving holiday in November, the nation's theatres had a run of top product. Attendance was at a peak. However, the quality of the product fell off during the Thanksgiving to Christmas period and attendance track dive. Then such picfell off during the to Christmas period and attendance took a dive. Then such pictures as "White Christmas" and "Sabrina" came along to extend the momentum into January. There was a slight fail off until "On the Waterfront" hit the "Waterfront," incidentalthe Waterfront," incidentar-ns. "Waterfront," incidentar-ns a new Saturday and screens. "Waterfrons,
ly, racked up a new Saturday and
Sunday record for Loew's Theatres. On the basis of "Waterfront,"
Loew's expects the plcture-going
habit to contlnue for several

"momentum" The "momentum" theory has been employed to justify huge expenditures for occasional stage shows as, for example, the pre-Xmas outing of Jackie Gleason at the Parganount, N. Y. Aithough many felt that the Par could not emerge with a profit because of Gleason's astronomical percentage, the move is seen as justified on the ground that it brought many more recole into theatre, placed theory the ground that it brought many more people into theatre, placed the Paramount in the spotlight, ex-posed the customers to the trailers for upcoming films. The attend-ance for the straight films shows following Gleason's appearance bears out these arguments

West, Pa. and IA Agree

Pittsburgh, Feb. 1.

Concluding negotiations which started last August, the Allied Mo-tion Picture Theatreowners of started last August, the Allied Mo-tion Picture Theatreowners of Western Pennsylvania signed a new two-year contract with the Moving Picture Machine Operators. Local 171, International Alliance of Theatrical Stage Employees.

The attreowner's labor committee consisted of Harry Hendel, Norman Mervis, Paul Bronder, Morris Finkel, and George Tice. They represented 46 theatres in the Pittsburgh area.

THEATRE EXECUTIVE

Years of experience all types theatre operation. Creative, original boxoffice ideas, and promotional prize-winning campaigns. Knows show values. Now employed, desires change.

Address P.O. Box 1196 Grand Central P.O. Annex Lexington Ave. & 45th Street New York, N. Y.

Sherwood

= Continued from page 4 =

land to cover the retreat of Napoleon's army in the Russian snows. The final three months will be spent in Italy for interlors.

DeLaurentis does not name his writers, saying that it's the work of five collaborators, including two French and three Italian writers. In addition, a Hollywood writer will be hired to prepare the English version. DeLaurentis will thank his fitting in Viter Virien. lish version. DeLaurentis shoot his film in VistaVision.

Selznick, meanwhile, has r lained quietly on the sideline e, however, reiterated recent Selznick, meanward, mained quietly on the sidelines. He, however, reiterated recently that he is not abandoning his project. There are reports that Selznick may be associated with Metro for his "War and Peace." He received a bid from Stanley Warner to make the picture in Cinerama, but Selznick had made no decision on the process as yet. Ben Hecht is writing the screenplay for the Selznick version.

> Mike Todd: "Let 'Em" Hollywood, Feb. 1.

At a press conference here at the home of Joseph M. Schenck, of the Todd-AO Corp., Mike Todd said he "wouldn't be intimidated" even if other producers were doing the picture. Commenting on the fact that both David O. Selznick fact that both David O. Selznick and Metro had registered the little with Motion Picture Assn. of America, he said that the Todd Co. Isn't bound by the MPAA agreement governing stories in the public domain. He asserted that he was "just as justified as any-body" to work on the property and bring it to the screen.

body" to work on the property and bring it to the screen.

If more than one version is made, Schenck stated, "the better picture will get the money." Todd added that "the unconscious genius—the public—has a wonderful way of knowing the difference."

Todd is sending a unit man to Yugoslavia in 30 days to make preparatory arrangements for the picture which will be filmed in Eastman color, with interlors probably being shot in London. The ably being shot in London. The use of the Yugo army won't require any financiai outlay, Todd sald, since on his last visit to Belgrade two weeks ago the Supreme Council stressed that it was not to be

What Price?

Continued from page 7 :

tional in what may be an uncon-ventional film in some instances had led to something closely akin nad led to something closely akin to misrepresentation via a stress on non-key scenes. This has long been true of the foreign imports with their play on the sex angles, aimost regardless of whether they

almost regardless of whether they are there or not.

Striking example of the difficulties experienced by a film company in selling "arty," le. reasonably sophisticated, entertainment came recently with 20th's "Prince of Players," a film about the late Edwin Booth in which Richard Burton, a British actor little known on this side, plays a good many Shakespearean scenes in dramatic and expert fashion. and expert fashion.

Shakespearean scenes in dramatic and expert fashion.

Apparently convinced that the public considers Shakespeare in a picture b.o. poison, ads for the film barely mentioned the bard. Instead they stressed the Booth madness "Was he madman or genlus?... Was he Saint or Sinner?..."

Ads were plainly non-committal on pic's content.

This fits in with the 20th policy of seilling the Phllip Dunne production as a regular commercial release. With "Prince" getting a light run at the Rivoli, N.Y., 20th has now come up with a new set of ads stating plainly — and in fact emphasizing — the legit aspects of the picture. In Los Angeles, the productions has been booked into the Fine Arts Theatre, a semi-art showcase.

There have been several other pix which underplayed their main theme in favor of routine romantic

There have been several other pix which underplayed their main theme in favor of routine romantic doings in the ads. Good example is a war pie which, in the bulk of its ads, showed its principals in what appear to be civvies rather them uniforms. than uniforms

than uniforms.

According to Gordon White, in charge of enforcing the advertising code at the Motion Picture Assn. of America, there has been no increase in recent months of "misrepresentation" in pix ads, i.e. scenes that are in the ads but not in the films themselves. How-

WON'T HEAR APPEAL

Top Court Spurns Fanchon & Marco Bldwin Case

Washington, Feb. 1.

The U.S. Supreme Court has re The U. S. Supreme Court has re-fused to hear an appeal by the Baldwin Theatre of Los Angeles in its treble damage antitrust suit against Paramount, Loew's, RKO, Universal, United Artlsts, 20th-Fox, National Theatres and Fox West Coast Theatres

Fanchon & Marco, operating the Baidwin, charged the distributors with illegal conspiracy to withhold first run product from the house because it is not located in the midcity. It has been getting second runs on a 21-day clearance after the first run.

Fanchon & Marco lost before the U. S. District Court in L. A., with the Ninth Circuit Court upholding the trial court. Final effort was made to have the U. S. Supreme Court hear an appeal.

Arthur Lubin

Continued from page 2

in Technicolor, it was screenplayed by Lenore Coffee and Dorothy Reid under a new tag, "Re-bound."

bound."
Lubin, who had also made five Abbott & Costello pix plus a whole string of Maria Montez "Arabian Nights" films at Universal, blue-printed his plan for gaining artistic Independence. As he explained it "I get the property, hire the writers and get the script written the way it should be."

Sometimes, Lubin conceded, it's a little difficult to sell his personal "packages." For instance, he recalled, "Francis" made the rounsd at the studios for three

rounsd at the studios for three years before anyone would take it. But those stories of a "talking" mule have shown real b. o. stamina for the fifth "Francis" film ("Francis Joins the WACS") outgrossed the second, third and fourth entry in the series.

Sixth "Francis" pic, "Francis Weighs Anchor" which rolls Feb. 15, may be the last for Donald O'Connor. He's appeared in all of 'em but his U contract is up and whether he'll continue with "Francis" isn't known. As far as Lubin's longtime association with "Francis' is concerned he puts it

cis" isn't known. As far as Lubin's longtime association with
"Francis' is concerned he puts it
this way: "I think I'm the only
one who can make a mule talk."
"Rebound," incidentally, is the
second of four pictures which
Frankovich's Film Locations will
deliver to Columbia over an unspecified period. Initialer, already in distribution, was "Fire
Over Africa." Third will be
"Ghost of Drury Lane," due to go
before the cameras in the fall in
Britain with Lubin directing, while
the fourth is "Matador." As previously announced, latter will be
co-produced, directed and starred
in by Jos Ferrer. Allied Artists
and Col will jointly distribute.
Lubin, who just completed "Rebound" at the Shepperton studios

over Leaden was impressed with

' at the Shepperton studios bound" at the Snepperton studios near London, was impressed with the economic savings to be made in shooting pictures abroad. "It's tremendously cheap, he said," for a producer can take advantage of frozen money and lower wage scales." For that matter, he added,

scales." For that matter, he added, British studio workers get 'dodamn little pay, it's shocking."

As an example Lubin compared the \$75 weekly an assistant director receives in Britain compared with the \$325 weekly a Hollywood employee is paid for the same chore. But, he pointed out, living expenses in England are considerably less than in the U. S. So actually the financial gap, although a great one, Isn't quite as wide as it appears on the surface.

_'Star of India'

Continued from page 3 =

Stross and Titanus Films, "Star" was made in several versions. Origwas made in several versions. Original dubbing job, it's understood, was rapped by Wlide who complained that it didn't do right by his wife, Miss Wallace. He then brought suit to restrain release of picture until revisions were

With UA's funds now available, presumably the producers will be free to distribute the film—that is, If the new dubbing meets with Wilde's approval. A swashbuckler set in medieval times, picture was directed by Arthur Lubin. Among others in the cast are Herbert Lom and Yvonne Sanson.

India's Many 'Barriers'

bing plant in Ceylon to dub outstanding Tamil, Telugu and Hindi pictures into Sinhalese. This is bound to increase the revenue for Indian pictures from overseas dur-ing 1956.

Due to licensing difficulties, Touring and Mobile Cinemas showed allround decline. Actually snowed aliround decline. Actually the number of such cinemas in op-eration is so small today that 1954 may well be said to have been a bad year for them. Possibly such cinemas are on their way out a quaint relic of India's past.

quaint relle of India's past.

Apart from making an effort to re-codify all Cinematograph Rules and make them uniform for all States under one central authority, the only other implementation of the recommendations made by the Film Enquiry Committee has been in respect of institution of Awards for the Best Picture and Documentary of a Gold Medal from the President and the Prime Minister. After holding a Children's Film

After holding a Children's Film Festival in Bombay during Novem-ber last, the Women's Council has decided to build a theatre in Bom-bay exclusively for children. The Central Government has also taken Central Government has also taken an initiative in this direction. Last year they invited Miss Mary Fields from Britain to advise them on the production of juvenile films. There is widespread feeling that the production of juvenile films. There is widespread feeling that present films tend to undermine discipline and morality among the youth of the country. A petition was also presented to the Prime Minister to ban all unhealthy 10%, while Bombay came next with a drop of nearly 25%. Bengal seems to be the worst affected with the drop, well over 30%. Of course, since Bengal was partitioned to make way for Pakistan, the market for Bengal juctures has narrowed and the number of pictures by 13,000 housewives of Delhi, followed with a recommendation from Calcutta that children should be barred from theatres. These verbal recommendations were followed by a motion in the Parliament for a total ban on all "bad" pictures. Pressure in this direction became very heavy during the last two months of last year and its effect can be sufficiently guaged only during 1955. American films will undoubtedly feel censorship more. censorship more.

The outside impression has been that the censors in India do not love foreigners or foreign films. This is untrue. They hate Indian producers equally as much! Somelove foreigners or foreign nims. This is untrue. They hate Indian producers equally as much! Sometimes up to 4,000 feet of film have been ordered cut! The number of cuts ordered in one single film would stagger Holiywood's

The year under review has been remarkable in quite another direc-tion. It brought CinemaScope to India. Finances, need to rebuild theatres and slump in India's econ-omy all hamper growth of wide-screen systems; nonetheless the bigger cities have installations and, at year's end, Paramount's Vistaat year's end, Paramount's Vista-Vision joined 20th's CinemaScope in representation

As to individual releases from the United States, "Roman Hoi-day," Paramount's release with Italian backgrounds played day." Paramount's release with Italian backgrounds, played 27 precedental weeks in Calcutta. A lesser release, "War of the World." also caught the fancy of Calcutta and ran nine weeks. Other imports to click with the populace here includes "The Robe." "Knock on Wood." "The Millon Pound Note," from Britain, and "Kilmanjaro."

There is conversation at present concerning the spread of "co-pro-duction" into India. Common concerning the spread of "co-pro-duction" into India. Common enough in Europe where Angio-American, Angio-Italian and French-Italian co-producing is well established, India will necessarily regard co-production as an innova tion. American, Italian, French and Swiss interests are "Investigat

Last year also saw a total col-iapse of all film trade between India and Pakistan. Many attempts were made to bring about an mosphere of understanding, but to mosphere of understanding, but to no result. Since the Pakistan Customs had seized a number of Indian pictures and refused to release them, Indian producers also imposed a total ban on the export of Indian films into Pakis-

out a number of pictures in Sin-halese for exploitation exclusively in Ceylon. They have set up a dub-trax.

Pre-Sell

Continued from page 3

reviews, and certain others, but also had heard yia the mysterious word-of-mouth about them, and were looking forward to them."

This "mysterious word-of-mouth" was what impressed Seaton most during their eastern junket. "If a during their eastern junket. "If a picture has been properly pre-sold it's in the air," he reported. "We found this to be the case every—where, in every city we visited, and were made even more aware of it when some of the exhibitors started to make amazing guarantees for 'Country Girl.'
"One theatreman in Chicago, to give you an example, with only a

"One theatreman in Chicago, to give you an example, with only a 600-seat house, bid \$100,000 for the picture. He wanted it for a year. Mind you, he hadn't even seen it; only what he had heard. In Washington, D.C., another exhibitor sent us the key to his theatre, saying he'd never before bid more than \$25,000 but now was offering a gravarate of \$65,000. offering a guarantee of \$60,000. He, too, hadn't seen it; it was the pre-selling that had penetrated to him."

Seaton estimated that while he and Perlberg touched only seven cities they reached 30 smaller key cities they reached 30 smaller key cities through telephone inter-views arranged for them while on their tour. He talked with many film critics and one of the most startling discoveries made on the whole trek, according to the di-rector, was the attitude of many of these in regard to their writ-ings.

"They feel that they're writing in a vacuum, for a blank wall, and nobody pays any attention to their reviews," he observed. "They do not think that either audlences or the motion picture industry are interested, and their criticisms do not wield the influence that the dramatic critics on the same papers do. Some said they might as well just do a short paragraph with who's in a picture and let it go at that.

with who's in a picture and let it go at that.

"I think I was able to change their minds, that their stuff is read in Hollywood and does carry weight with the public. I pointed out that producers are careful to study their findings, that if weak spots are found producers instantly investigate them and honest criticsm tends to raise the standards of the film business."

Producers currently are prepared.

Producers currently are prep-ping Lucy Herndon Crocketts "The Magnificent Bastards" for the next Perlberg-Seaton film, which rolls in July for Paramount

Gen'l Teleradio

Continued from page 3 =

fully so far, General Teleradio may make a deal with a major distrib for the additional distribution. According to Turner, General Teleradio just doesn't have the sales force and physical facilities to reach all possibilities. Company is currently dickering with two majors. Stipulation of any deal with a major company would be that saturation engagement policy be followed under Turner's direction. As envisioned by Turner, the upcoming saturation dates would include (1) the New York area, (2) Philadelphia, Pittsburgh, and Washington, and (3) Cincinnati, the same control to the saturation and the saturation and the saturation and the saturation dates would include (1) the New York area, (2)

include (1) the New York area, 12 Philladelphia, Pittsburgh, and Washington, and (3) Cincinnati, Indianapolis, Cleveland, and Detroit. Picture has the added advantage of having the full backing of General Teleradio's Mutual neterior of the property of the New York area. rk of 580 stations. Film has en plugged throughout the coun-on all the Mutual crime shows.

New York Theatre

RADIO CITY MUSIC HALL.

"THE BRIDGES AT TOKO-RI" in color by TECHNICOLOR storring
WILLIAM HOLDEN - GRACE KELLY
FREDRIC MARCH - MICKEY ROONEY

A Paramount Picture and SPECTA COLAR STAGE PRESENTATION

TELEVISION'S BIGGEST GAMBLE

Como's Singing Commercial

Whether by design or completely unaware of the NBC vs. CBS "stay on your own side of the street" talent "boycotting" that seems to be reaching new heights, Perry Como probably precipitated some added inter-network discomfitures on Sunday (30) when the CBS star did a guest stint on the NBC Max Liebman "Varlety" spectacular.

Como, who along with Herb Shriner represented (unofficially) Como, who along with herb Shriner represented thioditeday? the Columbia contingent on the rival web's spec, surprised everyone when he pald an on-camera tribute to Liebman. It was strictly an ad lib not-In-the-script testimonial (combined, incidentally, with an occasional Ed Sullivan plug for NBC on his "Toast of the Town" tribute to radio on the same night) that, If anything, only accented the "how silly can you get" two-web rivalry.

CBS-TV's Tamiment Showcase

Full Hour Summer Replacement Show Planned From Pocono Retreat

Camp Tainiment, the summer retreat in the Pocono Mts. of Pennsylvania, famed as perhaps one of the foremost incubating grounds for some of tv's most gifted talents (Max Llebman, Sid Caesar, Imogene Coca, etc.), may be the originating point for a full-hour summer replacement series on CBS-TV this year. Project is now being evolved under the collective auspices of CBS, Jonas Silverstone, the show biz lawyer-manager; Moe Hack, as producer, and agent Abe Lyons. Camp Tamiment, the summer re-

Lyons.

Primarily such a series, it's felt, will fillow for a showcasing of new talent and development of new techniques. The Tamiment Workshop is perhaps one of the most ambitious in the strawhat sectors (camp puts on a full two-hour production weekly) and it's the feeling at the web that the Tamiment Workshop could be utilized as a tryout spot for directors, producers, choreographers, designers, etc.

What hour the Tamiment show would occupy, if a deal is finalized, remains to be determined, depend-ing on a crystallization of the sum-mertime schedules.

Bing's 200G Tag On Pair or TV'ers

Hollywood, Feb. 1.

Bing Crosby's pair of 60-minute telepix shows will carry a budget tag of \$200,000 with sponsor splitting the tab and CBS figuring on recouping the balance via the reun route. Latter angle is also tied in with the coin potential on release of the Crosby twain as theatrical pix abroad.

Producer-director Ralph Levy (who masterminds the Benny shows) says the key to partial solution of tv's whammo appetite for material lies in hour long telefilmers such as the Crosby type for network exposure. Fact of residual values, including theatrical exhibition, gives a producer greater opvalues, including theatrical exhibition, gives a producer greater opportunities to later on to major story properties unreachable by half-hour pix reiners. As an example, Levy cited Sir James Barrie's "A Kiss for Cinderella" as possible Crosby starrer being negotiated. Incidentally, Levy's deal for Crosby, Burns & Allen, and Beny to appear in a full hour "Mikado" treatment collapsed when the rights couldn't be cleared, but the web is still negotiating.

but the web is still negotiating.
Crosby's first tv film will roll in
March, but there's been no decision
yet on content.

CBS-TV 'Morning Show' Hits Revlon Coin Jackpot

CBS-TV has wrapped up one of its biggest orders for "Morning Show." Revion Products is down for 104 participations in the Jack Parr-ringmastered 7 to 9 a.m. stanza. Cosmetic outfit is taking Wednesday at 7:40-45 and Friday at 7:35-40 and those days thereafter starting next week (9). William H. Wentraub agency set the deai for Revion.

Revlon Axes 'Panto'

Revlon has brought the axe down on its ABC-TV exposure of "Pantomime Quiz," with the show exiting its Sunday-at-9:30 slot Feb. 27. Wm. Weintraub agency asked ABC for another time siot, but when the web offered all its open tlme, agency found none of the slots acceptable.

Net hasn't come up with a replacement yet. It would like to continue "Panto" in the time, but the show is under contract to Rev-

Sullivan's 51.8 **An All-Time High** In Sunday Rivalry

In delivering its Trendex big blow Sunday (30) against Max Liebman's NBC "Variety" telacular, Ed Sullivan's CBSalute to the radio era on "Toast" pulied a 51.8 for its final half-hour, an alltime segment record in the show's seven-year span. The Lincoln-Mercury menu wound up with an overall overnight rating of 45 to Liebman's 16.7. The spec drew a low calorie 12.3 while "Toast" was ridlng to lts plus-51 peak.

Liebman's stanza got in its best Licoman's stanza got in its best licks for the first 30 minutes against "Toast," with 29.7 (to Sullivan's score of 38.2). The specola was holding to its batting stance in the 29-point class that it had built in the 7:30 to 8 slot, where It enjoyed morethan a five point edge over Ann Sothern's "Private Secretary." which racked 23.5.

A MAJOR RISK

By GEORGE ROSEN

The greatest gamble in show business today, and you have Niel-sen's word (and figures) for it, is sen's word dand ngures' for it, is the regulation half-hour tv net-work show. It's a strange turn of events when one considers that only two or-three years ago any other buy would have been char-acterized as unorthodox and involving too great an element orisk. But things are different today, as witness:

Item One: On ABC-TV, there is Item One: On ABC-TV, there is not a single half-hour show in the 8 to 10:30 periods, based on the newest Nieisens, that can boast a rating of 30. (Considering the high cost of programming today, It's not unreasonable for a client to shoot for a 30; or a 28 at the least, to achieve a satisfactory cost-per-thousand return on his investment.) investment.)

correlation of the control of the co

wood-originating half-hour product.

Item Two: Of the approximately 30 half-hour network shows that put in an appearance since the start of the '54-'55 season, only three can be called a success in terms of copping a 30 rating—George Gobel on NBC-TV: 'December Bride' Monday nights on CBS-TV (which manages to Inherit some of the "Lucy" audience but even so has yet to hit the Nielsen peak that Red Buttons attained in the same slot a couple seasons peak that Red Buttons attained in the same slot a couple seasons back); and the Sunday night at 9 "General Electric Theatre" on CBS-TV, which seems to have hit on the right star and story formula that makes for the bigtime.

A Dismal Picture

A Dismal Picture

Otherwise it's been a pretty dismal picture so far. Even the Thursday night "Justice" on NBC-TV, sandwiched between Groucho Marx's 45 and "Dragnet's" 44, manages no better than a 25 rating. CBS' Friday night "Lineup" has yet to hit a 30 (last Nielsen reading was 27.9); the costly Mickey Rooney Saturday night show on NBC-TV is a flopperoo with its 19.1; ditto "Father Knows Best" (the canceliation warning is aiready posted), which shows up with an 18.8; Art Link-"Continued on page 46)

-(Continued on page 46)

HALF-HOUR SHOW Liebman May Do Regular Series **Next Season (Plus Some Specs)**

Millionaire Stanton

Frank Stanton, CBS prexy, has personally made \$2,800,-000 on the stock market—on paper, at any rate. The Wall St. Journal yesterday (Tues.) noted that the current buli noted that the current buil market is bringing huge paper profits to execs in many U.S. corporations, with the CBS prexy's returns among the most spectacular.

most spectacular.

Stanton, since 1950, has been isued options permitting him to purchase 50,000 shares of the corp's stock for \$1,703,000. At market ortees this week, the same 50,000 shares were worth about \$4,500,000 iff Stanton bought), an advance of 164%, according to The Journai.

Hope Tired No TV Next Season: **Mebbe As Guest**

Agent James Saphier will make no television deals for Bob Hope next season, on instructions of the comedian, who is making a temporary retirement from tv because he's tired. Hope wants to take it easier. His present NBC contract expires after this cycle.

Deal with General Foods for monthly show runs year to year. He's not renewing either. Tem-porary retirement came to light when General Motors-made him a fabulous offer for series next seaandulous offer for series next sea-son. His only activity will be Indie pix, possibly an occasional guest shot on a color spectacular or a show of the stature of Chrysler's current series. He feels he's had too little time for himself.

LESTER GOTTLIEB'S CBS-TV ONE-SHOT

CBS Radio program v.p. Lester Gottlieb, one of the strongest adherents of the aural medium, turns his attention to television Feb. 16 when he'll produce as a one-shot venture the Wednesday night "Arthur Godfrey & Ilis Friends." Godfrey will be on vacation at the time, and the show will feature the regular "friends" cast plus special guests. It'il have a Washington's Birthday theme.

It's Gottlieb's first try at adding

It's Gottlieb's first try at adding sight to sound.

Max Liebman has indicated that he may go back to a regular weekiy series next season, in all probability an hour-length show. That being the case, he would cut down drastically on producing the spectaculars, settling for perhaps a few throughout the '55-'56 season.

throughout the '55-'56 season.
Liebman will not, however, revive his association with either Sid Caesar or Imogene Coca (although it's understood the latter has made some overtures toward a reunion next season). Caesar is happy with the progress of his 60-minute Monday night show, particularly since the integration of Nanette Fabray in to the permanent cast, and NBC feels assured that the same sponsors will be back in the fall.

Liebman is still negotiating on his future contract with the web, having met with both prexy Pat Weaver and Abe Lastfogel (Wil-liam Morris). Nothing, however, has been finalized as yet.

has been finalized as yet.

As for the spees, Raymond Speetor will definitely yank his Hazel Bishop client out of the 90-minute Sunday night once-a-month series. He would have done it a long time ago except for a contractual commitment. Oldsmobile, which sponsors the Saturday night spees, has indicated that it'll be back in next fall (client has been heartened considerably by its No. 1 Nielsen status for the "Babes in Toyland" production), and the fact that the Monday night "Producers Showcase" series is already projecting the Sol Hurok talent pacts in terms of next season suggests a continuance of the Fred Coe productions.

P&G Seeks Comic Vice 'Fireside'

Procter & Gamble plans ringing the curtain down on the oldest continually sponsored telefilm series, "Fireside Theatre," after six years with the show. Compton agency is currently scouting for a comic to step Into the Tuesday-at-9 NBC slot in the fall as a replacement for Fireside," which has been riding the pickup from Milton Berle & Co at 8 p. m. for some years now. Decision to cancel the show at the end of the season follows by a couple of months Frank Wisbar's exit as producer. 'Wisbar turned in his resignation over a reported the curtain down on the oldest con

couple of months Frank Wisbar's exit as producer. 'Wisbar turned in his resignation over a reported policy disagreement. 'Fireside' has long been viewed as the grand-daddy of the vidplxers, not only from iength of time on the air but from the unsurpassed record of residuals the show has racked up in rerun syndication. Original 2&G deal on production, incidentally, pioneered the pattern under which the producer of a telepixer turned out the films for under cost to the sponsor in return for a hold on residual rights, with the bankrolier also getting a share in the rerun coin.

'There's Good (Gov't.) News Tonight'

It may not show on the surface, the product bluepencilied than not but Gabriel Heatter's famed phrase, "there's good news to-night," is now figured by foremost executives in the television news field to apply throughout the year in the Federal Government area. With Speaker Sam Rayburn having put the kibosh on "cameras in the Congress" immediately upon re-suming his lofty seat in the House

the product bluepencined than not to have any product available at all. Some of them will even settle for a weekly five-minute session on celluiold, theorizing that such a capsule would be of sufficient impact as a highlight when given so regularly whereas a "exficient Impact as a highlight when given so regularly, whereas an "extended play" (15 minutes to a half-hour) might easily become a duli routine with few surprises.

Broadcasting news sectors have long been knocking at the door for accomission to enter Congress it-

suming his lofty seat in the House last month, news toppers now feel satisfied that they are reaching the halls of Congress through the back door, at least, with direct frontal linvasion not too far off.

The first dent in the lines came some months back when Ike & Co. permitted the tv cameras to look in on them in prearranged Cabinet session. The next big breakthrough, of course, was the film of the President's news confirmed to the President's news conder a couple of weeks ago under a White House censorship to which there was no known objection before the fact. Some tv news and public affairs factotums take the position that it is better to have

could be maintained. (How do you

go about producing Kefauver and
McArmy hearings, with those DeMille overtones?)

Meanwhile, another door has
been opened in Edward R. Murrow's two-part looksee of the
Senate Foreign Relations Committee in action both as an assembled Senate Foreign Relations Commit-tee in action both as an assembled panel and for individual question-ing by the CBS analyst via his "See It Now." If such a strategic committee can be cracked, it's figcommittee can be cracked, it's figured that nearly every other committee is wide open for a similar invasion. Some Washington based newsmen think the Murrow approach provided by indirection how fullic it would be to pitch the cameras at Congress itself. Their thinking is that it's the committees that produce the major news, so that, when an important issue arises that is not yet ready for kicking around in the House of Reps or the Senate, lensing the panel ing around in the House or Reps or the Senate, lensing the panel as a group or with Individual pro-nouncements, is the answer. It's easier, quicker, less costiy and doesn't Impinge as much on regu-

Pabst Bouts Return To **Every Week Slot in May** When 'B'way' Cycle Ends

Pabst Beer wili get back into an every-Wednesday kick on its boxing bouts after May 4 when "Best of Broadway" gives the last in its cycle of liour long dramatics. Westinghouse had made a deal with the iager outfit to take over the 10 to 11 p.m. slot every fourth Wednesday of the time held by Biue Ribbon Ribbon.

Ribbon.

Pabst will thus be on the prowit ostock the stanza with bigtime fights on a steady basis despite the fact that uninterrupted scheduling of the fisticuffs with star-tagged bouts is difficult to achieve. The one upbeat factor, however, is that spring and summer make possible an al fresco setting for the fights and the outdoor jousts often have some interest on that basis alone.

CBS & NBC RADIO FLAG-WAVING GETS A HOTFOOT ON VARIETY OF FRONTS

CBS and NBC were hanging out the banners for network radio on multiple fronts in "Operation Coincidental" last week. Both relied heavily on listener surveys, with the chips falling as freely protocol would allow on "hate television - hate newspapers - hate magazines," though in varying degrees, depending, apparently, on how far the aural side was per-mitted to go by the higher brass in measuring its graphs versus the same webs' younger ty cousins.

CBS "just happened" to be in a position to have a spot sales meas position to have a spot sales measurement announcement coincide with a program purchase bundle amounting to nearly \$3.000,000 wrapped under the aegis of sales v.p. John Karol. The gross billing spanned daytime and nighttime and involved *General Foods and Campana, with both getting back into the nocturnal picture after dropping several shows.

The major coup brought GF into camp with two nights of Bing Crosby's crossboarder (Wednesday and Friday starting this week), thus giving the Groaner a three-for-five sponsorial score since Consolidated Cosmetics handled the Monday Fright GF's Inneared for-five sponsorial score since Consolidated Cosmetics handled the Monday freight. GF's increased daytime outlay takes in the "Wendy Warren" dramas Tuesday and Thursday, and another of its afterdark latchons is Galen Drake's new Saturday gab stanza, also as of current week, with Young & Rubleam handling the deals.

Rubicam handling the deals.

Campana Sales Co. rides into full underwriting of Rosemary Clooncy's 9 to 9:15 Thursday show starting early next month. It also goes for co-sponsorship (with Philip Morris) on the Sunday "My Little Margie" and buys into the web's Power Plan for cross-the-board Tennessee Ernie on Fridays (via Wallace-Ferry-Hanly of Chi).

Starch Analysis

Starch Analysis

Carrying the ball for NBC's listener survey via the Starch organization (made originally for the magazine field, with supplementary material built in on the web's arrangement with the sampler) was radio v.p. William Fineshriber Jr. It was long and detailed and demradio v.p. William Fineshriber Jr.
It was long and detailed and demonstrated to the press as a slideshow. Running theme was "last night on the radio"—with the big point being that 56,250,000, or almost one out of every two persons over 10 years of age in the U. S., dialed in during the prime night-time periods (6 to 11). The main (Continued on page 38)

Barber Fed Up

Red Barber has "had it"couldn't see himself deskbound any longer, and hence has quit as coun-selor on sports for CBS, effective March 1. Hereafter he'll divide his

selor on sports for CBS, effective March 1. Hereafter he'll divide his time between his prime grooving, that of broadcasting (radio-tv), to which he's devoted himself for 25 years, and finishing his autibiography for Doubleday.

Barber's exit from his chairborne vise has the same overtones as Ed Murrow's ankling of the web's news and special events veepeeship a few years ago to return wholiy to broadcasting. It's not expected that the counselor's berth will be continued by the network.

Barber, who ieft his longtime Brooklyn Dodgers niche a season ago to cover the N. Y. Yankees with Mel Allen, joined CBS in 1946 as sports director and switched to the counselor post four years ago (John Derr was named two-ply sports director for both radio and tv a few months ago in the web's decision to merge that and other departments (news and public affairs, for instance). Barber hopes to bring in the first couple of chapters of his book, tentatively titled "Sittin' in the Cathird Seat," in March, the month he marks up his quarter century as a sportseaster. His previous tome was doing the text for the profusely illustrated "The Rhubarb Patch," about the Dodgers' life and times.

'Hey, What About Me?'

Chicago, Feb. 1.

Due apparently to an oversight, ABC's Don McNeill was a last minute entry in Ed Sullivan's Sunday night "Toast of the Town" toast of radio's down-through-the-years headliners. When Chi ABC publicity chief Ell Henry noticed McNeill was among the missing in the advance guest line-up last week, he immediately called the omission to the at-

up last weck, he immediately called the omission to the attention of Hal Davis, Kenyon & Eckhardt veepee and the rest was a cinch.

After all, McNeill only owns one of network radio's longest continuous track records. He's now in his 22d year as host of "Breakfast Club," first on NBC and now on ABC.

ABC Counter-Suit In B. B. Pen Action

B. B Pen Co.'s suit against ABC-TV, charging the network with breach of contract in connection with last season's "George Jessel Show," has resulted in a countersuit by the network against the pen company, asking monies allegedly owed the web by the company. Summons were handed B. B and Hilton & Riggio, its agency last week, returnable in New York Supreme Court, asking payment of "a balance of considerable proportions still owing ABC under facilities and program arrangements" for the show.

'ABC claim that B.B's suit, filed two weeks ago in Los Angeles "ostensibly as an affirmative action," is "really a defensive move." Web's general counsel, Geraldine Zorbaugh, said, "It is evident that the B. B Pen Co. action was intended to blunt the effect of ABC's action commenced in N. Y. to collect that balance. Web has retained the firm of Hawkins, Dellafield & Wood to handle the counterclaim, while the L. A. firm of Lillick, Geary & McHose have entered a defense to B. B's suit. Balance owed to ABC, a network altorney said, is "in the upper five figures."

'Lone Ranger' as 1-Shot Full Hour TV Showcase Vs. Sullivan's 'Toast'

"Slotting of the year" will find an hour-long version of the history of "The Lone Ranger" bucking Ed Suliivan's "Toast of the Town" come Feb. 13. ABC-TV has sched-With Desk Job come Feb. 13. ABC-TV has scheduled the one-hour special, which Jack Chertok has whipped up for Lone Ranger Inc. toppers Jack Wrather and Helen Alvarez on the occasion of the show's 22d anni, at 8 p. m., right opposite "Toast."

Filmer, incidentally, will run as a sustainer, since it's a promotion

WRCA-TV 'Go for Broke' As Daytime Showcaser; Bill Hayes Also Set

Norman Brokenshire is being set Norman Brokenshire is being set by WRCA-TV, N. Y., to take over a daytime cross-the-board siot with a variety show under his name, stanza, will have some service as well as standard entertainment elements and will include a mixed pair of singers, Bill Hayes featured vocalist and an orch. There'll be

pair of singers, Bill Hayes featured vocalist and an orch. There'll be guest interviews.

Slotting of 1:05 to 1:30 represents an overhaul by program chief Steve Krantz, with "Sentimental You" getting the axe and with no word on the future of that shortermer. It follows the newest trend (as per WABC-TV) in spotting daytime entertainment. Kenneth Banghart will lead up to the Brokenshire showcase with a news capsule and Richard Willis remains at 1:30 with his "Here's Looking at You" beautifier. Richard Eckler will produce and direct and Bobby Lane script. Show will kick off middle of this month.

WOV & WATV In **Open Warfare On** Italo Programs

Bad feelings are high in N. Y. between Italo radio station WOV and the producers and star of a new block of Italo video shows on WATV. In the past two weeks mud slinging and tactical counterfire have been rampant on the airwaves and even in the dailies.

Uniquely, WOV has become the virtual critic of another station's programming, and it's also believed the first time that a radio station has indulged in open warfare with a tv station in N. Y.

a tv station in N. Y.

First the radio outlet, which has held aimost sole electronic sway among N. Y.'s large Italian population for a long time until advent of the tele shows on WATV a few weeks back, allegedly began with a dig at Aldo Aldi, who left after eight years with the radio station to take up as emcee of an hour daily in the WATV Italo sked. As Aldi himself reports it, a regular WOV announcer, explained on the air to Aldi's replacement why the former left after five years in the same time spot. Without mentioning Aldi by name, he was said to former left after five years in the same time spot. Without mentioning Aldi by name, he was said to have declared that WOV had told the emcee not to leave, because in time the station would have its own tele show. But, the announcer added, he decided to go anyway. Aidi noted that the entire tone of the conversation was of the "I told you so" genre.

Shortly thereafter a require company of the conversation was of the shortly thereafter a require company of the same time.

Filmer, incidentally, will run as a sustainer, since it's a promotion piece and General Mills isn't footing the bill. CBS-TV is trying to clear an hour of sustaining time for the special, with the probability that it will slot it on a Saturday afternoon, which is when the web carries the repeats of the regular show. An ABC wag queried: "Why don't they put it opposite 'Disneyland'?"

ALAN GALE AUDITION

SETS TERESA BREWER

With Teresa Brewer as the initial guest, the proposed half-hour comedy-variety series starring Alan Gale undergoes the audition route on Feb. 10. This is the Irving Mansfield-Ted Asiley package which NBC-TV is underwriting as a proposed nightnine series in a bid to find new talent in the tv comedy sweepstakes.

Coleman Jacoby and Arnie dosen have been pacted as the show's chief writers.

Hurok's Got Himself a Poser

Sol Hurok's newly-established consultancy with NBC-TV (he's currently in Europe negotiating for talent for the network's "Producers Showcase" spec series), has raised the question in some quarters as to Hurok's future status in relation to Ed Suilivan's "Toast of the Town" on the competing CBS-TV.

Until now the concert impresario has had an almost exclusive the status in the future of the concert impresario has had a limost exclusive.

Until now the concert impresario has had an almost exclusive to identity with the Sullivan show, as with the guest appearances of such personalities as Roberta Peters, Moira Shearer, etc. In view of the current "stay on your own side of the street" talent schism which finds both webs steadfastly rejecting any talent interchanging, the assumption is that from here on in it's to be a one-way thoroughfare where Hurok-pacted talent is concerned. The fun, some say, will start when Sullivan dangles those offers for performers in Hurok's already-existing stable, with attendant reading of the fine print to determine whether he or NBC can stop it.

'A Local Makes All Stops'

Case of When a Network Masterminds a Local Show The Station May Miss the Train

Philly Nite Life Cues WPEN Sponsor Bonanza

Philadelphia, Feb. 1.

Unusual sponsorship setup finds 11 cafes and restaurants picking up tab for WPEN's "After Hours," early ayem (2 to 5) program of disk and interviews with show folk emceed by Bob London in station's

Ranch Room.

Bill Rodstein, owner of Latimer Club, paved way for project by per-

Bill Rodstein, owner of Latimer Club, paved way for project by personally sponsoring program for seven weeks to stir public interest in local night life.

After having set pattern, Rodstein turned program back to Yardis Advertising Agency, which set up deals with cafes. Participating are the Latin Casino, Celebrity Room, the Rendezvous, Sciolla's, Orsatti's, Frankie Bradiey, the Wagon Wheel, P. M. Bar, 800 Lounge, Steve Brodie's and Hatboro Inn.

Weaver Tint Hint: Economic Plateau

Pat Weaver, NBC prexy, urged non-consumer facets of American industry to get aboard television in support of the end products of their customers in a speech at the their customers in a speech at the Detroit Economic Club yesterday (Mon.). Building a dream picture of individual earnings that would have to find an outlet in purchases. Weaver's address was punctuated by constant reference to the rolor era, current and upcoming, declaring that:

"An explosion which will diff

An explosion which will lift "An explosion which will lift business to another economic plateau is in the making, and the dynamite for its lifting is with us now. It is color television. It will sharpen the incentives, alert the minds, enlarge the spirits, build up hopes, harden the determination, and enlighten the views of our people."

and enlighten the views of our people."

Tint tv, he said, would "quadruple the impact of the incentive system on society itself. The transfer of information about the strength of the economy, which sets the climate for confidence or fear, is and will be done by the mass media," and particularly by color video. He described the color medium as one which would "take people out into the wide, wide world—to the cascades of the Sierras, the Everglades of Florida, the glitter of Broadway, and to the romance of far places. It will give people a new sight of the present that they never saw before."

Denning as Margraf Aide On NBC Contract Deals

James Denning has been taken out of the legal department of NBC out of the legal department of NBC and installed as manager of talent and program contract operations under Gus Margraf, veepee in charge of talent. (Margraf himself came out of the legal end of the network operation a couple of years

Moving of Denning has been occasioned by the stepped-up activity in formulating new program-talent deals looking toward '55-'56.

CBS-TV and its Gotham flagship, WCBS-TV, are in the midst of working out a "purchase" whereby the station takes over "An Eye On New York," which is strictly a local show to begin with, The web is regarded as having given the show too much of a black "Eye' via an all-encompassing aura, sort of a panel-on-thechannel view that, for all its high channel view that, for all its high flown discussion and even more highflown guests, didn't hit, New Yorkers with what they wanted to see and hear—what's wrong with the town and how to go about improving it. This would call for updated, up-to-the-minute accent on the goings-on in Gotham, whether it's smog or fog, garbage collection, the transit and traffic situation, or juve delinquency. And without

it's smog or fog, garbage collection, the transit and traffic situation, or juve delinquency. And without pulling too many punches.

"Eye" has had a hop-skip-jump history in slotting and panelmastering since its June '53 premiere, with such CBS staiwarts as Charles Collingwood, Edward P. Morgan (now ABC), Jim McKay and Bill Leonard as the moderators. It's been in various time periods and only recently got ousted from 3:30 p.m. Saturday to make way "Big Ten" basketball on the web. The pitch now is to instail Leonard permanently as producer on-camera and to tailor the show strictly in the "for New Yorkers" groove, compiete with spot news film under the overall supervision of Ciancy Worden, head of public affairs for the station. The o&o is "currently talking "Eye to Eye" to Leonard to work out the deal for switching him and the show from network public affairs. Idea is to give it a Sunday morning wharfing at 11 o'clock, preceded by the "Wake Up & Live" religioser and foliowed by "Camera Three" (another localite that's been all over the sectrum despite its bigtime educational cultural-entertainment facets). cational cultural-entertainment fa-

When and if that's settled and the show reaches an audience, the next move may be to provide a better time. The fussin' and feudin' stem from the fact that "Eye" would be installed as the most expensive of the station's public service programs, with Leonard's fee a not inconsiderable part of the bundie. Leonard is one of the best informed minds around when it comes to knowing the town, including its restaurants, cultural and theatrical facets, streets and city affairs. When and if that's settled and

Ballantine Biz In JWT-to-Esty

A major shift in beer advertising strategy brings the P. Ballantine & Sons account, the New Jersey outfit, into the William Esty agency camp, J. Walter Thompson had been operating for that client for some time.

Ballantine is heavily repped in radio-tv with the telepix end accented by the spot-marketed Eddie Cantor new comedy series out of the Fred Ziv production arsenal, plus the longtime Shelley Reynolds "Foreign Intrigue" skein. Beer and ale company also is strong on the sports side seasonally.

FCC CAN REGULATE NETWORKS

Plotkin Report Highlights

These are the highlights of the Plotkin report:

On the network front, it recommends that the FCC take steps to insure that "no arbitrarily discriminatory practices" are followed by the webs in awarding affiliations. The Commission would be required to set up standards to be followed by the nets in giving affiliations and stations meeting these standards would be entitled to contracts.

It recommends that the FCC set up procedures to insure that network programs not carried by a regular affiliate be made available to other stations.

It further calls on the FCC to impose restrictions on station choice of network programs in intermixed areas when conversion has reached a certain point, with provisions to insure that no net is "frozen-out" of a substantial number of markets.

The report recommends that the Commission abolish or modify the option time rule "to provide that a network option should not be permitted to oust a national spot program any more than it is able to oust the program of another network." The nets would also be required to get out of the national spot prepresentation field.

The commission is also called on to (1) consider separation of AM from tv networks; (2) consider reducing the ceiling on multiple ownership to three stations; (3) inquire whether multiple ownership to consider another make the affiliate for two years but giving the network cancellation privileges; and (5) investigate reasonableness of coaxial cable charges.

On the deintermixture front, report requests FCC to reexamine proposals it rejected to eliminate intermixture and to advige the committee what action it plans.

In respect to receivers, the report recommends that if the excise is to be lifted on all-channel sets the exemption should be granted only on a showing that the manufacturer would produce all-channel sets exclusively.

Both the FCC and the Justice Dept. are required to report to committee on recommendations within 30 days and submit proposals.

oth the FCC and the Justice Dept. are required to report to mittee on recommendations within 30 days and submit progress

Why AT&T Grows Rich

Closed-Circuit 'Telephone Convention' Links NBC Sales in N. Y., Chi, Detroit

A new wrinkle in telephonic conventions was sprung at NBC last week when the entire sales oplast week when the entire sales op-erations in New York, Chicago and Detroit engaged in a three-way several-hour kickaround of the net-work's sales problems and at the same time were given a first-hand glimpse by the web's high com-mand into the projects being pat-terned for the '55-'56 semester, All problems were tossed back and problems were tossed back and forth as though in assembly and network chieftains claim it was as successful as an in-person get-to-

gether.
Immediately after the closedcircuit powwow, the entire proceedings were put on tape and
flown to Hollywood, where the
Western Division sales staff was
able to do a playback the following day to alert itself on what's
new in NBC sales plans.

Albany's WTRI (UHF) Signs Off

Albany, Feb. 1.

The Albany area suffered its first UHF casualty Monday night (31), when WTRI, after spending a large amount of money to get on the air in Feb., 1954, and then to build modern studios and offices, signed off. The reason: the CBS affiliation was lost to WROW and no other network tieup was available.

WROW retained its ABC and Dublont connections, while picking up the limited Columbia feed. The Stanley Warner Theatre Corp. held a 50% interest in Van Curier Broadcasting Corp., headed by Col. Harry Wilder and generalmanaged by Richard B. Wheeler. Since hitting the air, WTRI had carried "some programs from the CBS Television Network"; was "severely limited by the fact WRGB, using its power as a VHF station, maintained a monopoly of the best tv programs of all four networks and made it difficult for WTRI to operate."

PHILCO UPS TWO

Philadeiphia, Feb. 1.
Joseph A. Lagore has been named vice president-manufacturing, and James D. McLean has been upped to v. p. in charge of saies for the Government and industrial division of Philo Corp.

New Dennis Day Series

Dennis Day, who planes back to the Coast today (Wed.) after wind-ing his nitery stint at the Copa-cabana, N. Y., will shoot a pilot on a new variety show format for NBC-TV in a couple of weeks.

Day's situation comedy segment folded last season after being slot-ted against "I Love Lucy."

Bowling Takes The Keg Light In Chi TV Hassle

Chicago, Feb. 1.

Sudden popularity of bowling on to has touched off a dingdong battle centered here over video control of the nation's top keglers. Background of the skirmish over the signing up of the name bowlers is the belief the sport has a network future, on the basis of astronomical ratings being knocked off locally by the two weekly WNBQ live shows and the filmed version sold in 62 cities.

Squared off, interestingly enough, are the producer and the bankroller of the original WNBQ package which first demonstrated bowling's tv wallop. Sponsor Pete DeMet, Chi car dealer turned tv impresario, was in New York last week pitching a network tenpin package to ABC-TV and CBS-TV. DeMet, who also financed and produced last year the "Championship Bowling" film series now running in 62 tele markets, the past several weeks, has been inking bowling headliners to exclusive tv pacts. At week's end he reportedly had over 30 pactees sewed up for network, local and film deais.

Since the DeMet contracts could preclude use of the bowlers on his local shows, Matt Niesen, producer of the WNBQ packages which emante from his alley, has turned the matter over to his altorney Sanford (Bud) Wolff. Latter last week dispatched a "cease and desist" notification to DeMet, threatening "necessary legal measures" to forestail the car dealer's attempts to tie up a maximum of 40 top bowlers. Niesen, incidentally, owns 20% (Continued on page 52)

JUSTICE DEPT. ALSO GETS NOD

Washington, Feb. 1.
The majority report on the Senate inquiry into the relation of network operations to UHF problems places responsibility for correcting inequities in the tv broadcasting industry with the FCC and Department of Justice.

ment of Justice.

The report, to be issued tomorrow (Wed.) by Chairman Warren Magnuson (D., Wash.) of the Senate Interstate Commerce Committee, was prepared by Harry Plotkin, Washington attorney, who became majority counsel when the Democrats assumed control of Congress.

majority counsel when the Democrats assumed control of Congress.

A minority report, by former FCC Commisioner Robert Jones, who was originally appointed majority counsel by former committee chairman John W. Bricker is to be issued later this week.

Entitled a "memorandum" on "television network regulation and the UHF problem," the Plotkin report is the first important document to come out of Congress on the role of networks in the tv broadcasting field. Although it was prepared for the committee as a basis for legislation, it makes few legislative recommendations.

Instead, it tells the FCC, in effect: "It's your job to regulate the networks. Here's our sanction to do so."

It also tells the Justice Dept.:
"Don't wait for the FCC to move
in on the broadcasting industry.
Exercise your antitrust preroga-

UHF Problem 'Serious'

tives."

UHF Problem 'Serious'

In restrained but nonetheless pointed language, the report finds the UHF-network problem a "serious" one which warrants "the most earnest consideration" of Congress and the government agencies involved. While not claiming to provide "the complete answer," it regards its recommendations as "a good starting point in an endeavor to find a solution."

Its purpose, it declares, is "to devise means of increasing the number of tv stations in the various communities through a reinvigoration of UHF operations and to promote fuil, free, and individualistic self-expression of tv station licensees by mitigating the economic dependence of station licensees upon a few network organizations."

"The objective," it asserts, "is vitai. The price of failure as a result of inaction would be enormous."

RED ROWE'S ROW CUES KFWB EXIT

Holiywood, Feb. 1.

Red Rowe has exited KFWB, where he's been a disk jockey for eight years, the d.j. accusing manager Harry Maizlish of forcing him out, although his contract had 10 months to run.

Maizlish was not available for comment on the hassle. His office admitted Rowe had exited, but as for the reason, said "you'll have to get that from somebody else."

Rowe accused Maizlish of bringing him in for renegoliation of his pact long before the customary time, then offering him a new deal which amounted to a 60% paycut."

So What's New

Major ripley attending the current tv semester is the "suddenly taking cognizance" of the manner in which stars are being utilized to plug the client's products.

Despite the present "viewing with aiarm," actually the situation goes back a full 20 years in radio, when the same hue and cry went up as Amos 'n' Andy were extolling the virtues of Pepsodent; Rudy Vallee was carrying the commercial torch for Fleischmann's Yeast; Eddie Cantor was a star salesman for General Foods, etc.—ail doing the personal message ail doing the personal message routine then, as now.

Hour Dramatic Stanzas Generating Lots of Steam in Bid for Laurels

I'll Be a Dirty-

I'll Be a Dirty—
The gent who does the Dial soap pitch on the "George Gobel" show is being manifestly unfair to his competitors. Point of the pitch is that Dial gets off more dirt and bacteria than its competition, and he illustrates this through the use of a human figure outlined on a blackboard with chalk representing the dirt. Using a dry blackboard eraser, he wipes the figure only half-clean, and this represents the action of the ordinary soap. Then with a wet eraser to represent Dial, it comes completely clean. Point of all this—but he doesn't make it—is that if the other soaps used water too, they'd be just as effective.

It's Now 'Buy Me **Buy My Summer** Replacement, Too

Looks like Jackie Gleason started something when he convinced CBS that there was nothing wrong with a Gleason Enterprises package (the Dorseys) taking over for him as a summer replacement and filler show, not to mention the fact that the selfsame Dorsey musical will go in back-to-back with Gleason next season. All of which swells the Gleason coffers considerably.

erably.
Now it's Sid Caesar's turn to call Now it's Sid Caesar's turn to call the summer replacement shot, the comedian's own package having been pitched up to NBC to take over the Monday 8 to 9 period during the 13 weeks that the regular show iays off. Clients are now pacted on a year-round basis (actually it's still 39 weeks, with the one-a-month preemptions for the specs making up the differential), but the network is now obliged to think in terms of 52-week major-league programming, rather than league programming, rather than 13-week puff material. Caesar's package will showcase bigtime tal-

Similar "buy me, buy my summer replacement" situation may mer replacement" situation may also apply to some degree in terms of Milton Berle's Tuesday 8 to 9 slotting. It's understood Berle will take over complete supervision of the time period next summer.

MEDICOS SET IKE FOR CLOSED-CIRCUIT

President Eisenhower will open the first closed-circuit televised "Videclinic" next Wednesday (9) at which doctors in some 31 cities will see and hear new developments in medicine demonstrated and discussed by top medical researchers and specialists. The President will speak from the White House to an estimated audience of 20,000 doctors at theatres, auditoriums and hotels in the 31 cities.

auditoriums and hotels in the 31 cities.

Ike's remarks will kick off an hour and one-half clinical session, with live and film pickups from Boston, Cleveland, Minneapolis, Chicago and New Orleans. Session is being transmitted over facilities of Theatre Network Television, with Smith, Kline & French Labs sponsoring and producing in cooperation with the American Medical Assn. and state and local medical societies. Latter will host the screenings in their own cities.

Mannings Texaco Coin

Cleveland, Feb. 1.

Cleveland, Feb. 1.

Cleveland — Tom Manning has been signed by Texaco for cross-the-board five-minute 6 p.m. sports-cast, giving him at least 12 Texaco-pacted stints per week, according to WTAM-WNBK Assistant General Manager Bill Davidson.

Television's full hour dramatic showcasers will be on a superbinge from here in, and with some unusual prebuilt facets. NBC's upcoming cluster of four stanzas starting Sunday (6) alone encompasses a "soup to nuits" spread with (1) an original, (2) adaptation of a Broadway and Hollywood big click. (3) transplantation of a smash film (from bestselling book), and (4) a bona fide, Honest John "return engagement by popular demand" original within four weeks of its premiere.

The numerals refer respectively to Gore Vidal's "A Sense of Justice" on "TV Playhouse" Sunday, Clare Boothe Luce's "The Women" (with half a dozen stars in its all-femme cast) on Monday's "Producers' Showcase" back-to-back with Charles Jackson's "Lost Weekend" on "Robert Montgomery Presents" (Jackson, incidentally, has joined J. W. Thompson as script editor on JRC-TV's "Pandis Theatre"; and

Charles Jackson's Loss vessels on "Robert Montgomery Presents" (Jackson, incidentally, has joined J. W. Thompson as script editor on ABC-TV's "Pond's Theatre"); and, with the mostest "coast to coast" interest, the return of Rod Seriing's "Patterns" next Wednesday (9) after its sieeper whammo last month on Kraft's "TV Theatre." (Kraft's opus tonight (Wed.) will be John Gaisworthy's done-everyfive-years-or-so "Skin Game" in adaptation by Robert Howard Lindsay.)

On the CBS side, Reginald Rose, who apparently does it with mir-rors, will be repped with his fourth script on "Studio One" this season with his acclaimed "Twelve Angry Men"). Rose's Feb. 14 play will

(Continued on page 46)

Leontyne Price's 'Tosca' for O'Seas

Gratified with the reaction from its two-hour "Tosca" telecast last week, in which the network set a precedent by starring Leontyne Price, a Negress, in an otherwise all-white cast, NBC has initiated overtures with the State Dept, to make kinescopes available for overmake kinescopes available for over-seas viewing, via Voice of America. In addition, the sound portion will be made available for Radio Free

Europe.
In all, 62 stations carried the telani, oz sations carried the tel-ecast, with not a single beef regis-tered from any affiliate, including those in the south. Board chairman David Sarnoff has made no bones as to his own pleasure over the results

as to his own pleasure over the results.

Of the 62-station spread nearly half were over the Dixie or southland "tradition" route. These inciuded Washington (D.C.), Louiswille, Columbia (Mo. and S. C.), Huntington, Memphis, Nashville, Norfolk, Alexandria (La.), Charleston, Charlotte, Columbus (Ga.), Durham, Greenville (N. C. and S. C.), Jackson (Missa), Knoxville, Macon, Meridian (Missa), Mobile, Orlando, Roanoke, Wheeling, Winston-Salem, Tulsa; and Temple-Waco, Wichita Falls and El Paso (ail Tex.). Ordering the show thus far for kinnie exposure (delayed seven to 28 days) was Atlanta, in addition to Boston, Johnstown (Pa.), Toronto, Honolulu, Pueblo (Col.) and Anchorage, Alaska.

SHOWERMAN HELMS MILWAUKEE'S WISN

Milwaukee, Feb. 1.

Appointment of vet broadcasting exec I. E. (Chick) Showerman as manager of WISN in Milwaukee, is announced by D. L. Provóst, veepee and general manager of the Radio and Television Division of The Hearst Corp.

and Television Division of The Hearst Corp.
Showerman's appointment is effective today (Tues.) He succeeds Harry D. Peck who resigned as WISN manager as of Jan. 27. Peck is to announce his future activities shortly. For more than two decades "Chick" Showerman has been a prominent figure and a key executive in the broadcasting industry.





THE WHOLE WORLD LOVES

Rush Memo: To: Television Management

We're breathless - things are moving so fast we'll be brief. Since release to television a few short months ago, THE LITTLE RASCALS have taken over the kiddie audience in market after market. Adults are flipping too! Ratings - Sales -Audiences-are SIMPLY FABULOUS - here's a sample:

Detroit

WXYZ-TV Monday-Friday

Los Angeles

KNXT 5:30-6:00 Monday-Friday

Buffalo

WBEN-TV 5:15-5:45 Monday-Friday

TOPS IN MARKET

80% of the audience 6:00-6:30 ONLY MULTI-WEEKLY PROGRAM IN TOP 15 (Hooper Nov. '54) **WEEKLY CUMULATIVE RATING 42.5** (ARB Dec. '54)

TOPS IN MARKET

53% of the audience 5:30-6:00 WEEKLY CUMULATIVE RATING 35.9 (ARB Dec. '54)

TOPS IN MARKET

60% of the audience 5:15-5:45 STATION RATING UP 500% (ARB Oct. '54)

tersta TELEVISION CORP.

DALLAS 304 S. Harwood St. Prospect 1658

BALTIMORE 4417 Norwood Rd. Hopkins 7-5530

CINCINNATI 1635 Central Pkwy. TORONTO Sterling Films, Ltd. . King Edward Hotel Parkway 0179

DES MOINES 1115 High St. NEW YORK 1560 Broadway HOLLYWOOD 4376 Sunset Drive Normandy 2-9181



THE "LITTLE RASCALS"

LITTLE RASCALS now NUMBER ONE Multi-Weekly Show in:

 Detroit
 WXYZ-TV

 Buffalo
 WBEN-TV

 Denver
 KBTV

 Seattle
 KING-TV

 Los Angeles
 ...KNXT

 San Francisco
 ...KRÖN-TV

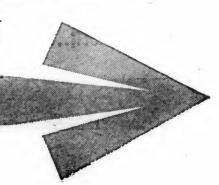
 San Diego
 ...XETV

 Phoenix
 ...KPHO-TV

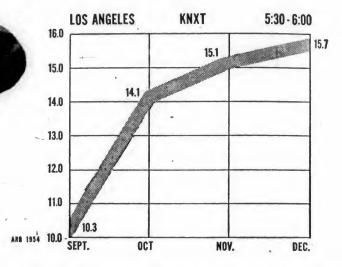
LITTLE RASCALS just sold in:

Birmingham WABT
Chicago WBKB
Minneapolis WCCO-TV
Duluth KDAL-TV
Washington WRC-TV
Boston WBZ-TV

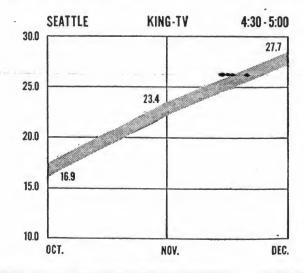
JUST SOLD IN NEW YORK







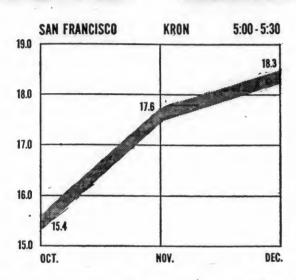
CLUBHOUSE GANG



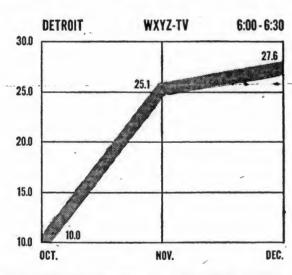
EXCLUSIVE IN

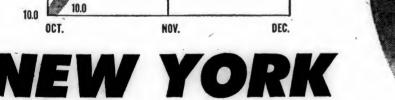
What a record...what a program...what a TV buy...call today, MU. 2-6500

HAS'EM!



COMEDIES 5:30 - 6 PM Monday through Friday





or Free & Peters



"Officer" Joe Bolton..

on duty for live commercials

'Third of a Nation' Adopted by Radio In New Power Play on FDR Concept

When Franklin D. Rooseveit de veloped his "third of a nation" theme, he intended it to convey the downbeat economic status of that segment of the U.S. population

Updated to read approximately 56,000,000 persons, the figure can be stretched to mean several different things as far as network radio listenership is concerned. According to the NBC-Starch survey announced last week, roughly that many persons listened to radio "last night" (meaning almost any night in the prime hours). But night in the prime hours. But this isn't FDR's piece of pie, since NBC observes in its "Validation" section of the survey that "evening radio listeners are not simply paupers, white trash, shut-ins or people who have no more wants."

people who have no more wants."
Coincidentally, John Karol's lecture stances around the country include the 56,000.000 figure, but it has no direct relationship to the MBC theme. Karol, network sales v.p. of CBS Radio, makes this pitch: "On a Monday-to-Friday daytime or evening basis, network radio delivers enormous audiences each week. For example, a run-of-the-mill five-a-week daytime program on a nationwide network twonder which one?) reaches 6.123,000 different listeners, and a total of about 14,000.000 listeners during the week. During a four-week distribution of the company of t the week. During a four-week span, this same program reaches over 10.000.000 different listeners and over 56,000,000 total listeners."

Under this pitch, Karol wonders why radio hasn't been getting the share of billing that its qualifications indicate and attempts to give the answer. It's this:

"This is partly due to a feeling on the part of some advertisers and agencies that radio just isn't so-cially correct since television came on the scene. This is a frame of mind or fear that time is correcting. A far more dangerous point of view about radio has to do not with the facts but rather with the way some agencies and clients are reporting the facts."

"unreason-Karol's example of 'ole" reporting of facts:

"If I tell you I know a man who just lost \$25,000,000, you would think that here is a fellow who has indeed lost his shirt. But if I tell you that I know a man whose for tune has been reduced from \$100.000,000 to \$75,000,000, your thought—and rightly so—is on the fact that he still has the \$75,000,000. Now it's perfectly true that in the past six years radio has lost audience. But it is just as true that radio still has an enormous audience."

AM-TV Dialing Among Teenagers

Sid Ascher's Teenage Survey Service has come up with some in-teresting figures on radio-tv dial-ing among 17,792 highschool teenagers. Radio summary: 17,763 have radios; 8,651 have more than nave radios; 8,651 have more than an hour a day; 3,412 dial in from one to two hours; 11,300 from two to three hours, and 2,847 more than three hours daily,

Television synopsis: Of 17,763 questioned, 6,970 have telesets; 186 rarely tune in; 816 tune in up to an hour a day; 4,735 from one to two hours; 1,084 from two to three hours, and 149 more than three hours daily.

Many expressed a desire for programs slanted to them. They resent "brain wash" programs supposedly for teenagers (with examples given). They don't want programs "written down" to him, but by the same token they want shows devised for them.

Survey covered about 30 of the largest cities.

Kansas City—Edith Sacco has been appointed chief at Station KCKN. She succeeds Florence Cyhel, who joins continuity de-partment of the R. J. Potts-Calkins & Holden, Inc., ad agency.

TV Stars Push Coast **Auto Show to Top Gross**

Auto Snow to 10p Gross.

Appearance of telestars brought in the highest paid admish in history of the L. A. Auto Show here, when 32,317 persons paid \$1 pius tax one night at the Pan Pacific, crowing in to see a show toplined by Lawrence Welk and his orch, Danny Thomas, W'lliam Lundigan, Roy Rogers and Dale Evans, James Dunne and Bill Bishop.

They are sponsored on video by Chrysler, and it was Chrysler night at the show. Figure is three times higher than that recorded for any single night last year. John Gaunt

single night last year. John Gaunt produced the 45-minute show.

AM-TV Campaign

The Toy Guidance Council has made plans for a radio-tv cam-paign this year that looks to exceed the \$500,000 spent by the organization for pre-Xmas '54. Last year the org bought into established half-hour juve shows in over Ilshed half-hour Juve shows in over 40 video markets through agency Friend-Reiss, but plans have been changed drastically for '55: for the upcoming Xmas selling season, TGC will shoot a series of 15-minute vidilm shows plus tape a 15-minute completely separate radio chain. skein.

Coin for the intense radio-ty campaign comes from the overall advertising - promotion - publicity budget of \$1,500,000, an increase of \$200,000 over '54. Distribution on both the vidfilm and audio pack-ages will be handled through the

ages will be handled through the agency.
Several toy manufacturers and several hundred merchandisers would not disclose the specific distribution plans on the two series but said that greater coverage (based on the number of subscribing merchandisers) is expected (and therefore the budget for radio-tv "would increase proportionately").

ABC-TV's Closed-Circuit Dept. as a Sales Hypo

ABC-TV last week pointed up the quickly-mushrooming field of closed-circuit television for business clients by setting up a closed-circuit department of its own. New setup, which will handle sales of closed-circuit shows, production, programming and every facet of the business but booking theatres and auditoriums for the sessions, will be headed by Bill Balaban, who moves over from the web's New York flag, WABC-TV, where he was assistant program director.

CBS Names Eliasberg For Research Projects

CBS-TV has created the post of research projects supervisor under research director Oscar Katz and brought Jay Ellasberg back to the web to head it. He will serve as overall coordinator and supervisor of major surveys and analyses. Ellasberg left CBS six years ago to engage in research and related

Eliasberg left CBS six years ago to engage in research and related spheres in the ad agency field, including posts with Kenyon & Eckhardt and Foote, Cone & Belding, and latterly with ABC Radio, his most recent position.

Flynn's 'March or Die' As 1st CBS Film Series To Be Produced Abroad

CBS Television Film Sales goes into its first foreign production deal, an "adult" Foreign Legion series starring Errol Flynn titled

series starring Errol Flynn titled "March or Die." Film Sales is financing and will distribute the series, to be produced in Britain and French Morocco by the Jersey Corp., a new corporation headed by telepix producer Tony Bartley and his wife. Deborah Kerr.

Bartley leaves for London tomorrow (Thurs.) to set up production with Aubrey Baring, a British filmmaker who's in on the deal, with the first 26 to roll about Feb. 14. Series stars Flynn as narrator, telling stories of why men joined the Legion, etc. First teleplay in the series was scripted by Paul Monash.

30-Year Zenith Stripes For Robertson, Kaplan

Chicago, Feb. 1.

Zenith Radiō prexy Eugene F.
McDonald Jr., presented special
30-year service awards to exec
veepee Hugh Robertson and veepee-treasurer Sam Kaplan, both
up-through-the-r a n k s executives.
Robertson joined Zenith as office
manager in 1924 and worked up to
the exec v.p. post 10 years later.
Kaplan started working in the
company's mail room right after
graduating from high school in
1923. While working in the accounting department, he earned
his degree from the Northwestern
U, night school. He was made a
v.p. in 1948 and became treasurer
in 1952.

HAPPY CHIRPING FOR 'BIRDS'

Dalias, Feb. 1.

WFAA's "Early Birds," world's oldest live breakfast airer, doubled its air time yesterday (Mon.) and

WXIX's 'Little Germany'

Milwaukee, Feb, 1.

Milwaukee isn't "the best beer town in the country" by coincidence. It's the German-born and German extraction population that rides the lager graphs way up to the stratosphere, not to mention the addition of the homegrown non-Teutonic Americans who are not averse to quaffing the stuff to the point where one suds outfit (Schlitz, of course) made national capital out of "the beer that made Milwaukee famous." When CBS-TV bought WOKY-TV (changing the letters to WXIX to dovetail with the Roman numerals for channel 19), it began stocking the station with staffers from New York, Los Angeles elsewhere, with a good many of them bearing "Fritz" names.

The web sent in such last-namers as John Lathrop Viemeister, newly ordained business manager; Arthur F. Schoenfuss, director of operations; By Colvig (when he writes a feature plece, it goes under the Gertrude Stein-ish byline of By By Colvig), who's the new promotion and publicity chieftain; and, as the latest appointment, Robert Heuberger, the chief engineer (he's been supervisor of technical operations) in Gotham.

Others tapped by Columbia for Milwaukee (with or without German connotations) are Leon Drew, program director, from KSNTV, Hollywood, and Theodore Shaker, general sales manager, from CBS-TV spot sales in N. Y. The new general manager is Edmund C. Bunker.

State Laws—Plus Television—Cloud'56

Looks Like Atlantic City Is Under-Equipped for Republicans, Democrats

ARF Survey on Ratings Up for Chi Discussion

Chicago, Feb. 1.

Dr. E. L. Deckinger, Biow agency's research veepee, has been set as the featured speaker at the set as the reatured speaker at the initial luncheon meeting Feb. 23 of the Broadcast Advertising Club. Deckinger's topic will be the first public exposition of the controversial Advertising Research Foundation report on radio-ty rating services.

Newly organized club, comprised of Windy City radio-tv and adver-tising execs, was formed through the merger of the Television Coun-cil and the Radio Management

CBS Rolls Pilot On 'Navy Log' Pix

Pilot film of "Navy Log." which CBS Television Film Sales will finance and distribute, goes into production Feb. 15 with location shooting by the Navy at Key West. Pilof will Fie produced on the coast by Joel Malone, who turns out "The Whistler" for Film Sales, with Package-owner Sam Gallu as execproducer and Bud Andrews as director. director.

director.

Initialler in the series is about the Navy frogmen, and the Navy is sending a five-man camera team, along with a Snorkel submarine, to Key West to shoot underwater sequences. Other location and studio shooting will be done on the Coast. Only permanent member of the cast, the narrator, hasn't been set yet, but Film Sales v.p. is talking to Arthur Godfrey about doing it.

Washington, Feb. 1.
The Republican National Committee meets Feb. 17 to select a city for the 1956 G.O.P. Convention, with the choice expected to be made between Chicago and Philadelphia.
Although Atlantic City is also in the runnning, its lack of facilities for the networks to pipe out television coverage of the sessions appears to eliminate the s-ashore resort town which, otherwise, would be ideally suited as a convention site. The broadcasters have made clear they would be unable to provide proper video coverage from Atlantic City.
The Democratic National Convention is expected, as usual, to

from Atlantic City.

The Democratic National Convention is expected, as usual, to be set in the same city as the Republican conclave. The broadcasters pointed out that the cost would be prohibitive, if they had to set up radio and television facilities in two different cities.

However, there is considerable of a problem in the Democratic anneuncement that its convention would be at the end of August, with the Republicans following in mid-September. This would require a change in the election laws of some states which now provide that names of candidates must be certified at least 60 days before date of election. It will also pose a headache for the networks, both radio and tv.

The old custom of having the conventions at the end of June and early in July means that, generally speaking, mostly summer replacement shows must be knocked off the air. However, a mid-September convention means the webs will have to pre-empt the more expensive, sponsored fall shows.

TvB Taps Nelson As Nat'l Spot Chief

The new Television Advertising Bureau pencilled Raymond E. Nelson, ex-ad agency chieftain, as its director of national spot sales. Simultaneously, the sales promotion org for video announced that Blair TV had become the first station repoutfit to join.

TV had become the first station repoutfit to join.

Appointment of Neison, who suspended his Keystone Advertising Agency as well as Nelson Productions, to take up the TvB post, was in part at least an effort to satisfy members of the Station Representatives Assn., who drumbeated last supmer for the original tv industry sales promotion group, which was to be without network ties. (The 'no network' agency was intended to avoid what SRAers then feit was a weakness in TvB's radio counterpart, Broadcast Advertising Bureau, in not paying special attention to the needs of spot.) However, NARTB stepped in, and TvB was finally conceived as an 'all-industry' group, with a stipulation in the original org precepts allowing for station rep membership.

Ollie Treyzs, TvB prexy, pointed out that national spot twas only 4% of the national ad dollar. He said Nelson's job will be to "lift the tv national spot expenditures above the \$190,000,000 1954 level."

Television's Empire Builders

Washington, Feb. 1.
The age of the broadcasting empire builder is at hand. Television has given him the impetus to spread out. More and more operators are shooting for the limit on station ownership. Despite the high investment needed for getting into the field, the proportion of multiple owners in tv is far greater than in radio. in radio.

in radio.

A study of FCC records reveals that more than one-third of the ty stations on the air are owned or controlled by multiple license holders. There is, in addition, a sizable number of companies or individuals with minority interests in two or more stations.

The trend toward group ownership in television has been stanged.

The trend toward group ownership in television has been stepped up in recent months by expansion of such stalwarts as Westinghouse. Storer and Hearst. These three have laid out over \$20,000,000 to increase their holdings, This group alone (assuming FCC okay of the Hearst channel 12 purchase in Milwaukee) has a total of 13 stations worth perhaps \$65,000,000.

There are other tv empires, established or in process, among

them Crosley with four valuable properties, General Teleradio with five, Meredith Publishing with four, Time-Life with two and a half,

properties, General Teleradio with frive, Meredith Publishing with four, Time-Life with two and a half, Scripps-Howard with three, the Gannett newspapers with three, Donald W. Reynolds newspapers with three, the Samuel I. Newhouse newspapers with two and a half, the John T. Griffin group with three, and the Steinman newspapers with three tincluding WDEL-TV in Wilmington, Del., just sold).

Nor do these include the networks with their 16 owned and operated stations. Only DuMont, among the webs, has reduced its holdings (through sale of its Pittsburgh outlet to Westinghouse). NBC and CBS are in the process of expanding to reach the "five plus two" limit and ABC may do likewise, DuMont's only indication of going after more stations is its participation in the contest for channel 5 in Boston.

of going after more stations is its participation in the contest for channel 5 in Boston.

The multiple owners are most ly in the two-station class and quite a few of them are newspapers. They include John E. Fetzer, Central Broadcasting Co., the Cox newspapers, the Washington Post,

Ridder Publications, Jefferson Standard Life Insurance Co., the Chicago Tribune and New York Daily News (McCormick), the San Francisco Chronicle, Cincinnati Times-Star (Taft family), the Harry M. Bitner family, the John J. Louis Family Lamestown, Broadcasting family. Jamestown Broadcasting Co. (John Boler), and R. H. Drewry

Co. (John Boler), and R. H. Drewry and associates.

On the whole, the empires in tv have been built by those with broadcasting knowhow, as witness Storer, Westinghouse and Crosley. In the early post-freeze days, many newcomers planned to enter the field, some with the full limit of stations. Multiple applications were field, some with the full limit of stations. Multiple applications were filed by wealthy oil men, theatre operators, manufacturers, actors (Including Bing Crosby and Mary Pickford), labor unions, and engi-

Most of those who filed for VHF channels dropped out when they found they'd have to go through hearings. A few merged their applications with competing applicants. Some of the applicants for UHF channels got permits but only a few went through with construction.

NBC-TV'S 'SUN. MATINEE' SPECS

Everybody's In a Meeting

Everybody's in a meeting these days. Call a network exec and it's a 100 to 1 safe bet that the answer'll be: "He's in a meeting." The surprising part of it, the secretary isn't kidding. If there are more of them going on at NBC than at CBS, the chances are it's because there aren't as many meeting rooms at Columbia.

The baffling part of the whole thing is that the meetings go on at such a clip and in such fast succession that there's little time in between to do something about the decisions of the pre-

NCAA Decision on TV Grid to Be Revealed Feb. 26; Set Web Parley

Network, agency and advertiser reps have been invited to sit in on the public hearings the tv committee of the National Collegiate Athletic Assn. has scheduled for Feb 10-11 in New York. With its 1955 footbali policy still very much up in the air, the NCAA tv pianners will use the two-day session as a sounding board for all and sundry proposais on how to handle the vexing video problem.

On the surface, the two-day closed meeting held here last week was productive of little more than a timetable and a new tv committee chairman. Elected was E. L. (Dick) Romney, commissioner of (Dick) Romney, commissioner of the Mountain States conference who succeeds Harvey Cassill, U of Washington athletic director. Romney was chosen as a "neutral." not being identified with either the status quo camp plugging for the continuation of the single national "Game of the Week." program, nor the regional jurisdiction camp spearheaded by the Big 10.

Walter Byers, NCAA exec director and spokesman for the tv

Water Byers, NCAA exec director and spokesman for the ty group, confirmed that the recent flurry of state legislative interest in the football tv situation as it ap-plies to tax-supported schools came in for discussion.

in for discussion.

After the Feb. 10-11 gettogether the committee expects to convene here again the following weekend to finalize the 55 tu- plan.—It's hoped to get the proposal into the mails on Feb. 25 for the membership referendum which closes March 8. Byers said he probably will be able to reveal the plan publicity on Feb. 26.

Lamb Hearing To Resume On Feb. 9

FCC hearings before Examiner Herbert Sharfman on Commie charges against broadcaster - publisher Edward Lamb, wiil resume next week (Feb. 9) after a recess of nearly three months. The proceedings had been twice postponed at the requests of attorneys for both sides.

At a conference with lawyers last week, Examiner Sharfman upheid a contention by FCC counsel Joseph Kittner that the government has not "rested" its case. His ruling, in effect, disposed of a mo-tion filed by Lamb for an im-mediate dismissal of the proceed-ings on the grounds that the Commission offered no substantial evidence to sustain its charges. The motion was based on the premise that FCC had completed its pres-

entation.

Kittner refusing to disclose whether he plans to call more witnesses against Lamb and Sharfman denied a request by Philip Bergson, counsel for Lamb, to require him to do so.

The hearings will resume with cross-examination of William Cummings, one of four government witnesses which Lamb's attorneys have requested be recalled.

'PERSON TO PERSON' SLOTTINGS ON BBC

London, Feb. 1.

Telerecordings of a selected number of "Person to Person" pronumber of "Person to Person" programs presented by Edward R. Murrow on his live CBS-TV show in the U. S. will be seen here during the first quarter of 1955, according to an announcement in BBC's Television Broadcasting News. (Specific programs had already been announced in the States. Among them was the screening last February of Mrs. Eleanor Roosevelt at her home in New York and Captain Sorrell on the Queen Mary when berthed in Gotham.) Gotham.)

Gotham.)

In the programs, described as making considerable use of the technical process of inlay (dubbed "picture window" remotes in the U. S. when applied to "P to P"), viewers saw an interview with Liy Pons on Jan. 18 and with Eva Gabor on Jan. 26, and coming up are Eddie Fisher and Ralph Bunche on Feb. 17. In later siottings, the "Person" subjects are Earl Wilson and Jacqueline and Floyd Odium.

Kukla at Sat. Whirl for Kids: May Film Com'ls

Chicago, Feb. 1

Chicago, Feb. 1.

Burr Tilistrom, whose "Kukla, Fran & Oilie" family is now firmly entrenched as an ABC-TV dinner-hour co-opped strip, is strongly considering the web's invite to enter the Saturday morning sweepstakes with a new experimental format angled for the kids. Gordon Baking, sponsors of the daily show in four markets, is anxious to cut itself in on the weekender in five major cities in its distribution area.

Tilistrom's present thinking is

itself in on the weekender in five major cities in its distribution area. Tillstrom's present thinking is to give the Saturday show a whiri this spring on a shortterm basis, with the idea of rounding out a format for a full-season ride next fall. His pians do not inciude an expansion of the KFO family into the sixth day, but rather the development of a new stable of puppet characters and the use of fairy tales and fantasies along the lines of his Xmas treatment of James Thurber's "Many Moons.

ABC-TV will send out the Saturday program under the same "per program" deal as for the cross-the-boarder with the affiliates, excepting those ordered outright by Gordon, paying a percentage of their rate card for the show and then selling it locally.

Meanwhile, the strip continues to gain "subscribers," although now that it's in its second 13-week cycle the tab has gone up from 10 to 20% of the stations' highest Class A hourly rate. Forty-two ABC outlets are carrying the show, including New York and Chicago where the baking firm bought the show direct, and Detroit and Elkhart where it came in under the co-op deal.

Tilistrom has received bids to Tilistrom has received bids to film commercials for some of the various local KFO bankroliers around the country and is studying a move in that direction.

SET FOR '55-'56

Spec-happy NBC is shooting in a anew direction, now that its night-time 90-minute rotating rosters have been put in order. This time the network's big tv noise is "Sun-day Matince"—a \$5,000,000 enterday Matince"—a \$5,000,000 enterprise which represents, at least ints blueprinting, the most ambitious venture yet into before-nightfall programming. Unless it's pre-sold prior to kickoff date (and a lot of flexible sponsorship patterns are currently being evoived to expedite the ban roiling) the whole thing's off. But NBC is confident the whole \$5,000,000 kaboodie will be in the client bag iong before the fall premiere, with agency nibbles and feelers already roiling in.

This, in essence, is the plan (and

This, in essence, is the pian (and it's aiready been closed-circuited to key personnel, saies people, poten-tial clients, etc.).

There will be three separate and distinct program operations—(1) A Maurice Evans series of eight 90-minute productions, in which Evans will star in at least two productions ("Hamiet") and "Devil's Disciple" which will be slotted once a month in either the 3:30 to 5 p.m. slot, or from 4 to 5:30, depending on what happens to existing sponsorship schedules. Kickoff date of the Evans series is Oct. 23. However, in the case of "Hamlet," it will be expanded to two full hours. There will be three separate and expanded to two full hours.

expanded to two full hours.

(2) An every-other-week production of "Wide, Wide World," either in 90-minute or 60-minute form, in which NBC-TV camera crews will roam far and wide to bring different aspects of Americana into the living room. This has been one of the long-charished program are the living room. This has been one of the long-cherished program ambitions of NBC prexy Pat Weaver, and a full series complement is already in working order. Only last week NBC tested the initial entry for execs of American Tel & Tel, which has indicated sponsorship interest.

(3) A one-a-month siotting of the NBC-TV Opera Theatre, in 90-minute form, with the present schedule to be expanded to encompass a full season of every-fourth-week production from October to May. Thus, -all—three—separate productions will be rotated week to week, with "Wide Wide World" to get the most frequent exposure. All the shows will be in color.

Evans is down for a 90-minute

shows will be in color.

Evans is down for a 90-minute tint production of Shaw's "Man and Superman" in March, but this predates the new series, going into the Hallmark Sunday afternoon period (as have Evans' previous Shakespearean productions on tv). George Schaefer will continue his iongtime association as Evans' director.

NEC will sell the three programs

association as Evans' director.

NBC will sell the three program units (Evans, "Wide World" and Opera) to different clients, either whoily or participating, with each designed to bring in \$150,000 week-ly (\$75,000 cost of production; \$75,000 for 90 minutes of Class B time).

Evans, meanwhile, was pacted to an exclusive NBC contract last week.

Already mentioned as possible guest stars when Evans will be producing and not appearin; are Katharine Cornell, Katharine Hepburn and Vivien Leigh.

Jack Rayel heads -up the Evans unit production staff; veepee Davidson Taylor is doing exec duty on "Wide World," and Samuel Chotzinoff is production factotum on the opera series.

'Stand-By Broadway' To Preem in Philly

Philadelphia, Feb. 1. Philadelphia, Feb. 1.
Mike Eliis, who currently does
"Tonight in Philiy" five times a
week on WPTZ, has a new one
coming up on the station. It's a
Sunday 6:45 to 7 show cailed
"Stand-By Broadway," which starts
Feb. 13. Sponsor is Ironrite.

Show will highlight talent quests, using a panei of name judges. Win-ners will get professional auditions, at Bucks County Piayhouse and eisewhere.

\$5,000,000 SKED NABET Strike Averted as NBC, **ABC Come to Last-Minute Terms**

CANADA B'CASTERS **FACE NABET STRIKE**

Toronto, Feb. 1.

Trans - continental television screens of the Canadian Broadcasting Corp. will be dark and many radio programs will also be blacked out tomorrow (2) should the vote of technicians, held in 20 centres, cail for a strike. Tomorrow's decision would empower the National Assn. of Broadcast Engineers and Technicians Living (2001) to and Technicians Union (CIO) to call a walkout if satisfactory agree-ment is not reached by Feb 16. The union says the average wage of its members is \$63 a week and wants a 30% increase.

On stalemate, up to current On statemate, up to current threat of tomorrow's action, NABET's membership of 700 signed its first contract with the CBC in July, 1953, with this expiring in August iast year. Negotiations for a second contract were begun in May, 1954, with frequent talks involving three ton issues wares. volving three top issues—wages, overtime rates and job classifications. The dispute then went on to a conciliation board.

Berle Still Can't Make Up His Mind On Film Vs. Live

Milton Berie still can't make up Millon herie still can't make up his mind whether he wants to go film or stay live next season, with result that, until the matter is firmly resolved, NBC is holding him off from sale for the '55-'56 season. (His present sponsor, Buick, has cancelled out in preference for lacking Glesson). cnce for Jackie Gleason.)

cnce for Jackie Gleason.)

Berle doesn't want to work as hard next semester. He's alternating with Martha Raye and Bob Hope in the Tuesday 8 to 9 slot this season, but even if he goes live again next year, he may cut down to as few as 10 shows. But also hanging in the live vs. film balance is disposition of the entire 8 to 9 segment, which in turn involves the future slotting of Miss Raye, Hope and several others.

NBC is using its full persuasive

NBC is using its full persuasive powers in trying to convince Berie to remain live.

Tenn. Solons Relieve Radio-TV Stations Of 'Defamatory' Liability

Memphis, Feb. 1.

Tennessee's State Senate passed a biil by a count of 27-3 at the Nashvilie state capital this week "relieving radio and television stations from liability for defamatory statements" made during broadcasts by anyone other than persons connected with the stations. The bill which was hypoed by broadcasters all over the state was engineered by the Tennesse Association of Broadcasters. The TAB aiso received the greenlight from the parent NARTB on the measure.

measure.

The radio-tv bill was an aftermath of the \$2,000,000 law suits filed by Edward Lamb against Pat Sutton, defeated candidate for the U. S. Senate and WSM, WSM-TV and WLAC last year.

Set Chrysler Stars

Johnnie Ray and nitery comic Larry Storch have been signed by CBS-TV as costars with Harry James and Betty Grabie in "That's Life" on Chrysler "Shower of Stars" Feb. 17.

It's adapted from the legit musical that played Las Palmas Theatre here last year.

Threat of a strike against NBC and ABC by the National Assn. of Broadcast Engineers & Technicians dissoived this week when the networks and the unions came to last-minute terms. NBC settled over the weekend, but ABC's agreement didn't come until the last minute. Monday night (31), the date of the expiration of the contract. Both three-year agreements are subject to ratification by the NABET membership, with ratification probably to take the form of a mail ballot.

to take the form of a mail ballot.

Final settlements represented compromises on both sides, with NABET finally dropping demands for a pension from ABC, one of its major demands. Contracts call for a 10% salary increase within the three years of the contract, with an 8% increase to come in the first 18 months, a 2% hike in the second half. A key compromise on the part of the union was its relinquishment of jurisdiction over film production at both networks, a move which will enable the webs to produce their own tw-films (see separate story in TV-Films Section).

Re the pension fund negotia-

nims (see separate story in TV-Films Section).

Re the pension fund negotiations, ABC pleaded hardship, claiming that if it granted NABET a pension, it would have to institute a pension plan not only for ABC's 2,500 personnel, but for the 35,000 at United Paramount Theatres in order to achieve the tax writeoff. Web estimated this would cost \$50,000,000 to put into effect. Union countered by proposing a 6% trust arrangement similar to NBC's pension plan, but couldn't sell the proposal. Martin Romanoff, NABET New York topper, said a strike was averted only through the desire of NABET regional directors to avoid one if possible.

'Watch Daly' Cue To Ike TV Pickups

ABC, which will carry half-hour television and radio versions of President Eisenhower's Wednesday press conferences, has set up a novel method of notifying stations whether the press footage will be available that night. Web has no-tified stations that John Daly's 7:15 news show will be used as the net-work "closed-circuit" wherein Daly will cue them as to whether the network will air the half-hour

will cite them as to whether the network will air the half-hour wrapup.

Web is planning to air the show Wednesdays at 10 on tv and 9:30 on radio. Since there may be times when the President either doesn't hold the news conference or decides not to release its contents to television, the web has to face the problem of notifying stations there will be no show, and notifying them in time. So the web has put out a special memo instructing stations to watch the Daly show. In the event there's to be no television footage, this will be considered "sufficiently newsworthy" to be mentioned by Daly on the show, thus serving as the cue. In this case, there will be no network service for television at 10 p.m.

KRON-TV's Cutback

KRON-TV's Cuiback

San Francisco, Feb. 1.

In a cutback of personnel and live programming. KRON-TV has dropped four engineers and four members of the art department this week and also cut Marjorie Trumbuil's live show from 30 to 15 minutes, dropped Bonnie Keever's "Designs for Leisure" as a live production and let the Dick Lane trio, featured on the show, go.

The engineers and art department men were not on the permanent payroli, aithough union spokesmen said that the net of the deal would be to give the station a smaller payroli than it had prior to the successful contract negotiations of last fall. A similar situation is reported brewing at KPIX.



THE BIGGEST STEP IN TELEVISION

At 9:00 P.M. on December 18th a little toy soldier stepped in front of a TV camera. Ninety minutes later he walked off... and "Babes in Toyland" had become the number one-rated program.*

A Max Liebman color Spectacular, "Toyland" was seen in over 14,500,000 homes with a rating of 50.5.

Our toy soldier was joined in the Nielsen Top Ten by "Dateline" a Producers' Showcase Spectacular.

Thus far this season Eleven Spectaculars have appeared on NBC. Here is the record.

- Eight of the eleven won Nielsen Top Ten rating honors.
- Average rating 40.3
- An average of more than 11,400,000 homes reached by each Spectacular.

In addition to "Babes In Toyland" and "Dateline" four other NBC programs were in the Top Ten, bringing the total to six for the latest Report. That's twice as many as the second network. Such program leadership as this over the last fourteen weeks has enabled NBC evening shows to deliver an average of 576,000 more homes than the next network.

All of which puts our advertisers a big step ahead, too.

NBC PROGRAMS IN THE TOP TEN	RATING	HOMES REACHED
Babes in Toyland	50.5	14,569,000
Dragnet	44.1	12,824,000
Buick-Berle Show	42.0	12,243,000
Groucho Marx - You Bet Your Life	41.1	12,063,000
Martha Raye Show	40.4	11,655,000
Producers'. Showcase (Dateline)	40.3	11,506,000

Exciting things are happening on



TELEVISION



SAN FRANCISCO TONIGHT
With Bill McGraw, Barbara McRitchie, Glen Kerr, George Elliott, Otto Clare, the Cerutti
Combo (3), Phil Bovero's orch
(9), Mel Torme, guest
75 Mins. M-F, 10:45 p.m.
Executive Producer: Bill McGraw
Producer-Director: Jim Baker
Participating
KGO-TV, San Francisco

Farticipating
KGO-TV, San Francisco
By all odds the most ambitious
live tv show in local history, this
new nighttime Bill McGraw catch-

live to show in local history, this all got underway with an opening performance that, despite creakiness, dull spots and a nervous enece, was outstanding for an electrifying guest shot by Mel Torme, some fine singing by Barbara McRitchie and a truly masterful job of lighting directed by Milt Cooper.

Whether or not running an hour and a quarter nightly can continue to come up with interesting gimmicks and interesting guests is problematical. At any rate there is no doubt that if it can do so, despite all the faults inherent in such a lengthy to spectacle, it is going to provide more interesting fare to the nighttime viewe than the streaky prints of old, bad films.

the streaky prints of old, bad films.

Eincee of the show, and the personality who ties it all together, is Bill McGraw who, with most of the current mob, formerly did an afternoon grab-bag on KGO-TV. As a nighttime host, he has all the ease and fluidity of Ed Sullivan. Understandably nervous in his opening show, he nevertheless got completely hung at times, recited lines from memory and seemed unable to dispense with the word "bit"—at last count it was up to 12, more than two per quarter-hour seg, Not only does McGraw do the commercials (and here he's much more at home, giving with a powerful sell) but he essays occasional vocals singly and with Miss McRitchie. Majority of his numbers were sung in squatting or sitting positions and this is always awkward unless handled intelligently.

Miss McRitchie, who shares billtelligently

numbers were sung in squatum or sitting positions and this is always awkward unless handled intelligently.

Miss McRitchie, who shares billing with McGraw, is a very good gal singer and, blessed with the superb lighting and the excellent camera work on this show, looks like a million dollars and was particularly effective on her solo of "April in Paris."

The Cerutti combo, accordion, bass and guitar, is innocuous, cock-tail lounge style music spotted throughout the show and coming across well enough but marred somewhat by the forced comedy antics of bassist Glenn Kerr. The Bovero orchestra is a good, clean house band, but nothing is going to make a lively personality out of the leader and he might better be left in the background.

George Elliott, sax and vocals with the band, got in a few extra spots on the opening show but suffers from a sort of unfinished stage presence and an inability to hold attention while vocalizing. Voice is okay though.

Highlight of the opening show was the appearance of Mel Torme who did two songs, accompanying himself on the piano, and ended the show sitting on drums with the band. Torme's sock rendering of "Goody Goody" and "Lullaby of Birdland" makes you wonder why he's never had the kind of tw show where he just sits and plays and sings for 15 minutes. He eame across like "Gangbusters."

Throughout the show, intelligent use was made of the superior facilities of ABC's new big Studio A with the camera panning from cet to set, and occasionally Me Graw walking with the mike from one through the curtains to another.

By almost any standard, the show is a definite bright spot in

one through the curtains to another.

By almost any standard, the show is a definite bright spot in local tv and should grab a majority of the late evening viewers. The lighting alone gives it class. But the load of emcee is too much for McGraw who drops into strained casuality and the entire production would be greatly aided by the development of an assistant to him.

Rafe.

WWRL All-Night Foreign Language Deeiay Show

Language Deejay Show
In going all-night WWRL, the
specialized market radio indie in
N. Y., is presenting what may be
the first allnight foreign language
deejay show in the met area. On
Monday (7), the station will start a
six-night a week, midnight to six
ayem "Spanish Night Patrol," show
being a request session.
Allnighter will up to 83 hours
weekly the total of Latino carried
on the station. Edith Dick, station
boss, has so far inked old station
hand Rafael Diaz as one half of the
gab combo which'll handle the
stanza.

Tele Follow-Up Comment

It's regrettable that Red Buttons' new writers weren't disposed to yok it up some more when the comic's new format "preemed" last Friday in the 8 to 8.30 Pontiac Stot. For basically there's nothing wrong with Buttons' new situation comedy (which at least has a point of view) that a half-dozen good guffaws won't automatically cure. That, coupled with the fact that they gotta plant a couple of "segues" into the script which will permit the comic to go into his now standard buffooneries, which were missing last Friday.

Otherwise the Buttons show has some refreshing aspects in which he plays himself—a tv comic—with some understandable intra-trade kidding-for-the-square barbs (even the guy who played a Coast network program veepee, if you didn't look too close, suggested a kinnie version of Fred Wile, who's the Hollywood mecoy counterpart).

Buttons has surrounded himself with some pleasant people, notably in Bobby Sherwood, who's as good a foil as they come; Phyllis Kirk as his wife and Paul Lynde as the Fred Wile viz a viz. Bill Davenport and Johnny Green (ex-'Ozzie & Harriet," Danny Thomas, et al., are the show's new writers (signed by the comedian to a lifetime contract, says the network), and, save for the aforementioned lack of some hearty laughs, the aura of pro writing is evident.

The "Hamlet" that was or might

The "Hamlet" that was or might have been, contrasted with today's Melancholy Danc interpretation, comprised the meaty portion of Sunday's edition of "Omnibus." A vislual dissertation on fencing and a technical exposition on the development of aviation provided the trimmings. It was the commentary of Walter Kerr, the N. Y. Herald Tribune drama crilic, and the playing of the Canadian Players, an itinerant repertory group, that made for worthwhile viewing. The "Hamlet" sequences were valuable from a number of viewpoints, among them the "discovery" of Kerr as a candidate for the television ranks and the unveiling of Douglas Campbell, who played the contrasting Hamlets, as an actor of the first rank who should catch fire by virtue of this exposure. Although his theme, the modern-day changes in the staging and interpretation of the play, wasn't the strongest of arguments nor the most provoking of commentaries, it revealed Kerr as an articulate and telegenic gentleman of letters who no doubt will be in greater demand among television more effective was Campbell, who the devel development to the letter who do the sure and the sure vision producers after his Sunday outing.

of letters who no doubt will be in greater demand among television-producers after his Sunday outing.

Even more effective was Campbell in his dual interpretations; on the one hand the moody, hesitant soul-tortured man of thought rather than action as in the 20th Century interpretation, and on the other, the virile, hell-bent-for-revenge man of action of what Kerr indicated might have been the Elizabethan Hamlet, unfettered by what he termed "Chekovitis" and the Freud-inspired mother-incest angle, for example. Campbell was socko throughout, rendering both parts colorfully and articulately.

No-less a factor in the successful "experiment" was the staging of Eliott Silverstein and the direction of Seymour Robbie. Kerr worked on an open stage, with the settings blacked out behind him until the scene was ready to be played. Scenes were highly effective, and the final duel scene, played for its broad melodramatic and action values, was a real humdinger.

Fencing segment, which opened the show, featured members of the U. S. Olympic Team, with an explanation of the art and its history detailed by captain Jose R. decapriles. Visually, it was an excellent study, with Tad Danielew-ski's camera direction catching the fine points of the action flawlessly, de Caprile's excellent explanation, written by James, Bleach, kept the segment an above-par one for this type of fare. Other segment was Maj. Arthur Murray, who set the world altitude record, first explaining the technical developments in aviation (with an assist from the British animation team of Halas & Batchelor with excellent animated visualizations) and then describing what it feels like to break the sound barrier and to fly at 85,000 feet. Somewhat overlong and overinvolved, with the recordholder's personal reactions the most interesting part.

Chan. Even more effective was Campbell in his dual interpretations; on the one hand the moody, hesitant soul-tortured man of thought rather than action as in the 20th Century interpretation, and on the other, the virile, hell-bent-for-revenge man of action of what Kerr indicated might have been the Elizabethan Hamlet, unfettered by what he termed "Chekovitis" and the Freud-inspired mother-incist angle, for example. Campbell was socko throughout, rendering both parts colorfully and articulately.

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Chan.

Johnnie Ray should get an artilsts & repertoire man to pick out his scripts. "The Big Shot," in Without the scripts of the scripts of the series will object for the introductory characteristic properties.

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Johnnie Ray should get an artilsts & repertoire man to pick out his scripts. "The Big Shot," in Without the strain of the articular indication of the art and its history deta

Although the stanza did nothing for Ray's thesping career, it may help push his current Columbia disk release, "Paths of Paradise," into the big money bracket. Tune, which was penned by Ray, got a solid showcasing during the 30-minuter and could bring lots of viewers into the record shops for copies. It's a sensational, emotional ballad right up Ray's piping alley. Tune is used as audition copy to

ballad right up Ray's piping alley.
Tune is used as audition copy to
launch Ray's career in the big city.
Once he gets there, however, the
agency people want him to change
his singing style and his name. He's
willing to go along with them in
the crooning department but he
bolts on the monicker switch. He's
been Johnny Pulaski all along and
no career is worth a change to
Johnny Harvard—so he goes home
to his father and his girl.
Nancy Gates was properly sac-

to his father and his girt,

Nancy Gates was properly saccharine as the hometown gal and
Stephen Geray was okay as the
father. Other cast members were
competent. Mel Goldberg scripted.

Gros.

"Climax," which up to now has concentrated on straight mystery and suspense stories, turned its attention to the "adult" western last Thursday (27) with "The Mojave Kid." a pseudo-psychological story of a sheriff who loses his nerve and lets a gunman take over the town. In spite of the psychological overtones, the play was more plot than character study, and the plot was right out of the Class B western category. Only unusual facet of the show was the unusually facile and fast gunplay, which got a credit line at the close, to wit: "coached by Fred Carson."

"coached by Fred Carson."

Otherwise, it was pretty much on the trite side. Ward Bond, the sheriff, loses his nerve when challenged to a draw by John Lupton, the Mojave Kid, and Lupton then takes over the town, waiting for Bond to show himself. Sheriff loses face with everyone except Ricardo Montalban, a vagrant whom Bond's helped out. Montalban is taught to draw and shoot, rises to the occasion and runs the Kid out of town, but not before Bond has shown that he's regained his nerve.

Story line couldn't elicit much

Story line couldn't elicit much more than posturing from the

Foreign TV Review

which he made his tele thesping debut on CBS-TV's "General Electric Theatrc" Sunday (30), was a plodding drama of a small town boy on his way to a singing career in New York. It missed in all departments.

Although the stanza did nothing for Ray's thesping career, it may help push his current Columbia disk release, "Paths of Paradise," into the big money bracket, Tune, which was penned by Ray. got a

competent.

William H. Brown Jr.'s direction kept the story by Louis L'Amour (adapted by Gil Doud) moving pretty quickly, but it was strictly a throwaway so far as dramatic impact went.

Topper was the fact that this was probably the only hoss opera ever staged without a horse.

Chan.

"Camera Three" on WCBS-TV.
N. Y., has a rep as a master educational stanza that's ready to explore anything. Last Sunday (30) the pubserv program, done by the State Education Dept., featured an original ballet story (choreography by John Butler) of the Davey Crockett legend. It was the finale to a series on "Frontier Ballad. In trying to be imaginative, the stanza exceeded its limits; the show was more interesting than educational, although occasional comments between terp scenes by host James Macandrew supplied some history. The nature of the experiment was exciting but the result was often a failure.

Butler choreoed, to guitar-song-and-whistle accompaniment, several scenes lacking in continuity, but perhaps this was due to the time limits of a half-hour show. They were unevenly conceived too. Thirst depiction done by Butler's own dancers was on the birth of Crockett, and, hoping to be true to the nature of the legend, he did a session in which the here ended up by spanking his parents (to show his phenomenal strength). In reality, there was mugging and cute motions but no dance. Then after unimpressively twirling a femme to the tune of "Hey, Black-Eyed Susan." Crockett, danced by a strutting Glen Tetley, met with another man almost as big and tough (according to the legend and the musical narration) as he, Butler didn't make any demands on gracefulness but composed a dance in which the two men squared off against each other like awkward four-footed animals. This was slightly better than other scenes. A song by Ed McCurdy at the same time consisted solely of animal-like shouts.

Butler-fared better later—in a boy-girl dance to a folk love

time consisted solely or animalike shouts.

Butler-fared better later on in a boy-girl dance to a folk love tune, but this was really a deviation from the Crockett story. It seemed that Butler felt more at home with symbolic touches than with a literal story telling. Art.

home with symbolic touches than with a literal story telling. Art.

Satire is a rough production job anywhere and video is no exception. Wise, crisp scripting by Vancouver columnist Eric Nichol saved Canadian Broadcasting Corp.'s presentation of "Antiquity—1954 or The Big Dig" from being a weak spot in the CBS "Scope" series (Sun., 11:15 p.m.). Norman Campbell produced the satire on explorers of the year 6155 AD diging deep into Canadian soil and finding relies of the 1954 city of Toronto. They dug so deep, said the script, that 1954 "is about as low as you can get!" However, with the assistance of a 1954 femme who had slept those thousands of years, the show sort of proved 1954 wasn't such a bad time to have lived, main argument being that women completely dominated the 6155 world, their domination beginning with the Flat Look which progressed to the point where they showed no signs of femininity, even sprouted whiskers. Campbell had to battle space restrictions and his sequence on the exhibit of 1954 customs and people, done in ballet, was overlong. Stanza was strong enough to fill the time capably and keep the "Scoop" scries on top.

McCutcheon Exits WPTZ

MCULICRON EXILS WF12

Philadelphla, Feb. 1.

Dick McCutcheon, news director at WPTZ, has resigned in a surprise move. Producer of the highly regarded "Telerama," McCutcheon's crusading tactics have kept him in the forefront of local tv newsmen since coming to the station a year ago.

Although there was no official comment, talk around the station was that there had been friction over the allotment of top newscasts to another commentator.

SPLATTER PARTY
With Tom Pickering, guests
Producer: Grover J. Allen
Director: Doug Gabrielle
60 Mins.; Sat., 11:30 p.m.
POLK BROS.
WBKB, Chicago

There's the nub of a good, out-of-the-rut teevee idea in this offbeat deejay variation remoted from the Town Club swimming pool in the Sheraton Hotel. Also

from the Town Club swimming pool in the Sheraton Hotel. Also there's the guess that the dialers still dawdling around at 11:30 at night are pretty easily entertained birds. However, the party watched (22), while long on novelty with a few flashes of fun, lacked that overall spark that wins friends and influences viewers for keeps.

Most of the flaws can be remedied, especially when host Tom Pickering becomes more sure of himself, weeds out those cliches and shines up his patter. His task too will be easier when producer Grover J. Allen gets the format shaken down. The routlning went awry this outing with too much programmed for the hour with time out for those marathon Polk Bros.' spiels by Bill Hamilton.

It all added up to a little bit of everything and not much of anything. Best of the lot was a pickup of a handball game from the Club court and a relay swim featuring a cute tribe of sub-teens. Okay too, but hurried was a quickie Red Crost demonstration on water safety and an amateur water ballet. Lolita Lynn, state of Arizona's Chi tubthumper, was on hand with two sunshine state fashion displays. One was plenty. Name guest was pic starlet Cleo Moore whose entertainment values were more visual than vocal. She's the same lass whose last visit to the Chi ABC-TV station touched off a blast of righteous indignation by the brass that caused the firing of gabber Jack Eigen when they tried to set a new video smooch record. In between the turntables were given an occasional whirl and the "Studio" guests provided the visual "Studio" guests provided the visual

In between them.

In between the turntables were given an occasional whirl and the "studio" guests provided the visual background splashing around in the pool. If nothing else, it's "clean" fun and could well become real fun for once Allen and cohorts figure out just where they're going.

Dave.

BOWLIN' WITH MOLEN
With Sam Molen
Producer: Ken Greenwood
Director: Joe Adams
Saturdays, 5-6 p.m.
SCHOLZMAN MOTOR CO.
KMBC-TV, Kansas City, Mo.
What probably is the most ex-

tensive coverage of bowling by television is this hour session on Saturday afternoons by Some Molen, sports director of KMBC-Molen, sports director of KMBC-TV and KMBC. It began months ago as a half-hour evening show, then moved to Saturday and then extended time a few months back. It has been steadily gaining in popularity ever since.

popularity ever since.

Cameras are set up in the Plaza
Bowl, one of the town's leading
maple pin centers. There are
gathered a delegation of bowlers
who qualified the preceding week.
They compete for a long list of
prizes which Molen has lined up,
ranging in values upwards to a new
Ford car. An elimination process
sifts the gang of keglers down to a
few finalists, and Molen covers
these closely in the runoff for the
prizes.

In addition he embellishes the In addition he embelishes the hour with a session of younger bowlers, and the femmes, too, have their inning. Growing interest is seen from fact that bowlers from outlying towns, St. Joseph, Topeka and Emporia, now seek to qualify every week.

every week.

Show is sold in quarter-hour segments, Scholzman Motors (Ford dealer) presently being on a 15-minutes. At various times Molen has had all segments sold. Curiously, the show has bigger interest in the summer, the usual off season, than it does in the winter.

season, than it does in the winter.
Standard commercial segments are devoted to the sponsor with a pressurized type of delivery by Molen himself.
Channel 9 now has an important hour-long show every Saturday afternoon out of what began as little more than routine coverage of another sport. Molen has the bowling world here tuned in on this one for sure.

Quin.

MEEKER BUYS KCOH

Houston, Feb. 1.
Robert C. Meeker, former manager for KCOH, has purchased the outlet for a reported sum of \$86,500.

William A. Smith was former prez of the Call of Houston, Inc., operators of the outlet.

Sullivan's 'Toast' to Radio

Ed Sullivan's "Toast of the Town" took a swing down memory lane on Sunday (30) in an hour-long salute to radio on the occasion of its 35th anniversary. The stanza was jampacked with personalities—those of a bygone day and some still carrying the AM torch. As a bit of nostalgia, it had some memorable moments, spotlighting the comedians, the singers, the announcers, the commentators who made the bigtime in network radio and recalling some of the highlights spanning a three-decade period in the sound-only medium.

To the veterair recalling the days when Rudy Vallee was topdog in the Crossley rating sweepstakes; when Milton Cross was the commercial spieler on the A&P Gypsles, when Rubinoff's violin was as universally known as Liberace's plano is today and when Jane Pickens was still singling with sisters Patty and Helen (reunited for this occasion after 18 years), the "Toast" salute packed the desired wallop. But Sullivan's stanza made no further pretensions. It had no point of view and no particular sense of direction—save to go backward—and it's regrettable that somewhere along the line "Toast" couldn't have dedicated liself to a forward look in constructing a format that would champion the radio of tomorrow, or even today. In this respect, there were too many "In Memorium," undertones and not enough "let's bring it back" overtones.

Sullivan spotlighted a representative group—16 heroines of the daytime soaps in a "Happy Birthday" salute; Rudy Vallee and his inevitable "Your Time Is My Time," "Vagabond Lover" and "Stein Song"; some standup reminiscing by Jack Benny ("The year 1920 was a bad one for comedians; that's the year George Gobel was born"), with George Burns on for a briefie; a Norman Brokenshire-David Ross-Milton Cross-H. V. Kaltenborn roundtable recollection of fluffs and memorable occasions; Harry Von Zell from the Coast; Edgar Bergen and Charlle McCarthy reminiscing on 17 yoers of radio; Paul Whiteman fronting the band and with Vincent Lopez at the plano ("Pops" reprising of "Day Is Done" as featured

FORD THEATRE PLAYBILL
(Mr. Finchley vs The Bomb)
With John Drainle, Kate Reld, Austin Willis, William Shatner,
Richard Gilbert, Bob Sherriff,
Murray Westgate, others
Producer: Murray Chercover
Writer: Rod Serling
Host-Narrator: Mavor Moore
30 Mins., Wed., 9 p.m.
FORD MOTORS (CANADA) LTD.
CBC-TV, from Toronto
(Cockfield, Brown)
Though they've had a three-

Though they've had a three-months' strike on their hands at their three Canadian plants, with obvious dropoff in Spring sales on non-production models in this country, Ford Motors of Canada Ltd. has switched over from its radio play series of past four seasons to tv. with new Wednesday night 30-minute play program going across Canada to a 19-stations hookup for a 32-weeks' tenure.

hookup for a 32-weeks' tenure.

Apart from this economic problem and the company's decision to still keep the brand name of makes—Meteor, Lincoln, Mercury—before the Canadian public, "Mr. Finchley vs The Bomb" is a fastmoving comedy-drama, with plenty of production values, dealing with an adamant old desert rat who refuses to move out of his shack and sandy acreage even though refuses to move out of his snack and sandy acreage even though this is in the middle of a test site that has been selected for the exploding of a new type of aerial bomb.

the exploding of a new type of aerial bomb.

With scenes alternating between Dead Man's Flat and the city room of a New York dally, Rod Serling's "Finchley" has plenty of suspense packed into its 30 mins. with the crusty old squatter, armed with squirrel gun, defying the Army to put him off the porch of the home he established many years before, this despite the presence of Army tanks and the pleadings of the area general and the ultimate threat of the 30-mins, deadline when the military will leave him to be blown into oblivion. Though the land in a 100-mile radius has been expropriated by the Federal government, with all leases cancelled, the old boy demands his ploneering, territorial rights where "I built this house."

Apart from the comedy values of crusty characterization as con-

STUDS TERKEL'S BRIEFCASE
With Burr Tillstrom, Warren
Brown, guests
Producers: Charles Carnegie, Terkel

kel Director: Dan Schuffman 30 Mins.; Sun., 11 p.m. LEADER CLEANERS WBKB, Chicago

After a too-long layoff since the demise of "Studs' Place," Studs

After a too-long layoff since the demise of "Studs' Place," Studs Terkel is back regularly on teevee with this informal, easygoing half-hour that's something of a lineal descendant of those earlier intimate projects that bore the "Chicago school" tag. As such, this entry is one of the most refreshing bundles to come down the video pike in a long spell and should have no trouble snagging a following despite its late Sunday eve slotting.

Essentially a deejay format with a different twist, unadorned layout has Terkel spinning both jazz and longhair disks, backgrounded by his anecdotal familiarity with both fields. Then there are guests, obviously invited because they have something to say rather than something to sell. On board on chapter watched (23) were the Chicago American's Warren Brown, since the death of Grantland Rice correctly dubbed the dean of American sports writers, and Madame Ophelia Ooglepuss of the "Kukla, Fran & Ollie" clan accompanied by Burr Tillstrom. It was a meaty parlay with Brown chinning about the early days of Jack Dempsey's career and Madame Oglepuss giving Studs the lowdown on opera singers. Latter was an amusing bit in Tillstrom's best tongue-in-cheek style.

Also in the longhair vein was Terkel's "poolhall" version of Car-

best tongue-in-cheek style.

Also in the longhair vein was Terkel's "poolhall" version of Carmen as seen through the eyes of Longshot Sylvester. Runyonesque narration of the operatic classic is a small classic itself. Jazz fans came in for a slice of Muggsy Spanler.

Client's simple, yet offective in-

Client's simple, yet effective institutional blurbs, were given a sincere sell by the host. Dave.

porter who solves the problem with understanding feminine intuition; and Austin Willis, an uncanny double for Robert Taylor of films, is outstanding as the Army general in his pleading exasperation.

rights where "I built this house."

Apart from the comedy values of crusty characterization, as contrasted with the grim but human instincts of the Army general to take the old man forcibly from the danger zone, plus the tense city room scenes on what has turned out to be a great human interest story versus the progress of war-making procedure, "Finchley" is also profoundly moving in the democratic acceptance of personal property rights.

John Drainie plays the part of the squatter-curmudgeon as any competent actor could in bearded makeup, with those lines and such a surefire situation; Kate Reid is a surefire situation; Kate Reid is excellent as the big-city girl revenue.

STAGE 7
('The Deceiving Eye')
With Frank Lovejoy, Ann Robinson, Jean Howell, Russ Conway, son, Jean Hugh Sanders Hugh Sanders
Producer: Warren Lewis
Director: Alvin Ganzer
Writers: De Witt Bodeen, Norman
Retchin, Ganzer
30 Mins.; Sun., 9:30 p.m.
BRISTOL-MYERS
CBS-TV, from Hollywood (on film)
(Young & Rubicam)
"Stage 7." a replacement for

30 Mins.; Sun., 9:30 p.m.
BRISTOL-MYERS
CBS-TV, from Hollywood (on film)'
(Young & Rubicam)
"Stage 7." a replacement for
"Your Favorite Playhouse" in the
same CBS-TV spot under the same
pharmaceutical b a n n e r, was
launched Sunday night (30) with a
routine Hollywood-filmed mystery
meller. The script was an assorted
collection of whodunit chestnuts
while the performances were
marked by a perfunctory character
not calculated to promote either
credibility or suspense. Total impact was that of a grade B Hollywood pic of the 1930s.

Climax of half-hour drama had
all the suspects in a murder case
assembled in the D.A.'s office
where the stralned logic of the
evidence finally entraps the guilty
party. The buildup to this windup
was in the same predictable groove.
The yarn revolved around a college
criminologist who gets hooked on
a murder rap after rosing as a
vagrant in order to do some research. Fact that his gun was used
in the killing and that he was seen
on the scene of the crime made it
look bad for him until he discovered the vital clue which implicated his landlady. The meller's central theme thae eye witness accounts are usually deceiving was
completely contradicted by the plot
since the denouement hinged pirecisely on the murderess' perfect
vision and memory. This, however,
was a minor flaw in an overall lackluster production.

Only' Frank Lovejoy, as the
criminologost, played with some
skill. Rest of the cast walked
through their improbable roles
without conviction. The settings,
editing and camera work were okay
but could not compensate for the
inferior script.

Plugs for Mum, Ipana toothpaste
and Sal Hepatica were slugged
over with quasi-scientific pitches.
Mum, it says here, now contains a
new ingredient, M-3, while Ipana
claims that no other pastc car
actean more effectively, a plug
which, under examination, says
little.

**THREE TO MAKE READY
**Producer - Director: Nat Campus

THREE TO MAKE READY Producer - Director: Nat Campus (Campus Film Productions) 30 Mins., Salt. (29), 2 p.m. WRCA-TV, New York (film)

WRCA-TV, New York (film)
To launch the \$500,000 New
York drive of the Institute for the
Crippled and Disabled, WRCA-TV
slotted "Three To Make Ready",
out of Campus Film Productions,"
to lure coin from viewers in the
metropolitan area, Well-made
case history of three persons
struck down by various ailments
(polio, cerebral palsy, etc.) had its
upbeat factor in detalled demonstration of the rehabilitation process, whether of children or adults,
and without touching moments in
the mental struggles of the affilicted before they have been inspired by words and medicine to
face the battle.

Overall theme shows evolution

face the battle.

Overall theme shows evolution from incapacity to productivity, giving subjects new hope for active life and livelihood. There was good covering narrative as well. Typical public service stanzaand with dignified pitch for funds.

With Edward R. Wallace, narrator; Mayor Anthony J. Celebrezze Curtis Lee Smith, Albert S. Porter

Producer-Writer: E. R. Wallace Director: Charles Dargan 30 Mlns.; Sat. 6 p.m. WNBK, Cleveland

30 Mins.; Sat. 6 p.m.

WNBK, Cleveland

This is a provocative series of ailments dealing with Greater Cleveland's traffic problems. Purpose is to present to community a film report of the complexities dealing with a metropolitan area's arterial traffic headaches and, at the same time, through narration and interview put experts on the spot in eliciting possible cures.

In the opening stanza (15) Ed Wallace offered film-clip highlights of traffic problems to be probed in fuller detail in weeks to come. For studio Interviewees he presented Cleveland's Mayor Anthony J. Celebrezze; Chamber of Commerce Prexy Curtis Lee Smith, and County Engineer Albert S. Porter. Their kickoff remarks presaged 13 weeks of community enlightnent through a highly documented traffic series.

As narrator, along with having planned the stints, Wallace keeps program moving, ably assisted by efficient camera-and-film-handling.

NBC-TV, from N. Y. (film)

NBC-TV's series of filmed conversations with "elder wise men" brought Edward Steichen, dean of American photographers, to the tv screen Sunday (30), for what proved to be an ennobling experience. Half-hour started slowly, awkwardly, but built quietly, surely to a walloping close, to hold one spellbound.

awkwardly, but built quietly, surely, to a walloping close, to hold
one spellbound.

It was an Impressive study of a
great mind and a great American.
Young-looking at 75, serious of
mien, halting and jerky of speech,
Steichen was however alert of
mind, lofty of thought and eloquent of phrase. Talking informally, colloquially, gesticulating frequently or nipping his nose, he
discussed himself and his work
impersonally but honestly, with
quiet pride. His early painting
years in Paris, his war experiences
with the camera, his stiint with
the onetime mag, Vanity Falr, photographing such greats as Charles
Chaplin, were woven fascinatingly
into what was essentially a monolog. (Wayne Miller, his young
friend and fellow-photographer,
was a clever interrogator, asking
just a few, pointed questions and
simply letting Steichen talk).

What made this an exalted halfhour, however, was Steichen's reaction to his war experiences (hephotographed three), and
plainly-expressed optimism and
falth in love and mankind. A
rugged American pioneer like Carl
Sandburg (incidentally, his brotherin-law), he looked the part of a
man groping for perfection, for
peace, while fighting bigotry, hate
and fear. When Steichen came to
the time that war halted his camera experimenting, he paused for
moments as his mind mulled over
the ugliness and waste of war,
before he would discuss it. These
silences, so well caught by the
tv camera, were eloquent.

tv camera, were eloquent.

Stelchen referred to the unique weapon that a camera was in photographing a war. But when he was asked whether he was satisfied with such work, he rushed over to Miller, slapped him on the thighs like a worried parent, and remarked: "Photographing this horrible monstrosity we call war, this butcher shop; how can an artist be satisfied with this?" Then he added, as slow afterthought, "I don't know what satisfied is."

As director of photography for

As director of photography for the Museum of Modern Art, N. Y., Steichen is responsible for an ex-hibition now running, titled hibitlon now running, "Family of Man." He disc He discussed "Family of Man." He discussed it at length, pointing to the need for a greater accent on the sweet, simple things of life. "The danger of our misunderstanding the meaning of life is more dangerous than the A-bomb," he sald. Bron.

PLAY NATCO
With Jimmy Valentine, Ruth Targ
Producer: Ken Barry
Director: Earl Niemi
90 Mins.: Sun., 1:30 p.m.
KSTP-TV, Minneapolis

Involving a comparatively small production cost and apparently grabbed eagerly by sponsors because of its direct and indirect accomplishment cause of its direct and indirect ac-complishments as an inexpensive sales medium, tv bingo under vari-ous names and forms—has caught on like glue and spread like wild-fire in this video area.

on the full and splead like wind the show proved such an instantaneous success and attracted so much attention for its sponsors that KSTP-TV and WMIN-TV lost no time in launching similar programs for which they found bankrollers waiting, eager and willing. Each station has its own different show name—WTCN's is "Marko". KSTP-TV's, "N A TC O," a n d WMIN's, tv bingo. There also are slight differences in the manner of calling the numbers, filling cards and handling winners' phone calls. But each is on the air at a different time so that bingo addicts can-play on all three stations. Undifferent time so that bingo addicts can-play on all three stations. Un-doubtedly blz is being hurt for legalized bingo games in the flesh.

legalized bingo games in the flesh.

Video players pick up their cards at grocery and food stores handling the advertised items or sponsoring the show—a lure to bring them into the establishments. Manufacturers of the advertised food item foot all or part of the television cost. The appeal of course, is the gambling angle, whatever fun results from playing the game of chance for free and the opportunity to win valuable sprizes without risking any loss. It's all within the law.

This KSTP version is well handled by one of the station's ace losses.

CONVERSATION WITH EDWARD STEICHEN
With Wayne Miller
Producer-exec-director: Henry Salomon
Director-editor: Isaac Kleinerman 30 Mins., Sun. (30) 5.30 p.m.
NBC-TV's series of filmed conversations with "elde" wise men' brought Edward Steichen, dean of American photographers, to the v screen photographers, to the v screen Sunday (30), for what proved to be an ennobling experience. Half-hour started slowly, awkwardly, but built quietly, sure-

(Perrin Paus; Raymond Spector)
Max Lie b man's "Varlety"
specola last Sunday (30) was of
a pattern that for most of the way
displayed the entrepreneur of the
90-minute weekend showcasers at
the top of his "Show of Shows"
form. With no apparent try at
bringing in any segment with a
whammo whip, this was a Liebman
in a mood for pitching smooth and
extremely pleasant entertainment, whamno whip, this was a Liebman in a mood for pitching smooth and extremely pleasant entertainment, based on finely integrated components and some very bright sections that led up to the half-hour "Plnafore"-in-jaze finale, No. 1 in the good news department was the teledebut of Buddy Hackett, the amply proportioned comic who's been scoring in Sidney Kingsley's "Lunatics & Lovers" legiter. Hackett has a catching style and his capers and shenanigans and is a visual wallop. He fronted a pair of efforts, both with Pat Carroll, who dovetails with him beautifully; first in a free-wheeling, semi-whimsical subway conductor role that set off his way with a line and situation, and later in the fray as the irate husband to Miss Carroll's ditto whe meeting at a lawyer friend's office to work themselves into a divorce lather. Liebman has himself a click team for later use lite in the Color specs.

Click No. 2 was no particular surples in Perry Cone not merely a

into a divorce lather. Liebman has himself a click team for later use in the color spees.

Click No. 2 was no particular surprise in Perry Como; not merely a singling Como, the perennial pleaser, but a Chesterfield man set shrewdly into a thin but serviceable story line on a level that fit him like a mitten. It was a rehearsal as the jumping off point for songs and dialog, meantime serving him well for production tunes with the Ray Charles Singers (plus the choreos devised here and elsewhere by Liebman mainstay Rod Alexander) and solo efforts that embraced "Papa Loves Mambo," "You'll Always Be My Lifetime Sweetheart" and an especially lively "Kokomo." Interlarded under a neat story device that got Como offstage via a phone conversation was Kitty Kallén's best-seller "Little Things Mean a Lot." For the windup of his stint (which, incidentally received the same type of careful writing and staging, including insertion of cute Beverly Lunsford and two other kids posing as his offspring, that was a big scorer for Frank Sinatra in his initial appearance under the Liebman banner earlier in the season) Como gave his typically restrained, effective treatment to the hymnal-type "Peace of Mind" thy Mrs. Gus Kahn). Mitchell Ayres expertized on the baton for Como's session.

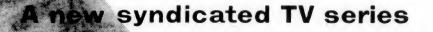
Herb Shriner's one spot was the capsule fillup anchored at about 8:30 to immediately precede the syncopated "Plnafore." It was a long, lively play on the G & S songs, wordage and libretto, along with snappy staging of the production facets aboard H. M. S. The topper was "De Queen's Navy Mambo" led by "Admiral" Jack Russell (ex-"Show of Shows") and there was a hearty "Sisters, Cousins and His Aunts" workout by the ensemble operators. Miss Carroll did well by "Buttercup Baby" as did Miss Kallen (playing Josa did with shallen (playing Josa did

there was a nearty Cousins and His Aunts' workout by the ensemble operators. Miss Carroll did well by "suttercup Baby" as did Miss Kallen (playing Josephine) and "Gob" Bill Hayes (another "Show of Shows" alumnus) in solos and pairings. The big voices were Russell's and Hayes, with Danny Scholl piping in as Capt. Corcoran. A good show, easy to take and moving rapidly, with be brilliant hues and shadings of the NBC-RCA compatible tint giving it all an added bright fillip.

Trau.

staffers, Jimmy Valentine, and his pretty assistant, Ruth Targ. Valentine explains the game's rules, spins a wheel and calls off the numbers, announces the "Natco" (bingo), takes the telephone call from and Interviews the winner and checks back with the latter to make sure the victory is bona fide. Miss Targ posts the numbers on a blackboard that's a replica of the player's card.





Gere Lockhart HONOR HOMER BELL"

You feel its heartwarming humanity and enjoy its happy twists of plot. And no one in all the world of the theatre so captures that "feel of America", makes it live so lovably, so genially, so memorably as Gene Lockhart.

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Television Chatter

New York

Harry Sosnik, musical director of the NBC-TV Producers Show-case spec series, composing spe-cial score for next Monday's (7) presentation of "The Women."

case spec series, composing special score for next Monday's (7) presentation of "The Women."

It's Mary (for Marvin) Camp—not Mary!—as public affairs coordinator in Bill Berns' dept. at WRCA-plus-tv. ... MMM (Scotch Tape) drops "Arthur Godfrey Time" Monday and Wednesday segments after Feb. 16. ... (Glenn Hasselrooth, WCBS-TV's "fillm-flammer," plays a return engagement at University Hospital with Virginia Allison subbing him on the celluloid continuity ... Hall Holbrook of CBS-TV's "Bighter Day" started nitery date at the Purple Onion ... Larry Spivak, headman of "Meet the Press," to Miami for fortnight, putting in at the Fountainbleau where they're rumored to be installing an indoor ocean ... Judy Johnson relieving Betty Cox for a week starting Feb. 7 as latter vacations in Cuba, with Miss Johnson doing vocal work-outs with husband Mort Lindsey on George Skinner's WCBS-TV morning stanza ... It's "Esso News" with John Wingate for WRCA-TV capsule breaks on "Today" at 7:25 and 8:25 a.m. with Wingate also operating at 6:46-55 p.m. and Tex Antoine-sustaining to 7 ... After finishing as stage mgr. of "Teahouse of Aug. Moon" on B'way. "Pull Davis goes into ABC-TV's "Big Story" Friday (4) ... Irving Gitlin, CBS-TV public affairs director, back at his desk after sampling three weeks of Key West fisheries. Web's Ed Shurick, nat'l director of station relations, speeching at Ad Club on "Network TV" during radio-tv clinic Feb. 17 ... Add CICT-TV, Calgary, as secondary, hon-interconnected affils of CBS.

ary, hon-interconnected affils of CBS.
Five former child stars, Jackie Coogan, Dickie Moore, Bobby Breen, Robin Morgan and Peggy Ann Garner, appear on "Juvenile Jury" Sunday (6) . . . Nina Taibot into NBC's "Producers Showcase" version of "The Women" next Monday (7) . . . Jamie Smith on "U.S. Steel Hour" Feb. 17 . . . Ford Rainey, who did a "Danger" show last week, repeats on the CBS'er Tuesday (8) . . Brenda Lewis into another "Opera Cameos" on DuMont April 10 . . . Tomorrow's CThurs.) "Pond's Theatre" outing on ABC, "Thirty, Honey. Thirty," was scripted by Bob Emmett, hubby of actress Kim Hunter . . . Marge & Gower Champion guest on Ed Sullivan's "Toast"

Sunday (6) . . . Jack Livesey plays a lead on tonight's (Wed.) "Kraft Theatre" . . . June Walker into the cast of "Pond's Theatre" Feb. 10.

Theatre"... June Walker into the cast of "Pond's Theatre" Feb. 10.

Lisa Howard pacted by Stark-Layton for a lead in "Modern Romances" all this, week, and then goes into rehearsal for the femme lead in Feb. 11 "Big Story".

Ben Pratt is business rep for actresses Mary Reid, Patsy Campbell, Treva Frazee, Peggy Lobbin, Patti O'Nelll, Doris Van Treek, Bunny Lewbel and Reverly Lunsford, whose ages range from 9 to 35.

George C. Castleman from CBS Spot Sales to account exec at Free & Peters, station reps... Al Hodge will have been "Captain Video" 1,100 times after tomorrow's (Thurs.) performance. Celluloider Constance Binney shaking retirement to kick off some tw with an appearance Sunday (13) on Igor Cassini's WRCA-TV casing... Herminio Traviesas a new BBD&O vp. He's been on the American Tobacco accounts since '50... Latest of "The Fourth R" skein via WRCA-TV last Sunday (30) gave over time to Union of American Hebrew Congregations in a video-dized "Sunday School" sesh wATV's got a "telespondence" course in labor-management relations sgoing on its "Report From Rutgers" one-a-week stanza.

Chicago

Chicago

Marlin Perkins, headman of NBC-TV's Zoo Parade and director of the Lincoln Park zoo, elected prez of the Windy City Adventurers Club ... There were 33,662 tv sets installed in the Chi area during December, bringing the total to 1,838,813, according to the latest Electric Assn. tally ... Atlas Film veep and general manager Larry Mominee in Florida or combination biz-vacation jaunt ... WGN-TV will play host to 21½ City of Hope telethon Feb. 18-19 ... WBBM-TV's weatherman P. J. Hoff beaming a late afternoon forecast to the kiddie audience ... Producer Phil Patton and Mary Harlline. Claude Kirchner and Cliff Soubler of ABC-TV's "Super Circus" planed up to Winnipeg for a Kellogg sales convention first part of the week ... Fred Livingston launching a monthiv survey of Chi vicewing habits ... H. W. (Wee) Risser, who has been heading up Chi NBC-TV's staging services, departed the web to set up his own senic shop ... Lever Bros. is expanding Johnny Coon's Saturday morning moppet show to 31 CBS-TV outlets next month ... Ron Terry bowed with a Monday, Wednesday and Friday midnight show

on WGN-TV, with Gottfried Mo tors aboard Fridays and the other two nights being sold in participa tion slices . . Frankie Master tion slices . Frankie Masters hosting Tom Duggar's WBKB afternoon show while the latter recoups from his recent ulcer oper-ation . . . Cole-Finder Mercury ation . . . Cole-Finder Merci bought "Paragon Playhouse" set three nights weekly on WNBQ.

WOV & WATV

was personally chewed for not speaking Italian properly.

The day after the article appeared in Il Progresso Aldi took the air during his own show to read the piece and then to blast WOV and Il Progresso. The emcee MOV and II Progresso. The emcee flavored his comments with implications of "hand-in-hand" efforts by the radio station and the paper to get Italo tv off the air, and said that it was strange that the station where he so long worked should suddenly support an article berating the way, he's always spoken.

ing the way, he's always spoken.

The next step at WOV was to air comments about not approving of morning Italo tv unless it is done with dignity. To that Ferdinand Pettinella, second in command at the agency, had his own answer: "As far as we're concerned WOV is trying to defend itself because between 9:30 and noon in which they broadcast in Italian it is disintegrating commercially." He pointed out that the 11 to noon tv segment with Aldi already had four program sponsors and several adjacencies. He said that "we have recently gotten inquiries from several more of WOV's morning sponsors." sponsors.

several more of WOV's morning sponsors."

Another ramification of the entire affair is the negotiations that went on between WATV and WOV at just the time (around Jan. 1) that it became definite there'd be a morning Italo video block. WOV, long wanting its own tv outlet (it was up for a UHF channel until four months ago in a tiein with the II Progresso-owned radio station WHOM) had alone engaged in meetings with WATV for two hours on Sunday nights. Those dealings were believed still in progress until Bert Lebhar, sales boss of WATV, disclosed last week that, in light of the way WOV has let the matter fade, he can only assume that to start negotiations and then announce them to the public as a near-fact was probably a method to confuse Italo advertisers as to what video show they should buy. WOV would have run its own shows and reaped its own profits, it has been explained.

Inside Stuff—Radio-TV

The top radio-tv newsmen in the field in an attendance of nearly 400 turned out for the awards dinner of the Sports Broadcasters Assn. held at New York's Park Sheraton Hotel last week. (This was the fete at which citations were presented to Leo Durocher, Billy Talbert, Lou Little, Hank Greenberg and "Sunny Jim" Fitzsimmons.) Net-works, flagships and indie stations were repped in John Derr, Red Barber, Mel Allen, Jim McKay, Bill Hickey, Connie Desmond, Vincent Scully, Tom Gallery, Jim Corbett, Lindsey Nelson, John Kieran Jr., Russ Hudges, Don Dunphy, Dean Miller (prexy of SPA), Sam Taub, Bill Stern, Ted Husing, Howie Cosell and Guy Lebow.

Boston's Bill Cunningham was emcee of the strictly-stag shindig at which a film was shown of Fitzsimmons receiving his award from Clem McCarthy at Hialeah Park, Miami.

Dance Magazine will announce in its March issue the first of its annual television awards in the terping department. Honors are evenly divided between CBS (shows) and NBC (individuals) in the four citations. Columbia rates the kudos on "Omnibus" and "Adventure," both of which are Sunday slottings. John Butler has done several dance sequences on the latter.

On the NBC side, spec producer Max Liebman is plaqued for his consistently good dance contributions over the years (his current choreographer is Rod Alexander; his dance deviser on "Show-of Shows" was James Starbuck). Tony Charmoli is cited for his work on "Hit Parade."

Jack A. Pegler has planed out to the West Indies, upper South America and Mexico to put the "zoom" into studio production at various tv stations there. The prexy of Television Zoomar Corp. will be gone on a six-week looksee of operations to showcase Dr. Frank G. Back's new lens developed especially for studio use. The Studio Zoomar is a vestpocket version of the longrange parent lens used at conventions, prizefights and field sports.

Pegler will take in Cuba, Puerto Rico, the Dominican Republic, Venezuela, Colombia and Mexico, plus the southwestern U. S.

Simon & Schuster, the book publishing house, is breaking out with four titles that will have an NBC-TV tag attached. Coming up this month are "Somebody Up There Likes Me" (\$3.95), by Rocky (Martha Raye) Graziano, written with Rowland Barber, and "Steve Allen's Boy Fables" (\$1). In April S&S will make with Paddy Chayefsky's six miniature dramas, "TV Plays" (\$4), and Wally Cox's "A Sort of Novel" (\$3.50).

Henry Kaplan of Toronto, who shuttles between there and N. Y. directing plays for both CBC-TV and ABC-TV, had to pass up a chance to direct Marlene Dietrich in order to complete a third project—directing George McCowan in "The Biggest Thief In Town" at Crest Theatre, Toronto's winter stock. He was asked to helm a pilot kinnie of Miss Dietrich in a projected tv version of her radio "Cafe Istanbul," but had to refuse because of his Crest stint. Soon as it's done he flies to N. Y. to direct Carleton Carpenter in "Good For You" for ABC-TV.

CBS & NBC Radio

Percent of households with one or more radio sets is 94.3, compared with 60.3 for telesets.

pared with 60.3 for telesets.

In the northeast, with its high tv saturation, night radio reaches more than one out of every three persons on an average evening.

In cities with over 500,000 population—"tv's main stronghold"—evening radio had 9,675,000 listeners "last night."

In the biggest markets, evening radio reaches 36.7% of all persons over 10 years of age on an average evening. In rest of country, it reaches about one out of every two.

reactive two.

Of the 56,000,000-plus listenership "last night," nearly 35,000,000 in urban areas and upward of 21,000,000 in cities over 25,000,000

in urban apeas and upward of 21,000,000 in cities over 25,000,000
dialed in.

Also covered were age and income levels, sex divisions, marital
status, farm families; home, appliance and auto ownership; the
listeners' grocery bill, etc.

The "versus tv and magazines"
was covered in a section that
stated:

Of the nighttime listeners, 37,597,000 did not watch evening tv
at all; 43,046,000 did not read a
current issue of any of the four
major weeklies, and 50,354,000 did
not watch daytime tv; in tv households with tv sets up to one year
old, 15.9% listen to nighttime radio, but in homes with telesets five
or more years old, 26.6% listen to
the evening stanzas. Starch said it
interviewed 16,000 "pre-selected"
individuals living in 13,100 "preselected" households.

CBS fronted a spot sales panegyric under a panoply of statistics
covering "Radio Vs. Newspapers in
14 Major Markets." Web's New
York, Chi and Los Angeles stations
(WCBS, WBBM, KNX) are given
as models of "dominant market
coverage, equal to expensive com-

coverage, equal to expensive

Continued from page 24

bos of daily newspapers" (with adhecean: cover 90.7% of all households by adding evening sound to evening sight; use the medium nighttime as a supplement to day-time tv and reach 31,203,000 unduplicated households; use "em both together and reach 34,193,000 unduplicated.

Other figures:

On any given night 19,704,000 households are tuned to radio.

Percent of households with one





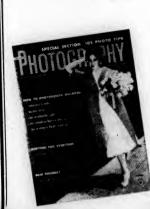
DISC JOCKEY, MOVIE-MAKER

ART FORD

sounds off on

"HOW TO HELP YOUR COMMUNITY"

through photography in the March issue of Photography





Eurovision: A Progress Report

************By JEAN D'ARCY

(General Manager, Radiodiffusion-Television Francaise)
Paris, Feb. 1. | headlines in our internation

The year 1954 gave Europe a Television Network. We call this network Eurovision. In less than five years Europe did for television more than the continent did in 30 years for radio.

Eurovision resembles any American network, the only difference is, that it connects eight different European countries and six various languages. An international Radio Network was an impossibility. An international Television Network became a reality, which only proves how much more cosmopolitan a mass medium television is.

Eurovision, the first international network in history of visual communications (motion pictures not munications (motion pictures not being counted) has an affiliation of 50 tv stations and 100 relay-trans-mitters and covers 4,000 miles of territory in England, France, Bel-gium, Holland, Germany, Denmark, Switzerland and Italy with a poten-tial listening audience of 220,000,-000 people.

tial listening audience of 220,000,000 people.

From the very beginning Eurovision faced many problems and obstacles. The main problems and obstacles being: the distance, the various identification standards and the unification of six different spoken words. With a limited knowhow and very limited funds we had the task not only to spin Europe with 6,000 kilometers of cable, but at the same time cross the Channel between Calais and Dover and push through the formidable barrier of Alps on the Franco-Swiss-Italian border line. The mountains had to be conquered the same way as Hannibal solved his problems. High towers and relay equipment were transported to the top of the mountains, new power stations erected and the valley of Piedmont connected with the shore of the Atlantic. No permaent solution was found immediate. ley of Piedmont connected with the shore of the Atlantic. No permanent solution was found immedlately for the Channel. At present only a Herzian Wave beam is used to carry the signal from the continent to Great Britain. This system provides only a One Way Traffic, and it is very unsatisfactory.

Takes Time & Money

We hope to overcome this ob-acle with more time and money, the solution being an underwater, double coaxial line.

double coaxial line.

Three different standard identifications for the European television: 405 lines in Great Britain, 819 for France and Belgium and 625 for Germany, Switzerland, Italy, Holland and Denmark, necessitated the *ereation of a giant transformer, in Lille (Northern France) where the three standard identifications are being adapted to one system. As for the language barrier, we learned quickly that there is really no barrier at all. The picture being the main part, the universal appeal was based on vision, and the commentary in each country given in its own tongue. (Kept to the strictest minimum.)

For obvious reasons, it was de-

(Kept to the strictest minimum.)

For obvious reasons, it was decided to build the programming of Eurovision around special events, news and artistic presentations, so that the spoken word-would not interfere with the universal importance of the item. At the present time Eurovision is on the air three times a week, on a selected and predetermined hour (not always the same).

The highlights of Eurovision in 1954?

Well, sports were leading. We televised the International Soccer Matches from Switzerland, tennis from Wimbledon, Chataway establishing a new record, ski-jumps from Chamonix and Megeve, swiming in Copenhagen and six days bleycling from Paris.

The music lovers in Europe heard Yehudi Menuhin from Lon-don (Covent Garden) and Mozart's operas from La Scala in Milano.

The midnight Mass on Christmas Eve was telecast from the Notre Dame in Paris and during the Eastern, Europe saw and heard Pope Pius directly from the Vatican.

The opening of the Parliament in England, the film festival at Venice and Cannes, the Mardi Gras on the Riviera and many other special events and features made the

| headlines in our international ty

effort.

Of course it is only a beginning.

What we are striving towards is a regular program day after day, when we will be able to intercommunicate between all the nation members of the Eurovision and exchange news and entertainment, as well as features and educational material.

We hope to be able to establish

We hope to be able to establish in the next 10 years the Univision In cooperation with the United States

Hearst M'Waukee Buy Brews Beef, **Competitive Bid**

Washington, Feb. 1.

Hearst acquisition of WTVW
(TV) in Milwaukee (channel 12)
may run into rough weather, it developed last week as the FCC recelved word that theatreman L. F.
Gran, a substantial stockholder
in WTVW, is filing a competitive
application for the channel.

Notice came from Gran's Washington counsel, Marcus Cohn, who advised the Commission he is also petitioning for a hearing on the WTVW transfer application which was filed Jan. 24. Cohn told FCC he "assumed" it will wait the usual 20 deve here. 30 days before acting on the Hearst

purchase.
Sale of WTVW for approximately \$2,000,000, Cohn informed the Commission, was agreed to by the directors despite the objections of Gran who had previously offered to meet Hearst's terms. As chairman of the board, Gran made this offer at a stockholders' meeting on Dec. 17.
The record of Gran's remarks at the board's last meeting on Jan. 7,

The record of Gran's remarks at the board's last meeting on Jan. 7, which was submitted to FCC, dis-closed that sale negotiations start-ed about a month after WTVW went on the air (Oct. 27) and as went on the air (Oct. 27) and as Gran was returning from a vacation in Hawaii. Gran said he was advised that an "immediate" decision was required as Hearst was planning to merge with the competing applicants for channel 6 in Whitefish Bay and had the ABC affiliation "in their pocket." Gran said the WTVW contract with ABC carried a six-month cancellation clause.

The record recounts that Gran

The record recounts that Gran record recounts that Gran originally offered to "better" Hearst's offer, that Hearst later re-vised its offer, and that three days before the agreement was made Gran proposed to organize a new

Gran proposed to organize a new company to operate the station and to subscribe to 15% of its stock.

Gran concluded by saying that he undertook "community" as well as business obligations in joining in the operation of WTVW and that he was opposed to selling to a company whose owners "think of Milwaukee the same as they think of any other city in which they own a newspaper, a radio station or a ty station."

a tv station."
Gran said he thought the pro-

Gran said he thought the proposed sale "comes from fear" over the relationship with ABC. The affiliation problem, he added, "can and will be solved."
"I did not enter into this venture light-heartedly or half-heartedly," he said, "nor did I enter into it for the purpose of making what I would describe as a 'fast dollar.' I have lived in Milwaukee the major portion of my adult life. It has been good to me and my family.

life. It has been good to me and my family.

"Of course, I want the tv station to make a profit but I never would have become associated with the venture if I thought the time would come when a sale would be made simply because there was an opportunity of making a profit on our investment.

"It is particularly disappointing since the venture which is prosince to the venture which is pro-

"It is particularly disappointing since the venture which is proposed to be sold is only in its infancy and has really never been given an opportunity to demonstrate its potentiality—not only as reflected on a profit and loss statement, but equally important, doing the public service job which we pledged ourselves to do."

Pat's Ski Jaunt

NBC prexy Pat Weaver, accompanied by his wife, leaves Friday, Feb. 11, for a month in Europe. He'll' spend most of the time skiing in the Alps.

NBC's UHF Buy May Precipitate A Major Battle

Hartford, Feb. 1.

A stiff fight is threaten by several tv stations of the area over the proposed sale of neighboring WKNB-TV (New Britain) to NBC. Sale of the uhf'r and the upping of its power to 1,000,000 watts has already been protested to the FCC by WNHC-TV of New Haven. Protest was filed immediately after the filing of an application by NBC, on Wednesday (26) to up the station's power.

filing of an application by NBC, on Wednesday (26) to up the station's power.
WNHC-TV protest may result in the matter of the sale and upping of power going to a hearing before an FCC examiner. If this happens, It will be months before action is taken.

action is taken.
Several other tv casters of the area have joined WNHC-TV in the protest. Both WNHC-TV and WWLP-TV of Springfield, Mass., WWLP-TV of Springfield, Mass., see a serious impact on programming if NBC is allowed to acquire the New Britain unf'r. Both stand to lose NBC programming. The soon-to-come finalizing of a decree for the stiffly contested Channel 3 fight in Hartford will remove another major net from the station's programming possibilities. Channel 3, a wh'r, will definitely become a CBS outlet, if NBC is allowed to retain WKNB-TV.

According to Edward C. Obrist.

retain WKNB-TV.
According to Edward C. Obrist,
manager of WNHC-TV, the protest
before the FCC will cover the entire field of FCC allocations.
NBC recently purchased WKNBTV for some \$1,103,000. WNHCTV is the stale's ploneer telecaster
and was one of the few stations
licensia before the FCC "froze"
all applicants for a new distribution of channels

Nashick's Fla. Post

Miami, Feb. 1. Appointment of Robert Nashick Appointment of Robert Nashick as promotion and advertising manager of WGBS-TV, Ft. Lauderdale, has been announced by Noran (Nick) E. Kersta, managing director of the new Storer property. Nashick was formerly associated with Loew's-MGM publicity department, New York, as director of radio and television exploitation and publicity.

'Bigotry' Vs. 'Fast Buck' Enigma Puts Spotlight on 'Negro Radio'

By ART WOODSTONE

The impression left after a meeting on Negro radio (and, in effect tv also) was that it was an evil perpetuated (1) by intelligent Negroes who feel that because there is no immediate way out of a bigoted set of social and economic circumstances Negro "community" racumstances Negro "community" ra-dio can be made to do some good and (2) by powers, regardless of the negative effect their efforts might have, seeking the almighty buck. There was no way to tell from a Radio and Television Exec Society clinic-luncheon last Thurs-day (27) whether the make-the-most-of-a-bad-situation guys or the easy-buck bandit prevailed in pro-gramming for the Negro.

gramming for the Negro.

To one Negro leader the current set of social circumstances "make radio what it is." He was the man who also said that "the words 'Negro radio' are an abomination." To a man speaking from the floor of the RTES meeting, it seemed to all observers that Negro radio was still a money matter — that "popular" programming (Inference be in grhythm and blues and other types of "idiomatic" programming that has often been disdained) was, rnythm and blues and other types of "idiomatic" programming that has often been disdained was, after all, the only way to make money and justify the continued existence of Negro radio.

If the intelligent Negro com-

Miner 'Brief Case' **Legal Counterpart** Of 'Medic' Series

What the Tony Miner-produced "Medic" series has accomplished for the men in white fraternity will find its counterpart in a dramatization of the legal profession on the basis of a new half-hour series already blueprinted. This one will also carry the Miner stamp, out of the Ted Ashley stable, and will bear the tag "Brief Case." (Ashley office also represents "Medic" series.)

"Brief Case" carries the "in association with" California Bar Assn. tag, with the series to be based on actual documents of the organization. Pilot will be shot on the Coast. In view of Miner's NBC identity, series is being projected for that network.

A Panacea for Cancer Scare?

The Station Representatives Assn. is out to sell spot radio and to as the cure for the cancer scare. Speaking in behalf of the reps who thrive on spot biz, the outfit is making capital of the fact that Brown & Williamson (Viceroy, Kool and Raleigh), using spot very heavily in its budget, was the only ciggle manufacturer to show an increase of any kind in sales during cancer-scared 1954. Likewise, SRA takes a rap at glamor programming, inference being that the big-rated "Lucys," "Dragnets" and Bennys don't pay off in commensurately big ciggle sales, much less stave off a decline.

decline.

Spot rep outfit documented a rise for all three B&W brands, with the explanation that the company, long a believer in spot (often spending as much as 85% of the total ad budget in that area) leaped over 25% in ciggie sales from 1953. Not one of the bankrollers supporting "glamor" programming saw a rise among

area) leaped over 25% in ciggle sales from 1935. Not one of the bankrollers supporting "glamor" programming saw a rise among standard ciggle types.

Using consumer advertising as his only yardstick ("only consumer advertising sells cigarets. Nothing else. Salesmen, display, point of purchase have little to do with it"), SRA chieftain Tom Flanagan says that through spot advertising B&W has been able in a year to jump from sixth among ciggle makers to fourth in manufacturing. Also B&W gets 9.4% of all ciggle biz whereas before it got 5.4%.

Taken individually, all three B&W brands were up, but of the standard brands, according to SRA figures, Camels was off the most, followed by Chesterfields, then Philip Morris, Luckies and Old Gold, in that order. Among king-size and filter ciggles, there was a general biz upbeat, but not one great enough to offset the overall decline. Flanagan feels that while filters were up 23 billion in sales in 1954, he attributes it only to the cancer scare, pointing out that "it still takes advertising for a manufacturer to secure his volume and maintain his place in the Industry," since Kent and Parliament "lost ground" and several filters "sold practically none."

tically none."

Chesterfield kings were up as were Tareytons (a filter as well), Raleigh, Old Gold and Cavaliers—all in the king size class. Philip Morris (despite "Lucy") were the only kings to fall off. (Those other ciggle firms bankrolling top rated stanzas have suffered in sales generally too.)

sales generally too.)
Since appearance of Flanagan's observations re spot and ciggle sales, Chesterfields, hitherto a network only buyer, has made its first real jump into spot radio and tv. Ligget & Myers, via Cumningham & Walsh, has bought 15 major markets in both Tadio and tele at a undisclosed "very high" budget.

munity leader wishes then to continue programming specifically for the Negro to help him with community news and pointed education (for so long as the bigotry situation exists), he must also accept the existence of the highly commercial type stanza to pay station bills. The attitude, before, during and after the RTES meet, was that this enigma would remain.

George W. Goodman, one of three speakers at the powwow, took a middle view in answering the theme: "Is Negro market radio an asset or a liability?" He de-clared that Negro programming "is no more obsolete than radio itself; no more obsolete than radio itself; it depends directly on the measure of service rendered." Goodman, who is director of community relations for station WLIB, N. Y., continued: "If the objective is purely one of making a 'quick buck,' then there is no e.d to the depth to which this programming can descend—as it is quite apparent in many cases about the country. On the other hand if there is an honest and sincere effort to give value for value rendered, there is likewise no foreseeable end to the constructive services that may be rendered and audiences captured." Goodman said that keen competi-

rendered and audiences captured."
Goodman said that keen competition in other markets of radio was "the point where the Negro came into the picture as a possible source of revenue." And noting that "the venture paid off." he added that it was because the Negro, in striving for recognition among all men, met part of his urge through an identification with radio.

'Unduplicated' News

'Unduplicated' News

The WLIB exec expressed a desire to bring news to the Negro community that no other communications source duplicated. (It might be noted paranthetically that even this need may eventually fade because there are early traces now of "white" publications taking cognizance for the first time of Negro society.)
"Unfortunately, at the moment

"Unfortunately, at the moment the majority of the industry that beams at the Negro market is still of the opinion that straight blues, or the opinion that straight blues, spirituals, boogle and rhythm represent the height of the Negroes' appreciation." Goodman concluded his speech by labeling this kind of showcasing "Juke Box" programming ming.

MING.

J. B. Blayton, Jr., topper at WERD, a Negro station in Atlanta, also spoke. He concurred with Goodman in saying that "it is an advantage of any station to identify itself to the community it is trying to reach."

to reach."

The third speaker was Madeleine Allison, media director at the Herschel Deutsch ad agency in N. Y. Inferred from her words was the idea that station reps and station management were exaggerating the power of the Negro market. She said that there was insufficient info available on which to base an intelligent appraisal of a Negro radio buy. It was she who noted that there are some 300 radio stations covering the Negro market.

But it was in the after lunch a.a.

But it was in the after lunch q.a, period and in the very informal asides after the meeting broke last week that most of the revealing dissatisfaction with Negro radio came to light.

came to light.

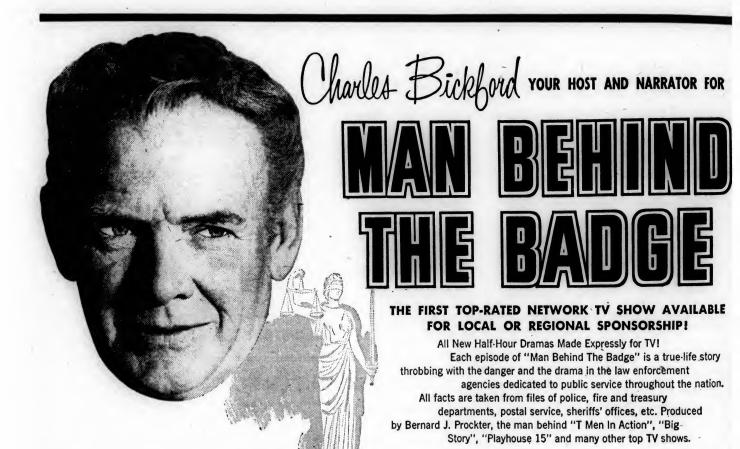
One of the men from the floor, trying to diminish Goodman's point of view toward using programs that have a tangible tie to the Negro community (like spot news or facts re the National Assn. for the Advancement of Colored Peoplemews that most likely would be sloughed off elsewhere, according to him), asked of the WLIB spokesman: "Would you hold to the principal that a speech by Walter White would pull as much as rhythm and blues?" Goodman answered by allowing that there should be a certain amount of "diversification" but that it shouldn't get out of hand.

After the meet, one Negro sta-

After the meet, one Negro sta-tion exec commented that Negro radio was as necessary as Italo, Spanish or German radio—other "specialized" groups. Answer to that was being unable to speak English offers a much more real need for specialized radio than the color of a person's skin.

Only MCA-TV has

so many proven, top-rated, quality TV film shows!



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Overland Park

CHICAGO: 430 North Michigan Ave.

CLEVELAND: 1172 Union Commerce Bldg.
ROANOKE: 116A West Kirk Ave.
NEW ORLEANS: 504 Delta Bldg.
CINCINNATI: 3790 Gardner Ave.
DALLAS: 2102 No. Akard St.
DETROIT: 837 Book Tower
SAN FRANCISCO: 105 Montgomery St.

SEATTLE: 203 White Building
SALT LAKE CITY: 212 Beason Bldg.
MINNEAPOLIS: 1048 Northwestern Bank Bldg.
PITTSBURGH: 550 Grant St., Suite 146
PHILADELPHIA: Bellevue-Stratford Hotel,
Broad & Walnut Sts.

ST. LOUIS: 1700 Liggett Drive



MAYOR
OF THE
TOWN

Thomas Mitchell stars in 39 exciting topical dramas. Consistently a top-rated radio and TV show for years. Sold in over 100 markets.



Sell your product through these outstanding family situation adventures with a salty tang, starring Preston Foster. 65 films available.



Over 200 films in this high-rated anthology of comedy, mystery, adventure and drama, featuring famous Hollywood stars.

JOHN RUSSELL
CHICK CHANDLER
SOLDIERS
OF
FORTUNE

26 exciting, new adventure-packed films. With an all star Hollywood cast. Already sold in 100 markets to 7-Up Bottling.



THE LONE WOLF

Louis Hayward stars as the world's most famous adventurer, fighting evil and intrigue everywhere...an electrifying series of 39 films.



America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 laugh-filled years.

SPACE RANGER

39 films that hold adult and juvenile audiences spellbound. Backed by merchandising guaranteed to give your product top recognition.

HEART OF THE CITY

(Also known as "City Assignment"). Pat McVey and Jane Nye, as crusading newspaper reporters, bring you drama and suspense. 91 films.



PRIDE OF THE FAMILY

Inimitable Paul Hartman stars in this hilarious situation comedy . . . 40 fun-filled films now available in many leading markets.



65 half-hour mystery and adventure films, starring Rod Cameron. In its third year of successful selling for sponsors.



WHERE WERE YOU?

Great heroes, war personalities, famous events, daring exploits, presented in documentary style with Ken Murray as host. 26 films available.



78 dramas to build prestige for your commercial. Sponsored as Fireside Theatre by Proctor & Gamble. One of the highest rated film shows.



I'M THE

George Raft plays the role of a metropolitan police officer in 26 hard-hitting films of drama and mystery. Top ratings in leading markets.



Fresh, crisp film highlights of the previous week's top sports events, air expressed to you every Monday.

TOUCHDOWN

13 half-hour films covering top college games during football season.



39 half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.



13 encore dramas with such famous Hollywood stars as Lew Ayres, Joan Bennett, Miriam Hopkins. Available under your own title.

ALAN HALE, JR.
RANDY STUART
BIFF
BAKER
U.S.A.



flan Hale, Jr. and Randy Stuart star in 26 halflour films of international mystery and intrigue. A surefire combination appealing to all viewers.



Melvyn Douglas stars as a private sleuth in 13 exciting and unusual dramas mixing love and adventure. With an all star Hollywood cast.



78 neatly produced 15-minute dramas, each with a surprise twist ending. Available first run in over 100 markets.



Ralph Bellamy stars in 82 exciting films made expressly for TV . . . realistic, action-packed adventures that every family will enjoy.

a show for

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

every product, every market, every budget!



From the Production Centres

IN NEW YORK CITY ...

John Royal to Mexico for several weeks . . . Singer Joan Edwards convalescing in Miami Beach and hopes to report back to work soon for WCBS . . Jacquelyn Hyde on CBS "Nora Drake" tomorrow (Thurs.) and Lynn Thatcher on web's "21st Precinct" tonight (Wed.) . . . Heien Hayes, Mary Martin, golf champ Ed Furgol, playwright Clifford Odels and Harold Stassen are Bill Leonard's string of guests on WCBS "This Is N. Y." this week . . . June Colbert, radio-tv producer-writer, to McCann-Erickson as creative supervisor in tv (from three-year hitch at Young & Rubicam where she was contact on "Taient Scouts" and did live commercials and jingles for various clients . . . Four Biow-Beirn-Toigo copy chiefs became agency veeps last week, Four Blow-Beirn-Tolgo copy chiefs became agency veeps last week. Guild Copeland, Edward Sherry, Thomas Greer and Wilson Shelton ... ABC Radio has wiped out its post of director of program sales and shifted Addison Amor from that to the sales department as ac-

Fritz Kreisler, who turns 80, wil be feted tonight (Wed.) via WQXR. Fiddle faddler'll be interviewed in a rare speaking chore by Abram Chasins. . Burt Lambert ankles WNEW after 15 years with the musicnews station. He was ass't director of sales. . . N. Y. Publicists Guild gonna yak tomorrow (Thurs.) with Bill Berns, WRCA; Nancy Craig, WABC-TV and Eloise McElhone in a "Radio and Television Round Table" at the Warwick . . . Joel (Home Boy) Tunero is in his second week in a new WOV 8 to 9 p.m. strip . . His Excellency Abba Eban, Israeli striped pantser, o.o.'s the "Hebrew Heritage" today (Wed.) on WMCA's "The Challenge" stanza . . . H. M. S. Richards, regular on the "Voice of Prophecy," being feted by Mutuai on a tribute show Sunday (6).

IN CHICAGO . . .

James Shelby, ex-McCann-Erickson, joins MacFarland, Aucyard this week as veepee and radio-tv director . . . Edward Borroff, former ABC veep and most recently Chi rep for Broadcast Advertisers Reports, has signed on with the Chi NBC radio network sales crew . . Deejay Bill Evans into his 12th year as WGN wakerupper . . In one of the fattest bundles of the week, WBBM inked North American Airlines for a year's schedule of 40-minute blurbs weekly . . Bill Wright (and Mrs. W.) of the Wright-Campbell ad shop vacationing in Arizona and Mexico . . . Hal Fredericks, ex-KXOK, St. Louis disk

LAN-LAY

TOP STARS OF STAGE AND MOTION PICTURES AND TELE-VISION MAKE-UP ARTISTS have been using Lan-Lay for three years. Through their praise and use of Lan-Lay, Lan-Lay has spread throughout the United States and foreign countries. IT IS THE PERFECT MAKE-UP REMOVER, MAKE-UP BASE AND NIGHT CREAM. Keeps the skin soft and protects from make-up allergies when used as a base.

• NOTE ALL the OTHER USES FOR LAN-LAY-the WORLD'S FINEST OIL COSMETIC



LAN-LAY IS YOUR BEST COSMETIC BUY "IT'S GOOD FOR YOUR SKIN" 4 OZ. SIZE \$ 00

16 OZ. FAMILY SIZE \$250

Sold by Beauty Salons, Barber Shops, Drug and Cosmetic Counters SHIPPED DIRECT IF YOUR COSMETIC COUNTER DOES NOT STOCK PREPAID, IF MONEY WITH ORDER, ANYWHERE

LAN - LAY INC. 65 ELEVENTH ST.

FOR WOMEN

CORRECTS DRY SKIN (Used as a night-cream)

SMOOTHES DRY WRINKLED LIPS (Used as make-up remover and base)

ELIMINATES DISHPAN HANDS (Used as a hand lotion)

KEEPS CUTICLES SOFT (Used as a manicuring oil)

HELPS FEET STAND-UP (Used as a foot-oil)

SUN AND WIND BURN

FOR MEN

A MAN'S HAIR GROOMER (A little goes a long way)

A MAN'S SKIN PROTECTOR

PROTECTS OUTDOOR WORKERS (Hands, Face, Lips Won't Crack or Chafe)

NECESSITY FOR SPORTSMEN (An all-weather all season protection oil)

CORRECTS SCRAPED SKIN (Used as an after-shave lotion)

LICK'S KID'S COWLICKS (Lays Jr.'s hair where he w

IDEAL VACATION SKIN AID

SAN FRANCISCO, CALIF.

spinner now freelancing here, helming two cross-boarders on WAAF ... wMAQ airing pub-service series in conjunction with the Chicago Chamber of Commerce & Industry. Producer is Chi NBC's assistant public affairs and education director Betty Ross with Morgan Perron scripting ... wTAC, Fiint, Mich., in a novel promotion stunt played host to Windy City timebuyers and other interested parties in a weeklong "open house" aboard a trailer parked on Wacker Dr. ... Robert Elrod has departed his national sales slot at WSBT, South Bend, to become assistant to Chi NBC network ad-promotion chief Hal Smith ... Margie Koeka new assistant in the WBBM flackery, vice Mary Lines.

IN MINNEAPOLIS . . .

Eric Sevareid to be presented U. of Minnesota's Outstanding Achievement Award Feb. 4 at Northwest Radio-TV News Association meeting to be held in conjunction with university's radio-tv news short course Feb. 4-5... WCCO radio staged two-hour kickoff rally in local Armory for March of Dimes' Mothers' March on Polio, participated in by many of its top personalities, and carried show over air... Minneapolis and suburban high school basketball games being televised for first time, new station KEYD-TV choosing one of contests each day... Sev Widman, WTCN-TV personality, named his station's program director, succeeding Judy Bryson who resigned to take similar post with KEYD-TV. New station KEYD-TV doesn't start programming until 2:45 p.m. daily, compared to WCCO-TV's 6:30 a.m., KSTP-TV's 7 a.m. and WTCN-TV and WMIN-TV's 8 a.m. .. Lem Singer from WCAN-TV, Milwaukee, joined KSTP-TV where he inaugurated Monday through Friday space show, "Commander Saturn" ... Bob Woedbury, WCCO radio sales service and traffic manager, always carries about with him in his inside coat pocket a pocket-sized portable radio which is connected to his ear with a hearing aid attachment ... Mrs. Carrie Lorenana, traffic manager of the two Manila, P. I., radio stations the past eight years, spending a month at WCCO-TV studying American to the control of the station of the past eight years, spending a month at WCCO-TV studying American to the control of the station of the past eight years, spending a month at WCCO-TV studying American to the control of the station of the past eight years, spending a month at WCCO-TV studying American to the past eight years, spending a month at WCCO-TV studying American to the past eight years, spending a month at WCCO-TV studying American to the past eight years, spending a month at WCCO-TV studying American to the past eight years, spending a month at WCCO-TV studying American to the past eight years, spending a month at WCCO-TV studying American to the past eight years, spending the past eight years, spending t

IN CLEVELAND . . .

Keith Baldwin, ex-WGAR, has resigned as WAKR-TV sales manager . . . WSRS newest disker is Roy Morris formerly of Chattanooga . . . Paul Wilcox moves from WGAR to WEWS . . . WJW's Pete Lee conferencing with Raymond Burr about taking his Radio Nanigans on military installation tour in February . . . Heile Dodge purchased 5-minute daily WGAR 5 p.m. newscast with Charles Day . . . La Riche Olds pacted 10-minute Monday-thru-Friday 6:10 p.m. WTAM news stint with Karl Bates . . . WGAR's Karamu Quartet touring South . . NBC Sports Director Tem Manning in Fiorida hiatus with "Skip" Ward doing verbals . . . WGAR Sales Manager Bob Forker reporting record number of 325 local and national accounts carried last year . . . Flo Roth ex-WJW promotion-publicity director, into town with Denise Darcel.

IN DALLAS . . .

Reuben Bradford started his sixth year of "Opera Once Over Lightly" on WFAA... KGKO d. j. staff debuted a new weekly show, "The Best for Sunday," rotating in a 150-minute wax stint... Cass County Boys, who graduated at WFAA here, with Gene Autry at Houston's Fat Stock Show, Feb. 2-13... KRLD-TV drew \$8,500 for the March of Dimes in a four-hour auction, variety show and gruntn'-groan exhib at the Sportitorium... Allen Jones, WFAA-TV staff singer, officially changed his tag to Allen Kase on "The Jerry Haynes Show" Thurs. (27) in a contest tieup... Ralph Widman, for seventh year, did blow-by-blow airing of Golden Gloves regional boxing tournament, Jan. 26-30, on WFAA... Bernadette Whitehead, local actress set for NBC-TV filming of "My Man Sing" Coast series, home on' a visit, accompanied by Eddie Foy 3d... "Horace Heidt Show Wagon" set for live telecast Feb. 19 from State Fair Auditorium.

IN PITTSBURGH . . .

Pete Shore, who did parttime announcing at WCAE last summer, has become a regular member of the staff . . . Sam Sliver cooking up a new radio sports format for Nick Perry . . . Sterling Yates, an exassociate of Rege Cordic's at WWSW, has rejoined Cordic & Co. on KDKA, where Yates is also regularly employed . . Paul Shively has started his 13th year as boss of the control room at WJAS . . . George Peppard, drama student at Carnegie Tech, breaking in as a Sunday announcer at WLOA in Braddock . . . Jack Cvetic is back in the KDKA-TV engineering department after a two-year stretch in the service . . LuAnn Simms and her husband, Loring Buzzell, in town to exploit her records, house-guested with Joe Deane, the KOV deejay. Deane and LuAnn both hail from Rochester, N. Y., and are old friends.

IN WASHINGTON . . .

Film star Tyrone Power, currently dividing his time between his chores in the Broadway-bound legit, "The Light Is Dark Enough," in which he is co-starred with Katherine Cornell, and tubthumping for his latest film, "The Long Gray Line," guested on Art Lamb's tv show over WTTG-DuMont . . Latter show, "Lamb's Session," incidentally, conducting a "long Gray Line" contest, which accounts for Lamb picking this choice guest plum . . Dorothy Looker, producer of WTOP-CBS' educational telecast, "Ask It Basket," has teamed with local terp teacher Evelyn Davis in a new dramatic school venture . . Norman Plotnick, music librarian for WWDC-MBS, has been tapped by Uncle Sam for military duty, and will be replaced by Robert Paris, recent Maryland U grad . . . Roger Shea, WTTG director, transferring to WUSN, Charleston, S. C., where he will act as executive director, with Bob Goodman replacing him on staff of WTTG.

IN DETROIT ...

WXYZ-TV preems an hour afternoon show Sat. (5) titled "A World of Speed." Host will be station's sports director, Don Wattrick, and featured will be Floyd G. Lawrence, Detroit editor of Steel Magazine and prexy of Detroit Sports Car Assn. Format includes films of Jalopy races, line shots of new cars, introduction of new inventions, safety devices and appearances of top personalities in auto industry... "WWJ Square Dance," starring Ed Dingler as caller, is attracting studio crowds for the two-hour Saturday night broadcasts and radio sales reps are using it as case in plant in stressing cameras are not always necessary... Thomas F. O'Leary, for 23 years a radio and ty sales rep at WXYZ, died last week.

IN PHILADELPHIA . . .

Jack Valentine, WCAU-TV featured staffer and Western songster, has been pacted by MGM Records . . . Mr. and Mrs. Edward D. Clery, (he's general manager of WIBG) to Laredo, Tex., to see Edward, Jr., receive pilot wings . . .Morton Simon, tv and radio legal specialist, will address dinner meeting of Television Assn. of Philadelphia (Feb. 2) at Poor Richard Club . . . Chef Halftown (WFIL-TV staffer) will attend American Bowling Congress in Chicago in April . . . Mary Dorr, WFIL-TV ceieb and licensed pilot, is off in family plane for Caribbean to collect film shots and native gadgets for her "At Home" program . . . "Romper Room," Claire Coleman's popular tv kindergarten, returned to full-hour schedule (10 to 11 a.m.), Jan. 31.

naster and bandleader, has thrown all his time into the new U. of North Carolina educational tver, As no-pay executive director, he got WUNC-TV underway earlier this month on a 41-hour-a-week telecast basis.

kyser, who is still pressing for a unique tieup with commercial video operations with regard to taking their top network feeds (sans commercials) to build his audience, has so far skedded 27 hours of live programming perweek. Station's first regular telecast was basketbail game between U. of N.C. and Wake Forest. A fortnight ago, WUNC-TV did a two-hour and 50-minute stanza of the complete "Marriage of Figaro" (with "full costumes, scenery and a 24-piece orchestra"). To date, the station does 41 hours weekly—all of its own.

all of its own.

Kyser seems to be aiming for a "popular" fillup in educational tv, idea being that the best way to pull an aud for educational programming is to give them teaser shows geared to compete with regular commercial channels. His plan to pick up network casings is part of his "educational tv for the masses" theory.

In building the station staff, Kyser is said to have relied heavily on experienced tradesters. Production and writing staffers are from commercial operations by and large.

ind large.

WYLIE TOME CLIX **SAYS NIX** TO TV'S CRIX

Ad Alley and TV Row are finding pienty of red meat in Max Wylie's new book, "Clear Channels: TV and the American People." It's a real backof-me-hander aimed at the snipers and potshotters who've been putting the blast on TV. Wylie, novelist, playwright, and longtime network staffer, does a bang-up job of legwork, gives the lowdown on who's-doingwhat-to-whom.

"Clear Channels," an aggressive and witty report, should trigger some studio and agency veeps into a little more daring when skedding programs. Wylie gives them ammunition to spare. Frxampie, book digs deep into TV and Basebaii, comes up with some surprising answers. Another topic is TV and Reading Habits. Old Miss Public Library Isn't as down on video as some people think. Wyiie also dives headfirst into TV and Juvenile Delinquency. There's solid food for thought here, with TV not coming out the villain some critics would have us think it is.

Chapter on TV, cigarettes and lung cancer is worth price of book aione. Required reading for tobacco men and their account execs. "Best study of its kind ever printed," said one reviewer. "Should go far toward clearing the air over this vital subject."

Check on bookstores reveals Check on bookstores reveaus stock of "Clear Channels" is moving fast. Priced at \$4.75, with pix, charts, special appen-dices on NARTB Code. Just published by Funk & Wagnalls, 153 East 24th St., N. Y. 10.

A TOUCH OF INSPIRATION lots of solid assistance producing tolevision show PRODUCER'S ASSISTANT

wide TELEVISION—Radio—Theatre background PRODUCTION and SCRIPT Box V 13155, Variety, 154 W. 46 St., N. Y.

ST. PAUL WINTER CARNIVAL SHOW With Robert Q. Lewis, Carmel Quinn, Chordettes (4), Jaye P. WAVE, Louisville

WINTER CARNIVAL
SHOW
With Robert Q. Lewis, Carmel
Quinn, Chordettes (4), Jaye P.
Morgan, Lois Hunt, Earl Wrightson, Jan Arden, Don Liberto,
Lee Vines, Whoopee John's
Band (10), Bob Mantzke's Choralaires (60), Cedric Adams, Bob
DeHaven, Wally Olson's Orch
(25)

Producer: Bob McKinsey
Director: Ed Viehman
Writer: V. A. E. Linder
120 Mins.: Sat. (29), 8 p.m.
Participating
WCCO, Minneapolis

Participating WCCO, Minneapoiis

This two-hour show before a St. Paul Auditorium audience of 10,000 that paid up to \$5.50 a seat and also on the air via tive audio was the first salute to the current St. Paul Winter Carnival civic celebration by enterprising WCCO, a radio station that continues to do big things in a big way.

It was in the same fashion as WCCO's contributions to the Minneapolis yearly Acquatennial, which also is a mardi gras affair. And, judging by public reaction, it should take its place permanently as an outstanding Carnival attraction, just as the WCCO Acquatenial shows have been doing since 1947.

That the St. Paul shindig should

1947.
That the St. Paul shindig should have called upon WCCO to duplicate its Minneapolis whoopdedos' promotions seems in itself a recognition of the important place this radio station still occupies in the local airlanes' scheme of things despite tv's encroachments.

local airlanes' scheme of things despite tv's encroachments.

And, as to be expected, in the manner that has kept WCCO so very much in the swim, the station did it up in topdrawer entertainment style to further cement its high place, providing a big boost for the Carnivai, making its participating advertisers happy and reflecting credit on itself.

Such Minneapolis WCCO Acquatennial shows have been headined by top stars like Bob Hope, Arthur Godfrey, Victor Borge, Eddie Cantor, George Jessel, Dennis Morgan, Edgar Bergen and Ken Murray. On this Carnival occasion WCCO brought in Robert Q. Lewis, also a leading luminary, and his entire Saturday morning radio show cast, including announcer Lee Vines. These performers were supplemented by songstress Carmel Quinn from the Arthur Godfrey show and some local topnotch taient.

taient.

Emeeed by breezy, good-natured, friendly Lewis, who has a smile in his voice, and following the format used so successfully for the Minneapolis Aquatennial shows, the performance stacked up as almost a carbon copy of his Saturday network shows expanded to two hours. Dominating the scene completely, Lewis worked like a trojan. He was on much of the time with his jabbefing. Even Milton Berie probably has never monopolized the video or audio spotlight more completely and the Lewis fans had a feast.

With warbling by such an array

"Jazz Aibum," a new disk show featuring the nation's currently lively musical craze, teed off on WAVE radio Saturday (29), emceed by Andy Chappell, and was made up of jazz both old and new.

up of jazz both old and new.

The new "cool" jazz was represented by such exponents as Dave Brubeck and the George Shearing Quintet, the latter to appear in person at a bash to be held at the Jefferson County Armory shortly. These small combo men, together with Gerry Mulligan and Errol Garner, will be spelled by such new-style big bands as Stan Kenton, Les Elgart, and Dan Terry, Longer established "hot" jazz exponents—Gene Krupa, Duke Elington, Louis Armstrong, Art Tatum, Lionel Hampton, Benny Goodman, and Eddie Condon, some represented on the initial show, will have their innings on 'subsequent alrings. alrings.

nave their innings on subsequent airings.

Aim of "Jazz Album" is to combine the best of the New Orleans, Chicago, and West Coast schools, of one of the most basis types of all pop music—jazz. Andy Chappell is a young, enthusiastic m.c. who gives the tunes modestiy fitting introes. He doesn't get technical, nor does he indulge in hep lingo. "Notice that 4/4 beat toward the end," says Andy, and that's just about enough to lead the listener into a full enjoyment of the rendition. This show should be solid with the "Cats," as well as with the less hep listeners. Spotted in a choice slot, "Jazz Aibum" should rate sponsorship, and probably will achieve that status in short order. Wied.

alaires, and even Lewis himself, the show, of course, was much the strongest in its melodic portions, which isn't amiss for a radio program. Faitering somewhat comedically because of mostly lightweight material and some unhappy excursions into patter, it nevertheless in toto hit an entertainment high

less in toto hit an entertainment high.

Lewis was only moderately successful in generating mirth with pedestrian topical and local quips, gags, yarns, jokes and drolleries. In addition to his patter he also extracted some fun from a "Dr. I. Q." spoof. But it was in his usual lively and personable emcee role, rather than as a comedian, that he scored. As always, he was arresting and his own evident enjoyment in performing his chores must have been contagious to his audience. Incidentally, he didn't overlook pitches for his own and associates' records as well as for the city of St. Paul and the Carnival.

Chalk up another ace WCCO

was on much of the time with his jabbering. Even Milton Berie probably has never monopolized the video or audio spotlight more completely and the Lewis fans had a feast.

With warbling by such an array of vocal stars as Carmel Quinn, the Chordettes, Jaye P. Morgan, Lois Hunt, Earl Wrightson, Jan Arden, Don Liberto, one of the nation's finest mixed singing groups, Bob Mantzke's 60 members' local Chor-

Radio Followup

"Halimark Hail of Fame" came up with an unexciting tribute to British Prime Minister Sir Winston Churchill last Sunday (30), CBS airer saluted Sir Winston with a half-hour dramatization of an incident from his early days as a newspaper correspondent. Tagged "The Escape of Winston Churchill," program dealt with the former reporter's coverage of the Boer War, specifically his capture by the enemy and his eventual escape to neutral territory.

Script by Antony Ellis was void

escape to neutral territory.

Script by Antony Ellis was void of any dramatic punch, with characters appearing much too cooi, even for Englishmen. Interesting sidelight to the proceedings was the spotting of Gary Montgomery. 23-year-old nephew of Field Marshall Viscount Montgomery, in the title role. Actors performed capably, but William Froug's direction failed to give show a needed boost. "Hallmark" series is produced by Froug and hosted by Edward Arnold, with Frank Goss as announcer.

Jess. as announcer.

CENTENNIAL THEATRE
With John Corrigan, Don Morin,
Bill Casey, Bill Holland
Producer: Holland
Writer: Charles Edward Wright
15 Mins.; Sun., 5:30 p.m.
Sustaining
CFRA, Ottawa

CFRA, Ottawa

Built as a gesture to the 100th year of Ottawa as Canada's Capital, "Centennial Theatre" is running 52 weeks on CFRA, local indie which, though not affiliated with any network, manages to keep its 24-hour programming extremely alive and attractive. Offered as a public service in the Capital's centennial year, "Theatre" has plenty of color to draw on for scripting, teeing with the arrival of the explorer-discovery group and running from Indian days to 1955.

Because the formation of any

piorer-discovery group and running from Indian days to 1955.

Because the formation of any capital is accomplished by long-drawn mull sessions between city and national powers, some stanzas of the 52 are bound to be dry but scripter Charles Edward Wright manages to keep them interesting enough for cast to carry effectively. Players, incidentally, will change as stanzas reach various points in Ottawa's history with different demands for voices. Show caught (23) had John Corrigan as narrator, producer Bill Holland doubling as Sir Richard Sdott, a member of parliament; Don Morin as Ottawa's first mayor, J. B. Lewis, and Bill Casey as a councillor, Edward McGillivray.

Production was close-knit and

Production was close-knit and lightness was maintained in spite of heaviness of the episode.

Gorm.

Hartford-Travelers Broadcasting Service Corp., operators of WTIC here, has named Walter C. Johnson a member of its board of directors. Johnson has been with the station since 1925, its first year of operation. He was the station's

THE SEVENTH CONTINENT
With Fahey Flynn, Everett Ciarke,
Dr. William McGovern
Producers-Writers: Virginia Renaud, Budd Blume
Director: Doug McKay
30 Mins.; Thurs., 7:30 p.m.
Sustaining
WBBM, Chicago

WBBM, Chicago

Although a far cry from those earlier award-winning WBBM documentary probings into hometown problems such as "The Quiet Answer" on race relations and "The Untouchables" on narcotic addiction (both produced by Perry "Skee" Woiff), this latest public service series is nonetheless a highly worthwhile venture in the realm of international understanding. As always, when the Chi CBS station sets out to do a job in the pubservice vein, the pursestrings are loosened with slickly professional results.

A product of the station's educa-

sional results.

A product of the station's educational department headed up by Virginia Renaud, "The Seventh Continent" takes dialers overseas, via narration and tape recordings, for a peek at the lives and habits of other nations. Overail thesis being that what happens in Timbuktu affects the guy in Pearia. Country examined on chapter heard (27) was Tibet, effectively depicted as that "introvert among nations."

Fahev Flynn and Everett Clarke

nations."

Fahey Flynn and Everett Clarke handied the descriptive backgound which neatly limned in the dominant role the Buddhist tradition plays in Tibet. The best segment was an interesting taped interview with Northwestern U. prof. Dr. William McGovern who told of his 1923 visit to the country. Disguised as a native, McGovern was one of the first Occidentais to penetrate the Tibetian interior. Half-hour was backgrounded by some excellent sound effects to give a realistic flavor.

TRI-STATE NETWORK FOR WCKY'S DISKER

Cincinnati, Feb. 1.

Cincinnati, Feb. 1.

A tri-state network of 12 stations has been assembled to carry the Monday through Friday 5:05 p.m. platter hit tune series originated here by WCKY with its jockey, Rex Dale, in command. Kicks off today. Bavarian Brewing Co., Covington, Ky., opposite Cincy, is the tagger.

Cincy, is the tagger.

Along with spinning three or four of the current top song faves in the area, Dale will ring in an occasional interview with a celeb or gab about a new number that listens promising to him.

Linkings in Ohio are WBNF, Columbus; WHIO, Daytor; WPAP, Portsmouth; WMRN, Marion; WBEX, Chillicothe; WMVO, Mt. Vernon; WCHO, Washington Court House; WOHP, Bellefontaine, and WHIZ. Zanesville. Others are WFTM, Maysville, Ky., and WCNB, Connelsville, and WKBV, Richmond, Ind.

Connelsylle, and WKBV, Richmond, Ind.
Regional netting idea sparked from the indie 50,000-watt WCKY, headed by Charles H. Topmiller, and was developed by Bavarian's ad rep, the Peck-Heekin agency.

GOSPEL TRAIN
With Prof. Charles Taylor, Daniel
Singers, Kate Smith, Skylites,
Alfred Miller and the Miller,
aires, Kaiser Singers, Candielight Chorus of Belleville, Johnson A Capeila Chorus, Sunset
Jubilee Singers, Angel Lights,
Sons of David, Golden Jubilee
Singers, Five Gospel Tones,
others; Victor Bozeman, Hal
Jackson, emces
Producer: Bill Jenkins
Director: Nat Rudich
300 Mins., Sun. (30), 7 a.m.
Participating
WLIB, N. Y.
N. Y. audio indle WLIB got its
second annual "Festival of Negro
Music and Drama" (14 days from
Franklin Roosevelt's birthdate Jan.
30 through Lincoln's birthday
Freb. 12) off in a five-hour (30) expansion of its regular Sunday
morn "Gospel Train" Event was
held in the Lawson Auditorium up
in Hariem, with cuffo tix for
pewsters.
Tenor of stanza was semi-religious in character with several gos-

pewsters.

Tenor of stanza was semi-religious in character with several gospel warblers, solo and group stuff, presenting before WLIB mikes. However, the station's face could only be red due to the absence of CBS' Mahaiia Jackson, who was publicized as star of the casing. Wha' happen hasn't yet been divulged.

In all though, there was an

publicized as star of the casing. Wha' happen hasn't yet been divuiged.

In all though, there was an abundance of gospel talent, with 24 groups involved—ranging from solo Prof. Charles Tay.or (with three femmes in support) to the 30 voices of the Johnson a Cappella chorus. Taylor, a w.k. in the religioso song field, clicked with "That Old Time Religion." Johnson group did "Lord's Prayer" (as with Taylor's plece, a disk click), but its offbeat rhythm might have been unfamiliar to outsiders. Most acts heard presented more popular stuff Kaiser Singers with "Beautiful City of God;" Skylites did version of "Lord Have Mercy." Daniel Singers gave out with "By and By" and the Milleraires wrapped up their turn with "Job." In early morning segment of show, Five Gospel Tones whacked out their tunalog with authenticity. Emcees Vic Bozeman and Hal Jackson, former doing daily record edition of the Sunday gospelacular kept the show clipping along with minimum gab. One downheat fillip is that this five-hour show, handed to the aud as sort of at one-shot special feature, was packed with commercial time (all to the good of the station coffers, it's sure! with a voice offstage delivering spiels over emcee's voices and other auditorium sounds so as not to bother live audlence. Gave listeners to the radio show the impression they might be missing something.

WLIB's "Festival" continues through Feb. 12 with a total of 125 special shows. One reviewed here was only one of four free concerts to be held by the outlet. It's a pretty ambitious sked for a small indie in the flercely competitive N. Y.- specialized radio mart.

Dallas—Cecil D. Hobbs, salesman ti KIIE her hear promoted to cita.

Dallas—Cecil D. Hobbs, salesman at KLIF, has been promoted to sta-tion manager, succeeding Biil Weaver.

Congratulations to our friend and client Will Glickman

And to our friend and somebody-else's client

Joe Stein

For writing the smash Broadway hit "Plain and Fancy"

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New York SY FISCHER
WILLIAM COOPER
521 Fifth Avenue New York, N. Y.

Hollywood MARTIN SPERBER JOEL COHEN 6277 Selma Avenue Hollywood 28, California



First half hour 38.2 Other Party 21.1 It isn't every night you can turn on TV and get Radio. But you could last Sunday, when Ed Sullivan gave Radio one of its finest hours.

The competing program was truly spectacular, and had a half-hour head start. But when it came time for "Toast of the Town," twice as many people showed up. And by the time the whole thing was ending, "Toast" was entertaining four times as many. (Trendex ten-city rating.)

It all goes to prove two things: The way people rally round CBS Television. And the way people rally round Radio... wherever they happen to find it. For as usual Sunday nights from 8 to 9, many millions were off somewhere else, enjoying a couple of other fine shows: "Our Miss Brooks" and "My Little Margie" on...



Second half hour 51.8
Other Party 12.3

Hitz Appraises Midwest Marts And Sees Big Year on Daytime TV

television will really come into its own and by the time the new season rolls in next fall it should reach boom proportions. That's the pre-diction of Chl NBC-TV sales veep Edward R. Hitz after a first-of-theyear appraisal of the mldwest

Hitz, whose 25-year sales career with the web spans the radio cycle and the arrival of tv, sees the AM pattern being repeated in video with more and more advertising coin being channeled into the day-time hours now that SRO status has become an established fact of life for after-dinner tv for the top two networks at least. With many advertisers still shaping up their budgets for the current year and looking ahead to next fall, Hitz claims that interest in tv generally is at a new peak and that there's more activity in sunlight fare than eyer before.

It's his theory that heretofore Hitz, whose 25-year sales career

ever before.

It's his theory that heretofore lots of bankrollers and their agencies blinded themselves to daytime values with their preoccupation with the "glamor" overtone of being associated with a bigtime evening show. Like in radio this novelty aspect is disappearing as they become more value conscious. And now that daytime shows have established track records with concrete cost-per-thousand data, the hep buyers are recognizing they ofttimes can get more for less on the day shift.

But the daytime perkup is more

get more for less on the day shift.

But the daytime perkup is more than just a matter of nighttime overflow. Hitz argues. Through the various flexible participation patterns evolved for the daily cross-the weekers, the little guys can stake out a national claim and the ins-and-outers can tailor their exposure to their sales drives. It's pointed out that the current season has seen a whole flock of new spenders hitching onto the daytime bandwagon and that the list of network ty 'rookles' is just starting to snowball under the lmpetus of competitive self-defense.

For example, there's the John

competitive self-defense.

For example, there's the John Morrell packing firm which is making its NBC-TV bow Feb. 3 with a Thursday insert in the afternoon Pinky Lee show. It's a 52-week ride. Then there's Rath Packing entering with 26 participations on "Today." Next month Morton Salt makes its network debut with 13 identities each on the "Today-Tome-Tonight" tripod. Salt work's entry also marks the first association with the TliT roundelay of its agency, Needham, Louis & Brorby.

The Rath and Morton biz alone

The Rath and Morton biz alone exceeds \$400,000, all of which heretofore went into other media or remained in the company treasury.

'Ozark' Snares Client

ABC-TV has come up with its first client for the hour-long "Ozark first client for the hour-long "Ozark Jubilee" Saturday nighter, with Regal Pale Beer buying a half-hour of the show regionally for the entire state of California. Regal picks up the 9-9:30 segment of the hillbilly outing, which originates in Columbia, Mo. (it moves to Springfield, Mo. as soon as 'AT&T installs cable). Sale came out of ABC's San Francisco office.

Week of Pitt Hoopla As Westinghouse Takes Over WDTV (Now KDKA-TV)

Pittsburgh, Feb. 1.
Westinghouse Broadcasting Co. and its head man, Chris J. Witting, really taking over the town these days with a week-long celebration officially bringing Channel 2 Into the WBC family. Station, formerly WDTV and now KDKA-TV, was recently acquired from DuMont for \$9.750,000.

Big doings began C. Director of the was the control of the control of the was the was the control of the was the w Big doings began on Bill Burns'

\$9.750.000.

Big doings began on Bill Burns' noon news show yesterday (Mon.) when the new call letters were used for the first time. Today (Tues.) Witting is addressing a combined lun-heon meeting of the Radio and Television Club and the Pittsburgh Advertising Club at the William Penn Hotel on "Broadcasting's Job in America's Future Growth." Guests of honor, in addition to Witting, will be Harold C. Lund, general manager of KDKA-TV, who also directed Channel 2 for three years under DuMont ownership, and L. R. Rawlins, general manager of KDKA.

Changeover program had as guests, along with Witting and Lund, Gwilyn Price, president of Westinghouse Corp. Last night "Studio One" saluted WBC's newest property, and all week Westinghouse atomic energy display of consumer products is being shown at the Gateway Center, where KDKA-TV is located. Station is releasing 5.000 helium-filled balloons dally, some containing \$2 bills, symbolic of Channel 2, and there's a helicopter flying all over the Golden Triangle towing a KDKA-TV banner.

Big fireworks exhibition also

the Golden Triangle towing a KDKA-TV banner.
Big fireworks exhibition also carded for one of the nearby hills. with displays ending in colored lights spelling out KDKA-TV. In addition, during the entire week, there will be an interchange of personalities on KDKA-T¥ and KDKA house shows, with radio people appearing on the tv programs and vice versa.

Joe Deane's TV Deal

Pittsburgh, Feb. 1.

Joe Deane, KQV disk jockey, has been signed by Kaufmann's department store for its first big venture into local tv, a daily morning strip cross - the - board, 9:15-9:30, on KDKA-TV. It'll be a shoppers show with Deane doing the whole thing himself.

with Dean Company thing himself.

Video spot won't interfere with his several hours a day of platter-spinning on radio.

TV's Major Role (& Bankroll) In Chi Mayor Race

Chicago, Feb. 1.
Television so far is the big winmer in the dingdong political battle under way to determine who'll
be the Windy City'se mayor the
next four years. Orders booked
with three of the four tv stations
by the competing primary candidates-already total nearly \$75,000
with the asynchizing expenditures. with the expectation expenditures will top \$110,000 before the Feb. 22 balloting.

And once the two party candidates are named additional coin will flow video's way when the organizational resources are tossed into the fray between the primary and the regular election April 5.

and the regular election April 5.

Although there's a ficrcely competitive three-way race for the Democratic mayoralty nod, it's the Republican hopeful Robert Meriam, running virtually unapposed, who's setting the tv campaigning pace. Big factor in the rise of Merriam's political star which saw him switch from the Democratic ranks to earn the blessings of the GOP slatemakers, was the video expose of the seamer side of this city's affairs he conducted last year on WGN-TV.

Young alderman running under

Year on WGN-TV.

Young alderman running under the "cleanup" banner is back on the Chi Tribune station, this time as a paying customer. While he has no major competition in his primary bild, his camp has laid it on the line for about \$11,000 for a 13-week series of half-hour Sunday night telecasts to keep his name in public view.

13-week series of half-hour Sunday night telecasts to keep his name in public view.

To date, WGN-TV is snagging the bulk of the political biz with something like \$45,000 already logged in and more to come. Besides the Merriam series, Mayor Martin Kennelly, the Democratic incumbent is aboard for 15 quarter hours and a spot campaign. At the moment, the mayor, who is wagling a determined fight after being dumped by the Dem machine, ranks as the No. 1 tv spender. Benjamin Adamowski, another Dem candidate, is likewise going in heavy for WGN-TV -lime with seven quarterhour and two half-hours ordered.

WNBQ has cut itself in for about \$20,000 with heavy spot orders from Kennelly and Richard Daley, the Democratic organization's "official" entry. WBKB so far has

Hour Dramatic

Continued from page 25 :

show him in a change of reins vla

show him in a change of reins vla
"Broken Spur," his initial try at
the horse opera motif (and following closely on last week's "The
Mojave Kid," a horseless gunplay
on "Climax." But still tops in tv
on the westerner spree was ABCTV's "The Last Notch" of some
months ago which has been grabbed
by Hollywood).
Rose's other works on the Westinghouse Monday series this semester were "An Almanac of Liberty," inspired titlewise by the
Justice Douglas book of that name,
and "12:32 A.M." His other "Studio
One" contributions were "Remarkable Incident at Carson Corners,"
"Thunder on Sycamore Street" and
"Death and Life of Larry Benson"
for a virtual 7-for-7 score with
varying degrees of qualitative trimmings. The Westinghouser's two-ina-row adaptations by one writer
will find William Templeton in between-covers workovers of Frank
Owen's spy thriller, "The Eddle
Chapman Story," on Feb. 21 and
Curt Siodmak's terroristic "Donovan's Brain" on the 28th.
And that now-he's-a-comic-nowhe's-an-actor Jackie Gleason will
be going tonight (Wed.) for Westinghouse on the "Best of Broadway" series in George Kelly's old
"The Show-Off," with Thelma Ritter, Kathy O'Donnell, Alice Ghostley, Carleton Carpenter and Russell Collins in the troupe. The
adaptation is by Ronald Alexander,
whose "The Grand Prize" opened
on Broadway last week. Gleason
did the w.k. Aubrey role in the
strawhatters a few years ago. The

adaptation is by Ronald Alexander, whose "The Grand Prize" opened on Broadway last week. Gleason did the w.k. Aubrey role in the strawhatters a few years ago. The comic's first straight part in tv was on "Studio One" a couple of months ago when he played the controversial prosecutor in "Short Cut." The Kelly play opened on Broadway 31 years ago this week (5). It was still running that October (and into the following June) at the Playhouse when the Theatre Guild preemed Molnar's "The Guardsman" at the old Garrick Theatre with Lynn Fontanne and Alfred Lunt. "Best of Broadway" will front "Guardsman" next month (2) with Claudette Colbert in the Fontanne part.

And then there's "Lux Video Theatre," the Thursday nighter on NBC-TV, which will come in with a quartet of Academy Award films starting March 3—as "ruffles and flourishes" leadups to the March 30 (Wed.) fullblown Oscar presentations as an hour and a half (10:30 to midnight) extra-added Oldspectacular, They're calling this one the "Oldsmobillion."

'Why Only Us?' Beef Radio-TV Execs On Brooklyn Ad Probe

being dumped by the Dem machine, ranks as the No. 1 tv spender. Benjamin Adamowski, another Dem candidate, is likewise going in heavy for WGN-TV-4 ime with seven quarterhour and two half-hours ordered.

WNBQ has cut itself in for about \$20,000 with heavy spot orders from Kennelly and Richard Daley, the Democratic organization's "official" entry. WBKB so far has lined up nearly \$10,000 from the polis as Daley is down for four 15-mlnute periods and Adamowski with a Monday night half-hour. Balance is a \$6,000 spot schedule from the Republicans Citizens Rally. WBBM-TV, with its drumtight schedule, so far hasn't found room for any of the political biz.

Prep Coast Versions Of

'Jr. Champs,' Finders

Hollywood, Feb. 1.

Gerry Gross, of Gross-Baer packaging team, arrives in Hollywood tomorrow (Wed.) to prep Coast versions of WABD treasurehunt, "Finders Keepers," and WRCA-TV juve sports opus "Junior Champlons."

Latter garners an award this week when WRCA-TV veepee Hum Shea accepts plaque from Jewish Welfare Board, for show's "outstanding contribution to youth of the community."

TRAMPOLINE SERIES

Trampoline Waiter Dick (& Hiis Melare Boys) and Jim Hetzer, head of the Hetzer Theatrical agency of Huntington, W. V., have formed the Zerick Corp, to produce a syndicated telepix series featuring the transpoline troupe.

Films will be shot this spring and summer.

DALLAS STATE FAIR **EYED AS NBC TINTER**

Dallas, Feb. 1.

The State Fair of Texas may be seen throughout the nation via NBC color television this fall, according to Barry Wood In a talk here before the Salesmanship Club last Thursday (27). The Fair scenes will product last Thursday (27). The Fair scenes will probably appear on the new tv series, "Wide, Wide World." Wood was introduced by Ralph W. Nimmons, manager for WFAA-TV, local NBC-TV outlet. Wood envisaged (http://www.nbc.nim.com/

local NBC-TV outlet.
Wood envisaged the approaching day when "women at home will look at department store displays of furnishings, clothing or shoes—all in color on their screens—then pick up the phone and order."

TV's Biggest Gamble

continued from page 23
letter's "People Are Funny" Sunday nights at 7 on NBC-TV settles for a 24.8; the Celeste Holm CBS-TV show faded off with a 23.0; the late Saturday night "Willy" entry on CBS-TV takes it on the chin with a 12.5; "That's My Boy" evaporated from the CBS-TV skein with a 16.1, and although no Nielsen's been posted on its successor show, "Professional Father," the critical reaction thus far doesn't bode too well for it.

P&G's Thinking

P&G's Thinking

NBC-TV is still waiting for the initial Nielsen verdict on the new "This Is Hollywood" Saturday at 8:30 series, but this, too, Is inviting anything but handsprings. Imogene Coca, another high-budgeted entry, has a strictly lowercase 16.5, with Red Buttons faring no better than a 15.3.

Item Three: Certainly indicative of the growing awareness of the risk entailed in-springing new half-hour properties on the video public was the decision of Procter & Gamble tone of the most significant moves in recent years) to drop out of the showmanship picture completely and settle strictly for circulation by buying into established hits on a share arrangement. For the privilege of buying advertising space on "This Is Your Life," it's paying enough coin so that Hazel Bishop now gets a free ride on it, P & G deal for alternate sponsorship on "Lucy" Is pretty much the same.

Item Four: The Nielsens of re-

same.

Item Four: The Nielsens of recent vintage show the growing acceptance of shows in the Top 10
breaking away from the long-accepted half-hour format of weekin-week-out exposure. True, cepted half-hour format of weekin-week-out exposure. True,
"Lucy," "Dragnet" and Groucho
are still in there, but it's the 60minute "Toast of the Town" (with
its element of week-to-week newness) the Max Liebman spectaculars and Producers Showcase, the
full hour exposure of Jackie Gleason, Milton Berle, Martha Raye,
Bob Hope, and the new and more
adventuresome "Disneyland" that
are attracting the audiences.

adventuresome "Disneyland" that are attracting the audiences. Item Five: Hollywood's continuing quest to come up with another "Lucy" is in reality contributing toward spelling the doom of the situation comedy; most of them have been second-grade stereotypes that come out as variations of bad B product. If they're on film (with 20 or 30 in the can) the sponsor's stuck with them.

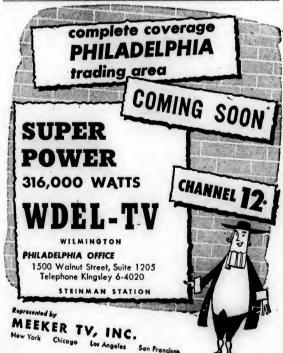
St. Louis—William T. Cook, film director for WTV1, Belleville, Ill., was robbed of \$60 last week by three men who seized him in an alley near his home in St. Louis.



STANDARD SOUND EFFECT RECORDS

Met.: William Morris Agency

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THE NEW YORK TIMES, WEDNESDAY, JANUARY 26, 1955.

Television: Gisele MacKenzie, Star

'Hit Parade's' Vocalist Turns Comedienne

By JACK GOULD

To watch a star made in front of your own eyes is always one of the entertainment world's most exciting experiences; such an event oc-curred last Sunday on the Jack Benny program. Gisele Mac-Benny program. Gisele Mac-Kenzie stepped out from the comparative anonymity of "Your Hit Parade" and was comparative nothing short of sensational as the guest on the comedian's

It's never been a secret that program. Miss MacKenzie is one of the top-notch popular vocalists and also a young lady of great videogenic charm, as per her regular "Hit Parade" appearances on Saturday evenings over the National Broadcasting

Company network. But what Mr. Benny knew and the rest of us didn't was that Miss MacKenzie also is talented in a number of other directions. Two and a half years ago and again last summer she had trouped with Mr. mer sne nad trouped with all-Benny on some personal ap-pearance tours. But her per-formance last Sunday over the Columbia Broadcasting System amounted to her first coast-tocoast showing as a personality in her own right. And to come to the point, she was a delight.



troduction of "Mr. Sandman."
Then, after the necessary patter by Mr. Benny, she reappeared and picked up a violin. She and Mr. Benny did a hilarious and Mr. Getting to Know duet on "Getting to Know You." Miss MacKenzie's incidental interpolations on the control of the control dental interpolations on the strings were especially amus-

It wasn't just her heretofore unpublicized musical gifts, howing. ever, that distinguished Miss ever, that contribution. To Mackenzie's contribution. To hold one's own in dead-pan comedy in the presence of Mr. Benny the acknowledged peer in the field, is no inconsequential achievement. Jack's gift of timing is so superb that he can and does hold the stage just by standing still.
But Miss MacKenzie was

Jack Benny Helps Her Toward Top Billing

right up there with the master. A merry twinkle in her eye, she joined in the gentle capers with complete aplomb and assurance, and beautifully complemented Mr. Benny's droll style of humor. It's a cinch now that Miss MacKenzie will not want for TV assignments in addition to her job on "Your Hit Parade."

Most helpful to both Mr. Benny and Miss MacKenzie Benny and Miss Mackenzie was the unerring professional touch of Hilliard Marks, the producer, and Ralph Levy, the director, the touch that so often makes the comedian's show the makes the comedian's show the makes the comedian's show the consistent success that it is. The business of Mel Blanc, portraying a studio tourist, taking away Mr. Benny's violin and away Mr. Benny's violin and doing the final "off to Buffalo" with Miss MacKenzie was inspired nonsense.

spired nonsense.

Sunday night's show was by no means the first time that Mr. Benny for all practical purposes has turned over his program to someone else and gladly played an almost secondary role. Not only did it seem especially him seem especially funny but everyone appre-ciated the grand break that he had given Miss MacKenzie. As funny some less experienced TV celebrities have yet to learn, it's always sound showmanship to be a thoroughly nice guy. That Mr. Benny is.



Matty Fox's 'Let Reub Do It' in Deal **Turning Over All MPTV Features To Guild on Straight Distribution Basis**

his entire Television Guild ild Films under distribution cont term distribution contract was consummated yesterday (Tuess). Guild takes on the entire library of 1,000 subjects, including some 600-odd features and westerns, along with about \$13,000,000 is in contracts, of which \$5,000,000 is in contracts, of which \$5,000,000 is in cash contracts, the remainder in station deals for announcements, about half of which will be conserted into cash via sales to sponsors within the next few days.

verted into cash via sales to sponsors within the next few days.

Effect of the transaction, which parallels that made by Fox a couple of months ago when he turned all MPTV syndicated product over to UM&M for distribution, is to put him and MPTV completely out of the sales-servicing end of the telefilm business. But the deal by no means puts Fox and MTPV out of the television business, although he said he'll devote more time to his Skiatron tollvision operation, but leaves him to "develop and finance" new properties for television (under his UM&M deal, he's committed to deliver five new shows a year for 10 years; there's no commitment for fresh product in the Guild deal, however).

Guild's deal set by Pray Benth

Guild's deal set by Prexy Reub Kaufman, is merely a distribution one, under which Guild will sell the films and service the clients for a percentage of the gross take, just as in the case of syndicating films for a producer. In this case, the deal again parallels that with UM&M, which is distributing the MPTV half-hour and quarter-hour programs for a 25% distribution fee. Guild's cut isn't known. But Fox retains all rights to the fea-



Matty Fox turned Motion Pictures and most of which he had acquired unger longerm lease deals from under a long- banks, independent producers and other sources. Deal places the research (Tues), including some leasing company," under which it \$13,000,000 in the premainder in announcements, bit which will be considered to the constitution of the producers and other sources. Deal places the remainder of maining shell of MPTV as an organization in the position of a "re- leasing company," under which it develops, finances, purchases, leases or owns film, but turns it odistribution.

Set Up MPTV Films, Inc. Under mechanics of the trans-

distribution.

Set Up MPTV Films, Inc.
Under mechanics of the transfer, the entire MPTV feature film department (which at present nearly comprises all of MPTV) moves over to MPTV Films Inc., a newly organized, wholly-owned subsidiary of Guild, set up to handle the features. Some 300 people, headed by Erwin Ezzes, MPTV veep, will handle sales, servicing, booking, etc., on the features. Ezzes becomes v.p. of MPTV Films, reporting to Guild sales v.p. Manny Reiner. New subsid will operate as a sales division of Guild. Major initial effort will go toward converting the "time" contracts into cash. Contracts exist by virtue of MPTV's deal with stations whereby they turned over availabilities in exchange for film, with MPTV then selling the spots to sponsors for cash. A Guild exect said that about half of the \$8,000,000 in "time" contracts would be sold in a few days.

said that about half of the \$8,000,000 in "time" contracts would be sold in a few days.

Feature deal, which puts Guild among the largest of the country's producers-distributors, in no way affects MPTV's arrangement with UM&M, the distribs of their syndicated product. Ed Madden remains with MPTV as v.p. and supervisor of the UM&M setup. At the same time, Kaufman said acquisition of the features will not affect Guild's plans for flew program production, with several new properties in the works in addition to those aiready under production. Vitapix stations, with which Guild has a working agreement, will get first call on the features after their present runs, in addition to the

has a working agreement, will get first call on the features after their present runs, in addition to the new program properties. Kaufman said the Vitapix station line-up has now been expanded to more than 50.

Immediate effect of the deal, from the Guild end, will be to expand the firm's regional offices to 16, with six new offices due to be set up in Buffalo, Philadelphia, Atlanta, New Orleans, St. Louis and Minneapolis. Guild held a special sales meeting over the weekend for all its field men and all the new personnel moving over from MPTV, at which the new sales territories were set up and new production, sales and service plans were unveiled.

Though the transfer doesn't (Continued on page 52)

(Continued on page 52) No more fluffs, Ad libs, remakes; Shoot it once-The first shot takes. TELEPROMPIER 300 West 43rd St. Phone: JUdson 2-3800 NEW YORK RAYMOND HAGEN CHICAGO GEORGE KANE 6151 Santa Monica Blvd. LOS ANGELES FRED BARTON 1346 Connecticut Ave. WASHINGTON TORONTO S. W. CALDWELL, LTD. and other principal cities in the U.S. and Canada

PLAYING NAGS VIA VIDPIX

Hollywood Handicap' Gets Okay Ruling as Game of Skill

Hollywood, Feb. 1. Now there's a "hoss race," tagged 'Hollywood Handicap," being pack-aged for television.

aged for television.

Moeller & Somerfeier ad agency received their patents on the game which features an electronic brain. They also got word from the U. S. Attorney's office that the show had been ruled a game of skill, and since no money was involved in the playing of the game, it was okay from a legal standpoint, agency said.

Game amounts to a "pinball machine" of the air, with 18 in audience operating their different 'jockeys" at the same time. Agency seeks a merchandising tieup with a chain store, then will negotiate with stations.

Royal Crown In \$1,000,000 Vidpix **Buy (Ames Bros.)**

Royal Crown is shelling out in the neighborhood of \$1.000.000 for time and talent on 26 15-minute vidpix starring the Ames Bros. Stanza is to start on April 1 on 195 tele stations, figure comprising one of the largest national spot program buys in tele. Deal has a big syndication angle too, with all residuals being returned to the singing stars after each of the 26 has been played for the fizz maker. Pact was made by MCA for the

has been played for the fizz maker. Pact was made by MCA for the Ames foursome and by BBD&O for Nehi Corp., the Royal Crown parent org. Bill Ficks, singing group's manager, looks to be set as the show producer, but actual filmer remains to be fixed by the talent agency and BBD&O, though Hollywood will be lensing locale.

Show will be of variety genre, with Harry Geller as cleffer and Jack Baker as director. Sloane Nibley will scribble. RC contract promises exposure in Class A time only.

Science Fiction On Tap for Ziv

Having all but wrapped up the nationwide sales picture on its "Eddie Cantor Comedy Theatre," Ziv Television Programs is putting its next property, "Science Fiction Theatre," into sale this week, Series, produced for Ziv by Tvan Tors, is described as an anthology center based on averaging for the program of the company of the program of the company of the program o Tors, is described as an anthology series based on extension of "established scientific fact." Series is hosted by news commentator Truman Bradley, with the first episode starring William Lundigan, Ellen Drew, Tom Drake, Bruce Bennett, Douglas Kennedy and Basil Ruysdael.

dael.

Planning of the science-fictioner, incidentally, throws a spotight on the "gotta be different" trend among syndicators today. Ziv prexy John Sinn, explaining the reasoning behind the show, said that while anthology shows are used by "more major advertisers and consistently achieve the highest overall ratings of all television shows," all cut from the same cloth, that sponsor identification with the series is all but lost." Sponsors, Sinn said, "waht programs that are distinctive."

TWO NEW SERIES ON DESILU AGENDA

UN DESILU AGENDA
Hollywood, Feb. 1.
Desilu Productions has skedded
two more telefilm series, and Janet
Blair and Betty Garrett are up for
a role in one of them, "Those Sisters." Up for the other lead is
Barbara Whiting, Madeline Pugh
and Bob Carroli, who write "I Love
Lucy," conceived series which
is being produced by Sam Marx,
exce producer of Desilu.
Second series is "Girls in Greasepaint," also produced by Marx.
Rose Marie and Anna Marie Alberghetti are being discussed as possible leads for this one.

Interstate's Hot Comedy Shorts; \$850,000 Gross in 22 Markets

A. P. JAEGER BACK TO PROCKTER FOLD

Andrew P. Jaeger, who once headed up Bernard Prockter's syndication operation, Prockter Syndication International, has rejoined the packager, this time as v.p. in charge of saies of Prockter Television Enterprises, Prockter's overall packaging-sales operation. Jaeall packaging-saies operation. Jac-ger will head up all national, re-gional, syndicated and foreign sales for PTE, doing direct selling as well as coordinating sales of Prock-ter packages syndicated by Nation-al Telefilm Associates and MCA-

TV.

Jaeger headed syndicated sales for PSI from 1951 until Prockter sold the firm's properties in 1953, at which time he joined Screen Gems as New York sales manager. Before joining Prockter initially, he was network film director at DuMont, having moved into tele from a foreign sales stint at 20th-fox. Jaeger's also a past president of the National Television Film Council.

'Pimpernel' Set As Telepix Series

Harry Alan Towers, whose Towers of London Ltd. is one of the more prolific transcription outfits, has finally made the telefilm plunge. Towers last week set a deal with Official Films for distribution and financing of "The Scarlet Pimpernel" (which he's done on ranscription in the past) with Marius Goring as star. Pilot's already completed, and Towers starts shooting the first 39 at Nettiefold Studios near London on March 1 for a September release date.

September release date.

Deal further accentuates Official's plunge into the costume field, with "Pimpernel" coming on top of deals for "Robin Hood" and "Three Musketeers." It also further points up Official's yen for foreign production, what with "Robin Hood" being filmed by Hannah Weinstein at the same Nettlefold Studios and "Musketeers" turned out by Thetis Films in Rome, (Miss Weinstein also produced "Colonel March" for Official.) Unlike the other two, however, Official won't put "Pimpernel" into immediate syndication, but will hold out for a national deal.

GARDINER'S 'BUCKLEY'

Hollywood, Feb. 1.

Reginald Gardiner stars in a new vidfilm séries, "Buckley," created by Don Quinn, and packaged by Goodson-Todman.

Edmund Hartmann is scripting pilot, due to roll soon. Deal was agented by Ted Ashiey office.

edy shorts are the hottest item in edy shorts are the hottest item in the Interstate Television vidfilm stable. "Little Rascals" originally "Our Gang" comedies by Hai Roach) have in a few months of actual selling, achieved quite a track record. The 92 shorts (15 of 'em dating back to silent days) have grossed an estimated \$850,000 through sales in only 22 markets.

Ratings indicate that the telepix

through sales in only 22 markets.

Ratings indicate that the telepix are leading the afternoon kiddie pack in at least five markets. According to ARB rundowns late last year, the pix pummelled "Howdy Doody" in L. A. as well as each of the other five stations in the market during afternoon kiddie time. And that with the pix being on their third go around, having started last spring sometime (KNXT, L. A., was the only buyer until August). The pix lead also in Detroit against "Captain Video," Gene Autry and the like. It rapped pinky Lee in Buffalo and copped the lead as well in Seattle and San Francisco.

Interstate has devoted almost all

Francisco.

Interstate has devoted almost all its effort to sale of the Roach pix lately (outfit also has 39 "Douglas Fairbanks Presents," which it is negotiating still to sell to Eliot Hyman of Associated Artists; it has 13 Ethel Barrymore half-hours, plus several color science shows, etc.), and the surprising fillip is that while the films are offered under a library plan, normally signifying a library plan, normally signifying that they'll be used as filler in some existing kid shows, everyone of the 22 stations has or will build a special juve show around them.

Name Don Mack

New head of Filmack's N. Y. office is Don Mack, veepee with the organization and Chi sales chief for eight years. Replacing him in Chi is Lou Kravitz.



Eileen BARTON Latest CORAL Album

"Barton on Broadway"

Direction WILLIAM MORRIS AGENCY

TELEPHONE SOLICITORS experienced, courteous men for radio station in Boston. Sober. Can Contact BEacon once. 2-2261, 9 to 5. No collect calls.

HIGHER RATINGS! MORE RENEWALS! BIGGER RESULTS!

THE EDDIE CANTOR MEET CORLISS ARCHER LED 3 LIVES FAVORITE STORY

MR. DISTRICT ATTORNEY CISCO KID BOSTON BLACKIE

THANKS to all you SHOWS TOPPERS! ETHEL MERMAN

RED SKELTON BETTY and JANE KEAN BOBBY VAN

DAVID ROSE • SEYMOUR BERNS • GENE NELSON • HERBIE BAKER STANLEY STYNE • HARRY KING • BUDDY BREGMAN • BUSTER DAVIS NAT PERRIN • BOB LEE • MARY ANN NYBERG • MILTON PASCAL GEORGE HAIGHT • CECIL BARKER • PAT HORNE • NAT FARBER SYLVIA HERSCHER

and GEORGE GILBERT—For Your Wonderful Creation and to the entire crew of experts of all the crafts that helped me.

P.S.: And to all you Guys and Dolls who sang and danced their heads off!

SHOWERS OF PRAISE!

WALTER WINCHELL, Daily Mirror:

SHOWSTOPPERS—"A flawless show . . . fast and funny . . . crowded with swift entertainment. Excellent program."

JACK O'BRIEN, New York Journal-American:

SHOWSTOPPERS—"One of the best TV musicals ever . . . 'Showstoppers', an idea fool proof in theory, for a change, has theory improved by sparkling fact and it should be followed by many more along the same richly reminiscent lines. This would provide a stylish, solid nucleus of a whole series of same . . . More please."

JACK GOULD, New York Times:

SHOWSTOPPERS—"With no tiresome book to clutter the proceedings, the show was a tuneful and pleasant hour, much the best of this season's CBS musicals in color."

JANET KERN, Chicago American:

SHOWSTOPPERS—"A superbly selected, edited and produced potpourri of theatrical highlights . . . the kind of show which could easily be repeated."

BILLBOARD, Leon Morse:

SHOWSTOPPERS—"Slickly produced musical comedy numbers of proven entertainment merit . . ."

DAILY VARIETY-Heim:

SHOWSTOPPERS—"A panorama of entertainment that embodied every facet of what the title 'Showstoppers' implies. Elaborate staging . . . in the Broadway tradition . . . the touch of class that attended Broadway presentations of the dim, misty past."

CHRYSLER SHOWER OF STARS

Presentation of

SHOWSTOPPERS'

Thursday, Jan. 20th, 8:30 P.M.

CBS-TV

Entire Production Under the Supervision of

STYNE

WILLIAM MORRIS AGENCY

50

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent informa-tion about film in each market, which can be used by distributors, agencies,

time factors, since sets-in-use and audience composition vary according to time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch.), children's; (Co.), comedy; (Dr.), drama; (Doc.), documen'ary; (Mus.), musical; (Myst), mystery; (Q), quis; (Sp), sports; (W), western; (Wom), scomen's. Numbered symbols next to station call letters represent the station of the state of the s

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN	TOP COMPETIN	G PROGRAM STA.	RATING
BOSTON	Appro	x. Set Count—	-1,190,000				Stations—WBZ (4), WNA	C (7)
1. Range Rider (W)							US Steel Hour	WBZ	2.
3 Badge 714 (Myst)	WNAC	. NBC	. Wed. 6:30-7:00	27.2	72	35.4	Nightly News-Teller News-Victor Best	WBZ	9.
4. Superman (Adv)	WNAC	. Flamingo	. Fri. 6:30-7:00	23.7	66	35.9	You and Your Health. News-Victor Best	WBZ	8.0
5. Annie Oakley (W) 6. Gene Autry (W)	WBZ	. CBS	Fri. 6:00-6:30 Mon. 6:30-7:00	23.4	85	27.6	Rin Tin Tin Big 10 Hi-Lites News—Victor Best	WNAC WBZ	4.5
7. Wild Bill Hickok (W)							On Stage	WBZ	8.0
8. Death Valley Days (W)	WNAC	. McCann-Erickson.	Fri. 10:30-11:00	21.1	57	40.1	Starring the Editors Cavalcade of Sports	WBZ	25.8
9. Liberace (Mus)	WBZ	Guild	. Sun. 3:00-3:30	20.8	52	39.9 34.4	Sports; Greatest Fighter Football	WNAC	19.1
CINCINNATI		rox. Set Coun					T (5), WCPO (9		-1
1. I Led Three Lives (Dr)	WLW-T	Ziv	Thurs 8:30-0:00	20.4	30	64.1.1	Climax	WKRC	25.3
2. Clsco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	24.3	. 52	46.8	Meet the Press	WLW-T	13.2
4. The Whistler (Myst)	WKRC			21.9	. 36	60.6	News Caravan Kraft TV Theatre	WLW-T	25.8
6. Mr. District Attorney (Myst)	WLW-T	NBC	. Sun. 7:00-7:30 Tues. 10:20-11:00	20.3	. 35	39.1	You Asked for It Stop the Music	WCPO	14.1
7. Passport to Adventure 8. Superman (Adv)	WLW-T	Flamingo	. Mon. 6:00-6:30	16.5	. 69	23.9	US Steel Hour Early Home Theatre	WKRC :.	/ 1
9. Annie Oakley (W)	WLW-T	CBS	. Wed. 6:00-6:30 . Tues. 7:30-8:00	13.8	. 66	20.9	Early Home Theatre Dinah Shore News Caravan	WLW-T	24.4
MINNEAPOLIS-ST. PA	UL App	rox. Set Coun	t—460,000				apolis, KSTP (5) St. 1 eapolis, WTCN (11)*	Paul,	hare-Tim
1. Badge 714 (Myst)	.,KSTP	. NBC	. Mon. 9:30-10:00	31.3	. 57	55.1	Studio One	wcco	
2. Life of Riley (Com) 3. Foreign Intrigue (Adv)	KSTP	. Sheldon Reynolds.	. Sun. 9:30-10:00	25.0	. 43	58.1	You Asked for It Football Film	wcco	21.8
4. Hopalong Cassidy (W)	KSTP	. Ziv	. Fri. 7:30-8:00	22.2	. 46	48.2	Big Town	wcco	21.
6. Ramar of the Jungle (Adv). 7. Wild Bill Hickok (W) 8. Liberace (Mus)	WCCO	. Flamingo	. Sat. 4:30-5:00	20.9	. 91	25.7	World Around Us Captain II	WMIN	3.9
8. Liberace (Mus) 9. Annie Oakley (W) 10. Ellery Queen (Myst)	., WTCN	CBS	. Sun. 5:00-5:30	17.2	. 47		Steve Allen	KSTP	18.5
Lone Wolf (Myst)							Your Hit Parade Barn Dance		8.7
COLUMBUS	App	rox. Set Coun	t—310,000	St	ations—	-WLW-	C (4), WTVN (6), WBNS	(10)
1. Liberace (Mus) 2. Badge 714 (Myst) 3. Amos 'n' Andy (Com)	WLW-C. et	NBC	Sun. 7:00-7:30	24.2	. 43	55.8	It's a Great Life Lassie	WBNS	18.3
4. Mr. District Attorney (Myst) Secret File, USA	. WLW-C	Ziv	Wed. 10:30-11:00 .		. 48	45.8	Perry Como	WBNS	26.
6. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	21.2	. 82	26.0	The Flying "W"		
7. Waterfront (Adv) 8. Hopalong Cassidy (W)	WBNS	MCA	Fri. 7:00-7:30 Fri. 7:30-8:30	19.2	. 57 . 37	34.0 49.1	Ozzie and Harriet CBS News—D, Edwards	WLW-C WBNS	12.5
9. Beulah (Com)							Perry Como	WBNS	23.0
10. I Led Three Lives (Dr)	WBNS	Zi v	. Tues. 9:30-10:00	16.2	. 26	63.4	9 O'Clock Theatre	WTVN	35.
BAKERSFIELD, CAL.		oprox. Set Cou			ations—	KRCA ((10), KBAK (29) Bake (4), KTLA (5,), KAB	C (7), Los	Angeles
1. Waterfront (Adv)	KERO	NBC	. Sat. 9:00-9:30	48.5	. 79	61.2	Two for the Money	KNXT	7.5
4. I Led Three Lives (Dr)	KERO	. Ziv	Sun. 7:30-8:00	45.0	. 68	66.5	What's My Line	KNXT	10.0
5. Life of Riley (Com) 6. Annie Oakley (W)							Gundlach Movie Time Lawrence Welk	KTLA	10.6
7. Racket Squad (Myst)							Saturday Night Fights Football Scores Stop the Music	KBAK	4.7
8. Lone Wolf (Myst)	KEROKERO	MCA	Thurs. 7:30-8:00 . Sun. 6:30-7:00	31.8	58	61.8	Gene Autry Frontier Theatre	KBAK	16.8
10. Mr. District Attorney (Myst) KERO	Ziv	Wed. 8:15-8:45	30.3	. 45	67.1	Disneyland	KBAK	37.
SPOKANE		prox. Set Cou				ons—K	REM (2), KXLY	(4), KH	Q (6)
1. Waterfront (Adv) 2. Cisco Kid (W) 3. Ramar of the Jungle (Adv)	KHO	Ziv	Thurs 7:00-7:30	514	70	00 0	Max Liebman Presents. Star Showcase Dinah Shore	KXLY	17.
4. Life With Ellzabeth (Com). 5. Liberace (Mus)	KHQ	Guild	Tues. 7:00-7:30	40.7	. 74	55.0 67.3	News Caravan Life With Father Studio One	KXLY	16. 12. 26.
6. Hopalong Cassidy (W) 7. Kit Carson (W)	KHQ	NBC	Thurs. 6:00-6:30		. 80	48.9	Barker Bill's Cartoons Western Movietime	KXLY	10.
							Top Secret	KXLY	4.
8. Life of Riley (Com) 9. Badge 714 (Myst) 10. Wild Bill Hickok (W)	KHQ	NBC	Fri. 8:30-9:00	38.0	. 59	64 1			



Agencies Better Get Hep About Film Syndication or Be Bypassed

Agencies are going to have to dig in and learn all they can about syndication if they're not to be eventually bypassed entirely via straight seller-to-buyer relation-ships. That's the opinion of a num-ber of industryltes who have noted a sharp increase in sales of syndi-cated film by distributors directly to clients, with the agencies play-ing an afterthought role.

ing an afterthought role.

Practice of selling direct to the client Isn't completely new (Ziv has done it for years, much to the chagrin of the agencies and its competitors), but it's becoming a matter of course for nearly all distribs now. The agencies, it's felt, have for the most part ignored syndication to the point where clients now know more about the field than their reps. As a consequence, the syndicators feel they get a fairer and more realistic deal by working directly with the client.

Moreover, the merchandising as-

by working directly with the client. Moreover, the merchandising aspect of syndication has evolved to the "must" point, and in a fashion by which the agency generally plays no role in merchandising, with the distrib working only with the client. Once a deal is set through an agency, the percentary is only involved in renewals and print delivery to the station, with all other promotion, merchandising and sales service operations worked out directly with the client. It's this direct working relationship with the client that's opened the door for the salesmen. door for the salesmen.

door for the salesmen.

Final factor in the syndicators' desire to sell direct Is the time factor. With salesmen covering a large territory, they try to close a deal as quickly as possible, and the "go to the top man" principle operates here as in other businesses. It's generally the salesman who can get the client's ear who swings the sale, and for competitive reasons if no other, most field salesmen attempt a direct contact with the client.

Feeling is that unless the agen-cies do more than simply beef about the situation, they're likely about the situation, they're likely to be eased out the picture altogether. What's involved is not simply a "get tough" policy—that's failed in the past—but one of active participation in every phase of a film campaign, from purchase through merchandising and sales promotion.

Bowling Continued from page 25

of the film package being syndi-cated by Walt Schwimmer.

The Chi NBC tele station also has a big stake in the bowling "talent" situation. It was WNBQ general manager Jules Herbuveaux general manager Jules Herbuveaux who launched the original show with Niesen which was subsequently picked up by DeMet as a regular sponsorship buy for his car dealership. After the success of the first hour display, Herbuveaux had Niesen package a second half-hour show, now sponsored by Robert Burns cigars. Because of the success of the televised head-and-head contests locally and around the country via the celluloid version. Herbuveaux likewise has been con-

country via the celluloid version. Herbuveaux likewise has been convinced there's a network potential for the sport and has been working in that direction. There's been talk of an NBC-TV pitch to the top bowlers which would top the ante being offered by DeMet.

Under the DeMet contract, bowlers competing in the matched singles games on a web show would get \$500 as winner of a three-game series; \$200 as the loser; \$50 for each single game won, and \$5,000 for rolling a 300 game.

Canny on Cartoons

Canny on Cartoons

Matty Fox's deal turning his
feature library over to Guild
Films for distribution doesn't
include one noteworthy package, the Walter Lantz Universal cartoons which Fox acquired a few months ago.

Fox will continue to sell the
cartoons himself, the only
property which he'll actively
distribute. He figures that he
only needs a couple of men,
since they're sold under twoyear library deals, and further
reports that most major markets are already sold.

Guild - MPTV

spell the end of MPTV as a tele-film outfit, it does close the book film outfit, it does close the book on the firm as a sales organization, a fact which alone ends a phase of telefilm history. For a period after its formation, MPTV and Unity controlled between them virtually all the feature product available for television. MPTV was formed in the summer of 1951, when Fox bought out Ellot Hyman's Associated Artists Productions and the Harris Group's Flamingo Films and merged them Into MPTV. Flamingo had been formed at the beand merged them into MPTV. Flamingo had been formed at the beginning of 1950, AAP some six months earlier, and the new organization not only took over both catalogs, but added to them, so that at its peak, MPTV had some 700 features, not including westerns or short subjects. Ironically, while MPTV goes out of the distribution business, both Flamingo and AAP are back in it, both having been reactivated earlier this lng been reactivated earlier this year by their original owners.

ABC To Distrib Sharpe's 'Sheena'

closed a deal to distribute the "Sheena, Queen of the Jungle" vidpix series which Don Sharpe is producing jointly with the Nas-sours (Ed & William) and Warren Lewis, Sharpe is currently work-ing on a safari to Africa to shoot backgrounds for the show.

Deai gives ABC its fourth half-hour show, a series for which prexy George Shupert has been shopping since the "Mandrake the Magician" series fell through. "Sheena" has been in the works for over a year now, was once reportedly signed by CBS Film Sales, and several months ago received the dublous distinction of making the first telepix suspension when it dropped Anlta Ecklund, who was skedded for the lead, after she failed to show for filming. Deai gives ABC its fourth half-

Hyman's 'Kiddie Show

Eliot Hyman's Associated Artists Productions is bringing out a new package, a series of 39 half-hours compiled from current AAP product under the title of "The Kiddie Show." Show will offer a variety of subjects, from westerns to comedies, all of them aimed at the juve audience.

Featured in the series will be wh diverse subjects as "Johnny reatured in the series will be such diverse subjects as "Johnny Jupiter," from the series which AAP is marketing separately; Tom Tyler; Jack Perrin and Starlight, the Wonder Horse; Bob Custer, and Rin-Tin-Tin.

ATTENTION FILM PRODUCERS!

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 10 Minutes from Mid-Manhattan

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ABC's Two-Way Italian Stretch in 'Playhouse' Vidpix for O'Seas, U.S.

ABC Film Syndication set its first foreign deal this week, pacting its "The Playhouse" dramatic series with RAI, the Italian network, for telecasting throughout Italy. Deal has a couple of twists, in that RAI will do the dubbing themselves and then return dubbed prints to New York, where ABC then will market the Italian-language soundtracks for tv showings in American markets with heavy Italian populations.

Deal, which takes effect imme-

Deal, which takes effect immediately, was set via Paul Talbot's Fremantle Overseas Radio & TV. Talbot's currently talking Continental deals for another ABC segment ment, the Cesar Romero-starring "Passport to Danger."

MCA Asking % On Autry, Rogers Pix Sale to TV

Negotiations are proceeding between MCA-TV and Republic Pictures for the deal under which the agency will take over some 120 Gene Autry and Roy Rogers oaters for television distribution, but the deal has taken on a unique pattern for feature film distribution. In contrast to most feature film dis-tribution deals, MCA will sell the oaters to television for a percent-age of the gross against a yearly guarantee.

Pictures were first offered on the customary basis of a lease deal, under which a distrib would pay \$30,000 per pic for the Autry films and \$40,000 for the Rogers pix for all television rights over a three-year period during which time the distrib pockets all coin derived from television sales. This is the usual arrangement for feature pix, unless they're sold outright, which Republic of course refuses to do. The MCA deal, however, follows the pattern of syndicated distribution deals, under which a distribution deals, under which a distribution deals, under which a distribution deals they will be sell step ix for a 30-40% fee and guarantees the producer his negative cost within a specified time.

Exact fee which MCA would Pictures were first offered on the

tive cost within a specified time. Exact fee which MCA would take isn't known, but it's believed well below 30%. Guarantee would probably be in the neighborhood of \$15,000 per pic over a three-year period, with Republic, of course, standing to make far more than that, since it would get 70% of the take, for example, if MCA's fee is 30%.

Big puzzler in the trade con-

is 30%.

Big puzzler in the trade continues to be why Republic is bypassing its own tv subsid, Hollywood Television Service, in selling
the pix to tv. HTS has been firmly established for a couple of years,
handling all Republic's tv releases
in addition to its syndicated "Stories of the Century." Only logical ries of the Century." Only logical explanation making the rounds is explanation making the rounds is that Republic feels an outside deal will make an impression on the annual statement, whereby a guarantee from HTS would merely involve a bookkeeping notation.

Vidpix Chatter

New York

New York

Associated Artists Productions v.p. Ken Hyman planed to the Coast over the weekend for a three-week session to negotiate new feature product for the firm . . . Official Films veep Herman Rush back from the Coast, where he's to set up permanent offices, for a two-week visit. While on the Coast, he set up a Denver office, with Barney Mackall, for the past three years with Ziv Radio, in charge . . Telecast Films moved to larger offices last week . . . Sidney Dash, formerly traffic and billing manager of United Artists Television, joined the sales staff of Rapid Film Technique, the film renovating outfit . . . John T. Dunphy, formerly with the Kudner agency's tv copy department, rejoined Sound Masters (after seven years in the agency field), this time as director of television for the commercials production firm Bill Howard in town dickering distribution deals on the projected South Seas telefilm series which would star Dorothy Lamour, his wife.

New Telepix Shows

EDDIE CANTOR COMEDY THE-ATRE
With Cantor, Brian Aherne, Joe
Besser, others
Director: Ziv Television Programs
Director: Eddie Davis
Writers: John Rapp, Lester White
39 half-hours
Distrib: Ziv Television Programs
There were a let of risks inher-

Distrib: Ziv Television Programs
There were a lot of risks inherent in Ziv's deal with Eddie Cantor for a syndicated show, not the least of which was the necessarily high budget required for such a layout and the resultant high prices the distrib would have to charge and get to come out on the series. That this has been achieved is evident from the spread of 180 markets in which the series has been launched. If the kickoff show was used as the audition print, it's easy to see how Ziv dld so well.

For the production advantages

did so well.

For the production advantage that lie in film as opposed to live have brought back the Cantor of old in the type zingliy-paced variety-revue format that's unfortunately almost non-existent on television today. "Comedy Theatre" is a far cry from the Cantor on the latter-day "Colgate" shows. There's no mawkish sentiment, no long and dragged-out segments that failed to reward in laughs or visual values. The filmed Cantor is a singer, dancer, emcee and sketch player par excelience, and the entire segment is a fast-paced and brisk-and business-like layout that succeeds la being entertaining even in its few slower moments.

Cantor has taken full advantage

ments.

Cantor has taken full advantage of the physical advantages of filmmaking. He sings with the old prancing movements, he uses closeups for the eye-rolling, and he does a couple of double-exposure bits, one with Maxle the Taxi and the other a challeng version of "If You Knew Susle," vis-a-vis his image in the mirror. And the ability to do a short take without his having to stay on-camera afterward enabled him to do the kind of singing-dacting. "Ma" as a strong closer.

The two blackouts were on the so-so side, but short enough to make the snappers effective. Brian Aherne as guest first did a bit with Maxie and Cantor (the double-role) and then starred as the baby-sitter in a baby-and-dog sketch with voices dubbed in for the moppet and collie. Sketch was so-so, but Aherne got neatly off the hook by virtue of the fact that the premiere show was in the form of a preview of the series. He said he'd learned never to play in a scene with babies or dogs, so he wouldn't do the bit in Cantor's future segments. Other sketch was a patent-office bit with Cantor and Joe Besser as the inventors of the same machine, an automatic poporn job for television sets. Again just so-so in the writing, but helped by Cantor's broad playing and Besser's straight work.

Of course, it's all a matter of the quality holding up, but Ziv should have a field day with the series. It's got a unique quality in that it's the only variety series in syndication, it's got Cantor at his best, and it's a thoroughly professional job of filmmaking. Ziv has always been regarded in the trade with a mixture of enmity and admiration. The Cantor series should raise the proportion of admiration, for Ziv has ploneered the high-quality, star-name, high-budgeted series for syndication. If others follow in Ziv's footsteps, it means a boost in stock for the entire industry.

Distributor: General Teleradio
Filton Lewis Jr., described by a
WGA-TV, N. Y., publicity release
as a "renowned radio commentator and syndicated writer," bowed
inauspiciousiy Sat. (9) in a new
filmed series tagged "Exclusive."
For this 15-minute stanza, in which
Lewis will act as a roving global
reporter, debuted with a stagey interpretation of the Far East crisis
which appeared more dramatic
than factual.
Opening installment in this

than factual.

Opening installment in this General Teleradio package was episode one in what will be a five-part "The Formosa Story." For the initialer Lewis led off with a brief commentary to establish the time and locate, them served up his "scoop of the week"—an Interview with Wen Ilau Ling, said to be "the only top-ranking Commun-

EDDIE CANTOR COMEDY THE- ist officer ever to defect to the Nationalists."

Nationalists."

Through an interpreter Wen gave a pleture of dire unrest in Communist China, discounted the effectiveness of Red China's military forces and opined that he doubted an invasion of Formosa would be attempted "at the present time." With Wen having struck an optimistic note, Lewis chimed in to recall that Gen. Clain Chennault (of Flying Tigers fame) had said the Nationalists could make a successful invasion of the China mainland.

In his rapid-fire delivery, Lewis

China mainland.

In his rapid-fire dellvery, Lewis bubbled enthusiasm for the Nationalist cause and emphasized that Formosa, as the "center link in the chain, must be heid at all costs if we are to check Communism." There's nothing wrong about enthusiasm as such but the vlewer gets the impression that Lewis' excitation was too affected in light of graver opinions held by a number of other authorities.

Produced by Washington Video

a number of other authorities.

Produced by Washington Video
Productions and distributed by
General Teleradio, "Exclusive" is
being sold in the New York market via 15-minute airings in the
Sat.-Sun. 7:15 p.m. slot. Harris,
Upham Co., investment brokerage
firm, is picking up the WOR-TV
tab via the Lewis, Williams & Saylor agency. Plugs are handled by
Milton Cross who appears a bit
pompous in dellvering the pitch.
Withal, "Exclusive" has fine possibilities if Lewis will try to be
more factual and impartial in covering the global scene. Gilb,

LITTLE RASCALS Producer: Hal Roach Distributor: Interstate Television

It might seem odd reviewing as a vidpix series celluioid made years ago by Hal Roach for theatrical distribution, but the product in its brief tv history hasn't been used either as feature film is used or as filler in an already existing show. Interstate's "Little Rascals"—actually the late silent-early talkie days flicks originally known as "Our Gang Comedies"—has been put in each of its 22 markets into a program all its own.

Latest station to hit the air (though not the last to buy them) was WPIX, N.Y., Gimmick at that Gotham outlet (to build the pix into a half-hour format) was to place gabber Joe Bolton, dressed as a copper, in a rickety-looking clubhouse set where he has assembled tot pewsters. Around the old pot belly he leads into the 10 and 20-minute Roach shorts. It's a clever wrapup for the pix, which, incidentally, were bought at quite a fancy price.

The comedies, 15 of which are from the silent days, aren't of equal quality. Of the three seen during the past week (two on on haif-hour and the other in a segment of another 30 minuter), a brace last Thursday (27) were click material. A 20-mlnute film—with famililars Spanky, Alfalfa, Dicky (Moore), et. al.—re "Our Gang" in a little football scrimmage that ends up in "poor littielch boy's" cellar while mater plays "cahds" with the ladies was tops-for-tots slapstick by tots. In the ther, a 10-mlnute reeler, same gang went through a hooky-fromschool routine that was typical—a thoroughly absurd piece of buffoonery involving a satanic kid brother, a washing machine and a sweat box. Naturally, the kid brother, a washing machine and aswest box. Naturally, the kid brother, and intrinsically it lacked same stuff: the film itself was jumpy and the quality was poor, and scene fades (montages too) were too complicated for juve eyes. As recalled, the "Little Rascal" pix mostly all had the same easily identifiable, likeable kids with changes as in "Life With Father" when one of the tot thesps got too big for the ragamuffin roie), but sometimes the heavyhanded trace

WANTED

T.V. AND COMMERCIAL SHORT FILMS

BRITISH NEWS-REELS LIMITED 147 Wardour St., London, Eng.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S seekly chart of city-by-city ratings of syndicated and na-onal spot film capers 40 to 60 cities reported by American Research Bureau shows listed in each case, and their competition shown opposite. All

film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, which can be used by distributors, of a filmed stations and clients as an aid in determining the effectiveness of a stations and clients as an aid in determining the effectiveness of a chose in the specific market. Attention should be paid to time—day and show in the specific market.

VARIETY chart repre yet film in each market and clients as an aid and specific market.	Atten		DAY AND	NOVEMBER RATING	141	1006 (2), WRCA (4), WPIX (11), W	ATV (13)	
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Range Rider (W) Sherlock Holmes (Myst)		MCA	Sat. 6:00-6:30 Sat. 7:30-8:00 Wed. 10:30-11:0 Wed. 6:00-6:30	00 . 10.2 .		. 64		w C	B5 11 6
succession (Com)	WRCA	L CBS	Wed. 6:00-6:30	10.0	16.	30	Kraft Show Early Show Early Show	W	,00
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		innrox. Set C	Outre		4	4	58.1 See Gleaso 67.4 Jackie Gleaso 51.3 That's My Bo 51.3 With Fal	y	KNXT 11.3 KNXT 16.4
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2. Waterfront (Adv) 2. Life of Riley (Com) 3. Life of Adv)	··· KTTV	CBS	d TV Serv. Sun. 9:00-9 Mon. 7:00- Sun. 6:00- Sat. 8:30-6	7:30	3.4	25	53.7 Robt. Me	(7). WGN (9)
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2. Superman ()	145								
	1								
2 701									

Los Angeles is different from New York, Chicago, or any other market...

AND THE DIFFERENCE IS

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Jocks, Jukes and Disks

The Gaylords: "Chow Mein""Poppa Poppadopolis" (Mercury).
"Chow Mein" is an expertly-fashioned novelty number that won't
have any trouble moving to the top
of the bestseller lists. It blends wit
and rhythm for socko results. The
Gaylords realize the value of the
property and give it all they've got.
Reverse is tailored like a previous
click, "Little Shoemaker," but this
time it's about a Greek locksmith.
An okay spinning bet.

Jaye P. Morgan: "Danger! Heartbreak Ahead"-"Softly, Softly" (Victor). Thrush has a solid followup
to her current high-rider, "Tliat's
All I Want From You." in "Danger! Heartbreak Ahead." It's a potent ballad entry with a persuasive
lyric and captivating beat. Miss
Morgan sellis it winningly. Flip side
is a pleasant ballad, also good for
some spinning attention.

Kitty Kallen: "I'd Never Forgive
Myself"-"Honestiy" (Decca). Kitty

Kity Kallen: "I'd Never Forgive
Myself"-"Farewell" (Cadence).



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
177th Consecutive Week, Aragon
Ballroom, Santa Monica, Calif.
Exclusively on Coral Recerds
Latest Album
VIENNESE WALTZES
(For Dancing)

Polly Bergen: "Little Girl Blue" (Jubilee). This is Polly Bergen's first LP album and it'll please the following she's built up in nitery following she's built up in nitery dates around the country. Thrush has a winning way with a tune and makes every lyric count. Her songbag in this 10-inch package is tops. Among the standout are "Little Girl Blue," "The Way You Look Tonight" and "Someone to Watch Over Me." Jack Kelly's arrangements are slick and to the point.

The Chordettes: "Close Harmony" (Cadence). The Chordettes go on a barber-shop quartet binge on this 10-inch LP. Gals dish out plenty of harmony and make each

for a ret Royal, W one week

Album Reviews

go on a barber-shop quartet binge on this 10-lnch LP. Gals dish out plenty of harmony and make each of the 11 tunes attractive listening. It's a good bet for their readymade teenage fans as well as the older folk.

Greta Keller: "A Group of Intimate Songs" (Heritage). Popular German thrush goes on a U.N. kick as she caresses nine songs for this 10-inch LP. She's got a warm, throaty delivery and sings with feeling. Her workover, en anglais, of "One for My Baby" packs plenty of emotional punch. Also in English are "Lazy Afternoon," "C'est Magniflque." "These Foolish Things" and "I Get Along Without You Very Well." A neat Frenchietiem is "J'ai Ta Main Dans Ma Main" and a fine German entry is "Das Ist Ein Liebesbrief."

Bill Haley & His Comets booked or a return stand at the Casino oyal, Washington, April 25 for

. Dot . Mercury Decca Capitol

Rest Rets

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(Mere	cury)			 	Popi	oa Poppado	polis
AYE P	. MO	RGAN	i	 DANG	GER! HEAR	TBREAK A	HEAD
(Vict	or) .			 		Softly, S	oftly
CITTY	KAL	LEN		 I'D	NEVER FO	DRGIVE M	YSELF
(Dece	ca)			 		Hor	estly

PATTI PAGE (Mercury)

Kallen's hot-selling spree won't lose any momentum with this coupling. Both sides serve as standout ballad material for her warmly enchanting piplng style and it's a lossup as to which slice will step out. Jocks may give the edge to "I'd Never Forgive Myself" which shapes up as the niore effective cut.

Patti Page: "Everlovin'"-"You Too Can Be a Dreamer" (Mercury). One of the steadiest hit-deliverers around today, Patti Page has another high-scorer in "Everlovin." It's a breezy tune with an ingratiating lilt and she gives it one of her tiptop readings. "You Too Can Be a Dreamer" is a slow but appealing ballad that's handsomely suited to Miss Page's warbling style. It's warm and enticing and should get a good ride on all spinning levels.

Johnnie Ray: "Paths of Paradise" (Columbia). "Short of the weekend when Johnnie Ray guested on CBS-TV's "General Electric Theatre" Sunday (36) and it should get the slice off to strong selling start. Song is an emotional

TETY. 10 Best Sellers on Coin-Machines

		Billy Vaughn
1.	MELODY OF LOVE (4)	David CarrollMercury
		Frank Sinatra Capitol
•	TER ME GO TOWN (a)	Joan WeberColumbia
4.	LET ME GO, LOVER (9)	Teresa Brewer
		Fontana Sistema
3.	HEARTS OF STONE (6)	Charms Delure
4.	MISTER SANDMAN (11)	Four Aces Decca
		Lancers
5.	SINCERELY (4)	McGuire Sisters Coral
6.	THAT'S ALL I WANT FROM YOU (1)	Inua D Morgan Victor
7.	NAUGHTY LADY OF SHADY LANE (9)	(Ames Brothers Victor
	MACONIT EADT OF SHADT LANE (9)	Archie Bleyer Cadence
8.	MAKE YOURSELF COMFORTABLE (5)	Sarah Vaughan Mercury
) Paggy King Columbia
9.	ко ко мо (1)	Perry Como Victor
		Crew Cuts Mercury
10.	TWEEDLE DEE (I)	Georgia Gibbs Mercury
10.	THEEDER DEE (I)	Vicki Young
		(view Toung
	Second Group	

TEACH ME TONIGHT

EARTH ANGEL DIM, DIM THE LIGHTS CRAZY OTTO

SONG OF THE BAREFOOT CONTESSA OPEN UP YOUR HEART UNSUSPECTING HEART

MOBILE

SHAKE, RATTLE AND ROLL.

ME TONIGHT DeCastro Sisters Abbott Jo Stafford Columbia
E
ANGEL Dootone
M THE LIGHTS Bill Haley's Comets Decca OTTO Johnny Maddox Dot
Julius LaRosa Cadence F THE BAREFOOT CONTESSA Hugo Winterhalter Victor
P YOUR HEART Coral Lancers
ECTING HEART (Georgie Shaw Decca
Figures in parentheses indicate number of weeks song has been in the Top 101

Band Reviews

WOODY HERMAN BAND (15) With Lea Matthews Hotel Statler, N. Y.

Woody Herman is one of the few holdover names from the swing era of the 1930s who is still regularly operating in the band blz. And for his current New York stand Herman is playing at the only hotel room, the Statler's Cafe Rouge, which is still showcasing traveling bands as it did back in

traveling bands as it did back in the old days when this hostelry, then known as the Pennsylvania Hotel, featured the Benny Goodmans, Glenn Millers, Tommy Dorseys, et al.

Herman, of course, has had several different crews since he had the band that played the blues some 15 years ago. Since the war, he's had three bands and this one, tagged the "Third Herd," is probably his most commercial. Crew of young sidemen play with a swinging, danceable beat that gets 'em out on the hotel floor. Band, however, is touched with enough imagination in its musical conceptions also to rank as

and. However, is touched with cal conceptions also to rank as one of the fave outsits of the hipper jazz set.

Herman's crew has a conventional makeup of five reeds, seven brass and three on rhythm, with the bandleader featured on clarinet and alto sax. While Herman has demonstrated, at the Basin Street nitery in N.Y., that he can generate plenty of excitement in the big band jazz genre, he's wisely accenting the smoother tempos for the Statler's customer hoofers. The arrangements still evidence an inventive, offbeat quality in the texture of the sound that makes

this crew a stickout on the hotel circuit.

In the vocal department, Herman is still standout stylist. His pipes, if anything, have improved over the years, while the jazs shadings are as effective as ever on the blues and ballads. Sharing the vocal assignments is a brunette looker, Lea Matthews, who joined the band last year. She has a good voice with a straightforward projection.

Marks Sez 'Valentine' Cut from 'Paper Doll'

Cut from 'Paper Doll'
E. B. Marks Music is alleging
copyright infringement of its tune,
"Paper Doll," by Stratton Music's
"Paper Valentine." Marks has
notified Stratton, a Houston firm,
that it will take action if "Paper
Valentine" is not withdrawn. In a
letter sent out this week, Marks
claimed that the Stratton tune infringes as well as unfairly competes with its "Paper Doll" copyright.

petes with its "Paper Doll" copyright.

"Paper Valentine" was penned by Dave Coleman and recently was recorded by the Mills Bros. for Decca. Incidentally, "Paper Doll" skyrocketed into the hit lists in 1944 when the Mills Bros. etched it for Decca.

Menzies Joins Kapp

Dave Kapp, who heads up his own indie disk operation, has added crooner Hamish Menzies to the label's artists roster. Menzies had been a longtime Decca pactee.

Menzies will make his Kapp Records debut next week.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index.
Published by Office of Research, Inc., Dr. John Gray Peatman,
Director. Alphabetically listed. * Legit musical. † Film.

Survey Week of January 21-27, 1955 All Of You—*"Silk Stockings" Chappell

Count Your Blessings—†"White Christmas" Dixie Danny Green Fire—†"Green Fire" Robbins Hearts Of Stone Hey Punchinello—†"Three Ring Circus" No Ko Mo Let Me Go, Lover Life Of The Party—†"Five Against The House" Make Yourself Comfortable Malaguena Marks Melody Of Love Mister Sandman Morris Mobile My Own True Love—†"Gone With The Wind" Naughty Lady Of Shady Lane Paxton No More Paxton Silk Stockings—*"Silk Stockings" Chappell Teach Me Tonight That's All I Want From You W & B These Are The Things We'll Share Tweedle Dee Vera Cruz—†"Vera Cruz" You Too Can Be A Dreamer Mills Young And Foolish—*"Plain And Fancy" Chappell Feach Mills Young And Foolish—*"Plain And Fancy" Chappell Mills Young And Foolish—*"Plain And Fancy" Chappell Mills Young And Foolish—*"Plain And Fancy" Chappell	Blue Mirage	. Mills	
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My Own True Love— A 'Gone With The Wind' Remick Naughty Lady Of Shady Lane Paxton No More Maple Leaf Papa Loves Mambo Shaplro-B Sand And The Sea Winneton Silk Stockings— B 'Silk Stockings" Chappell Teach Me Tonight Hub-L That's All I Want From You W& B These Are The Things We'll Share Famous This Ole House Hamblen Tweedle Dee Progressive Vera Cruz— Vera Cruz— Vou Too Can Be A Dreamer Mills	Mobile	MOTTIS	
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Teach Me Tonight Hub-L That's All I Want From You W & B These Are The Things We'll Share Famous This Ole House Hamblen Tweedle Dee Progressive Vera Cruz-""Vera Cruz" Feist You Too Can Be A Dreamer Mills	Sand And The Sea	. Winneton	
That's All I Want From You W&B These Are The Things We'll Share Famous This Ole House Hamblen Tweedle Dee Progressive Vera Cruz—†"Vera Cruz" Feist You Too Can Be A Dreamer Mills	Silk Stockings-*"Silk Stockings"	. Chappell	
These Are The Things We'll Share Famous This Ole House Hamblen Tweedle Dee Progressive Vera Cruz—*"Vera Cruz" Feist You Too Can Be A Dreamer Mills	Teach Me Tonight	. Hub-L	
This Ole House Hamblen Tweedle Dee Progressive Vera Cruz	That's All I Want From You	. W & B	
Tweedle Dee Progressive Vera Cruz-^*"Vera Cruz" Feist You Too Can Be A Dreamer Mills	These Are The Things We'll Share	. Famous	
Vera Cruz—†"Vera Cruz"	This Ole House	. Hamblen	
Vera Cruz—†"Vera Cruz"	Tweedle Dee	. Progressive	
You Too Can Be A Dreamer	Vera Cruz—†"Vera Cruz"	. Feist	
Young And Foolish-*"Plain And Fancy" Chappell	You Too Can Be A Dreamer	. Mills	
The state of the s	Young And Foolish-*"Plain And Fancy"	. Chappell	

Top 30 Songs on TV

(More In Case of Ties)

A Man Chases A Girl—*"Show Business" All Of You—*"Silk Stockings" Count Your Blessings—†"White Christmas". Davey Crockett	Chappell Berlin
Dim, Dim The Lights	Republic
Hearts Of Stone	Regent
High And The Mighty—"High And The Mighty"	Witmark
I Need You Now	Miller
Ко Ко Мо	Meridian
Let Me Go, Lover	H & R °
Long, Long Ago	Fisher
Make Yourself Comfortable	Rylan
Melody Of Love	Shapiro-B&P
Mister Sandman	Morris
Mobile	Ardmore
Muskrat Ramble	Simon -
Naughty Lady Of Shady Lane	Paxton
No More	Maple Leaf
Papa Loves Mambo	Shapiro-B
Pupalina	Pincus
Silk Stockings-*"Silk Stockings"	Chappell
Sisters—""White Christmas"	Berlin
Skokiaan	Shapiro-B
Stowaway	Melrose
Teach Me Tonight	Hub-L
That's All I Want From You	W & B
This Ole House	Hamblen
Tweedle Dee	Progressive
Unsuspecting Heart	Tee Pee
Vera Cruz-*"Vera Cruz" Without Love-+"Silk Stockings"	Channell
THE STOCKINGS	Chappell

DISK PRICE CUT: BOON OR BANE?

Comics Going Seriously for Own Musical Cos. and TV Tune Tie-Ins

Television comics are moving into Tin Pan Alley. The laugh boys are setting up their own publishing firms with plans to tie-in their tunes with their shows.

Latest comic to make the plunge into the music biz is Sid Caesar. He's aiready set up an ASCAP firm and is prepping another pubbery with a BMI tieup. The ASCAP operation is tagged Flo Music. Caesar has brought in vet music man Nick Campbell to head up the firms. Campbell has been operations. ing his own pubbery for the past several years.

one of Caesar's first copyrights, tentatively titled "Mambolero," was introduced on his NBC-TV'er Jan. 24. It's expected that future une acquisitions will be given similar spreads on his show.

tune acquisitions will be given similar spreads on his show.

Red Buttons is now operating three firms, Helene Music, Arbee Music and Lord Music, all ASCAP. Lord was activated recently to hold the new copyrights. Buttons is partnered in the firm with Jack Wolf. One of the new Lord tunes, "My Mother's Lullaby." will be showcased on Buttons' NBC-TV-Feb. 25. Buttons, incidentally, recorded the tune with Molly Goldberg for Columbia Records.

Jackie Gleason's Songsmiths Music firm came up for a solid push last month when the comic preemed "My Love Song To You' on his CBS-TV show. Tune, which was etched by Bob Manning for Capitol, hit a hot 280,000 disk sales because of the vy plug. Songsmiths

Capitol, hit a not 280,000 disk sales because of the v plug. Songsmiths also absorbs Gleason's original compositions which he occasionally showcases on his tv outing. Songsmiths is headed up by Leo Talent.

MGM Gearing For Allout R&B Push

MGM Records is gearing for an allout push in the rhythm & blues field. "Operation R&B" will be kicked off with the Feb. 11 release in an artists lineup that includes Johnny Oliver, Baby Dee, The Hide-A-Ways and Claude Cloud and his Thunderclaps.

Diskery has set up a new line for its forthcoming r&b releases. Henceforth the disks will be cataloged in the 55,000 series and will get special promotion and exploitation treatment. The four new releases will be shipped to 500 r&b deejays and disk librarians around the country. Other r&b artists on the MGM roster are, Sam Taylor, The Ramblers, Bobble Prince and Mamie Thomas.

MGM's r&b department is bested.

The Hambiers, Loose, Mamie Thomas, MGM's rab department is headed up by Jimmy Vienneau, who recently replaced Dick Lyons as aide to Harry Meyerson, label's pop a&r

ASCAP Coast Meet Skedded for Feb. 24

Skedded for Feb. 24

Semi-annual meeting of Coast members of the American Society of Composers, Authors & Publishers has been set for Feb. 24 at the Beverly Hills Hotel in Los Angeles. L. Wolfe Gilbert, ASCAP board member and Coast rep, will preside. He returned to the Coast over the weekend after attending ASCAP meetings in N. Y.

ASCAP prexy Stanley Adams, veppee Louis Bernstein, comptroller George Hoffman and board member Alex Kramer are skedded to make the trip westwards to report to the 600 Coast members and reps of 110 estates.

TRACY GARDENS' 50G FIRE

San Francisco, Feb. 1.

A \$50,000 fire destroyed the old Tracy Gardens In San Jose, 40 miles south of here, last week.

Tracy Gardens had long been a regu' stop on the itinerary of west. and folk music artists playing Northern California.

Anything for a Plug

Anything for a Plug Berlin, Feb. 1.

The Russian broadcasters are scooping the Armed Forces Network here on pop songs. Because pop music is the top entertainment for the armed forces personnel stationed in this area, the Russians have pulled a coup in beaming top U. S. disks to the west even before, they have reached the AFN.

How these additional armoad the second secon

AFN.

How these platters reach
the Russians so quickly is one
of those east-west mysteries.

There's Still Gold In Hillbillies: DJs **Bally N.J. Dates**

While the rhythm & blues cycle is going full blast, the hillbillies are still swinging in the N. Y. metropolitan area. Sparked by a couple of disk jockeys on WAAT and WATV in Newark, Frank Dailey's Meadowbrook has been playing to capacity houses with lineups of names from the country & western

field.

Under their deal with Dailey. deejays Don Larkin and Lyle Reed rent the Meadowbrook by giving the full take on the bar and food sales to Dailey while they cash the admissions at \$2 per head in the 1.500-capacity room. Despite a Monday-Tuesday slotting each month, the shows have been playing consistently to capacity, with the jockeys doing their plugging exclusively via their WAAT shows. Top country & western names, such as Hank Snow, Hank Thompson and Faron Young, have already played the two-night stand. Webb

son and Faron Young, have already played the two-night stand. Webb Plerce is set for Feb. 7-8, with Eddy Arnold, Roy Acuff, Johnny & Jack, Kitty, Wells and others due to follow. The talent gets as much as \$1,000 per night for doing two shows of 45 minutes each. Between shows, the customers dance. Via the Larkin-Reed promotions, the Meadowbrook has become the only spot in the N. Y. area where the top country names can be show-

only spot in the N. Y, area where the top country names can be show-cased. This fact is evidently Important to the talent, since Hank Snow reportedly spent more coin transporting his crew from Oklahoma and back than he got for the date. When he played the Meadow-brook in November, 2,000 customers were turned away.

PAT BALLARD RETIRES FROM MUSIC BUSINESS

Pat Ballard has retired from the music blz after 35 years as songmusic biz after 35 years as song-writer and publisher. Ballard made his move last week after placing a half-dozen new tunes in New York and while he's riding with a current bestseller in "Mr. Sandman." In fact, 1954 was Bal-lard's top year with a parlay of "Sandman" and "I Get So Lonely," both published by E. H. Morris. Ballard." an ASCAP member

Ballard, an ASCAP member since 1932, plans to live in Troy, Pa., where he was born. He started to write at Pennsylvania Univ., where he wrote two Mask & Wig shows.

Milt Gabler to Slice Some Mambo in Cuba

Milt Gabler, Decca artists & rep-ertoire chief, headed for Havana last week to slice some mambo albums at its source. While there, he'll cut numerous sides with Bibo

he'll cut numerous sides with Bibo Valdez. Meantime, Paul Cohen, Decca's country & western topper, arrived back in N.Y. this week after a Coast business trip.

RCA UPBEAT; OTHERS IFFY

After one month of operating under reduced price schedules for longplay disks, industry execs are still split in their reactions. While RCA Victor, originator of the price slashes, finds that business has climbed through January, some other diskeries are less entusiastic about the Impact of the reductions.

On the retail level, the reaction to date has been generally positive. Liberty Music Shops, N. Y., for In-stance, reports that unit and dolstance, reports that unit and dollar volume went up as did the net take for January. Several neighborhood stores in the metropolitan area, such as the Arcade Music Shop in Queens, also reported heavler sales on longplay disks since the advent of the price reductions.

While the cut-price N. Y. out-lets, such as Sam Goody's, are also doing solid business because of drastic discounts ranging up to 40%, these stores have not the complete stocks they once had. Hence, more traffic is being di-rected to the stores which are selling at list price.

One concern of the industry is the source of merchandise for the price discounters. One major store is reportedly buying 12-inch disks, retailing at \$3.98 for \$2.01, which is the price to the distributor. It's

(Continued on page 56)

Court Moves To Expedite Trial Of '33' Vs. BMI

The 33 plaintiff songwriters involved in the \$150,000,000 antitrust suit against Broadcast Music Inc. and the broadcast industry won a key motion in N.Y. Federal Court last week that was designed to expedite the pre-trial examinations. Federal Judge John C. Knox ruled in favor of a song-writer' proposal that a master be appointed to preside over the pre-trial questions and answers.

BMM and the broadcasters are

BMI and the broadcasters are due to wind up their examinations of the songwriters this month. The songwriters' attorney, John Schulman, will then open his pre-trial examination of the defendants. It's expected that the court-appointed master will speed up the pre-trial procedures to the point where the case may come to bat late this year or early in 1956.

year or early in 1956.

The 33 plaintiffs are suing BMI, the major networks and RCA Victor and Columbia Records, both of which are affiliated to networks, to force a dissolution of the tles between BMI and the broadcast industry. They charge the broadcasters and the disk companies with allegedly conspiring to limit the performances of non-BMI songs. All of the plaintiffs are members of the American Society of Composers, Authors & Publishers, but ASCAP is not involved in the action.

Hal Desfor Exits RCA For Food Fair P.R. Post

Harold D. Desfor, pub relations exec for RCA in Camden, N. J., for many years, has exited the company for a post with Food Falr

He has been assigned to do pub-llc relations for the stores with headquarters in Philadelphia.

How's Petrillo Gonna Collect AFM **Dues from RCA's Electronic Tooter?**

Playing No Favorites

Louis Armstrong is getting around to duet with each singing member of the Crosby clan. A couple of years ago, he joined with Bing on "Gone Fishin'."

Currently, Satchmo has teamed with Bing's son, Gary, on a coupling of "Ko Ko Mo" and "Struttin' With Some Bar-becue."

Decca, Universal In 2-Way Talent Traffic Payoff

Ever since Decca bought out the majority stock interest in Universal Pictures, there has been some heavy talent traffic between the heavy talent traffic between the disk and picture companies for mu-tual promotional purposes. Univer-sal has furnished several highly successful soundtrack albums to Decca, while the latter has been shuttling some of its top names between wax and celluloid.

between wax and celluloid.

Kitty Kallen, who came through for a couple of big hits for Decca last year, has now been signed for a featured role in the U film, "The Second Greatest Sex." She follows in the footsteps of such Decca names as Elleen Barton, the Four Aces, Sammy Davis Jr., Karen Chandler, Webb Plerce, Bill Haley & His Comets, Georgie Shaw and Don Cornell, all of whom have had picture assignments at Universal, whether in shorts or full-length productions. productions.

productions.

Reverse traffic from the studio to the diskery has seen such film names as Jeff Chandler, Gloria De-Haven and Tony Curtis cutting sides for Decca. Disk releases have proved to be excellent plugging mediums for the film stars with the disk jockeys, who had natural openings to mention their Universal pic titles.

Decca also has come un with a

Universal pic titles.

Decca also has come up with a bonanza in the soundtrack album of "The Glenn Miller Story," a Universal pic which was also a boxoffice smash. In addition, Decca has released soundtrack sets of "So This Is Paris" and "The Magnificent Obsession."

MEX TOOTERS UNION IMITATE AFM UKASE

Mexico City, Feb. 1.

Mexico City, Feb. 1.

The Mexican musicians union, in retaliation to an American Federation of Musicians ban on foreign tooters playing in the U. S., is generally nixing dates of AFM bands in this country. "As long as there is no reciprocity," Mexican tooters chief Juan Jose Osorio said, "we are obliged to refuse to allow any American orchestra to play for profit in Mexico."

Although the ban is directed

Although the ban is directed against U. S. bands, Harry James is scheduled to play in Mexico as trumpet soloist with the Mex Luis Arcaraz orch. Arcaraz recently played with the James crew in Los Angeles.

Chappell Projects Jerome Kern Salute

Chappell Music is prepping a promotional salute to the late Jerome Kern. The Kern push is being launched as tribute to the composer on the 10th anniversary of his death.

ROSEN ANKLES SEECO

Bob Rosen has ankled his promotion post at Seeco Records for a berth with the Charles H. Hansen and Ethel Smith music firms.

He'll function on the promotion and sales level.

Drive, which will include special was a well as a Kern pic festivial, will be kicked off in November. Max Dreyfus, Chappell prexy, has named Norman Rosemont to handle the promotional details.

The coolest cat that ever blew a horn is evolving in the laboratories of RCA. Board chairman David Sarnoff disclosed this week David Sarnoit disclosed this week that his company's engineers have come up with an Electronic Music Synthesizer which is capable of generating any tone produced by the human voice or any musical instrument.

Sarnoff said the synthesizer is for producing electronically means for producing electronically an infinity of new musical com-plexes employing the sound of human voices and conventional in-struments, or tones that may never have been heard before, either in solo performances or blended in any kind of orchestral arrange-

ment.

The new system of making music, Sarnoff said, will encourage composers to write new compositions that can take advantage of the wider scope and superior characteristics offered them by electronics for the expression of their genius. With unstated implications for the future of the human interpreters of music, Sarnoff said that "electronics performs in marked contrast to the musician, whose playing is limited to the use of 10 fingers and sometimes also two feet."

Sarnoff foresaw new opportuni-

Sarnoff foresaw new opportuni-ties for disks, since the synthe-sizer can produce any kind of sound that can be imagined. Fur-ther, he said, "with this new sys-tem, old recordings can be rejuve-nated into new phonograph records free from distortion and noise,"

Sarnoff stated that with the synthesizer, it is not necessary that a composer play a musical instruent. However, he said, "the vital factors of correct interpretation of

(Continued on page 56)

ASCAP Cleffers Form USO Unit

As part of its expanded public relations program, American Society of Composers, Authors & Publishers has formed the first unit of songwriters which will tour European defense installations next month to entertain American troops. In cooperation with USO Camp Shows, the group was organized by Paul Cunningham, ASCAP board member and the Society's Washington representative. Mack Gordon will emeet the

cicty's Washington representative.

Mack Gordon will emcee the
show, which will consist of such
cleffers as Abel Baer, Rube Bloom,
Gerald Marks, Johnny kedmond,
Lou Handman and his wife, Florrie
LeVere, and Bee Walker. The
writers will perform their own
works before the overseas troops.
The ASCAP troupe will be assisted by Fran Russell, Gogi Grant
and Marion Spellman. and Marion Spellman.

Army transport planes will fly the group to Europe Feb. 15 from Washington for a three-week tour.

Richmond Latches Onto 'Camera' Pic Theme Rights

Howie Richmond has latched on Howie Richmond has latened on to the western hemisphere publish-ing rights to the theme music from the upcoming pic, "I Am a Cam-era." Deal was set with German publisher-composer Ralph Maria Segal,

Segal,
Tune was a click in Germany last year under the title of "Ich Hab Noch Einen Koffer in Berlin." It was written by Segal and Aldo Von Pinelli. The English lyric assignment has been turned over to Carl Sigman. Richmond will place the song in his Dartmouth Music subsid

Pic currently is being completed in London. Julie Harris and Shel-ley Winters are starring. Film is based on John van Druten's legit version of Christopher Isherwood's "Berlin Stories."

(Columbia Music)

Seattle -(Sherman

Angel Cuts Prices To Meet Majors; Thrift' Line Hypo

Angel Records, one of the top ones to hold its price line after CA Victor's first-of-the-year slash coved the leader this week and aced the tab on its whole totalog. ore was made after confabs with estrucial & Musical Industries of Angel's parent company in

Deskery lowered the price on tory scaled" red later series \$5.95 to \$4.34. The "thrift per August Which previously need-ted as \$4.98, has been cut to \$3.48, while the Sure Consinential and mark pain series will be priced at \$1.98 for the 12-men LP \$2.98 for the lebinon LP and \$1.49 for the

The rut on the "thruft package" incomentally, continues to keep it below the price set by rival diskers for similar 12-inch LP platters. Better the ruts it sold for close to \$1 and \$W\$ in new schedule, it now lend for No. less. Diskery will be and in extensive push to promote the 'thrift package'.

Darno Suna Angel preny expects les to stay up and increase. Disk-ti is making adjustments so that y leader will suffer an inventory as by the new schedule. EMI will total depleciation assort the total degreenation of leaver Angel inventory and on fu-tive purposases the dealer will be gived a 190% return provilege on a. Its "factory sealed" sets. Soma assistated that there would be no change in the Angel product be-culte of the lowered proces. The new price schedule went in-terfect yesterday. Thes.

King Ups 78s

Cincinnati, Feb. 1 ... ne will the rest of the in-

watth King Records has upped its access on his TB rpm disks to 98c. The sealers oust will be 60c. Federal excise taxes included.

King is holding the lines on longplay tisks, 45s and EPs Com-pany policy applies to such lanels as King, Federal. De Luxe and

Disk Prices

Continued from page 55

believed that out-of-town distribs, stock for ready cash, are unload-ing their stocks at cost.

Ing their stocks at cost.

The discounters, however, are feeling the squeeze in their mail order operation. While Goody, for firstance, sells 13-lach LPs for \$2.50 over the counter his mail order price is about 70c higher with mailing and handling charges, the final price is practically at the original list. Hence, out-of-towners no longer have the incentive to out from N Y distounters.

The Early to Tell?

Too Early to Tell?

In contrast to the victor optimism execs at Columbia and Deccastate that "his too early" to get an accurate picture. Both Paul Wentler. Columbia saies caief, and Sid Goldberg, his Decca counterpart, lies the identical purse. The public isn't knocking down any doors. Wenter however, said by the end of February the situation will be clarified. He said that February is generally a good mouth in any case.

Case

Goldberg reported a general caution by dealers on stocking up of packaged goods. He said that some isolated dealers around the country on the momentum of nearly advertising, are doing good business, but generally there is a feeling of waterful waiting. Goldberg, however, said that the single business especially for his label, was great.

visitions are specially for his libed was great.
Victor sales ones Larry Kanaga stated that business has begun to spuri sharpy in the last two weeks. That was particularly encouraging because there has been brile advertising on the prine cuts. When he is not ad campain open the middle of this monal, the full impair of the price reductions will be fall several offered as execused frankly were all cipating the effect of the price reductions of the price reductions will be fall be price reductions as execused frankly were all cipating the effect of the price of the price and capacing the fall of the prices of all purposes for all consistences for all cons

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports ch tained from leading stores in 21 cities and showing comperante sales ming for

Artist, Label, Title MeGUIRE SISTERS Corni

JOAN WEBER Columbia Les Me Ga. Laver CHORDETTES Cadence

FONTANE SISTERS Det AMES BROTHERS TWO Nanchty Lady of Shady Lan SARAH VAUGHAN Mercury JAYE P. MORGAN Victor "That's Ad I want From BILLY VALGEY Det

"Melody of Love"
PENGUINS Doctone
"Earth Angel" GEORGIA GIBSS Mercur

DeCASTRO SISTERS DAVID CARBOLL Mercury "Melody of Love FOUR ACES Decca "Mister Sandman" JOHNNY MADDOX Doc BILL HALEY'S COMETS Decca Dim. Dim the Lights

DeJOHN SISTERS Epic

PERRY COMO Victor

Papa Leves Mambo LAVERN BAKER ALLantic

CHARMS DeLate "Hearts of Stone"

PERRY COMO

No More

Plano Co.

-

Hemphia

CREW CUTS Clercury

HILLTOPPERS Det HUGO WINTERHALTER Victor
"Song of the Barefoot Contessa" GLORIA MANN Sound "Earth Angel"

PEREZ PRADO Victo

STUDENT PRINCE DEEP IN MY HEART MUSIC MARTINIS

THERE'S NO BUSINESS
LIKE SHOW BUSINESS
Film Soundtrack
Decca
DL 8091
ED 828 PAJAMA GAME SIX TOP AND MEMORIES Original Cost **Original Cast** ie Glas ALBUMS MGM Capital W 509 Victor Columbia LM 1837 ERB 1837 LOC 1015 EOC 1015 ML 4840 EAP 1, 2, 3, 4-509

Bull Fowler. Capitol Records veenee says he has received no increases on label's new price schedule from dealers, distributors or one-stoppers. Fowler also stated that there has been no startling rise in biz since the new prices went into effect although Cap's album biz has been rolling at a near rile.

Harry Kraze, head of London's soles operation, stated that the history's album biz during January was strong, but he wasn't sure whether the out price was a contributing factor.

Tap Jazz Artist Flock

For New Waldorf Label

For New Waldorf Label A flock of jazz artists have been lapped by Waldorf Missic Hall Records new lowpride label. Diskery's jazz se les, which will be produced by Enoch Light, will feature such jazzsters as Will Bradley, Booby Byrne, Blut Freeman, Eddie Safransk, Rek Stewart, Bill Stegmayer, Lowis Stein, Barry Galbratth, Ingger Alpert, Paul Kashman, Cliff Leeman, Billy Maxted, Peaturs Hicko and Pee Wee Irwin.
The albums will be peddled in

The Several officer disk exects as frankly were anterparing the facts of the Victor and compaging the states for accounting the stores will be priced at 99 making the stores for accounting the stores with Light.

reductions represent a San Antone Nitery Op Hit by Infringe Suit

San Antonio Feb. 1.

Suit for damages and an injunction, stemming from alleged copyright infringements on four popular songs, has been brought in Federal Court here against Don Al-bert, operator of the Keybole, lo-cal night spot, by a group of music publishing houses.

The plaintiff companies and the The plaintin companies and the nunes on which they are suing are Frank Mussic. "Hey There," De-Sylvia. Brown & Henderson. "September Song," New World Carp. "Embraceable You." and Harms. "Fine and Dandy." Minimum statutory damages are \$250 per infrasement. our infringement.

MGM Adds Andrews Bros., Johnson to Hillbillies

MGM Records added to its full-billy roster last week with the pact-ing of the Andrews B.os., vocal combo and thrush Mary Ann John-

The new pactees will debut on MGM in the label's Feo. il release, Miss Jonnson's coupling is "Blue Teardrops" and "Keep The Change, while the Andrews Bros. out That's Way We Drufted Apart" and "You Said Goodbye."

How's Petrillo Gonna Collect?

the heart, the soul and the mood position, continue to be the task and function of the human being who synthesizes the music from the score That person must be a good musician."

be a good musician."

Just Press The Keys

According to Sarmod, the musical score of a composer can be keyed through the synthesizer for results that would be achieved by conventional musicians. And the man who operate the machine don't have to know how to play any instrument. They can sumulate instrumentalists by merely pressing typewriter-like keys that actuate electron tunes and transistors. sistors

Sistors.

Sarnod's address before the American Institute of Electrical Engineers in N.Y. last week was illustrated by a film showing the synthesizer in operation. The film was supplemented by a magnetic tape recording of synthesized music made by engineers at the RCA Princeton laboratories. In excerpts from several classical and popular works, the machine simulated such instruments as the clavichord, plano, electronic order for video and films. RCA praino, electronic organ, a hilbidity band and an orchestra, in addition to a couple of "conceptions" by of the latter device.

the music written by the composer. the engineers with no instruments simulated.

simulated.

Sarnoff revealed that Alfred Wallenstein, conductor of the L. A. Symphony Orchestra, recently observed the machine in operation. While hailing it as a "fountain of inspiration," Wallenstein stated that "in its present state the electronic system of synthesized music is not at the point where it can replace live artists or orchestras. "However, the ideas expressed for

replace live artists or orchestras. "However, the ideas expressed for further development of the system, when realized, should make it possible not only to expand the boundaries of music as we know them today, but also to achieve musical results that can now be achieved only through human hands or voices and with existing musical instruments."

Research and development work

SHUBERT ALLEY GOES TIN PAN

Inside Stuff—Music

Songwriter Abner Silver, who's residing in Miami Beach, has written the first theme song for a hotel, "At the Fontainbleau." Yaughn Monroe introduced it during his recent stand at the Florida hotel. Silver has also gotten in solid with the local Chamber of Commerçe via another new tune, "Miami Beach Is a Paradise." Meantime, Irving Caesar was invited by Gov. Dan Thornton of Colorado to help that state's fight against highway fatalities. Caesar, who has written a series of "Frieudship" and "Safety" songs, was in Denver last week to address the state's public school children on safety and human relations.

Along the lines of last year's serialized Bing Crosby autobiog, "Call Me Lucky," the Saturday Evening Post is tying up with Decca Records on a joint promotion of the mag's series on Ethel Merman. Sevenpart story opens in the Satevepost Feb. 12 and Decca is spotlighting the series via dealer posters, deejay mailings and a special interview disk with Miss-Merman. Latter stars in five Decca albums, including "There's No Business Like Show Business," "Annie Get Your Gun," "Call Me Madam," "Songs She Made Famous" and the "Ford 50th Anniversary TV Show."

If "mood music" can sell cocktails, maybe liquor stores can sell disks. That, at any rate, is the thinking of Decca Records in their new promotion of "Music For Your Mood" albums in conjunction with the Schieffelin company, vermouth importers. Photo displays, spotlighting a Decca set titled "Very, Very Dry," will be placed in key liquor shops around the country. Reciprocal liquor displays by disk retailers are being prepped by Decca.

Although hillbilly singer Hank Williams died more than two years ago, MGM Records continues to dig into its vaults for new Williams' platters. Latest release, due Feb. 11, is a coupling of "Please Don't Let Me Love You" and "Faded Love and Winter Roses." Williams accomps himself on guitar on both sides. Label also has packaged an album of eight previously released religiosongs etched by Williams. Album will be tagged "I Saw the Light."

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Example of the importance of the pic tune plug is the switch of the title of the theme from the WB pic "Unchained." Tune's original title was "Are You Still Mine" but the publishers decided to retag it "Unchained Melody" to cash in on the promotion. Frank Music is

Nonsense Tune Sweeping | COL PACTS AL HAM TO Japan; Even Its Author, Top Crooner Dislike It

Tokyo, Jan. 25.

Top pop record in Japan today is a "Mairzy Doats" nonsense tune called "Oh, My Otomissan." Although critics and even the author and singer deplore it, the disk has sold 441,000 copies in only four months, by far a record here. Imitations are flooding jukeboxes and the original blares from jukes, bandstands and theatre stages all

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The crooner who introduced the tune, Hachiro Kasuga, has risen from cheap cabaret spots to the nation's top theatres and ranks No. 1 on the popularity poils. Reluctant to sing the song at first, Kasuga recorded it "for the dough" and now says he can't understand its popularity.

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The composer, Masanobu Takuchi, of Okinawa, rolling in royalties, is swamped with orders for new tunes. The lyricist, Tadashi Yamazaki, who used an original poem of his to work out the tune with the composer, says, "They turned my fine original work into a miserable thing, but the miserable thing has made me wealthy."

Like the crooner, the composer and Yamazaki had been scratching out an existence since the war.

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COORDINATOR SLOT

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After the sessions Ertegun took off for Chicago and the Coast where he'll head up more dates for the jazz album line. Barabin currently is playing at Child's Paramount, N. Y.

Cook's Field Survey

Hal Cook, Capitol Records sales v.p., is swinging through the south and midwest hudding with the la-bel's distributors and managers in the field.

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ently casing the pop bestseller lists with an eye for new show score writers. In the past year a flock of Tin Pan Alley tunesmiths have been getting the nod from the mu-sicomedy managers.

Latest cleffer to be tabbed for a tuner assignment is Bob Merrill. He's been set by Martin Gabei, Robert L. Joseph and Henry M. Margolis to pen the score for their musical version of James Cain's novel, "Serenade." Merrill currently is riding the hit lists with "Make Yourself Comfortable, Baby" and "Mambo Italiano."
Other writers shifting from Tin

"Mambo Italiano."
Other writers shifting from Tin Pan Alley to Shubert Alley are Robert Allan & Al Stillman and Ervin Drake & Jimmy Shiri. Both teams currently are at work on projected musicomedy productions. The Alian-Stillman team clicked recently with "Home For the Holidays." while Drake & Shirl made a big splash with "I Believe."
Legituper yen for two pon writ-

Legituner yen for tyro pop writ-Legituner yen for tyro pop writers moved into full swing last year
when Dick Adier & Jerry Ross
came through with the score for
"Pajama Game." Adler & Ross received the assignment after breaking into the hit lists with "Rags to
Riches." "Pajama Game" score had
two top bracket clicks in "Hey
There," the first showtune in many
years to pass the 1,000,000 disk sale
mark via Rosemary Clooney's Comark via Rosemary Clooney's Co-lumbia waxing, and "Hernando's Hideaway." Team currently is prep-ping the score for "Damn Yan-kees," new musical due on Broad-way in May.

way in May.

Click of "Young at Heart" last year won the "Peter Pan" cieffing chore for lyricist Carolyn Leigh. She was teamed with another Tin Pan Alleyite, Moose Charlop, whose monicker was ch. nged to Mark Charlop for the legit show-casing.

ROGERS AT ATLANTIC: PREVIN JOINS DECCA

Berkeley, Feb. 1.

Shorty Rogers, jazz trumpet player featured with Stan Kenton player featured with Stan Kenton on tour, who has been a top jazz artist with Victor the last two years, was signed as musical director of Atlantic Records Monday (31). This is part of Atlantic's big scale effort in the modern jazz package field. This follows appointment of Nesuhi Ertegun recently as Atlantic executive. Ertegun, formerly with Contemporary in Holiywood, worked closely with Ropers on several LPs.

in Hollywood, worked closely with Rogers on several LPs. Andre Previn also left Victor and signed with Decca. Previn and Rogers' RCA aibum, "Collabora-tion," was released this week.

Sauter-Finegan Sign Chirp Rosemary O'Reilly

Pittsburgh, Feb. 1.
Rosemary O'Reiliy, Pittsburgh singer who was featured here on both radio and tv and late of both the Broadway and Hollywood versions of "New Faces," has been signed by Sauter-Finegan band as their featured wealist.

signed by Sauter-Finegan band as their featured vocalists. She's departing on tour with them immediately.

Miss O'Reilly recently closed a four-month engagement at the new revue at the Versailles in New York.

Owen Engel to Front Jazz-Crew's O'Seas Trek

Owen Engel, clarinetist, is heading a modern jazz combo that's slated to tour U.S. Army bases in England and Europe this spring. In each country visited, Engel will add a topflight native sideman and will play compositions by native composers.

Engel is taking along eight men on the goodwill jazz tour.

on the goodwill jazz tour.

POP WRITERS Aussie 'New Vegas' If Fees Are Right; Spike Jones Tour Will Cost \$150,000

Louis Jordan Joins X

After a year with the indie Aladdin label, Louis Jordan is shifting to Label X, RCA subsid. Jordan will cut his first sessions for X within the next few weeks. Jordan switched to Alladin for one year after a longtime association with Decca.

TV Tune Plug Front Widens

via an integrated video piug, a ia Joan Weber's "Let Me Go, Lover" smash for Columbia Records, is being extended on all fronts Latest is a tune titled "Mopshilu, Latest is a tune titled "Mopshilu," which is getting showcased on the "Ray Milland Show" on the CBS-TV web next Thursday (10). Show is a comedy about a hep songwriter. Ross Bagdasarian, who cleffed "Come On-a My House" with William Saroyan a couple of years ago, wrote the number for the tv airer.

the tv airer.

RCA Victor, meantime, is rushing release on Henri Rene's version of the theme of "The Lost Weckend," in time for the tv adaptation of the film on Robert Montgomery's show on NBC-TV Monday night (7). The old Al Goodman recording of the tune, however, is being used as background for the video show.

Latest tv tune to stir un ex-

Latest tv tune to stir up excitement in the trade is "The Ballad of Davy Crockett," which was aired several weeks ago on Walt Disney's ABC-TV show.

Archie Bleyer, Cadence Records prexy, got wind of the flood of de-mands coming into record retailers for an etching of the tune and imfor an etching of the tune and im-mediately jumped in with a Biil Hayes' slicing. Tune was coupled with "Fareweli," an adaptation of a poem written by Davy Crockett. It also got an airing on the Disney tv'er. Both tunes, incidentally, are published by Wonderland, Disney's publishing operation.

MURRAY NASH SETS UP OWN PROMOTION FIRM

Nashville, Feb. 1.

Mashville, Feb. 1.
Murray Nash, formerly with
Acuff-Rose Music in this city, has
set up his own agency here for advertising, publicity and promotion
in the country field. Nash is also
organizing a publishing firm.
Before joining Acuff-Rose, Nash
was a rep for several top disk labels, including RCA Victor and
Mercury, in this area. Nash returned here over the weekend foiiowing confabs with disk execs in
N, Y, last week.

Cincy Greeting Card Co. Sued on Song Infringe

Cincinnati, Feb. 1.

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A copyright infringement suit against the Barker Greeting Card Co., filed in U. S. District Court here last week, charged the Cincinnati firm with wrongfully publishing words and music of the song, "Let Me Call You Sweetheart." Plaintiffs, Shawnee Press Inc., a Pennsylvania concern, and Shapiro, Bernstein & Co., New York, contend they held sole rights to the tune, which was copyrighted in 1910. They seek \$250, at least, for each of the infringements, alleged to have been made repeatedly since to have been made repeatedly since June, 1950.

Espagnols \$8.100, St. Louis
St. Louis, Feb. 1.
Ballets Espagnols was a disappointment in a week's run at the
American, ending Saturday (29).
Spanish terp troupe garpered
\$8,100.

"American bookers have another Las Vegas in Australia—that is, if they don't ruin it with high prices," says Al J. Richardson, of Catro Valley, who is setting up the Spike Jones tour of Australia this month.

month.

Richardson, who last week signed a contract with Jones to bring the entire troupe of 21 performers to Australia for a three-week tour beginning Feb. 22 at a cost of approximately \$150,000 (transportation alone is going to run to \$28,000), represents a group of Australian businessmen who are planning to spend \$700,000 a year bringing in 10 shows every 12 months.

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The Spike Jones package, on which Richardson says he and his partners will be willing to break even in order to set up their operation, is reported to be the biggest dollar deal in American entertainment ever set for Down Under. In addition, it's believed to be the biggest package to leave the U.S. for Australia since the John Philip Sousa troupe of 50 years ago.

Richardson, who formerly oper-

Richardson, who formerly operated Luna Park in Hong Kong and is a veteran Australian promoter, is repping an outfit composed of Aussie businessmen who have joined with him and Sydney promoter Mike Castor to form Castor Productions of Sydney. Castor brought in the Globetrotters iast

"I'm acting as U.S. booker and "I'm acting as U.S. booker and they're not going to gouge me," Richardson said. "I know what we want and what the Australian public will want. If they put the prices up too high, it will ruin it."

Talent Cost

Richardson's blast against the high cost of talent came after a trip to Hollywood where, apparently, he was quoted some prices—rumored to be \$12,000 and \$15,000 a week for bands—which he considered out of line. "The high prices have already ruined more than one of the Australian promoters," Richardson said.

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The Jones deal was set through Merie Howard of the Frisco office of Music Corp. of America. In order to get the 49 cubic tons of equipment necessary for the show to Australia, it is being shipped via the General Steamship Co.'s S.Parakoola, which left San Pedro Friday (28). Howard, who has headed the MCA operations in Frisco for the past couple of years, is leaving the office to go out on his own, repping talent and acting as buyer for the Australian syndicate and other groups.

Jones is set to open in Sydney Feb. 22 and play a week there, followed by a week in Melbourne and then two days each in New Castler, Brisbane and Adelaide. There's a possibility of an additional week in

Prisoane and Adelaide. There's a possibility of an additional week in Tasmania, and New Zealand will be set later. The troupe will play two shows a day and three on Sat-

windsy. Richardson, who has been living near San Francisco for the past couple of years in semi-retirement, says that the Australian government has agreed to arrangements whereby blocked funds in Australia sufficient to pay for all the expenses of the tour will be made available and the U.S. performers will be able to take out their full tab in U.S. dollars. Richardson, Castor and the other men involved got together after the initial talent package deals by U.S. promoters tast year proved the commercial draw of U. S. talept.

New Two-Year Decca Deal for Janet Brace

Jean for Janet Drace

Janet Brace has been repacted
by Decca Records to a two-year
deal. Thrush, who scored for the
label with "Teach Me Tonight," cut
four sides in New York last week.
Initial release from the session will
be out within 10 days.
Warbler currently is appearing
at Ruban Bieu, New York nitery.

Angeles-(Music City)

Angel Cuts Prices To Meet Majors; 'Thrift' Line Hypo

Angel Records, one of the top Indies to hold its price line after RCA Victor's first-of-the-year slash, followed the leader this week and sliced the tab on its whole catalog. Move was made after confabs with Electrical & Musical Industries (EMI), Angel's parent company in England.

England.

Diskery lowered the price on its "factory sealed" red label series from \$5.95 to \$4.98. The "thrift package," which previously peddled at \$4.98, has been cut to \$3.48, while the blue Consinental and black jazz series will be priced at \$3.98 for the 12-inch LP, \$2.98 for the 10-inch LP and \$1.49 for the EP set.

The cut on the "thrift package."

EP set.

The cut on the "thrlft package," incidentally, continues to keep it below the price set by rival diskers for similar 12-inch LP platters. Before the cuts, it sold for close to \$1 less. With new schedule, it now sells for 50c less. Diskery will begin an extensive push to promote the "thrift package."

the "thrift package."
Dario Soria, Angel prexy, expects sales to stay up and increase. Diskery is making adjustments so that no dealer will suffer an inventory loss by the new schedule. EMI will absorb the total depreciation of dealers' Angel inventory, and on future purchases the dealer will be given a 100% return privilege on all its "factory sealed" sets. Soria also stated that there would be no change in the Angel product because of the lowered prices.

The new price schedule went into effect yesterday (Tries.).

to effect yesterday (Ties.).

King Ups 78s

Cincinnati, Feb. 1.

In line with the rest of the in-dustry, King Records has upped its prices on its 78 rpm disks to 98c. The dealers cost will be 60c, Fed-eral exclse taxes included.

King is holding the lines on longplay disks, 45s and EPs. Company policy applies to such labels as King, Federal, De Luxe and

Disk Prices

Continued from page 55

believed that out-of-town distribs, stuck for ready cash, are unload-ing their stocks at cost.

The discounters, however, are feeling the squeeze in their mail order operation. While Goody, for instance, sells 12-lanch LPs for \$2.50 over the counter, his mail order price is about 70c higher. With mailing and handling charges, the final price is practically at the

With mailing and handling charges, the final price is practically at the original list. Hence, out-of-towners no longer have the incentive to buy from N. Y. discounters.

Too Early to Tell?

In contrast to the victor optimism, execs at Columbia and Decca state that "it's too early" to get an accurate picture. Both Paul Wexler, Columbia sales chief, and Sid Goldberg, his Decca counterpart, use the identical phrase: "The public isn't knocking down any doors." Wexler, however, sald by the end of February, the situation will be clarified. He said that February is generally a good month in any case.

Goldberg reported a general

generally a good month in any case.

Goldberg reported a general caution by dealers on stocking up of packaged goods. He said that some isolated dealers around the country, on the momentum of heavy advertising, are doing good business, but generally there is a feeling of watchful waiting. Goldberg, however, said that the single business, especially for his label, was great.

Victor sales chief Larry Kanaga stated that business has begun to spurt sharply in the last two weeks. That was particularly encouraging because there has been little advertising on the price cuts. When the Victor ad campaign opens the middle of this month, the full impact of the price reductions will be felt. Several other disk excessalso frankly were auticipating the effects of the Victor ad campaign since it will bring customers into the stores for across-the-board purchases.

Mercury execs also believe the

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports ob tained from leading stores in 21 cities and showing com-parative sales rating for this and last week. and last week.

Natio	onal
Rat	ing
This	Last
an h	ande

10

10

17A 23 17B

17C 24

17D

21A

21B

Artist, Label, Title

McGUIRE SISTERS (Coral)
"Sincerely"

JOAN WEBER (Columbia) "Let Me Go, Lover".....
CHORDETTES (Cadence)

"Mister Sandman"

FONTANE SISTERS (Dot)
"Hearts of Stone"

JAYE P. MORGAN (Victor)
"That's All I want From ou

GEORGIA GIBBS (Mercury "Tweedie Dee"

DeCASTRO SISTERS (Abbott)
"Teach Me Tonight"

DAVID CARROLL (Mercury)
"Melody of Love"

BILL HALEY'S COMETS (Decca)
"Dim, Dim the Lights"

DeJOHN SISTERS (Epic)
"No More"

FOUR ACES (Decca)
"Mister Sandman"

JOHNNY MADDOX (Dot)
"Crazy Otto".....

"No More"
PERRY COMO (Victor)
"Papa Loves Mambo"
LAVERN BAKER (Atlantic)
"Tweedle Dee"
CIIARMS (DeLuxe)
"Hearts of Stone"

CREW CUTS Mercury)

BILLY VAUGHN (Dot)
"Melody of Love" PENGUINS (Dootone)
"Earth Angel"

"Hearts of Stone"

AMES BROTHERS (Victor)
"Naughty Lady of Shady Lane"
SARAH VAUGHAN (Mercury)
"Make Yourself Comfortable".

Boston-(Mosher Music Co.) Washington-(Super Ä Philadelphia-

Enterprise

S

-(Loveman's, Inc.

3 4

7

femphis-(Ferguson's Music)

5

1 8 6 4 ...

10

ansas City-(Katz

7

"Ko Ko Mo" PERRY COMO (Victor)
"Ko Ko Mo" HILLTOPPERS (Dot) 'Darlin'

HUGO WINTERHALTER (Victor) "Song of the Barefoot Contessa". 21C 16 GLORIA MANN (Sound)
"Earth Angel"

PEREZ PRADO (Victor)
"Cherry Pink Mambo"

STUDENT PRINCE SIX TOP

Victor

DEEP IN MY HEART MGM

MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4-509

DAU 957

THERE'S NO BUSINESS

FANNY Original Cast Victor LOC 1015 EOC 1015

PAJAMA GAME Original Cost Columbia ML 4840 A 1098

price reductions represent healthy move for the industry.

ALBUMS

Bill Fowler, Capitol Records vecpee, says he has received no kickbacks on label's new price schedule from dealers, distributors or one-stoppers. Fowler also stated that there has been no startling rise in blz since the new prices went into effect although Cap's album biz has been rolling at a prest clip. neat clip.

Harry Kruze, head of London's sales operation, stated that the diskery's album biz during Janu-ary was strong, but he wasn't sure whether the cut price was a con-tributing factor.

San Antone Nitery Op Hit by Infringe Suit San Antonio, Feb. 1.

Sult for damages and an injunction, stemming from alleged copyright infringements on four popu-

lar songs, has been brought in Federal Court here against Don Al-bert, operator of the Keyhole, lo-cal night spot, by a group of music publishing houses.

The plaintiff companies and the the plaintiff companies and the tunes on which they are suing are Frank Music, "Hey There," De-Sylvia, Brown & Henderson, "September Song," New World Corp., "Embraceable You," and Harms, "Fine and Dandy," Minimum statutory damages are \$250 per infringement.

MGM Adds Andrews Bros., Johnson to Hillbillies

MGM Records added to lts hill-billy roster last week with the pact-ing of the Andrews Bros., vocal combo, and thrush Mary Ann John-

The new pactees will debut on MGM in the label's Feb. 11 release, Miss Jonhson's coupling is "Blue Teardrops" and "Keep The Change," while the Andrews Bros. cut "That's Why We Drifted Apart" and "You Sald Goodbye."

How's Petrillo Gonna Collect?

the music written by the composer, the heart, the soul and the mood of the composition, continue to be the task and function of the human belng who synthesizes the music from the score. That person must be a good musician."

be a good musician."

Just Press The Keys
According to Sarnoff, the musical score of a composer can be keyed through the synthesizer for results that would be achieved by conventional musicians. And the men who operate the machine don't have to know how to play any instrument. They can simulate instrumentalists by merely pressing typewriter-like keys that actuate electron tunes and transistors.

sistors.

Sarnoff's address before the American Institute of Electrical Engineers in N.Y. last week was illustrated by a film showing the synthesizer in operation. The film was supplemented by a magnetic tape recording of synthesized music made by engineers at the RCA Princeton laboratories. In excerpts from several classical and popular works, the machine simulated such instruments as the clavichord, plano, electronic organ, a hillbilly band and an orchestra, in addition to a couple of "conceptions" by

the engineers with no instruments simulated.

simulated.

Sarnoff revealed that Alfred Wallepstein, conductor of the L. A. Symphony Orchestra, recently observed the machine in operation. While halling it as a "fountain of inspiration." Wallenstein stated that "In its present state the electronic system of synthesized music is not at the point where it can replace live artists or orchestras.

"However, the ideas expressed for further development of the system, when realized, should make it possible not only to expand the boundaries of music as we know them today, but also to achieve musical results that can now be achieved only through human hands or voices and with existing musical instruments."

Research and development work

Research and development work on the synthesizer is under the direction of Dr. Harry F. Olson, director of the acoustical and electro-mechanical research laboratory in Princeton.

Sarnoff also described RCA's progress in developing an electronic refrigeration system, a light amplifier and a magnetic tape recorder for video and films. RCA previously had disclosed operation of the latter device.

SHUBERT ALLEY GOES TIN PAN

Inside Stuff—Music

Songwriter Abner Silver, who's residing in Miami Beach, has written the first theme song for a hotel, "At the Fontainbleau." Vaughn Monroe introduced it during his recent stand at the Florida hotel. Silver has also gotten in solid with the local Chamber of Commerçe via another new tune, "Miami Beach Is a Paradise." Meantime, Irving Caesar was invited by Gov. Dan Thornton of Coiorado to help that state's fight against highway fatalities. Caesar, who has written a series of "Frieudship" and "Safety" songs, was in Denver last week to address the state's public school children on safety and human relations.

Along the lines of last year's serialized Bing Crosby autobiog, "Call Me Lucky," the Saturday Evening Post is tying up with Decca Records on a joint promotion of the mag's series on Ethel Merman. Sevenpart story opens in the Satevepost Feb. 12 and Decca is spotlighting the series via dealer posters, deejay mailings and a special interview disk with Miss-Merman. Latter stars in five Decca albums, including "There's No Business Like Show Business," "Annie Get Your Gun," "Call Me Madam," "Songs She Made Famous" and the "Ford 50th Anniversary TV Show."

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He's due back at his New York desk Feb. 8.

ently casing the pop bestseller lists with an eye for new show score writers. In the past year a flock of Tin Pan Alley tunesmiths have been getting the nod from the musicomedy managers.

Latest cleffer to be tabbed for a tuner assignment is Bob Merrili, He's been set by Martin Gabel, Robert L. Joseph and Henry M. Margolis to pen the score for their musical version of James Cain's novel, "Serenade." Merrill currently is riding the hit lists with "Make Yourself Comfortable, Baby" and "Mambo Italiano."

Other writers shifting from Tin Pan Alley to Shubert Alley are Robert Allan & Al Stillman and Ervin Drake & Jimmy Shirl. Both Ervin Drake & Jimmy Shirl. Both teams currently are at work on pro-jected musicomedy productions. The Allan-Stillman team clicked recently with "Home For the Hoi-idays," while Drake & Shirl made a big splash with "I Believe."

Legituner yen for tyro pop writers moved into full swing last year when Dick Adler & Jerry Ross came through with the score for "Pajama Game." Adler & Ross re-ceived the assignment after break-ing into the hit lists with "Rags to ing into the hit lists with "Rags to Riches." "Pajama Game" score had two top bracket clicks in "Hey There." the first showtune in many years to pass the 1,000,000 disk sale years to pass the 1,000,000 disk sale mark via Rosemary Clooney's Co-lumbia waxing, and "Hernando's Hideaway." Team currently is prep-ping the score for "Damn Yan-kees," new musical due on Broad-way in May.

Click of "Young at Heart" last year won the "Peter Pan" cleffing chore for lyricist Carolyn Leigh. She was teamed with another Tin Pan Aileyite, Moose Charlop, whose monicker was ch. nged to Mark Charlop for the legit show-

ROGERS AT ATLANTIC: PREVIN JOINS DECCA

Berkeley, Feb. 1.

Shorty Rogers, jazz trumpet player featured with Stan Kenton player featured with Stan Kenton on tour, who has been a top jaz artist with Victor the last two years, was signed as musical director of Atlantic Records Monday (31). This is part of Atlantic's big scale effort in the modern jaz package field. This follows appointment of Nesuhi Ertegun recently as Atlantic executive. Ertegun, formerly with Contemporary in Hollywood, worked closely with Rogers on several LPs.

Andre Previn also left Victor and signed with Decca. Previn and Rogers' RCA album, "Collaboration," was released this week.

Sauter-Finegan Sign Chirp Rosemary O'Reilly

Pittsburgh, Feb. 1.
Rosemary O'Reilly, Pittsburgh singer who was featured here on both radio and tv and late of both the Broadway and Hollywood versions of "New Faces," has been signed by Sauter-Finegan band as their featured vocalist. She's de-

signed by Sauter-Finegan band as their featured vocalists. She's de-parting on tour with them imme-diately. Miss O'Reiliy recently closed a four-month engagement at the new revue at the Versailles in New York

Owen Engel to Front Jazz-Crew's O'Seas Trek

Owen Engel, clarinetist, is heading a modern jazz combo that's slated to tour U.S. Army bases in England and Europe this spring. and actions this spring. In each country visited, Engel will add a topflight native sideman and will play compositions by native composers.

Engel is taking along eight men on the goodwill jazz tour.

POP WRITERS Aussie 'New Vegas' If Fees Are Right; Spike Jones Tour Will Cost \$150,000

Louis Jordan Joins X

After a year with the indie Aladdin label, Louis Jordan is shifting to Label X, RCA subsid. Jordan will cut his first sessions for X within the next few weeks. Jordan switched to Alladin for one year after a longtime association with Decca.

TV Tune Plug **Front Widens**

via an integrated video piug, a la Joan Weber's "Let Me Go, Lover" Joan Weber's "Let Me Go, Lover" smash for Columbia Records, is being extended on all fronts. Latest is a tune titled "Mopshilu," which is getting showcased on the 'Ray Milland Show" on the CBS-TV web next Thursday (10). Show is a comedy about a hep songwriter. Ross Bagdasarian, who cleffed "Come On-a My House" with William Saroyan a couple of years ago, wrote the number for the tv airer.

RCA Victor, meantime, is rush-

the tv airer.

RCA Victor, meantime, is rushing release on Henri Rene's version of the theme of "The Loss Weekend," in time for the tv adaptation of the film on Robert Montgomery's show on NBC-TV Monday night (7). The old Al Goodman recording of the tune, however, is being used as background for the video show.

Latest tv tune to stir up excitement in the trade is "The Ballad of Davy Crockett," which was aired several weeks ago on Wait Disney's ABC-TV show.

Archie Bleyer, Cadence Records prexy, got wind of the flood of de-mands coming into record retailers for an etching of the tune and imfor an etching of the tune and immediately jumped in with a Bill Hayes' slicing. Tune was coupled with "Farewell," an adaptation of a poem written by Davy Crockett. It also got an airing on the Disney tv'er. Both tunes, incidentally, are published by Wonderland, Disney's publishing operation.

MURRAY NASH SETS UP **OWN PROMOTION FIRM**

Nashville, Feb. 1.

Mashville, Feb. 1.

Murray Nash, formerly with Acuff-Rose Music in this city, has set up his own agency here for advertising, publicity and promotion in the country field. Nash is also organizing a publishing firm.

Before joining Acuff-Rose, Nash was a rep for several top disk labels, including RCA Victor and Mercury, in this area. Nash returned here over the weekend foliowing confabs with disk execs in N. Y. last week.

Cincy Greeting Card Co. Sued on Song Infringe

Cincinnati, Feb. 1.

A copyright infringement suit against the Barker Greeting Card Co., filed in U. S. District Court here last week, charged the Cincinnati firm with wrongfully publishing words and music of the song. "Let Me Call You Sweetheart." Plaintiffs, Shawnee Press Inc., a Pennsylvania concern, and Shapiro, Bernstein & Co., New York, contend they held soie rights to the tune, which was copyrighted in 1910. They seek \$250, at least, for each of the infringements, alleged to have been made repeatedly since to have been made repeatedly since

Espagnols \$8,100, St. Louis
St. Louis, Feb. 1.
Ballets Espagnols was a disappointment in a week's run at the
American, ending Saturday (29).
Spanish terp troupe garpered
\$8,100.

"American bookers have another Las Vegas in Australia—that is, if they don't ruin it with high prices," says Al J. Richardson, of Catro Valley, who is setting up the Spike Jones tour of Australia this month.

month.

Richardson, who last week signed a contract with Jones to bring the entire troupe of 21 performers to Australia for a three-week tour beginning Feb. 22 at a cost of approximately \$150,000 (transportation alone is going to run to \$28,000), represents a group of Australian businessmen who are planning to spend \$700,000 a year bringing in 10 shows every 12 months.

bringing in 10 shows every 12 months.

The Spike Jones package on which Richardson says he and his partners will be willing to break even in order to set up their operation, is reported to be the biggest dollar deal in American entertainment ever set for Down Under. In addition, it's believed to be the biggest package to leave the U.S. for Australia since the John Philip Sousa troupe of 50 years ago.

Richardson, who formerly oner-

Richardson, who formerly operated Luna Park in Hong Kong and is a veteran Australian promoter, is repping an outfit composed of Aussie businessmen who have joined with him and Sydney promoter Mike Castor to form Castor Productions of Sydney. Castor brought in the Globetrotters last

"I'm acting as U.S. booker and they're not going to gouge me," Richardson said, "I know what we want and what the Australian public will want. If they put the prices up too high, it will ruin it."

Talent Cost

Richardson's blast against the high cost of talent came after a trip to Hollywood where, apparently, he was quoted some prices—rumored to be \$12,000 and \$15,000 a week for bands—which he considered out of line. "The high prices have already ruined more than one of the Australian promoters," Richardson said.

than one of the Australian promoters," Richardson said.

The Jones deal was set through Merle Howard of the Frisco office of Music Corp. of America. In order to get the 49 cubic tons of equipment necessary for the show to Australia, it is being shipped via the General Steamship Co.'s S.S. Parakoola, which left San Pedro Friday (28). Howard, who has headed the MCA operations in Frisco for the past couple of years, is leaving the office to go out on his own, repping talent and acting as buyer for the Australian syndicate and other groups.

Jones is set to open in Sydney Feb. 22 and play a week there, followed by a week in Melbourne and then two days each in New Castle, Brisbane and Adelaide. There's a possibility of an additional week in Tasmania, and New Zealand will be set later. The troupe will play two shows a day and three on Saturday.

Richardson, who has been living near San Francisco for the past

two snows a day and three on Sacurday.

Richardson, who has been living mear San Francisco for the past couple of years in semi-retirement, says that the Australian government has agreed to arrangements whereby blocked funds in Australia sufficient to pay for all the expenses of the tour will be made available and the U.S. performers will be able to take out their full tab in U.S. doilars.

Richardson, Castor and the other men involved got together after the initial talent package deals by U.S. promoters last year proved the commercial draw of U.S. taiept.

New Two-Year Decca Deal for Janet Brace

Janet I or Janet Drace
Janet Brace has been repacted
by Decca Records to a two-year
deal. Thrush, who scored for the
label with "Teach Me Tonight," cut
four sides in New York last week.
Initial release from the session will
be out within 10 days.
Warbler currently is appearing
at Ruban Bleu, New York nitery.

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Top Record Talent and Tunes

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and lookeys will easy from meek to present a comprehensive of all sectors of the country regionally.	n-WKBR-Manchester
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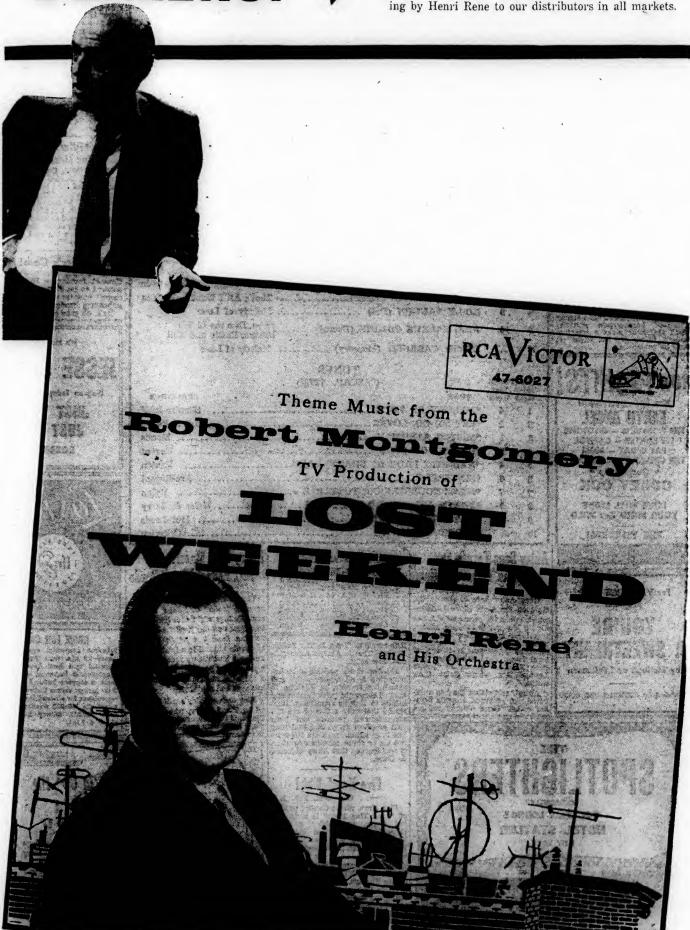
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ATTENTION

RECORD DEALERS:



On Monday, February 7, the Robert Montgomery Television Show will present over the entire NBC network a major production of THE LOST WEEKEND, starring Robert Montgomery. Music to be used throughout the hour-long production will be the famous "Lost Weekend Theme." In anticipation of consumer demand we are expediting shipments of a special recording by Henri Rene to our distributors in all markets.



British Pop Reviews

Frank Weir Orch: "Journey Into Space"-"Serenade to an Empty Room" (Decca). The "Happy Wan-derer" tooter gives the "Journey Into Space" radio series theme a workover which evokes all the eeriness associated with space fiction, to the accompaniment of suitable effects both electronic and choral. Should rate a lot of spins for curiosity and name value. "Serenade" exploits Weir's soprano sax technique without saying much of any real musical worth.

much of any real musical worth.

Maurice Chevalier: "Mon P'Tit
Moustique"-"Deux Amoureux sur
un Banc" (Decca). French cabaret
king Chevalier's distinctive way
with a number is displayed fully
with both titles—part spoken, part
sung, and amusing and enjoyable
whether French is understood or
not

not.

Dickie Valentine: "A Blossom Fell"-"I Want You All to Myself" (Decca). Valentine has just started making hit records, and "Blossom" comes well into that category, even though the chanter has the suspicion of a cold in his voice. "All to Myself" is a plaintive waltz taken rather too slow.

rather too slow.

The Kirchin Band: "Minor Mambo"."Mother Goose Jumps" (Decca). The newest British big band is also on a mambo kick. They get an excitement into their playing, especially with "Minor Mambo" which really rocks and should sell big. "Mother Goose" features a vocal by Johnny Grant, and is far less enthusiastic.

Johnny O'Connor: "A Bloccom.

less enthusiastic.

Johnny O'Connor: "A Blossom Fell"-"Give Me the Right" (Polygon). Here's a new British singer with a warm voice which should click rapidly on both sides of the Atlantic. "Blossom Fell" is a strong piece of home-grown material which O'Connor gives a sensitive reading. "Give Me the Right" is weak by comparison.

new BIGHITS!

The Incomparable!!!

EARTH ANGEL

THE PENGUINS — DOOTONE LES BAXTER — CAPITOL PAT O'DAY — MGM THE CREWCUTS — MERCURY · Coming Up ·

OOKEY OOK

LOVE WILL MAKE YOUR MIND GO WILD

THE TELEGRAM

For VALENTINE Week Program

YOU'RE **A SWEETHEART**

by McHugh and Adamson

Published by ROBBINS MUSIC CORP

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets**

Retail Sheet Music Coin Machines **Retail Disks**

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points seared, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSI	TIONS		
This Week	Last Week	ARTIST AND LABEL	TUNE
1	2	JOAN WEBER (Columbia)	Let Me Go, Lover
2	5	McGUIRE SISTERS (Coral)	(Sincerely (No More
3	3	FONTANE SISTERS (Dot)	Hearts of Stone
4	4	CHORDETTES (Cadence)	Mister Sandman
5	1	AMES BROTHERS (Victor)	Naughty Lady of Shady Lane
6	6	SARAH VAUGHAN (Mercury)	Make Yourself Comfortable
7	7	JAYE P. MORGAN (Victor)	That's All I Want From You
8	9	BILLY VAUGHN (Dot)	Melody of Love
9	10	BILL HALEY'S COMETS (Decca)	(Dim, Dim the Lights Shake, Rattle and Roll
10		DAVID CARROLL (Mercury)	Melody of Love

TUNES

This	Last Week	TUNE PUBLISHER
1	4	*MELODY OF LOVE Shapiro-B&P
2	2	†LET ME GO, LOVERHill & Range
3	1	*MISTER SANDMANMorris
4	5	†HEARTS OF STONE Regent
5	3	*NAUGHTY LADY OF SHADY LANE Paxton
6	6	†SINCERELY Arc-Regent
7	7	*MAKE YOURSELF COMFORTABLE Rylan
8	9	†THAT'S ALL I WANT FROM YOU
9	8	*TEACH ME TONIGHT Hub-Leeds
10		†EARTH ANGELCriterion

Autry Sues Texans For 5G on Themer Infringe

DOCITIONS

Houston, Feb. 1.

Gene Autry here to star in the Houston Fat Stock Show & Rodeo nouston rat Stock Show & Rodeo which opens tomorrow (Wed.), has filed a law suit in advance against two local men. The suit seeks \$5,250 for ridicule and infringement on copyright. It is against local clown Bozo Saint Clair and Pete Lout. operators of Towne Lounge Bar, where Saint Clair works.

Autry's suit claims the two origi-nated and recorded a comic num-ber called "Gene Artery" and set

'Hit Parade' Lineup

(On Jan. 29 NBC-TV show) 1. Let Me Go Lover. H&R
2. Mister Sandman. Morris
3. Melody of Love. S-B&P
4. Naughty Lady. Paxton
5. Hearts of Stone. Regent
6. Teach Me Tonight Hub-L
7. Count Blessings. Berlin

it to music of "Back In The Saddle Again." That is Autry's copyright-ed theme song.

ed theme song.

Cowboy star's petition asks impounding of all master plates and remaining records, in addition to alleged copyright infringement and injury to Autry's reputation. Lout stated that only a few of the 200 manufactured records had been sold or given away, and that they had been withdrawn from the market six or seven months ago when it was learned that Autry objected to them.

Five Keys' Whirl

Cleveland, Feb. 1.

Five Keys, whose Capitol waxing of "Ling Ting Tong" is a current hot seller, are taking a whirl through nine Ohio and Kentucky theatres on a tour promoted by Emañuel Stutz, Cleveland theatre operator.

operator.

Stutz, who stages weekend jamborees by disk personalities at his Circle Theatre, starts the Keys on a vaude trek in Cincinnati Feb. 5. Following it comes one-nighters in Warren, Akron's Ritz Theatre Feb 8; Ashtabula, Lexington, Dayton and Canton, and appearances at his Circle in Cleveland Feb. 13.

Henry New Maestro At K.C. Eddys' Vice DiPardo

Kansas City, Feb. 1. Tony DiPardo is stepping down as orch leader at Eddys' Restaurant, de luxe night spot here, after four years on the bandstand. He's retiring from the music business to devote himself to a food vending business he built up recently. For a number of years DiPardo headed a large name band, traveling the

New orch at Eddy's will be headed by Thurl Henry, who will have the same size aggregation, an eight-piece outfit with reed lead.

midwest and south.

Jocks, Jukes, Disks

Continued from page 54

kind of slick abandon that means

kind of slick abandon that means spins.

Alan Dean: "Too Much In Love to Care". "The Ladder of Love" (MGM). Alan Dean packs plenty of power in his vocal attack and "Too Much In Love to Care" gives him a chance to showcase his style to advartage. Tune is an interesting tango-styled ballad which Dean delivers with "punch." "Ladder of Love" is an appealing shuffle item that gets a buoyant lyric workover. "You Made Your Bed" (Coral). Bob Elliot and Ray Goulding, who have aired some sparkling comedy on their Bob & Ray show, have etched two smart satirical sides on this disk. "The Voice Coach" is a take-off on "Dragnet," which doesn't have the sock impact of Stan Freberg's disk on the same subject, but its solid satire nonetheless. "You Made Your Bed" parodies "This Is Your Life" with similar sharpness.

Mitch Miller to Coast

For Recording Series

Mitch Miller, Columbia Records a&r chief, headed for the Coast last weekend for a series of recording sessions with Col pactees based there. He'll be gone about a week. Percy Faith, Col a&r staffer, also went Coastward to wind up his musical directing chores for the Doris Day pic, "Love Me Or Leave Me," on the Metro lot.

Bob Miller's Coast Trek

Bob Miller, Music Publishers Contact Employees Union prexy, trekked to he Coast last week for annual huddles with pluggers and publishers headquartering there. He'll be gone about a month.

It's Music by

JESSE GREER

Program Today Yesterday's

JUST YOU. JUST ME ROBBINS



HOME FOR SALE

Suburban Inter-racial area in New Jersey—20 min. from Times Square. Beautiful split level house nearing completion. 3 bedroome, den, moide room, 3 complete baths, 2 fireplaces, 2-car garage, custom kirchen, gas heat—previsions for air-cenditioning, many extras. On 100x200 wooded lot. Sacrifice \$44,000. Murray Hill 8-7282 (After 6 P.M.).





Setting the Style Again-



-(Capitol Music Co.)

City-(Jenkins Music Co.

olis—(Schmitt Music

On The Upbeat

New York

New York

Rosalind Palge, recent addition to MGM's roster, opens at the Copa Club, Youngstown, O., Feb. 7...
Randy Wood, Dot Records prexy, due for a stopover in town this week after recording sessions in Chicago. ... The Chordettes set for the National Radio-TV Correspondents Dinner at the Hotel Statler, Washington, Saturday (5).
Frankie Lester due back in town this week after a midwest deejay trek plugging his Label X sice of "Wedding Bells". ... The Rover Boys kick off a one-week stand at the Seville Theatre, Montreal, tomorrow (Thurs.). ... Karen Chandler set for the Guy Lombardo telepix March 12. .. Winifred Atwell, British jazz pianist, profiled in the March issue of Ebony mag.

MGM Records sent its sound-track album "Deep In My Heart' to Mrs. Eisenhower as a Valentine's Day present ... Shep Fields to headquarter in Houston where he's being dickered for a deejay show ... Kathp Favaro ankled the Ray Anthony office to join Mercury Records as aide to Luigi Creatore and Hugo Perrett, label's a&r heads in the east ... Betty Madizan pencillad in for a two-week stand at the Hotel Statier, Cleveland, beginning Feb. 14 ... Art Mooney set for three consecutive weekend dates at the Meadowbrook, Cedar Grove, N. J... beginning Feb. 11 ... Winner of Columbia Records "Operation Pavepop" contest was Buhl Sons Co.. Detroit, distributors ... Nat (King) Cole opens at the Sands, Las Vegas, today (Wed.).

Crooner Dean Allen recuperating at the Hospital for Special Surgery ... Birdland jazz concert due at the Civic Opera House, Pittsburgh, Feb. 20 ... Bob Anthony touring U.S. Army Air Corps bases with the Jerry Colonna show ...

A WONDERFUL SEASONAL SONG Sty e and Cahn's "LET IT SNOW!"

CAHN MUSIC COMPANY



For VALENTINE Week Program

YOU'RE A SWEETHEART

by McHugh and Adamson

Published by ROBBINS MUSIC CORP.

Erroll Garner takes over the Lac-lede Little Symphony Hour (KSD-TV, St. Louis) Feb. 6. It'll be the first time a jazz artist has been slotted in that spot.

London

Joe Saye, biind pianist-band-leader, is emigrating to the States in March . . . Stanley Black is the first musical director to be appointed by a commercial to firm here. He will handle the music for commercial advertising films to be produced by TV Advertising Ltd . . Lita Roza, top British songstress, has had an offer to appear in Australia . . Tuttl Camarata is in London. He has negotiated a deal with the Peter Maurice Music to launch that company's light music cetalog in the States . . Exclusive Films is making a series of CinemaScope films with musical personalities, including the Edmundo Ros Latin-American orch, Cyril Stapleton orch. Eric Winstone orch, etc. . . Lord and Lady Donegall are behind the formation of a new traditional jazz band, the Dixielland Jazzmen, which debuted in London on Saturday (29th).

Chicago

Chicago

Victor soon to release Pee Wee King's new platter, "Can't Hardly Get Them No More" . . . Sylvia Sims inked by Decca . . . Dan Belloc Orch, currently playing Holiday Bailroom. Chi, to do one-nighters this month. Belloc's latest diskings "Your Bright Red Lips" on the MGM label . . . Dinah Washington skedded for the Biue Note Trio . Jack Teagarden Quintet to follow into Biue Note Feb. 23 to March 6, with Ray Bauduc on same bill .. Gaylords into the Chicago Theatre Feb. 11 for two rounds . . Ben Arden Orch set for the Shamrock. Houston, March 3 for eight weeks .. . David Carroll Orch opens to-morrow (Thurs.) at the Chase Hotel, St. Louis, with Dick Kerr, for two sessions, following with one-nighters Feb. 17 to March 2 . . . Ray Hamilton set for the Chicago Theatre Feb. 11 for two weeks .. Julius La Rosa into the Baker Hotel, Dallas, Feb. 18 for eight day.

Pittsburgh

Pittsburgh

Bill Brant band signed for the annual Snow Ball at the Twin Coaches on Valentine's Day . . . Teddy Zee has succeeded the late Louis Amen as the pianist at the Pittsburgh Athletic Assn. . Dave Tamburi has joined the Tommy Carlyh orch on plano . . . Buddy Laine opens a 10-day stand at the New Ray Baliroom in Chicago Feb. 9 . . Nick Covato combo renewed for an additional four weeks at the Blue Moon . . . John Birginger, on trumpet, back with Baron Elliott orch after stretches with Ray Anthony and Raymond Scott . . . Frankie Barr, Twin Coaches maestro, has shelved 31 pounds in the last two months on a high protein diet. Ditto Tiny Wolfe, who has the band at the Copa . . . Joe Negri Trio now playing for the daily Buss Aston-Bill Hinds radio show on KDKA as well as for their tv programs on KDKA-TV . . . Sharkey Bonano dixieland combo opened week's engagement Monday (31) at the Copa.

Dallas

Dallas

Denny Beckner orch reopened the Rocket Club, Fort Worth, owned by W. D. Satterwhite, localite who also owns the Penthouse, private club here . . . Dick LaSalle band due Feb. 7 for its sixth stand at Baker Hotel's Mural Room . . Joe Reichman brings his new band home for a Dallas Athietic Club stand Feb. 11 . . . Fred Waring has a Feb. 12 one-nighter at State Fair Auditorium, On Feb. 19 Horace Heidt's show does a live ty shot in the same spot . . . Billy May orch set for Feb. 25 stopover at

THE HIT OF THE WEEK

TOMMY MARA

PLEDGING MY LOVE

HONEY BUNCH MGM 11913 78 RPM



RETAIL SHEET BEST SELLERS

Co Co

Iphia-(Charles Dumont

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

• ASCAP † BM1

National

This wk.	Last wk.	Title and Publisher	New Y	Boston	Philade	San An	Chicag	Detroit	Minnea	Kansas	St. Lou	Clevela	Los An	Seattle	N T S
1	4	*Melody of Love (Shapiro-B&P).	1	1	1	5	1	2	1	1	1	1	2	2	113
2	1	*Mister Sandman (Morris)	2	2	4	3	2	6	5	3	3	2	1	. 1	98
3	3	†Let Me Go, Lover (H&R)	3	3		1	. 3	1	3	2	2	3	3	4	93
4	2	*Naughty Lady (Paxton)	4	4	3	4	4	4	2	5	5	4	8	6	79
5	5	†Hearts of Stone (Regent)	7		6	2	5	5		6	4	5	9	3	58
6	7	†Sincerely (Arc-R)	9	6	2	7	10	8	8		6	8		7	39
7	6	*Teach Me Tonight (Hub-L)		5	٠.	9	7	7		9	10	6	4	5	37
8	9	*Make Comfortable, Baby (Ryian).		8	5	6	6	10	10		9	7	5	8	36
9	11	Open Up Your Heart (Hamblen).	5	7				3		4		9			27
10	12	†That's All I Want (W&B)	. 6			10	8	9	4				6	9	25
11	8	*Count Your Blessings (Berlin)				8	9			8	8		7		15
12		†No More (Maple Leaf)		4.					6	10				10	7
13		†Ko Ko Mo (Meridian)	8						9 .				10		-6
14	13	*My Own True Love (Remick)		10					7						5
15		†Tweedle Dee (Progressive)			8					• •		10			4

Louann's . . . Johnny Cola Trio, house band at Colony Club, also signed to play Neiman-Marcus store's style shows.

Kansas City

Kansas City

Bill Haley & Comets begin a
two-week stand at Eddys' Restaurant Feb. 4, their first in town.
Date was set months ago before
their success with "Shake, Rattle
and Roll"... Sauter-Finegan Orch
set for a stage show and concert
in the Music Hall March 13.
Yaughn Monroe will come here for
the giant two-day show the American Legion is preparing as a benefit for its veterans welfare fund.
March 18-19 ... Stewart Scott
Orch closes in the Drum Room of
Hotel President within the fortnight, after working out two extra
options, their third stand in the
room.

Omaha

Vic Sloan's February bookings at his Pla-Mor in Lincoin include Lambert Bartak (2). Bobby Mills (5, 23), Mal Dunn (9), Wes Hammon (12), Hank Winder (16), Skippy Anderson (19) and Skeets Mahoney (26) . . Eddy Haddad orch played Tech High junior-senior prom last Wednesday (26) . . Bill Stoural orch one-nighted at Fordyce, Neb., iast night (Tues.).

Scotland

Dickle Valentine, currently in Glasgow Empire revue, mentioned as likely bill-topper for summer show at Biackpool, Eng. . . Eddie Calvert, trumpeter, teeing off with new roadshow at Empire, Glasgow, March 7 . . Jack Parnell orch skedded for Locarno, Glasgow, during summer season . . Five Smith Bros. inked for vaude at Glasgow Feb. 21.

Ronnie Scott orch into Piav-

Ronnie Scott orch into Play-house, Glasgow . . . BBC Scot Variety Orch, under Michael Col-lins, backing new radio series, "The Jimmy Logan Show" . . Four Aces set for British preem at Empire, Glasgow, March 28 . . .

Best British Sheet Sellers

(Week ending Jan. 22) London, Jan. 25

Mister Sandman Morris
Finger of Suspicion Pickwick
Mambo ItalianoConneily
Can't Teil Waltz Reine.
Veni, Vidi, ViciDash
Happy DaysWright
Hold My Hand
Count Your Blessings Berlin
This Oie House Duchess
Naughty Lady Sterling
No One But You Robbins
I Still Believe Macmelodies
- Delle Delle C Macine Idules

Second 12

Happy Wanderer .	Bosworth
If I Give My Hear	tRobbins
Softiy	. Cavendish.
Sky Blue Shirt	Wright
Must Be A Reason	Connelly
Smile	Bourne
Heartbeat	Kassner
Somebody	Bourne
I Love Paris	Chappell
My Friend	Chappell
My Son, My Son.	Kassner
A Blossom Fell	Fields

San Francisco Jazz

Continued from page 1

their fourth and fifth best-selling LPs of 1954. (Note: Liberace's "A Christmas at Liberace" is the num-Christmas at Liberace" is the num-ber one, which contrasts to an ear-lier Columbia press release saying Brubeck was outselling Liberace.) Brubeck has made Fantasy one of the hottest selling indie lines in the past year.

And now comes Bethlehem, out of New York, with an "East Coast Jazz" series which seems to estab-iish West Coast style by its very existence.

lish West Coast style by its very existence.
And to add more fuel to the blaze, Linear Publications in Holiywood (which has published the sheet music for most of the Shorty Rogers and Gerry Mulligan originals) has just released a Life size, magazine type book "Jazz West Coast, a Portfolio of Photographs by William Claxton" (\$2.05). Bound if soft covers in an attractively designed cover, the book contains over 100 black and white pictures by Claxton and a dozen or so advertisements in its 88 pages. Many of the pictures are full page, there's some that even slop over onto a double truck, and the rest range down to 35mm contact size. In addition to Claxton's pictures, there's considerable text including a history of West Coast jazz by Nesuhi Ertegun, who was intimately concerned with it from both the mod'n jazz and the traditional fields white with Coad Time

mately concerned with it from both the mod' 'n jazz and the tradi-tional fields while with Good Time Jazz and Contemporary in Holly-wood, as well as a number of bio-graphical sketches of the musi-

Claxton's pictures are arresting, but offered in bulk like this lose considerable effectiveness. In ad-dition the jayout is arty in the ex-

considerable effectiveness. In addition the layout is arty in the extreme and occasionally obscure (some pix are unidentified) and there are several examples of sloppy make-up (transpositions, etc.). The weakness of the picture section is the inclusion of a number of non-West coast musicians and the omission of a number who have been important to the development of jazz in this area.

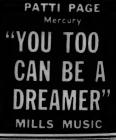
Erlegun's text is a solid account of what has been going on out here, but again suffers from a lack of perspective; San Francisco's role is de-emphasized and the story of Jimmy Lyons, whose nightly show on KNBC. Frisco, was for four years the lone outpost of modern jazz west of the Mississippi, and the San Francisco Chronicle which has for the past four years run a Sunday music page and, for the

past two years, a twice a week column frequently piugging mod-ern jazz. Undoubtediy, however, jazz buffs

Undoubtedly, however, jazz buffs are going to go for this picture book in a big way inasmuch as it is the only collection of muggs of many of the important contemporary jazzmen available. Numerous shots have been seen before as cover art on the various LPs emanating from Hollywood in the past year or so. It's success might kick off a whole series of jazz picture books as the died-in-the-vinylite fans seem able and willing to bounce for plenty of loot for any LP with a jazz flavor.









Grass Greener at Home, Frisco Comic Learns; May Nab 30G This Year

A showcase in New York may be the stepping stone to stardom, but comic Mort Sahl would rather stay at home and, incidentally, make more than twice as much money.

Sahl, an unconventional stand-up comic who has been working a local bohemian club, the hungry i, for over a year, has found to his surprise that the real money is right here and not in New York.

right nere and not in New York. Sahl is currently under contract to Enrico Banducci at the hungry i for \$500 a week and 10% of the door, which is averaging \$750 a week. The contract is open and Sahl can stay there as long as six months or more.

months or more.

In contrast to this, Max Gordon of the Blue angel and the Village Vanguard (Sahl played the Angel for eight weeks this winter) is offering a contract to run the rest of the year at \$300 a week, with Sahl alternating between the two clubs.

alternating between the two clubs. Sahl, a young U. of Southern California graduate, was originally a writer of comedy material who turned performer when he couldn't get anyone to use his material. His first jobs were on talent nights at Hollywood night spots and then he worked at the Lighthouse in Hermosa doing standup comedy bits as an intermission act between jam sessions. He also did a couple of weeks at the Hollywood Palladium with the Stan Kenton orchestra. Sahl hif Frisco a little over a

with the Stan Kenton orchestra.
Sahl hif Frisco a little over a
year ago, latched on at the hungry
i and has been going strong ever
since. He's been spotted on numerous local ty shows and has had
his own airshow, as well as subbing for various Bay Area jocks
from time to time.

from time to time.

The situation with Sahl spotlights the problem of the young entertainer in the current economics of show business. With the advent of tv, the increasing attention of national slick magazines to local scenes, there's a strong possibility that a young act is bet-

the rods to the Great White Way.

If Sahl can make \$30,000 this year living at home and working a North Beach bohemian hangout, what attractions does New York and a nationally known night club have to offer? He can get discovered without straying out of his own back yard.

Grade to Book Can. Expo Show

Toronto, Feb. 1.
The Canadian National Exhibition has named the Lew & Leslie
Grade Agency to act as exclusive
bookers for her annual show. Eddie Elkort, Grade veepee in charge of the N. Y. office, will handle this account.

this account.

Elkort has started casting around for possible names for this giant expo. Prices, quoted so far, are deemed to be exorbitant. Among those are Eddie Fisher at \$35,000 per week; George Formby and a complete show to be imported from Britain, \$75,000 for the entire two weeks, and \$35,000 for Vera Lynn. Offers have been proferred to Ed Sullivan of the CBSTV "Toast of the Town" and Dinah Shore.

The expo is reportedly unwilling

Dinah Shore.

The expo is reportedly unwilling to pay that kind of money. Plans for this season's show include the presentation of a line of nearly 90 dancers, a chorus of 40 voices and a 60-piece band as background to a batch of vaude headliners. The potential gross this season is expected to be around \$375,000 and so expo execs feel that they would be extending themselves if they paid out a maximum \$30,000 for a topliner.

topliner.

The appointment of Elkort to act as exclusive booker for the CNE is an unprecedented step taken by Hiram McCallum, general manager of the fair, and Jack Arthur, in charge of production. Step was taken to expedite matters, since it would eliminate the necessity of auditioning many performers, and obviate the necessity of either of these execs of coming to New York or the Coast to conclude deals.

Totem Lodge, Gilmore's File in Reorg Pleas

The Totem Lodge and Country Club, Averill Park, N. Y., filed a voluntary reorganization plea under Chapter XI of the Chandler Act in N. Y. Federal Court. No schedules were given, but petition lists tentative liabilities of \$357,000 and estimated assets of \$300,000. A 20% settlement payable in four equal annual installments has been proposed. Charles Tobias, a songwriter, has been entertainment director of the spot for the past 20 years.

years.

In another bankruptcy filed in the southern district of New York, Gilmore's Steak House, frequently patronized by showbizites, also filed under Chapter XI. Liabilities of \$292,000 were listed as against assets of \$355,000. A proposal was made to pay all claims in full in semi-annual installments of 6%. Eatery was formerly the site of La Vie en Rose, a nitery operated by Monte Proser, who is now planning to open in the Hotel Shelton, N. Y.

Pianist Wins \$4,500

Pianist Wins \$4,500

Albany, Feb. 1.

A Supreme Court jury, after less than an hour's deliberation, last Friday (21) awarded Haven Johnson, Albany planist, now playing at the 21 Club, \$4,500 in his breach of contract suit against Thomas Cerasoll, owner of the Holiday Manor in suburban Menands.

An oral agreement, made for the year beginning Nov. 22, 1952, brought conflicting testimony from Johnson and Cerasoli. The pianist asserted that on Feb. 18, 1953, a few days before he was discharged, Cerasoli assured him he would receive an increase in salary if he bought an organ, to be played at the Holiday Manor. Johnson stated that he then contracted for the organ. Cerasoli denied he had a contract with Johnson.

Magico Dante Still Doin' Tricks; Pulls a 50-Year Rabbit Out of the Hat

San Francisco, Feb. 1.

San Francisco, Feb. 1.

Dante the Magician (Harry Jansen), although in retirement as a crosscountry campaigner over the legerdemain circuit, was an alert figure last week as he marked up his golden wedding anniversary here. Edna Herr was 18 when Dante noticed her in a Pittsburgh vaude house where she was a pianist in the pit. When the magico played Frisco that year and "just happened" to need a musical director, he remembered the little girl who struck his eye while striking the keys and wired her an offer. She came on, not as batonist but as a member of his troupe, and marriage followed.

Dante has a son, Leon Jansen,

Dante has a son, Leon Jansen, who's on the New York police force. Leon's wife, Marie, is an executive with the Chinchilla Exchange there.

ASCAP'S MUNN HURT IN MONT'L DUES DISPUTE

Montreal, Feb. 1.
Eddie Munn, field rep for the
American Guild of Varlety Artists
here in Montreal, is in St. Luke's
Hospital suffering a broken arm,
nose and bruises from a dressing
room brawl last Wednesday (26).

room brawl last Wednesday (26).

A dispute arose backstage in the Savoy Cafe when Munn went in to reinstate and collect dues from dancer Jeri Mercer, and the assault followed. According to Paul Doucet, local AGVA manager, quiet-mannered Munn has been with AGVA for six years. Mercer, out on bail, claimed self-defense during the initial court appearance.

The 1954 Nebraska State Fair in Lincoln had a net profit of \$225,-000, Secretary Edwin Schultz an-nounced last week.

Fatal Cafe Op Gun Duel in Philly **Puts Crimp in Ease of Blue Laws**

Rego Park Boulevard

In Name Policy Switch The Boulevard, Rego Park, L. I., will go after name performers for every show. Bill Smith, who has taken over the booking of the spot, is querying the percenteries for a top strata of names, most of whom would play on guarantee and percentage arrangements, if deals can be made.

Spot is operated by Arturo Cano and Abe Goldstein.

Dicker Kaye For Palladium Run

London, Jan. 25.

Negotiations are current for Danny Kaye to play the Palladium here, starting in May for about eight weeks. It would be Kaye's longest run in one theatre in England. Last time Kaye played the house, he stayed for six capacity weeks. Kaye would most likely close the present Palladium variety season as the Norman Wisdom show is due there in July or August. It hasn't yet been determined whether Kaye will play any theatres in the provinces.

Negotiations were begun by Val

Negotiations were begun by Val Parnell, managing director of the Moss Empires Theatres, during his recent stay in the U. S. Parnell discussed the matter with William Morris Agency execs.

The Palladium season starts March 28 with the engagement of Eddie Fisher, with Rosemary Clooney most likely to follow in April.

Philadelphia, Feb. 1.

The fatal gun duel on a midtown street in front of Sassy's Bar and Hotel, in which the owner and a patron (both of them known gamblers with long police records) shot it out, has resulted in a sweeping City Hall investigation of midtown gay spots and was believed partially responsible for the City Council's, sudden abandonment of its plan to ease the Sunday blue laws curbs.

Alfred (Sassy Doc) Manuscal was

laws curbs.

Alfred (Sassy Doc) Manuszak was seriously wound- and Elmer (Whitey) Krieger was shot dead in the western-style gun battle (23). Last week detectives made the rounds of central city cafes, checking names on the licenses, phone numbers and home addresses of owners to determine if any other police characters are operating.

City Council's sudden dropping of the fight against the Sunday closing laws, which have always strangled cafe biz here, came as a shock to the liberal Sunday advocates here. Democratic majority had been working on an extension of "home rule" laws in the State Legislature.

had been working on an extension of "home rule" laws in the State Legislature.

Counties up State, particularly in the coal regions, make no bones about their opposition to Pennsylvania "Blue Laws" and run wide open on Sundays. Proponents here sought expanded powers for the city, which would have permitted Sunday liquor sales in hotels, restaurants and taprooms.

At a caucus last week, extension of the home rule powers was dropped from the city's legislative program. The reason given was that a number of protests arrived from church and temperance groups, complaining that the administration "was trying to make another New York out of Philadelphia."





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To Showmen; Exclusivity The Snar Problem of taxpayer-owned and auditoriums is becommore acute among showmen, from the difficulty of getcomplete weeks, because of multiplicity of promoters donusiness in any one of the same and a promoters donusiness in any one of the same acute among showmen. For Week in Pittsburgh Feb. Muny-Owned Arenas Present Problem

The problem of taxpayer-owned arenas and auditoriums is becoming more acute among showmen. Aside from the difficulty of get-Aside from the difficulty of get-ting complete weeks, because of the multiplicity of promoters do-ing business in any one of the large showshops, latest beef from operators of touring show lies in the fact that these spots will not guarantee exclusivity for any kind of show. of show.

guarantee exclusivity for any kind of show.

The problem became reality acute last year when "The Biggest Show" got last-minute opposition from a similar attraction, which came in a few days ahead of its opening in one of the municipally owned spots. The problem of protection has become important, especially since there are an increasingly greater number of shows trying to get playing time in the arenas. The privately-owned spots generally have a steady set of regular shows which they've built up over the years. When a newcomer wants an in, he may be given a date which will not conflict with the regular shows.

This, however, cannot be ar-

the regular shows.

This, however, cannot be arranged too frequently in the tax-payer-owned spots. The manager, commission or city official in charge of the auditorium, has a major problem of getting as much rental dates as possible. That is his major responsibility to the city or county, and too frequently he is in no position to turn down dates, even though he may know that a stand may upset the baldates, even though he may know that a stand may upset the balance in the town. It's an axiom that any town cannot support too many of the large shows and frequently rentals are given to too many layouts. Sometimes, a producer is forced into the position of taking a date that he knows will result in a loss. This may be done in order to fill up a week and prevent a total layoff. However, in the privately-owned arenas, requests of this kind are generally refused, because they would injure other shows scheduled to come in.

Showmen are getting to the

come in.

Showmen are getting to the point where they would rather deal with the privately-owned spots. One example has a show being cinceiled out of a muni operation because of change of administration. A new mayor refused to honor pacts signed by his predecessor. At the same time, the number of municipally-owned arenas and auditoriums is increasarenas and auditoriums is increasing. Showmen haven't yet plotted their way out of this dilemma.

iast week at the Nixon accounted for a satisfactory \$9,500, very good considering the bad break in weather. Coldest and snowiest stretch of the winter so far kept the Golden Triangle pretty well deserted at nights and bulk of the business for the magico was concentrated in the two matinees, when kiddies jammed he theatre. Top was \$2.40, with a \$1.20 scale on Wednesday afternoon, and children admitted for half price at any time. for a satisfactory \$9,500, very good

Nixon is currently dark and will be until Feb. 14, when Diana Bar-rymore comes in with "Pajama Tops."

Mpls. Lifts Ban **On Switch Shows**

Minneapolis, Feb. 1

Police department here has lifted a band on female impersonators' revues, in effect the past five years, and the "Jewei Box Revue," an attraction of that type, has opened an indefinite engagement the local Gay '90s bistro

at the local Gay '90s bistro.

In 1950 such a revue under the identical name was ordered by the police out of another Minneapolis night club, Curly's, now the Stariight, where it had played a previous engagement and was doing big business. Ostensible reason for the action was that the offering attracted an undesirable element.

attracted an undesirable element.

The club's management complied with the police order immediately, making no attempt to contest the censorship. Since then, untii now, no other nitery here has attempted to bring in such an attraction, as far as is known.

Police tolerance in this instance may be due to the fact that night club business here is at one of the lowest ebbs in all loop history, and the authorbties probably wish to lend their offices in helping to liven it up. Spot's newspaper ads for the show proclaim "the good old days" and "the GAYest Show in Town."

JUdson 2-2780

Rose Gets Injunct On Horseshoe Tag

A temporary injunction has been granted Billy Rose, preventing the Ros-Mar Catering Corp. from using the name Diamond Horseshoe, N. Y., in connection with its promotions in the Paramount Hotel spot on which the nitery was formerly iocated. Injunction was granted by Justice Benedict D. Dineen in the N. Y. Supremy Court Supreme Court.

Supreme Court.

The court pointed out that "in the same place once occupied by the plaintiff, the defendant conducts public dances, but serves no food or refreshments. In connection therewith, it advertises in a local newspaper, which advertisement features the words "Diamond Horscshoe' in large type and preceding these words, in very small letters, appears 'formerly the premises of.' Such use of part of nese word netters, appears premises of.' C letters, appears 'formerly the premises of.' Such use of part of the plaintiff's name is calculated to deceive the public into believing that the plaintiff is connected ing that the plaintiff is connected with such enterprise, and where its name has been established as a symbol of quality, permits the defendant to reap benefits by an unlawful appropriation of such name, and it matters not whether defendant is in direct competition with the plaintiff or otherwise. To continue the appropriation of the name by the defendant creates a possible danger to the reputation of the plaintiff, established over a period of years, and by the expenditure of large sums of money and fair dealing with the public in order to acquire its good will."

New Mont'l Mount Royal Floor Policy May Ease Mgt.-Tooter 'Cold War

Montreal, Feb. 1. The Normandie Room of the neraton-Mount Royal Hotel, Sheraton-Mount Royal Hotel, without entertainment other than a trio since last summer, when the AGVA-AFM hassle started here in Montreal, breaks in a new policy Feb. 7 with Kay Thompson as headliner.

Management's idea is to bring

Management's idea is to bring in an outstanding personality for one week once a month. The other three weeks the room will revert to the Max Chamitov trio, with chirper Norma Hutton, as in the past. For the Thompson show, the Chamitov orch will be enlarged to nine musicians and spelled by the Bill Moodie trio.

According to the hotel, this new show innovation has nothing to do with the rumored "cold war" between the Sheraton-Mount Royal and the AFM which has been current in nitery circles. The musicians union wants the hotel to resume the original band of eight

sume the original band of eight men and the hotel'is saying "no dice." Maybe the occasional show policy will be the answer for both sides.

PITT MAESTRO, SINGER **NEW NITERY OWNERS**

Pittsburgh, Feb, 1.
Dick Smith, bandleader at the
Blue Ridge Inn for the hast eight
years, and Cuddy Alberts, a singer
who has been doubling for some
time as the host at a private afterhours spot in the Oakland district,
are the lown's novest nitery own-

time as the nost at a private after-hours spot in the Oakland district, are the town's newest nitery own-ers. They've just bought the Bon Ange Club on Saw Mill Run blyd, only a short distance from the Blue Ridge, where Smith has been Leatured for so long.

He figures to bring a lot of the trade he's gotten to know there since the mid-40s to the new spot with hlm. Smith and Alberts plan to be not only active in the management of the Bon Ange but also in the entertainment aspects of the operation. Former took his Blue Ridge orch to his own spot and Alberts will also serve in the coilective capacity of featured singer, emcee and host.

New N.Y. State Fair Head Albany, Feb. 1. Declining Florida Nitery Biz Cues Walters' Drive on Benefits

Ex-Queen of Tanbark Destitute at Death

Dayton, O., Feb. 1 Death of Lulu Parr, onetime t Dayton, O., Feb. 1.

Death of Lulu Parr, onetime top rider in wild west shows, at a local hospital Jan. 17 also revealed iater years bordering on tragedy. The 78-year-old ex-queen of the tanbark, it developed, lived in a tarpaper shack which she shared with her paralyzed sister-in-law. Emma Parr. Stacked high in one room were trunks and cartons of souvenirs and yellowed newspaper clippings recording her exploits of yesteryear. Mrs. Parr, who came to Dayton some 17 years ago, was once billed with Buffaio Bill's Wild West Show as "The World's Champion Lady Bucking Horse Rider." Though nearly destitute, she retained two .45 calibre Colt pistols. One of them, which she entrusted to a township constable before her death, had a hand-carved, diamondencrusted handle.

death, had a hand-carved, diamond-encrusted handle.

A vet of 50 years in show business, Mrs. Parr also had appeared with Billy Burke's Wild West Show and the Robbins Bros. Circus, as well as other outdoor shows of another era. She trouped not only throughout the U. S., but also in

CCEA Ahead 8G On 481G '54 Take

Ottawa Feb. 1.

Ottawa, Feb. 1.
In spite of a seven-day total attendance drop of nearly 20,000 below the previous year. Central Canada Exhibition Assn. showed a revenue surplus of \$8,622 in 1954, the annual meeting of the association was told. The CCEA take in 1954 was \$481,287, and it spent \$472,665. \$472 665

\$472.665.
The 1955 exhibition will be held Aug. 20 to 27 except Sunday (21), the meeting decided. H. H. McElroy, CCEA g.m., who presented the financial report, said the facilities at Lansdowne Park, exhibition site, had been used more last year than any time since 1946. The Assembly Hall had been rented 241 times, Convention Hall 169 times and the Coliseum 59 times. Another 770,000 people had attended baseball, football, rinks, playgrounds and other events at the big park.

Bulk of the revenue was the ex-

big park.

Bulk of the revenue was the exhibition itself, bringing in \$359,047 and costing \$233,078, biggest slice coming from admissions, grand-stand seats, midway and horse show, which brought \$258,219. Concessions pald \$54,579 and ex-clusive privileges to various parties brought \$27,476 to the as-

Top expenditures included prize money, wages, supplies and entry expenses.

Saranac Lake

By Happy Benway
Saranac Lake, N. Y. Feb. 1.
Ned Shugrue, Arthur Mayer, of
N. Y.. and Murray Weiss of Boston, Variety Clubs Will Rogers
Hospital executives, in for the first
1955 general inspection tour and
the usual room to room visit.
Jack Keiley, theatre manager
for Walter Reade circuit, received
his final green light that it is okay
to resume work.

lor Walter Heade Circuit, received his final green light that it is okay to resume work. Walter (CBS) Romanik, who graduated here in 1952, now a tobacco salesman in Hollywood. Clifton (IATSE) Byrd, projectionist from Nashville, Tenn., back in circulation after his major operation. Ditto for Sam Smith, of Stewart-Everett Circuit, Charlotte, NC. Latter upped for limited vising privileges.

Outstanding yearly event at this colony is the famed Winter Ice Carnival, starts Feb. 11.

Muriel (4 Eddy Sisters) Danzi, Jesus Palacios, of Interstate Circuit, El Paso, and Otto Hayman, Cambria theatre manager, all upped for meals in main mess hall, an item towards in their improved status.

Write to those who are ill.

Write to those who are ill.

Dan Harden started an engagement at Le Vouvray, N. Y., yesterday (Tues.).

Per. Mgr.: HARRIS GIGER
Dir.: Gerber-Wolss, N. Y. CO 5-8650

Miami Beach, Feb. 1.

The declining nitery biz in the Miami Beach area has sparked anew the campaign against benefits. Lou Walters, owner of the Latin Quarter here and in New York, is leading the campaign to eliminate shows at which talent performs for cuffo or for a minimal scale. Walters, in letters to the American Guild of Variety Artists, nightclub owners, newspapers and the talent committees of various charitable organizations, warned that the continual round of benefits during the Miami Beach season will put all the cafes out of business, and asked that they be eliminated. Miami Beach, Feb. 1

will put all the cafes out of business, and asked that they be eliminated.

Waiters waged a similar campaign in New York some years ago, and was instrumental in cutting down the number of cuffola shows at which performers appeared.

In his missives, Waiters stated that business has been bad this season. Another season like this, he said, and the nitery owners won't have a problem. They'li all be out of business, and the benefit committees then will be in trouble because they'll have no supply of cuffola acts.

Walters added that benefits held at the dog track or in big auditoriums drain off nitery audiences. The crowd sees not only the head-

riums drain off nitery audiences. The crowd sees not only the head-liners from one show, but from all the shows, and there's no necessity of going to the cafe that supplies the act. Ops have known this condition for a long time, but have gone along because none wanted to be tainted as uncharitable. However, Walters said, they cannot stay in business and give away their attractions. He said that the crowd at any one of the large benefits would fill up at least three of the largest clubs in the area.

1954 Kentucky Fair Made \$101,400 Profit

Louisville, Feb. 1.

The 1954 Kentucky State Fair made a net profit of \$101,400, the largest in the 51 years of its existence. Gross was \$322,354 for the 3-month period ended in September. The 1955 Fair will be held at the new Kentucky State Fair and Exposition Crowdes according to

Exposition Grounds, according to present plans. Contractors have moved offices to the site and are proceeding with preliminary engi-



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A thank you from my heart

-TO THE MANY, IN AND OUT OF SHOWBUSINESS, FOR ALL THE GOOD THINGS THEY HAVE BROUGHT ME. THEY ARE LEGION -TOO MANY, IN FACT, TO BE LISTED.

Lillian Roth

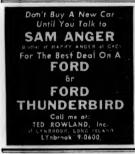
The more hotels in Las Vegas, the merrier, according to Jack Entratter, managing director of the Sands Hotel there, who is now in New York eyeing talent. Entratter said that with more hotels, there will be more visitors, and stressed that expansion will benefit everybody in the area.

Entratter stated that even if it does force upward the prices of talent, expanded operations would warrant the upped takes. Besides, he noted, the three-year deals now given to name performers will pro-

he noted, the three-year deas now given to name performers will pro-tect an operator sufficiently against the inroads of the newcomers. En-tratter stated that he has been a steady believer in longerm contracts for performers and tying up the best entertainers available.

steady believer in longterm contracts for performers and tying up the best entertainers available. During his long term as manager of the Copacabana, N.Y., he had acts returning annually.

Entratter pointed out that this, of course, is an expensive proposition, but a cafe or hotel operator will be at ease, knowing that his headliner problems have been eliminated for a number of years. At the same time, schedules are sufficiently flexible so that a new-comer of distinction or a hitherto unavailable filmster can be bought. Entratter declared that Las Vegas cannot remain stationary. It's got to grow. He pointed out that the new hotels in Miami Beach haven't put the older inns out of business. The hotels, he said, are having a hot year down there. He said the result of more hotels would be the same in Las Vegas. More people will come if they do not have to worry about accomodations. The town, he said, is still in the growing stages and even if growth is expensive, it's worth it.











Traubel in Brit. Debut

The Cafe de Paris is lining up an impressive array of U. S. talent to top its future cabaret shows. It tees off Feb. 21 with Helen Traubel, who will be making her British debut, and a month later Carl Brisson opens a return season.

Already booked for the summer Arteady booked to the same? season are Marlene Dietrich, who was a standout hit at the Cafe last year, and Tallulah Bankhead. Dates are now being negotiated.

Sues for Brooklyn **Burley License**

Tom Phillips, executive secretary of the Burlesque Artists Assn., has filed suit against N. Y. City Corpo-ration Counsel Adrian P. Burke to ration Counsel Adrian P. Burke to force issuance of a license to operate the Orpheum Theatre, Brooklyn, as a burlesquerie. Phillips is seeking to reestablish the right of burlesque to play New York. That form of entertainment was banned 13 years ago by the late Mayor Fiorello H. LaGuardia, and there have been no burley licenses issued since that date.

Phillips first applied for a the-

since that date.

Phillips first applied for a theatre license in November and was turned down by License Commissioner Edward McCaffrey. Phillips, in his suit filed in the N. Y. Supreme Court last week, stated that the turndown was "illegal, capricious and arbitrary" because he didn't hold public hearings on the motter. matter.

If granted a license, Phillips planned to operate the theatre himself. He declared that it would be self. He declared that it would be without a runway and would have no exotic dancing. Instead, he stated, it would try to reestablish the burlesque theatre as a medium of entertainment that produced some of the top stars in the theatre today. House, if opened, would operate six days weekly, with no Sunday performances. He declared that in the matter of strips, competition from niteries would be too keen for him to buck.

MUSIC HALL ROCKS FORM ALUMNAE CLUB

More than 200 former Rockettes, former members of the famed Radio City Music Hall, N.Y., precision dancers, have organized a Rockette Alumnae Assn. A backstage reunion was recently held at the Music Hall, where they observed the 30th anni of the founding of the dancing line, and set up the organization. The Rockettes were originated by Russell Markert in St. Louis back in 1925, and have been a leading feature on the Hall's stage since the huge theatre Hall's stage since the huge theatre was opened.

It's estimated that there are now It's estimated that there are now 1,000 former dancers from the Rockette line in the U.S. and Canada, and all will be invited to join the group. Former members include Vera-Ellen, Lucille Bremer, Joan Vohs and Adele Jergens, now appearing in films. Among those who attended the initial meeting were dancers who appeared at the Paris 1937 Exposition when the Rockettes were awarded the Grand Prix.

Dusty Brooks opens at the Alpine Village, Cleveland, Feb. 7 for a two-week stand.

VERNON AND GALE

America's Top Tap Team

Just Completed HENRY GRADY HOTEL Atlanta, Georgia

> Currently TOWN CASINO

ract: YERNON and GALE, 5800 W. Berenice Ave., Chicago, III. Palisade 5-2878

JOSIE MILD DRAW IN MEX FAREWELL

Mexico Clty, Feb. 1.

Josephine Baker is doing only fairly well on her third and an-nounced farewell visit here. She's nounced farewell visit here. She's playing a three-week booking, with extension option, at the Club Imperial, the nitery which she planed in from N. Y. to inaugurate. Much more secrecy about her pay this time. But belief, is she isn't getting anywhere near \$1.000 weekly. That's conceded to be too big coin in Mexico nowadays, though there are goodly number of buyers for expensive stuff.

Imperial has a special high price list for La Baker's engagement. Cost is around \$4 minimum, which includes floor show of native talent includes floor show of native talent and two house orchs. Spot is intimate and tasteful. But at some of Miss Baker's shows—she does two nightly—there are a mere handful of customers. Far cry from her whammo at Chez Parls, which she opened in 1952. That spot did spectacular biz, progressively better, with the dusky vedette, then Jean Soblon, then the Nicholas Bros.—then swiftly folded. An arty little theatre now occupies its site.

Miss Raker hegan doubling Jean

Miss Baker began doubling Jan Miss Baker began doubling Jan. 28 at the Teatro Iris, oldline theatre that's recessing from a long exhibition of Russian pix and Mexican vaude. She's sharing a big bill of Mexicans, featuring a magician, all playing to a 40c. top. La Baker has hypoed biz at the two-aday Iris, but only mildly.

She didn't bring her own orch this time. She has tough competi-tion—Pedro Vargas at the Capri; Genevive at the Versalles (Hotei del Prado), and Carmen Amaya and her Spanish dance troupe at El Patio. All are drawing well.

Vaude, Cafe Dates

New York

New York
Christine Jorgensen has been set for the Triton Hotel, Rochester, starting Feb. 7. . . Gypsy Rose Lee booked by the Yates Artists Bureau to the Chase Hotel, St. Louis, Feb. 17, to be followed by the Last Frontier, Las Vegas, March 14, and Chi Chi Club, Palm Springs, April 11. . . "Grand Ole Op'ry pacted for the Casino, Toronto, March 3 and the Seville, Montreal, March 10. Caterina Valente has signed a management contract with Marlit Bieler. She disked the German version of "Malaguena" . . . Marguerite Plazza into the Beverly Hills, Newport, Ky., April 1. Joan Brandon booked into a series of home shows starting in Lubbock, Tex., early March.

Chicago

Chicago

Bob McFadden into the Detroit
Statler Feb. 28 for two weeks...
Marvin Roy added to "Spurs 'n'
Skates" opening at the Conrad Hilton, Chi, Feb. 4. Ken Griffin
held over inderinitely at the Old
Heidelberg, Chi... Jack Carter
set for the Chicago Theatre, two
frames, starting Feb. 11 Ted
Lewis Into the Chase Hotel, St.
Louis, March 4 for two weeks.
Louis, March 4 for two weeks.
Louis, March 4 for two weeks.
Ebeachcombers open at the Shamrock, Houston, today (Wed.) for
two rounds, following into the
Elmwood Casino, Windsor, Ont.,
for two weeks, Feb. 28 ... Blackburn Twins into the Baker Hotel,
Dallas, Feb. 5 in a two-framer...
Moore & Lessy Into the Elmwood
Casino, Windsor, Ont., Feb. 17 for
two weeks... Morty Gunty on
bill with Mae West at the Chez
Paree, Chi, Feb. 9.

Hollywood

Hollywood

Ella Logan teed off a nine-day stint at Chi Chi, Palm Springs, last Sunday (30) . . . Nick Treosti transferred from manager of Capistrano Beachcomber's Club, Capistrano Beach to official at Palm Springs Hanch Club . . Joe Castro back at Mocambo with his combo as altermating band to Paul Hebert . . Moro-Landis will continue to supply units at Sahara, Las Vegas, for fourth straight year . . Manuel Espinosa and Troubadors opening Friday (4) at La Quinta Hotel.

Omaha

Frisari & Reynolds opening Friday (4) at Don Hammond's Seven Seas... Dorothy Dandridge bowed last Thursday (27) at Park Lane Hotel in Denver... Pianist-organist Rea moved to New Grand Barhere.

New Acts

SUŚAN BALL, DICK LONG Songs 30 Mins.

SUSAN BALL, DICK LUNG
Songs
30 Mins.
Chi Chi Club, Palm Springs, Cal.
Some time ago when Susan Ball
on verge of a promising picture
career met with tragic loss of a
limb, her courage and heroism
were headlined across the nation.
When young actor Dick Long then
married Susan, the romance generated newspace, fan sentiment
and general huzzahs.
No high-powered press agent
could wish for more spectacular
background for projection of a
night club act starring these two
youngsters. Following two week
break-in at Westward Ho in
Phoenix this act is now presented
by Irwin Shulman at his Chi Chi
Club in Palm Springs.
It would be the whipped cream
on this Cinderella affair if it could
he reported at this writing that
the act is an outstanding success.
The youngsters have personality
and talent. Miss Ball is a terrific
looker with a deep sultry volce.
But the presentation lacks form
and professional direction. It wanders aimlessly and so, unhappily,
does the customers' attention,
Act lacks an opening, admitted
in first number. The comedy is
weak and the original numbers
with two exceptions fail to stir up
anything but polite sentimental applause. After 30 minutes and eight
songs the result is a disappointment.

songs the result is a disappointment.

On the positive side these twimelighted youngsters have a tremendous potential if once given the proper material, hep routining and showmanly direction. Miss Ball can easily he developed into an outstanding thrush. Dick Ball has charm and enough voice to get by acceptably. His comedic talents cry for smart stuff and advantage should be taken of his piano tickling.

The act lays off for several weeks after this engagement to do p.a. with "Chief Crazy Horse" in New York and to re-write act. Bert Shefter planist-conductor for duo works enthusiastically and sympathetically in their behalf.

GEORGE LEMONTE
Comic Monolog
20 Mins.
Purple Onion, Frisco
George Lemonte has been a familiar figure on the local tv screen
for some time, hosting on both his
own show and a kid program. In
addition, he's grabbed quite a rep
for himself on various charity
shows in and around the area. This
is his night club debut.

A slender, saturnine - looking

snows in and around the area. This is his night club debut.

A slender, saturnine - looking comic with a line of patter that is based mainly on deflating stere-types in the tv business, he was still suffering from nervousness at the end of his opening week and this unsureness reflected itself in the audience reaction. There are bright spots in his comedy and his mind is obviously a sharp one. If he once gets a format in which to display his talents, he has definite possibilities. As of now, however, his greatest need is experience working in front of a live audience.

Rafe.

SARAH LOWE Contortionist 7 Mins. Apollo, N. Y.

Slim sepia doll, attired in two-plece briefie, draws solid aud re-ward for a colorful seven minutes of acro-contortionism. Her reper-toire bears her individual stamp even though very few of her tricks are new.

are new.

She injects neat rhythm and top knowhow into her pleasing variations on back flips and body knots, and uses eyes and expressive face to support. Should be okay where acro or the like is needed to fill.

Norman Brooks, current at the Thunderbird, Las Vegas, reports to 20th-Fox March 8 for a film as-signment.

LES DRIMS (3)

LES DRIMS (3)
Impreshes, comedy
18 Mins.
Continental Cafe, Montreal
Les Drims, three young Spaniards from Madrid, are the brightest entertainment talent to play a big room in Montreal for many months. Coming to Canada via Paris, London and South America, combo is not offering anything radically new in the impresh line, but their method of working and overall development of act and styling make them a socko attraction in any visual medium, particulary television.

With intros in both English and French, team offers a series of trick noise impressions of such things as a radio dial twister, a speedway race and a potpourri of famillar every day sound effects that are amazingly accurate and sparked with plenty of showmanship.

Les Drims got their start as

sparked with picht, ship.

Les Drims got their start as diskers in Madrid radio stations and groomed the act with long bookings in Paris and South America, making the present novelty package a cincheroo for U.S. bonifaces and producers. Newt.

JIMMY MOSRY

JIMMY MOSBY
Impressionist
7 Mins.
Apollo, N. Y.
In his first Harlem key turn,
Negro youngster Jimmy Mosby
llooking much like a bemoustached
teenager! draws well-above par returns for an impressionist. Works
without intro or explanation, leading cleverly from w.k. (male and/or
female) to another. He has a pro
sense of timing and never crosses
that delicate line marking the
start of ennul.

In his first number, for example,
he cleverly—and in a voice showing he can sing in his own right—
segues from styles of Billy Eckstine, Eartha Kitt, Sarah Vaughan
and Pearl Bailey as they might
handle the same tune. Pewsters
catch impressions rapidly and enjoy quality of music as well.

Art.

HARBERS

SAVOY HOTEL

THE CARNEVALES

"IN A DUNCIN' MOOD" Currently

> NCO CLUB OMAHA, Neb.

(Thanks DON ROMEO)

Dir.: Jimmie Husson Agency 119 W. 57th St., New York



KIRBY STONE

SAHARA, Las Vegas

WILLIAM MORRIS

WYNN LASSNER



CAB CALLOWAY

Currently **MOCAMBO** HOLLYWOOD, CAL.

Mgt. BILL MITTLER, 1619 Broadway, New York

House Reviews

Palace, N. Y.

Russ & Joy Sobey, Walter Walters Jr., Lugosi Trio, Mie & Mattie, Lew Black & Pat Dundee, Claude Marchant & Kathleen Stanford, Steve Evans, Six Antonetts, Jo Lombardi Orch; "Six Bridges to Cross (U), reviewed in Variety Jan, 19, '55.

The Palace, as the last holdout on Broadway for vaudeville, has a responsibility to its clientele, consisting mainly of a family audience and out-of-town visitors. The house, usually careful in its booking, goes off on the deep end this week with one act of questionable taste. The turn, Lew Black & Pat Dundee, seems more appropriate for burlesque houses or nitery floors. It's not for general consumption.

week with one act of questionian tester. The turn, Lew Black & Pat Dundee, seems more appropriate for burlesque houses or nitery floors. It's not for general consumption.

Miss Dundee, a statuesque well-endowed femme resembling a Charles-Addams character, is the foil for Black's one-liners interspersed with his fiddle playing. Black's jibes consist mainly of references to Miss Dundee's bosom. The rest of the show is more in the Palace tradition. It opens with a pair of talented hoofers, Russ & Joy Sobey. The youngsters are tap specialists who are destined for bigger things. Pint-sized Russ Sobey is a solid click and rates as a good bet for a revue or musical. Joy Sobey is also a standout but could use an improvement in costuming.

Ventriloquist Walter Walters Jr. is in the deuce spot. He's a competent voice-thrower who varies his routine by working without dummies, carboning effectively, for example, the sound of a Jolson record on an ancient phonograph. Highlight of his turn is singing in three voices at the same time.

The Lugosi Trio score with their pantomime comedy — a group watching a film, mannequins in store windows of different courties, tin soldiers, etc. They work fast and have their act perfectly synchronized to an offstage record. Mie & Mattie, a familiar Palace turn, are amazing acrobats and contortionists. Their lifts, hand-

synchronized to an offstage record. Mie & Mattie, a familiar Palace turn, are amazing acrobats and contortionists. Their lifts, handstands and acrobatics in general are perfectly executed. Claude Marchant & Kathleen Stanford are dancers in the modern manner who rely on symbolism, featuring an Apache number. It's not in the traditional helter-skelter sock 'em style, being rather subtle. Perhaps too subtle for the Palace aud.

Steve Evans is another Palace regular. His Polish drunk act and imitation of the different types of audience laughter pleases the pewholders. The Six Antonetts, tecterboard specialists, bring the show to a hair-raising close. Their jumps and midair turns never cease to amaze patrons. Jo Lombardi orch does a neat backing job as usual.

Apollo. N. Y.

The Ravens with Jimmy Ricks (4), Arnett Cobb & Band (13), Teddy Hale, Tommy Brown, Sarah Lowe, Jimmy Mosby, Elsa & Waldo; "War Arrow" (UI).

tures of a ballroom dance duo, they prance through grotesque yet delicate motions for the loudest and most sustained mitt of the night. This brand of hokum would rate highly anywhere. Teddy Hale, a knowledgable tapper, rounds out, but is victimized by the theatre management, which evidently continues to use a terper in the second-from-closing spot and always to stretch things out when the overall card is found short. Art.

Empire. Glasgow

Empire. Glasgow
Glasgow, Feb. 1.
Dickie Valentine (with Don
Phillips), Bonar Colleano, Paul &
Peta Page, Jitbops (6), Bill &
Babs Adams, Ken & Anna Alexis,
Ballet Montmartre, Marie de Vere
Dancers (6), Bobby Dowds orch.

Dickie Valentine, current idol of British bobbysoxers and bestselling disk singer, heads the latest Empire vaude revue layout prior to the theatre reverting to a weekly change of bill. Solidly-built singer, with roving hand-mike, makes a solid impact on youthful members of the audience and scores particularly in impressions. He's accompanied at the ivories by Don Phillips, w.k. English pianist-composer.

poser.

Bonar Colleano brings a slick

Bonar Colleano brings a slick American-style pace to patter and sketches, and is best in a travesty on space-man antics. Slim, dark comedian is a fave with younger stubholders and upholds the American tradition at this U. S. stronghold of Scot territory.

Ballet Montmartre gals (6) score with a strong impact in their French cancan number prior to the interval, and the energetic Jit-Bops, a Gallic group, put lively action into modern terping and jiving and also invite aud participation. Ken & Anna Alexis are a stylish dance dito, and Bill & Babs Adams aid well in the comedy denartment.

Puppet act of Paul & Peta Page, plus rhythmic novelty of the instrumental duo, Johnny Laycock & Maureen, are other popular spots. The Bobby Dowds house orch hits a topical note with selection of Robert Burns tunes for the Burns anniversary week.

Gord.

Puerto Rico

Continued from page 1 =

of tourism as well as commercial travelers from the U. S. Patronage from the mainland is heavy in the existing entertainment marts, and with more to attract the visitor as showbiz grows, the more money will be spent in the entertainment medium.

medium.
Puerto Rico has tremendous plans afoot with its "Operation Bootstrap" instituted by the Economic Development Administration. Already 350 new industrial setups have been organized, and a goal of 900 businesses is the goal at the end of 1956. The major lure of the idend is a tay forgitances. at the end of 1956. The major lure of the island is a tax forgiveness program to manufacturing and hotel operations. Program offers complete income tax exemption for first 10 years of operation; from municipal fees and excises for 10 years; property taxes for five to 10 years, and on dividends, paid to Puerto Ricans for the first seven years. The influx of tourist and comercial travelers indicates that

do; "War Arrow" (UI).

This may not be the best Apollo card, but it's the most consistent in level of enjoyment" and it's also one of the better-paced shows of the winter season, except for one lapse in the next-to-the-finale. The Ravens do okay as headliners over six other competent turns. Quartet, though two-thirds of the time "playing it safe" in the rhythm & blues idlom, please considerably with stylized "Over the Rainbow." Quality in the other non r&b'er, "Mr. Sandman," misses on some cylinders because of the earle arrangement. Jimmy Ricks, the boss, does little of lead work; he limits himself pretty much to good bass backing.

Taking 'em as they come before the main act, Tommy Brown belts a threesome. He plays his tunaleg for laughs much of the time, first by appearing in bernuda shorts and bandy legs, then by stun talls and hokumed-up crying in "Weeping & Crying Blues," maybe just a bit excessively. Pace holds in the next worth of tunes, and the batoner is greatly satisfying in solo tooting during "Tweeting and the batoner is greatly satisfying in solo tooting during "Tweeting and the batoner is greatly satisfying in solo tooting during "Tweeting has a fine technique on sax. (Incientally, his is one of the few Apollo bands with a femme 88er.)

In the next slot and deserving particular mention are Elsa & Waldo, Gay comic dancers, who acquit themselves well. As carica-

about 1,200 but which has squeezed in 1,800 on a Saturday night. This, with a \$4 minimum and a \$1 cover.

with a \$4 minimum and a \$1 cover. The Caribe Hilton clings to the class shows, and the Condado Beach has a small, tasteful show. The major talents are imported from the States and sometimes from Europe. The Escambron, for example, even imported a complete line from the mainland. This inn pays comparatively high salaries for its girls and boys, scale being \$87.50 plus fare. (One downbeat factor at present is a strike at Caribe and Condado.)

The hotels are enjoying their

The hotels are enjoying their biggest season ever. According to William Land, manager of the Caribe Hilton, the bulk of the patronage is now commercial rather than straight tourist. The tourist season itself lasts three months, but even during that time commercial travel is considerable.

cial travel is considerable.

Another hotelman, Jack Bolivar, of the Escambron Beach, says the island's chief deficiency at this time is increased convention facilities. Bolivar was hopeful that Puerto Rico could be established as a film making centre. He recalled that "Aloma of the South Seas" was made here many years ago, He said that studio had been converted for other uses, but he declared that some filmsters have been considering a site of 150 acres about an hour out of San Juan. Site is near mountains, has lots of level space and a lot of water. He said that there's the possibility that Jose Ferrer 'a native) would do some films there,

Started with Hilton

Bolivar said that the island's pickup started when the Hilton chain agreed to run the government-built Caribe hotel. This, he ment-built Caribe notel. This, he said, started an influx of monied elements. Hotel, incidentally, has returned a large profit to the government ever since operation was started.

The show biz potential is admittably big. The covered the same property of the covered to the same property of the same pro

The show biz potential is admittedly big. The owner of the Escambron Beach, Felix Benitez Rexach, anticipates importing entire shows from Paris and would even transport the talent on his own yacht. However, this is a project for the distant future. The Escambron Beach Hotel has been closed for a long time. It isn't in operation yet, but hopes to be in full swing in a couple of months. The nitery in the building, however, is doing terrifically. terrifically.

The Puerto Ricans go heavily for American acts. Bulk of the native trade goes to the Escambron, which uses sight talent whenever possible in order to cash in on both In order to cash in on both the U. S. and native clientele. The Caribe plays both native and American acts, generally having a class one-turn show. They have Francoise Darcel booked for a date there shortly.

Military Angles

Military Angles

Another factor giving Puerto
Rican show biz a healthy tone is
the military activity on the island.
There are lotsa sailors at the various cafes in town. The military
money is channeled into orderly
entertainment because of the fact
that the Government doesn't permit the sly operation of "girl
stores." It's even illegal to take
a femme up to a hotel room. "Operation Bootstrap" is apparently
trying to make it the hard way.

VARIETY BILLS

whether full or splif week
ntheses indicates circuit. (i) independent; (L) Loew; (M) Mossi
iramount; (R) RKO; (S) Stoll; (T) Tivoll; (W) Warner

NEW YORK CITY Music Hail (1) 3 George Zoritch Audree Thomas Eric Hutson Eddie Garson Senor Cortez Marily Murphy Rockettes Corps de Ballet Sym Orc Virginians

Ted Lester
Ben Dova
Tom Hanlon Jr
Bob Vłoward
J & B Palmer
Jackie Bright
Yokoi Tp
CHICAGO
Chicago (P) 4
Sarah Vaughan
Larry Story
Lewis Cyth
Don Dick & Jimmy

AUSTRALIA

MELBOURNE Tvoli (T) 7 Norms Muler Dancers Micheal Bentine David Hughes Howell & Radcliffe The Alfredros Ursula & Gus Gordon Humphris Irom Bluthal Ron Loughhead Dancing Boys Ballet Girls

TYDNEY
Twoll (T) 7
Winifred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Church
3 Heilos
Romaine & Claire
Julian Somers
Maureen Hudson
Nudes
Shudes
Ballet Girls
Dancing Boys

Faconi
Jules Kuti
Rudy Timfield
Cicb Yellin Orc
Two Gultars
Kostya Pollansky
Misha Usdanoff
Liby Ulanshay
Alby Ulanshay
Alby Ulanshay
Wersailles
"Bon Voyage"
Hope Hampton
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Relly
Rosemary O'Relly
Rosemary O'Relly
Ann Andre
Margaret Banks
Rosemary O'Relly
Ann Andre
Margaret Banks
Rosemary O'Relly
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Glos Orc
Pytennese Lantern
Heine Almee
Dolores Perry
Bela Bisony
Pall Bisony
Rosemary
Pall Mann
Charles Albert
Village Barn
Fird Grahauly Barry
Joe Mavro
Joe Mavro
Joe Mavro
Joe Mavro
Joe Mavro
Joe Mavro
Jenus Henaud

Waldorf-Astoria
Line Renaud

Brian Farnon Orc Cloister Inn Sylvia Simms Laurie Allyn Ace Harris Jack Wilander Dick Marx Johnny Frigo

Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Robert Lenn
The Tattiers
Frankie Masters
Orc

Cabaret Bills

NEW YORK CITY Bas Sheva Clarissa Melodears Harmoneers Piroska Art Wanee Ore B Harlowe Ore Julius Monk Janet Brace Norman Paris 3 Little Club L'Apache Faconi Jules Kuti

BIRDLAND
Count Basie
Modern Jazz 4
Bon 2511
Tony & Eddie
Jimmy Doniels
Jorge Bean
Orson Bean
Portia Nelson
Helen Halpin
Bart Howard Trio
Chateau Madrid
Ralph Font Orc
Maya Orc
Hotel Ambassader
Quintero
Chica Company
Mary Compa

Jackie Heller
Warner & McGuire
Larry Foster
Teddy King Orc
No. 1 Fifth Ave
Pat Bright
Geo Smiley
Bob Downey
Harold Fonville
Hazel Webster

Harold Fonville
Harel Webster
Hotel Plaza
Lisa Kirk Ter Stracter Ore
Stracter Ore
Hotel Rosesvelt
Guy Lombardo Ore
Hotel St Regis
Billy Daniels
Will Shaw Ore
Ray Barl
Hotel Statler
Woody Herman Ore
Hotel Statler
Woody Herman Ore
Latin Quarter
Charlivels
A L Simpkins
Wiere Bro Scholson
Chilquita & Johnson
Chilquita & Johnson

Melouers Pete Waldorf-Astoria Line Renaud Nat Brandwynne Mischa Borr Village Vanguard Stan Freeman Lucille Reid C Williams Trio CHICAGO

Black Orchid
Four Joes
Jimmle Komack
Phyllis Inez
Buddy Charles
Rudy Kerpays Duo
Biue Angel
"Calypso Follies of
1955"

"Calypso Follies of 1985"
Phyllis Branch
Talley Beatty
The Charmer
Verdi Lo Presti
Al D'Lacy Quintet
Blue Note
Al Beiletto Quintet
Lou Levy
Ruby Braff
Chez Paree
Lena Horne
Jay Lawrence

Lena Horne Jay Lawrence Dancing Delights

LOS ANGELES Charley Foy Mary Foy A Browne Ore Crescendo Perez Prado Orc Mocambo Paul Hebert Orc Joe Castro Orc Moulin Bouse

Ambassador Hotel
Vic Damone
Ernie Richman
Ernie Richman
F Martin Ore
Band Box
Mickey Katz
Larry Greer Music
Orec Music
Orec Greer
Greer
Music
Oscar Cartier
Orec Greer
Mae Williamse
Consolo & Nelba
Bobby Sargent
Rudenko Bros (2)
Hal Derec
Ciro's
Johnnie Ray
Rudy Horn
Dick Stabile Ore
Bocharley Foy's
Carl Rayazza
Tomny Dugan

MIAMI-MIAMI BEACH

Clover Crub
Lill Christine
Luis Torrens
Baron Bulka
Baron Bulka
Trony Lopez Ore
Trony Lopez Ore
Selma Marlowe Line
Woody Woodbury
Latin Quarter
Billy DeWolfe

Yvonne Mensrd Stuart Morgan 3 Kathy Barr Ray & Gomez Renita Kramer Lucien & Ashour "Excess Baggage" Raiph Young Arne Barnett Orc Mandy Campo Orc

Paul Hebert Orc.
Joe Castro Orc
Moulin Rouge
Frank Libuse
Margot Brander
Four Bogdodis
Miss Malta & Co
Onubledaters (4)
Mine Ardelty
Mine Ardelty
Froillot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Elieen Christy
Bob Snyder Orc
Statler Hotel

Statler Hotel George Gobel Skinnay Ennis Orc

J Renard Strings
Leon & Eddie's
Loss De Fee
Loss De Fee
Rose Ann
Rita Marlow
Charlotte Waters
Naufilius Hotel
Jap Toppers
Antone & Ina
Sid Stanley 'sre
Black Orchid
Jo Thompson
Gount Smith
Sans Souc Hotel
Joyce Bryant
Sacass Orc
Ann Herman Derp
Saxony Hotel
Joyce Bryant
Sacass Orc
Ann Herman Derp
Freddy Calo Orc
Johnny Silvers Orc
Frank Stanley Orc
Bombay Hotel
Nelida
Peter Mack
Sandra Barton
Johnina Hotel
Judy Tremaine
Sam Bari
Sam Bari
Sam Bari
Sam Bari
Dil Ido Hotel
Bea Kalmus
Buddy Lester
Ted Luwere Line
Wally Wanger Line
Faust Curbelo Orc
Fauster Line
Fauster Line
Wally Wanger Line
Fauster Curbelo Orc

Vanity Fair Pat Morrisey Havana Cuban Boys 3 Tones

Isle De Capri
Ruth Wallon
Ruth Wally
Rankin Oro
Cop City
Will Mastin 3
Sammy Davis,
Jr.
Suart Harris
Hal Loman
Peter Gladke
June Taylor Line
Bald Loman
Peter Gladke
June Taylor Line
David Tyler Oro
Fontainebleau
Patti Page
Barrita Raul
Barrita Raul
Barrita Raul
Barrita Raul
Barrita Cuban B
George DeWitt
Val Olman Ore
Beschoomber
Louis Armstrong
DeMarco Sisters
Nancy Crompton
Len Dawson Ore
Billy Danielse
Billy Danielse
Billy Danielse
Myron Cohen
Kramer Dancers
Jacques Dannet Ore
Celeste Holmorel
Emil Coleman Ore
The Theorem
Emil Coleman Ore
The Theorem
The Dawson Ore
The Farel
Frank Linale Ore
Harry Greard
Harry Greard
Harry Greard
Harry Greard
Harry Greard
Don Balter Ore
Large Greard
Don Balter Ore
Large Greard
Don Balter Ore
Large Greard
Don Balter Ore Ilavana Cuban Bo 3 Tones Jerry Brandow Bar of Music Bill Jordan Arne Sultan Beth Challis Harvey Bell Fred Thompson

RENO Jack Wakefield Buddy King & His Ladies (5) Will Osborne Orc Riverside Cross & Dunn Dave Apollon Stariets Bill Clifford Orc

Mapes Skyroom
Sue Carson
Kurtis Marlonettes
D'Amores
Skylets
Eddie Fitzpatrick

Orc New Golden our Freshmen

HAVANA

Tropicana
Darvas & Julia
D'Aida Q Mercedes
Valdes
D'Aida Q Valdes
D'Aida Rossa
Leonela Gonzalez
Gladys Robau
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Carmen Amaya
Olga Chamea
Chas Chase

Aurora Roche
Rivero Singers
Juana Bacallao
La Cac
Roches Org
C Rodriguez Org
Montmartre
Alba Marina
L Dulzaides Q
Nancy & Rolando
Ivette de la Fuente
Martha Veliz
Martha Veliz
Monseigneur Org
Montmartre Bailet
Casino Playa Org
Fajardo Org

NEWPORT, KY.

Beverly Hills
Georgia Gibbs
Johnny Morgan
Ricardo & Norman
E Lindsay Dners

Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Flamingo
Mariei Wilson
Archie Robbins
Goofers
Nat (King) Cole
Last somher
Beast somher
Beast somher
Blossom Seeley &
Benny Fields
Desert inn
Toni Ardea
Jack Durant
Thunderbird
Norman Brooks

Rolly Rolls
El Rancho Vegas
George White's
Scandalettes Scandalettes
Sahara
Fred Waring Show
Golden Nugget
Hilo Hattie
El Cortez
Four Tunes Showboaf Minsky Follies of 1955 Silver Silpper Nite of Fun Revue

Legion

Continued from page 7

"Girls Marked Danger" ("theme morally unsuitable"); Mayer-Kings-ley's "Le Plaisir" ("presents in both theme and treatment a sympathetic portrayal of immoral ac-tions"); Times Films' "One Summer of Happiness" ("condones immoral motives and actions").

Also, IFE's "Sensualita" ("dwells

without variation upon suggestivemess in situations, costuming and dialog and, as such, in the manner of treatment seriously offends Christian and traditional standards of morality and decency"); Ellis Films' "Three Forbidden Stories" ("gross suggestiveness in situa-Films' "Three Forbidden Stories" ("gross suggestiveness in situations and costuming"); IFE's "Times Gone By" ("condonation of immoral actions, suggestive costuming and situations, and a sympathetic treatment of suicide").

pathetic treatment of suicide").
Also, Palace Pictures' "Violated"
("morally unsuitable for entertainment motion picture theatres");
Lippert's "We Want a Child"
("treatment of the theme seriously offends Christian and traditional standards of morality and decepter"). cency").

Legion "condemned" four films in 1953.

Statler Hotel, L. A.

Los Angeles, Jan. 25.
George Gobel, Skinnay Ennis
rch (12); \$2 cover.

Television has become such an Integral part of everyday life, that if's being taken for granted like a ham-and-cheese sandwich. Only on rare occasions does this medium now manifest something startlingly dramatic for the public, such as a crime or Senate hearing or an Ed Murrow's unexpected tomahawking of Joe McCarthy. Inside show biz, however tv is still the wonder of wonders in its catapulting of personalities within a the wonder of wonders in its cata pulting of personalities within matter of hours to positions o stardom that in former non-e'ee tronic years would have taken decade at least to reach.

George Gobel is the latest classic example of tv's explosive promotion power. A struggling No. 2 act less than two years ago, the rotund little monologist is today up among the top comedians in the public's affection. In fact, the last time he played the Statler's Terrace Room, he was the secondilled act, now, he's not only the headliner, but the only act on the bill and a smash boxoffice draw. Hardly a half-season on twith his own show put him there.

TV has done the same for others B.G. Before Gobel, but in this instance it's not a matter of a "freak attraction." Gobel at least comes into prominence equipped with the weapons to hold a top position indefinitely.

His material is basically funny, though it was a bit spotty opening night. He has an extremely engaging personality, a droll delivery and razorsharp timing. What's most important, he's less dependent on gags, hazardous material from the standpoint of continuity of quality, than situation stories which adapt themselves to a constant flow of humor and sporadic bellylaughs. Although no comparisons are intended, Gobel is more in the idiom of Jack Benny, say, than Milton Berle. He's in the tradition of the Julius Tannens, Jim Thorntons and Willie Colliers of yesteryear vaudeville.

Plus his ability with a story, his aptitude for comedy reactions and takes, and general demeanor that comedy song self-accomped on a guitar. In this department he clicks with an imitation of the Ink Spots doing "Maybe," then a comedy song self-accomped on a guitar. In this department he clicks with an imitation of the Ink Spots doing "Maybe," then a comedy number about the curse of drink, and, finally, a piece of Hibernian sentimentality. He is on for 40 minutes and has to beg off. Behind him is Skinnay Emis and 12-piece orch, expertly playing the dancing and the forepart of the floor entertainment. Ennis, a very personable emcee and vocalist. is glovefit for this room. Opening night, however, he was personally doing a little too much moving behind Gobel's chore, but that most l

Latin Quarter, Boston

Latin Quarter. Boston
Boston, Jan. 21.
"Gotta Gettaway." produced and
directed by Bob Conrad and Richard Adair; choreography by George
Church: special music and lyrics
by Irwin Strauss; sets by Jean
McNeal. Featuring Luhbelle
Clarke, Sammy Petrillo, Bernadette Phelan Dancers (3), Church
& Hale Whaling & Yvette, Bill
Drew, Guy Guarino, Rena Foley,
Harry DeAngelis Orch (8), Zarde
Bros. Trio; \$3.50 cover.

Bros. Trio; \$3.50 cover.

Amid a season that has certainly been less than spectacular, from a biz standpoint, the Latin Quarter management has temporarily scuttled the name policy and inaugurated a package deal, which includes dinner and an hour-long musical comedy type production, all for \$3.50. At the initialer, the production, staged by Bob Conrad, the spot's choreographer, and Richard Adair, appeared to have fairly good potential.

Tied together with a thread of a story; that of a zany mother (Lulubelle Clarke) and her moronic son (Sammy Petrillo) who've "gotta gettaway." the succeeding action transplants them to such resorts as Miami Beach, New Orleans, Las Vegas and finally Paris. Spotted throughout are the solid standard acts, Church & Hale, each of whom does a single turn prior to teaming for a nifty terp sest; Whaling & Yvette, topnotch trick bike riders, who weave in and out of the action several times; aittractive Rena Foley, who scores with neat ballet steeping, and Bill Drew, also clicko in his solo texp spot.

Grabbing the top reaction are the Bernadette Phelan dancers, the clientele obvlously getting a kick out of the excellent adaglo routines. In the vocal department, Guy Guarino, the apot's emcee, is standout, the production affording

him several effective spots to showcase his pleasant baritone pipes. In addition, the various scenes are replete with gals furnishing eye-lure, and the backdrops, designed by Jean McNeal, are especially socko.

Main beef at the opener lies in the comedy sequences with Sammy Petrillo, aping the antics of Jerry Lewis, spilling his lines so rapidly that the impact is lost on the ringsiders. Miss Clarke, rigged out in outlandish costumes, as is Petrillo, has an okay sense of the ridiculous, but the material of the several blackouts in which the pair appears is not up to standard. Musical backgrounding is capably handled by Harry DeAngelis and his crew with the Zade Bros. trio purveying the lull rhythms.

Hotel Chase, St. L.

St. Louis, Jan. 25.
Mary Meade French, Jack DeLeon, Clark Bros. (2), Bobby
Swain Orch (12); \$1-\$1.50.

Current layout is headed by the eye-filling chanteuse, Mary Meade French, who is making a successful local bow, and customers get ample returns during the 65-minute session. The gal, a statueque blonde, fresh from a stint with Jimmy Durante at Las Vegas, has a well-selected repertoire, swell pipes and has chair warmers on her side from the teeoff. She's accompanied on the 88 by her composer-husband, Ted Groyya.

Her interp of Rodgers & Hammerstein, Cole Porter and Irving Berlin composing "Halo Shampoo" wins a terrif milt; ditto for a novelty ditty, "Married To a Scientist," for a change of pace, Femme also is a tinguist and she cops plaudits for a medley in French and Italian. The Clark Bros., sepia tap and acro dancers, are the hottest pair to hit this burg in moons. In addition to uncorking a flock of new steps, they crowd an astonishing amount of action in their 10 minutes stint.

amount of action in their 10 minutes stint.
Session opens slowly with Jack De Leon, a personable youngster handicapped by his material. Customers are slow to warm up to his chatter. Only after he does a neat job in miming Peter Lorre, Jimmy Stewart, George Raft, Jerry Lewis and James Cagney at a ballgame, do the patrons go for him. Sahu.

Cafe de Paris, London

London, Jan. 13.
Tanner Sisters (2), Delrinas
(2), Sidney Simone & Harry Roy
Bands; \$6 minimum.

It's an off-season for most West End niteries and, in consequence, the Cafe de Paris is satisfied to book lowercase attractions. Currently the bill is filled adequately by the Tanner Sisters, a lively vocal duo, and by Patricla and Neil Delrina, a standard terping act. For the regular customers, however, these bookings represent a major switch from the topdrawer attractions which are featured at the height of the season.

Tanner Sisters have a vigorous appeal and have taken care to prep special cabaret material, particularly an opening number approprilarly an opening number approprilarly an opening number appropri

special cabaret material, particularly an opening number appropriate only to this cafe. There is an unnecessary indigo streak running through most of their act which would be more acceptable in vaude than in the ritzy atmosphere of this nitery, but their material is kept strictly to a light and lively tempo and qualifies for warm, aud reception.

tempo and qualities for warm reception.

The Delrinas open and wind the proceedings with two terping quickies. Their first entry features a display of classical ballroomology while their closing effort, with its brisk routines, provides a deft contrast. Both acts are smoothly showcased by the Sidney Simone aggregation.

Myro.

Bseambron, San Juan
San Juan, Jan. 25.
Milton H. Lehr production of
"La Revista Escambron" with
Skippy, Bobby Winters, Juan Luis
& Leonor, Chino & Maria, Pan
American Orquestra, Ruth Natal
Orch; choreography, Skippy; costumes, Rafael Sanchez; minimum
\$4, couvert \$1.

Puerto Rico's awakening cafe biz is undoubtedly one of the important aspects of "Operation Bootstrap" by which this island territory is attempting to achieve a measure of economic stability. In San Juan the tourist as well as the commercial trade is building, with the Escambron Beach Hotel leading in the cafe renaissance.

The Escambron is an example

commercial trade is building, with the Escambron Beach Hotel leading in the cafe renaissance.

The Escambron is an example of an unusual situation, inasmuch as the hotel is still in the process of extensive alternations, but the cafe section of the inn is doing boom biz. At present, there is little attempt to sell space in the hotel, which is built along beach club lines. The spot, prewar, was one of the most fashionable in San Juan, and after lying fallow for many years, the present owner. Felix Benito Rexach, influenced by the design of the Lido, Paris, built a replica of that stage, with many of the integral parts imported from France.

He brought in manager Jack Bolivar, who is an island personality through his many years of the operation of Jack's and the other spots in the Caribe area, to head the inn. Operation of this room indicates that the islands are ready for a mass nitery operation. Seating capacity is around 1,200, but the room has held more than 1,800 upon occasion. Like the mainland niteries, the mass market depends upon a full value and indications are that the Escambron is dishing it out handily.

Producer Milton H. Behr has designed a fullbodied show somewhat along the lines of the Latin Quarter, N.Y. It's probably the biggest show around here and has been designed for touring the Latin-American countries. But the picturesque, smooth and imaginative production also indicates that it could serve as the nucleus of show in a Las Vegas spot or other clubs that require a lot of production. Indeed, Lehr had a portion of an edition of a revue he produced for the Sans Souci. Havana, play the Flamingo Hotel there, successfully. This show also presents an unusual situation because of the fact that it to the star is a fave in Latin-that the star is a fave in Latin-

Flamingo Hotel there, successfully. This show also presents an unusual situation because of the fact that the star is a fave in Latin-American countries, an American girl virtually unknown in her native country. Skippy, a lively and petite blonde, is a dancer who gives the show a lot of pace and personality. She's a looker and excellent dancer. She's expert in the interpretation of the Latin mood and has a keen sense of pacing. Her terps are in the Latin Idiom and she projects a lively, tropical feeling into the proceedings.

tropical feeling into the proceedings.

In the native vein are two dance teams, one of their having done extensive service in U.S. Latineries. Juan Luis & Leonor hit it off well with filamenco. They too are fast and lively, with the lad proving to be a handy citizen around a show, inasmuch as he does the production singing, works on musical arrangements as well. Routines give a Castillan flavor to the proceedings. Other team is Chino & Maria, who specialize in the native work. They are Puerto Ricans who seem to have a good working knowledge of the Island's traditions and history. Work has a colorful and authentic flavor, but is still sufficiently commercial to draw plaudits.

However, the major job of entertainment is by the U.S. juggler Bobby Winters, who provides the sole touch of comedy. His manipulations are excellently done, with humor an important product. He draws steadily on the audience risibilities.

other places count the empty tables. This stanza it's the Gay-lords, riding high with a succes-sion of disclicks.

sion of disclicks.

The Gaylords spread their talents a little farther than most such groups today. From the second number on, they romp on a piano and bass for most of their own rhythm accompaniment. The trio is under an Italian influence which seems to be their trademark and payoff. All of Italian parentage, anyway, they run in Italian lyrics on almost every song. sion o

Yonely, asing a quiet approach to many instruments, never really brings forth a rocking yock, but keeps a very continuous grin spread over the room. Poker-faced keeps a very continuous grin spread over the room. Poker-faced and forever making preparations, the comic always manages to amaze when finally setting to work with a minny trumpet or concer-tina. He amazes also by playing a violin every way but conven-tionally. As a climax, he rolls a couple of regulation soft balls over the piano keys for a longhair arthe piano keys for a longhair arrangement.

The tap dancing of Tommy Co-

off the job well, collecting much more than the required plaudits re than the required plaudits an opening number. Mark.

Flamingo, Las Vegas,
Las Vegas, Jan. 27.
Marie Wilson, Archie Robbins,
Goofers (5). Continentals (4),
Rozanne & Martin Bros. (3). Ron
Fletcher Dancers (12). Teddy
Phillips Orch (12); no cover or
minimum.

The Marie Wilson Show is not expected to zing the cash register in its three-framer here as did Tony Martin. As a package it will be pretty fair entertainment when the 105 minutes are considerably pruned and a much-needed tightening job accomplished. The show stars "My Friend Irma," and, the star is up against it, seemingly battling against odds, as she finds herself almost as lost on a nitery stage as she is in her fictional tw role.

self almost as lost on a nitery stage as she is in her fictional ty role.

Miss Wilson, piquan and beautiful as she is, has but little opportunity to display her other than obvious wares. And the latter, bosomy attributes come in for plenty of spoofing. On her brief song snatches with the Continentals, her voice is a small one as she introes the acts. Otherwise, she tackles a brief, whimsical sketch about a 10-year-old girl taken to a film premiere by George Jessel. Jessel's presence at the opening made the skit more interesting than it will be otherwise.

Miss Wilson resorts to many of the gags she made familiar in "Blackouts" starting back in 1942 and under the same producer. Dave Siegel, currently at the show helm. The partial strip she performs in the finale is not emphasized in showmanship fashion and becomes lost in the production closer. Miss Wilson's sum total of time onstage runs to extreme brevity and in this respect she, as presenter of her own package, may be considered wise, for, in her dumb-Dora role, her forte, the illusion can become trying after a bit and can wear itself out, as was seen at the opener.

The maze of supporting acts finds Archie Robbins performing a

can wear itself out, as was seen at the opener.

The maze of supporting acts finds Archie Robbins performing a nice job in a comedy turn. It begins to wear after 30 minutes or so, and the comic will emerge better when he lops off about 10 minutes. His local climate and gambling jokes score big for laughs, with his "Gambling Song" rating salvos. His parodies, a medley of snatches of pop tunes, also please, and humor anent his spouse are okay.

work has a colorful and authentic flavor, but is still sufficiently commercial to draw plaudits.

However, the major job of entertainment is by the U.S. juggler solby Winters, who provides the sole touch of comedy. His manipulations are excellently done, with humor an important product. He draws steadily on the audience risibilities.

The production efforts center around the major activity of puerto Rican nightlife—dancing. The talent collection gives good examples of the mambo as well as an ambitious depiction of voodoo. Production elements including four mixed couples and five showgirls are lushly costumed. Musically, the show gets handsome backing with a cooperative at each of excitement for the dancers. A likely combo is lead by Ruth Natal at the ivories for the relief.

Jose.

New Golden Reno

Reno, Jan. 12.

Gaylords, Yonely, Tommy Connert mainly on record faves and con-mainly on

Balmoral, Miami B'ch Miami Beach, Jan. 29. Celeste Holm, Emil Coleman Orch; \$5 food and bev. minimum.

Celeste Holm, Emit Coleman, Orch; \$5 food and bev. minimum. Celeste Holm, in for two frames in the smart Embassy Room here, should do okay by the better trade attracted via the policy of featuring the classier femme acts—Hildegarde, Kay Thompson, et al.

The attractive blonde, stunning-ly gowned and coiffed, is very much at home in this intimery, dispensing a bright collection of special and musicomedy tunes to increasing reception. The originaly created for her are highly intelligent: "What Is A Man" slyly de-livered to get the nuances contained over; a bit on a French mamselle whose Yankee lover prefers television to her Parisienne charms; a spoof on psychoanalysis leanings by the Freudian types who prefer to be miserable.

There's adroit blending in of torchants to spell the satirical moods, for change of 'pace. She tops matters with a laugh raising concept, a "happy version" of "My Man." It earns encore reception. Throughout, Miss Holm holds attention via authoritative delivery and smooth staging.

Emil Coleman and his crew handle show assignments in able maner, and for dansapation, dispense easy-to-dance-to arrangements.

Lary.

Crazy Horse Saloon. Paris

Paris, Jan. 25.
Fernand Raynaud, Gigolos (2),
Rossignols (2), Bingsters (4),
Pierre Repp, Ritz Cadilla, Johanna
Krupp, Elaine Dana, Kira Teritof,
Miss Pamela; \$3 minimum.

Sex and quite savvy tabs have put this western saloon-decorated boite into the pop nitery ranks. Four strippers and a frantic tassle twirler make for the more lurid appeal, with some solid to fair comice and song aspects bringing up the show. First price of \$3 drops to \$1 for any following refills. Small nitery was packing them in when caught.

filis. Small nitery was packing them in when caught.

Topliner is mime Fernand Raynaud, who has added a good bevy of jokes to his impeccable impressions. Many a laugh here. The Gigolos (2) are a frenetic platter mime duo who evoke chuckles with their interps of such disks as "Figaro," "Cocktails For Two" and "John-Marsha," but could use more inventive business instead of practically straight attempts at lipsynch. They rate okay in these type of numbers and display a good sense of timing. Other yocks are supplied by double-talking Pierre Repp, whose mangling of the lingo to a deadpan backing is funny stuff.

The Bingsters (4) are girl trip-

the lingo to a deaupan backing in funny stuff.

The Bingsters (4) are girl triplets and a male gfittarist. They supply some pleasant harmony and are nice to look at. More variety in numbers will help. The Rossignals (2) are two male whistlers who uncannily imitate calliopes and birds in an easygoing act.

Strippers come under such hopeful gag names as Rita Cadillae, Johanna Krupp and Kira Tekitof. All are well-made chicks and, though naive in strip principles, look good. Miss Pamela adds a solid tassle turn to the nudie aspects,

Eddy's, K. C.

Kansas City, Jan. 25.

Burl Ives, Tony DiPardo Orch
(8); \$1 cover.

There's an interlm switch in pol-

Miami Beach, Jan. 28.
Ritz Bros, Louis Armstrong with
Velma Middleton, DeMarco Sisters,
Nanci Crompton, Len Dawson
Orch; bev. minimums \$2 & \$5.

The seasonal wheel has turned to the Beachcomber, the package installed by Norman Schuyler bringing them in by the scores. It's the first time for this hugery and, with all the wailings around the cafe circuit about lagging patronage, a tribute to the Ritz Brosdrawing power in this town, with a plus for Louis Armstrong and his unit, who double into the adjoining Lounge to play packed ayem affairs.

The Ritz freres are at comedy

Joining Louinge to play Jackers ayem affairs.

The Ritz freres are at comedy peak in this outing, sparked by the addition of solld new material that bespeaks careful tailoring to show-case the considerable comedic talents of "the guy in the middle," Harry. Thus, they provide the zing of a new act, with retention of one standard routine, and rework of a bit they broke in last winter. The opener is a wham pace-setter, a lampoon on Parisian couturiers. "Matchabelli. Schiapiarelli and Dior." Utilizing two models, they work the buffoonery to the hilt, the laughmeter mounting rapidly. The "Mexican Disk Jockey" follows, the lineage containing ribtickling bits, with "commercials" prime target of the satirization.

Another newle_is a workover of

prime target of the satirization.
Another newie is a workover of ASCAP toppers Porter, Rodgers & Hammerstein and Berlin, with Harry on as a bewigged Johann Strauss, returned to apply his tallowing for full play on mugging and ad libs. The standard, "Continental Gentlemen Of Song," with the now trademarked break-in line nental Gentlemen Of Song," with the now trademarked break-in line "Don' Hollah," elicits additional howls. They wind into a wrapup with a repatterning in dance to a tricky arrangement of the "Drag-net" theme, for another fresh touch. Throughout, the breakaws from the routine at hand add to the billetite high. touch. Throughout, the breakaways from the routine at hand add to the hilarity high. The trio, with this redesigning of their act, work in spirited manner, obviously enjoying what for them is a new, tight act that should keep them booked heavily in the upcoming months.

Armstrong and his unit are pow-Armstrong and his unit are powerful jazz-exponents, well disciplined, adroitly routined by Satchmo. The vet's trumpet technique is, as always, forceful and knowing, although he works in more song and talk than in earlier years, to spell his tootlings and allow for the other members of the group to take over for soloings. Velma Middleton adds her rocking blues for another aud pleasing segment, then joins with Armstrong in lyric byplay to well-earned plaudits. The outfit works two shows in the big room, then doubles into the Lounge for between and post-show sessions.

The De Marco Sisters come off nicely with their harmonies. The quintet hoasts some original bits, such as the opener "I'm Late," "No Man Is Going To Break Us Up," and the closer, a lament on lack of a recording click; which allows for reprise on femme units, who ve had same in recent years. It's an effective sequence that sends them off to a healthy payoff. They return for an encore on "Little Rock."

Nanci Crompton adds a class touch to the proceedings with her feathery ballet-stylings. The lithe terpstress gets away from the trite patterns too many of her genre utilize, presenting an intelligent, eye-catching satire on motion pictures in panto-dance. It's a sock inspiration. Len Dawson and his orch showback in top manner for a tough show, music-wise, Lary.

Biltmore Bowl, L. A

Los Angeles, Jan. 27.
Mae Williams, Bobby Sargent,
Consolo & Melba, Rudenko Bros.
Hal Derwin's Orch (10); \$1-\$1.50

Across the Biltmore boards may not pass the biggest stars on the saloon circuit, but for well-rounded entertainment and room enough to stretch the legs, agitated or otherwise, the vast expanse of Joe Faber's Bowl can be measured to any mood. For the ensuing six weeks to top billing runs tandem to appease the taste for comedy and song. The ballroom dance team and the brother juggling act are standard bookings to "open and fill."

Main pull in this layout is Mae Williams, who has some local rep because of tv exposure and other previous sorties along the nitery run. The comic is Bobby Sargent, who doesn't come off too well with this "floating" clientele. Consolo & Melba display the usual wares of terped flourishes and the Rudenko Main pull in this layout is Mae

Beachcomber, Miami B.

Miami Beach, Jan. 28.

Ritz Bros. Louis Armstrong with Velma Middleton, DeMarco Sisters, Nanci Crompton, Len Dawson a good polish job on the pine.

rates high with the sitters, who do a good polish job on the pine.

The room will have to be the main draw despite the fact that the acts have their own particular appeal. A blonde belter with a smoky voice, Miss Williams had to overcome the handicap of a virus-ridden larynx, and as the run wears on should smooth over the rough spots and sharpen her material in the songs. She seems to overcapitalize a chuckly giggle and excels on the taster beats, a hand-clapping spiritual bringing off the heaviest applause. For her ringside "discoverers," Danny and Rosemary Thomas, she storms up a sultry rendition of "Temptation," with straw sailor and cane she goes for a vaude routine, which is more seconing to vets of the two-a-day. Nor is the dramatic "Dream" number in her particular style.

Sargent is the victim of his own bad routing. His best hit, a droll comedy effect with facial contorions, he saves for the encore. His earlier efforts register only mildly. Some of his material needs updating if he is to risk all on his standup lokes. Melba is no small package to toss around and her partner, Consolo, has to summan his reserve to keep the rhythmic arcs in their dance turn from becoming angular. Rudenkos are flash opener's and Derwin's backstopping firstrate.

Lotus. Washington

Washington Jan. 19.
Dolly McVey, Anna & Julio,
Marc Leonard. Line (7), Jack
Corry Orch (7); minimum Monday-Thursday \$1.75, \$2 Friday,
Saturday.

Saturday.

The Lotus, longtime D.C. Chinese restaurant with an entertainment policy, has fancied up its show and increased the minimum. Dolly McVey, a petite blonde singer with a lazy, sexy dellvery, tops the current bill with a fistful of songs ranging from "Let Me Go, Lover" and "You'll Be Sorry' to the 1935 hit, "Music Goes 'Round and 'Round." Miss McVey has a pleasant way with a number. Occasionally, she appears to find herself wrestling with the house orch for audience attention. The band plays too loudly for some of her selections, drowning out the words of her songs from time to time.

Miss McVey, who is -slight and wears a pony tail hairdo, should be able to slip into a child's pinafore and provide a switch by delivering numbers with a youngster angle.

angle.

Anna & Julio are Latino dancers who offer some apache, samba and tango and acro-dancing.

Mare Leonard, baritone, is a handsome youngster with a very agreeable voice. He sings solo, with the orch and with the line. Latter is flashily costumed, but weak on the dancing side. Two of the members also serve as showgirls to parade clothes. The Jack Corry orch plays for both the show and dansapation, with Corry enceeing.

Lowe. emceeing.

Continental Cafe, Mont'i

Montreal, Jan. 28.
Tohama, Les Drims (3), Leon
Lachance, Line (6), Steve Fodor
Orch (5); \$1 admission.

Following a year or so of nondescript shows and soso management, the original owner of the Continental, Jack Horn, takes over. With his cafe knowhow, and new-comer Jean Sarosi as artistic director, this 500-seater should regain, its former show level and popularity.

pania its former show lever and popularity.

As leadoff for their new policy, they bring back Tohama from Paris, and this sparkling chantoosie is a natural for the spot. A Decca artist in France, Tohama has built her biggest rep outside of Paris with her belting song style and is a big fave via her platters throughout the Quebec province. Her short, bouncy figure, topped by expressive eyes and smile, keeps ringsiders attentive and at ease as she moves quickly from ballad to novelty with the minimum of chatter and few of the hoked-up Gallic grimaces. grimaces.

grimaces.

Tohama's broad music hall manner is ingratiating at all times; her audience participation routines are never forced, and while no cafe society performer, the stix never nix this hep femme.

nix this hep femme.

Les Drims, a trio from Spain (New Acts), score heavily before Tohama's entry with their clever impresh sets, and emcee Leon. Lachance keeps the show moving and does a song session for plaudits. The pony line works hard but need obvious pollshing and the house orch under Steve Fodor gives the show fair backing.

Newt.

Blinstrub's, Boston

Boston, Jan. 26.
Gordon MacRae, Goetchis (3),
Lola Dobritch, Miller & Gibson,
Kathy Moore, Michael Gaylord
Orch (13), Lou Weir; \$3.50 min.

Unveiling the most polished, articulate and thoroughly entertaining vocal presentation seen in many a month, Gordon MacRae's debut at the Hub's hippodrome-sized cafe bids fair to become the topper of the season—and this in a spot noted for its excellent shows.

topper of the season—and this in a spot noted for its excellent shows.

Using a "This Is Your Life" framework, his wife very effectively handling the offstage mike narration, the singer unleashes a liberal stint of boffo showmanship teeing off with "I Was Made for New York." As his wife unreels his show biz story, MacRae vocalizes "Begin the Beguine." a moving "You'll Never Walk Alone." the sprightly "Swanee." and "Yankee Doodle Dandy." a la George M. Cohan, a brace of pops, and a couple of tunes from his pix. As a change of pace he inserts "Tea for Two" complete with soft shee stepping. Winds his topnotch sesh with "Oh, What a Beautiful Morning." plus a pitch for his upcoming pic, "Oklahoma," and the dramatic "Soilloquy" from "Carousel." Entire stint is strictly upper-level entertalnment and draws hefty customer reaction throughout.

Surrounding lineup is also in the

tomer reaction throughout.

Surrounding lineup is also in the groove, with the top milt action garnered by The Goetchis, three guys who perform amazing tricks on unicycles. Lola Dobritch scores with a slick sesh on the tight wire, featuring toe work, splits and the cancan, plus a bit of unicycle riding. Miller & Gibson, a sepia mixed duo, are okay in a melange of hoofing and singing, with the femme member giving out with some nifty harp plunking. Bill gets under way with attractive Kathy Moore scoring nicely in a sesh of terping.

As usual, Michael Gaylord's crew

As usual, Michael Gaylord's crew cuts a slick show and Lou Weir takes over between band sets to pump out organ melodies. Elie.

San Juan, Jan. 29.

Nancy Evans, Nydia Souffrant,
Elaine, Johnny Leighton Orch,
Roberto Vaz Quintel; no cover or
minimum.

The Hilton chain in Puerto Rico-clings to its class lines prevailing on most units of the outfit. The aim of manager William Land in this room is to conduct a supper-club operation with dancing. It's an effective combination, especial-ly since the room is able to get the early dinner trade, and keep them interested until showtime with a pair of orchestras.

interested until showtime with a pair of orchestras.

The Caribe was built by the Puerto Riean government and leased to the hotelier for a long term. The spot has been an island sensation since its preem, and has turned in heavy financial returns both to the Island government and to the management. The spot entices both commercial travelers and tourists. Patronage is from the native well-to-do citizenry as well as the mainlanders and the problem is to find an attraction of university appeal. Bookings alternate between Merrie Abbott, who provides U. S. entertainers, and manager Land, who sets native artists. Management feels that a lot of tour ists like the native color of the local entertainers, while the natives were more to the imports. Current is Nancy Evans, a pleas

Current is Nancy Evans, a pleas-Current is Nancy Evans, a preas-ant, charming singer who puts her numbers across handily. Miss Evans has an obviously cultivated voice which seems to be able to work in two metiers. For her pop Evans has an obviously cultivate voice which seems to be able to work in two metiers. For her pop work, she works in a mezzo register which provides a smooth and calm facade. Miss Evans, in this yein, hits it off well, especially in the stints with a migatory mike. She establishes an easy affable mood and keeps it there until her finale, which she devotes to a coloratura rendition of "Ciri Biri Bin." She's off potently.

The dance work by the main orch, the Johnny Leighton crew, and the relief by the Roberto Vaz Quintet have a pair of vocalists alternating to maintain variety. Nydia Souffrant and the single-monickered Elaine help maintain the class atmosphere with the subdued vocals.

Purple Onion. Frisco

San Francisco, Jan. 20. Jackie Cain & Roy Kral, Milton Kamens. Lemonte, Dub Kamens, George Len Johnson; \$1 admission,

A subterreanean, tight little room on the main stem of Frisco's Bohemia, North Beach, this offbeat intellectual spot has had considerable success with homegrown odd-ball talent for the past year. With Jackie Cain and Roy Kral, it is making its first bit for attention with the success with the past year. Take surpassed last year's figures by \$4,000.

In the jazz world. Although successfully disguising the jazz quality of the duo by the genial bohemian intellectualism of the atmosphere, the jazz buffs will nonetheless find their way anywhere, and this spot is learning.

Miss Cain is a slender, smartly dressed and chic blonde vocalist who built a considerable rep in the jazz world with Charlie Ventura. Her planist-husband Roy Kral accompanies her and adds his voice to the two-part harmony. They are slick, breezy, sophisticated and fresh as air on the night cuib circuit. Their songs are a deft blend of jazz phrasing and beat, with the nostalgia and schmaltz of the obscure show tune and the evergreen love song. They handle themselves well on stage and create a pleasant, informal atmosphere.

Milton Kamens, whose humor is Milton Kamens, whose humor is retty far out, is nevertheless a

Milton Kamens, whose humor is pretty far out, is nevertheless a comic with a definite attraction in clubs with an intellectual audience. His bits on the mobile, the Modern Museum and "air painting" are hilarious but would only get a blank stare from the tourist trade. He has a nimble face which he uses to good effect in, his gags, and handles the crowd very well, George Lemonte (see New Acts) is playing his first club date. Dub Johnson handles the various intermission and accompaniment chores competently on the piano. Rafe.

Chez Gilles, Paris

Paris, Jan. 25.

Jean Poiret & Michel Serrai

D. (7), Marotter (2) Co. (7). Marottes (3), Gilles & Urfer, Gerard Sety, Denise Benoit, Jacques Douai, Beatrice Moulin, Dick & Deck, 3 Milsons; \$5 minimum.

Though announced as a new show, this is only half right Most of the previous acts are held over in this supper boite, and only about half of them have added new turns to their rep. Spot remains a popular eatery-nitery and gives a big batch of acts which have enough high points to please. Though Gilles has introed much new talent to the scene here, he has not been too successful this round with two ordinary offbeat warblers. However, his regulars supply enough yocks to keep big SRO.

Denise Bonoit stays in the 1900s

Denise Bonoit stays in the 1900s Denise Bonoit stays in the 1900s category with her dress a la Yvette Guilbert and her tremulous ditties. Pleasing, but this pert blonde needs a new slant and added fillip to keep interest high. Dick & Deck are a prodigious memory act who previously had one of them reciting any passage from the Fables of La Fontaine at will, and who can now do the same with five French classical plays. Using props. he essays every role by hearing a few lines from any member of the aud. This is warmly mitted.

The Marottes (3) are a clever

mitted.

The Marottes (3) are a clever puppet act with imaginative cavortings on a minuscle area on the stage. Highpoint is a capricious caterpillar's encounter with a snail. Creative handling and voicing, plus eye-catching dolls, makes this an ususual entry worth a possible looksee for U. S. vaude, nitery or tv slanting.

Gerard Sety is back with a new

nitery or tv slanting.

Gerard Sety is back with a new set of transformations in which he becomes such things as a samurai warrior, an Arab, a bellydancer, a Crusader and other assorted medieval characters by bright manipulation of his clothing. Backed by witty patter, this is a fine original act and one of the best of its kind in circulation today. The 3 Milsons rate a New Act tag on originality and U. S. possibilities.

Gilles & Urfer give a chanson-

nality and U. S. possibilities.

Gilles & Urfer give a chansonnier series of songs and patter
based on their Swiss origin and,
though chuckly in spots, remains
too neutral in others to make this
a purely local bet. Newcomers
Jacques Douai and Beatrice Moulin are in the dramatico-song syndrome. Both are too derivative of
past masters and neither has the
voice power or imaginative interp
necessary for this type of songalog.

High point of show remains the

necessary for this type of songalog. High point of show remains the Jean Poiret & Michel Serrault Co. (7) who do two hilarious skits leavened by devastating observation and timing. First is a takeoff on prison writers kowtowed to by cravening guards, and the other is a repeat of their rib-tickling satire on highbrow film direction into which the aud is dragged for howl results. Prices are steep, but this looks like it will keep as a pop spot.

'Follies' 275G, Cleve.

Nautlius, Miami Beach Miami Beach, Jan. 30. Joey Bishop, Barry Sisters, An tone & Ina. Syd Stanley Orch; \$3 ber. minimum.

Although a good many of the hotel cafes are suffering the same boxoffice blues many of the straight niteries are undergoing straight niteries are undergoing, this downtownery's Driftwood Room remains one of the hottest spo's along the oceanfront with its weekly change of acts on a one-snow-a-night policy. Noteworthy is the fact that the bookings here are usually the type of act dated by the Copacabana in New York as the top supporter on big-name shows.

the top supporter on bag-native shows.

Typical is the current parlay, locy Bishop and the Earry Sisters. Bishop plays here regularly and with good reason—he's a strong pul'er-inner. Working at a fast clip that sometimes obscures the laugh load contained, he belts out a fast and furious series of one-liners and shorties that keeps them "ocking it up. The type of and at racted goes for this borseth belt comedies, the East Indian spellbinder, break-down of song-lytics, and Ted Lewis takeoff strong items, in what is, overall, a solid act for this spot.

The Barry Sisters, playing a resulting the strong strong items, in the strong them.

The Barry Sisters, playing a re-turn engagement, move into the palm-earning bracket quickly via si-clever opening, "Where Is My Sis-ter," and keep building with elever opening, "Where Is My Sis ter." and keep building with straight and comedy lined compos In the latter department the score handly with a harbed bit of Babs Hutton's and Doris Duke' difficulties in holding a man. The ascent their aptitude for close harmony and flair for 'cossing the comedy-lyric line. Off to big re sponse and have to return for encores, which feature balladings.

Antique & Ina on for a brief tee.

Antone & Ina, on for a brief tee-off, sit well with their ballroom-ology. Syd Stanley and his group are among the better showback units around, as well as on the dansapation end. Lary.

Bar of Music. L. A.

Los Angeles, Jan. 20.
Pantomaniacs (2), Oscar Car.
er, Geri Galian Orch (6); Sat. tier, Geri Galian Orch

Current setup at the Bar of Music is long on impersonations. Regulars at this Beybou' soot seem to have acquired a fondness for this type of nitery sport, and it's ladled out by both acts, The Pantomen'acs, record pantominists, and Oscar Cartier, a single, to frequently loop the ringsiders.

Pantomaniacs, consisting of Dwight and Derek Allwyn, have been making the rounds locally for the past year as a brother team, Dwight previously having worked both as a single and with another partner. They work well together, but the bright spors are when Dwight, with his prefeter bartner. They work well begether, but the bright spots are when Dwight, with his greater sense of comedy and his nearperfect timing, goes it alone. High-light probably of the first show opening night was his stunting of Eartha Kitt warbling "CEst Si Bon." and again as Jimmy Durante making with "I'm the Guy Who Found the Lost Chord."

Together, they're standards a taken the company they were standards and the company they will be standards the company they will be standards they are standards they will be supported to the company they were standards they were s

Together, they're standouts in a takeoff of Mary Martin and Arthur Godfrey doing "Go to Sleep," and as Stan Freberg in the novelty "John and Marsha," Mel Torme, John Raitt and John Charles Thomas are other offerings.

Cartier, starting cold, soon gets the attention of his crowd, and gives comic emphasis to his mimicking of such names as Walter Brennan, Ronald Colman, Charles Boyer, Peter Lorre and others. His stock is large enough so that he gives out with an entirely different routine for the second nightly show. First-nighters also gave him a big hand.

On the music end Geri Galian.

a big hand.
On the music end, Geri Galian fondles the ivories with fine understanding of the tastes of the patrons, and his orter also provides handsome rhythm for those dance-inclined. Nitery started a new policy with this frame; the \$2 minimum (Saturdays Only) includes food.

Whit.

Move Lawrence Switzer To Boston Sheraton HQ

To Boston Sheraton HQ
Washington, Feb. 1.
Lawrence C. Switzer has been appointed assistant director of advertising and public relations for the Sheraton Hotel chain in the U. S. and Canada. He's moving to Boston today '11, after 11 months as head of publicity for the Sheraton-Park and Sheraton-Carlton Hotels, in. Washington. Switzer, a World War II Marine Corps officer, is a graduate of Duke University. At college: he had his own dance band, the "Kampus Klubmen."

Editor, VARIETY:
What could be imelier than the following 49-year-old words said
by young Lionel Barrymore when he was playing the part of the
pugilist (fashioned after Kid McCoy) in Augustus Thomas' "The
Other Girl."

This is part of an interview by Ashton printed in the San Francisco Examiner on April 16, 1905.

Kay Ashton Stevens. By ASHTON STEVENS

We were talking of the Great Actor in the greatest sense of greatness, and were agreed that he did not exist, when Lionel Barrymore leaned over the table in the St. Francis cafe and said this:
"To be great, an actor must be a sublime egotist. I myself may be a sublime egotist in saying that I have no hope of attaining to greatness.

a sublime egotist in saying that I have no hope of attaining to greatness, but after all that is neither here nor there for you want an opinion and I am trying to express myself.

"The Great Actor always must act. He must make a ceremony of waking up in the morning. He must sit in his room and act so that his whole body vibrates to the 'thrill of it. Forever he must be a poseur. To the very last second of his life it must be pose and posture. He must be such a poseur as to be blinded against all rational points of view. He must live in roles and love them. He must be another fellow. "Ridicule must pass him by. If by chance it grazes him, the Great Actor must view it with pitying kindness. His last week's failure must be more than forgot—it never happened.

"Above all the Great Actor must have no sense of humor. When he looks at himself in the mirror he must do so through a telescope. "And everything admirable that he reads or sees or hears must be his. Let the most profound, the most classic line fall from his lips, and he must be unconscious of the fact that he is not the author of it."

Mr. Barrymore slouched back in his chair and opened another box

Mr. Barrymore slouched back in his chair and opened another box of cigarets. In another day his famously witty father might have said what the son said. But the Big Brother of the Barrymores uttered it in another manner—without smile, satire or bitterness. He was

serious.

He is a serious man that saves himself from the penalty by taking things casually. But when 1 commented to that effect, he said:

"It's all very well not to take yourself seriously, but when the first night comes and the audience shuffles in and the orchestra scrapes the overture—Oh!—It's a nightmare. It takes me two nights to know what happened on the first."

On Reviews

I suggested that the morning papers might serve the intelligence earlier, but he laughed them down with laughter that was hearty and honest and forthright. "Good notices in the papers are valuable and instructive in this way. They help you in your beliefs about yourself." "While bad notices ———?"

'While had notices — — —?"
'Bad notices disturb you," he said, calmly. "Many of them, pointed "Bad notices disturb you," he said, calmly, "Many of them, pointed in the same direction, are apt to make you unhappy, and what's more, they're apt to alter your performance. Unless a man is the Great Actor himself, he cannot stand continuous pen-pricking on one spot. But as a whole I regard newspaper criticism as befundling, unless"—and he laughed—"all the criticisms are 'good.' Not, however, but what I realized"—and here he laughed again—"how beneficial to the audience they are."

what I realized"—and here he laughed again—"how beneficial to the audience they are."
You will find Lionel Barrymore lacking in many of the qualities that he prescribes for the Great Actor. You will find him bracingly honest and with as much heart as mind. He is more than the foremost American character actor of his years, for they are hardly 27: yet you can embarrass him with a mention of the starship that gradually has come to him during the success of Mr. Thomas' unusual and timely comedy of manners. ("The Other Girl.")
"When you speak of stars, remember that I have yet to face Broadway in the capacity of one. Clyde Fitch is making a play of Alfred Henry Lewis' Wolfville. In which I'll have my New York coming out; and the thought of the opening gives me—"He inhaled the rest in smoke. "I mean that being the whole table d'hote instead of the entree puts you hard against it for nervousness."

In smoke, "I mean that being the whole table d'hote instead of the entree puts you hard against it for nervousness."

On Billing

"When you first saw your name in bigger type than the play, how did you feel?"

"Guilty, In character work such as I've been doing lately, things are apt to come your way easily. That's where character work differs so from straight leading business. People don't know how hard leading business is. I've done it (in another Thomas play, 'Arizona,') and failed utterly; for which I thank heaven. The leading man is the most abused creature in the world. He has to carry the whole play. He not only is, but he must tell, the whole story. Almost invariably his part is long and bad. And usuelly when it is at its worst, the character man comes on with a selected situation and captures the works.

"I daresay that I know less about acting than any other man in the business, because practically all the time since I was a kid I've been on the stage, winter and summer, and have had very few chances to sit in front of performances. But I do know what the character part, as it is being written today, can do to the leading part, and—I don't think it matters much who plays the character part."

Not knowing his drift I had to laugh. For here was a man that had worked, had invented, for every success of his life. I talked about the work. He was less enthuslastic.

"Not As Clever As John'
"I suppose I have worked," he said: "I'm not as clever as my brother Jack, who can't help but get along. (I remember one day my father asked, 'Who killed King Arthur'.' and before I could get in with my strictly truthful answer, Jack was there with 'Henry Irving.' But my work has been largely subconscious. I've never had that good and proper feeling that comes from a good day's work—that is to say, I can't nail anything."

"What do you want?" said I. "You're less than 27 and a star and Lionel Barrymore—and there's no reason for next better the same content and there's no reason for next better the same care.

can't nail anything."

"What do you want?" said I. "You're less than 27 and a star and Lionel Barrymore—and there's no reason for not believing that you would have done as well by the name of Smith."

"Especially if there were three or four Smiths in the same line," he came head.

he came back.

Amusement impelled me to ask him just how far he thought the Barrymore name carried, and with that came what he had been leading

for "How far will the name carry?" he said slowly. "Well, I'll tell you "How far will the name carry?" he said slowly. "Well, I'll tell you something. I don't know whether it is a wise thing for a man in my work to do, but I'll tell you anyway, and bear this in mind. The contracts for this tour call for 'The Other Girl' company, not for the name 'in,' not even for the name 'with'—just for 'The Other Girl' company, for I was featured and starred long after the contracts had been made.

"You know you father died in the starred long after the contracts had been made. something. I work to do,

had been made.

"You know my father died in the east while I was on the way to California. I started at once and in time, I thought, for my father's funeral, but I was too late. I came back barely in time for the opening in San Francisco. Meanwhile, 'The Other Girl' company appeared at Los Angeles. Our stage manager, Mr Marshall, a six-footer (I'd like to have his inches), played my part, and was called not only 'great' but 'Barrymore'." Los Ange...
to have his inc.,
but 'Barrymore.'

"""
critics n

to have his increase, place to have his history with the rities mistook him for you?" I gulped.
"The crities mistook him for you?" I gulped.
"Audience and crities; and they called Lionel Barrymore great. And mind, I'm not saying that Marshall wasn't great. I guess Tully Marshall was damgood; that's the answer. But—"

As 1 say, Lionel Barrymore is a serious man who takes himself casually, and right there he cut it off with a cigaret.

Counting the House?

William Saroyan, who's re-arded as something of a character, even among authors, made an unscheduled, unanmade an unscreduled, unan-nounced and un-dialog appear-ance at last Friday nlght's (28) performance of the re-vival of his "The Time of Your Life," at the N. Y. City Cen-

Playwright, dressed in regular street clothes and wearing a felt hat, was onstage at curtain rise, standing at the rear, at the bar of the San Francisco saloon setting. He just stood and watched, saying nothing, for about the first half-hour of the show, then exited, still without saying anything.

Since no announcement was made and no one identified him, the audience apparently didn't recognize him as Saroyan and, of course, one eccentric character more or less at the bar of the San Francisco saloon setting. He just stood

centric character more or aroused no comment about the

'Seed' In Black On 7th N.Y. Week

"Bad Seed" recouped its \$78,000 "Bad Seed" recouped its \$78,000 investment last week, its seventh on Broadway. Although film rights were recently sold to Warners for \$300,000, the show got into the black without that added revenue.

black without that added revenue.

The Playwrights Co. production was financed at \$65,000, plus \$13,000 overcall, according to a Jan. 1 accounting. Cost to bring the show to New York was \$60,016, including \$14,400 tryout loss and \$1,859 preopening expense. Gross for the opening expense. Gross f four-week, 27-performance was \$43,561.

was \$43,561.

Gross for show's first four weeks at the 46th Street Theatre, N. Y., ending Jan. 1, was \$115,820. Profit for that period totalled \$29,554, leaving \$30,462 to be recouped. Gross for the ensuing four weeks, ending last Saturday (29), totalled approximately \$128,800, putting the show into the black last week.

As of the Jan. 1 accounting, investors had been paid back \$26,-000, representing one-third of their 000, representing one-third of their stake, leaving a sinking fund balance of \$11,358 at that time. The Maxwell Anderson play, based on william Marsh's novel of the same title, can gross \$37,000 a week at capacity, and has been averaging around \$33,500 in recent weeks. Nancy Kelly stars in the production

Show Biz Toppers Aid In Yale's Tuner Collection: Lieberson to Chairman

New Haven, Feb. 1. Top show biz figures have been named to a special Yale University Library committee to assist the uni versity in building up a collection on -musical theatre. Longrange plans also include a critical and en-cyclopedic history of the American musical stage from its origins to the present.

the present.

The committee, as announced by James T. Babb, Yale Librarian, will be chairmaned by Goddard Lieberson, exec veepee of Columbia Records. Others include Cole Porter, Yale '13; Harold Rome, Vale Court In Court bia Records. Others include Cole Porter, Yale '13; Harold Rome, Yale '13; Noel Coward, Ira Gershwin, Richard Rodgers, Oscar Hammerstein 2d, Frank Loeser, Mrs. Eva Kern Byron, widow of Jerome Kern; actress Lotte Lenya Weill-Davis, widow of Kurt Weill, and Max Dreyfus, president of Chappell and Co.

The Yale collection of musical show scores, books, recordings and memorabilia was formed last year. The collection is now housed in the Sterling Memorial Library along with other special collections, including the Walpole, Boswell and Franklin papers,

Yorke-Savage Barn

Toronto, Feb. 1.

Broadway general and company manager John Yorke and Alan Savage, radio-television director of Cockheld-Brown, C an adian ad agency, have formed a partnership to operate the off-beat Garden City Centre at Vineland, Ont., this summer. The 438-seat strawhat setup near Niagara Falls, includes a hotel, motel, swimming pool and bar. Savage will retain his ad executive spot.

Inside Stuff—Legit

Broadway circles were amused this week at a veiled personal reference in a "Man About Manhattan" column by John McClain, drama critic of the N. Y. Journal-American. Writing of the recent playwrights-versus-critics flurry over the Sam and Bella Spewack comedy, "Festival." the critic noted that the show had been about to fold, and added, "But then a savior appeared on the premises, a lady of national note and affluence who was interested in protecting the investment of at least one of the show's angels. She came up with something in the neighborhood of \$20,000 cash, remarking as she signed the check that the critics could collectively don cement kimonas and plunge into tine East River. Who needed them?"

This apparently referred to Marion Davies, who reportedly had joined her nephew, Charles Lederer, producer of "Kismet," which they both have large financial staxes, in advancing the extra coin for the Spewack play. What intrigued the trade was the fact that the Hearstowned Journal-American had thus referred to the longtime friend and companion of the sheet's founder and former publisher, the late William Randolph Hearst. It seemed to confirm reports that Miss Davies, once a particularly sacred cow in the Hearst papers, has been in disfavor since the publisher's death and the settlement of her inherited interest in the Hearst publications.

Also of interest to tne trade last week was an editorial in the N. Y. World-Telagram whose critic William Hawkins had been the sole

herited interest in the Hearst publications.

Also of interest to the trade last week was an editorial in the N. Y. World-Telegram, whose critic, William Hawkins, had been the sole first-stringer to praise "Festival," supporting the Spewacks' agitation to keep the show alive. The editorial concluded with the following barb, "A lot has been written about what is wrong with the theatre in New York. Could it be that too often good plays are forced to close because of hasty and not fully considered appraisals by morning paper critics who have to write their stints in about an hour to make the last edition?" Trade circles figured the W-T editorial brass was sticking its neck out. its neck out.

"Plain and Fancy," which bowed last Thursday (27) at the Mark Hellinger, N. Y. has had an up-and-down path to Broadway. Starting with a straight play about the Amish, by Marion Weaver, it was considered for production, but was finally dropped by Richard Kollmar and James W. Gardiner in favor of a musical. When the song-and-dance edition was completed, the producers had a back-breaking time raising the necessary capital, and ultimately Yvette Schumer, wife of theatrical trucker Henry Schumer, was brought in as associate, Preliminary rumor on the musical tended to be unfavorable, but from its initial New Haven breakin, reports were progressively enthusiastic until expectations for the Broadway preem became a bit excessive, As it is, Anthony B. Farrell's Mark Hellinger apparently has its biggest success, but ironically will have to relinquish it in a few weeks to the previously-booked Winter Garden.

Legit Bits

Novelist-tv scripter Gore Vidal has authored a comedy, "The Ways of Love." to be tried out this spring at the Bermudiana Theatre, Handler of Roses," have also optioned "A for Adult," by the authored here. The Wind," Jerome Lawrence-Robert Wind," Jerome Lawrence-Robert berg, for production next fall. Wind," Jerome Lawrence-Robert berg, for production next fall. William Broadway by Herman Shumlin and Margo Jones, opening April 11. Shumlin will stage the play, which was recently a sellout click at Miss Jones' Theatre '55, Dallas, Shumlin is currently in Paris to seek one of the male leads.

George Eckert, production stage

at Miss Jones' Theatre '55, Dallas, Shumlin is currently in Paris to seek one of the male leads.

George Eckert, production stage manager of the Paper Mill Playhouse, Millburn, N. J., is doing a two-week hitch of active Army duty as 1st Lt. in the Special Services, at Ft. Jay, Governor's Island, N.Y... Howard Lindsay has written a special comedy sketch to be presented tonight (Wed.) at the seventh annual Rosevelt Day dinner of Americans for Democratic Action, at the Commodore Hotel, N.Y. Cast of the piece will include the author and his actresswife, Dorothy Stickney, ex-actress Martha Hodge and novelist Cleveland Amory.

Producer Walter Starcke returned from England last week with word that Moira Shearer is touring the British provinces as star of "I Am a Camera". . Jan Ferrand has taken over as featured femme lead in the pre-Broadway touring "Tonight in Samarkand," succeeding Felicia Montalegre, who withdrew because of approaching motherhood. Miss Montalegre is the wife of composer-conductor Leonard Bernstein.

Because of the high budget involved, Alexander H. Cohen and Ben Marden dropped tentative plans to transfer the recent N.Y. City Center revival of "Time of Your Life" to Broadway for a commercial run . . John C. Wilson will stage the musical version of "Seventh Heaven," to costar Gloria DeHaven and Ricardo Montalban . . Frank Finklehoffe will direct the musical, "Ankles Aweigh," which he will co-produce with Howard Hoyt and Reginald Hammerstein.

the musical, "Ankles Aweigh," which he will co-produce with Howard Hoyt and Reginald Ham-

which he will co-produce with Howard Hoyt and Reginald Hammerstein.

Mary K. Frank has optioned the rights to Alan Paton's novel. "Too Late the Phalarope," and is having it dramatized by an undisclosed writer for production next fall. Meanwhile, she has postponed until next season plans for the production of Kathleen Winsor's "America, With Love," and has dropped her option on the Hermione Gingold - Mel Dinelli comedy, "Abracadabra." Mrs. Frank planed to London last week to try to persuade the Lord Chamberlain to rescind his ban on a British production of Robert Anderson's "Tea and Sympathy," which she co-produced on Broadway with the Playwrights Co. Guthrie McCillintic and Stanley Gilkey, already planning a spring

Guthrie McCllintic and Stanley Gilkey, already planning a spring

Don Hershey stazing.

William Jakob, formerly treasurer of the N. Y. City Center, heads the boxoffice staff at the Holiday, N. Y. . . . Jule Styne, returning the financing of his post-poned production of George Axelrod's "Tinsel Town," is signing the checks in blood. Pending further revisions, he now plans to do the comedy next fall. . Lauritz Melehior will again star as the Sultan in "Arabian Nights," Guy Lombardo's summer musical spectacle at the Jones Beach (N. Y.) Amphitheatre. theatre

American actor-director Sam Wanamaker, now a resident of London, will have the male lead, opposite Eva Bartok, in "The Lovers," a dramatization of Emile Zola's novel, "Therese Raquin," which Wanamaker and Jack de Leon will try out at the Lyceun, Edinburgh, opening Feb. 21.

Reginald Denenholz, associate to pressagent Bill Fields, leaves today for a two-week Palm Beach vacation. Jay Lurye will take over the touring "South Pacific" on an overall package lease deal for engagements in Duluth, Hibbing, Minn.; St. Paul, and Green Bay. Wiss, the last two weeks in February.

Current London Shows

London, Feb. 1.

London, Feb. 1.

(Figures denote premiere dates)
Airs Shoestring, Royal Ct. (4:22-53).
All For Mary, Duke York (9:9-54).
Beatrice Lillie, Globe (1:24-54),
Beatrice Lillie, Globe (1:24-54).
Beatrice Lillie, Globe (1:24-54).
Beatrice Lillie, Globe (1:24-54).
Beatrice Lillie, Globe (1:24-54).
Book of Month, Cambridge (10:21-54).
Book of Month, Cambridge (1:24-54).
Book of Month, Cambridge (1:24-54).
Book of Month, Cambridge (1:24-54).
Hipho Dancling, Lyric (4-7-34).
Hipho Dancling, Lyric (4-7-34).
Hipho Dancling, Lyric (4-7-34).
King and I, Drury Lane (10-8-53).
Mousering, Ambas. (11:25-52).
Night of Bail, New Theatre (1-12-55).
Old Vic Rep, Old Vic (9:9-54).
Relations Apart, Garrick, (8-3-34).
Separate Tables, St., James's (9-22-54).
Tenhouse Aug. Moon, Her Maj. (4-22-54).
Scheduled Depenings

SCHEDULED OPENINGS Viclous Circle, New Water (2:1-55). Crime of Canyon Waye, "Q" (2:1-55). Devil in Village, Stoll (2:3-55). 91. Joan. St. Martin's (2:8-55). Obestwriters, Arts (2:8-55).

CLOSED LAST WEEK Joyce Grenfell, St. Mart. (6-2-54). Richard II, Old Vic (1-18-53). Witness Presecution, W. Gard. (10-28-53).

Midwest Sees Late-Season Spurt With 6 More Bookings Promised

Minneapolis, reb. 1.
Legit dawn may be breaking for Minneapolis and other midwest cities. After a discouraging early-season with few and minor bookings, local managers have been promised a late-season splurge of touring shows.

In a letter from the Theatre Could-American Theatre Society

touring shows.

In a letter from the Theatre Guild-American Theatre Society headquarters in New York, six or more Broadway hits are mentioned as prospective items for the spring semester at the Lyceum, local legit stand, and other midwest subscription cities. Lowell Kaplan, Lyceum manager, received a copy of the missive.

Current season's acute shortage of tourers was the subject of a recent special emergency meeting of the Council of the Living Theatre executive board and the Guild-ATS, the letter revealed. "As you know, it is the responsibility of the CLT, under our agreement, to remaid, attractions for the road."

ATS, the retter reveaue. As you know, it is the responsibility of the CLT, under our agreement, to provide attractions for the road," it read. "Everyone present was pledged to give every possible aid to securing plays, although it was recognized that the only solution is to increase the supply of productions moving out of New York. "The Tender Trap' is the most recent step in this direction. As you undoubtedly know, the show closed in New York, but was taken over by the producing firm of Arthur Waxman, Jay Lurye & Bernard Simon. Through their efforts the production has been kept alive and recast with actors we feel are a real improvement over the a real improvement over the York company. We held up (Continued on page 74)

Minneapolis Theatre: Local Drama Outfits, Press and TV Critics

Press and TV Critics

Minneapolis, Feb. 1.

The legit-conscious Twin Cities area, already on a reducing diet of touring Broadway shows in recent seasons, is now down to a largely vicarious form of theatregoing. Aside from local college and little theatre shows. the "drama" consists mostly of newspaper stories and columns, plus tv comment. Perhaps the bulk of the theatrical fare is provided by local telecaster Philip Gelb, who makes periodic plane trips to New York to cover the shows and report on them on his program, and John K. Sherman, Minneapolis Star drama critic-editor, who makes one ambitious Broadway trek a year and writes an extended series of reviews when he returns. Gelb, a U. of Minnesota faculty member, conducts a onee-weekly 15-minute "Drama Critic" tv show

Gelb, a U. of Minnesota faculty member, conducts a once-weekly 15-minute "Drama Critic" tv show on WMIN-TV. He is also a playwright who has had several scripts produced by the U. of M. Theatre and local little theatre groups. Sherman's early-spring trip to Broadway usually spreads over two weeks and his resultant series of columns generally cover 15 to 18 of what he considers the outstanding shows. ing shows. In addi

ing shows.

In addition to "covering" the Broadway—theatre on his tv programs, Gelb also discusses local theatrical events, little theatre and university offerings and the drama and stage generally. He takes a somewhat lofty attitude as a drama critic, but apparently it doesn't prevent him from enlisting a considerable audience of theatre-conscious setowners. setowners.

setowners.

He has announced that he'll refuse to "think down" to his air audience. For example, when "Harvey" recently was presented by one of the local little theatre groups and he reviewed the play and performance, he explained the comedy's popularity by the similarities of its characters to those in Reisman's sochological study, "The Lonely Crowd," Camus' novel, "The Stranger," and Andreyev's short story, "Phantom."

Baylor Preems 'Drummer'

Waco, Texas, Feb. 1.

"A Different Drummer," new comedy by Gene McKinney, was premiered last Friday (28) by the Baylor U. Theatre here. Paul Baker staged the show for his colleagues, a professor of playwriting on college drama faculty.

Play will be given 10 more performances through Feb. 19.

British Prospects Lean; No 2d Binghamton Barn

Gail Hillson, operator of the Triple Cities Playhouse, Binghamton, N. Y., returned virtually empty-handed last week from a show-shopping trip to London. She saw 24 plays and read 46 scripts, but unearthed only one possible vehicle. If it can be rewritten to her satisfaction, she'll produce it at her strawhat during the summer of 1936.

Recent announcement that the

Recent announcement that the Triple Cities area would have a second barn this summer, the Binghamton Theatre, was apparently erroneous. According to local authorities, the Binghamton house isn't available for summer stock operation. Announcement of the strawhat project were issued last week by Irving Strouse, of the Stage & Arena Guild of America.

'Town' Will Close On 195G Profit

about \$195,000 when show winds up its road trek at the Shubert Theatre, philadelphia, next Saturday (5). The Robert Fryer musical, which had a 556-performance run on Broadway, has been touring since last July 7. It was originally capitalized at \$250,000. \$250,000.

As of a Jan. 8 accounting the Carol Channing starrer lost \$16,229 on tour, which reduced a \$211,448 profit from the N. Y. run to \$195,-219. However, a \$3,191 advance royalty on Jack Hylton's contemplated London production brought the total profit to \$198,410.

the total profit to \$198,410.
Gross for the four weeks ending Jan. 8 was \$136,213, with profit for the period totalling \$6,093. Distributed profit as of that date was \$150,000, with a \$48,410 balance, including bonds. Gross for the succeeding three weeks, ending last Saturday (29), was \$98,600, which should bring in a slight profit. However, closing expenses will probably reduce the total net profit to around the \$195,000 figure. "Town" prepend at the Winfer

profit to around the \$195,000 figure.

"Town" preemed at the Winter
Garden Theatre, N. Y., Feb. 25,
1953, with Rosalind Russell as star.
The mbsical, with book by Jerome
Chodorov and Joseph Fields, tunes
by Betty Comden and Adolph
Green, was based on Ruth
McKenney's New Yorker mag
sketches, which previously provided the basis of the straight
comedy, "My Sister Eileen," also
adapted by Chodorov and Fields.

ETHEL BARRYMORE HIT IN N.Y. MUSEUM EXHIB

It's open season on Ethel Barry-more. The star, whose memoirs are being run serially in the Ladies Home Journal prior to publication in book form, is also the subject of a special theatre exhibition being held at the Museum of the City of N.Y. Tagged "Ethel Barrymore and Her Career," the exhibit had its public preem last Wednesday (29) and is skedded to run through next summer.

Museum display is an interesting pictorial biography, covering all aspects of Miss Barrymore's acting career. Included in the exhibit are legit handbills, dating back to the 1890's, photos, jewelry and gowns worn by Miss Barrymore in various productions, two portraits of the actress and a selection of caricalures.

catures.

Beginning with the actress' initial N.Y. appearance in 1895 in "That Imprudent Young Couple," the exhibit records her legit appearances through "Embezzled Heaven" in 1944, which was her last Broadway show. Stills from films in which she appeared and pictures related to radio programs on which she was heard are also on view. Family photos and a rundown of her theatrical family tree are other display items.

Exhibit is cuffo.

Looked in Vain

Editor, VARIETY:

"Memoir Lane," huh? Remember me? There's a lovely book called "How Young You Look!" which surely rates mentoo, even among what you call the "just fair ratings." And not to be too self-eulogizing, it wasn't a bad book either! Sorrowfully yours, Peggy Wood.

Supreme Court: Shubert Trust Suit to Trial

Washington, Feb. 1.

Washington, Feb. 1.

The U. S. Supreme Court ruled against the Shuberts yesterday (Mon.). That means that the Government's anti-trust case against the Shuberts must go to trial. Supreme Court ruling reversed a lower court dismissal of the Dept. of Justice suit. The high tribunal ruled that the Interstate operation of legit theatres and booking of legit shows are subject to the anti-trust laws. The court acted unanimously.

The decision entitles the Justice

acted unanimously.

The decision entitles the Justice Dept, to an opportunity to prove its allegations that the Shubert interests are a monopoly in violation of the Sherman Act. The ruling does not, however, take any position on whether the Shubert interests are guilty of the violation. That question was not before the tribunal.

In the parallel, but separate

the tribunal.

In the parallel, but separate, case involving the International Boxing Club of N. Y., the high court held that bigtime, professional boxing is also subject to the anti-trust statutes. This seven-tocourt neid that bigume, professional boxing is also subject to the anti-trust statutes. This seven-to-two decision was based largely on the fact that promoters of bigtime fights sell motion picture rights to fights for interstate dissemination, sell interstate broadcasting and telecast rights, and also sell interstate rights to large-screen theatre television.

As in the Shubert case, the decision gives the Justice Dept, an opportunity to prove its monopoly allegations against the International Boxing Club. It does not rule on the merits of that suit.

Both cases reached the Supreme (Continued on page 74)

BREWERY THEATRE BID STIRS TORONTO YOWL

Toronto, Feb. 1. Offer of O'Keefe's brewery to build a \$12,000,000 theatre for Tobuild a \$12,000,000 theatre for To-ronto has brought immediate blue-nose protest, though project is sup-ported by the city fathers and press editorials. Deal of E. P. Tay-lor, the brewery topper, is that the civic authorities provide a mid-town site, the latter by expropria-tion.
Ownership would be vested in a

Ownership would be vested in a ownership would be vested in a non-profit foundation to be known as O'Keefe Centre, and be managed by a board of trustees on which the city council would be represented. Howl has gone up in protest of a brewery's name being provided with the protest of a brewery's name being permanently connected with the project, however, though city officials have unanimously recommended acceptance of the offer so that construction may be undertaken as soon as possible.

The O'Keefe proposal came simultaneously with the announcement of plans for two other theatres for Toronto. The Canadian National Exhibition plans a new \$3,300,000 Womens Building, to include a theatre for year-round use,

\$3,300,000 Womens Building, to In-elude a theatre for year-round use, plus a convention auditorium seat-ing 8,000. Also, the Royal Con-servatory of Music, U. of Toronto, announced plans for a new music building which would include a

announced plans for a new music building which would include a theatre.

On City Hall's decision on the O'Keefe offer, the CNE will now have to drop its year-round theatre idea and revise architectural blue-prints, on-the theory that there would be too much legit competition. A few hours after the O'Keefe proposal, however, Boyd Neel, Royal Conservatory dean, offered the brewing company a campus site, with the suggestion that the new \$12,000,000 theatre be combined with the university's immediate intention to build a new music building. All of these would be midtown locations.

New Shubert Suit Threatens Breakup Of Empire, All Theatre Holdings

Solon to Pitch Show Biz Law on Idle Insurance

Albany, Feb. 1. Sen. Macnail Mitchell, whose district includes Times Square. N. Y., told VARIETY today (Tues.) N. Y., told VARIFTY today (Tues.) he would try to draft legislation taking into consideration the peculiar problem of show business people on unemployment insurance. Having conferred Friday (28) with representatives of Equity and other organizations, Mitchell said he would discuss the matter with legislative leaders to determine what they thought could be done. It might be "two weeks" before he knew the result.

Goal would be a bill recognizing the unusual situation faced by per-formers "and still not open the door to abuses." Mitchell stressed "unemployment with actors is not consensi."

'Charles' Takes To Road in 40G Red

"Dear Charles," which closed last Saturday (29) at the Morosco, N.Y., to go on the road, represents a deficit of around \$40,000 on an original investment of \$75,000. The Richard Aidrich & Richard Myers (in association with Julius Fleischmann) production, starring Tallulah Bankhead, opened its tour last Monday night (3) at the Shubert, Boston.

at the Shubert, Boston.

For the eight weeks ended last Dec. 25, the Frederick Jackson Marc-Gibert Sauvajon-Alan Melville comedy grossed a total of \$169.591, including a high of \$28,-422 for the week ended Nov. 13 and a low of \$10,312 for the week ended Dec. 25. The operating profit for the period was \$15,609, including \$5,108 for the Nov. 13 stanza and \$2.394 loss for the Dec. 25 week. Incidentally, although the author royalty was waived for the losing weeks of Dec. 18 and Dec. 25, Miss Bankhead continued to get her regular 15% of the gross (she will also get 25% of the eventual profits, if any).

As of the Dec. 25 accounting

eventual profits, if any).

As of the Dec. 25 accounting "Dear Charles" had repaid \$25,000 to the backers on their \$75,000 investment. There was \$5,189 payment to the producers for additional pre-opening expenses, which deducted from the \$15,609 operating profit for the period ended Dec. 25, leaving \$36,025 to be recouped as of that date. Figuring on losses for the ensuing four weeks ended last Saturday (29), the venture was about \$40,000 in the red when it ended its Broadway run.

According to a statement issued

According to a statement issued to the backers, the \$13.975 balance as of Dec. 25 included \$15,356 eash. \$1,000 stagehands' union bonds, less \$2,381 accounts pay-

TAUB ON AFM CARPET OVER ARRANGER CLAIM

William L. Taub, agent-producer whose difficulties following the recent fold of his "Hello Paree" on the road have been reported in a number of recent issues of VARIETY, has still a.other claim to square. Local 802 of the American Federation of Musicians had Taub on the carpet Jan. 25 and gave him until yesterday (Tues.) to settle some \$1,590 still owed to Bernie Thall for musical arrangements, Taub had previously paid Thall about \$2,000.

Taub had been delaying hear-

about \$2,000.

Taub had been delaying hearings before the Manhattan local for some weeks and appeared, accompanied by counsel, only after threat of being listed as "unfair." He entered a general denial of the obligation, claiming he had not authorized the arrangements done by Thall

by Thall.

Taub appealed for time to adjust matters, but 802's executive commatters, but oozs executive com-mittee was unimpressed by his as-sertion that he might soon sell the "Hello Paree" title to Metro for a Maurice Chevalier film.

Breakup of the Shubert emplre and liquidation of the Shubert theatre holdings are seen threatened by a new suit over the late Lee Shubert's estate. The action came to light last Monday (31) at approximately the same time the U. S. Supreme Court ruled against the Shuberts in the Government's antitrust suit. It was "Black Monday" for the Shuberts.

Suit was filed in N. Y. Supreme Court by the deceased's respective

Suit was filed in N. Y. Supreme Court by the deceased's respective nephew and sister, Milton I. Shubert and Sylvia Wolfe Golde. Both are executors of Lee's estate. Defendants in the action are Lee's nephew. Lawrence Shubert Lawrence, Shubert attorney William to the country of Lee's brother and surviving partner, J. J. Shubert. Lawrence and Klein are also executors of Lee's estate. of Lee's estate.

Plaintiffs are suing for an accounting of one-half of the partnership of the Shubert corporations, which is valued in excess of \$35.000.000. They want to ascertain as to Lee's interest and how much it represents. J. J. has moved to dismiss the action, asking for a summary judgment. His motion is to come up later this month. Lawrence and Klein were named as defendants because they refused to join with the plaintiffs in requesting an accounting. Plaintiffs are asking J. J. to pay them and the other two executors taithough they didn't participate in the ac-(Continued on page 74) Plaintiffs are suing for an ac-

(Continued on page 74)

Signe Hasso Has No Collapse, But Sizzles At Ottawa Show Delay

At Uttawa Show Delay
Ottawa, Feb. 1.
Signe Hasso, guest-starring last
week in "Candlelight" as the initial stock production at the converted Globe Cinema here, did a
burn at a phony opening night an
nouncement that she was ill, and
let go a blast at what she described'
as bad management.
Curtain for the show was 40
from the stage that Miss Hasso
had collapsed from over-rehearsal,
but after treatment by a physician,

had collapsed from over-rehearsal, but after treatment by a physician, would be able to go on. Actress, obviously, in good health, said after the performance that she had not collapsed and that no doctor had been called, but that work of changing the theatre from films to legit had not been completed in time.

time.

Miss Hasso revealed that

Miss had been held in the time.

Miss Hasso revealed that rehearsals had been held in the theatre lobby rather than on the unready stage. She added that she'd had to phone personally to a local antique shop and private citizens to borrow props to dress the stage, and had been hanging pictures until 7:45 opening night. Then, since there was inadequate dressing; oom space, she'd had to taxi to her hotel to make up and dress, then return to the theatre.

Producer Charles Michel Turner, an Englishman now living in Niagara Falls, Ont., blamed the delayed curtain on the difficulty of transforming a picture house into a legiter between midnight Saturday, when the last feature ended, and 8:20 Monday night, advertised as opening curtain time for "Candlelight."

Opening house for "Candlelight" was about three-quarters full (capacity is 858) and the advance was fair, with competition from a local stock company, Canadian Repertory Theatre, in Eliot's "Confidential Clerk" and from two amateur groups, one doing "East Lynne," the other Gilbert and Sullivan.

Plan Legit Season At Carthay Circle, H'wood

Hollywood, Feb. 1.

New syndicate has taken a long-term lease on the Carthay Circle
Theatre from Fox-West Coast to
produce a series of revivals of forproduce a series of revivals of for-mer Broadway plays, opening April 10. Joseph Justman, Motion Picture Center studio operator, heads the group, and Harry Zevin and Jack Present will handle pro-duction.

Project calls for plays, cast with Broadway and Hollywood names, to run a minimum of four weeks each.

Shows on Broadway

Plain and Fancy ichard Kollmar & Ja issociation with Yvet tion of musical com scenes), with book Will Glickman; lyric t music, Albert Hagi Derr, Barbara Coo rl Conway, Daniel

th Winters Shirl Conway
th Winters Ring Richard Derr
th John Dennis
tother Man Chris Robinson
tile Yoder Gloria Marlowe
pa Yoder Stefan Schnabel
tac Miller Sammy Smith

According to Broadway tradition, According to Broadway tradition, no season is really complete without a smash musical. Although "Plain and Fancy" isn't an all-out smash, it'll do reasonably weil until the genuine article arrives. This is a lively, tuneful and generally enjoyable show, due to be around for a lengthy run and likely to advance the careers of a number of its creators and performers. It offers terrific screen material, incidentally.

terrific screen material, incuesi-tally.

Taking an idea suggested by an original play by Marion Weaver, librettists Joseph Stein and Will Glickman, with lyricist Arnold B. Horwitt and composer Albert Hague, have succeeded in putting together an amusing and at the same time sympathetic musical comedy about the grimly moral Amish sect of so-called Pennsyl-vania Dutch (actually descendants of German immigrants who settled there is the mid 1700s and have fiercely clung to their original

vania Dutch (actually descendants of German immigrants who settled the area in the mid 1700s and have fiercely clung to their original beliefs, customs, dress and primitive way of life). While nothing could be more incongruous than singing and dancing in connection with the Amish, "Plain and Fancy" is good fun.

The score is generally melodious, with a number of infectiously hummable songs, Including several prospective pops, plus knockont dancing, moderately funny comedy and engaging characters. Although radio-ty gagmen Stein and Glickman have been unable to resist a couple of just-for-laughs secondact seenes that are discordant and distracting, the book as a whole is serviceable. Morton Da Costa has staged the production with admirable pace, Helen Tamiris has provided vivid choreography and Raoul Pene duBois has designed appropriately colorful and picturesque scenery and costumes.

The cast is generally ingratiating, although there's me one with the sort of explosive talent to electrify an audience by making good material seem brilliant. Thus, the show lacks the kind of overwhelming numbers that snowbali a hit into a smash—like "I'm In Love With a Wonderful Guy" ("South Pacific"), "Doin' What Comes Naturally" ("Annie Get Your Gun") and "Steam Heat" ("Pajama Game"). Such under-casting lessens a show's impact, but at least limits the operating expense and appropriate the inevitable repiacement problems.

Standout among the numerous featured leads is Barbara Cook as a refreshing Amish lass singing

simplifies the inevitable replacement problems.

Standout among the numerous featured leads is Barbara Cook as a refreshing Amish lass singing "This Is All Very New to Me" and in being very "sincere" at one point, but double-crosses the charman advertising. BBDO, suburban life and Take Your Time and Take Your Time and Take Your Pick. "Shirl Conway impresses, by having him repudiate and To economize in her song style. Her present role, of course, is skimpy present role, of course, is skimpy.

and her only solo number, "It's a Helluva Way to Run a Love Affair," doesn't offer much scope.

Richard Derr, making his musical debut, is a relaxed city slicker among the Pennsyivania bumpkins, and he sings passably. David Daniels is an agreeable romantic singing lead, particularly with the hit ballad, "Young and Foolish," and Gloria Marlowe is appealing as his forbidden sweetheart who scores with the idiomatically-titled "It Wonders Me" and joins in "Young and Foolish" and "Follow Your Heart."

Daniel Nagrin is a spectacularly

hand rooms and rooms rout
Heart."

Daniei Nagrin is a spectacularly
iithe dancing lead, Stefan Schnabel
is effective as a stern Amish parent, especially in the stirring
chorus number, "Plain We Live,"
while Nancy Andrews registers
with "Plenty of Pennsylvania" and
"City Mouse, Country Mouse,"
Douglas Fletcher Rodgers, Sammy
Smith and Ann Needham are
notable in lesser parts. Hobe.

The Grand Prize

The Grand Prize

Shepard Traube- roduction of comedy
In three acts, by Bonald Alexander, Stars
June Lockhart, John Newland; Catures
Retsy Palmer, Tom Poston. William
Windom. Direction, Traube: scenery and
Intinia Volland. At Plymouth. Ny. Jan. 26,
55; 34 60 to \$6,50 opening).
George
Georg

Ronald Alexander is a playwright who must be encouraged, very severely, to take a course in play construction, since he exhibits in "The Grand Prize" pronounced skill with comedy lines and situations. His play is a paradox, full of laughs and yet empty and unanchored because the author has simply not done his homework with respect to conflict and character-motivation.

His people come alive every now and then in brilliant flurries of dialog and wisecrack. This, again, reveals the promise of the dramatist: he has witty and droll things to say about many subjects, from television and advertising agencies to sex and psychoanalysis. But in the end "Prize" does not come off and the wants-to-like-the-play viewer is left feeling that a number of amusing persons have been encountered, fleetingly, in a cocktail party kind of atmosphere.

It helps a lot that producer-director Shepard Traube has assembled a cast of highly competent troupers who bring much zest and zing to their readings. The play is paced and played for maximum giggles. Shadings, like the play-boy's brushoff grunt when accused of having had many affairs, reveal a real flair for comedy theatre. But as the merit of the dialog and the merit of the dialog and the merit of the players bridges the great gaps in plot, the more's the pity for the waste.

Author Alexander did Traube's production, "No Time for Ginger," and has a couple of earlier minor works on his dossier. Once he overcomes his love of his own beautiful quips and gets down to being a play-wright (hypen for emphasis) his future seems assured.

June Lockhart, who scored seven years ago in F. Hugh Herbert's "For Love or Money" and has not been on the street since, makes a very attractive return as the ingenue lead, although the script does not sufficiently explain her apartment by a television camerand cops the grand prize—to be boss of her own boss for 24 hours. Miss Lockhart realizes expert comedy values as the girl who is interviewed in her apartment by a television camerand cops the grand prize—t

VARIETY
Nancy Wickwire, Donald McKee as a stage butier is adroit, but his exit line, "Thank you, miss, for arousing the latent beast in me," is as out of character as a Houston debutante at the Colony Club.

The single set designed by Pat Campbell, taking his first major Broadway credit, is well conceived for realism. The several changes of costume of Miss Lockhart and Miss Palmer, ascribed to Virginia Voiland, are beguiling.

"The Grand Prize" will, in the obvious pun, not be a winner, but it does present a promising playwright who now knows, or should, that he must take himself in hand. For he has himself demonstrated the great truism of the legitimate: wit alone is never enough. Land.

Legit Followups

The Pajama (Jame (SHUBERT, NEW HAVEN) New Haven, Jan. 29.

The road carbon of this hituner offers a capable troupe to carry on the boxoffice click of the Broadway original. "Pajama Game" has undergone changes (especially the finale) since its New Haven breakin eight months ago, but is primarily the same fast-moving vehicle.

Touring company has managed

in eight months ago, but is primarily the same fast-moving vehicle.
Touring company has managed to recapture the sparkle that punctuated the original and has come up with a show that should garner favorable critical reaction throughout its Coast-bound tour. Fram Warren, Larry Douglas, Buster West head the well-balanced cast that accounts effectively for the romance and comedy of the yarn. Miss Warren exhibits a quiet charm that is an effective vis-a-vis to Douglas' forceful version of the plant superintendent involved in love-labor entanglements. Both are in good voice. West makes an okay clown in time-study man's clothing.

In the featured terp-comedienne role, Pat Stanley fills the dancing shoe (to say nothing of opera hose) requirements attractively. Fred Irving Lewis opps off properly as the explosive plant owner; Jack Straw fits as head of employees local; Marguerite Shaw is an intriguing ditto of the secretary role coat; Marguerite Shaw is an intriguing ditto of the secretary of the principals include Franklyn Fox, Owen Martin, Bobby Vall, Barrie Croft, Tally Brown, Mary Stanton, Pat Tolson, Don Lurio, Ben Vargas. Show has been presented well visually, with sets and costumes giving no budget-limitation indications. George Abbott and Jerome Robbins have staged this facsimile with the same verve that characterized the original. Dances reflect

with the same verve that characterized the original. Dances reflect the zip of the parent production and same comment applies to putting the scores across. Bone.

ting the scores across. Bone.

The Teuder Trap
(WALNUT, PHILLY)
Philadelphia, Jan. 25.
This touring edition of the Max
Shulman-Robert Paul Smith conedy is a potential money-maker despite only passable strong marqueenames. The cast is well-chosen.
Russell Nype, minus crew cut and mannerisms he had in "Call Me Madam," clicks in the gag-replete role of the playboy New York bachelor with a veritable young harem at his beck and call. Playing broadly some of the time, but catching the overtones of the character, Nype proves an adept farceur.

As the married pal from Indianapolis who makes a play for one of the bachelor's gais, Kent Smith is excellent, too, especially in the

anapolis who makes a play for one of the bachelor's gais, Kent Smith is excellent, too, especially in the third act. K. T. Stevens, third starred, is fine as the femme violinist, playing with sympathy as well as a watchful eye for laughs. Janet Riley, in her original Broadway role of the gal intent on leading the bachelor to the altar, makes this female more amusing than objectlonably predatory, which is utility and accomplishment.

Marian Walters and Michaele Myers are properly fluttery and beguiling in other femme assignments, while Joey Faye, another holdover from the Broadway cast, milks his single scene of all its comedy and Robert McBride presents the chemist, who also likes the ladies, as a real character. Robert Browning's direction combines speed and smoothness.

Show Finances

Original Investment ...

QUADRILLE

 Gross for three-week tryout tour
 92,307

 Profit on tryout tour
 17,292

 Cost to open on B'way
 49,207

 Gross for first 7 weeks on B'way
 211,798

 Operating profit, same period
 28,654

 Total operating profit to date
 45,946

 Returned to backers
 25,000

 Unrecouped cost
 20,554

 Balance available for distribution
 2,658

 Weekly Operating Budget
 Theatre share
 30% of first \$20,000 gross, 25% of balance

 Cast payroll (approx.)
 8,350

Cast payroll (approx.)
(Includes 5% of the gross to the Lunts until show pays off, 10% thereafter.)

Wardrobe
Musicians (co. share, approx.)
Extra stagehands (co. share, approx.)
Extra boxoffice (co. share, approx.)
Author royalty
(Jumps to 10% after show pays off.)
Director royalty
Designer
Advertising (approx.)
Department bills (approx.)
Rentals (approx.)
Sundry expenses (approx)
Gross Department bitis (approx.)

Rentals (approx.)

Sundry expenses (approx.)

Gross necessary to break even (approx.)

Operating profit at capacity (approx.)

(Note: The John C. Wilson-H. M. Tennent Ltd. production opened last Nov. 3 at the Coronet, N.Y.)

WEDDING BREAKFAST (As of Nov. 27, '54) Original investment ...
 Original investment
 \$70,000

 Production cost
 46,352

 Gross for three-week tryout tour
 32,732

 Loss on tryout tour
 4,036

 Total cost to open on B'way
 52,763

 Gross for first 2 weeks on B'way
 19,920

 Loss, same period
 740

 Total costs to date
 53,503

 Capital available
 16,497

 Balance available for sinking fund
 5,787

 Weekly Operating Budget

Crew (aprox.)
Stage managers 800 325 General manager 250
Company manager 150
Pressagent 285
Wardrobe and dressers 90
Author royalty Standard minimum; 5% on first \$5,000 gross, 7156 on next \$2,000 and 10% on balance. (Note: Out-of-town royalty, totalling \$1,780, was waived by the author, returnable when production costs have been recouped.)

Director royalty 26%
Designer 50 General manager

Designer
Publicity (approx.)
Departmental (approx.)
Rentals
Office expense.
Gross necessary 10.000

Gross necessary to break even (approx.)
(Note: The Kermit Bloomgarden production opened last
Nov. 20 at the 48th Street, N.Y.)

tally, Drake and Miss Morrow, sail shortly to repeat their portrayals in the upcoming London production.

the upcoming London production.

Despite the effectiveness of the replacements, the musical's management apparently hasn't too much confidence in the new setup, as it has discouraged bids to re-review the show, although maintaining the regular \$6.90-top box-office scale and quoting recent fafavorable comment by gossip columnists in its ads. This followup is, therefore, after some three weeks still an unauthorized and "pirated" report.

report.

Johnson, whose performance is along the same broad, swaggering lines as his predecessor, registers solidly, both vocality and dramatically. Performances by the Misses Malbin and Wilson also follow the originals closely, both newcomers handling their roles well and socking across their songs effectively. All three leads may be even better when they break out of their predecessors' molds and work out their own interpretations and styles. However, the essential b.o. appeal of 'Kismet' remains in the eye-appeal of its lavish costumes, sets and femme figgers, plus Alexander Borodin's lush melodies, as adapted and lyricized by Robert Wright and George Forrest. A seilout during its first year at the Ziegfeld, Charles Lederer's presentation of Edwin Lester's production, currently in its 62d week, has been playing to somewhat spottler biz in recent weeks.

Current Road Shows

(Jan. 31-Feb. 12)

Bus 8top (tryout)—McCarter, Princeton, N. J. (10-12).
Caine Mutiny Court MarHa! (Lloyd Non. John Hodiak, Barry Sullivan)—Black.
Caine Mutiny Court MarHa! (2d Co.)
Paul Douglas, Wendell Cory, Steve Breie)—Temple, Birmingham (31-3): Aud., hattanoogs (2): Detroit V. Aud. (4); Aud., hattanoogs (2): Detroit V. Aud. (4); Aud., hattanoogs Aud., Voungstown (10): losque, Philly (11-12).
Dark is Light Enough (tryout) (Kathrine Cornell, Tyrone Power)—National, Dear Charles (Tallutah Bankhead)—Shuert, Boston (31-5): Forrest, Phila, (7-12). Desperare Hours (Karl Maiden, Nar).

Coleman) (tryout) — Locust ot., (31-5).

Fifth Season (Chester Morris, Joseph Buloffi-Erlanger, Chi. (31-12).

Guys & Dolls-Colonial, Dayton (31-5).

Ford's, Balto (7-12).

King and I (Yul Brynner, Patricla Morrison)—Shubert, Chi. (31-12).

Moon is Blue Jerome Cowan)—Curran, Control of Control of

1. S. Aud., Montgomery (7); Civic, N. O.
Sik Stockings (Illidegarde Neff, Don
meche) (tryout)—Shubert, Detroit (31-12).
Months of the Montgomer (31-5); Palace,
oungstown, or observer (31-5); Palace,
odo (11-12).
Tea and Sympathy (Deborah Kerr)—
art. Cincy. (31-5); Hartman, Columbus,
O. (7-9); Memorial Aud., Louiville (10-12).
Teahouse of the August Moon (Burgess
eredith, Scott McKay—Biltmore, L. A.
1-12).
Months of the Months of the

meredith, Scott McKay—Biltmore, L. A. (31-12).

(31-12). Stevens, Russell Nypel—Walnut St., Philly. (31-3): Shubert, Wash. (7-12).

Three For Tonight (Marge & Gower Champion, Harry Belafonte—Paramount, Toledo (31): Music Hall, Cleve. (1).

Tonight in Samerkand (Louis Jourdan) (Tyout)—Forrest, Philly. (31-3): National. Wayward Saint (Paul Lukas) (tryout)—Colonial. Boston (31-12).

Wonderful Town (Carol Channing) — Shubert, Philly. (31-3).

Cold Chills Chi; But 'King' Hot 46G, Bellamy \$19,300, 'Season' \$14,200

Chicago, Feb. 1.
Windy City biz slumped last week under the impact of sub-zero temperatures and snowstorms. There are two openings this week. Upcoming entries include "South Pacific," Opera House, March 6, for three weeks; "Tea and Sympathy," Blackstone, March 7, for run on Theatre Guild subscription, "Dear Charles," starring Tallulah Bankhead, Erlanger, March 7.

Estimates for Last Week the midweek matines. The Broad-the midweek matines.

Estimates for Last Week

Fifth Season, Erlanger (11th wk (4; 1,300) (Chester Morris, Joseph Buloff). Almost \$14,200 (previous week, \$16,700); exits

March 5.

King and I, Shubert (10th wk)
King and I, Shubert (10th wk)
King and I, Shubert (10th wk)
Morison). Nearly \$46,000 (previous week, \$45,800).
Oh Men, Oh Women, Harris (8th wk) (\$5; 1,000) (Ralph Bellamy).
Almost \$19,300 (previous week, \$21,300).

Opening This Week

Opening This Week
Caine Mutiny Court Martial,
Blackstone (\$4.40: 1.385) (Lloyd
Nolan, John Hodiak, Barry Cullivan). Opened last night (Mon.) for
limited engagement, on Theatre
Guild subscription; drew unaninously favorable reviews.
Ruth Draper, Selwyn
1,000). Opened last night (Mon.)
for two-week stay; drew
unanimously favorable reviews.

'Saint' \$8,500 (4), 'Silk' \$49,600, Hub

Boston, Feb. 1.
Although undergoing extensive changes, "Silk Stockings" continued to do capacity biz in its final week at the Shubert. Ruth Draper, in for single week at the Wilbur, nabbed strong criticial reaction and fairly good boxoffice response. "Wayward Saint," moved into the Colonial last Thursday (27) for a two-and-a-half week stand, to mixed crix reaction.

Newcomer this week is "Dear Charles," starring Tallulah Bankhead, which arrived last night (Mon.) at the Shubert for a single week.

(Mon.) at the Shubert for a single week.

In prospect is "Solid Gold Cadilac," beginning a three week stand Feb. 14 at the Colonial.

Estimates for Last Week
Ruth Draper, Wilbur (one week)
(\$3.30; 1,200). Not as big as expected, but a fairly substantial
\$9,700.

Silk Stockings Shubert (4th wk)

9,700. Silk Stockings, Shubert (4th wk) 66.25; \$4.95; 1,700) (Don Ameche, lildegarde Neff). Smash again at 49,600; moved to Detroit for fur-

Wayward Saint, Colonial (\$4.40; \$3.85; 1.590) (Paul Lukas). Notices were cautious; \$8,500 for four per-formances.

'Sunshine' 8G, Montreal; Crick Critizes Public

Montreal, Feb. 1.

Despite near-raves from both English and French critics, Mavor Moore's "Sunshine Town," based on stories by humorist Stephen Leacock, drew a poor \$8,000 at Her Majesty's last weck at a \$3.38 top. General Canadian apathy for Canadian performers and shows was especially marked and prompted a column by Walter O'Hearn, drama critic of the Montreal Star, berating local theatregoers for failing to

column by water O'Hearn, drama critic of the Montreal Star, berating local theatregoers for failing to encourage this musicomedy. Accusing Montrealers of "a peculiar snobbery which makes us distrust the home product." O'Hearn added, "Perhaps if Brooks Atkinson or Walter Kerr had flown to see it here or in Toronto and reported back in New York that it was o.k. they would have taken the curse off it for Canadian audiences as they did for Stratford."
"Sunshine Town" faired much better in Ontario and will re-open tonight (Tues.) at the Grand Theatre, London, Ont., for the remainder of the week, followed by another week at the Royal Alexandra, Toronto.

Current Stock Bills

(Jan. 31-Feb. 13)

Cyprienne (tryout), by Dorothy Monet, based on Sardou's "Divorcons"—Miller, Milwaukee (8-13).

Feathered Faune (tryout), by Charles Robinson & Jean Dairympie—Theatre '55, i Am a Camera—Sombrero. Phoenix (3):55.

Sabrino Fair—Miller, Milwaukee (31-6); Arena, Rochester (1-13).

Washington, Feb. 1.

"Dark Is Light Enough" drew over \$38,500 at the National Theatre last week, playing to standees at every performance including the midweek matinee. The Broadway-bound Katharine Cornell-Tyrone Power starrer has proven controversial, with much of the audience eating it up, but a few patrons walking out.

Second week, current at the National, looks just as solid at the boxoffice. However, the commission for Theatre Guild subscription is limiting the SRO gross, so the total won't equal the house record held by Mary Martin and Charles Boyer in the tryout of "Kind Sir." Take for that stand was \$40,707 on the first week and a house record of \$40,510 for the second, for a fortnight record of \$81,217.

Deborah \$35,549, **Toronto Record**

Royal Alexandra house record of \$35,549 was set last week by Deborah Kerr in "Tea and Sym-pathy" to sellout and turnaway biz for all performances.

biz for all performances.

Previous mark for the 1,525seater had been racked up this
season by Katharine Cornell and
Tyrone Power in "The Dark Is
Light Enough" for \$29,786, this
beating by \$15 the house mark
previously set by The Lunts "I
Know My Love." Noted, however,
that "Tea" was \$4.50 top, compared to \$4 for Cornell-Power.

TEAHOUSE' BIG \$38,200, 'FINIAN' \$1,600 IN L.A.

Los Angeles, Feb. 1.

Legit biz continues on the upgrade at the Biltmore, where thirdstanza of "Teahouse of the August Moon" socko last week. House is near a sellout for balance of stay, closing Feb. 19. Ony other legits last week were "Finian's Rainbow," "Be My Guest."

"This Is Your Life, Mendel,"
English translation of the Yiddish
play by Isadore Friedman, opens
tonight (Tues.) at the Playhouse.
Estimates for Last Week

Teahouse of the August Moon, Biltmore (C) (3d wk) (\$4.40; 1,636) (Burgess Meredith) (Scott McKay). Smash at over \$38,200.

Be My Guest, Civic Playhouse (C) (6th wk) (\$3; 400) (Leo Fuchs). Okay \$3,500; closed last Sunday night (30).

Finian's Rainbow, Hollywood Repertory (5th wk) (\$3.30, 276) (Charles Davis). Dim \$1,600.

'Pacific' Modest \$24,800 At Scranton, Binghamton

At Scranton, Binghamton
Binghamton, N. Y., Feb. 1.
"South Pacific" grossed nearly
\$24,800 last week in an eight-performance split. The Iva WithersAlan Gerrard starrer took in almost
\$14,000 in five performances Monday - Thursday (24 - 27) at the
Temple, Scranton, and over \$10,800 in three performances FridaySaturday (28-29) at the Binghamton here.

Rodgers-Hammerstein musical is at the Auditorium, Rochester, this

Scheduled N. Y. Openings

CREQUIED N. I. Upenings (Theatre indicated if set) Wisterla Trees, City Center (2-2). Southwest Cerner, Holiday (2-3). Dark is Light Eneugh, ANTA (2-9). Desperate Hours, Barrymore (2-10). Thigh! Barnetand, Morosco (2-16). With Stockings. Imperial (2-24). Silk Stockings. Imperial (2-24). Silk Stockings. Imperial (2-24). Bus Stop, Music Box (3-2). Three Tenisht, Plymouth (3-21). Cat en Het Tin Roed, Morosco (3-24). Once Upen Tailor (4-11). Ankies Aweigh, Hellinger (4-16). Light Opera Season, City Center (4-20). Damn Yankes, 46th St. (3-5).

Jurio & Paycock, Gr'nw'ch Mews (2:12).
Grass Greener, Downtown Nat'l (2:15).
Hamboo Cross, Black Friars (2:21).
Marchant Venice, Jan Hus (2:22).
Three Sisters, 4th St. (2:23).
Shoostring Revue, Pres. (2:28),
Miser, Downtown Nat'l (3:24).
King Lear, Downtown Nat'l (4:28).

Bracken Scratches 26G On 'Itch' Week in Cincy

On 'Itch' Week in Cincy Cincinnati, Feb. 1.

"Seven Year Itch," starring Eddie Bracken, grossed a near-capacity \$26,000 last week in the 1,300-seat Cox. Top was \$3.96. It was season's high for this house. Heavy Guild subscription support built sellouts for most performances in the face of terribiy coid interference to traffic in last half. Deborah Kerr in "Tea and Sympathy" in at the 2,500-seat Taft this week at \$4.52 top.

Channing \$28,600, 'Samarkand' \$8,500, 'Hours' 10G, Philly

Philadelphia, Feb. 1. Mixed notices and reception met two of last week's arrivals, "To-night in Samarkand" and "Tender Trap," There was no guestion, however, about local regard for the musical entry, Carol Chan-ning's "Wonderful Town," in a sock return at the Shubert.

sock return at the Shubert.

There-were no new stage offerings this week, the first such dearth since Dec. 20. Coming up Feb. 7, are "Dear Charles," Forrest, two weeks; Feb. 14, "Bus Stop," Walnut, tryout, two weeks, and March 7, "Cat on a Hot Tin Roof," Forrest, tryout, two weeks.

and March 7, "Cat on a Hot Tin Roof," Forrest, tryout, two weeks.

Estimates for Last Week
Pajama Tops, Erlanger (C) (2d wk) (\$3.60; 1.890) (Diana Barrymore). Comedy doing hefty trade on twofers; around \$11,000.

Tonight in Samarkand, Forrest, (D) (\$4.20; 1.760) (Louis Jourdan). Mystical drama about circus life got split decision from crix; about \$8.500 for seven performances.

Desperate Hours, Locust (D) (3d wk) (\$4.20; 1.580) (Karl Malden, Nancy Coleman. Well received Joseph Hayes thriller drew around \$10.000.

Wonderful Town, Shubert (M) (\$5; 1.880) (Carol Channing). Musical got nearly \$28.600 on the first stanza of its return.

Tender Trap, Walnut (C) (\$3.60; 1.340) (Kent Smith, K. T. Stevens, Russell Nype). Touring edition of recent Broadway show got generally favorable press reaction; almost \$14,200.

'MOON' SHINES FOR 16G IN FIRST WEEK IN S.F.

San Francisco, Feb. 1.

After good notices in all papers,
"The Moon is Blue" did a nice
\$16,000 at the 1,758-seat Curran
last week at a \$3.30 top. Continues
this week.
"Teahouse of the August Moon"
is due Feb. 21 at the Curran for
an indefinite run on subscription.

'Corner' \$15,700, Cleve.; Crix Help Buck Cold

Claveland, Feb. 1.

Eva Le Gallienne in "Southwest Corner" pulled a satisfactory \$15-700 in eight performances at \$3.50 top at the Hanna last week. Consistently favorable reviews helped offset the brutal cold snap for the pre-Broadway tourer.

House goes dark for mext three weeks until Tallulah Bankhead arrives Feb. 21 in "Dear Charles."

'Guys' 181G, Buffalo

Buffalo, Feb. 1.
"Guys and Dolls" took in nearly
\$18,500 at the Erlanger here last

week.

The Manny Davis production is at the Colonial, Dayton this week.

B'way Up 'n' Down; 'Fancy' \$31,000 (4), 'Prize' 12G (6), 'Seed' 33½G, 'Pan' 46G 'Festival' \$5,600, 'Wedding' \$10,100

Broadway was generally off last week. Dips of \$1,000 or more were week. Dips of \$1,000 or more were registered by 10 shows. Smashes held steady, with a few other entries moving slightly ahead of the previous tanza.

There were two preems last week. "Grand Prize" and "Plain and Fancy." Latter show joined the sellout list, bringing that total to eight.

Estimates for Last Week. Keys: C (Comedy.) D (Drama). CD (Comedy.Drama), R (Revue.) MC (Musical-Comedy.), MD (Musical-Comedy.), MD

Festival, Longacre (C) (2nd wk; 14; \$5.75-\$4.60; 1,048; \$26,317) (Paul Henreid, Betty Field). Almost \$5.600 (previous week, \$13,-100 for first six performances); closes next Saturday (5).

Flowering Peach, Belasco (D) (5th wk; 39; \$5.75-\$4.60; 1.077; \$28,300) (Menasha Skulnik). Nearly \$22,400 (previous week, \$23,400).

ly \$22,400 previous week, \$23,400).
Grand Prize, Plymouth (C) 11se
wk; 5; \$4.60; 1,107; \$29,500) (June
Lockhart, John Newland). Opened
last Wednesday (26) to two favorable reviews (Chapman, News;
McClain, Journal-American), four
negative notices (Coleman, Mirror;
Hawkins, World-Telegram; Kerr,
Herald Tribune; Watts, Post) and
one yes-no opinion (Atkinson,
Times); over \$12.000 for first five
performances and one preview.

House of Flowers, Alvin (MC)
(5th wk; 36; \$6.90; 1,150; \$47,000).
Over capacity at nearly \$46,000,
with take cut by theatre party
commissions (previous week,
\$45,100).

commiss \$45,100).

Kismet, Ziegfeld (OP) (61st wk; 484; \$6.90; 1.528; \$57.908) (William Johnson, Elaine Malbin). Over \$47,300 (previous week, \$49,500).

\$47,300 (previous week, \$49,500).

Lunatics & Lovers, Broadhurst
(C) (7th wk; 56; \$5.75-\$4.60; 1,160; \$29,500). Over capacity, nearly \$31,700 (previous week, \$31,800).

Mrs. Patterson, National (D) 91th wk; 70; \$6,90-\$5.75; 1,172; \$36,000) (Eartha Kitt). Almost \$17,200 (previous week, \$22,100; closes Feb. 26, to tour.

Pajama Game, St. James (MC) 38th wk; 300; \$6,90; 1,571; \$51,717) (John Raitt, Jahis Paige, Eddle

Miscellaneous

Doctor's Dilemma, Phoenix (C)
(3rd wk; 24; \$4.60-\$3.45; 1.150; \$24.067). Nearly \$13,500 (previous week, \$14.000).

CLOSED LAST WEEK

CLOSED LAST WEEK

Dear Charles, Morosco (C) (201h
wk; 154; \$6,90-\$5.75-\$4.60; 935;
\$29,850) (Tallulah Bankhead).
Nearly \$18,500 (previous week,
\$17,900); closed last Saturday (29),
to tour, at an approximate \$40,000
loss on a \$75,000 investment.
Time of Your Life, City Center
(CD) (2d wk; 16; \$3.60; 3.090; \$50.,
160) (Franchot Tone). Aimost \$45,600 (previous week, \$39,300 for
first eight performances), wound
up limited two-week stand last
Sunday (20).

OPENING THIS WEEK

Wisteria Trees, City Center (D)

Wisteria Trees, City Center (D) (\$3.60; 3.090; \$50,160) (Helen Hayes), Joshua Logan adaptation of Anton Chekov's "Cherry Orchard," revived by the New York City Center Theatre Co. as the fourth and final production of a four-play, eight-week drama festival on a total budget of approximately \$200,000, including operation, but excluding bonds.

Southwest Corner, Holiday. (D)

tion, but excluding bonds.

Southwest Corner, Holiday. (D)

(\$5.75-\$4.60; 834; \$28,000) (Eva
LeGallienne). Play by John Cecil
Holm, based on Mildred Waiker's
novel, presented by John Huntington; production financed at \$60,000, cost about \$68,000 to bring in,
including approximately \$15,000
tryout loss, but excluding bonds,
and can break even at around \$15,500
, opens tomorrow night (Thurs.).

OFF BROADWAY SHOWS igures denote opening dates)

Importance Being Earnest, Provincetown (11-9).

Merchant of Venice, Club Theatre (1-17-55).

Thieves Carnival, De Lys (2-1-55).

(2-1-55).
Troublemakers, President (12-30-54); closes Feb. 20.
Twelfth Night, Jan Hus (11-9-54); closes Feb. 13.

'Late Love' 7G, St. Loo

St. Louis, Feb. 1.

St. Louis, Feb. 1.

"Tea And Sympathy" starring
Deborah Kerr, is due Feb. 14 to
reopen the American Theatre here.
It's in for one week.

"Late Love" grossed a modest
\$7,000 last week as a one-week
stock entry at the Empress. "Lo
and Behold" opens tonight (Tues.),

Total Legit Grosses

Following are the comparative figures based on VARUETY'S box-office reports for last week (the 35th week of the season) and the corresponding week of last season:

BROADWAY

	This	1953-54
	Season	Season
Number of shows current	28	24
Total weeks played so far by all shows.	708	662
Total gross for all shows last week	\$806,300	\$698,700
Season's total gross so far	\$19.503.800	\$18.416.500
Number of new productions	40	42

ROAD

Excluding stock

Number of current shows reported.... 21
Total weeks played so far by all shows. 576
Total gross for all shows last week... \$440,900
Season's total gross so far..... \$13,647,100 493 \$517.900 \$11.263.300

Shubert Anti-Trust Suit

Court via its 1953 decision that professional baseball is not subject to the anti-trust laws. In each instance the pending anti-trust suit was thrown out by a N. Y. Federai court which contended the baseball (Toolson) verdict also exempted legit and boxing.

The Supreme Court went into considerable and contended the supreme court went into co

LEGITIMATE

ed legit and boxing.

The Supreme Court went into considerable detail on this point in the Shubert decision. It explained that it had decided—the Toolson case because the Supreme Court had also ruled baseball was Court had also ruled baseball was exempt from the Sherman Act in the Federai League baseball case of 31 years ago and because in all that time Congress had never acted to bring baseball under the Sherman Act. On the other hand, legit and professional boxing had never been before the Supreme Court on the monopoly issue.

"Toolson was a narrow applica-tion of the rule of state decisis," said the court in the Shubert de-eision. "The defendants would have us convert this narrow applinave us convert this narrow appli-cation of the rule into a sweeping grant of immunity to every busi-ness based on the live presentation of local exhibitions, regardless of how extensive its interstate phases may be. We cannot do so. If the may be. We cannot do so. If the Toolson holding is to be expanded—or contracted—the appropriate remedy lies with congress.
"Moreover, none of the considerations which ied to the decision

in Toolson is present here. This court has never held that the theatrical business is not subject to the Sherman Act."

In this connection, remind the desirion, just then a year after the

decision, iess than a year after the Federal basebail decision of 1914, the Supreme Court ruled in the Hart case that vaudeville was not exempt from the anti-trust laws. Since then it has many times ruled that motion pictures are subject to the anti-trust laws.

The original Shubert complaint, filed by the anti-trust division, named as defendants Lee and J. J. Shubert, Marcus Heiman, the United Booking Office, Seiect Theatres Corp, and L. A. B. Amusement Corp. The Justice Dept. ai-

Court via its 1953 decision that jeged that the Shubert interests professional baseball is not subject to the anti-trust laws. In each instance the pending anti-trust suit stance the pending anti-trust suit stance the pending anti-trust suit tractions exclusively through the

trade via a conspiracy to compel other producers to book their attractions exclusively through the Shubert interests; to discriminate in favor of their own productions in bookings, and to combine to maintain their power in booking and in presentations.

In the prize fighting case, the decision commented that "it would be sufficient to rest on the aliegation that over 25% of the revenue from championship boxing is derived from interstate operations through the sale of radio, television and motion picture rights."

Dissents here were filed by Justices Felix Frankfurter and Sherman Minton. The latter wrete in his opinion, "We are not dealing he e with the question of whether the respondents have restrained trade in or monopolized the radio and television industries. That is a separate consideration.—What others do with the pictures they are allowed to take of a wholly local spectacle or exhibition, by thereafter using the channels of interstate comme.ee to exhibit them, does not make a package deal.

"The respondents have nothing

The respondents have nothing to do with the transmission of sound or the pictures. Because these incidents are not directly involved, no effort was made to bring the radio and television companies and the sponsors into the case.

Birdwell Case Up Mar. 7

Los Angeles, Feb. 1.

Superior Court has continued until March 7 the suit for money allegedly due him filed by Russeil Birdwell, publicist, tast April 26 against Paul Gregory, Gregory Associates and Charles Laughton for Martial."

Birdwell stainer.



EUROPE TO N.Y.

ANNE JACKSON **ELI WALLACH** PETER WALLACH

TEAHOUSE LTD. TO TEAHOUSE CO. INC.

'Pajama' Theatre Tour A Give-Away Program; Lost: One Bus, One Hat By JESSE GROSS

By JESSE GROSS

It pays to go to the theatre. At least, that was the case last Saturday (29) when 216 legit enthusiasts bussed-it from New York to attend the preem performance of the touring company of "Pajama Game" at the Shubert Theatre, New Haven. Shelling out \$14.50 each, the N. Y.-N. H. contingent got back the equivalent of aimost twice their investment in food, fare, show tickets and souvenirs. Rubber-tire trek was the initial

twice their investment in food, fare, show tickets and souvenirs. Rubber-tire trek was the initial junket of Theatre Tours, a division of Theatricai Subsidiaries, Inc., formed several months ago by legit producer Alex Cohen. Utilizing five busses, with Sardi's, N. Y., as the terminal, the tour got underway at about 3:45 p.m. Before busses left, the upper floor of the restaurant resembled a miniature Macy's bargain counter, with personnel behind tables distributing pajamas to all patrons and orchids to the femme travelers.

During the wait for the trip to begin a quipster noted he'd previously trekked to New Haven for a quipster noted he'd previously trekked to New Haven for a football game but never a "Pajama Game," and there were kidding references to hip flasks. An eye opener was a request from a couple of just-arrived Rhode Islanders to join the junket, but since Cohen was unable to serape up the ducats, he suggested they eatch the Broadway edition of the

up the ducats, he suggested they eatch the Broadway edition of the

eatch the Broadway edition of the nusical.
Roundtrip took approximately 12 hours and came off smoothly except for such inevitable mishaps as a bus getting lost (only briefly) and one customer losing his hat, which Theatre Tours will replace. Timing on the trip to New Haven was off about 20 minutes, but the curtain was heid until the arrival of the busses. of the busses

of the busses.

Besides the pajamas, which retail at \$5, each couple received an original cast aibum of the musical (\$4.95) and a copy of published text (\$2.75). Theatre Arts mag (50c), a souvenir booklet of the show (50c) and tickets (\$5.50 each) ware distributed to all. Roundtrib show (50c) and tickets (\$5.50 each) were distributed to all. Roundtrip bus fare to New Haven is about \$3.30 while fulicourse dinners, with patrons split between the Red Barn and the Clam Box, both in Westport, Conn., would probably Barn and the Clam Box, both in Westport, Conn., would probably have run non-junketers a minimum of \$3.50. In addition, a midnight snack of milk and cookies was served on the return trip and gals received a small viai of perfume.

Gross take for the tour was \$3,132, with profit not yet determined.

Midwest Spurt

Continued from page 71 a Minneapolls date pending its reception on its first two stops. The Princeton engagement was highly encouraging, and I think you can hope for it."

hope for it Kaplan also was advised that Kaplan also was advised that other Minneapolis prospects for this season include "Oh Men, Oh Women" and "King and I." both now in Chicage, plus "Solid Gold Cadillac" and "Anniversary Waltz." although the latter two will have to change routes in order to play here.

here.
"From here on we appear rich in fall prospects for you," the ietter continued. "The Teahouse of the August Moon' and very possibly 'Kismet' will be piaying eastward from the Coast early next fall."

Assuret will be playing eastward from the Coast early next fali."

Definitely set for the Minneapoiis Lyceum during the next several months are "Tea and Sympathy." Feb. 21-26, and "Pajama Game." May 4-14. They will bring the total of seven promised Theatre Guild subscription offerings here to an actual five.

Because of the Theatre Guild's inability to deliver the promised goods to subscribers the past several seasons, Kaplan fears that the subscription season plan may be doomed to extinction. There has been grumbling from the 2,000 odd subscribers who make substantial advance payments to enroll and then at the season's end get refunds because most of the promised shows fail to appear.

Prior to this season's opening "King and I" was the main bait used to enroll subscribers. However, the management decided to defer the show's Minneapoiis engagement until after the Chicago run, which may span the present season.

Hotelman Jack Hardy Leaves Phila. Hospital

Philadelphia, Feb. 1.

J. Martin (Jack) Hardy, for years managing director of the Ritz Carlton Hotel here until its closing last fall to be turned into an office building, was discharged iast week from Graduate Hospital, where he has been confined off and on since October.

and on since October.

Going to the hospital originally for a routine checkup, Hardy has had two serious operations and a few weeks back the doctors despaired of his life. He emerged from the hospital twice, once become Theoreticing and again after Thanksgiving and again after Christmas hoiidays, only to have to return.

Upon complete recovery, Hardy expects to announce a new hotel connection. He is well known in legit circles.

New Shubert Suit

Continued from page 71;

tion) an amount equal to the value of Lee's interest in the partnership, or at their option the profits at-tributed to the estate.

tributed to the estate.

Lengthy Defense
A lengthy defense by Lawrence and Kiein elaims that Lee's will provided that the business shouid not be liquidated and gave J. J. the option of continuing it. It admits that J. J. is in possession of the partnership assets and is directing the operation of the business, and states that J. J. has not refused an accounting to the executors of Lee's estate.

Defense ciaims that J. J. has

ecutors of Lee's estate.

Defense ciaims that J. J. has given certified public accountants of the executors access to the books and records. It's further aileged that Milton Shubert and Mrs. Goide have no authority to institute this action, that it's unnecessary, unjustified and unwarranted, and that its prosecution constitutes a threat of "vast and irreparable damage" and waste of Lee's estate.

Lawrence and Klein further state that the piaintiff's suit would resuit in forced liquidation and result in force inquitation almost sale of stock of approximately 75 ciosely-knit corporations, owning theatres and other interests in numerous cities. Duo contend that after Lee's death J. J., offered to settle the executors' ciaim by transferring to them one-haif of the shares of stock held by the partnership. They state in an affidavit that the J. J. offer is fair, just and reasonable and should have been, and still should be, accepted by all of Lee's executors. Action sought by plaintiffs, Lawrence and Klein argue, is contrary to and in violation of provisions contained in Lee's will, which they ciaim stated that the theatrical and other enterprises constituting a saie of stock of approximately

other enterprises constituting a partnership business should continue during the life of J. J. They also claim that the action is contrary to and in violation of Lee's pian to turn over his entire residu-ary estate to the Sam S. Shubert Foundation, founded by him and

Foundation, founded by him and J. J.

Lawrence and Klein additionally state that Lee's will directed the executors to give special weight to the judgment of Kiein, and argue that the ofter of J. J. to distribute is fair and reasonable and in the best interests of Lee's estate and the beneficiaries. Kiein further notes that under Lee's will, J. J. was given the power to con-J. J. was given the power to conduct and continue the business as long as he lives and to prevent forced liquidation or partition of

the partnership.

Mrs. Golde, incidentally, has another N. Y. Supreme Court suit against J. J., in which she originally sued for stock that J. J. took naily such for stock that J. J. took out to the value of \$300,000. The complaint was later amended to cover \$400,000 in stocks removed for a safe deposit box registered in Lee's name.

Mrs. Goide claims that the certification stocks are such as the certification stocks.

Mrs. Golde claims that the certificates removed by J. J. were on her behaif. She's asking that J. J. surrender these certificates, which he refuses to do.

Off-B'way Show

The Passion of Gross

The Passion of Gross
Arthur Langer & Bernard Lubar production of drama in three acts (16 scenes), by Harold Levitt. Features Jack Giftord, Sylvia Short. Richard McMurray, Elaine Hyman, James Dukas, Louis Criss. Direction, Paul Vincent Gordon: scenery, lighting and costumes. Paul Bylbert; associate tal music, Edward Herzog, At Theatre de Lys. N.Y., Jan. 22, '55; 2.90 top. Meredith Kale Louis Criss Wilma Dodenhopf Elaine Hyman Arthur Scuffington. Donald Fernow Eugenie Gross Sylvia Short Charles Reynolds Nurse Gross Indicated Sylvia Short Charles Reynolds Nurse John Lightidate Gross Sylvia Short Gross Gross Gross Sylvia Short Gross Gross Gross Sylvia Short Gross Gross

"The Passion of Gross" is lost in a maze of words and symbolism. There are occasional moments of ciarity, but Haroid Levitt's script-ing is generally obscure. Definite-ly not for Broadway, it looks like another miss for the Theatre de

Lys.

Play deals with the martyrdom of a meek coiiege professor, Alexander Gross, who refuses to sign a loyaity oath. As the only facuity member to hold out, he loses his job, is shunned by his colleagues and a thesis, on which he labored seven years, is given the go-by. Although Levitt has chosen a worthy issue as his principle theme, his treatment is ineffectual.

Besides the script deficiencies

treatment is ineffectual.

Besides the script deficiencies mentioned, play's title character lacks effectiveness. Absent-minded, mild-mannered, ridiculed by his students and colicagues, unsatisfying to his wife, Gross couid be an argument for signing loyalty oaths, rather than the reverse. As portayed by Jack Gilford, he's more pathetic than statuesque. Gilford has a lengthy acting assignment and is at his best midway during the second act.

As the wife. Sylvia Short is gen-

the second act.

As the wife, Sylvia Short is generally appeaing, while Richard McMurray is good as a cynical professor who seduces her. James Dukas is okay as the coilege head who condemns Gross' individual stand. Other cast members perform capably.

(Closed last week.)

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CLASES START ON FERRUMAY 13.

331 WEST 48th STRET, N.Y.C. 36
COlumbus 5-8618

Chi Opera Drops 14G in Initial Run; Preps 300G Drive for 2d Season

Chicago, Feb. 1.

Lyric Theatre, Chicago's nonprofit resident opera company,
wound up its initial two-week season with a deficit of \$13,958.42.
Deficit by operatic standards is
considered minute; opera deficits in
Chi in the past went over \$1,000000 annually. The relative success
of the first season, coupled with
the unanimously favorable critical
response, has cued plans for an expanded five-week schedule next
fall.

Lyric co-directors.

fall.

Lyric co-directors Carol Fox and Lawrence V. Kelly are currently in Europe on a talent hunt mission. They expect to re-sign Maria Callas, presently singing at La Scala in Milan, whose American debut was the smash hit of Lyric's first series. Mme. Callas, reportedly was paid \$2.000 for each of her six performances, plus transportation for herself and husband, Giovanni Meneghinl, and other "fringe" benefits.

efits.

Payment of last season's deficit has been pledged by the Lyric Guild, fund-raising arm of the organization, which is launching a drive shortly to raise \$300,000 for permanent capitalization. Total expenses of \$287,676 were incurred during the 16 performances of eight operas. Boxoffice income, totalling \$3% of Civic Opera House capacity, was \$216,438. Added to that were \$56,383 in contributions and \$897 in miscellaneous income, for a total take of \$273,717.

Payroll breakdown shows sing-

for a total take of \$273,717.

Payroll breakdown shows singers received \$66,835. orchestra
\$53,721, conductors and stage directors \$19.825, chorns \$30,422 and
ballet \$5,318. Travel expenses
(principally artists) amounted to
\$15.526.06. Low Opera House
rental and services totalled \$15,311.82. With both Miss Fox and
Kelly donating their services, office
staff expenses other than publicity
and promotion were \$6,153.83.

Bechet to Baton Bow Of Ballet to His Music; Sombert in New Troupe

Paris, Feb. 1.
Claire Sombert, Gallic bailerina who appeared in N. Y. last season with Ballets de Paris, is to do a ballet written by Sidney Bechet and Andre Coffrant, "La Nuit Est Uune Sorciere" (Night Is a Witch), which will have its preem at the forthcoming Dance Fest of Aix-Les-Bains for a first presentation at Llege Begium Pierre Lacotte is Bains for a first presentation at Llege, Belgium. Pierre Lacotte is choreographer. Ballet concerns a sleepwalker who kills his fiancee and her mother and father because they offended him. He is accompanied by a Negro valet who kills him in the end. t presentation at Pierre Lacotte is

Bechet will lead the orchestra himself for the opening, and has already had the music performed. He's also made a recording, which has become a big seller.

Lacotte has created a new ballet company with Miss Sombert, which will how nort Sentember at the

company with miss Somoert, which will bow next September at the Theatre Des Champs-Elysees. Other new dances in the rep are one by film director Jean Renoir with music by pop writer Leo Ferre, and a first ballet of Sigl Wayenberg, another songsmith.

Ballet Theatre \$35,000 For Its Week in Frisco

Despite excellent reviews, Ballet Theatre took in an estimated \$35,000 for eight performances last week at the War Memorial Opera House, for a disappointing boxoffice. A 3,500-seat house, the War Memorial scaled to \$4 could rack up a seilout gross of around \$10,000 per performance.

The slim Frisco showing followed on the heels of a strong Los Angeles date and caused local observers to wonder if the reason was the rash of ballets playing the city

servers to wonder it the reason was the rash of baliets playing the city this year. The London Festival Ballet was just here and the Bal-let Russe de Monte Carlo opens next Monday (7) for six perform-

Emile Renan, N. Y. City Opera baritone who also edits the "Back-slage Noises" column in AGM-zine, artists' union publication, off on winter vacation to Texas and Mexico, returning March 1.

Frisco Opera Troupe Readies Six-Show Run

San Francisco, Feb. 1.
Campbell McGregor's Cosmopolitan Opera Co., a local troupe, begins a series of six presentations at the War Memorial Opera House Feb. 15 with Eva Likova, John Alexander and Richard Torigi in "Manon"

"Manon." with Herva Nelii, Cesare Bardelli and Dean Smith, is
set for Feb. 18; "Faust." with Guiliam Wilderman, Feb. 22; "La Boheme," with Davis Cunningham,
Lucla Evangelista and Dolores
Davis, Feb. 25; "La Traviata," with
Miss Evangelista, Davis Cunningham and Bardelli, March 1; "Madame Butterfly" with Joy Kim,
Dean Smith and Lydia Ibarrondo,
March 4.

Offer Whiteman In Package Deal

Paul Whiteman is being offered to local concert managers on a limited basis as conductor of a special all-Gershwin program. He's being pitched as a package, with a piano soloist and a vocalist, and is providing his own orchestrations although utilizing the local symphony for the event. Package is priced about \$3,500.

Whiteman tried the idea out on

symphony for the event. Package is priced about \$3,500.

Whiteman tried the idea out on his own last summer at the Hollywood Bowi and at Red Rocks, Colo., and proved a big grosser. As result, the Coppicus, Schang & Brown division of Columbia Artists Mgt. Is offering the package for limited dates, for this summer and for next winter's indoor season. Because Whiteman is on the permanent staff of the American Broadcasting Co., each date must be cleared with ABC.

The maestro is conducting an all-Gershwin concert with the ABC Symphony Orchestra at Carnegie Hall, N. Y., Feb. 12, for the Gershwin Memorial Foundation. The Columbia Mgt. tieup is a reunion for Whiteman and Frederick C. Schang, the bureau's prez. Schang took Whiteman on about 25 years ago, and for two years solidly, for about 360 days each year, toured

took Whiteman on about 25 years ago, and for two years solldly, for about 360 days each year, toured a Gershwin concert setup successfully here and abroad. Schang admits it's the only attraction Columbia has ever had that toured two years straight without any seasonal or holiday layoffs.

VET ESCUDERO SET FOR N.Y. HISPANO FLING

Booking of Vicente Escudero and Booking of Vicente Escudero and his dance company into the Playhouse, N. Y., for two weeks starting Feb. 7 has aroused unusual attention, on several counts. Noted Spanish dancer, last here in 1935, is now nearly 70 the admits to 62. Average age of his troupe is reported at 19, however.

His former appearances, special style and his pronouncements on flamenco dance have excited both afternoon of the proposed of

Monday night (31). If Broadway reception is good, management may keep Escudero here for a ionger spell, to fill other dates, summer engagements and fuller tour next season. Company is being presented here by Maurice Attlas, N. Y. Importer-exporter who's an Americanized Spanlard. He's financing, with Charles E. Green, as Attlas' general manager, doing the booking.

Green has a minimum contract of 10 weeks with Escudero. Overseas passage and expenses to date are around \$35,000. Weekly N. Y. nut will be about \$9,000. Troupe comprises nine dancers and two gultarlists, with a flamenco singer as a possible addition.

WAGNER CHORALE TOUR

The Roger Wagner Chorale will make its first transcontinental tour next January through March under Kenneth Allen Associates manage-

The touring choraie will consists of 30 voices, plus two pianists.

U.S. Composer Platters OK for Export to Israel

Washington, Feb. 1,
U. S. records of classical and semi-classical music may now be exported to Israel under the informational Media Guaranty Program of the U. S. Information Agency. Eligible records are limited to classical and semi-classical 10 and 12-inch longplays for 33 rpm machines. They must consist exclusively of works by American composers or of works performed by American artists or orchestras, USIA explained.

Since 1952, books and periodicals

Since 1952, books and periodicals valued at about \$4,500,000 have been exported to Israel under the

Opera on Grand Scale With Impressive Bow Of Tebaldi in 'Otello

Grand opera—real opera in all its stilted grandeur—came back Impressively to the Metropolitan Opera House, N. Y., Monday night

impressively to the Metropolitan Opera House, N. Y., Monday night (31), with the first performance there since '1952 of Verdi's 'Otello.' A distinguished, excling though uneven evening resulted, mainly from the casting of three top figures—Renata Tebaldi, Marlo Del Monaco and Leonard Warren—In the lead roles.

Mme. Tebaldi, a great dramatic soprano and singing actress from La Scala, in Milan, made her Met debut as Desdemona to a gala and music-wise audience that taxed the house, critically as well as in numbers. It was the biggest crowd the auditorlum could hold, the press list keeping the gate down to around \$19,300. Management reported an even greater demand for tekets than for the recent Marlan Anderson debut, and this merely by quiet word-of-mouth on Mme. Tebaldi and her recordings. Every singer and critic in town was there, and intermission-talk buzzed with comment and comparisons. comment and comparisons.

comment and comparisons.

Mme. Tebaldi revealed herself a
beautiful stage figure, a quietly impressive actress and a dramatic soprano of range and power. Her
singing in the main is poised, unstrained, with chiselied distinction.
Head tones are spun out softly and
beautifully for sheer esthetic desight. Here is a great addition to
Met Opera ranks, probably the
finest since Flagstad.

And this in the face of an un-

finest since Flagstad.

And this in the face of an uneven, not completely satisfying performance Monday night. The diva's understandable nervousness facing a Met debut, the strangeness of the house and stage, were accentuated by erratic conducting on the part of Fritz Stiedry. The orchestra was steadily too loud, even for the opening-scene choruses, while cues, beat and tenspi were often insecure. So were some of Mme. Tebaldi's forte passages or emissions, as result. But as the evening progressed, her artistry and vocal powers took on increasing distinction, and the Willow Song and Ave Maria in the fourth act were musical achievefourth act were musical achieve-ments of the highest order.

ments of the highest order.

Del Monaco was an outstanding
Otello, even though he strained
and shouted a little too much, and
overacted the roie, especially in
later scenes. But he has the brilliant ringing tenor, the schooling
and bearing, for the taxing role,
and carried it off. Warren made
a lively lif not malevolent Iago,
with noteworthy singing. Paul
Franke made the Casslo a vivid
figure, and Martha Lipton was a
good Emilla. Dino Yannopoulos'
staging was generality effective. staging was generally effective.

Bron.

Warner Subsid to Rep Labanotation Bureau

Labanotation Bureau
The Labanotation Bureau of
N. Y., foremost dance notation system in the terp field, is making a
deal with Music Publishers Holdi
ng Corp., a Warner Bros. subsid,
to represent them. The MPHC,
which handles all of WB music
copyrights, will publish the Laban
ballet scores. The Laban system
of writing down dance steps for
subsequent performances is now
being used throughout the world.
The new MPHC tieup will be
formally signalized at a press confab next Monday (7) at the publishers' N. Y. offices, with Lincoln
Kirstein, George Balanchine, and
other ballet notables in attendance.

Personality Clash Seen in Kirstein's Center Mgt. Vamp; Tension Due to Stay

Top Russian Fiddler Set for Japan Dates Tokyo, Jan. 25.

Japan will import some high-grade Russian culture early this spring. David Oistrakh, one of the world's top violinists, is due in Tokyo for a series of recitais.

Sponsored by the Yomiuri Shim-Sponsored by the Yomiuri Shimbun, one of the country's three leading dally newspapers, the Red fiddler will give 12 recitals increand in Osaka and Fukuoka. Arrangements for the tour were made by Shinten Jitsugyo, a Japanese trading company which imported the Soviet film, "The Grand Concert," in 1953.

Concert Shakeup In S.F.; Posz Out?

San Francisco, Feb. 1.
William E. King, manager of the
San Diego Symphony, will start a
concert series here next season,
presenting classical and popular attractions, with the cooperation of
Columbia Artists Mgt. and National
Concert & Artists Corp. of N. Y.,
at the War Memorial Opera House.
The two major N. Y. bureaus previously booked through Paul Posz
of the California Civic Music &
Arts Foundation.

Posz, who founded the CCMAF some years ago, has presented Co-lumbla and NCAC attractions for a number of years. He was at one time manager of the San Francisco

King is currently in San Francisco making preliminary arrangements and has already moved his family to town. He will continue to present his Master Artists Series in San Diego in addition to his series here.

series here.

Posz, contacted at his country home in Coiusa, would make no comment on the upcoming change, which has San Francisco concert circles buzzing, except to say that he has written Columbia and will make a statement next week when he hears from them. However, he added, he doubts that any final decisions have been made.

The California Civic Music &

cisions have been made.

The California Civic Music & Arts Foundation, a non-profit group, has usually presented a season of from 18 to 25 events. Posz has been its paid director. Last year the season was good enough for a surplus profit of some \$4,800 to be donated to the San Francisco Ballet. This year, however, recipits are considerably below normal and the season might lose money. It's understood that there has been considerable discontent with Posz's absentee management of the events. Posz has devoted a good deal of time in recent years to his rice ranch.

King's handling of events would

to his rice ranch.

King's handling of events would begin with the regular season next fall. What will now happen to CCMAF, with the big bureaus switching allegiance (and artists), is problematical.

YUGO OPERA-BALLET IN MILD LONDON PREMIERE

London, Feb. 1. London, Feb. 1.
Yugoslav National Opera and
Ballet Co. made only a mild impact
when it opened a limited season
at the Stoll Theatre last week. InItial productions of the opera,
"Prince Igor," and the "Romeo and
Juliet" ballet garnered only lukewarm notices.

Peter Daubeny presents the com-pany. It's understood the project was heavily subsidized by the Tito government and as there were substantiai advance booki not prove unprofitable. okings, it may

Opening production of "Igor" was dull and heavy-handed and the principal singers infused little joy into the Borodin score, while the "R & J" ballet was oid-fashioned in its conception, with melodramatic acting often substituting for circled depolar. The company ciassical dancing. The company staged "Ero the Joker" last Friday (28) and "Gingerbread Heart" last night (Mon.). Myro.

Resignation last week of Lincoln Resignation last week of Lincoln Kirstein as managing director of N. Y.'s City Center of Music and Drama the stays on as director of its ballet wing, the N. Y. City Ballet) was no great surprise to insiders. Some had seen it coming a long time—or since the day he was appointed 2½ y.a. s. 280.

**Electrical actions a preclipitated of the communication of the commun

was appointed 2½ y, ars ago.

Kirsteln's action, preelpitated
by renewal for another year of the
contract of Joseph Rosenstock as
director of the Center's opera section, the N. Y. City Opera Co., was
announced as a disagreement between Kirstein and the Center's
board of directors over basle pojley. But the splitup goes deeper
than that—in a fundamental, Irreconcilable clash of personalities
as well as policles.

reconcilable clash of personalities as well as policles.

As in most instances of quasiofficial or civic organizations with
large boards of directors, a couple
of altruistic, aggressive people assume responsibility and do most
of the actual work. In the Center's case, from the very start 12
years ago, it's been Newbold Morris, board chairman, and Morton
Baum, finance committee head,
who ran the Center. There was
no appointed managing director.
Arrangement hasn't always been
satisfactory to other board mem-

no appointed managing director. Airangement hasn't always been satisfactory to other board members. In 1952, Howard S. Cullman, the Center's treasurer, and Gerald F. Warburg, another board member be resigned over administration policy and lack of a resident manager. Kirstein's appointment came soom after. (He has served without pay, and also has made substantial contributions to the Center's treasury).

Kirstein had been running the Center's ballet division, ralsing money for it, and contributing his own. It was thought he would continue to do only this, despite his new post as director of all the Center activities (opera, ballet, drama and musicals), leaving actual management still with Morris and Baum. But Kirstein conceived his job as that of overall director; had ideas of his own on policy (directly counter to the others), and the inevitable clash was on.

Kirstein regar-xa the Center not as essentially a money-making venture, but as an artistic, cultural (Continued on page 76)

Wm. Morris Booking Can. Ballet for Coast Tour; **Eyeing Overseas Trek**

National Ballet of Canada opened a short tour in Ontario last
week, to run through March. A
few U.S. dates are included, the
troupe to make its debut in Detroit, Chicago and Philadelphia,
among others. It will piay Brooklyn March 25-26, in its first N.Y.
showing. Deais are on four-wall
basis, with Shubert UBO houses
used mostly.
Next season, troupe comes under the exclusive management of
the William Morris Agency. Bu-

used mostly.

Next season, troupe comes under the exclusive management of the William Morris Agency. Bureau is already booking a three-month coast-to-coast tour, starting in January, 1956, in Buffalo or Rochester, and ending on the Coast. These bookings will be on straight fee or percentage. Klaus Koimar, handling WM's concert department, is also negotiating for British dates, as WM plans to send the troupe to Europe or South Africa between September and December, 1955.

Toronto troupe is headed by Cella Franca, as artistic director and lead dancer, and managed by Walter Homburger. Company includes 34 dancers and orch of 18, to be augmented at each stop by six local musicians. Anne Sloper is ahead of the troupe now as advance agent.

London Festival Ballet \$28,000 for Four, D.C.

\$28,000 for Four, D.C.

Washington, Feb. 1.

The London Festivai Ballet, though drawing handsome reviews from the critics, proved slightly disappointing at the boxoffice last week, with only \$23,000 in the till for four performances at the Capitol Theatre.

The Pat Hayes attraction ran three evenings, Monday (24) through Wednesday, plus a Wednesday matinee.

A man with a mission is Peter Bartok, 31-year-old son of the late famed Hungarian composer. Bela Bartok. Bartok, an audio engineer in N.Y., is also owner of Bartok Records, which specializes in issues. Records, which specializes in issues of compositions of his father. To date, he has recorded about 25 such pieces. His aim is to record all of Barlok's works—of which there are 60 to 70—althou^ah it will take five to six years more, he thinks, to do it.

There is a sort of Bartok vogue now, both in concert performances and in recordings, with several labeis (including the majors) disk-ing Bartok compositions. No Bar-tok work, his son revealed, was, recorded during the composer's life-time. (Bartok died in 1945.)

time. (Bartok died in 1945.)
Young Bartok, who has built all
his own recording equipment
("equipment makes the record," he
says), got into disking on his own
by accident. A freelance engineer,
he made his first disk as a demonstration, for other recording
companies, of what he could do.
It was so well liked that he decided to form his own company. This was five years ago.

This was five years ago.

The senior Bartok isn't a "popular" classical composer, iike a Shostakovich or Prokofiev. Of his works, disked by various compaies, the most popular is the Music For Strings, Percussion & Celeste. Others are the Concerto For Orchestra, "Miraculous Mandarin," Viola Concerto and Violin Concerto. Bartok Records has an exclusive on the Viola Concerto, disked by William Primrose with an orch under Tibor Serly, and this has been the company's best-seller. Also a good seller is Contrasts For Violin, Piano & Ciarinet (not an exclusive).

Because of disking costs, young

trasts For Violin, Piano & Ciarinet (not an exclusive).

Because of disking costs, young Bartok takes his equipment abroad for much of his recording. His latest issue is "Biuebeard's Castle," a two-disk LP album, out at Xmas, and the next big one will be the Cantata Profana, with soloists, chorus and orch, to be done next summer. In the fall, Bartok will have a sampler ready for stores, containing three to four minutes of each disk in his catalog.

He's added a few "outside" composers to his list. But. only when the Bartok catalog is complete, does he plan to go in for other composers in a large way. At the moment, he's holding on to his \$6.45 tag per LP, despite the recent price cuts, feeling that he wouldn't seil any more at a cheaper figure. But he expects to drop his price eventually, to be near competition. Boosey & Hawkes represents the Bartok estate in America.

Concert Bits

Paul Paray signed new two-year pact as Detroit Symphony macstro, through 1956-57... Toledo Or-chestra cancelled its February and March concerts, and may disband at season's end due to financial troubles

Troubles.

The Sadler's Wells Bailet will launch its fourth American tour at the Met Opera House, N. Y., next Sept. 11. After a five-week New York engagement, the company will leave for a coast-to-coast tour.

Mark Levine, prez of National Concert & Artists Corp., was resting at home the past couple of weeks, at doctor's orders, due to overwork . Maria Tallchief, currently with Ballet Russe de Monte Carlo, will return to the N.Y. City Ballet for its European tour this spring and summer.

Paul Matthen, bass-baritone, has

spring and summer.

Paul Matthen, bass-baritone, has been engaged as leading baritone of the Stuttgart Opera for the entire season of 1955-56 . . . Kansas City Philharmonic has appointed George Morgulis as business manager. He has been manager of the San Antonio Symphony since June, 1953.

In Novel Dual Concerts

Paris. Jan. 25.

Paris, Jan. 25.
Two French choral groups, diametrically opposed in appeal and usual spotting, will team up for a series of dual concerts to kick off at the Salle Pleyel in Paris Feb. 8, and then will be off on a three-week round of 22 major Gallic cities. Groups are Les Compagnons and Les Petits de La Chanson and Les Petits Chanteurs A La Croix De Bois known as The Little Singers of Paris in the U. S.). Booking er-rangements are being handled by Marcel Chanfreau:

Recital will feature both ensem-Recital will feature both ensembies in their own numbers with Les Compagnons De La Chanson (9) doing their more commercial dities, and the Little Singers of Paris (32), led by Msgr. Fernand Mailiet, in their usual Gregorian and Palest, inian chorus music. They will then combine to present various est inian chorus music. They will then combine to present various songs together from each other's rep. Three concerts at the Salle Pleyel are already sold out and others are selling briskly.

Both outfits will head for concert jaunts in the U. S., on their own this time, in the fall of 1955.

Danish Ballet Eyeing U.S. Bow

Possibility of the Royal Danish Ballet coming to the U. S. this spring, for its American bow, looms large. The government-sponsored troupe would appear in N. Y. at the Met Opera House for three or four weeks in May, then tour for another four or five weeks before returning home. Sol Hurok would manage.

would manage.

The Dases and Hurok have talked before about an American tour, but the transportation problem always balked them. Now the Danish government is willing to assume the \$30,000-\$50,000 needed for overseas passage.

Hurok, however, is reluctant to bring the troups here in May when

Hurok, however, is reluctant to bring the troupe here in May when the Danes want to come. In the first place, this comes very late in the season. Secondly, the time is rather short for booking the company. Thirdly, the engagement might take the edge off the three-week N. Y. spring run of the Baliet Theatre, which is winding its 15th anniversary season with a gala at the Met Opera House starting April 12, just prior to the Danes' arrival.

Hurok, who takes over booking

Danes' arrival.

Hurok, who takes over booking of Bailet Theatre next season, is starting in, promotion-wise, a little cariier, with the N. Y. engagement, and the Danish date might complicate matters. He's currentiy in Europe, and will fly to Copenhagen to try to induce the ballet company to postpone its visit until 1956

BBC Deejay to Feature Top Pop Russian Tunes

London, Feb. 1.
Top pop Russian tunes are to be featured by BBC sound radio in Elkan Allan's deejay series, "International Hit Parade," next Sunday (6). Thurston Holland, organizer of the series, asked the Russian Embassy some months ago if they could help in obtaining records for the program.

A few days ago an album with 10 new records and full script and iyrics in Russian was delivered to his office with apologies for the delay and the lack of translation.

The Master of Them All!

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Concert Review

CAROIA GOYA & MATTEO
"Dances of The World"
With Lorenzo Herrera, Raymond

Sachse
Ziegfeld, N. Y.
Miss Goya, back in New York
after some years, is now teamed
with an able male partner, Matteo,
interspersed by an attractive
baritone, Lorenzo Herrera, and supported by an expert pianist. Raymond Sachse. After an encouraging debut recently at the YM-YH
outpost of culture, the four-person
'package,' under National Concert & Artists Corp. auspices, came
downtown for a Sunday night recital (30), nearly filling a large
house on a bitter-cold night.

This is an evening's entertain-

house on a bitter-cold night.

This is an evening's entertainment of much charm, even though the featured pair, essentially experts in the Spanish dance tradition, deflect, in the second half, to Scottish Highland Fling, Indian Nautch, Celyonese devil dances, Cuban sieepy afternoon routines and an Italian tambourine routine. These international tibits justify the "Dances of the World" billing and presumably fit the current concert management demands for "fulicr packages."

Not surprisingly, the Oriental

"fulicr packages."

Not surprisingly, the Oriental and non-Hispanic stuff falls notably shy of the artistry and sureness of the pair in their Spanish items. But ordinary spectators may object less than technique-conscious New Yorkers. The pair do quite well in venturing into dance idioms far removed from their basics.

do quite well in venturing do quite well in venturing do quite well in venturing their basics.

Pianist Sachse and Herrera are sturdy aides in an evening's recital that is more than averagely beguling. Miss Goya is a woman of much dignity and versatility (although hardly a Cuban type) and both she and Matteo are in soiid command in the Spanish interludes. Their work with castanets is peculiarly subtle.

Ail in all, with some reservations on the global interpolations, this is a very sellable program that will surely please those who fency an evening of artistic diversion.

Longhair Disk Reviews

Marking the third anni of its signing of the Pitt Symphony under William Steinberg, Capitol has devoted its entire January classical release to four albums of the orch. Admirable gesture has also resulted in four sterling releases: Strauss' "Till Eulenspiegel" & "Death & Transfiguration"; Beethoven's Fifth & Eighth Symphonies; Rachmaninoff's Symphony & Tchalkovsky's Serenade for Strings, Full dimensional sound of the four disks is a rich treat for hi-fi fans, while the interpretations are standout for music-love's. The Prokofiev is treated lightly, but not slurred or symphonies are ciear, un-muddied, fresh again. The Serenade is lyric and lovely without over-sloshing. The Rachmaninoff is romantic enough, yet not sugary despite its sonortities. Excellent recordings. The Rachmaninoff is romantic enough, yet not sugary despite its sonorities. Excellent recordings,

enough, yet not sugary despite its sonorities. Excellent recordings, these.

Beethoven: Concerto No. 5, E
Flat (RCA Victor). Admirable interpretation of the "Emperor." in a forthright, robust and crystalclear reading by pianist Edwin Fischer, with strong, well-balanced support by Wilheim Furtwangler, who made his orchestra sing.

Schubert: Quintet in A & Nochurne, E Flat (Vox). Vigorous but musical version of the lovely "Trout" quintet, in a polished performance by the Barchet Quartet and Friedrich Wuhrer, whose keyboard work is firstrate. Littleheard Nocturne for piano, violin and cello is a charming plece, quietly building to a strong climax.

Franck: Symphony (Columbia). The D Minor in a rich, substantial reading by the Philly Orch under Ormandy that's never heavy or overladen. Brilliant-sounding strings are standout.

Mendelssohn: Migsummer Night's Dream (Angel, Fāmillar excerpts tike the Overture, Schetzo, Nocturne, plus lesser-heard songs from the work. The Philharmonia under Paul Kletzki plays the music with verve and style, and soloists are quite good, to make this an appealing disk.

Strauss: Don Juan, Death & Transfiguration, Till Eulensplerel (Vox). Jascha Horenstein leads the

appealing disk.
Strauss: Don Juan, Death & Transfiguration, Till Eulenspierel (Vox). Jascha Horenstein leads the Bamberg Symphony (a fine-sourching orch, this) in sensitive, worthwhile interpretations of three topnotch tone-poems. "Death & Transfiguration," especially, builds slowly and firmly to a vivid, dranstic windup, for an e- "ag, sturdy reading." Bron.

Inside Stuff—Concerts

The current Met Opera season reached the midpoint last week, with grosses at the midseason mark just a little below budget expectations, (Norm has been 90% capacity). Execs regard this as not bad, in light of general conditions, and aren't alarmed. Weekends have been seii-outs, and Monday night biz (due to a heavy subscription list) is terrif, Midweek has been a little off. But Saturday matinees bring a b.o. take around \$19,225 and Saturday nights as much as \$19,500.

The Met announces three new productions for next season, "Magic Flute," "Tales of Hoffmann," and "Don Pasquale," Pletre Monteux will conduct "Hoffmann," Bruno Walter the "Flute" and Thomas Schippers the "Pasquale." Scason will open Nov. 14.

Francis Robinson, Met Opera assistant manager and its b.o. and press head, still finds time for a considerable sideline—writing liners (back-cover program notes) for RCA Victor albums. He wrote the data for the recently-issued "Noel And Gertie" (Noel Coward and Gertrude Lawrence) aibum. He also scripted the liners for the following five upcoming releases: another Lawrence disk, titled "Gertrude Lawrence"; "Rosa Ponselle Sings Today," with songs recorded last fall in Baitimore by the 57-year-oid ex-Met soprano, due out in April; a Licia Albanese aibum of songs; an Enrico Caruso album of lessfamiliar airs, and "10 Sopranos, 10 Arlas."

Irving Kolodin, music editor of the Saturday Review, presented an interesting thesis in his survey for the mag of Gian-Carlo Menotti's operas, titled "From 'Amelia' to 'The Saint.'" His recent works, wrote Kolodin, "cause one to wonder whether Menotti's musical impulse has not now outstripped his dramatic one, whether it is, in short, time for him to find a literary collaborator on a par with his compositional craft. If there were a Boito available to aid him—that is to say, a composer with the skill to write a 'Mefistofele' on his own, as well as a librettist able to provide Verdi with the texts for 'Falstaff' and 'Otello'—by ail means. But' there is none such."

Sol Hurok has put over till next season his presentation of the Spanish dance attraction, Antonio & Co., originally skedded for this winter. Non-availability of a proper Broadway house is the cause. The impresario is resuming the booking of Ballet Theatre for next season, after a lapse of several years. He's stepping in ahead of time on the promotion angle, taking over publicity chores on this spring's gala three-week run at the N.Y. Met Opera House which climaxes Bailet Theatre's 15th anniversary season. Martin Feinstein, Hurok's publicity head, will handle. Arthur Cantor, who had been previously pacted to do it, however, will continue to rep Ballet Theatre and its director, Lucia Chase, on a year-round basis.

No less than seven Arturo Toscanini recordings are being released in February by RCA Victor. Of the seven, five have been taped from actual broadcasts of Toscanini with the NBC Symphony and the remaining two were recorded in Carnegie Hall. The first five include the Verdi "Te Deum," Boito "Mefistofele," Act Two from Gluck's "Orfeo and Eurydice," and the Mendelssohn "Italian" and "Reformation" Symphonies. Of the remaining two, the Debussy "La Mer" is a re-release of an earlier Carnegie Hail recording, and Debussy's "Iberia" by Toscy now is available for the first time.

Vox Records issued a disking of Stravinsky's "Histoire due Soldat" in 1953, recorded in Paris, in French, by a group under F. Oubradous, A new English version of the music-drama was done by U.S. artists at the Y.M.H.A., N.Y., a few weeks ago, under the direction of Emanuel Vardi, NBC Symphony first viola player. Due to frequent requests for an English "Soldat," and the success of the recent presentation, Vox has recorded the Vardi version, using three actors and seven instrumentalists, and will issue the album in March.

Personality Clash

Morris and Baum, on the other hand, concerned with keeping the Center going and assuming responsibility for raising the funds needed, have felt that the Center should be a cost-breaking if not a money-making setup. As attorneys and businessmen, they've measured success of an undertaking by its financial go.

They vetoed presentation this year of Gian-Carlo Menotti's "Saint of Bleecker St." by the opera company (Kirstein's project)

year of Gian-Carlo Menotti's "Saint of Bleecker St." by the opera company (Kirstein's project) because it was too costly, and the show has gone over to Broadway instead. Kirstein was instrumental in getting a \$200,000 grant from the Rockefeller Foundation for commissioning new works at the Center, and some of this coim has gone for "Saint." So the Center will have to present "Saint" eventually, in order not to lose the Rockefeller grant.

Kirstein has not cared for Rosenstock's policies in the opera department and his lack of new productions. He admitted he was sore, too, because Rosenstock last year fired the lighting director, choreographer and pressagent, and the first Kirstein knew of this, he said, was when he read about it in Variety. Kirstein didn't want Rosenstock's contract renewed. He had even sounded out Menotti for the opera director's job, and said the composer was willing to take it.

Drama Pick-Me-Up

enterprise, akin to a Metropolitan for \$100 weekly for a drama seamuseum of Art or N. Y. Public Library, that needs public or private subsidy. He and choreographer George Balanchine had established noteworthy standards for the N. Y. City Ballet, and wanted the same artistic slide-rule to apply to opera, drama and musicals. The ballet troupe has never made money, dropping as much as \$40,000 a season.

Morris and Baum, on the other hand, concerned with keeping the

current type of Broadway revivais,
Tension at the Center isn't likely to ease, despite Kirstein's resignation as managing director, because Morris and Baum (and a new
director) will still have say over
Kirstein's baby, the ballet company. But probably it won't get
any worse; Kirstein has some of
the Rockefeller coin unused, and
can be relied on to help find more.
There is no talk of the N. Y.
City Ballet pulling out of the Center. It apparently has no place
to go; a move to a Broadway house,
with high rentals, stop clauses, with high rentals, stop clauses, etc., is impractical. Only a new director quite repugnant to Kirstein and Balanchine would cause such a move.

such a move.

Meantime, the Center's board of directors has appointed a committee to pick a new manager. The board itself is split in haif over the question of a director with authority, or one without. Meantime, Morris and Baum run the Center.

Col Distrib in Philly Named Academy Head

Philadelphia, Feb. 1. Stuart F. I ouchheim, Columbia Records distrib and songwriter, has been elected president of the Academy of Music, Philly's cen-tury-old concert showcase. He suc-Drama Pick-Me-Up
Morris and Baum have encouraged the annual pick-me-up of dent of the Philadelphia Orchestra stars and actors willing to work

Literati

Tender Is The Word For L.A.
American Civil Liberties Union has entered the L.A. controversy over the removal "for study and review" of 15 books from city schools. School superintendent Claude L. Reeves, in ordering the action, did not identify the persons or groups complaining about the books.

Southern California branch of

sons or groups complaining about the books.

Southern California branch of ACLU, in protest, warned that "anonymous criticism, submission to pressure group censorship, and removal of books before investigation, instead of after, could endanger the entire school system." The so - called controversial books are "American Argument" by Pearl Buck and E. M. Robeson, "Thirteen Against the Odds," Edwin R. Embree; "Emotional Problems of Living," O. S. English and G. H. J. Pearson; "We Call It Human Nature." Paul Grabbe; "My Wild Irish Rogues." Vivian Hallinan; "H is for Heroin," David Hulburd, and "Peoples of the Soviet Union," Corliss Lamont.

Also, "The Growing "Human"

viet Union," Corliss Lamont.

Also, "The Growing Human Family," Minco Masani; "Brothers.
Under the Skin," Carey McWiliams: "Field of Broken Stones," Lowell Naeve; "Walls Came Tumbling Down," Mary Ovington; "How Man Discovered His Body," Sarah R. Riedman; "Russian Journey," John Steinbeck; "Intercultural Education in the American Schools," William E. Vickery, and "Russians: The Land, the People and Why They Fight," Albert Rhys Williams.

This Is Not My Text'
Another Instance of a publisher
"slashing the text of an author's
book without his knowledge or permission is a matter of discussion
currently in literary attorney and
Authors Guild circles of Manhatan A nanerbag 35c work, "Dark

Authors Guild circles of Manhattan, A paperbag 35c work, "Dark Plunder," by Victor Rosen, is involved. Lion Library, owned by Martin Goodman, is the publisher.

Last Otcober, when he saw page (not galley) proofs in order to check details with Walter Winchell and various police officials knowledgable concerning the gangster, Vincent Coll, the subject of the book, the author first realized that is 110,000-word manuscript had been cut to 75,000 words. Lion Library's original editor, Arnold Hano, had meanwhile departed and another editor, Walter Fultz, taken over.

Rosen, on advice of his agent, Jay Gorney-Brooks Associates, and his attorney. Newman Levy (himself a writer), filed official warning to Martin Goodman that the book he wrote_was not the book about to be published. As a compromise of-fer, Lion offered to put back 1,000 lines or "typescript." This did not satisfy author Rosen and the issue was in abeyance until last week, when the paperback suddenly, without notice to the author, appeared on the stands.

Wylie's Double-Header
Max Wylie, script editor of the
Ford Foundation Omnibus series,
whose "Clear Channels" book was
reviewed in Variety fortnight back
actually was the author of two
books appearing in the same week
—always a feat for any scribe.

His second literaty shore was

—always a feat for any scribe.

His second literary chore was a ghosting job. Wylle composed the text for "Assignment: Churchill" published by Farrar, Straus & Young (\$3.75) which is the amusing memoir of a Scotland Yardman, Inspector Walter H. Thompson, who spent something like 19 years as bodyguard to Sir Winston, both in his Lord of the Admiralty days and later.

The book is an amusing and

days and later.

The book is an amusing and arresting "worms-eye" view of a great man and a not unuseful addendum to Churchilliana. That the text sounds so much like an Englishman and an English inspector is a considerable comment on Max Wylie's "ear" and his versatility as a ghost.

Toronto Star's Alumni
Past and present staffers of Toronto Star, Canada's largest daily and one of the continent's noted razzledazzlers, are holding the first comprehensive reunion April 30, in the Royal York hotel, Toronto, Most famous Star alumnus is Ernest Hemingway, who worked there two years in the 20's and was its European correspondent for a while. Others are Pierre Van Paassen, its correspondent in Spain during the Franco revoit; Merrill Denison, the author; Robinson Machaen, the mystery writer; Tom Whiteside, New Yorker profile expert; Ken Clarke, later a feature writer for PM, now lost track of;

Ben Danforth, of the Knicker-bocker and poured it into the two towering bottles, the latter would be SRO.

John Clare and Scott Young, who sell fiction to U. S. slicks.

sell fiction to U. S. slicks.

Also Keith Munro, original chronicler and later manager of the Dionne Quintuplets, and their photographer Fred Davis. (Story goes that when the quints were born the then city editor of the Star replied to his correspondents' query: "Send 75 words.") Gordon Sinclair, travel author, left the Star but now does a radio-ty column for it.

Roger Irwin, onetime financial editor, is a farmer in Tobago, B.W.I. Another alumnus is the head of a seminary, and another is a Toronto traffic cop at King and Yonge, a block from his Alma Mater. Frank Chamberlain, Toronto publicist, is rounding up his fellow alumni.

Important Severance Victory
Four discharged employees of
the Press Publishing Co. of Atlantic City are entitled to severance
pay guaranteed by an American
Newspaper Guild contract although they were discharged after
the contract's termination, County
Judge Leon Leonard ruled Friday
(28).

However such serverance pay is due only between the dates of the Guild's contracts, which ran from Oct. 23, 1944 to Aug. 22, 1952, the judged ruled. Under the ruling members of the Guild still employed by the company likewise continue to receive severance pay protection should they be discharged. However such serverance pay

Enters As Novelist
Angna Enters, the mime, who
has more variegated talents than
Noel Coward, doesn't quite make
the grade in her debut as a novelist. Her Coward-McCann book,
"Among The Daughters," is a curiously uneven manuscript. It's
hard to keep the mind engrossed,
although individual segments and
characters are arresting.
It's not too certain what the

characters are arresting.

It's not too certain what the author is trying to say. Many of her people are "arty" in the worst sense of having little talent and vast pretense. They abuse the privilege of being neurotic and poseur and in the end the novel is more of a smudge than a success, although there is surely more than a little-writing talent in this talented woman. Land.

CHATTER

Helen Gould is the new western editor and columnist for TV Revue.

Louis L'Amour sold "The Burn-ing Hills," a serial, to the Sateve-

post.

Dale Evans' "My Spiritual Diary" will be issued Feb. 14 by Fleming H. Revell Co.

Delmore Schwartz has joined the New Republic as poetry editor. He'll also review films.

Len Boyd shifted from the city esk to drama editorship of the alley Times on the Coast.

Valley Sara Welles, assistant article ed f Woman's Home Companion, ack after eight-week maternity

back after eight-week maternity leave.
George R. Cruze, Jr., has been named as retail advertising manager of the Burlington Free Press in Burlington, Vt.
Wade N. Nichols Jr., has been upped to veepee of McCall Corp., which publishes Redbook and Bluebook magazines.
Scenarist-playwright-novelist Robert Ardrey is due east next week en route to London and thence to South Africa to do a series of articles for the Reporfer mag.

series of articles for the Reporter mag.

Ted Howard, in conjunction with the Betty Impellitteri office, to handle the publicity on the Travel & Auto Sports Show at Madison Square Garden, N. Y., Feb. 20-27.

Roland Gammon, writer of religious books ("Truth Is One") and lecturer, is becoming PR director of the Council of Liberal Churches (Universalist-Unitarian) and open-

bocker News sports staff, as co-

chairmen.

Bob Buchanan, Ottawa Citizen
reporter (now negotiating a Guild
contract with Canadian Broadcasting Corp. for its news employees,
was re-elected president of American Newspaper Guild's Ottawa
local. Claude Hammerston, also
Citizen and a former Guild prexy,
is new president of the Canadian
capital's press club.
Charles E Crane once a well

capital's press club.

Charles E. Crane, once a well known newspaperman, has retired after serving as director of publicity for the National Life Insurance Co. in Montpelier, Vt., since 1932. He served on the Associated Press staffs in Boston, New York City, Pittsburgh and other cities and spent a year in London as a feature writer for American newspapers. After 15 years with the AP, he returned to Vermont and purchased the Middlebury Register. Later he was an editor and columnist on the Brattleboro (Vt.) Reformer and his column, "Pendrift," was published in book form.

'Billions & Blunders'

gather material. He personally shot some six pages of photos, included in the book, illustrating the luxurious accommodations of Government publicity forces overseas.

forces overseas.

Forced to Turn Author
Castle turned author only after
he became convinced, following
many personal appeals to Congress, that his Republican friends
were no different than the Democrats in supporting handouts, both
financial and mimeographic. Although himself a Republican, Castie does not spare Eisenhower or
the party, but accuses both of
double-talking the whole "economy" question.

"We are the victims of our own "We are the victims of our own overorganization," writes Castle,
"We have erected a much too costly and complicated superstructure." He advocates total abolition
of film propaganda (70,000 existing
prints of 1,000 one and two-reelers) and the creation of a compact
information staff of professional
manylangement to handle whatever. information staff of professional newspapermen to handle whatever needs the State Dept. may legitimately have.

mately have.

Many Washington personages get undelicate treatment in "Billions, Blunder and Baloney" but nobody perhaps so much as Ted Streibert, longtime head of WOR, New York, and now director of the U. S. Information Service. There are 278 pages of closed packed charge and fact, figures and interpretations, indignation and anger in this private citizen's diatribe against his party and Government.

Castle argues that "Communist

Castle argues that "Communist leaders make hemselves close to the common people in their mode of life," but in contrast Americans of life," but in contrast Americans live swank existences and talk high-falutin intellectuality. In Cairo, Castle states, no native would dare venture into the restricted (and militarily guarded) sector of the city where the U.S. A.'s "people library" is situated. "American government workers are paid and live like kings. That makes for jealousy and bad will — the Communist agitators feed on it."
"Billions. Blunders and Baloney"

"Billions, Blunders and Baloney" will be exhaustively analyzed and rebutted for a simple reason: it is a body-blow to what its advocates a body-blow to what its advocates insist is a necessary speaking up for America and what Castle contends is the worst kind of "amateurism" in the communications arts, all costing American taxpayers billions of dollars and doing more harm, he argues, than good.

A fighting book, it has already

A fighting book, it has already been adopted as a political weapon and will undoubtedly have considerable impact upon the spending climate in Congress. That's the way Castle played it.

SCULLY'S SCRAPBOOK ****** By Frank Scully ******

While I yield the floor to none in my devotion to la belle France, I must warn any foreigner who tries to get married there that it's no Gretna Green. Contrary to Congreve, in Paris you marry at leisure and repent in haste.

French law has been gathering tape since Paris was called Lutetia, and that was long before Julius Caesar became a stand-in for Shakes-peare. Indeed, up to the entry of Mexico and Nevada in the field, France was the hardest place to get married and the easiest to get divorced in the so-called Christian world.

You Start Here To Get Married

Once, losing all restraint, I shouted loud enough to wake up the dead in the Neuilly bureau of births, marriages and deaths: "I can now understand why so many people live in sin on the Left Bank. They can't afford to cut all this red tape, grease all these palms and wait this long, because they have only one live to live!"

wait this long, because they have only one live to live!"

The chef assured me he was not making things difficult for us. It was, with a shrug of his shoulders, the law. And what is the law? Well, first, if you're foreigners, you have to collect the signatures of all the concierges where you have lived for the six previous months. These you must take to the various chiefs of police, who will certify that the signatures of the glorified janitors are not forgeries.

Armed with these, the applicant must get an attorney approved by his nation's embassy to draw up a certificate of eligibility, meaning that these characters bent on holy wedlock are not already bigamists in their native land. This must be taken to the country's ambassador, who must swear that the attorney was not disbarred in his native land and is indeed an honorable fellow with only one weakness—a love of champagne cocktails. love of champagne cocktails.

All this, of course, costs money. Papier timbre must be pasted on all these documents. Signatures have a varying price structure. American ambassadors are worth \$1 a word, French ministers of the interior come as low as 15c. Special treatment, of course, can run into big money, but in the end not much time will be gained.

Once you have these basic documents, you can then apply for a marriage license. But you cannot get married until the banns have been dispatched by mail to your home town, posted on the bulletin board of the city hall for 10 days and then mailed back to Paris. This is figured to take six weeks. During that time, one of you may not move from one hotel to another without throwing the whole thing back to first base.

You're Still Not Married

If you argue that banns are not posted in your homeland any longer, you might get this proviso waived, provided you can get a cabinet minister in office long enough to read it, waive the requirement and take his fee.

You can judge along about now that anybody insisting on a legal or holy marriage (and in France you can't have the second without first submitting to the state's take) must really mean it.

It is wiser to send the little woman in alone as this red tape gets more tangled. She has the only dissolvant. It's tears. France may be more bogged down with bureaucrats than Washington, but they are still easily fetched by a woman's tears.

are still easily fetched by a woman's tears.

In our own hunt for happiness, I sent Little Alice in to get a "yes" from a cabinet minister while I sat outside in the sun and talked the whole thing over with a taxidriver. He told me of a woman who had spent two years trying to knock over these obstacles to wedlock. "She, too, was a foreigner," he said. "She spent a fortune. She bribed everybody. Finally, her purse empty, she broke down in tears. They fixed the papers within minutes. Everybody kissed the expectant bride and sent her merrily on her way. Her chief difficulty was that she had seven marriage certificates but could dig up only five divorce decrees. She wept the other two into the record."

It was a beautiful sunny day in September. The taxidriver and I watched as Alice approached. She was dabbing her eyes. She was a beautiful sight. Why is it that the highest and holiest always seem crowned with melancholy?

What's French Without Tears?

We asked her if she had got the waiver signed. She bowed her

What's French Without Tears?

We asked her if she had got the waiver signed. She bowed her head "yes" and burst into tears. The taxidriver was so touched by this proof of how well my little skijumper understood the heart of France, that he too wept quietly at our side. He drove us back to the chef of births, marriages and deaths. He read the document. "Imbecile," he cried, "he doesn't answer my questions at all. All he does is write 'yes' for everything. Some of the answers should have been 'no' if he favored getting permission."

Then he saw some tears staining the document. He looked up and saw the expectant bride's eyes were still moist. He rubbed the back of his neck, bit his thumb, shrugged, okayed the document and said "Volla!"

This solved everything? Au contraire! It permitted us to marry in 10 days instead of having to wait around for six weeks.

If a lady wants a little church wedding in a little French town, she may find canon law superimposed on the civil arm's limitations. That happened to be our case and the full details of it were not solved happened to be for eight years.

It seems that after the church ceremony in France, Mme. Scully remembered that her ring had not been blessed. It was a trinket, really, and cost only 75 francs (\$3).

The Hollywood Twist

Years later, in Hollywood, a Jesuit told her if we would come down some morning about 8 he would bless her ring. When we arrived we found altar boys in white, white pillows for our well-worn knees and indeed all the details of a nuptial mass.

We went through the entire marriage ceremony for one line. The line was: "With this ring I thee re-wed."

line was: "With this ring I thee re-wed."

Two days later, at a cocktail party, an actor, who shall remain nameless, grabbed Alice and said, "You know, my mother must be cracking up. She swears she saw you and Frank getting married the other day. 'But Mother,' I said, 'they have three children!' She still insisted it was a marriage ceremony and she saw it with her own eves."

Alice said, "That's right. I'll tell you how it happened" . . . With that someone yanked her off to answer a telephone call and she never did get back to complete the explanation for six months.

Meanwhile, this character went around telling what a cautious one was, that I fathered three kids before I accepted marriage in its entirety.

Not that this lowered me in the eyes of Hollywood, but it gives you some idea of what getting married in Paris can produce by way of repercussions.

While I'm no authority on marriage, having been married only once or, more correctly, three times to the same person, I'd advise anybody who could afford it to stay out of France till married. Go to Gretna Green, Switzerland or even Las Vegas and then take off for Paris on your honeymoon.

Broadway

CHATTER

George Murphy in from the Coast for an indefinite stay. Spencer Tracy in for the preem of "Bad Day At Black Rock."
Metro studio executive J. J. Cohn leaves for the Coast today (Wed.) after two weeks of homeoffice confab.

office confabs.

Goddard Lieberson, exec veepee of Columbia Records, off to Jamaica, B.W.I., Saturday (5) for a two-week vacation.

maica, B.W.I., Saturday (5) for a two-week vacation.

Jerome Robbins left Monday night (31) for the Virgin Isles for a two-week rest, following recovery from an attack of hepatitis.

Harold A. Porr of the homeoffice of Variety goes to the altar Feb. 5 at Church of Good Shepherd in Inwood, N.Y. Bride is Patricia Ann Kelly.

Leonard Bernstein left Saturday (29) for Italy, where he will conduct during the next five months at La Scala, the Florence May Festival, and on the first European tour of the Israel Philharmonic Orchestra.

Anna Magnani arrived in Gotham from the Coast yesterday (Tues.). Italo actress, who completed her first American picture. Hal Wallis' "The Rose Tattoo." will remain in town for a week before returning to Rome.

Miami Beach

By Lary Solloway
Bill Miller in from Las Vegas
gandering the acts in town.
George Jessel playing the Pagoda
Room in the Saxony for three

nights.

Five O'Clock Club reopening
Friday (4) with girlesque show
headed up by B. S. Pully.

Arthur Godfrey will emce upcoming benefit for Varlety Children's Hospital at Beach Audito-

dren's Hospital at Beach Auditorium.
Sophie Tucker, Billy Eckstine and Sam Levenson set to succeed the Ritz Bros. at the Beachcomber Feb. 10.
Sammy Davis Jr. into top slot at Copa City, holding over when Jimmy Durante and company arrive on Feb. 8.
Agent Art Gordon booked the Rivieras, comedy-Apache team, four with the Edith Piaf company beginning late in March.
Jack Benny will helm the United Jewish Appeal kickoff dinner at the Saxony Feb. 27. He will yeacash at the swankery for several days before the event.

Australia

By Norm Louden
Peter Dawson, director of Sydney and Melbourne arty houses, back from seven months touring

back from street burger.

Lee Oldmeadow, recently supervisor of Metro's three theatres in Melbourne, transfers to Sydncy to cover the company's six houses eover the company's six houses there. The Graeme Bell jazz band, local

outfit which had a successful over-seas tour a few years ago, re-turned to Sydney from a stint in Japan.

turned to Sydney from a stint in Japan.

After a record run of 10 months in Melbourne, Frank Quinn (Franquin) opens his show at the Sydney Empire, Feb. 8, He follows "Rose Marie On Iee."

Frankie Laine is skedded to arrive Feb. 9, for a series of personal appearances in the keys; will be accompanied by Jerri Adams and Leo DeLyon.

John Furlong, Metro publicist with Sydney headquarters, quit to join radio station 2GB in a similar capacity; replaces Lew Kidd, who goes into ad a gency biz.

John Davis, managing director of JARO, arrives from England late this month. His stay will be brief, coming here for a looksec at his company's affairs here which are closely linked with Greater Union Theatres.

Frankfurt

By Hazel Guild
(24 Rheinstrasse; 76751)
Thirty-eight films are now in production at Gieselgastelg.
Next Paramount release here is "Submarine Command," now being dubbed in Berlin.
Director Dr. Harald Braun will remake the Emil Jannings film, "The Last Man," this year.
David Selznick has registered the title "War and Peace" for Ørmany, based on the Tolstol novel.
Herzog is doing a film, "Wilhelm Furtwangler." on the life of the famed conductor who died recently.

Special Services has a production of "Guys and Dolls," now touring the U.S. areas in Germany.

Ine U.S. areas in Germany,
Jack Baker, Republic's production chief, here to catch the final work on William Dieterle's "The Magic Fire," film on the life of Richard Wagner, being shot at Munich.

West Germany now shows so uch interest in East German film much interest in East German film doings and possible co-productions that the West German papers are

that the West German papers are beginning to carry special East German news.

Marta Eggerth and Jan Kiepura are so successful with "Zarewitsch" at Vienna's Raimund Theatre that the play is being held over for six weeks; this may delay their scheduled February appearance on tele in New York.

Paris .

By Gene Moskowitz
(28 Rue Huchette; Odeon 49.44)
New Lido show, "Desires," playing to SRO nightly.
Preston Sturges writing a play in French for production next season.

n. Peter Rathvon in for preem of s Franco-German pic, "Double

his Franco-German pic, "Double Destiny."
George Weltner, Paramount's foreign chief, here on annual visit of foreign offices.
Eric Von Strobeim playing the leader of a dope ring in a new gangster pic, "Serie Noire."
Daniel Gelin will tour Italy in a reprise of an early Jean Anouilh play, "Earrydiee." Play gets here in April and also stars Francoise Lugagne.

in April and the Lugagne.
Lugagne.
Louis Verneuil's posthumous play, "Les Trois Messieurs De Bois-Guiliaume," opens at the Theatre Varietes this week with Fernand Gravey and Francoise Chris-

nand Grave, Landschafter, Jeanne Moreau elevated to star status after her sock portrayal and erix appraisal in the legit revival of George Bernard Shaw's "Pygmalion" at the Theatre Bouffes-Devision

of George Bernard Shaw's "Pyg-malion" at the Theatre Bouffes-Parisiens.

Norman Granz' JATP will give two concerts at the Theatre Champs-Elysees Feb. 19-20. Troupe will be composed of Ella Flizgerald, Dizzy Gillespie, Roy Eldridge, Flip Philips, Bill Harris, Buddy De Franco, Loviee Bellson, Ray Brown and Herb Hellis.

Roberto Rossellini huddling with Isa Miranda here on her role in the reprise of the 1911 Gabrielle D'Annunzio mystery oratorio which Rossellini will reprise in Italy. He would tour the Continent with it as he did with Paul Claudel's "Joan At The Stake."

Michele Morgan planning a first assault on the theatrical boards, encouraged by the success of three other film stars in their first attempts—Yves Montand, Simone Signoret and Nicole Courcel. Aii are in Marcel Ayme's adaptation of Arthur Miller's "Crucible."

Minneapolis

By Les Rees Edyth Bush Little Theatre doing Post Road." Tito Guizar in St. Paul Auditori-

Tito Guizar in St. raut Auditorium appearance.
Pianist Nino Nanni held over at
Hotel Radisson Flame Room.
Jewel Box Revue, comprising female impersonators, into Gay '90's.
Violinist Szymon Goldberg in
St. Paul for first Twin Cities' con-

Pianist Artur Rubinstein in guest

Pianist Artur Rubinstein in guest artist appearance with Minneapolis Symphony orchestra. "Pajama Game" national company tentatively set for Lyceum fortnight here starting May 2. Edgar Bergen's \$2,000 suit against Hotel Radisson here for lost luggage being settled out of court.

Santiago

By Edythe Ziffren
(Dr. Corbalan Melgarejo 27-A;
31645)

"Marabunta" ("Naked Jungle")
(Par) back at the Rex in VistaVision,
Péters Sisters snagged for "Bim
Bam Bum" revue, and nitery appearances at the Tap Room.
Maria Romero, editor of a local
screen mag, planning book on her
recent tour of Hollywood and
Broadway.
Violin Gitano boite reopened
with Rosa de Guadalupe, Zoila
Gonzalez, Jorge Luenin and Medar
Kunnet orch.

many, based on the Tolstol novel.
Herzog is doing a film, "Wilhelm Furtwangler." on the 'life of the famed conductor who died recently.
New film set for production here is "The Spanish Fly," starring Gretl Schorg and Jester Naefe.
Gina Lollobrigida is set for the lead in Ludwig Thomas' "Moral" which will be done in Germany this year.

Ileidelberg Area Command's

Gonzalez, Jorge Luenin and Medar Kunnet orch.

Gina Hango de la Casa" (Friend of the Family), with Chela Bon; will open at the Petit Rex.

Tito Davison, director, and Oscar Brooks, producer, started shooting "Cabo de Horno" (Cape Horn, novel by Chilean writer Francisco lead in Ludwig Thomas' "Moral" by Chilean writer Francisco lead in Ludwig Thomas' "Moral" principle of the Family, with Chela Bon; will open at the Petit Rex.

Toto Davison, director, and Oscar Brooks, producer, started shooting "Cabo de Horno" (Cape Horn, novel by Chilean writer Francisco lead in Ludwig Thomas' "Moral" principle of the Family of the Family). Toto pen at the Petit Rex.

Toto Davison, director, and Oscar Brooks, producer, started shooting "Cape de Horno" (Cape Horn, novel by Chilean writer Francisco Gonaes. Jorge Mistral, Silvia Pinal, Myriam Thorud, Eugenio Retes, Gerardo Grez and Raul Lat. tore head the cast.

London

Associated British Picture Corp. again declared an interim divvy 7½% on the common stock.

E.M.I., which recently acquired control of Capitol Records, opening a training school for disk salesmen.

men.
Sir Eric Bowater, member of newsprint company bearing his name, joined board of National Film Finance Corp, at invitation of the Board of Trade.
Major Gwilym Lloyd-George, Home Secretary, is to be principal speaker at the annual dinner of the Cinematograph Exhibitors Assn. at Grosvenor House nextmonth.

the Cinematograph Exhibitors
Assn. at Grosvenor House next
month.
Faith Domergue and Gene Nelson planed in from Hollywood and
started lensing Monday on "Time
Slip," which Anglo-Amalgamated
is producing in association with
Tory Owen.
George Relph, now appearing in
"Little Glass Clock" at the Aldwych, eelebrating his golden
Jubilee in legit. He was seven
years old when he did his first role
in a provincial production of
"Othello."
Nicholas Monsarrat, author of

in a provincial production of "Othello."
Nicholas Monsarrat, author of "The Cruel Sea," arrived here yesterday (Tues.) via the Queen Mary and ehecks out a weck later on a tour of South Africa. He'll be back in time for precm of "Ship that Died of Shame" next month. Jack Hawkins, who broke his arm during last month's big freeze, will wear a specially designed plaster cast when he starts filming in "Touch and Go" at Ealing at the end of the month. Production's start had to be postponed a fortnight.

the end of the month. Production's start had to be postponed a fortnight.
Jack Waller, due back next week from a Madeira vacation, is staging "Sailor Beware" at the Strand Feb. 16, with Peggy Mount, an unknown stock actress, in the lead. "Simon and Laura" transfers from the Strand to the Apollo, succeeding "Both Ends Meet."
The Variety Club sponsoring tomorrow's (Thurs.) preem of "Show Business" (20th) at the Odeon, Marble Arch. Princess Alexandra is attending and the proceeds will be shared by the National Society for Prevention of Cruelty to Children and Variety's Heart Fund.

Kansas City

By John Quinn
Ralph Flanagan and his band in for a one-nighter at the Pla-Mor Ballroom last Saturday (29).
Penny Singleton lending a hand in pollo campaign promotion while in town for her night club stint at the Terrace Grill of Hotel Muehlebach

bach.

Robert Strauss in from Hollywood for round of press interviews
a n d hospital visits, plugging
"Bridges of Toko-Ri" at the Para-

mount.

Former VARIETY stringer who's now Air Force Colonel Barney Oldfield in town ogling the Burl Ives show at Eddys'. He came on

ives snow at Eddys'. He came on from Colorado Springs. Burl Ives goes to New York and rehearsals for his role in Tennes-see Williams' new play, "Cat on a Hot Tin Roof." following his club date at Eddys' here.

Philadelphia

By Jerry Gaghan Georgie Shaw, local cafe singer and recording star, signed by Uni-

Frederic Mann named president of Robin Hood Dell for his seventh

of Robin Hood Dell for his seventh consecutive term. Thomas Schippers, Curtis grad, local organist and choir director, signatured by Metopera as a con-ductor. The Four Lads put on a special

The Four Lads put on a special show at the Widener School for Crippled Children to aid the March of Dimes.

Ronnie Graham, who quit local niteries for legit and films, returns to his old spot, the Rendezvous, for three weeks Feb. 21.

Melanie Magnen, ice-skating star in Benjamin Franklin Hotel's rink revue, wings to Europe Feb. 10 for world's figure skating championships.

Tokyo

By Richard H. Larsh
(Press Club; 27-0161)
Columbia crew due early in February for final shooting of "Gentle Wolfhound."

"Mr, and Mrs. James Stewart due here this month for personals for "Rear Window" (Par).
Motion Picture Producers Assn. of Japan has accepted Cannes International Film Fest invitation.
William R. Latady, Robins International, Inc. veepee, off for the U.S. via Southeast Asia after launching "This is Cinerama" here and in Osaka.

goya in 1954 with \$35,000 in 35 days. "Roman Holiday" (Par) was second with \$30,000 in 28 days.

second with \$30,000-in 28 days.
Lowell Thomas here briefly enroute from Hong Kong to the U.S.
as last lap of trek spotting locations for "Seven Wonders of
World," current Cinerama project.
Henry King here for 12 hours
enroute to Hong Kong for location
shooting of backgrounds for 20thFox new C"Scoper, "A Many
Splendored Thing." starring Jennifer Jones and William Holden.
Sessue Hawakawa Jananese

nifer Jones and William Folden.
Sessue Hayakawa, Japanese
character actor last in "Japanese
War Bride" with Shirley Yamaguchi, signed to appear with her
in 20th-Fox C'Scoper, "The Bamboo House." It stars Robert Ryan.

boo House." It stars Robert Ryan.
Shochiku will make a joint production with Shaw Bros. of Singapore. Crew of Japanese technicians and stars leave here Feb, 7 for Hong Kong where film will be made. Except for several bitparts, cast will be all Japanese. Film is titled "Exile."

LIS major companies distrib-

Film is titled "Exile."

U.S. major companies distributing here most likely will suffer a slight reduction(about 1%) in remittances to the U.S. for months of January and February, according to Finance Ministry sources. Majors usually send home about 20% of distribution revenue per month.

Berlin

By Hans Hoehn Noboru Toyomasu of Tokyo giv-g a piano recital here.

ing a piano recital here.

Wolfgang Sawallisch conducting
the Berlin Philharmonic Orch.

the Berlin Philiarmonic Orch.
"Fear," German Ingrid Bergman
starrer, preemed at Cinema Paris.
CCC started shooting here Jan.
20, with "Star of Rio," starring
Maria Frau.

20, with "Star of Rio," starring Maria Frau.

The Brazilian Ballet from Rio played the Titania Palast, first time here for the ballet.

Willy Birgel celebrating his 50th pic role in "A Man Forgets the Love" (Apollo-Deutsche London).
Fourth Cultural and Documentary Film Week at Mannheim (U.S. Zone of Germany), will be held May 16-21.

Paul May, who recently megged the bo. hit, "08/15," currently directing "Oberarzt Dr. Solm" (Delos) at Berlin-Spandau.

"The Big Whisper" is the title of another Republic film to be made in Germany. William Dieterle, who recently directed "Magic Fire" here, will also do this one. In his review on "Star Is Born" (WB), K. H. Krueger, film cric here, advised domestic musical producers to see this film three times a day to find out how musical numbers should be staged.

Scotland

By Gordon Irving
(Glasgow: Kelvin 1590)

"A Star Is Born" (WB) tradescreening at Glasgow Feb. 22.

"Guys and Dolls." with Jacqueline James, switched from Glasgow
to Edinburgh.

Tyrone Guthrie, megger and
playwright, gandering legit scene
at Edinburgh and Glasgow.
Eddie Chandler taking over
from Dudley Gunnell as General
Film Distributors publicist in Scotland. Gunnell moved over to sales
side. Anna Neagle and Herbert Wil-

cox made personals at Glasgow and Edinburgh to bally the Neagle-Errol Flynn pic, "Lilacs in the Spring."

Spring."
Kurt Frindt's Trio Morlidor, novelty dance team now in pantomime at King's Theatre, Edinburgh, inked for spring revue at Prince of Wales, London.

Rome

By Robert F. Hawkins
(Archimede 145; 800 211)
Fernandel and Nicole Berger in
from France for local stint in a
co-production.
Alberto Lattuada to do a CinemaScope, "Goya," also in Spain,
starting in July.
Federico Fellini signed to direct
"Don Quixote," Spain locationer to
start late this year.
Eduardo DeFilippo's new play,
"Mia Famiglia," received favorable
notices in its local bow.
John Huston may shoot a ple
here this year. Ditto Gregory
Ratoff, who is to do "The Fifth
Season."
"Sign of Venus" winds up shoot

Season."
"Sign of Venus" winds up shooting sked at Titanus. Pic stars Vittorio De Sica. Sophia Loren, Raf Vallone and Franca Valeri.
Samuel Steinman took over Mender of Mender

William R. Latady, Robins International, Inc. veepee, off for the U.S. via Southeast Asia after launching "This is Cinerama" here launching "The Robe" (20th), first C'Scoper in Japan, was top earner in Na-launching "Roman Palazzos."

Hollywood

Paul Kelly ailing. Arthur Kennedy planed in from Y.

Fred Rapport recuperating after major surgery.

Morris Brodsky opened a pub-licist office in Las Vegas.

Jay Robinson checked in at 20th-ox after a serious illness.

G. Raiph Branton in town after Allied Artists huddles in N. Y. Helen Brenon home from hospi-tal to recover from heart attack. Jean Pettebone joined the Comp-ton-Corneil flackery as an asso-ciate.

ciate.
George Glass sold his Hollywood home and is moving the family

George Components of the Components of Compone

ture (Council presented a plaque to Perlberg-Seaton for "Bridges at Toko-ri."

Chicago

John Ericson and singer-wife Millie Coury here visiting latter's relatives.

Don Post doing research at the Adler Planetarium for upcoming Walt Disney film.

Paul Bannister, Associated Booking Corp. one-nighter booker, and wife vacationing in Cuba.

Morris Rotman, prexy of Harsherotman public relations firm, recupping from pneumonia bout.

George Jessel and Mickey Rooney Jogged in for annual City of Hope telethon on WGN-TV Feb. 18.

Robert Young, in for the annual Chicago Press Club banquet, helped kick off local March of Dimes drive.

Pittsburgh

By Hal V. Cohen
Bill Finkels heading for Hollywood to visit their son, Bob Finkel,
the 'tv director.
Parents of Bill Blair. Nixon manager. chalked up wedding anni No.
66 Monday (31).
Mountain Playhouse in Jennerstown inked Charles Crain as director again for 1955 season.
Ethel Waters' one-woman show
here, set for Saturday (5), cancelled because of star's illness.
Maxine Sullivan's mother has
moved back to Pittsburgh after living with the singer in N. Y. for 10 years.

years.

Tele gal Florence Sando and her husband, Arthur Manson, Cinerama ad-pub man, celebrated second wedding anni.

Joe Hiller and Variety Clubchief barker I. Elmer Ecker planed to Miami Beach for dedication of a Tent No. 1 room at the Floridian Hotel.

San Francisco

San Francisco

By Ralph J. Gleason

Smiling Jack Smith, plugging his new major disk in city visiting radio stations.

Lube Sharroff doing a one-woman theatre. "Profiles of Infamy," at the Playhouse in March.

Ex-Chronicle drama critic Luther Nichols now writing a daily book column for the Examiner.

Rio Theatre, arty house, completely remodeled for West Coast preem of Graham Greene's "Heart of the Matter." Thursday (3).

Jackie Robinson, in town for an award from the National Conference of Christians and Jews, made his only tv appearance on KQED, the educational tv station, on a kids program.

Longtime record man, Harry Meyers, formerly with Decca in Los Angeles and most recently with Stairway to Music in Oakland, now on sales staff of United Music in San Francisco.

Vienna

Vienna

By Emil W. Maass

(Grosse Schiffgasse 14; A45 0 45)
Negotiations looking to the production of "Kiss Me Kate" in the Raimund Theatre, only operetta house open in the capital, are progressing favorably.

Oscar Sima inked by American producer Emeric Pressburger for role of "Frog" in the Johann Strauss operetta, "The Bat." The of film will be "Rosalinde."
Rosenhuegel Studios in Russian zone began work on an operetta film of Jacques Offenbach. It is one of his less known pleccs, "Archduchess of Gerolstein."

"Austrian government announced Austrian government tolg

Archduchess of Gerolstein."
Austrian government announced that by end of 1956 regular tele programs will be aired for 20 hours weekly. Meanwhile work on new stations in Vienna, Linz and Graz have started.

OBITUARIES

ADOLF SENZ

Adolf Senz, 86, retired wigmaker and makeup man for the theatrical profession, died Jan. 26 in New York. Before retiring three years ago, he was active in his trade for a half-century. Much of the time he made up operatic singers in the course of his association with the Metropolitan, Boston and Chicago Civic Opera Cos.

After starting his career with the Met in 1902, Senz left in 1910 to join the Boston Opera Co. but returned to the Met in 1932. Familiarly known as Pop or Papa to hundreds of performers, he made

returned to the Met in 1932. Familiarly known as Pop or Papa to hundreds of performers, he made up such opera stars as Geraldine Farrar, Enrico Caruso and Giovanni Martinelli. He also helped groom a number of silent screen players including Rudolph Valentino, Gloria Swanson and Wallace Reid.

players including kudolph valentino, Gloria Swanson and Wallace Reid.

While with the Met, Senz was entrusted with maintenance and care of some 1,500 wigs at one time. Reportedly the most expensive hairpiece he ever devised was a \$400 creation for Bidu Sayao for the role of Melisande in "Pelleas and Melisande,"

Surviving are a son. Ira. wig-

and Melisande,"
Surviving are a son, Ira, wigmaker to the major tv networks
and many Broadway productions:
another son, Edward, N.Y. and
Hollywood makeup and beauty expert; a daughter and a brother.

BIGGIE LEVIN

BIGGIE LEVIN

Biggie Levin, 51, talent agent and radio-ty packager, died of a heart attack Jan. 30 in Chicago. One of the Windy City's top personal managers, he devoted much of his time the past few years to masterminding Dave Garroway's career. He joined forces with Garroway when the latter was a Chi disk jockey and played a key role in developing the emcee into a national personality.

Levin also was handling singer-orch leader Eddy Howard, Chi NBC newsman Clifton Utley, per Eddie Guest and deajay Bill Evans. In a show biz career that dates back to 1920, his managerial activities embraced operatic and classical music as well as the pop

In fond memory of my Dear Friend

ALFRED DE MAMBY who died February 1, 1920

JERRY VOGEL

entertainment field. He managed Mme. Ernestine Schumann-Heink while still in his teens and packaged one of the first sponsored network radio symphony broadcasts featuring Leopoid Stokowski and the Philadelphia Symphony. Among other Levin clients were Harry Lauder, Otis Skinner and the Don Cossack chorus. Currently his television airshows firm is producing Chicago Symphony telecasts on DuMont.

A son and daughter survive.

FRANK J. STORTY
Frank J. Storty, 56, longtime
Washington exhibitor, died Jan. 24
in that city, following an illness of
three years. A native of suburban
Maryland, he started as an usher
more than 30 years ago, later serving as manager and projectionist
in several film houses. For 14
years he was chief projectionist for
Loew's Theatres in Washington.
In 1929, Storty went into partnership with the late Louis B.
Bernheimer and with William C.
Ricks, in ownership of the Alamo
Theatre: In 1943 he built the
Jewel Theatre and more recently

Ricks, in ownership of the Alamo Theatre. In 1943 he built the Jewel Theatre and more recently purchased an interest in the Best Theatres in Washington.

Surviving are a son. Francis. who was associated with him in business; his wife, sister and brother.

DR. ERNST LERT
Dr. Ernst Lert, 71, operatic director for the Peabody Conservatory of Music in Baltimore for over 15 years, died Jan. 30 following a stroke at his home in that city. Before coming to the U. S. as stage director of the Metropolitan Opera Co. from 1929 to 1931, he was director of German Opera at La Scala in Milan, from 1923 to 1929 under Arturo Toscanini.

Exhibition, died recently in London, Ont., following a plane crash there in which he suffered a fractured skull, broken pelvis and internal injuries.

As head of Canada's largest exposition, Saunders had completed plans to visit every provincial premier across the Dominion to aid in building a bigger nationalistic C.N.E. this year. He was also endeavoring to bring the Olympic Games to Toronto's 24,000-seat C.N.E. grandstand.

A former mayor of Toronto, he is survived by his wife and a daughter.

JOHN R. MUNGO
John Robertson Mungo, theatre
owner and producer, died Jan. 20
in Dalry, Ayrshire, Scotland. He
staged vaude and pantomime
shows in the small Ritz Theatre
at Irvine, country vaudery with
strong local following, and gave
early chances to many performers
unable to find an audience for
tryouts.
Among artists who won early
opportunities from Mungo were
George Mack, comedian, and Kenneth McKellar, upcoming Scottenor. He brought topline stars to
his intimate vaudery, barely covering expenses but believing that
a policy of featuring established
names would pay dividends, as it
did.
Survived by his wife, two sons

Survived by his wife, two sons and a daughter.

BRADLEE MARTIN
Bradlee (George E.) Martin, 80, veteran stage and vaude performer, died of coronary thrombosis Jan. 22 in Martha's Vineyard, Mass. Starting his thesping career with Richard & Canfield My Boys, he subsequently appeared with the Columbia Stock Co. in Brooklyn, Belasco Stock in Los Angeles, Fanny Davenport's Repertoire and R. D. MacLean's Shakespeare Repertoire.
Martin, who trouped in vaude for some 20 years with a turn known as Jessie, Jack & Jerrie, also appeared with his wife, Jessie Courtney, in "Bits of Travesty." He retired in 1930 to his farm at Tiah's Cove, West Tisbury, Mass, where he lived until his death.
His wife, and a son by a previous marriage survive.

ALAN DEVITT

Alan Devitt. 68. stage and television actor, died Jan. 28 in Valley Cottage, N. Y., after a long illness. In 1928 he appeared on Broadway in a comedy, "He Understood Women." and in a farce, "Get Me In the Movies."

In 1929 Devitt played with Mary Nash in a drama, "Diana," and also appeared with Miss Nash in "East is West." He trouped in vaudeville early in his career in his own act, "The Fall of Eve," written by Anne Shelby, who later became his wife. More recently Devitt had appeared on tv in "Studio One," "Crime Club." "Stella Dallas," "The Big Story" and "The Web," among other programs.

His wife survives.

NEWELL CHASE

Newell Chase, 50, painist and composer of pop and classical music, died Jan. 26 in New York. A member of the American Society of Composers, Authors and Publishers, he began his career as a church organist, later becoming a pianist and a conductor of dance bands throughout New England. He was named assistant conductor at the Capitol Theatre in N. Y. in 1924 and afterwards was solo pianist with the old "Roxy Gang."

Chase went to the Cobst in 1928 where he worked for 11 years as a composer and musical adviser to several film studios. Among his pop songs were "My Ideal," "Music in the Moonlight" and "It's a Great Life If You Don't Weaken."

DIANA D'ESTE

Diana d'Este, 71, the former
Katheryn Belle Powell, opera
singer, died Jan, 23 in New York.
A native of Richmond, Va., she
studied voice under Victor Maurei
in N. Y. from 1904 until 1908.
Afterwards she went to Italy,
where she gained fame as a lyric
soprano and sang on tour in Malta,
Cairo and Italy.
When illness forced Miss d'Este
to give up her career, she returned
to this country to teach with Margaret Matzanauer, retired mezzosoprano of the Metopera. Subsequentiy she opened her own
voice studio in N. Y.
Surviving is a sister.

the w.k. radio series, "The McFlannels," died Jan. 23 in Edinburgh after a long illness. A native of Maryhill, Glasgow, she devised the Auld Lang Syne radio family of McFlannels, broadcast each week for 14 years from 1939.

Radio family won its way into hearts of listeners and was often believed by some to be a real group. Characters were homey working class types dealing with domestic and romantic problems. Series was adapted into two stage plays and produced at theatres in plays and produced at theatres Scotland.

Survived by husband,

SCHNITZ SEYMOURE
Anschel B. Liebstadter, 76, retired theatrical producer known professionally as Schnitz Seymoure, died Jan. 16 in Kansac City. He had been in falling health for several years. Prior to his retirement in 1930, he produced a number of musical produced a number of musical productions which toured the midwest.

west.

Born in New York, Seymoure started his stage career there and later won recognition as a dancer and comedian.

Surviving are his stepmother, a brother and a niece.

CHESTER MARTIN
Chester Martin, 57, former Louisville musician who for years was a drummer and xyloohonist with hotel and nitery bands, died Jan. 23 in New York. He last appeared as a member of the orch with "Holiday on Ice."
After leaving Louisville some 20 years ago, Martin performed with name bands on-radio, tv and in theatres. He was a member of the pit bands at the Roxy and Paramount Theatres, N. Y. when those houses used live music.
Surviving are his wife, a sister and a nephew.

JOAQUIN S. WANBELL
Joaquin S. Wanrell, 91, onetime
operatic singer who was known as
Hawaii's "grand old man of music,"
died Jan. 20 in Wailuku. Maui Island, Hawaii. He sang in Europe
and the U.S. before coming to
Hawaii in 1916 with the De Falco
Greera Co

Hawaii in 1916 with the De Falco Opera Co.
While in Europe, Wanrell at-tended Spain's National School of Music and became leading basso of the Madrid Court Opera. He was one of the first singers to be heard on radio in Hawaii. There are no known survivors.

A. B. HUNTER
A. B. Hunter, 60, concert manager, died Jan. 19 in Edinburgh. For years he was manager of the concert division of Paterson & Sons, Edinburgh, having joined the firm in 1910 and becoming concert manager after World War I. Hunter, played a prominent part in manager atter world war 1. Hun-ter played a prominent part in celebrity concerts. From 1942 he was honorary concert director of the Edinburgh Concert Society and held a similar post for the Scottish National Orch at Edinburgh. Survived by widow and two sons

EDNA A. CRAWFORD
Edna A. Crawford retired
actress, died Jan. 31 in New York.
Her first stage appearance was in
1900 with the E. H. Sothern Co.
Her subsequent appearances were
in "The Famous Miss Faire," "The
Cat and the Canary," "The Garden
of Allah" and "The Lion and the
Mouse,"

Miss Crawford had toured with a U.S.O. company in 1943 in "Ar-senic and Old Lace." She retired in 1947 after acting in summer

MAURICE H. HOFFMAN
Mauriee H. Hoffman, 92, noted
thesper of oldtime legit in Britain,
died Jan. 12 in Barnstaple, Devon,
Eng. Before retiring some 15 years
ago, he had an active stage career
of more than 45 years.
Hoffman was famed for his
heavy leads in dramas of yesteryear. He also won renown for a
series of sketches titled "Sorrows
of Satan." Aside from his appearances in England, he toured South
Africa and America.

Africa and Aurana JOSEPH J. MARTIN
Joseph J. Martin, 61, veepee and research director at the Henri, Hurst & McDonald ad agency, died Jan. 27 in Chicago. A pioneer in advertising research, he had been with the Chicago agency since

Survived by wife and daughter.

raphy, "Sometimes I Reminisce," was published in 1941.

A. Jim Burrus, 79, Crete, Neb., motion picture theatre owner since 1920, died there Jan. 28. His grand-daughter, Jinx Burrus, Miss Nebraska of 1950, has played some bit parts in Hodywood. Also surviving sea bit wife town some and adulth. parts in Hollywood. Also surviving are his wife, two sons and a daugh-

Father Joseph Gallen, of St. Martin's Church, New Hope, Pa., who was a familiar figure to performers who appeared at the nearby Bucks County P.ayhouse and Lambertville, N. J., Music Circus, died Jan. 20 in New Hope.

Ben H. Focht, newspaper publisher and the father of Wendy King, who co-stars with her hus-band on KDKA's "Party Line" in Pittsburgh, died Jan. 20 in Spen-cerville, O.

Robert F. McGowan, 72, pioneer film director, died Jan. 27 in Santa Monica. He directed numerous silent pictures, including the "Our Gang" comedies. His widow, two daughters and three sisters survive.

Father, 82, of George Oshrin, rather, 82, of George Oshi'in, company manager of the road "Tea and Sympathy," died Jan. 28 in New York City after a year's ill-ness. Survived by wife, three sons and a daughter.

Carl F. Trippe, owner and operator of the Chain of Rocks Amuse ment Park, the second largest in St. Louis, died Jan. 22 in that city after a brief illness. His mother, wife and three daughters survive.

Arthur C. Alexander, 73, member of the old vaude team of Alexander & Scott, died Jan. 26 at the home of his sister, Mrs. C. A. McLean, in Norfolk, Va.

Father, 66, of Jean Stoddard, ra-dio and concert actress, was killed in auto crash in Glasgow Jan. 25. He himself was a concert entertainer.

Milton Besch, former newscaster for NBC and ABC, died Jan, 25 in Hollywood. He retired several years ago because of ill health. His parents and a sister survive.

Mrs. Jean A. d'Argenzio, former musician and vocalist who made extended concert tours throughout the U. S., died Jan. 24 in Exeter, N. H.

Mrs. Gertrude Walburn, wife o actor Raymond Walburn, died Jan 26 in 'Hollywood, following a 26 in stroke.

John P. Wordsman, 38, trumpet player, died Jan. 26 in Yonkers, N. Y.

Father, 76, of bandleader Russ Case, died Jan. 26 in Hamburg, Pa.

Nets May Make Pix

Continued from page 1 =

agreement in the pact gives NABET "electronic jurisdiction." which net execs take to mean that NABET will merely worry about kinescopes and will allow the net to use IATSE personnel for filmmaking.

personnel for filmmaking.

Agreement would thereby put
the nets in the position of being
able to go out and produce their
own film instead of contracting it to indie producers as it does at present. Such a move, while not yet formally indicated by NBC, would have the effect of putting some Hollywood producers out of

business.

CBS aiready has the right to film its own shows under its IBEW pact, and this was used as a bargaining point in the NABET huddles, CBS is filming on its own.

"You Are There" and "The Phil Silvers Show."

Agreements affect both network and syndication programming onergations.

Agreements affect both network and syndication programming operations. NBO Film Division has had to farm out its production work, even though in most cases it fully finances the pix, to indie producers. Agreement would enable it to set up its own production unit. More significant, the network program departments themselves could set up film units just as they have live production units to put more shows on film.

A guest lecturer, conductor, and writer on operatic themes, Dr. Lert had been invited to direct at the Salzburg Festival in Austria. He donated his former home in Milan to the Casa Verdi, a foundation for aged musicians established by Gluseppe Verdi.

ROBERT H. SAUNDERS
Robert-Hood Saunders, 51, president of the Canadian National

Twofers to Nofers

= Continued from page 1

apt to be as low as \$7.000-\$9,000 a week, compared to the standard touring nut of around \$20,000 for a training tales. But the theme is a straight play. But the theme is almost invariably the smoking-car brand of S-E-X, and the reaction of cr.tics usually varies from face-tions scorn to indignant denuncia-tion, depending on the degree of sophistication of the local aisle-

The rash of twofer production last fall reflected, of course, the success of such ventures in previous semesters, largely by wofer-tycoon Jules Pfeiffer, with such hokum rattes as "Good Nite, Ladies" and "Maid in the Ozarks." But the lush days of the twofers are obviously repair if not inter-But the lush days of the twofers are obviously going, if not just about gone. The fatalities this season, besides "Getting Gertie's Garter," include "Gentiemen Prefer Blondes," "Naughy Natalie," "School for Brides," and "Models in Season."

Still going and presumably making profits ere "The Moon Is Blue."

Still going and presumably making profits are "The Moon Is Blue," starring Jerome Cowan, and "Pajama Tons," starring Diana Barrymore. But where the trade was making quips last season about the possibility of threefers, fourfers and even freefers, the situation is now down to fewfers, with a prospect, of nofers.

N. Y. Times

Con.inued from page 1 =

Sunday in 23-odd years, Broadway ticket prices have gone up only about 30% to 49%," a producer pointed out last week.

pointed out last week.

"Yet the paper prints in apparent scriousness and thereby gives plausibility to letters from readers protesting against excessive ticket prices. As for the letters about the occasional rudeness of theatre treasurers, I'd like just once to see the paper publish a letter protesting against the discourtesy of a salesgirl at, say Macy's or Lord & Taylor's or even a ticketseller at the Radio City Music Hall, Why is the theatre always the patsy?"

Metro

Continued from page 7 =

policy. At Warner Bros., which is now serving 2-D versions of its C'Scope films both domestically and foreign, future policy in the light of the Metro decision is still under study.

Execs close to the foreign market are impressed with the speed with which exhibs abroad are equipping. Latest count showed 3,315 foreign installations of CinenaScope with close to 6,000 on or-der. In some areas, this represents virtual saturation of the key first and sub-runs. Elsewhere, however, partly due to economic restrictions, growth of CinemaScope has been much slower.

MARRIAGES

Catherine Kolar to Clarence Farkas, Johnstown, Pa., Jan. 15. Groom's the son of John Farkas, Johnstown theatre owner, and works for his father.

Mrs. Leonore Kahn to Louis W. Landay, Baltimore, Jan. 19. Bride's the mother of Jacques Kahn, former pub-ad head for WB theatres in Pitt and now veep of Dubin-Feldman advertising agency.

Betty Manners to Skee Good hart, Des Moines, Jan. 28. Bride is a skater with "Holiday on Ice of 1955," he's company manager with same show.

Dee Masterson and Les Colodny, New York, Jan. 29. He's with the William Morris Agency.

BIRTHS

Mr. and Mrs. Phil Wasserman, daughter, Kew Gardens, N. Y., Jan. 18. Father is a publicist.

Mr. and Mrs. John W. Haniey, son, Hollywood, Jan. 25. Father is a film editor. Mr. and Mrs. George Eisenhauer, daughter, Pittsburgh, Jan. 24. Father's an announcer at KDKA-TV.

Mr. and Mrs. Frank Lachimia, son. Pittsburgh, Jan. 23. Father's on WWSW staff.
Mr. and Mrs. Stanley Edwards, daughter, Bridgeport, Conn., Jan. 25. Father is a sales staffer with WICC.



FLAMINGO, Las Vegas

After FOUR WEEKS with TONY MARTIN, Held Over for the MARIE WILSON Show

(BOOKED TO RETURN for 4 WEEKS in '55 and 8 WEEKS in '56)

A Grateful Acknowledgement to TONY MARTIN, ALBERT PARVIN, DAVE SIEGEL and MAXINE LEWIS



• FEB. 21st
TONY MARTIN SHOW
NBC-TV

Reporting to 20th CENTURY FOX in June for "PINK TIGHTS"

CORAL



BEVERLY HILLS COUNTRY CLUB

"One of the best acts to crack the

"One of the best These boys really

nite club circuit."

CINCINHATI ENQUIRER

CINCINHATI ENQUIRER

FLAMINGO, Las Vegas

Personal Management: MANNIE GREENFIELD

9 ROCKEFELLER PLAZA NEW YORK, N. Y. Feb 9 55 E

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VOL. 197 No. 10

NEW YORK, WEDNESDAY, FEBRUARY 9, 1955

PRICE 25 CENTS

EEP BOXOFFICE OUT OF H

Wide Notice by Dailies, Mags Of Hollywood Product Upsurge

Film business' sock comeback film business' sock comedack during the past year or so is mush-rooming into a hefty public relations payoff for the industry which might have the effect of cementing and continuing the public's interest in motion pictures for some time to come.

time to come.

The industry's new projection gimmicks, the solld array of boxoffice pictures, plus the resurgence of exploitation and showmanship has pushed the pix biz to the forefront in all quarters. In brief, people are talking about the "movies" again and this conversation is extending to all communication media which, in many instances, are carrying the ball for the industry.

Hardly a newspaper or publica-

the industry.

Hardly a newspaper or publication of note has failed to bring to
the attention of its readers the industry's remarkable recovery during 1954. These reports, in the
general press as well as in influential business and financial papers,
have stimulated stockholder Interin film issues and public de-just to go out and see a pic-

Last Sunday (6), the N. Y. Times, in an unusual feature, ran a review and analysis of the industry from 1946 to 1954. It was a three-part survey covering different aspects of fae picture business. Article, headed "Survey of the Movies: Out of a Crisis, They Achieve Stability," was written by film critic Bosley Crowther, Hollywood correspondent Tom Pryor, and N. Y. film staffer A. H. Weiler.

Previously Fortune Magazine, in its February issue, ran an eightpage article simply titled, "The Comeback of the Movies," by Free-(Continued on page 74)

TV 'Devastating' **British Theatre**

Hollywood, Feb. 8.
Television is having a devastating effect on the British theatre and has caused many legit and variety houses to close during the past year. British Equity is seriously concerned with the situation, particularly In light of only about 40% of its members making a living, 27% scratching to get by and the balance in dire straits.

This was disclosed by Lester Ferguson, American singer who has his own program on BBC in London and also heads Ferguson Entertainments, Ltd., who flew back to the English capital yesterday after several days in Hollywood. White here, he was screening "Marco Polo," as well as holding discussions with other studios. "The impact of ty began to be Ferguson, American singer who has his own program on BBC in London and also heads Ferguson Entertainments, Ltd., who flew back to the English capital yesterday after several days in Hollywood. While here, he was screentested by Paramount and huddled with Leo McCarey on latter's upcoming "Marco Polo," as well as holding discussions with other studios, "The impact of tv began to be (Continued on page 70)

WED ON VALENTINE'S DAY?

'Tain't Legitimate Employment Ad, Rule N. Y. Dailies

The search for a local boy-and-girl team to marry on St. Valentine's Day at the Sutton Theatre, N. Y., in the interest of drumbeating "Romeo and Juliet" had the N. Y. Times and United Artists bucking heads (ever so gently) over last weekend.

UA pub-ad staffers prepared the following classified ad for insertion in the Times and other N: Y. papers:

pers:
"Romeo and Juliet Competition:
Young couple who will marry on
Valentine's Day, Feb. 14, wanted.
Winning couple will win many
prizes which will help you get
(Continued on page 72)

ABC Radio Gets in Under Wire on Malenkov Scoop Via Hearst Interview

ABC Radio slipped in under the Iron Curtain communications wire yesterday (Tues.) to come up with the only direct report from Moscow on the sudden resignation of Premier Georgi Malenkov, a taped phone interview with William Randolph Hearst Jr. Shortly after the network got the interview, telephone lines to Moscow were jammed, thereby giving the network a clean exclusive insofar as on-the-spot coverage of the shake-up went.

work a crean exclusive insolar as on-the-spot coverage of the shake-up went.

Sequence of events under which the net got the story was something like this. Jesse Mass, news editor on duty at 5.45 a.m., saw the bulletin and called radio special events chief Don Coe, who told him to place a call to Hearst in Moscow, where he's doing a series for International News Service. Mass called INS to find where Hearst is staying and was told the National Hotel, to which he placed a call. (INS, incidentally, didn't follow the same procedure, thus being forced to use a transcript of the ABC interview.) Mass was told that phone service to Moscow didn't open up until 8:45 a.m., and (Continued on page 74)

Oliviers Revive 'Titus'; Gielgud-Ashcroft Tour

THEATRES YELL FEE-TV MURDER

The leadership of America's mo-tion picture exhibitors is distressed this week because it has gotten this week because it has gotten wind of the possibility of the Federal Communications Commission in Washington taking official notice, for the first time, of home-toll (subscription) television. Any "pecognition" of home-toll (i.e., parlor boxoffice) by the FCC is unwelcome news to theatre operators —even if the FCC does no more than merely move to secure added information.

A shiver went downed.

A shiver went down exhibitor backs when FCC Commissioner Robert E. Lee told Minneapolis businessmen that he saw home-toll "in the cards" and thought that in might mean a \$1 fee for entertainment in the family circle.

Theatremen fear that money collected from people in their homes is money that would otherwise go to the boxoffice and 'hat a life-and-death struggle is implicit in any Government sanction of hometoll video.

toll video.
Exhibitors are using every conceivable argument to block authorization of this type of broadcast-

ceivable argument to block authorization of this type of broadcasting.

Insiders say the FCC may move today (Wed.) by issuing long awaited questionnaires to Zenith and Skiatron, seeking comments on a detailed list of questions. Query may also go to Paramount on its Telemeter method of tollcasting but there's said to have been some hesltancy among FCC officials on inclusion of Par since Telemeter, so far, has been tested in closed-circuit only. (Last winter at Palm Springs, Cal.) Latter wouldn't come under FCC jurisdiction.

Impression in N. Y. is that the FCC will give Zenith and Skiatron 60 days to prepare their replies. On receiving them, it will then decide on whether to go ahead with the rulemaking for any new system without bothering with public hearings or to schedule debate via public sessions.

All of this is on the assumption that the FCC will remain the com-(Continued on page 24)

In The Family

In The Family

Boston, Feb. 8.

On April 4. Pierre Monteux will conduct the Boston Symphony Orchestra in a special concert in his honor, to mark his 80th birthday. Monteux was regular conductor of the BSO 30 years ago.

Meyer Davis, the dance band maestro, will conduct the symph in a "Happy Birthday" number to precede the concert. Davis did a similar stint five years ago in San Francisco, for Monteux's 75th blrthday, batoning the San Francisco Symphony, of which Monteux was then the conductor.

ductor.

Davis is Monteux's brother-

High Ct. Decish Gives Greenlight To Govt. Probe of Entire Concert Biz

SWISSAIR OPERA FLIGHTS

Plans Special Junkets Out of New York This Spring

Zurich, Feb. 8.
Swissair is planning "Opera
Flights" from New York to various European cultural centres this
spring, almed at special opera
performances in Milano, Rome,
Vlenna, Paris, Berlin and Frankfurt

Business-promoting stunt is rem-niscent of provincial visits to ondon drama via "charabane" Business-promoting stunt is reminiscent of provincial visits to London drama via "charahanc" (bus) and the "show trains" from Ohio and New England which bring in junketing drama enthuslasts to Manhattan.
Details of Swissair's "Opera Flights" are now being worked

Ike First President To **Use Closed-Circuit For** Convention Addresses

The President of the United States always has more invitations to make speeches than he has time or energy. But the new device of closed-circuit television is enabling Dwight Eisenhower to talk without leaving the White House.

without leaving the White House. In a period of a month, he has or will be heard by members of the American Heritage Foundation, the American Medical Assn. and the Inter-American Investment Conference. First event was last night (Tues.) when his talk for the American Heritage Foundation was fed to gatherings in hotels in 34 cities. Telecom Systems, headed by Irving Sulds, former ABC-paramount exee, arranged the technical and other details for the Foundation.

Today (Wed.) the President will

Today (Wed.) the President will open a televised "Videclinie" at which some 20,000 doctors in 32 cities gathered at hotels and col-lege auditoriums will hear new developments in the treatment of (Continued on page 75)

Last week's Supreme Court decision—applying the antitrust laws to the legit theatre, and settling the stage for a Government suit against the Shuberts on the grounds of monopoly—has had a subsidiary effect. It's given the Dept. of Justlee a similar greenlight to go after the concert business. ness.

Ight to go after the concert business.

The Government's complaint has been drawn up, and suit is expected to come within a week's time. Managers have been awalting it and are alerted to it.

For the last five years, on the basis of beefs from indie concert managers, the Government has been investigating the longhair field. Since July, '51, the FBI has been looking into the affairs of Combia Artists Mgt. Inc. (CAMI) and National Concert & Artists Corp. (NCAC), the industry's two top bureaus, against whom the beefs have been made. For two years previously, the Government had been interrogating everyone else in the field.

Core of the indies' complaint

core of the indies' complaint centers around the organized audience movement in this country—the music associations set up in smaller towns that otherwise might not get longhair entertainment. CAMI, through its outlet or subsidiary, Community Concerts, has been operating in over 800 such towns. NCAC, through its Civic Concerts subsid. has been working in over 400 cities. Indie managers claim they're at a disadvantage in offering their own attractions in these 1,200-plus towns, NCAC and CAMI artists getting most of the bookings.

The Government's complaint, it's

The Government's complaint, it's (Continued on page 72)

Col Pix Stars **Into TV Dramas**

cities gathered at hotels and college auditoriums will hear new developments in the treatment of (Continued on page 75)

Bill Miller Plans New
Riviera Near Old Site

Bill Miller, who operated the Riviera at Ft. Lee, N. J., until it was torn down about a year ago to make room for the Palisades Interstate Highway, is planning a new edition of that famed nitery just a few hundred yards away from the original site.

Miller, currently in New York, says that he still retains control of the liquor license and the title of that room, and he intends to revive the spot. He says that he is currently negotiating for additional land, which in addition to footage he now owns, would give him (Continued on page 74)

Uruguay's Festival, After Fight For Right to Give Prizes, Doesn't

Letdown at the Punta-del-Este, Uruguay, International Film Festival, where the jury last week regused to hand out any prizes, has focused the U. S. companies' attention anew on the spate of upcoming competitions this year.

competitions this year.
Hollywood has never been happy with the film festival setups, particularly the ones that award competitive prizes. There is now considerable sentiment among the companies to keep budgets for those occasions to a minimum and to seek some sort of assurance that what happened last week in Uruguay would not happen again.
According to reports received by

According to reports received by the Motion Picture Export Assn. in N. Y. from its rep on the spot, Rob-ert Corkery, the "international" jury at Punta-del-Este which in ef-fect consisted wholly of Latin American—refused to award the

American—refused to award the Grand Prix of Southamerica on the grounds that mone of the entries merited such honors. Instead, it handed out honorary mentions to four pix, one going to Walt Disney's "The Living Desert."

The head of the Festival committee publicly upbraided the jury for its failure to "discharge its obligation." Reps of the contesting nations, according to the report, were plenty burned up over the jury's stand and were discussing an appeal to the International Federation of Film Producers Assns. un (Continued on page 14)

(Continued on page 14)

Cannes Stalls Acceptance Of **Festival Rules**

London, Feb. 8.

Unless the Cannes Film Festival authorities respond to an ultimaum from the International Federation of Film Producers Associations, this year's event may have to take place without the product of 22 countries, including America, Britain and France.

In the latter part of 1954 the International group defined its policy towards film festivals and decreed that as from 1956 onward there should only be one competitive (i.e., prize - warding) junket, alternating annually between Cannes and Venice. Acceptance of this ruling was made a condition for supporting the 1955 Festivals.

The deadline date for a reply was Dec. 31 and the Venice authorities confirmed their acceptance in good time. There has, however, been no acknowledgment from Cannes, although even a lastminute confirmation would pave the way for the usual flock of entries.

As things stand no producer who

As things stand no producer who is a member of a national organization affiliated to the International Federation is entitled to submit pix for the Cannes fest, which is skedded to open April 26 and run through to May 10. Non-affiliated filmmakers are, of course, entitled to please themselves. The most prominent British producer without organizational ties is Sir Alexander Korda, who ankled the British Film Producers Association some years back.

Musical Tent for L.A.

Los Angeles, Feb. 8.
A 1200-seat tent theatre is in prospect here, for a six-month summer stock season to start in mid-April. Alexander White, eastern legit producer who operated a summer theatre under canvas last year in Indianapolis, will petition L. A. city fathers for an okay.

He proposes to launch the project in Griffith Park, two blocks from the Greek Theatre.

Brit. Equity Launches Drive for Strict Pacts From Com'l. BBC Tele

London, Feb. 1.

In a two-pronged attack launched last week, British Actors Equity struck-simultaneously against BBC-TV and commercial television units, introducing a closed shop in the state-owned web, and demanding contract terms for performers engaged in the production of telepix for the rival outlet.

The thespians' closed shop in the

pix for the rival outlet.

The thespians' closed shop in the BBC, which will cover all the tele programs and part of sound radio, comes into force a month from today. From March 1 it will be a breach of union rules for an Equity member to work on tw with a non-cardholding performer. In radio, the bar will be restricted to drama, light entertainment, professional ice-skating, ballet and opera.

In the minds of Equity toppers.

ice-skating, bellet and opera.

In the minds of Equity toppers, the introduction of the BBC closed shop is especially important because of the approaching advent of commercial tele. The union claims that pilot telepix are being made in basement and backroom studios under very poor conditions and "with quite inadequate safe-(Continued on page 70)

Soviet Praises Chaplin

Soviet Praises Chaplin
Washington, Feb. 8.
Radio Moscow lauds Charlie
Chaplin in a radio review of a new
biography of the comedian, beamed
shortwave to the U. S. Russian
translation of the new French
book, "The Life of Charlie," quotes
Soviet film director Grigory Alexandrov as saying in a foreword:
"Chaplin inspired and continues

"Chaplin inspired and continues to inspire many Soviet film direc-tors, and we honor him as our teacher in the art of the films."

SHOWFOLK: YOU GOTTA KEEP RECORDS!

(PREFERABLY A DIARY)

U. S. Getting Tougher—800 New Tax Agents Hired For 1955—Closer Auditing Threatens Careless Professionals Who Lack Proof of "Expenses."

By Ernest D. Loewenwarter, C.P.A.

Showpeople may be particularly vulnerable victims of the Treasury Department's new policy toward deductions from income for traveling, entertaining and similar business expenses. Revenue agents will require more proof and better records in support of these deductions, but many people in show business find record-keeping a difficult and onerous job.



Herman Axelbank's Unique Specialty, Salvage of Faded Prints, Creates a Business

Number of historical events of yesteryear will be seen again through efforts of Herman Axelbank, a specialist in restoring old films whose career in the industry dates back to when he was an of-fice boy for Samuel Goldwyn some 40 years ago. For Axelbank al-ready has a feature-length docu-mentary on Russia from the Czar-ist era to Lenin-Trotsky-Kerensky in release and is readying four other ventures which will be culled

in release and is readying four other ventures which will be culled from aging prints.

Axelbank's Russian documentary, which he calls "Tsar to Lenin," has a history of its own for the film was tied up in litigation for more than a decade. Shortly after the picture preemed in 1937 several suits were brought against Axelbank. Among those making claims in the actions was Max Eastman, who did the commentary, editing and narration on the film.

Under a Federal Court decision in 1952 Axelbank won all rights to "Tsar to Lenin." However, he realled in New York this week. "It took some time to re-assemble the picture, since parts of the original print were lost in the course of the litigation. These were recovered and I opened the film at the Fifth Ave. Cinema in N. Y. last week."

week."
His other quartet of projects,
Axelbank said, are "The German-Soviet War," "Israel's 13 Colonies,"
"Return of Ring Immortals" and
(Continued on page 75)

Attention, students and enemies of censorship. There's a dandy new handbook full of ammunition against the brood of prudes. Grab yourself a copy of Anne Lyon Haight's 172 pp. volume, "Banned Books" (R. R. Bowker; \$4). It's an easy birds-eye view of the whole long and tortured history of censorship, some 334 incidents, back to antiquity, with names, dates, essential facts and pithy commentary. No writer should be without a copy, no producer, no editor, nobody who traffics in ideas.

Silly-When Not Ugly

That word "tortured," is pat, for there are plenty of paragraphs about authors who were literally buried and burned alive. The more strongly people feel about politics, religion or sex, apparently the more brutal and savage are the repressive measures. John Calvin, of Geneva, not only railroaded to death a fellow scholar who dared differ with him, but ordered slow burning greenwood for the fire and straw sprinkled with sulphur to be head. All this in the page of a religious bunched about the head. All this in the name of a religion teaching brotherly love.

Critics of old, or proponents of new, ideas have been thrown into rat-infested pits, have had their ears, their right hand, their nose cut off: all as a rebuttal to criticism.

Daniel DeFoe, author of "Robinson Crusoe," once played a Daniel Defoe, author or "Rooinson Crusoe," once played a trick on the bigots of his day. He wrote a satire suggesting that all dissenters be killed. This was at first taken quite seriously, and considered. When the sarcasm was realized the book was burned and Defoe fined, imprisoned and pilloried.

Modern censorship cases here and abroad are cited in profusion. They make clear (1) the essential absurdity (when not vicious) of suppressions and (2) that "taste" is a matter of generation and geography. It is amusing to find the humorist Lewis Carroll, creator of "Alice In Wonderland," waxing oh, so indignant because Gilbert & Sullivan used a "Damne, it's too bad" in "Pinafore." Said the creator of nonsense, "I cannot find words to convey to the reader the pain I feel in seeing those dear children taught to utter such words to amuse ears grown callous."

The reader is edified with a rich smorgasbord of censorship tidbits and may miss the drollery of the Pentagon banning the Kinsey Report in West Germany on the grounds that sex has "no worthwhile interest for soldiers." Land.

How Come You Dues Me Like You Dun

Exhibitors Today Beset by Money Demands To Support 'Causes and Issues'

Brass Rail's R.R. Tie

Brass Rail chain of restaurants Brass Rail chain of restaurants in Manhattan is working an all-expense dinner addendum to the legit Show Train angle. First link is for a Feb. 25 New Haven Railroad party attending the Victor Borge show.

Max Ernest Hecht reps the Brass Rail,

James Mason Unsold On That Standard Interview **About Talent Scarcity**

Hollywood, Feb. 8.
Taking a slap at exhibitors and producers who continually are hueing that the public is tired of looking at the same familiar faces on theatre screens and the industry is in dire need of new personalities, James Mason today whipped out with the accusation:

is in dire need of new personalities, James Mason today whipped out with the accusation:

"You can usually trace the echoes of such complaints to the doorsteps of certain producers.

"Whenever a producer complains of a lack of new faces in Hollywood or a shortage of wells to tap for fresh talent," he said, "the truth of the matter is he is probably incapable of creating sufficiently attractive entertainment. Consequently he will blame his own failures upon an apochryphal absence of new talent."

Talent pools in all branches of

absence of new talent."

Talent pools in all branches of the entertainment industry are flooded to overflow markings, the actor believes. This he attributes to the fact that there will always be fewer entertainment projects than there are actors, producers, director, writers and technicians. "Not only is there a rich source of untapped acting, production and directorial talent avaiable," he de(Continued on page 72)

(Continued on page

Jeanmaire's Modern Jazz

Hollywood, Feb. 8.
Jeanmaire drops her ballerina
role for one sequence in Paramount's "Anything Goes" to perform a modern jazz dance, first
time she's ever strayed from the
classics.

In an industry sorely beset by "issues" ranging from public re-lations to arbitration, exhibition is finding itself carrying an increas-ingly heavy financial load.

ingly heavy financial load.

A conscientious circuit operator wanting to do right by his colleagues and the industry at large is practically inviting a wide variety of dues assessments plus an equally extensive range of "necessary" expenses. In each case he'll have to decide how close a tie he wants between his "vision" and his pocketbook.

There's certainly no look of in-

There's certainly no lack of in-dustry, and more specifically ex-hibition, causes to support. He has to pay his membership fee in hibition, causes to support. He has to pay his membership fee in whatever theatre organization he belongs. Then there's COMPO to contribute to. And now he's going to be asked to chip in for arbitration and the fight against toll-tv. Before long, too, he may have to invest in theatre-tv.

Considering that theatremen are also constantly tapped by charity orgs and various other causes, and they've been urged to get behind (Continued on page 63)

Gallic Music Biz Beaucoup Upbeat And So Is Payola

By GENE MOSKOWITZ

By GENE MOSKOWITZ

Paris, Jan. 25.

In the last half century, the song in France has made its way from the gutter into the bigtime circle of show biz. Previously hawked in coloful fashion by street singers and by itinerant troubadors, the song (la chanson) has now earned its stripes in France and the figures denote that the purveyors, writers, publishers and performers to be the recipients of six figure incomes.

role for one sequence in Paramount's "Anything Goes" to perform a modern jazz dance, first time she's ever strayed from the classics.

Roland Petit, choreographer on film in which she co-stars with Bing Crosby, will stage a hot interpretation of Cole Porter's "I Get a Kick Out of You,"

10 be the recipients of Six Hades and Comes, SACEM (Societé Des Auteurs, Compositeurs et Editeurs De Mursique), the Gallic' prototype of ASCAP, "sts 18,000 songwriters or their lists with an annual revenue in the compositeur of the strain of the compositeur of the comes, and the comes, a

onerous job. The Internal Revenue Code specifically allows the deduction of ordinary and necessary expenses incident to producing an income. The only requirement for deducting such expenses is adequate proof. Bills and cancelled checks are the best evidence. A well kept diary or other written record is easy to maintain and it will carry great weight even in support and explanation of cash expenditures, if it is currently recorded and if the deductions indicate a business purpose. Subscription Order Form

Enclosed find check for \$
One Year

	Please send VARIETY for Two Years
То	(Please Print Name)
Street .	
City	Zone State

Regular Subscription Rates One Year—\$10.00 Two Years—\$18.00 Canada and Foreign—\$1 Additional per Year

154 West 46th Street

New York 36, N. Y.

deductions indicate a business purpose.

A diary or other written record is not of itself accepted as evidence, because it can be a "self-serving declaration." However, when reasonably supported by hotel bills, ticket stubs, sales slips and rail and plane ticket memos and envelopes, there should be no difficulty. The record should indicate names and their relation to the taxpayer's business. A signed guest book serves as an excellent record for those who do a great deal of home entertaining for business purposes.

The value of an acceptable record is obvious if you consider that if your taxable net income is \$10,000, every \$100 of deductible ex-(Continued on page 75)

(Continued on page 75)

THIS IS FILMS' CADILLAC AGE

Then I'll Be Tax-Happy

"I can remember when stars used to worry that their option wouldn't be picked up and they'd be on their own."

Black-and-White C'Scope Newsreel Possibility But Color Too Costly

Depending on the extent to which theatres will equip, it may eventually pay to turn out a black-and-white CinemaScope newsreel, according to Walton C. Ament of the Warner Pathe Newsreel, new chairman of the newsreel committee. Group had its first meet under Ament in N. Y. last week.

Ament expressed serious doubt that a color C'Scope reel would ever be feasible, partly because of the timing problem involved in the tint processing and partly due to tine cost question.

The one company that has been toying with a C'Scope reel has been 20th. However, chances of Movietone ever going into such a project are said to be very slim indeed, if for no other reason than that exhibs appear unwilling to

indeed, it for no other reason that this appear unwilling to pay the added freight. All the reels have been having a rough time of it within recent years and have lost accounts in considerable

numbers.

Ament pointed out that another difficulty was the source of footage supply which comes primarily from outside N. Y. Lenses there haven't got C'Scope prisms so that, he said, the C'Scope material would be limited to film shot in and around N. Y. Quite apart from that, it would also be necessary to employ double crews to shoot events simultaneously in C'Scope and standard versions.

Verne in AO Widescreen For Columbia Release; Todd All-Out Tolstoy

Todd All-Out Tolstoy

Hollywood, Feb. 8.

Negotiations have been virtually completed for the Michael Todd Co. production of Jules Verne's "Around the World in 80 Days" to go out as a Columbia release, with Todd and William Goetz coproducing. Film will be made in the Todd-AO widescreen process.

Todd's farming out "World" and probably also the projected "Man Who Would Be King," the latter likely to Allied Artists with John Huston directing, is aimed to leave the promoter-showman free to devote himself fulltime to the supervision of his planned "War and Peace" which Fred Zinnemann will direct and for which Robert E. Sherwood is scripting. This'll be Todd's first Todd-AO production.

He has a Magna Theatres franchise for eight pix to be made within the next five years. Arangements call for the Todd releases to alternate with pix from the Magna stable or via other franchises. However, he also has the right to farm out his own franchises. First film to be made in the Todd-AO process was the recently-completed "Oklahoma."

"Around the World in 80 Days" involves a three-way financing and profit sharing deal—Columbia, Todd and Goetz—with the original release restricted to roadshow dates in 60 worldwide keys.

20TH UPS TO 22 PIX

Six Releases Added To Previous All-CinemaScope Schedule

Hollywood, Feb. 8.

Production at 20th-Fox this year will be stepped up from 16 pictures, as originally planned, to 22, all in CinemaScope and Technicolor.

nicolor.

Added product, in the high-budget class, will be based on stage plays such as "Anastasia," "Can Can" and "The King and I," and on novels such as "Katherine," "A Many Splendored Thing" and "View From Pompey's head."

OVERHEAD CHILLS DEAL

Gregory-Goldman Not To Do 'Naked and Dead' at 20th

Holiywood, Feb. 8.

Hollywood, Feb. 8.

High overhead is reported by Gregory-Goldman Enterprises as its reason for calling off negotiations with 20th-Fox for the release of "The Naked and the Dead."

Deal was dropped after a conference here with Sypros Skouras, 20th-Fox chief. Taking part in the huddles were Paul Gregory, William Goldman and two Philadeiphia bankers, William F. Kelly and Anthony J. Felix. Understood G-G is negotiating for another distribution deal for the picture which goes into production in mid-summer.

Television Tough In Canada, Too: Seek Tax Cut

Because of hefty drop in film house attendances of some 21% in television area competition, the Ontario government proposes to call off its 121/2% tax on all admissions under 50c, with possibility that the current tax will also be reduced on tickets exceeding that reduced on tickels exceeding that amount. Decision follows a brief presented to the government by The Motion Picture Theatres Assn., and The Independent Motion Picture Theatre Owners Assn., who operate over 500 houses in Ontario. (Top price in Toronto is \$1; with some 5,000,000 of Canada's population concentrated in Ontario.) Tax has previously been turned over by the government to the hospitals.

hospitals.

Drop of the amusement tax was submitted to Premier Frost, with Arch Jolley heading the exhibitors, this vital to the survival of a large number of small town theatres faced with large installation costs via wide screen etc., claim being that further houses, particularly in the smaller centers, would be forced out of business.

GARBO 'CAMILLE' (1936) **BIG IN TEST DATES**

On the basis of the early recep-tion of "Camille," the 1936 Metro film starring Greta Garbo, the film company may place the picture on its regular release schedule and give it the full-fledged reissue treat-ment. Film was dusted off to coin-cide with the renewed interest in Miss Garbo via the recent bio-graphical series in Life Magazine.

graphical series in Life Magazine.
Only two engagements have been set for the film so far—at the Trans Lux Normandie where it is currently showing and at a Brandt art house in Miami. The initial test bookings, according to present plans, will all be in art situations. If it clicks in these spots, Metro may push for circuit dates.

Metro. incidentally. requested

may push for circuit dates.

Metro, incidentally, requested
the Museum of Modern Art to cancel its scheduled showing of "Camille" in the museum's N. Y. auditorium from Feb. 7-14. The museum was also asked to withdraw
the film from national distribution
temporarily.

MORE-WARNER

Palm Springs, Feb. 8.

"The exhibitor is paying more, sure, but he's getting more." That's how Jack L. Warner sizes up the present situation in the motion picture business. Warner is very bullish, though not more so than most of the 1955 producers out here. The film colony this year is jumping with an optimism that is in full cry where a year ago it was gathering voice.

Warner speaks as the man who has had the longest tenure in the highly sensitive spot of production head of a major studio. He goes back to the early silent years before Warners rated as a major company, before Vitaphone and talkies.

There's irony to the way in

company, before Vitaphone and talkies.

There's irony to the way in which Los Angeles itself takes the boom in pictures and the vast sums earmarked for features. "We sums earmarked for reatures. We think nothing today of spending \$3,000,000 for a film. This is the same sum an industrial outfit invests in a factory and cops all the newspaper headlines as when Pabst Beer's \$3,000,000 plant and Pabst Beer's \$3,000,000 plant and some ballbearing company's \$4,000.-000 layout in the San Fernando Valley becomes a glant civic hur-

warner's point is that the major

Warner's point is that the major studios, his own among them, risk that kind of capital almost any week in the year. He comments: "This is the Cadillac Age of the motion picture industry."
"We have no illusions when exhibitors complain. Of course they will. The May Co. and Macy's also don't do top volume on Mondays." Warner argues that it all averages out. What the exhibitor ought to appreciate more is that there are more boxoffice trail-blazers than ever before. more boxoffice trail-blazers was ever before.

Warner studio's many deals with readent" producers are ad-

Warner studio's many deals with "independent" producers are adjustments to current realities. So, too, as regards the studio's decision to set up a television film-producing unit. "We can't assume that television is going to blow over. There's no reason why we can't make pictures for the advertiser market, too."

So far as the Hollywood studios (Continued on page 11)

(Continued on page 11)

EXHIBS PAY, GET New Process, Plus Financing Loom As Next Technicolor Expansion

'FRIGHTENED TO DEATH'

Widow's Claim Is Settled 1 Columbia Pictures for \$28,000

Los Angeles, Feb. 8.
Columbia Pictures paid \$28,000
to settle a \$400,000 damage suit
brought by Mrs. Carolyn Satterfield involving the death of her
husband, Robert.
Plaintaiff claimed her husband
was "frightened to death" during
dive homphing seguences for the Co-

dive-bombing sequences for the Co-lumbia picture. "Mission Over lumbia picture, "Mission Over Korea," near the Satterfield ranch.

Code Less Rigid, **Pictures Closer** To Real Life

Indications that the Production Code authorities are easing up on restrictions to allow "more adult" handling of films is noted in two upcoming or current films, according to industry observers. Example cited is a line in Elia Kazan's production of John Steinbeck's "East of Eden," which Warner Bros. is releasing releasing.

releasing.

A character in the film says:
"Any law against followin' around
the town, er, madam, whatever you
call 'er?" How this use of the
word "madam" passed code offcials is unclear, since the code
(Continued on page 24)

Gleason's Brotherhood Film Special Brotherhood Week news-reel featuring Jackie Gleason will be shown in theatres throughout the country starting Feb. 16. Filmed appeal by Gleason will kick off the campaign undertaken

kick off the campaign undertaken by the nation's showmen in behalf of Brotherhood week, Feb. 20-28. Reel, prepared under the super-vision of Walton C. Ament, will be distributed by the news divisions of 20th-Fox, Metro, Paramount, Uni-versal and Warner Pathe.

Hollywood, Feb. 8. Dr. Herbert T. Kalmus, Technlcolor prexy, is expected to disclose in very near future a Technicolor Corp. pian to enter into the financing of indie production, both from investment standpoint and to lockin pietures for Techni processing. First indie film to be financed by Technicolor will reputedly be "Porgy and Bess," which will be placed before cameras in Europe by Blevins Davis, producer of George Gershwin operetta revival now touring continent under U. S. State Dept. auspices. By financing production, Techni-

State Dept. auspices.

By financing production, Technicolor will ensure itself against drifting away of some business to other laboratories. At same time as disclosing company's intention to finance production, Kalmus will likely unveil new horizontal camera on which company has been experimenting for some time. In principal this is said to be much like Paramount's VistaVision process, with added improvements.

Kay Harrison, Technicolor man-

Kay Harrison, Technicolor managing director. currently here to discuss with Kalmus the plans for financing production. Harrison is likely to remain on Coast for an nouncement, also demonstration of Techni's new horizontal camera.

122 Weeks, \$4,707,688 **Gross Final Statistics** On 'This Is Cinerama'

Un This Is Cinerama," first picture in the widescreen medium which ushered in the film industry's new era, wound up its Broadway run Sunday (6) with a gross of \$4,707,688 for 122 weeks and three days. It was seen by 2,471,538 people.

Second picture in the medium, "Cinerama Holiday," produced by Louis de Rochemont for Stanley Warner, preemed last night (Tues.) at the Warner Theatre, N. Y. It was a plush bow, complete with kieig lights, radio-tv interviews, (Continued on page 11)

(Continued on page 11)

National Boxoffice Survey

Biz Stout Despite Record Cold; 'Tok-ri' Again 1st, '6 Bridges' second, Sea' Third, 'Cruz' Fourth

Severe cold weather is taking a heavy boxoffice toll in many key cities this session, especially in the east, but biz is holding up surprisingly well. The strong b.o. stems naturally from some outstanding product, many new entries just getting around this week.

Again pacing the pack is "Bridges at Toko-ri" (Par), which was a strong champ last stanza. An entirely different type pic, but with a similar tag, "6 Bridges to Cross" (U) is capturing second place by a hefty margin, "20,000 Leagues Under Sea" (BV), second week ago, is winding third.

Leagues Under Sea" (BV), second week ago, is winding third;
"Vera Cruz" (UA) is taking fourth money against third last round. "Cinerama" (Indie) is fifth while "Sign of Pagan" (U) is finishing sixth.
"Bad Day at Black Rock" (M-G), a newcomer, is showing enough to take seventh spot, with "Many Rivers To Cross," also from Metro, in eighth. "Violent Men" (Col) is winding ninth.

in eighth. "Violent Men (Ss.) winding ninth,
"Americano" (RKO) is taking 10th position. "Carmen Jones" (20th), with some rew dates, will land 11th place, with "So This Is Paris" (U) rounding out the Gold-

Paris" (U) rounding out the Golden Dozen.
"Battle Cry" (WB), with five engagements currently in keys covered by Variety, shapes as a champion. It is rated great in N.Y., wham in Balto, terrific in Buffalo, socko to pace L.A. and hitting a new record in Washington.
"Country Girl" (Par), also new,

is starting to measure up to its inlital promise on first engagements
in N.Y. and L.A. Crosby starrer is
soaring to a new high in Washington and also record in Philly. Pic
still is terrific on eighth round
in N.Y. "The Racers" (20th) is very
uneven currently although rated
good in Boston and fine in Denver.
"Far Country" (U, also new, is
big in K.C. (ace pic) and Toronto.
"Women's Prison" (Col), good in
N.Y., is sock in Philly and sturdy
in Chi. "Camille" (M-G), great in
Philly, is hitting a new precord in is starting to measure up to its in-

Philly, is hitting a new record in N.Y., both unusual for an oldie.

"Tonight's the Night" (AA) looks oke in Balto and N.Y. "They Were So Young" (Lip) shapes good in Buffalo. "Barefoot Contessa" (UA) looks solid in Cincy and good in I.A.

looks solid in Cincy and good in L.A.

"Silver Chalice" (WB), which has about rounded out its main key city dates, is okay in Denver and Cincy and lofty in Indianapolis. "Black Tuesday" (UA) is trim in Seattle.

"Prince of Players" (20th) still blanking although in second key.

"Prince of Players" (20th) still is limping although in seven key cities currently. It ranges from modest to sad. "Aida" (IFE), great in Chi, looks fine in Cieveland and good in N.Y.
"Destry" (U) is collecting sizeable coin, with good showings in Providence, Minneapolis and St. Louis. "Detective" (Col) is nice in Chi and K.C.

(Complete Boxoffice Reports on Pages 8-9)

VARIETY

Trade Mark Registered
FOUNDED SIME SIME SILERMAN
Published West High SIME SIME SIME SIME
154 West 46th St. New York 36, N. Y
JUdson 2-2700
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6311 Yucca Sizee
1292 National Press Building
STerling 3-5445
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DAILY VARIETY
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Television Reviews ...

TV-Films

Italo Tint Print Nix Extends To C'Scope; Griff Johnson To Rome, Other Trouble Areas

With three potential troublespots on the horizon in the European film market, Griffith Johnson. Motion Picture Export Assn. v.p., leaves next week for a Continental swing that'll take him to Parls, Rome and Frankfurt and possibly also to Madrid.

Madrid.

Johnson's immediate destination is Rome where the government's edict on local tint printing is of considerable concern to the companies. It's now definite that C'Scope color prints are also covered by the import nix. Johnson will meet with Warner Bros.' Wolfe Cohen in Italy to discuss the situation with the Italians.

uation with the Italians.

Even as MPEA is concentrating on Europe, its most immediate concern is in the Far East, where Japan is threatening to reduce its license allocations for the new film year, which starts April 1. MPEA prexy Eric Johnston may go to Japan again before a final decision there is made.

Most jumediate problem in Farmage.

there is made.

Most immediate problem in Europe, apart from the still pending color print issue in Italy, is in France, where the American companies still haven't received any licenses beyond the basic allocation of 90. Another 20 are due under the current agreement which runs through June 30. There have been no indications of any reluctance on the part of the French to come through with these licenses. At the same time the companies are beginning to get anxious about them.

Another issue in France is the disposition of accumulated U. S. earnings, the French not having allowed any capital account deals since last June. Current French remittances are \$200.000 a month. There has been talk that compensation deals in France may be arranged.

arranged.

In Germany the American outfits are keeping an eye on the segment of the local industry which is pressing for import limitations and other restrictions, including a possible release tax. No major moves are expected unless the Germans succeed in winning alterations in the General Agreement on Trade and Tariffs which is currently in negotiation in Geneva.

The current deal in Spain termination of the second control of the contro

The current deal in Spain terminates June 1. There's hope that, with Spain's improved economic position, an agreement more favorable to the American companies may be negotiated.

Inter-Negative Stock For **Dupes Due This Summer** From Eastman Company

New inter-negative stock necessary in the manufacture of dupe negatives will be brought out by Eastman Kodak this summer. Due to the shortage of prints in the foreign markets, the studios are finding increasing necessity to make dupe negatives from which additional prints can be struck in labs abroad. An inter-negative has to be made before a dupe negative can be obtained.

Up till now it was necessary to make separation negatives from the original negative in manufacturing the inter-negative. The new Eastman stock consists of a single

Eastman stock consists of a single strand and thus greatly facilitates the manufacture of inter-negatives. No price has been set.

Halpern-Francavilla Confer on IA Vs. TNT

Nate Halpern, prexy of Theatre Network Television, is holding ne-gotiations with the International Alliance of Theatrical Employees relating to contracts for IA mem-bers handling various aspects of closed-circuit telecasts.

The TNT topper has been dick-ering with John J. Francavilla, the IA internationl rep who oversees ty matters for the national theatri-cal union. It's understood the talks involve special compensation for projectionists who are in attendance at theatres during closed-circuit telecasts.

Studio Workers' Pay

Studio Workers' Pay
Sacramento, Feb. 8.
Wages of workers on the
film lots took a jump in December, according to the California Labor Statisties bulletin. Average weekly earnings
were \$130.99, or \$10.71 higher
than in December, 1953.
Workers put in an average
of 43.8 hours at \$2.99 an hour,
compared with 42 hours at
\$2.94 in December of the preceding year.

ceding year.

No B.O. Ceiling In Today's Film Biz-Friedlob

Budgets may be up, but on the good pix there's nothing to worry about because "there's practically no ceiling on the boxoffice gross in today's market," Bert E. Friedlob said in N. Y. last week.
East to plug his "Untamed" for 20th-Fox and give the town the 0.0 for his forthcoming "News Is Made at Night," the indie producer reported that "Untamed" had been brought in at about \$3.750,000. Pic, which has South African backgrounds, was wholly financed by 20th, but Friedlob gets a cut. William Bacher, who wrote the screenplay and coproduced, also got a 20th deal.

Discussing the favored position of the indre in today's industry, Friedlob, whose releasing deal with 20th covers two or three more pix, said that under present conditions

said that under present conditions he'd rather own negatives than anything else. "I trust that more than stock," he commented. "The man who owns negatives today is a lucky fellow."

As if to prove his point, Friedlob said two of his oldies were currently playing tv—they're also still making their theatrical reissue rounds—and that each stood to net him \$75,000 to \$100,000 from that source alone. Due includes "Millionaire for Christie" and "Fireball."

that source
"Millionaire for Christie" and
"Fireball."

Friedlob reported he had formed a company with Casey Robinson to do "News Is Made At Night," on which Robinson's done the screenplay. In color and CinemaScope, it's a newspaper story that, according to its producer, fits in with his concept that "the public wants intelligent stories, but not arty ones."
No release deal for "News" has been set, but Friedlob is discussing it with 20th.

Also on the producer's sked are (Continued on page 63)

3.000-POP. TEXAS TOWN NO LIKE CONDITIONS

Shamrock, Tex., Feb. 8.

J. S. Worley's Texas Theatre here will go to two changes a week because of (1) a shortage of film products and (2) the "outrageous" prices that are being asked for the rental of film in a small community such as this with a total of 3,000 persons.

These problems coupled with the acute drought in this area, now going into its fourth year, may force closing of the Texas for a time. Last year the Texas was closed for six months.

DUDLEY REVOLVING FUND

Starts "9-Million Names of God" In London This Spring

Hollywood, Feb. 8. Hollywood, Feb. 8.
Dudley Pictures has set up a revolving fund of \$2.000.000 to finance a program of 25 features over a period of five years, starting with "The Nine Million Names of God," to be produced in London, starting in April.
Second picture, still untitled, is slated for a May start in Rome. Richard Goldstone will produce both films, in Vistarama and Eastmancolor.

Birdwell Wins Legal Point In Suit Versus Laughton Los Angeles, Feb. 8.

Russell Birdwell was granted the Russell Birdwell was granted the right to amend his complaint in his contract suit against Charles Laughton before Judge Austin Smith in Superior Court.

Amendment asked that Laughton be enjoined from denying the press agent's five-year contract with him.

Sidney: Care Behind Making Modern Feature Not Generally Known By HY HOLLINGER

Hollywood's scramble for presold properties is only one aspect sold properties is only one aspect
of the film industry "honestly trying to make good pictures," according to director George Sidney. This
factor, plus the penchant for authenticity via careful research,
elaborate and realistic sets, and location excursions are evidence, Sidney noted, that the studios "haven't
let economics stand in the way."

hey noted, that the studios haven let economics stand in the way."

"It may be a strange kind of integrity," he commented, but the veteran director feels this displays Hollywood's desire to provide the public only with the best. In analyzing the pre-sold versus original story, he said it's a case of knowing your values. "It's like a man who builds a house and one who buys one," he explained. "It's a question of which provides the best buy or fills a particular need." He cited the remark of Mervyn Le-Roy who directed "Mr. Roberts" for Warner Bros. "My picture has had 4.000 previews." Sidney quoted LeRoy as saying, the implication being that the stage outings could build up potent word-of-mouth publicity for the film.

"In the past it was fashionable."

publicity for the film.
"In the past it was fashionable to accuse Hollywood of tending to make bad pictures." Sidney said. You would think that we had two piles of scripts—one good and one bad—and that we selected only the bad ones. It's unfortunate that the public can't be shown the painstaking preparation and work that goes into the making of a picture."

Sidney, who returned to the Coast Friday (4), spent several weeks in New York scouting locations for "The Duchin Story," the film biography of the late bandleader which he'll direct for Coumbia. He expects shooting to begin in April.

lumbia. He expects shooting to begin in April.
Gazing out of the window of his Sherry-Netherland suite at the snow-covered city, Sidney said: Wouldn't it be great if I could come back here three months from now and be sure that this view would still be here?" This started him on a discussion of location shooting which, he maintained, was part of Hollywood's new integrity. "It would be easy to remain at the studio and just have the sets painted, but very few people are doing that now. Everyone is sincerely and honestly trying to obtain the best results. People have no concept what you go through to make a picture. Look what George Stevens has been doing before starting the production of Edna Ferber's "Glant." He has spent months in Texas, looking over numerous smalltowns, carefully study-(Continued on page 24)

(Continued on page 24)

L. A. to N. Y.

L. A. to Michael S. Baird Mary Castle Fred Clark Charles Einfeld Mona Freeman Herb Golden Abel Green Grace Green Harold Hecht Grace Green
Haroid Hecht
Edward Everett Horton
Fritz Lang
Dorothy Malone
Tony Martin
Mitch Miller
George Murphy
Maureen O'Hara
Marty Schwartz
Sol C. Siegel
Soyros P. Skouras
Milton Sperling
Anna Sten
Ursula Thiess
Mike Todd
Benay Venuta
Card Walker
Lew Wasserman
Gig Young
Max Youngstein
Darryl F. Zanuck

New York Sound Track

Sweet the inspiration of publicity: Tennessee Williams has applauded Congressional resolutions asking that the rose be made the national flower. Williams claims he titled his play, "The Rose Tattoo," which Hall Wallis recently filmed for Paramount release, because his research turned up the amazing fact that the rose is more popular as a tattoo than naked ladies or the flag.

Charles Smadja, United Artists Continental manager, in from Paris for confabs with homeoffice executives . . . Stubby Kaye, who originated the role of Nicely-Nicely Johnson in "Guys and Dolls," Coasted this week to begin rehearsals for the Goldwyn film version . . All former cadets of West Point are receiving letters from Col. E. W., Richardson, Academy public information officer, to support Columbia's "The Long Gray Line."

Producer Joseph Kaufman to Europe for two weeks to set up deal-

Ray Milland, in Debut as Director, **Embarrassed by His Actor Pals**

This Is A Secret

A top-level, hurriedly-called hush-hush meeting of Loew's toppers took place in Miami this week.

this week. With prexy Nicholas M. Schenck currently vacationing in Miami, veepee and treasurer Charles C. Moskowitz planed out for the south from New York over the weekend while the studio executive E. J. Mannix came from Hollywood for the confab with the chief.

McCarthy Key To French Joining Italian Office

Return to N. Y. Monday (7) of E. R. Zorgniatti, Italian Films Export prexy, is expected to cue another round of confabs between him and John G. McCarthy of International Affiliates on the question of the possible IFE release of French product.

McCarthy, who reps George Lourau, prominent French producer, in the U. S., has huddled with IFE on this question before, particularly as it concerned IFE's bid for Lourau's "Wages of Fear." Stumbling block has been the Lourau-McCarthy contention that, if any such arrangement were con-

N. Y. to L. A.

Mike Dann
Richard Egan
Jacques Gautier
Larry Gore
Mike Hall Stubby Kaye Jerry Pickman Shelley Winters

Preparations for Ray Milland's first directorial effort. "The Gunmen." are causing many casting problems to the actor-director.
"It isn't easy for one actor to sit in judgment on another performer," commented Milland. "I wonder how many friends I'll lose before I complete the picture. One thing is certain, I'll interview at least a dozen actors for each speaking part."

least a dozen actors for each speaking part."

Milland emphasized that he had
no fixed ideas about old faces or
new faces, and that the actor or
actress best fitting a role would be
selected whether they had appeared
in a hundred films previously or
were still looking forward to their
screen debut screen debut.
"In my opinion, there is too much

controversy about off-beat casting."
Milland observed. "This type of cast selection doesn't always guarcast selection doesn't always guar-antee the most interesting or be-lievable performances."

Milland, who also stars, rolls pic-ture on the Republic lot next month.

N. Y. to Europe

N. Y. to Et Robert Ardrey Roy O. Disney Pandro S. Berman Freddie Carpenter Gaby Casadesus Jack Cole Philip Coolidge Joseph Kaufman Anna Magnapi William Steinberg

Europe to N. Y.

Victoria De Los Angeles Jack Cardiff Constance Carpenter Edward J. Davis Edward J. Davis
Henri Deutschmeister
James A. Doolittle
Mary Ford
J. W. Holmes
Barry Jones
Dino De Laurentiis
Prince Littler
Les Paul
Richard Todd

ALLIED'S NEW VILLAIN: FEE-TV

[AS SEEN BY ALLIED MEMBERS]

In a survey of 16 regional areas, Allied States Assn. has compiled a listing of the attitude of exhibitors in each territory toward the major companies. In answer to the query "What company is hardest to get along with?" Warner Bros. emerged the "toughest" in six zones, the "next toughest" in seven. In some instances two companies shared the dubious honors in each category.

This information is relayed in Allied board chairman Abram F. Myer's interim report of the exhibitor org's Emergency Defense Committee, a group formed to combat the alleged unfair trade practices of the distributors. Paramount also came out the 'toughest' in six instances and 'next toughest' in four. Universal was 'toughest' in two situations, 'next toughest' in two, 'inext toughest' in two, 'enext toughest' in two, 'enext toughest' in two, 'enext toughest' in two corts Metro BVO and United history to the process of the control of the contr toughest in two, "next toughest" in one; Columbia was "next toughest" in two spots. Metro, RKO, and United Artists were not named.

The report points out that unanimity was not expected since "a company manifests itself locally through its branch manager and an exhibitor's view of the company is bound to be affected by his regard or lack of regard for the manager." According to Myers, EDC therefore idoes not feel warranted in passing any control of the company of EDC therefore adoes not feel warranted in naming any company as No. 1 'toughie' on a national basis." He points out, however, that EDC does feel that the frequency with which certain companies appear in the poils "should be a matter of concern to the executives of those companies as well as to exhibitors."

The survey showed the following.

THE SULVEY SHOWED	the following.	
Area	Toughest	Next Toughest
Ohio	Paramount	WB. Universai
Maryland	None Named	None Named
lowa-Nebraska	Paramount	WB, Universal
New Jersey	Paramount	Warner Bros.
West, Pennsylvania,	20th-Fox	Par., Universal
Wisconsin	Universal	WB. Columbia
North Central	Warner Bros	Paramount
Mid-South	Universai, WB	Par., Columbia
Texas	Warner Bros	None Named
East, Pennsylvania.	Paramount	Universai
New England	20th-Fox	Warner Bros.
Kansas-Missouri	Paramount	Warner Bros.
Indiana	Paramount	Warner Bros.
Rocky Mountain	Warner Bros	Paramount
Gulf States	Warner Bros	Universal
Connecticut	Warner Bros	20th-Fox
	for the selection according	ng to Allied is n

and terms, although uncivil treatment by sales force is sometimes mentioned as well as failure to adjust.

20th Protests as British Television Contrasts 'Carmen Jones' to Opera

A studio reproduction of "Carmen Jones" in the BBC-TV "Limelight" series drawing a contrast of light' series drawing a contrast of the American film to the original Bizet opera, has provoked a protest from 20th-Fox. The distribs complained to the BBC that the public was left with the impression they were witnessing an excerpt from the actual theatre film and that no steps were made to correct that impression.

The tv program, directed by Henry Caldwell, featured Rose Hardaway and Elizabeth Weich. Miss Hardaway mimed to a disk taken from the sound track and supplied by 20th, while Miss Welch.

According to Caldwell the studio reconstruction became necessary as it is impossible to show squeezed anarmorphic prints on tv and he secured prior approval from 20th.

Citizen-Run Film House, Bought to Hypo Main St., Shows Unexpected Profit

Omaha, Feb. 8.

Owners of Carson (pop. 596), Ia., biz firms who took over the Dreamland there last July, are discovering they can make money as exhibitors, too, despite the fact they only bought the house to keep traffic coming into town.

Carson purchased

Carson purchased the theatre from ex-lowa Rep. Howard Brookings) via donations. Volunteers came forward to sell and take tickets. Some of the village's top citizens even help clean the place.

Now Harold Smith, one-time owner of the house who is the orthogonal committee' in charge of the operation, has a problem he seidom encountered in the past: What to do with the profit?

Most Carsonites, it's reported, are in favor of building a memorial park with same.

park with same.

Giving the Bird

San Antonio, Feb. 8.
Henry Bergman, manager
of the State Theatre here, is
giving his patrons "the bird."
Each Monday night is "Parakeet Night" and 20 of the talking birds are given away as

Advises Allied To Forget Idea For **Making Gear**

Allied States Assn. prexy Ben Marcus has recommended to the exhibitor organization's board of directors that Allied's plan to enter into the manufacture of sound and other theatre equipment be dropped. Careful not to use the word "abandon," Marcus suggested that the idea "be temporarily tabled."

At Allied's national convention

"abandon," Marcus suggested that the idea "be temporarily tabled."

At Allied's national convention last October in Milwaukee, Marcus was named a committee of one to explore Allied's entry into the equipment field in cooperation with an established manufacturer who would turn out the equipment under the Allied label. When the idea was first suggested, Marcus told the board, here was a great need for good, inexpensive equipment for the new era projection techniques. However, he noted that during the past three or four months certain developments had taken place in the sale and manufacture of equipment and "that made me reappraise our entire position, and question the advisability for Allied to enter into the manufacture of sound and other equipment under present circumstances."

According to Marcus, Allied's labe were "greatly responsible" for

According to Marcus, Allied's plan was "greatly responsible" for (Continued on page 11)

DRIVE-IN MEET

By SAM X. HURST

St. Louis, Feb. 8.
Federal Communications Commission okay of toll-tv would set the stage "for a giant grab of the public domain which could lead to

public domain which could lead to a ten billion dollar-a-year combine trying Hollywood, Broadway, sports and television together in a powerful monopoly."

This and similarly gloomy predictions for a fee-tv dominated future came here today (Tues.) from Harold Wolff, new public relations counsel for the Joint Committee on Toll-TV, addressing the Allied Drive-In Theatres Assn. meet.

meet. Another statement on toll-tv came from Trueman T. Rembusch, National Allied past pirexy, who blasted proponents of pay-as-you-see for "phony statements" and for having employed the "big lie" technique in their attempts to sell their systems to the public and to Washington. Rembusch complained that some distribs are accepting as truth false statements to the effect that subscription-tv would bring into existence an instantaneous and very economical electronic distribution web.

bution web.
Delivering the main address on
the toil-tv subject, which suddenly
(as of recent weeks) looms large in
exhib thinking, Wolff maintained
the campaign to put over home-toll
(Continued on page 24)

Fooling Around With All Those Millions May Hurt Somebody—Yates

Hollywood, Feb. 8.

Hollywood, Feb. 8.

A warning against inflated motion picture budgets was expressed here by Herbert J. Yates, president of Republic, although his company ffas lined up the most expensive program of production in its career. "One of these days," he said, "somebody will be hurt by \$3,000,000 and \$4,000,000 budgets," at the same time voicing an optimistic note about film business in general.

A halt must be called, Yates

ness in general.

A halt must be called. Yates declared, on the alarming increase in the overall cost of film production in ail its branches. If not, some of the studios will meet

not, some of the studios will meet with disaster.

Republic's 1955 schedule calls for 20 films without any "B" productions. Pictures will cost from \$1.000,000 up to \$1,750,000, with only a select few in the latter category. If this program does not return a reasonable profit, Yates indicated that the company may go in 100% for television production and abandon theatrical films.

There will be pleaty of shooting

There will be plenty of shooting space on the lot this year, the prexy explained, regardless of the great amount of tv-film production by Music Corporation of America. At least 50% of Republic's theatrical films will be made on location. More than \$1,000,000, he added, was collected last year in studio rentals because of MCA's tv-film production. In addition, television has kept the company's Consolidated Lab busy on a seven-day basis and has necessitated the construction of a new \$1,000,000 building. There will be plenty of shooting

Century Films Package **Includes Douglas Novel**

Hollywood, Feb. 8.

Century Films, which produced
"Day of Triumph," have lined up
three story properties, including
Lloyd C. Douglas' "The Big Fisherman," and will offer package to
amajor studio for financing and distribution. tribution.

Iribution.

In addition to stories, also including "The Carpenter" and "Not Without Vengeance," authored by George Van Marter, package will include James K. Friedrich as producer of first two, Spencer H. Lees as producer of "Vengeance," and cast principals.

Rate Distribs on 'Toughness' | ISSUE DOMINATES Levy Sees 'Tragedy for Downtown' If Home-Toll Kills Theatres

EARLIER SUNDAY START

Vermont Allows Films at Present Only From Six O'Clock

Montpelier, Vt., Feb. 8.
A bill introduced in the legislature here would permit Sunday film shows to start at 2 p.m., instead of 6 p.m., as at present, in communities where the earlier schedule was approved by the voters.

The measure, sponsored by Sen. Barry of Chittenden County, is similar to a bili defeated at the 1953 session of the Legislature.

Sanction Loew's **Buying Drive-In**; Indies No Like

First attempt of a former affiliated theatre circuit to add a drivein to its holdings has succeeded.
Federal Judge Gregory F. Noonan signed a petition Friday (4) allowing Loew's Theatres & Realty
Corp. to acquire the Twin-Oak
Drive-In Theatre, Oak Lawn, Ill.
Azoner accommodates 850 cars.
Under the consent decree, which
separated Loew's Theatres from
its former production-distribution

separated Loew's Theatres from its former production-distribution affiliate, the signatories were barred from further acquisition of theatres unless they could show to the satisfaction of the court that such acquisition would not unduly restrain competition.

Loew's and the other major circuits have eyed expansion into the drive-in field since they met the divestiture conditions set down by the Government. Almost all the former affiliated circuits have shed

former affiliated circuits have shed

(Continued on page 22)

BERGER BREAKS C'SCOPE UPPED ADMISH POLICY

Winneapolis, Feb. 8.

Bennie Berger, North Central Allied president and theatre circuit owner, tossed another monkeywrench into the local admission price structure by following the SuperScope "Vera Cruz" and the C'Scope "Bad Day at Black Rock" at regular 65-85c. admission at his firstrun loop Gopher here.

Other downtown houses, operated by United Paramount Theatres and RKO Theatres, regularly charging 86-85c. too, have an established advanced tap of 85c.-\$1 for all 'Scope pictures.

Despite Berger's refusal to "play bail" Paramount's Radio City and State are showing "Prince of Players" and "White Christmas" and the RKO Orpheum "Underwater" at the tilted 85c-\$1 scale, despite the Gopher's "Bad Day at Black Rock's" 65-85c.

Berger explains he's averse to any varying admission price policy for his theatres. He says he'd consider going to 85c-\$1 regularly, regardless of the attraction, if the Paramount and RKO downtown theatres did likewise.

In the local loop Paramount's Radio City; State and Lyric are equipped with orthophonic sound C'Scope, etc., ditto RKO's Orpheum. Berger's Gopher and RKO's Pan have the optical sound.

Re-Elect Ellis Arnall

Re-LIECT LIIIS AFIRALI

Hollywood, Feb. 8.
Ellis Arnall was re-elected president of the Independent Film Producers Export Corp., the foreign arm of the Society of Independent Motion Picture Producers. Others returned to office were Gunther Lessing, board chairman; Marvin Faris, veepee-secretary, and George Bagnall, treasurer.

SIMPP, through its executive board, voted to continue as a member of the Motion Picture Industry Council for another year.

Authorization of toil-tv even on Authorization of toil-tv even on a partial, single-channel basis eventually is likely to see all tv programs follow suit "with the ultimate resuit of all television being pay, rather than free, television," Herman M. Levy, general counsel of Theatre Owners of America and of TOA of Connecticut, told the Hartford Advertising Club here to-

Levy's big pitch was that successful operation of toll-tv would hurt not only the exhibs, but with huit not only the exhibs, but with them the merchants in any given town. "Flourishing towns become ghost towns when the downtown theatre closes," he declared. While in operation, the motion picture theatre gets people out of their homes and brings them downtown. But will people go downtown to the movies if they are able to see them, or comparable movies, in the living room of their homes? "Will they so downtown to your

"Will they go downtown to your stores if they are able to sit comfortably in their homes and see the same, or the same kind of entertainment, that is available to them downtown?"

downtown?"

Levy asked whether it was fair that businessmen "should be compeled to compete with subscription television which, if it obtains its grant from the Federal Communications Commission, will be getting permission to be a monopoly and to compete for the public's

(Continued on page 22)

Advisory Service to Deal With Prices and Terms. Myers' Point to Allied

St. Louis, Feb. 8.

Setting up of an advisory and conciliatory service for Aliled States Assn. members to deal with prices and terms relating to any particular film company is advocated by board chairman Abram F. Myers in his interim report of the Emergency Defense Committee.

the Emergency Defense Committee.

Plan, as outlined by Myers, would operate as follows:

"As an example, assuming that the Ailied members in a mid-western territory are having difficulty in buying the products of a certain company on fair and equitable terms, and they believe those terms are out of line with those prevailing in other areas, their leaders eould invite the company's division manager or other executive to attend a meeting to discuss the matter. At the same time, they could invite a member of EDC (preferably from another territory) to sit in and render whatever assistance he can in adjusting the difficulty."

Value of such a meeting, according to Myers, is that it would permit the EDC members to point up the prices asked in other territories if the local sales rep are insisting upon prices and terms out of line with those prevailing in other zones, or not in keeping with assurances given by the general sales manager. If the terms offered are fair, Myers notes, the EDC members will so state, thus giving local exhibitors greater assurance to accept the terms "knowing that they are acting on the

surance to accept the terms ing that they are acting on the best possible advice."

Astor's San Francisco Deal

Astor's San Francisco Deal
Astor Pictures Corp. prexy R. M.
Savini has closed a deal with Sam
Sobel, head of Tower Pictures Co.
of San Francisco, for latter to distribute Astor product in the
Frisco territory. It's an exclusive arrangement.
In his first booking under the
new deal, Sobel set Astor's "The
Sleeping Tiger," Alexis SmithAlexander Knox starrer, for the
Fox West Coast circuit. Meanwhile, Astor's N. Y. franchise
holder, Harry Goldstone, placed
"The Master Plan," starring Wayne
Morris, at Loew's Metropolitan,
Brooklyn for a Feb. 16 start.

German Films' Lack of Market **Progress Shown**

Extent to which German films still lacked acceptance in the ma-jor world markets in 1953-54 is revealed via statistics showing the low volume of exports during that

Major foreign markets for German producers that year were Austria, which took 182 German films; Luxemburg (166), the Saar territory (165) and Switzerland (120). Figures are provided in a rundown in the mag, "German Film."

U. S. is put down for 44 films and Canada for 41. Middle and South America took 42. In Europe, Holland showed 66 German im-ports and France 49. Italy import-ed only 18

Says Father McClafferty: 'Think of Moving Pictures As Gift of God in Use'

The Right Rev. John J. McClefferty, a former leader of the Legion of Decency, urged the film gion of Decency, urged the film industry to use pictures as "a gift of God" for the "enlightenment and enoblement of man." Msgr. McClafferty, dean of the School of Social Service at Catholic University, Washington, D. C., spoke at the fifth annual communion-breakfast Sunday (6) for employees of the film industry in the N. Y. metropolitan area. About 1,500 attended. Msgr. McClafferty was executive secretary of the Lewas executive secretary of the Le-gion of Decency from 1936 to 1946.

gion of Decency from 1936 to 1946.
Citing the technical advancements that have brought a greater impression of reality to the screen, Msgr. McClafferty said he wondered whether the widening of the screen had been accomplished by a "wider and deeper concept of the responsibility to use light as a gift of God. The good light of God's creation, which is the prime element of the motion picture, should be focused on morally good films."

Other speakers included

films."

Other speakers included the Right Rev. Philip J. Furlong, P.A. who represented Francis Cardinal Speilman; George Murphy, Hollywood's unofficial goodwill ambassador, and singer Lillian Roth. Robert W. Coyne, of the Council of Motion Picture Organizations, was toastmaster. Before the breakfast the group received Holy Communion at the 9 a.m. mass at St. Patrick's Cathedral.

'GAME OF LOVE' BAN ON WAY TO TOP COURT

The French film "Game of Love" now joins the picture "Mom and Dad" as a possible testcase of state censorship before the U. S. Supreme Court.

preme Court.

Times Film Corp., in filing suit in the Baltimore City Court last week against the Maryland State Board of Motion Picture Censors. challenged the constitutionality of the Maryland censor law on the grounds that it's "a prior restraint upon freedom of speech and press" and violates the Maryland Declaration of Rights and the First and Fourteenth Constitutional Amendments.

Game" may also become a court issue in Pennsylvania where, according to Jean Goldwurm, Times Film prexy, the rejection of the film by the censor board is on appeai. "Game" may also become a court

appeal.

In Maryland, as in Pennsylvania,
"Game" was banned in toto, the
Maryland censors charging it was
"obscene." In N. Y., where the
Board of Regents recently upheid
the banning of a childbirth scene
in "Mom and Dad" and thus invited a law sult, "Game of Love"
passed the office of censor Hugh
M. Flick with nary a cut.
Brief in the Maryland court was

M. Fick with nary a cut.

Brief in the Maryland court was filed by attorney Felix Bilgrey. He pointed out, among other things, that the film was based on the Coiette novei, "Le Ble en Herbe" which, along with other works of that French author, was freely circulated in the Baltimore public library.

Abram Myers' Inventory of Exhib Grief

St. Louis, Feb. 8.

St. Louis, Feb. 8.

The film shortage, high film rentals, and the threat of toll-tv are three major problems confronting exhibitors, Allied States Assn. board chairman and general counsel Abram F. Myers declared in his annual report of the exhibitor organization. Allied's board met here over the weekend prior to the opening of its second annual drive-in convention at the Chase Hotel.

With these three thorns continuing to plague exhibitors, Myers said, "the era of good feeling to which the exhibitors looked forward once the tax burden was eased still evades them."

Hate Those 50% Terms

In surveying exhibitor beefs, Myers asserted, the single source of irritation that stands out above all others is the 50% picture. It's "the exhibitors' No. 1 villain," he said. He noted that in the view of 95% of exhibitors "film rentals have reached an uneconomic level and the price of film stands as one of our most perplexing unsolved problems."

one of our most perplexing unsolved problems."

Most sub-run and smalltown exhibitors, the Allied official said, assert they cannot afford to pay 50% even for the topflight pictures. Those who admit they can get by with an occasional smash hit at those terms, he continued, are frightened by the ever-increasing number of pictures offered at 50% or more. Myers further charged that the distributors "are réaping untold amounts from old pictures which were long since liquidated on their books and which are now reissued on terms which only a few years ago were regarded as high for new pictures."

Sales Managers Don't Listen

In his 30-page report, Myers noted that it's apparent that no relief can be gained from appealing to the general sales managers. He said the exhibitors must find a way "to penetrate to the inner sanctums" if they want relief without legislation, and if the company heads remain "obdurate," then exhibitors "may want to consider treating these executives to a callithump that they cannot ignore."

(Webster's New International Dictionary (un-abridged) defines "callithump" as "a boisterous parade, with blowing of tin horns and other dis-cordant noises."—Ed.)

cordant noises."—Ed.)

In discussing the film shortage, Myers said that Allied had not completely abandoned its stock buy plan proposed two years ago by Trueman Rembusch at the exhib org's national convention. Under this plan, exhibitors would buy stock in some film company and by the use of their proxies could force distributors to make and release more pictures. He said the board decided to hold the plan in abeyance pending the outcome of the Makelim Plan and other plans then being discussed for increasing the supply of films.

'Pitiless Exploitation of Starved'

Another reason for proceeding cautiously, he said, was the necessity to convince non-exhibitor stock-boiders that increased circulation of films would make more money for the company. Ailied, he

said, advanced the idea in good faith. "But the film companies' pittless exploitation of the starved film market," he said, "and their absorption of the benefits of tax relief, soon showed up in their financial statements. Allied's contentions still are plausible, and if put into practice probably would be vindication, but with the film companies' earnings zooming through the roof to new and undreamed heights, it would be difficult to persuade most stockholders to interfere with the management."

Interfere with the management."

He said the plan's future and its revival depends on the board. One bizarre aspect of the stock buy plan, he noted, is that exhibitors who purchased stock "for the sole purpose of aiding in the plan" made money when the stock went up and "indirectly and unwittingiv became beneficiaries of the very conditions which it was the purpose of the plan to corrected.

Hal Makelim Still Hopeful

Myers disclosed that he had heard from Hal Makelim shortly before leaving for the board meeting. Makelim, he said, indicated that he was slowly making headway, that his goal is in sight, and that he is definitely going shead with his project. Noting there are two other plans to increase product supply, presumably the Exhibitors Film Finance Committee, a Theatre Owners of America project, and Fred Schwartz' DCA, Myers said "it is encouraging that these movements are underway; we should support them in whatever way we can, and hope for the best"

them in whatever way we can, and hope for the best."

As far as the major producers are concerned, he said, the outlook is grim for increased production. "No accurate forecast for 1955 is available," he said, "but based on recent performances, these studios cannot be expected to increase materially 1954's gaunt total." He declared that exhibitors owe it to themselves to patronlze indle producers "as far as they can do so in justice to themselves." On the charge that distributors were confiscating the benefits of the recent tax relief, Myers noted that the board had the full right to proceed with seeking additional Government regulation if it so desired. At the last convention, Myers presented a biil to the delegates. The delegates instructed the board that it had full discretion to take action on the matter. "If the board feels that the Emergency Defense Committee is making progress," Myers said, and that it should continue its efforts for an additional period before approaching Congress, it is within its province to so order. Or the board may properly defer action on the legisalive front for a reasonable time in hope that a top level industry conference may be forthcoming, and that it will do some good."

Reckless Advocates of Toll-TV

Reckless Advocates of Toll-TV

Myers declared that "the blatant and reckless propaganda and aggressive tactics, of those who are seeking government approval for devices for making televised programs available to set owners only upon a pay-as-you-see basis, have forced toll-tv to the fore as the theatres' most immlnent and deadly menace." (Full details of Myers' views on toll-tv are contained in another report in this issue).

Asbury Park, N. J., Feb. 8.

Walter Reade Theatres has asked officials of this resort city for a three-year lease to operate the cityowned Convention Hall. Request was made in a letter by Walter Reade Jr. to the mayor and city council and delivered to City Manager Oliver Armstrong last week.

ager Oliver Armstrong last week.

The letter said "the desire of our company is to attract the largest possible number of persons to Asbury Park both during the winter and summer months. Therefore, our plans are perhaps more ambitious for the operation of these important premises than those of anyone in the past."

anyone in the past."

Among the plans outlined by Reade were the presentation of concerts, symphonies, arena spectaculars, name dance bands, important lecturers, and nationally-known speakers as well as exhibits and displays in and around the building. Reade said he hoped to make the Convention Hall "the cultural and 'want to go' place for all of New Jersey."

The Reade offer states that it

of New Jersey."

The Reade offer states that it would utilize its theatre circuit to advertlse and publicize the city of Asbury Park, and plans to establish a permanent, remote teievision installation at Convention Hail for Station WRTV to televise events at the Hall. the Hall.

more on a production if the story calls for it.

Costume pictures are out, as far sax Katzman is concerned. "The market is flooded with them." he said, but added, "I may produce a swashbuckler or two if I can flind a story out of the ordinary and can round up a top cast." He has already dropped "Ten Nights In a Harem" and several other properties from his schedule,

made rave so he copper cover chain in

Nat'l Theatres' 13-Week Drop

National Theatres' net profit for the 13 weeks ended Dec. 25, 1954 totalled \$546,416, falling approximateiy \$100,000 under the same mately \$100,000 under the same quarter a year ago, when the net was \$655,582. First quarter earnings for the current fiscal year are equivalent to 20c a share on 2,769,486 shares outstanding, compared to 24c a year ago.

to 24c a year ago.

Theatre admissions and miscellaneous theatre income during the quarter was \$14.105.515, or \$2.650,-193 under the quarter ended Dec. 26, 1953, Eimer C. Rhoden, president, reported to the stockholders. However, he stated "this decrease in gross was the result of there not being released in the 1954 quarter any motion picture of the phenomenal drawing capacity of "The Robe," which was exhibited in many of our important theatres in 1953."

of our important theatres in 1953."
Rhoden pointed out that, as a matter of fact, "The Robe" engagements "produced about \$3,-00,000 more in admissions than was received in comparable theatre playing time in the quarter ended last Dec. 25."

Report emphasized that the decrease in gross income was substantially offset by reductions in expenses, particularly film costs, and Rhoden noted that the release of many top pix over the holiday season and in the coming months make him optimistic about results for the current quarter.

NT disposed of theatre interests during the quarter for a net loss, after income taxes, of approximately \$13,000. In the same quarter a year ago, disposing of theatres in compliance with the consent decree resulted in a net profit, after income taxes, of \$19,000.

Ask Judge Keep Malkan & Ellner Out of Action

Federal Judge Matthew T. Abruz-zo has taken under advisement a motion by distributor defendants to disqualify the lawfirm of Malkan &

amotion by distributor defendants to disqualify the lawfirm of Malkan & Ellner as counsel for Fisher Studios in the latter's antifrust case vs. the major companies in Brooklyn Federal Court.

Status of a number of other trust actions in N. Y. and Pennsylvania is uncertain pending Abruzzo's ruling in the matter.

Root of the defendants' move goes back to April, 1954, when Abruzzo barred Malkan & Isaacson from repping Fisher as a result of proceedings against David Isaacson. Latter had at one time worked for Sargoy & Stein and, according to the distribs, was using against them confidential info obtained during his employment period there. Sargoy & Stein rep the majors in percentage suits against exhibs.

Isaacson was barred from acting in any further lawsuits vs. the companies. However, Arnoid Malkan formed a new partnershlp with J. Robert Ellner and continued to rep Fisher Studios.

Federal Judge Archle O. Dawson, in N. Y. Federal Court, has stayed all proceedings in trust suits brought by Laskey Bros. of W. Va., and Austin Theatre, Forest Hills.

L. I., pending determination of Malkan & Ellner's standing. In Western Pennsylvania District Court, three other trust actions wait the Abruzzo decision.

Last week, Malkan & Ellner asked Judge Dawson that they be allowed to rep Laskey & Austin and not be barred as counsel. The jurist said he'd wait for Abruzzo's ruling before making up his mind.

jurist said he'd wait for Abruzzo's ruling before making up his mind.

Columbia Beef That It's Discriminated Against Crimps 20th's Banner

Columbia and 20th-Fox pluggers in N. Y. were barely on speaking terms Monday (7) as the city, in response to Col complaints, ordered removal of a 20th banner strung across Broadway and advertising "The Racers" at the Roxy Theatre.

strung attising "The Racers" at the Theatre.
What made things worse,

Theatre.

What made things worse, the 20th boys were quite proud of the banner which topped a huge streamer inviting the public to visit the Auto Sports Show at Madison Square Garden.

Trouble started when Col asked the city for permission to put up an airborne streamer for its "The Long Gray Line" at the Capitol Theatre. The bid was refused though Columbia even trief to get the Pentagon to intercede. When Coi then beefed about discrimination ("What about the 20th-Fox banner, etc."), the office of Borough President Hulan Jacks ordered the 20th banner hauted down. The Auto Show display continued.

To add insult to injury, the 20th crew was also beaten out of a newsreel story. Movietone crew had been sent to Broadway to lense the aerial display. By the time it got there, the Col debacle had already taken place and the "Racers" banner was no longer flying.

'THEM' VOTED BEST AS SOUND-EDIT EXAMPLE

Hollywood, Feb. 8.

Motion Picture Sound Editors selected "Them," produced by David Welsbart for Warners, as the best sound-edited film of 1954. Runner-up was "Johnny Dark," produced by William Alland for UI.

Plaques will be presented early rext month to sound editors Irving Jay, Lincoln Lyons, David DePatie and Walter Feldman.

"The Hidden Crisis," 1955 United Jewish Welfare Fund campaign film is being lensed on 20th-Fox lot. Produced and directed by Joe Parker with Allen Rivkin scripting and Paul Stewart starring.

Preem of public service pix, used for UJWF sessions only, will be in March.

Film Circuit to Town: Minnesota Faces 'We'll Make Your Hall B. O. Tax Threat

Minnesota exhibitors are out to defeat a bill in the state legislature enabling the state's nine largest citles to levy municipal entertainment admission taxes. North Central Allied is spearheading the

battle.

The legislation has the backing of the Nine Cities Revenue committee and the League of Municipalities, the latter comprising officials from all towns. If initially successful, the League has made it known it will attempt to have the admission tax enabling act stretched to cover all municipalities.

SAM KATZMAN'S PLANS

Well Above His Earlier Budgets
—His 'If' on Derring-Do

Hollywood, Feb. 8.
Sam Katzman, Columbia producer, is going in for fewer and bigger productions. Formerly he made 15 pictures a year but his 1955 program calls for not less than six "and as many more than six that I can find the right properties for."

In the past "..."

In the past Katzman's budgets have run from \$250,000 to \$700,000 per film but in the future he will not hesitate to spend \$1,000,000 or more on a production if the story calls for it.

Hum With Excitement'

CANADA GETS BEST BREAKS

Levey Scoffs: Exhibs Selfish

Exhibitors' arguments in opposing toll-tv authorization "are so transparent and self-serving" that it's hard to believe the FCC will lend an ear to them, Arthur Levey, prez of Skiatron Electronics & TV Corp., said in N.Y. yesterday (Tues.). Skiatron holds the patents to the Subscriber-Vision system of pay-as-you-see toll-casting.
"Subscription-tv in one form on action is

casting.
"Subscription-ty, in one form or another, is going to come because the economics of the tv industry demand it," Levey declared. "The theatre owners who now emerge as the vociferous champions of 'free' television aren't really worried about a principle. They are worried only about their business, irrespective of whether or not a new form of telecasting would benefit the public or not."

public or not."
Levey pointedly reminded exhibs of their position on theatre-ty. "They don't mind depriving the public of a topflight sports event by tying it up for a couple of theatres and making patrons pay high prices for it," he said. "What they are really concerned about is the shift of the box office into the living room. If they were honest, they'd admit that instead of putting out all that dribble about government monopoly and 'unfair' competition." Levey added that many in the film biz were realizing the potential advantages of pay-as-you-see but opined that their voices were not being heard due to the clamor set up by the exhibs.

Roitfeld on French Producers' Logic

Dubbing Itself Less of Gamble Than the Feature-Had Happy Interview With N.Y. State Censor

By FRED HIFT

Dubbing and coproductions are

Dubbing and coproductions are seen as the two potential answers to the problem of the French film in the U. S. by Georges Roitfeld, prez of Productions Jacques Roitfeld in Paris.

In 'N. Y. last week prior to returning to France, Roitfeld said in his opinion U. S. distribs were prejudiced against dubbed pix without actually giving the process a chance. "An excellent dubbing job is being done today in Europe. Why shouldn't it be possible here?" he commented. "Actually the dubbing job is much less of a gamble than the picture itself."

Roitfeld, who proudly announced he had had a session with the N. Y. censor board and had gotten along famously with censor Hugh M. Flick and his crew, felt French producers failed to grasp the realities of the American market, "We have come to the conclusion that there is no way of making a picture for the U. S.," he said. "In our own production we figure on the European market primarily. If we get a break in America we're lucky. But we certainly don't count on it."

Roitfeld said another false notion of French producers was that (Continued on page 63)

15% of Original Pay To 'Young Lovers' Cast Is Squarer for Guild

Hollywood, Feb. 8.
Filmakers, Inc., made peace with the Screen Actors Guild after an argument over the sale of a 1950 release, "The Young Lovers," to television. Production company agreed to pay the actors involved and SAG withdrew its 60-day notice of contract abrogation.
Film company will pay the thesps 15% of their total original salaries. Half will be paid by April 1 and the remainder by Sept. 1.

Police Chiefs Rap Comics

Albany, Feb. 8.

The N. Y. State Assn. of Chiefs of Police, at its annual meeting in Albany recently adopted a resolution calling for the elimination of comics, picture books, magazines and picture packets that depict brutatity, sadism, blood lust." Such publications were termed a "menace to the moral health of the state": they had a damaging effect "upon the minds and emotions of young and unstable persons."

The latter were tempted to acts of cruelty, brutality and violence "or eise to equally unlawful and immoral acts." Content of such publications represented a "ciear and present danger" to peace and safely, the resolution asserted.

Sam Engel's New Contract

Hollywood, Feb. 8.
Samuel G. Engel has been reoptioned as 20th-Fox producer for another year. He has "Man Called Peter," "Daddy Long Legs" still uppelexed. unreleased

"Pink Tights." "Good Morning, Miss Dove" on his upcoming sked.

Perlberg-Seaton Chant to Indies Rising Sun

Palm Springs, Feb. 8.
With the indies riding high, the
major lots are increasingly relegated to the function of a service
station, "there to prime the bankroll—put air in your financial tires,
so to speak," in the opinion of producer Periberg of the Bill Periberg-George Seaton indie production team. tion team.

tion team.

Duo is just back from a gruelling road pitch on behalf of their "Bridges of Toko-ri" and much elated over their showing in the Redbook Magazine awards which they dominated with their "Toko-ri" and "Country Girl." They noted that ail of the Paramount nominees for the awards were indie candidates, including Alfred Hitchcock's "Rear Window," "Billy Wilder's "Sabrina," Hal Wallis' "Living It Up" (Martin & Lewis) and Dena's "Knock on Wood" (Danny Kaye).

"The independent producer is

(Danny Kaye).

"The independent producer is the kingpin of today's picturemakaing." opines Periberg. "Without wanting to do any fingerpointing at the majors, the production-distribution companies with the independent units are the ones with the hits. And those struggling along with staggering setups under one-man central control just don't seem to happen to have the hits.

"Maybe it's coincidence. And

to happen to have the hits.

"Maybe it's coincidence. And maybe it'll be something else again next year, but right now it does seem strange, doesn't it, that all six Redbook nominees were at Paramount, and so were the winners. I might add. maybe immodestly, that two of the six were Perlberg-Seaton productions." The Redbook awards, as Perlberg and Seaton see it, support the evidence of the great new impact being scored by indie production.

Cinerama's Detroit Switch

Detroit, Feb. 6.
Midwest preem of "Cinerama
Holiday" will be Feb. 15 at the
Music Hall. It will be a benefit for
the Detroit Memorial Hospital,
Meanwhile, "This Is Cinerama"
continues to do well with last week
running around \$27,000 figure. Detroit, Feb. 6.

TOURIST TRADE

Canadian Cooperation Project, initiated by the U. S. film industry seven years ago to boost Canada's tourist trade and aid her economically, continued to pay dividends for the Dominion in 1954.

for the Dominion in 1909.

Motion Picture Assn. of America report covering the year and now in the hands of the companies shows that the major American distribs released a record 18 shorts featuring Canada wholly or in part.

tribs released a record 18 shorts featuring Canada wholly or in part. Newsreel coverage also was up, topping previous years, with 200 clips carried about Canada and shown in the American theatres. CCP pix, i.e., features either made wholly or partly in Canada or including references to Canada, were down in 1954 to 21, a drop of six from the 26 total of 1953. Explanation, says the report, lies in the general reduction of Hollywood's production volume.

Project, since 1947, resulted in 138 features, 109 shorts and 1.049 news clips featuring Canada, its people, its industry and its scenery. In that period, the flow of Canadian tourist dollars rose from \$250,000,000 to \$300,000,000.

The report points out that the project was originated to help solve Canada's dollars shortage which, back in '47, was severe. Since then, the Canadian dollar has strengthened and, for the past two years, has sold at premium rates.

Second Market

Canada, it's pointed out, is the second most important market for

Steingthelieu and, for the past two years, has sold at premium rates.

Second Market

Canada, it's pointed out, is the second most important market for American films outside the U. S. itself. This is another reason why the U. S. industry is anxious to maintain good and neighborly relations with the Dominion.

Of the 21 features that fell into the project's reaim in 1954, two—"Operation Manhunt" and "The Kill" (both United Artists releases) were lensed entirely in Canada. Two others, released in the U. S. by MPAA members, were based on Canadian stories. A fifth was produced partly in Canada, and three more deal with Canadian characters throughout.

The report stressed that, with Hollywood's yen for "big" scenery to fill these wide screens, the prospects of increased feature production in Canada were greatly heightened. The Cooperation Project maintains a fulltime man on the Coast to advise producers on where they might profitably go on location in Canada and the extent to (Continued on page 14)

U.S. SCREEN AIDS French Dialog on 'Idiot Cards' For **English Actor in Gauthier Film**

Eric Johnston in Cairo

Washington, Feb. 8.
Eric Johnston is currently in Cairo, Egypt, following several days in Israel, but plans to move out "into the field again" visiting middleastern countries for the next couple of weeks, his office reports here. ports here

The MPAA prexy is on a mission for President Eisenhower for an Arab-Israel agreement on a plan for use of Jordan River waters for

UA's Smadja To Supervise O'Seas Features

With United Artists staking between \$10.000,000 and \$12.000,000 on seven productions to be made for it in Europe during 1955. Charles Smadja has been elected UA v.p. in charge of European production for the company, according to Arthur B. Krim, UA prexy.

Of the seven, three—"Gentlemen Marry Brunettes," "Alexander the Great" and "Trapeze"—are to be in CinemaScope and a fourth, "The Ambassador's Daughter" also may be lensed in the widescreen process. The other three pix are "The Story of Goya," "Viking Raiders" and "The Gun." "Brunettes" has been completed and "Alexander" is about to start.

American audiences—I don't see it. If a film is good, if it is a show', it'li do business. And for that you don't need aster at all."

Gauthier said he and his French confreres were fully aware of the industry as the head of the widescreen process. The other three pix are "The Story of Goya," "Viking Raiders" and "The Gun." "Brunettes" has been completed and "Alexander" is about to start. is about to start.

is about to start.

Smadja, who met the press in N. Y. yesterday (Tues.) will continue as UA's continental distribution supervisor. He's been continental manager for the outfut for two years. In his new capacity he'll keep an eye on production for UA in France, Germany, Italy and Spain.

and Spain.

Smadja agreed with Arnold Picker, UA foreign sales topper, that it was the policy of the company to keep its distribution doors open to anyone anywhere. He disclosed that UA may increasingly enter into distribution deals for local product abroad, and may aid in arranging the financing for such pix. However, Smadja stressed that (Continued on page 63)

It's the show that brings people of any nationality to the b.o. and as long as a French producer has that vital ingredient in his pic, he doesn't have to worry about giving it any special slants for the U. S. market.

That, in a nutshell, is the philosophy of Jacques Gauthier, head of the French production outfit, Enterprise Generale Cinematographique. Gauthier was in N. Y. last week talking a release deal with Allied Artists (Stratford Pictures) and heading for the Coast to look for, a production partner.

Allied Artists (Stratford Pictures) and heading for the Coast to look for, a production partner.

Gauthier, who turns out a film a year, said he was distrustful of the popular notion abroad that a product shortage in the U. S. would give foreign films a wedge in the American market. "Our costs are up, that's quite true, and we now really need a greater income from the American market, but we aren't exactly counting on it," he observed. "This business of making pictures that will appeal to American audiences—I don't see it. If a film is good, if it is a 'show', it'll do business. And for that you don't need any great American star in it. In fact, if the story is really good, you don't need a star at all."

Gauthier said he and his French

observed.

He's currently hudding with AA on two of his pix, "Les Amants du Tages," which locationed in Portugal and which stars Francoise Arnuoil, Daniel Gelin and Trevor Howard, and "L'Arage Au Corps," which he wrote under a pseu-(Continued on page 14)

Schaefer-Agnew Actively Seek Church Support For 'Day of Triumph'

For 'Day of Triumph'

Hollywood, Feb. 8.

Bringing "Day of Triumph" to attention of the public through pulpits of the country is plan adopted by George J. Schaefer in seiling this religioso turned out for theatrical release. Feature, the story of Christ running 110 minutes and lensed in Eastman-color, was taken over for worldwide distribution by Schaefer, a veteran in this field, and Neil Agnew, another vet distrib, appointed sales manager by Schaefer.

Advancemen are being sent out to talk to the clergy of ail denominations, with a view to enlisting their support. Picture is screened for them, so they may make mention of it to their congregations, and practically all who have been contacted, according to Schaefer, have expressed great willingness to cooperate. Subject matter is such that it lends itself to such merchandising, and this form of selling will be stressed in all situations.

In line with this, Schaefer has rranged for discount tickets to be

tions.

In line with this, Schaefer has arranged for discount tickets to be handed out in the churches. Six field men aiready are out, following specialized training in N. Y., and more will be added to the staff later.

Schaefer also is prepping an advertising campaign which will hit all religious publications in all faiths. Excess of \$100,000 already has been allotted for such advertising.

faiths. Excess ... has been allotted for such adventising.

Picture will be roadshowed on a territorial basis, the first showing to be in Charlotte, N. C., on March 16, following its world preem last December in Tyler, Tex., where money for its production was raised. Territories will be saturated before moving on to the next area. Schaefer reported that Interstate in Texas already has signed to show picture on its entire circuit.

Is Dew Off Franco-Italian Rose?

Two French Producers Disagree—But Co-Production Faces High Costs and Rigid Rules in Italy

Has French-Italian coproduction

Has French-Italian coproduction reached a point of no return?
Two French producers in N. Y. last week found themselves in sharp disagreement over the continued benefits of the Franco-Italian working arrangement which has set the pace for other European coproduction activity.
Taking the positive side, Georges Roitfeld of the French Productions Jacques Roitfeld delivered a bigpitch for the French industry's Italian liaison. "It's the only way for us to make a major picture today," he declared. "Coproduction turns two smaller markets into one big one for our product."
Taking the opposite view, Jacques Gauthier of Enterprise Generale Cinematographie stated fally that there had been too much coproduction between the French and the Italians. "Recause prices."

g fiatly that there had been too much coproduction between the French and the Italians. "Because prices in Italy are so high, those coproductions cost more than they should," he said. "I think there is currently very little interest in France in making films with the Italians." He added that Italian censorship had become very strict. Roitfeld, whose past two pix have been coproductions, and who generally favors the coproduction idea.

more than Gauthier, pointed to the

more than Gauthier, pointed to the government support resulting from the coproduction arrangements and the artistic gain from the interchange of talent and ideas. However, he, too, had some criticisms.

Italians Turn Stiff

"It's true that the Italians have become unnecessarily stiff and formal in enforcing the printed word of our agreement," he said. "There could be changes in the technical workings of the arrangements. For instance, it has happened that we've had to use an Italian player not because we wanted him or because he fitted into the picture, but simply to satisfy regulations. That's not a healthy climate for coproduction."

Roiffeld recalled that Italy and

tion."
Roitfeld recalled that Italy and Roisfeld recalled that Italy and France had been mutually poor markets for one another's pix and he emphasized that picking themes of appeal in both countries was difficuit. Comedies, for instance, pose great problems in coproductions due to an apparent difference in the national sense of humor. This point was brought up also by Gauthier who said French audiences were fed up with the neorealist approach of the Italo filmmakers.

'Battle' Dominates L.A., Giant 58G, '6 Bridges' Sturdy 53G, 'Americano' Good 28G, 'Contessa' Trim \$32,000

Los Angeles, Feb. 8.

Biz is perky among firstruns currently, with one sock and two good bills among newcomers belstering overall pace. Stoutest of fresh entries is "Battle Cry" sighting smash \$58,000 in two theatres.

"Americano" is heading for a good \$28,000 in three locations while "Barefoot Contessa" first time out in pop release, is seeking a fine \$32,000 in four spots.

"6 Bridges To Cross," while only fair \$21,000 in three hardtops, is adding about \$32,000 additional from seven ozoners. Cream of holdovers remains "Bridges at Toko-ri," which is substantial \$18,000 in third, "Leagues. Under Sea," brisk \$13,000 in seventh; and "Country Girl," smooth \$11,000 also in seventh.

"Cinerama" continues stoutish, racking up \$24,300 for \$2d week at Warner Hollywood.

Estimates for This Week

Estimates for This Week
Downtown Paramount, Egyptian
ABPT-UATC) (3,200; 1,536; \$1-51,500—"Battle Cry" (WB). Socko
\$58,000. Last week, Paramount,
White Orchid" (UA) and "Snow
Creature" (UA), \$7,000; Egyptian,
Deep In My Heart" (M-G) (6th
kk-5 days), \$4,700.
Warner Downtown, Wiltern-Hollywood (SW-FWC) (1,757; 2,344;
756; 80-\$1.10) — "A mericano"
(AA).
Good \$28,000. Last week, different
nits.

Good \$28,000. Last week, different units.

State, Ritz, New Fox (UATC-FWC) 12,404; 1,363; 965; 80-81.10)

—"6 Bridges to Cross" (U) and "A.&C. Meet Keystone Kops" (U). Fair \$21,000 plus \$32,000 from seven ozoners. Last week, State, "Battleground" (M-G) and "Asphalt Jungle" (M-G) . ((reissues), \$6,700: New Fox, with Warner Downtown, Loyola, Uptown, "Vera Cruz" (UA) . (3d wk), \$28,500.

Los Angeles, Vogue, Loyola, Uptown (FWC) (2,097; 885; 1,248; 1,715; \$1-5.50) — "Barefoot Contessa" (UA) and "Operation Manhunt" (UA). Good \$32,000. Last week, L.A., Vogue, "Battle Taxi" (UA) and "Race For Life" (Lip), \$11,000.

week, L.A., Vogue, "Battle Taxi" (UA) and "Race For Life" (Lip), \$11,000.

Fine Arts (FWC) (631; \$1-\$1.50)

—"Hulot's Holiday" (ABD) (2d wk).
Stout \$7,500. Last week, \$8,400.
Orpheum (Metropolitan) (2.213; 80-\$1.25)—"Sign of Pagan" (U) and "Fast and Furious" (Indie) (2d wk). Light \$5,500. Last week, with Hollywood, Wiltern, \$28,000.

Hollywood Paramount (F&M) (1.330; \$1-\$1.50)—"Bridges at Tokonj" (Par) (3d wk). Nifty \$18,000.
Last week, \$21,500.

Hillstreet, Pantages (RKO) (2,752; 2,812; 80-\$1.25)—"Phffft" (Col) and "Pirates Tripoli" (Col) (3d wk). Slow \$11,500. Last week, \$17,000.

Hawaii (G&S) (1,106; 90-\$1.25)—
Hawaii (G&S) (1,106; 90-\$1.25)—

\$17,000.

Hawaii (G&S) (1.106: 90-\$1.25)—

"Green Fire" (M-G) (4th wk). Thin \$1.800. Last week, \$2.500.

Chinese (FWC) (1,905; \$1-\$1.75)
—"Show Business" (20th) (7th wk). Okay \$9.500. Last week, \$10,700.

Fox Wilshire (FWC) (2.296; \$1-\$1.50)—"20,000 Leagues" (BV) (7th wk). Brisk \$13,000. Last week, \$15.300.

\$15,300. Warner Beverly (SW) (1,612; 90-\$1,50)—"Country Girl" (Par) (7th wk). Smooth \$11,000. Last week,

wk). Smooth \$11,000. Last week, \$11,800.
Four Star (UATC) (900; 90-\$1.50)
"Detective" (Col) (7th wk). Oke \$3,000. Last week, \$3,600.
El Rey (FWC) (861; \$1-\$1.50)—
"Romeo and Juliet" (UA) (7th wk).
Modest \$2,000. Last week, \$1,20-\$2,65)— "Cinerama" (Indie) (93d wk). Into current week Sunday (6) after sturdy \$24,300 last week.
Vagabond (Rosener) (390; \$1.50)
"Gate to Hell" (Indie) (7th wk).
Sharp \$4,500. Last week, \$5,000.

'BRIDGES' STOUT 15G. CLEVE.; 'MEN' 10G, 2D

CLEVE.; MEN' 10t, ZD

Cleveland, Feb. 8.

Heavy traffie is being pulled by 6 Bridges to Cross" at Palace, eading local list of fresh product. lofty take is likely. Stayovers re showing enough strength to lold their own against Al Sirat rotto's 26th annual indoor eirce to lold their own against Al Sirat rotto's 26th annual indoor eirce which usually dents key house natinees. Bridges of Toko-ri' on second. By shapes up smartly for State winel Hilps' sho. of "Violed (58th wk). Still in running with \$15,000. Last week, \$16,000. Estimates for This Week
Allen (S-W) (3,000; 70-80)—

"Fire Over Africa" (Col)

"They Rode West" (Col), Fair \$9,
(Continued on page 25)

Broadway Grosses

Estimated Total Gross
This Week ... \$523,600
(Based on 21 theatres.)
Last Year ... \$489,900
(Based on 24 theatres.)

'Girl' Record 23G, D.C.; 'Battle' 38G

Washington, Feb. 8.
The cold spell and rainy weekend made a sharp dent in firstrun
biz. Washington is traditionally
paralyzed at sign of initial snow,
so last week's flurries took a big
toll all along the line. Despite
this, "Country Girl" at the TransLux shapes as a record-breaker,
"Battle Cry," day-dating Ambassador and Metropolitan is only other
entry, and smash. "6 Bridges To
Cross" looms solid in second Columbia session.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Ambassador (SW) (1,400; 60-85)
—"Battle Cry" (WB). Terrific \$15,-000. Holds. Last week, "Reap
Wild Wind" (Par) (reissue). \$5,000.
Capitol (Loew's) (3,434; 75-\$1)—
("Carmen Jones" (20th) (2d wb.)
Pleasing \$13,000 after \$22,000 last
week, over hopes. May go another.

other.

Columbia (Loew's) (1,174; 60-85)

"6 Bridges to Cross" (U) '2d wk).

Very sturdy \$7,500 after \$10,000
last week. Stays on.

Dupont (Lopert) (372; 65-\$1)—
"Romeo and Juliet" (UA) (7th wk).

Okay \$3,000 after firm \$4,000 last week. Holds.

Okay \$3,000 after firm \$4,000 last week, Holds.

Keith's (RKO) (1,939; 75-\$1)—
"Leagues Under Sea" (BV) (7th-final wk). Strong \$7,000 in final 4 days despite weather. Last week, \$11,000.

\$11,000

Metropolitan (SW) (1,200; 60-85)

—"Battle Cry" (WB). Soaring to new record at \$23,000 or over, huge for this house. Last week, "Reap Wild Wind" (Par) (reissue), \$6,500.

Paiace (Loew's) (2,370; 70-95)—
"Vera Cruz" (UA) (3d wk). Stout \$11,000 after \$15,000. May go another stanza.

\$11,000 after \$15,000. May go another stanza.
Playhouse (Lopert) (435: 70-\$1)
—"Sign of Pagan" (U) (7th wk).
Okay \$3,000 for second consecutive week. Stays.
Warner (SW) (1,300; \$1.20-\$2.40)
—"Cinerama" (Indie) (65th wk).
Probably upgraded this session to \$13,000 after disappointing \$12,000 last week. Holds on.
Trans-Lux (T-L) (600: 70-\$1)
—"Country Girl" (Par). Huge \$23,000 despite weather which cut down street lines. Looks like record breaker, bettering previous high of "Eternity." Holds, natch! Last week. "Phfftt" (Col) (5th wk), \$6,000 in final 9 days.

'CARMEN' SULTRY 16G, ST. LOO; 'CRUZ' 11G, 3D

St. Louis, Teb. 8.

"Carmen Jones" shapes as top moneymaker here this round, with smash take at the St. Louis. Launching of "Underwater" at the huge Fox today may cut in. Both pix have been liberally ballyhooed. "Destry" and "Abbott - Costello Meet Keystone Kops" just ended a fine week at the Fox. "Vera Cruz" looms torried in third frame at Loew's. "Bread, Love, Dreams" is holding well in second week at Shady Oak.

Estimates for This Wort

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) 54th wk). Neat \$16,000 after \$18,000 last week.

Fox (F&M) (5,000; 75)—"Underwater" (RKO) and "Private Hell 36" (Indie). Opened today (Tues.), Last week, "Destry" (U) and "Abbott-Costello Meet Keystone Kops" (U), fine \$13,000; (11.72; 50.85)

bott-Costello Meet Keystone Kops" (U), fine \$13,000.

Loew's (Loew's) (1,172; 50-85)—
"Vera Cruz" (UA) (3d wk). Hotsy \$11,000 after \$13,500 for second.
Orpheum (Loew's) (1,140; 75-\$1)—
"20,000 Leagues Under Sea" (BV) (7th wk). Solid \$8,000 after \$9,000 in sixth.
Pageant (St. L. Amus.) (1,000; 82)—"Fighting Pimpernel" (Indie).
Good \$3,000. Last week. "She-Wolf" (Rep) (2d wk), \$2,000.
Richmond (St. L. Amus.) (400; 82)—"Fighting Pimpernel" (Indie).
Lusty \$2,500. Last week. "She-Wolf" (Rep) (2d wk), \$2,000.

St. Louis (St. L. Amus.) (4,000; 75)—"Carmen Jones" (20th). Smash \$16,000. Last week. "Silver Chalice" (WB) (2d wk), \$13,000.

Shady Oak (St. L. Amus.) (800; 82)—"Bread, Love, Dreams" (IFE) (2d wk), Fancy \$4,000 after \$5,500 opener.

'Girl' New Record **36G Paces Philly**

Philadelphia, Feb. 8.

Despite snow and zero temperatures, "Country Girl" is running away from the field currently. It is setting a new house record of \$36,000 or better, terrific for the 1,000-seat Midtown Theatre. Exploitation via visit of Cleo Moore helped "Women's Prison" to a great total at Stanton. "Camille" is proving sock surprise at the Trans-Lux. "Clinerama" is 'going so strong in closing weeks that the Boyd has scheduled matinees every day. "Americano" is rated hefty at Goldman. "6 Bridges to Cross" is sturdy in second round

Estimates for This Week

Arcadia (S&S) (625; 99-\$1.35) —
"Deep in Heart" (M-G) (7th wb)
Okay \$7.000. Last week, \$1.000
Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama" (Indie) (70th wb)
Smash \$24,300. Last week, \$23,700

700, Fox (20th) (2.250; 90-\$1.40) — "Prince of Players" (20th) (2d wk). Slow \$9.000 or less in last 4 days. Last week, \$17.000. Goldman (Goldman) (1.200; 65-\$1.30)—"Americano" (RKO). Hefty

(Continued on page 25)

'Toko-ri' Socko \$34,000, Hub; 'Racers' 19G, 'Rivers' 25G, 'Bridges' 20G, 3d

Boston, Feb. 9.

A break in the prolonged cold vave hypoed biz at downtown majors over the weekend with "Bridges at Toko-ri" the standout newcomer at the Mct. "Many Rivers to Cross" shapes nearly okay at Orpheum and State. "The Racers" at Paramount and Fenways fairly good. "Six Bridges to Cross" in third round at the Memorial still is fancy. "Prince of Players." also in third at Astor. is very disappointing. "Cinerana" continues to roll at the Boston.

Estimates for This Week
Astor (B&Q) (1.500; 70-\$1.10)—
"Prince of Players" (20th) (3d wk).

SG \$5.000 following \$1.00.

Memorial (RKO) (3,000; 60-\$1)—
Bridges at Toko-ri" (Par) and "Other Woman" (20th). Leading own with socko \$34,000 or over. Last week. "So This is Paris" (U) and "Ricochet Romance" (U), \$16-500.

Orpheum (Loew's) (3,000; 60-\$1)—"Many Rivers To Cross" (M-G) and "Operation Manhunt" (UA).

New Pix Boost Mpls.; 'Xmas' Mighty \$20,000, 'Rock' Hep 61/2G, 'Bridges' 7G

Key City Grosses

Estimated Total Gross
This Week\$2,658,000
(Based on 24 cities and 225
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year\$2,551,400
(Based on 24 cities and 228
theatres.)

Battle Cry' Wow \$29,000 in Balto

World preem of "Battle Cry" written by former Baltimore man, beon Uris, at the Stanley managed the best weekly gross for this house in recent years. Contingent topped by Mona Freeman and Tab Hunter here for opening gave the new entry a solid getaway which was not affected by lukewarm reviews and rainy, cold weekend. "Vera Cruz" is nice at the Century, but bad weather and competition is being felt in most grosses here this week.

Estimates for This

Estimates for This Week

this week.

Estimates for This Week
Century (Loew's-UA) (3,000; 25-65-95) — "Vera Cruz" (UA). Fine
\$15,500. Last week, "Violent Men"
(Col) (2d wk), \$7,000.
Cinema (Schwaber) (466; 50-\$1)
— "Inspector Calls" (Indie) (2d wk). Tame \$1,800 after \$3,000 opener.
Film Centre (Rappaport) (960; 50-\$1) — "Tonight's The Night'
(AA), Okay \$4,500. Last week, "Detective" (Col) (6th wk), \$3,000.
Hippodrome (Rappaport) (2,100; 50-\$1) — "20,000 Leagues Under Sea" (BV) (7th wk). Still nice at \$7,000. Last week, same.

Keith's Fruchtman! (2,400; 35-\$1) — "Black Tuesday" (UA) (2d wk). Falling to lean \$5,000 after moderate \$8,500 opener.

Little (Rappaport) (310; 50-\$1)— "Rome, 11 O'Clock" (Indie). Moderate \$8,500. Last week, "Flamenco" (Indie), \$2,000.

Mayfair (Hicks) (980: 25-70)— "Far Country" (U). Opens tomorrow (Wed.). In ahead, "Three Hours To Kill" (Col), mild \$3,500.

New (Fruchtman) (1,800; 35-\$1)— "Carmen Jones" (20th) (3d wk).

(Continued on page 25)

"Saa' Smach \$30,000 In

'Sea' Smash \$30,000 In Toronto; 'Far Country' Big 15G, 'Cruz' 12G, 3d Toronto, Feb. 8.

Toronto, Feb. 8.
With long early morning lineups,
"20,000 Leagues Under Sea" is doing fantastic turnaway biz on six
shows daily at Imperial, Another
newcomer, "Far Country" is also
smash at the Uptown. Of the holdovers, biz is still hefty for third
stanzas of "Vera Cruz" at Loew's.

Estimates for This Week

Christie, Hyland (Rank) (848; 1.354; 75-\$1)—"Romeo and Juliet" Rank) (2d wk). Sharp dip to \$5,500. Last week, \$7,500.

Downtown, Glendale, Scarboro, State (Taylor) (1,050; 955; 698; 694; 40-70)—"Atomic 'Kid" (Rep) and "Cry Vengeance" (AA). Oke \$12,000. Last week, "Yellow Mountain" (U) and "Ricochet Romance" (U), \$10,000.

Eglinton, University (FP) (1,080; 1,558; 50-80)—"Desiree" (20th) (2dwk). Holding hep at \$15,000. Lastweek, \$20,000.

week, \$20,000.
Imperial (FP) (3,373; 60-\$1) —
"20,000 Leagues" (BV). Smash \$30,000. Last week, "Star Is Born"
(WB) (4th wk), \$12,000.
International (Taylor) (605; 5080)—"Belles St. Trinian's" (IFD)
(7th wk). Good \$3,000. Last week,
\$3,500.

Boxoffice powerhouses like "White Christmas" and "Bad Day at Black Rock," arriving simultaneously in the Loop, are luring larser crowds downtown than in some weeks. In addition to providing turnstile grease, they're also stirring up interest in other product. Continued low temperature and abundant snow are handicaps but these topdrawer pix are overcoming them. "Xmas" shapes terrific at the State and "Rock" is firm at the smaller Gopher. "Six Bridges To Cross" is sock at RKO Pan on moveover.

Estimates for This Week

Century (S-W) (1,140; \$1,75-\$2,65)

—"Cinerama" (Indie) (43d wk).
Getting big convention and group play. Stout \$13,000. Last week, \$14.000.

General Big Convention and group play. Stout \$13,000. Last week, \$14.000.

Gopher (Berger) (1.000; 65-85)—
"Bad Day at Black Rock" (M-G, First C'Scope pleture at house and at regular prices. Fancy \$6,500. Last week, "Down 3 Dark Streets" (UA), \$3,500.

Lyric (Par) (1,000; 85-\$1)—"Carmen" (20th) (3d wk). Sturdy \$4,000. Last week, \$5,000.

Radio City (Par) (4.100; 85-\$1)—"Prince of Players" (20th). Absence of big star cast names maybe a handicap. Brutal \$5,000 or near. Last week, "Silver Chalice" (WB) (2d wk), \$8,000.

RKO-Orpheum (RKO) (2,800; 65-85)—"Destry" (U). Well-liked western, but up against tough opposition. Modest \$6,000. Last week, "6 Bridges to Cross" (U). \$9,200.

RKO-Pan (RKO) (1.600; 65-85)—"Bridges-to Cross" (U) (mo.), Good \$7,000. Last week, "Wiolent Men" (Col) (2d wk), \$4,000.

State (Par) (2,300; 85-\$1)—"White Christmas" (Par). This long and eagerly awaited hit going great guns. Tremendous \$20,000. Last week, "Americano" (RKO), \$6,500 at 65-85c.

World (Mann) (400; 65-\$1.20)—"The Detective" (Col) (2d wk), Good \$3,600. Last week, \$4,600.

Weather Cline K C. Rut

Weather Clips K.C. But 'Country' Crisp \$15,000; 'Men' Mild 9G, 'Fire' 6G

Kansas City, Feb. 8.
Stormy weather and season's heaviest snow is taking the edge of biz all around here albeit there are a couple of strong entries. "Far Country" in a new hook-up of three Fox Midwest houses is beading for high many and colored. are a couple of strong entries.
"Far Country" in a new hook-up of three Fox Midwest houses is heading for big money, and a hold-over. "Green Fire" is modest at the Roxy, while "Violent Men" is slow at the Midland. "Toko-ri" in third week at the Paramount is strong despite adverse elements.

Estimates for This Week
Glen (Dickinson) (750; 75-\$1)—
"Manon" (Indie). Okay \$1,300.
Last week, "High and Dry" (U) (12th wk) and "The Promoter" (U) (12th wk) and "The Promoter" (U) (2d run), \$700.

Kimo (Dickinson) (504; 75-\$1)—
"Romeo and Juliet" (UA) (7th wk).
Good \$1,000. Stays. Last week, \$1,200.

Good \$1,000. Stays. Last week, \$1,200.

Midland (Loew's) (3,500; 60-80)

—"Violent Men" (Col) and "3
Hours To Kill" (Col). Slow \$9,000
or near. Holding. Last week, "Vera
Cruz" (UA) and "Return To Treasure Island" (UA) (2d wk), \$7,000.

Missouri (RKO) (2,650; 50-80)—
"West of Zanzlbar" (U) and "Jamboree" (Indie). Light \$5,000. Last
week, "Americano" (RKO) and
"Cairo Road" (Indie), \$6,000.

"Opheum, Fairway, Granada
(Fox Midwest) (1,913; 700: 1,217;
"\$5,\$1)—"Far Country" (U) with
"River Beat" (Lip) added at
Granada. New day-and-date coupling for this engagement, with
downtown house in K. C., Mo., plus
suburban house and K. C., Kans,
house. Big \$15,000. "Country"
will hold at Orpheum. Last week,
Orpheum alone "Show Business"
(20th) 6th wk), \$5,000.

Paramount (United Par) (1,900;
T\$\$11—"Bridges at Toko-ri" (Pat)
(3d wk), Good \$8,000. Last week,
313,000.

Roxy (Durwood) (879; 70-90)—
"Green Fire" (M-G), Moderate

Chi Climbs; 'Bridges' Mighty \$21,000, Feather' Fair 17G, 'Rock' Good 20G, 'Pagan' Hot 18G, 'Toko-ri' 49G, 3d

Chicago, Feb. 8.
Chi biz is on the upbeat this round, coming out of the past few week's doldrums despite lack of major openers. Solid film fare and warmer weather are factors in the

major openers. Solid film fare and warmer weather are factors in the bo. improvement.

With six new pix opening in the Loop this frame, "6 Bridges To Cross" at the Grand shapes a terrific \$21,000 in first round. A fair \$17,000 looms for "White Feather" at the McVickers. The Loop is dullish \$8,000 with "Secret of the Incas." "An Inspector Calls" at Esquire looks rousing \$9,500 for "Mile Gobette." "Violent Men" at Oriental should hold fair while for same week the Woods' "Band Day at Black Rock" shapes good. "Women's Prison" at Roosevelt is staunch while at United Artists, "Sign of Pagan" is heading for a hefty take, both in second weeks. "Bridges At Toko-ri" at the Chicago, with Sarah Vaughan heading stageshow, is holding up neatly in third stanza. "Aida" at World continues strong in seventh week, while "The Detective" is solid at the Surf for seventh also.

Estimates for Thls Week

Estimates for This Week

Estimates for This Week
Carnegie (Telem't) (480; 95)—
"Ugetsu" (Indie) (4th wk). Good
\$2.500. Last week, \$2,900.
Chicago (B&K) (3,900; 98-\$1.50)
—"Bridges At Toko-ri" (Par) with
Sarah Vaughan topping vaude (3d
wk). Nifty \$49,000. Last week
\$54,000.

\$54,000.
Esquire (H&E Balaban) (1,400; 85-\$1)—"Inspector Calls" (Indie).
Solid \$9,500. Last week, subse-

Solid \$9,000. Last week, subsequent-run.
Grand (Nomikos) (1,200; 98\$1,25)—"6 Bridges To Cross" (U)
and "Pirates Tripoli" (Col). Mighty
\$21,000. Last week "Cry Vengeance" (AA) and "The Desperado"
(AA), \$8,800.

ance" (AA) and "The Desperado" (AA), \$8,800.
Loop (Telem') (606; 90-\$1.25)—
"Secret of Incas" (Parl. Slow \$8,000.
Last week, "West of Zanzibar" (U) and "Security Risk" (AA) (2d wk), \$5,500.
McVickers (JL & S) (2,200; 65-\$1.25)—"White Feather" (20th). Fair \$17,000.
Last week, "Other Woman" and "Outlaw's Daughter" (20th), \$9,000.
Oriental (Indie) (3,400; 98-\$1.25)—"Violent Men" (Col). (2d wk). \$0-\$0 \$17,000.
Last week, \$23,-000.

Palace (Eitel) (1,484; \$1.25-\$3.40)

Palace (Eitel) (1,484; \$1.25-\$3.40)

"Cincrama" (Indie) (80th wk).

Veat \$26,500. Last week, \$24,500.

Women's Prison" (Col) and

"Human Desire" (Col) (2d wk).

Stout \$16,500. Last week, \$20,000.

State-Lake (B&K) (2,400; 65-98)

— 'Leagues Under Sea" (BV) (7th.).

Staunch \$18,000. Last week, \$20,000.

(K). Stating \$10,000.

Surf (H&E Balaban) (885; 95)—
Detective" (Col) (7th wk). Nice
\$3.500. Last week, \$4,000.
United Artists (B&K) (1,700; 98\$1.25)—"Sign of Pagan" (U) (2d
kk). Bright \$18,000. Last week,
\$23,000.

Woods (Essaness) (1,206; 98\$1.25)—"Bad Day at Black Rock"
M-G) (2d wk). Okay \$20,000.
Last week, \$22,000. \$1.25)—"Bad Day at Black" (M-G) (2d wk). Okay \$20,000. Last week, \$22,000.

When the control (Indie) (697; 98)—"Aida" (IFE) (7th wk). Great \$6,500. Last week, \$6,500.

Ziegfeld (Lopert) (430; 98)—"Mille. Gobette" (Indie). Swell \$8,500. Last week, subsequent-

STORM DENTS OMAHA BUT 'CRUZ' FAST 10G

Another storm struck the city in current week. But the timing this session was poor and dented weekend biz. Only new entry. "The Raid," is so-so at the Omaha. "Yera Cruz" is top holdover, solid at the Orpheum. "Carmen Jones" is light in second session at the State.

Is light in second session at the State.

Estimates for This Week
Brandeis (RKO) (1,109; 65-85)—
"Violent Men" (Col) and "Pirates
Tripoli" (Col) (2d wk). Oke \$4,000. Last week, \$7,000.

Omaha (Tristates) (2,000: 65-85)—
"The Raid" (20th) and "Outlaw's Daughter" (20th). Miidlish
\$5,500. Last week, "Deep in Heart"
(M-G) and "This Is Your Army"
(Indie), (2d wk), \$6,000.

Orpheum (Tristates) (2,890; 70-90)—
"Orar Cruz" (UA) '(2d wk).
State (Goldberg) 875; 60-90)—
"Carmen Jones" (20th) (2d wk).
Dull \$4,000. Last week, \$7,300.

Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; l.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-come.

come.

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

'Pagan' Sockeroo \$13,000 in Prov.

Providence, Feb. 7.

Standout here currently is "Sign of Pagan," smash at Majestic. Loew's is hot with "Many Rivers To Cross." On the more normal side is RKO Aibee's "Destry." "Reap the Wild Wind" looms good at Strand.

Albee (RKO) (2,200; 50-75)—
"Destry" (U) and "Pride of the Blue Grass" (AA). Average \$7,000.
Last week, "6 Bridges to Cross"
(U) (2d wk), \$12,000.

Majestic (Fay) (2,200; 70-90)—
"Sign of Pagan" (U) and "West of Zanzibar" (U). Upped scale helping to smash \$13,000. Last week, "Prince of Players" (20th) "Security Risk" (AA), \$5,500.

State (Loew's) (3,200; 50-75)—
"Many Rivers to Cross" (M-G) and "Crest of Wave" (M-G). Hot \$14.
000. Last week, "Black Tuesday" (UA) and "Operation Manhunt" (UA), \$13,000.

Strand (Silverman) (2,200; 50-75)—"Reap Wild Wind" (Par) (reissue). Good \$6,500. Last week, "Tonight's Night" (AA), and "Bob Mathias Story" (AA), \$9,00.

Severe Weather Still Hits Cincy; 'This Paris' Boff 91G, 'Rivers' 11G

Boff 9½G, 'Rivers' 11G

Cincinnati, Feb. 8.

Hangover of bad weather continues to chill downtown biz this session even though overall total is above par. "Silver Chalice" is shaping just okay in big Albee while "Many Rivers to Cross" at Palace looks nice. However, standout is "So This Is Paris" piling up one of the Grand's best takes in some time with great total. "Barefoot Contessa" stacks up strong in second week at Keith's.

Estimates for This Week
Albee (RKO) (3.100; 75-90)—
"Silver Chalice" (WB), Okay \$1,-500 in face of weather drawback. Last week, "Deep In My Heart" (M-G), \$12,500.

Capitol (Ohio Cinema Corp.)
(1,376; \$1.20-\$2.85)—"Cinerama"
(Indie) (34th wk), May climb to hefty \$17,000 after last week's \$15,500 with extra performances helping both sstanza.

Grand (RKO) (1,400; 50-84)—"So

ing both sstanza.

Grand (RKO) (1,400; 50-84)—"So
This Is Paris" (U) and "Dawn at Grand (RKO) (1.400; 50-54)— so This Is Parts" (U) and "Dawn at Socorro" (U), Great \$9,500 or over. Last week, "A Woman's Face" (M-G) and "Dr. Jekyll and Mr. Hyde" (M-G) (reissues), \$3,000 in

Hyde" (M-G) (reissues), \$9,000 in days.

Keith's (Shor) (1,500; 75-\$1.25)—
"Barefoot Contessa" (UA) (2d wk). Solid \$10.000 after \$13,500 bow. Stays third round.

Palace (RKO) (2,600; 75-90)—
"Many Rivers to Cross" (M-G). Nice \$11,000. Last week, "Bad Day at Black Rock" (M-G), \$10,000.

Pagan' Bangup \$26,000, Frisco; 'Toko-ri' 14G, 3d

San Francisco, Feb. 8.

San Francisco, Feb. 8.

Some new product launched here this stanza is helping the overall gross total. Standout newcomer is "Sign of Pagan" which is smash at Golden Gate. "The Racers" shapes fair at the Fox. "Bad Day at Black Rock" looks fancy in second Warfield session while "Bridges at Toko-ri" still is very big in third Paramount week.

Estimates for This Week
Golden Gate (RKO) (2,859; 90-\$1.25)—"Sign of Pagan" (U) and "African Adventure" (RKO) Smash \$26,000. Last week, "So This is (Continued on page 23)

'Racers' Rousing 17G,

**Racers' Rousing 17G,

Denver; "Toko-ri' 18G, 2d

Two big holdovers coupled with a fine week for "The Racers" at the Denver and a rousing session for "So This Is Paris" at Paramount are drawing the chief interest this stanza. "Americano" also is good at Orpheum. "Bridges at Toko-ri" still is great in second round at Denham.

Estimates for This Week

Aladdia (Fox) (1,400; 50-85)—
"Shield for Murder" (UA) and "White Orchid" (UA). Fair \$3,000.

Last week, "Bob Mathias Story" (AA) and "Mighty Fortress" (Indie), \$3,000.

Centre (Fox) (1,247; 60-\$1)—
"Silver Chalice" (WB) (2d wk). Okay \$11,000. Last week, \$14,000.

Denham (Cockrill) (1,750; 60-\$1)—
"Bridges of Toko-ri" (Par) (2d wk). Great \$18,000, and stays over again. Last week, \$20,000.

Denver (Fox) (2,525; 50-85)—
"Racers" (20th) and "Other Woman" (20th). Fine \$17,000 or close. May hold. Last week, "Violent Men" (Col) and "Bamboo Prison" (Col), \$11,000.

Orpheum (RKO) (2,600; 50-85)—
"Americano" (RKO) and "Trouble in Store" (Indie). Good \$11,000 or near. Last week, "Bad Day at Black Rock" (M-G) and "Trouble in Store" (Indie). Good \$11,000 or near. Last week, "Bad Day at Black Rock" (M-G) and "Utopia" (Indie) (2d wk), \$6,500.

Paramount (Woifberg) (2,200; 50-85)—"So This Is Paris" (U) and "4 Guns to Border" (U). Sturdy \$13.000. Last week, "Sign of Pagan" (U) (2d wk), \$9,500 in 5 days.

Vegue (Pike) (442; 74-90)—
"Bellissima" (IFE). Sad \$1,000. Last week, on reissues.

'Battle' Huge 26G, Buff.; 'Cruz' 25G

Buffalo, Feb. 8.
Two great new entries here currently make the b.o. pic loom very bright. Top money is going to "Battle Cry" with a mighty take at the Center, for outstanding showing. "Vera, Cruz" is also great at the Buffalo. "6 Bridges to Cross" looks okay at Lafayette.

Estimates for This Week
Buffalo (Loew's) (3,000; 60-85)—
"Vera Cruz" (UA). Whopping
\$25,000, Last week, "Deep in
Heart" (M-G) (2d wk), \$12,000.

Paramount (Par) (3,000; 70-\$1)—
"Bridges At Toko-ri" (Par) and
"Trouble in Glen", (Rep) (3d wk).
Strong \$12,000. Last week, \$15,500.

Stool \$12,000. Last week, \$15,500.

Center (Par) (2,000; 50-\$1) — "Battie Cry" (WB). Terrific \$26,-000. Last week, "Prince of Players" (20th), \$6,000.

Lafayette (Basil) (3,000; 50-80) — "Six Bridges to Cross" (U) and "Carolina Cannonball" (Indie). Okay \$9,000 or over. Last week, "Violent Men" (Col) and "True and the False" (Indie) (5 days), \$5,500.

Century (Buhawk) (3,000; 60-85) — "They Were So Young" (Lip) and "Outlaw's Daughter" (20th). Good \$9,500. Last week, "Americano" (RKO) and "Return From Sea" (AA), \$12,000.

'Rivers' Smooth \$12,000, Indpls.; 'Chalice' Ditto, 'Toko-ri' Secko 11G, 2d

Indianapolis, Feb. 8.

Biz is good despite bad weather at firstruns here this stanza, three key houses running almost even for top coin. "Many Rivers To Cross" at Loew's is socko and best bet. "Silver Chalice" at the Indiana is stout. "Bridges at Toko-ri" at Circle still is smash in second stanza.

stanza.
Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 6095)—"Bridges at Toko-ri" (Par) (2d
wk). Great \$11,000 after \$16,000

95)—"Bridges at Toko-ri" (Par) (2a) wk). Great \$11,000 after \$16,000 opener.
"Great \$11,000 after \$16,000 opener.
"Silver Chalice" (WB). Lofty \$12,-000. Last week, \$20,000 Leagues Under Sea" (BV) (2d wk). Dandy, \$11,500, making it about \$31,500 for two stanzas, at \$1 top.
Keith's (C-D) (1,300; 50-85)—"Lure of Sila" (Indie) and "Unholy Four" (Lip). Mild \$4,000.
Loew's (Loew's) (2,427; 50-80)—"Many Rivers to Cross" (M-G) and "Golden Mistress" (UA). Sock \$12,000. Last week, "Green Fire" (M-G) and "White Orchid" (UA), \$9,000.
Lyric (C-D) (1,600; 35-70)—"Yellow Mountain" (U) and "Cannibal Attack" (Col). Fair \$5,000, with All-Star Jamboree onstage replacing second pic Sunday only at \$1,25. Last week, "Naked Alibi" (U) and "Fang of Wild" (Indie), ditto, same setup.

Racers' Rousing 17G, Denver; Toko-ri' 18G, 2d Weather Chills B'way But 'Battle' Big 90G, 'Rock' 21G, 'Racers' 46G, 'Camile' (Vintage '36) Record 21G

break in the long cold spell over the past weekend gave Broadway firstrun theatres a hypo but the rain late Sunday hurt all spots. And the snowstorm of Wednesday (2) and near-zero weather of the following two days dealt all houses a real body blow. Business is reaching the lowest point in several years at some smaller deluxers as a consequence. Only the hardiest pictures were able to stand up against the severe cold. The only thing giving the Broadway overall total a break is the launching of several new strong pix.

the launching of several new, strong pix.

Standout newcomer is "Battle Cry," which is finishing its initial session at the Paramount with a great \$90,000. This has been big since opening day and looks set for a run. "Camille" is stealing second honors despite being out on reissue, the Greta Garbo starrer hitting a new record at the arty Normandie with a terrific \$21,000.

"Bad Day at Black Bock" fine

\$21,000.

"Bad Day at Black Rock" finished its first round with a nice \$21,000 at the Rivoli. "Women's and vaudeville shapes passably good \$23,000 in 9-day week at the Palace. "The Racers" is heading for mild \$46,000 at the Roxy. It stays only two weeks.

Roxy. It stays only two weeks.

Biggest møney still is going to
"Bridges at Toko-ri" with stageshow, with a nice \$120,000 probable for current (3d) week at the
Music Hall. Show stays for a
fourth stanza. "Holiday For Henrietta" continued smash in second
round at the Fine Arts.

Others which are doing reason.

rietta" continued smash in second round at the Fine Arts.

Others which are doing reasonably well to big are the exception rather than the rule. One is "Country Girl," still terrific with \$30,000 in current (8th) week at the Criterion. "20,000 Leagues Under Sea" is another to successfully combat the elements, heading for a great \$28,500 in seventh session at the Astor.

Many newcomers come in this week. "Underwater" preems today at the Mayfair. "Signs of Pagan" opens Saturday (12) at the State while "Far Country" tees off the same day at the Globe. "Ginerama Holiday" starts its regular run today (Wed.) at the Warner. An amazing advance sale is reported, all the more unusual in view of the crowds which jammed the theatre the last few weeks of "This Is Cinerama."

Astor (City Inv.) (1,300; 75-\$1.75)

"This is Cinerama."

Astor (City Inv.) (1,300; 75-\$1.75)

"Leagues Under Sea" (BV) (7th
wk), Present stanza winding up today (Wed.) is heading for \$28,500,
great. Sixth week was \$32,000,
storm hurting midweek biz. Stays
on naturally

storm hurting midweek biz. Stays on, naturally.

Little Carnegie (L. Carnegie) (550; \$1.25-\$2.20)—"Aida" (IFE) (13th wk). Current session ending today (Wed.) looks to reach good \$5,400 after \$6,200 for 12th week. Continues.

Baronet (Reade) (430; 90-\$1.55)
"'Game of Love" (Indie) (9th wk).
Eighth round finished yesterday
(Tues.) was big \$5,200 after \$5,300
for seventh. Stays on indef. at this
pace.

pace.

Capitol (Loew's) (4.820; 85-\$2.20)

"'Vera Cruz" (UA) (7th-final wk).
This week of 5 days ending today
(Wed.) looks like only \$9,000 or
under. Sixth full week was \$16,000. "Long Gray Line" (Col) opens
tomorrow (Thurs.).

Criterion (Moss) (1,700; 75-\$2.20)
—"Country Giri" (Par) (8th wk).
Week ending today (Wed.) continues amazingly big at \$30,000
after \$35,000 for seventh stanza.
Continues on.

after \$35,000 for seventh stanza.
Continues on.

Fine Arts (Davis) (468; 90-\$1.80)
—"Holiday For Henrietta" (Arde)
(3d wk). The initial holdover round
ended Monday (7) held with \$10,300, great in view of weather for
s a new pic. Opening week was
\$13,500, one of all-time big grossers
here. Holds, natch!
Globe (Brandt) (1,500; .70-\$1.50)
—"Cattle Queen of Montana"
(RKO) (3d-final wk). Looks only
\$4,000 in second frame concluded
Monday (7) night after \$6,500 in
first week. Stays only 4 days of
current week, with "Far Country"
(U) set to open Saturday (12).
"Gate of Hell" (Indie) (9th wk).
Eighth stanza concluded Monday
(7) continued smash at \$15,500
after \$17,500 for seventh. End of
run not even in sight, with many
weeks left in this.

Mayfair (Brandt) (1,736; 79-\$1.80)
—"Underwater" (RKO). Opens today (Wed.). Last week, "Ameri-

and vaude (2d wk-5 days), \$19,000.

Paramount (ABC-Par) (3,684; 85-\$2)—"Battle Cry" (WB) (2d wk).

Initial week ended last night (Tues.) soared to great \$90,000, one of best opening sessions here in some time. Made this despite having to open on one of worst days of year, last Wednesday (2).

Looks in for run.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Animal Farm" (Indie) (7th-final wk). Sixth week ended yesterday (Tues.) slipped to okay \$6.200 after \$7.500 for fifth round. "Wages of Fear" (Indie) opens Feb. 16.

"Wages of Fear" (Indie) opens Feb. 16.

Radio City Music Hall (Rocke-fellers) (6.200; 95-\$2.75)—"Bridges At Toko-ri" (Par) and stageshow (3d wk). Current week, winding up today (Wed.), likely will hit nice \$120,000 after \$137,000 for second. Both weeks were hurt by storm. Stays a fourth.

Rivoli (UAT) (2,092; 85-\$2)—"Bad Day At Black Rock" (M-G) (2d wk). Landed nice \$21,000 opening week ended Monday (7), In ahead, "Prince of Players" (20th) (3d wk), \$6,500.

Roxy (Nat'l Th.) (5,717; 65-\$2.40)—"The Racers" (20th). Heading for mild \$46,000 in first stanza preview tossed in. Will be around only two weeks. In ahead, "Show Business" (20th) (7th wk), \$27,000, but finishing a fine longrun. White Feather" (20th) due in next.

State (Loew's) (3.450; 78-\$1,75)—

"White Feather" (20th) due in next.

State (Loew's) (3.450; 78-\$1.75)—
"Vio'ent Men" (Col) (2d wk-10 days). Second round of 10 days winding Friday (11) looks to get modest \$11.000 after \$19,000 opener. "Sign of Pagan" (U) open Saturday (12).

Sutton (R&B) (561; \$1-\$1.80)—
"Romeo and Julict" (UA) (8th wk). Seventh frame finished yesterday (Tues.) was sturdy \$8,500 after \$10.000 for sixth. Steys on.

Trans-Lux \$2nd St. (T-L) (540; \$1.51.50)—"Tonight's the Night" (AA) (7th wk). Current session finishing up today (Wed.) is heading for okay \$3.700 after \$4,200 for sixth week. "Doctor in House" (Rep) opens Feb. 17.

Victoria (City Inv.) (1.060; 50-\$1.751—"Unchained" (WB) (2d wk). Off sharply to slow \$7.500 or less in week ending today (Wed.) after \$14,000 opener, storm cutting what originally had been expected. Holds, however, in order to open N. Y. Confidential" (WB) or Feb. 18.

Warner (Cinerama Prod.) (1,600;

Warner (Cinerama Prod.) (1,600; \$1,20-\$3,30)—"Cinerama Holiday" (Indie). Opens regular run here today (Wed.) after a benefit preem last night (Tues.) and preview press showings Monday (7). In ahead, "Cinerama" (Indie) (87th wk). held at an amazing \$51,800 despite stormy weather after \$52,600 for 86th week, one of biggest weeks of whole run. Terrific advance reported for "Holiday."

'Toko-ri' Torrid \$38.000. Det.; 'Racers' Laggard 23G, 'Sea' Big 10G, 'Pagan' 9G

Detroit, Feb. 8.

Biz is spotty this stanza at downtowners. "Bridges at Toko-ri" shapes smash at the Michigan but "The Racers" looks only fair at the Fox. "Prince of Players" is poor at the United 'Artists. "Cinerama" looks to finish its 100-week run at Music Hall on a high note. "20,000 Lengues Under Sea" at Madison and "Sign of Pagam" at the Palms are strong holdovers.

Estimates for This Week

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1\$1,25)—"The Racers" (20th). Fair
\$23,000. Last week, "Black Tuesday" (UA) and "Ten Wanted Men"
(Col) (2d wk). \$10,000.
Michizan (United Detroit) (4,000,
\$95-\$1,95)—"Bridges at Toko-ri"
(Par). Terrific \$38,000. Last week,

(Continued on page 25)

Many of the same strong box-office values of original pic-ture in Fred Waller's process. Bright outlook while raising some questions for future.

Stanley-Warner Cinerama Corp. presentation of Louis de Rochemont film. Directors. Robert Bendick, Phillipe de Lacey, introducing in the Corp. The Corp. Corp

Shaindlin. Running time, 117 MINS.

In something over two years, "This Is Cinerama" has made box-office history, triggered a theatrical revolution and turned Russian propaganda red with confusion and embarrassment in Syria and Thailand. Presently running as a great novelty attraction in some 18 citles, including London and Tokyo, the Fred Waller process is now seen at the Warner Theatre, New York, in its second mounting. Immediately the question arises: can "Cinerama Holiday" be expected to duplicate the sensational financial record of the original film?

A balanced answer must run,

the sensational financial record of the original film?

A baianced answer must run, generally, on the strong prognostication side. There are no visible omens that any point of diminishing returns hovers over the daddy of the new widescreen media. Much of the excitement remains, although there is some feeling of repeating tried-and-true pictorial effects. The sheer size of the panoramic stuff, the tremolo of the downhill rides, the adventure of roping jet-planes on the flat top of an aircraft carrier possess implicit drama. For millions of Americans such Cinerama tricks will undoubtedly be joyously reexperienced, and no quibbling.

The big question which the spec-

undoubtedly be Joyousy reexperienced, and no quibbling.

The big question which the speculative imagination of show business cannot avoid asking is this:
can the Stanley Warner auspices
go on, indefinitely assured of reaping a boxoffice bonanza, without
telling a story or going beyond the
travelog format? The danger of
diminishing returns is not immediate, but the third offering.
"Seven Wonders of the World." Is
apparently lined up as more of the
same. Well, worry about that next
year.

year.

Right off, one thing stands out. Here is the greatest trailer for travel ever produced. "Holday" is a sock synthesis of everything Burton Holmes ever did or said in 50 years on the iecture platform. More specifically, it is the public relations coup of the decade for one carrier, namely Swissair. Switzerland ought to forgive us on our high clock tariffs after this super-seli. When they see "Cinerama Holiday" there should be yodelling and free wine on the streets of Zurich.

There is a wisp of continuity in "Holiday" unlike the predecessor film. Betty and John Marsh of Kansas City and Beatrice and Fred Troller of Zurich did an exchange student type of act, each pair of newlyweds visiting the other's hemisphere. They are reunited at the ending in New York. Meanwhile the Swiss pair, mounted on a Vospa motorcycle, has hit the far west, meeting cowpunching Apaches, Las Vegas gamblers and the cocktail crowd in San Francisco's Top O' the Mark. Against that, the American pair has a long visit -in Switzerland, climbs the Alps on Toonerville trolleys, goes sleighing, bob-sledding, watches an ice show (presumably American) outside the Suvretta House in St. Moritz and has fun on skis and in picturesque chalets where they wash down cheese fondue with the cup that cheers.

Since the second part of the show, after a 15-minute intermission, is largely made up of an extended visit to Paris, the impression grows into a conviction that the American couple really went places, did things and met people far beyond the arrangements for the Swiss pair this side—who had much tamer calis to make—for example, upon the rural folk of Louis de Rochemont's New Hampshire at a rather considerable tength. The New Hampshire stuff is "justified" in the continuity on the grounds of exquisite autumnal tree colorings. It seemed a purely personal cholec.

Because "Cinerama Holiday" is intended for reserved seat operation it may not be vaild to hint that may hot be vaild to hint that may be vis overlong in footage, some 119 minutes. An intermis

is a necessary physical considera-tion.

Naturally, certain scenes stand-out. The bobsied ride, of course, And the sklorama where seemisgly hundreds of devotees zig and zag and frolle all over the snowy ter-rain. The extremely charming chil-dren of Paris also stand out. So do some of the shots in the gambling

halls of Nevada. Nor does the United States Navy fail to score. (It's pact to closing, very strong and a natural segue into the slightly George M. Cohanesque patriotic fireworks finale).

Louis de Rochemont's documentary technique works fine on occasion, but is a mite on the awkward side at a few points. Negroes may or may not complain about the jazz band parade stuff from the cemetery in New Orleans. This is undoubtedly innocuous in motivation but nonetheless tends to be pretty condescending about the picturesque American "darkles." Not that there's even a hint of any word of comment which in itself could be objectionable. It's just that the only sequence showing Negroes to a Swiss couple just happens to make the Negroes "quaint" at best "Why not honor American Negroes by showing their superior types? This was a serious lack of foresight on the producer's part.

A rather strange bit of old hat "humor" crept into the continuity

Arather strange bit of old hat "humor" crept into the continuity of the American couple In Paris, Remember this is a fresh, wholesome, newlywed pair. Comes a silly bit of business of him ducking his wife to join some Navy shipmates who appear in Paris out of nowhere. This arouses expectations of something "naughty" in the next sequence but it's all very tame, except that the shipmates have French girls with them. The expected "dive" is nothing of the sort but instead the highly posh Lido night club.

Trouble with the documentary, or real-life, technique when visiting cafes, whether in New Orleans, Las Vegas or Paris, is that the production numbers are markedly inferior to the production numbers are markedly inferior to the production numbers are markedly inferior, say, Metro Technicolor musical. Dullest item in the show, undoubtedly, is "Les Indes Galantes." They have better ballet at the YM-YWHA any Friday.

"Cinerama Holiday" is strong on choirs, as was "This Is Cinerama." There are choirs from Dartmouth. Annapolis and Notre Dame de Paris.

Any attempt to judiciously bestow proper credit where it is due is almost impossible on such a long and many-elemented film. The musical score of Morton Gould and Van Cleave as conducted by Jack Shaindlin is stunningly effective. Many of the sound effects throughout are unusual, although occasionally distractive. Technicolor, too, makes a giant contribution. It is also easy to suppose that Robert Bendlek and Phillipe de Lacey, the directors of the units working" the respective hemispheres, were little Napoleons of location ingenuity and resourcefulness. Of the heroic cameramen there are four major credits, Joseph Brun, Harry Squire, Jack Priestley and Gayne Rescher. Undoubtedly there were 201 days of unit shooting and 675,000 feet of film were exposed.)

And what of the "seams" on the middle panel? They still show, although some improvement has apparently been effected by engineering experiment. Some "Intimacy" prevously missing has been achieved.

macy" previously missing management achieved.

To sum up, second time round for Cherama is still very promising, but enough is manifest in "Holiday" to highlight upcoming hazards. Granting that this is a great vicarious travel thrill, something more will eventually have to be added. But Swissalr hasn't got a thing to complain about, not a thing.

Land,

viewed Jan. 21, 35. Additing time, 133
MINS.
Marty Maher Tyrone Power
Mary O'Donnell Maureen O'Hara
James Sundstrom Jr Robert Francis
Old Martin Donald Crisp
Capt. Herman J. Koehler Ward Bond
Kitty Carter Betsy Palmer
Charles Dotson Phil Carey
Red Sundstrom William Leslie
Dwight Eisenhower Harry Carey Jr.
Cherub Overton Patrick Wayne
Dinny Maher Sean McClory
Corp. Rudolph Heinz Peter Graves
Capt. John Pershing Milburn Stone

with appeal for most all types of audiences. It merits and should

audiences. It merits and should hit a strong pace at the boxofice, particularly in view of the favorable word-of-mouth the initial showings will create. It is frankly sentimental, very human, proudly patriotic, and quite long with its two hours and 15 minutes running time. Only a small minority will quarrel with either the unabashed sentiment or the footage.

For Tyrone Power the role of Marty Maher, Irishman through whose eyes the story is told, is a memorable one. Certainly none of his more recent film roles has had the depth or breadth that would permit fuil use of his considerable talent as does this one. For Maureen O'Hara, his costar, the picture also is a major credit and she brings to the role of Maher's wife her Irish beauty and seldom displayed acting ability. Both are very fine.

Robert Arthur's exceptionally well-fashioned production is based on "Bringing Up the Brass," the autobiography of Maher's 50 years at the Point which he wrote with Nardi Reeder Campion. A screenplay by Edward Hope that is fuil of wonderfully human touches gave just the right foundation for John Ford to show his love for country (and the Irish) with his direction. Story oscillates between unashamed sniffles and warm chuckles, Ford not being afraid to bring a tear or stick in a laugh. In addition to spanning the 50 years Maher spent at West Point, the picture writes a patriotic history of the Academy during a period in which two World Wars Maher's story begins when he comes to West Point, fresh off the boat from Ireland, and becomes a waiter in the cadet mess hall. From there he joins the regular Army, remaining at the Point with the service troops stationed there. He worked as an athletic trainer and swimming instructor and became, with the Irish of the boat from Ireland, and becomes a waiter in the cadet mess hall. From there he joins the regular home, continued the proposition of Betsy Point, ires of the word of the half-century. It's what Maher, his wife and the cadet point into those years that makes this picture rich wit

	shown in N.Y., Feb. 3, '55, Running time
	Josh Tanner Robert Wagne Colonel Lindsay John Lun
	Appearing Day Debra Page Little Dog Jeffrey Hunte
	Chief Broken Hand Eduard Fran Lt. Ferguson Noah Beer
	Ann Magruder Virginia Leit Magruder Emile Meye
	American Horse Hugh O'Bria Commissioner Trenton Milburn Ston
į	Brown Jiron Brown

Ten Wanted Men (COLOR)

Standard Randolph Scott west-ern actioner in Technicolor for the outdoor market.

Hollywood, Feb. 1.
Columbia release of Harry Joe Brown (Scott-Brown) production. Stars Randolph Scott; features Joselph Brando, Richard Boone, Alfonso Bedoya, Donna Martell, Skip Homeier. Directed by Bruce Humberstone. Screenplay, Kenneth Gamet; story, Irving Revetch, Harriet Frank Jr.; camera (Technicolor), Wilfrid M. Cline editor, Gene Havilex, score, Paul Sawtell, Pet Midd. Jan. 20, 85, Running time, 10th.

John Stewart	Randolph Scott
Corinne Michaels	Jocelyn Brando
Wick Campbell	Richard Boone
Hermando	Alfonso Redova
Maria Segura	Donna Martell
Howie Stewart	Skip Homeier
Tod Grinnel	Clem Bevans
Frank Scave	Leo Gordon
Jason Carr	Minor Wateon
Adam Stewart	Lester Matthews
Green	Tom Powers
Sheriff Clyde Gibbons	Dennis Wasyes
Al Drucker	Lee Ven Cleat
Tom Baines I	ouls lean Haydi
Marva Glbbons	Cathleen Crewler
Red Dawes Boy	d "Bed" Clowley
Dave Weed	d Ned Morgan
Dave weed	Denver Pyle
Warner F	rancis McDonald
Bartender	Pat Collins

charles Lawton Jr. The editing bothing more will eventually have to be added. But Swissair hasn't got a thing to complain about not a thing.

Land.

Land.

Coulor-CscOFE)

Standout drams of West Point with class, mass appeal; fine performances by Tyrone Power. Maureen O'Hara, others; strong bo.

Columbia release of Robert Arbur production. Stars Tyrone Power. Maureen O'Hara, others; strong bo.

Columbia release of Robert Arbur production. Stars Tyrone Power. Maureen O'Hara, others; strong bo.

Columbia release of Robert Arbur production. Stars Tyrone Power. Maureen O'Hara, others; strong bo.

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Columbia release of Robert Arbur production. Stars Tyrone Power. Maureen O'Hara, others; strong bo.

Moore, Walter D. Eblers. Willia Boachey. Warden Down. Walter D. Eblers. Willia Boachey. Warde Hopp. beard on "Pringing Up the Brass" by Marty Mahre and Nard Roeder Carbur of the Draws. By Marty Mahre and Nard Roeder Capturing the Draws. Lee Townseed, from story by ward Hopp. beard on "Pringing Up the Brass" by Marty Mahre and Nard Roeder Captures. Willia Boachey. Ward Bond. Boachey. Warden Captures. The College of Arizona and the College of the College of Arizona and the College of Arizona

| fetching as a comely Indian girl; and Jeffrey Hunter, excellent as a Redskin arrival however, are not as the star and th

Grand Canyon, the fresh location making for pleasingly rugged background.

The visual qualities of the Howard Christie production are better than the story values, but since the film is aimed at the non-discriminating action buyer the character and plot cliches get by with some vigorous direction by Jerry Hopper. Chief fauit of the story and screenpiay by George F. Slavin and George W. George is that it drags in some extremely formula problems of human relationship, which lesssen the main problem of a small cavaliry detachment daring uncharted river rapids to escape a band of warring Indians. Up until about the halfway mark the story is proceeding satisfactorily, but goes flat thereafter.

Dana Andrews and Piper Laurie, latter the ione femme, top the cast and he's more suited to the outdoor action than is the distaffer. William Taiman heads the cavalry group, and he has the double purpose of getting the outfit to safety and bringing to courtmartial Andrews, a deserted who had gone over to the redskins after they were mistreated by another officer. Rex Reason is a petulant lieutenant who resents the fact Miss Laurie is attracted to Andrews. There are several good character types among the other players, best of which is Douglas Spencer as a trapper who has joined the party.

Camera work by Clifford Stone does justice to the Grand Canyon settings and the other technical aids bring off their contributions satisfactorily.

biography, "King of Comedy," although there's no direct relationship).

Plot period goes back to early finmaking when guttees—were standard directorial equipment so that the Mack Sennett comical cops are at least logically introduced for the windup. Howard Christie's production has a number of nostaigle values that are better than the anties the stars are put through in the John Grant script from a story by Lee Loeb. Charles Lamont's direction seems slow, until the finish, and the laughs are extremely spootty.

The early-teens yarn opens in New York with A&C being swindied by Fred Clark, who sells them the Edison studio and then flees to Hoilywood. The boys take up the chase and by accident become a film comic team Clark's larceny again crops out and he blows a job as director to flee with producer Frank Wilcox 'cash. It's here that A&C are joined in pursuing the fleeing Clark and his accomplice, Lynn Barl, to the airport by the Sennett police. Their patrol wagon, the motorcycle and sidecar commandered by the comic team, and the producer's Rolls Royce all arrive in time to-nab the crooks after hectic chase footage.

Abbott & Costello, and the other casters, including Maxie Rosenbloom, Herold Goodwin, Roscoe Ates, Sennett, Heline Conklin and Hank Mann, do what they can to generate fun.

Musical direction by Joseph Gershenson is well-tuned, often

Hank Mann, go was generate fun.

Musical direction by Joseph Gershenson is well-tuned, often having a better sense of humor than the action it supports. Technical credits are standard.

Brog.

Timberjack (COLOR-SONGS)

Fair adventure-melodrama for the outdoor market,

Fair Advenses
the outdoor market.

Republic release of Herbert J. Yales
presentation. Stars Sterling Hayden. Vera
Ralston, David Brian; features Adolphe
Menjou. Hoagy Carmichael, Chill Wills.
Directed by Joe Kane, Screenplay, Allen
Recemera. (Trucolor). Jack Marta; editor,
Richard L. Van Enger; music. Victor
Young: songs. Paul Francis Webster.
Fenge Carmichael, Johnny Mercer, Ned
Wash Peton.
Wash Pe Jingies
Steve Riika
Poofe
Axe-Handie Ole
Pauquette
Punky
Red Bush
Vezzie
Chariey
Fireman (Aspect ratio: 1.85-1)

(Aspect ratio: 1.85-1)

"Timberjack" is a lusty actioner geared to the needs of the outdoor market. Story hews to a familiar pattern but the picture's scenic values and a wealth of fisticuffs help mold the 94 minutes' running time into fair entertainment for the action fans.

Despite the triteness of the Allen Rivkin screenplay as adapted from a novel by Dan Cushman, the natural beauty of Glacier National Park and western Montana, where the film was lensed as a locationer is a distinct asset. Mountain vistas are eye-catching as captured by Republic's Trucolor process.

Marquee dressing isn't too stout but names of Sterling Hayden, Vera Ralston and David Brian can be regarded as familiar in situations where Republic product usually reaches. Use of Miss Ralston as a cabaret owner-singer is a convenient means of bringing in Hoagy Carmichael as her pianist-accompanist along with several songs staged as production numbers.

songs staged as production numbers.

Amidst a setting of the forest pr.meval, the script unfolds a fight-till-death" rivalry between two lumbermen. Brian, a powerful, ruthless operator, has aircady slain the father of Hayden and the latter has vowed to averge family honor and regain timber holdings wrested from the estate.

Miss Raiston, whose affections are sought by both Hayden and Brian, attempts to act as peacemaker. However, when she learns that Brian has killed her father (Adolphe Menjou) she flees to Hayden. Now grimmer than ever, Hayden bests Brian in a rifle duel for a time-honored happy fadeout. For a time-honored happy fadeout. In the father of the demands of his role, Miss Ralston is only adequate while Brian does a stock characterization.

Performances aren't too convincing. Hayden seems too restrained for the demands of his role, Miss Raiston is only adequate while Brian does a stock characterization of the heavy. Musical sequences of the humbers. Among the better tunes are "Hie's Dead But He Won't Lie Down" by Johnny Mercer and Carmichael. There's also a title song by Ned Washington and Victor Young.

While the story occasionally lags, the physical action moves at least of the heavy out of the fortress was foiled by the Gestapo and processing the death penalty for anyone attempting to anyone attempting to anyone attempting to pread out. And to warner culled "Dragnet" from twan points to its \$6.57.000.000 gross potential. "High and Mighty" to appoint to its \$6.57.000.000 gross potential. "High and Mighty" to Paramount's "White to Par

just-published Mack Sennett autobiography, "King of Comedy," although there's no direct relationship).

Plot period goes back to early finnmaking when puttees—were standard directorial equipment so that the Mack Sennett comicai cops are at least logically introduced for the windup. Howard Christie's production has a number of nostalgic values that are better than the antics the stars are put

A Race for Life

Okay programmer with European auto racing background,

	lywood, Jan. 28.
Lippert release o	f a Michael Carreras
production, produce	d by Mickey Delamar.
Store Bichard Conte	Mari Aldon: features
Canres Contende	Directed by Taranca
George Comourts.	Directed by Terence, Richard Landau;
Fisher. Screenplay	. Richard Landau;
based on novel by	Jon Manchip White;
camera, Jimmy Har	vey; editor, Bill Len-
nev. Reviewed Jan.	25, '55, Running time,
68 MINS.	
Peter Wells	Richard Conte
Pat Wells	Marl Aldon
Dallapiccola	George Coulouris
Bellario	George Coulouris Peter Illing
Gulde Rizetti	Alec Mango

kizetti Alec Mango ce Meredith Edwards Jimmy Copeland Jeremy Hawk Richard Manner Edwin Richfield Tim Turner (Aspect ratio: 1.33-1)

European auto racing provides the background for this British import, its routine story line bolstered somewhat by speed sequences lensed on some of the Continent's best tracks. Starring Richard Conte and Mari Aldon, both from the American screen, film is an okay entry for minor double billing.

Script written by Richard Landau, also from Hollywood, twirls about the try of a former American racing great to stage a comeback after the war. He ties in with an Italian team, and races against the wishes of his wife, who wants her husband whole and in one piece. After leaving him when he refuses to give up the track, she returns as he's winning the Grand Prix in Piedmont, Italy, to find he's ready to follow her wish.

The two stars struggle as best as directed by Terence Fisher. George Coulouris, another from Hollywood, makes a valiant effort as another driver who is killed, and manages a measure of interest. Principal interest is centered on the racing scenes in final reels, where Jimmy Harvey's photography sometimes catches good effects. Mickey Delamar gave film satisfactory production mounting. Whit.

The Coldlitz Story

Strong prisoner-of-war camp meller, based on authentic records, and filled with sus-pense and humor; big b.o. locally, with bright hopes over-

London, Jan. 25.

British Lion release of Ivan Foxwell Production. Stars John Mills. Eric Portman. Directed by Guy Hamilton. Screenplay, adaptation by Guy Hamilton. Ivan Foxwell from novel by P. R. Reid; camera. Gordon Dines: editor. Peter Mayhev; music. Francis Chagrin. At Gaumont. London, Jan. 23, '35. Running time, 97 MiNS.

Pat Reld John Mills
Colonel Richmond Eric Portman
Mac Christopher Rhodes
Harry Lionel Jeffries
Jimmy Bryan Forbes
Robin Ian Carmichael
Richard Richard Wattis
Dick David Yates
Kommandant Frederick Valk
Priem Denis Shaw
Fischer Anton Diffring
Franz Josef Ludwig Lawinski
German Officer Carl Duering
French Colonel Keith Pyott
La Tour Eugene Deckers
Dutch Colonel Rudolf Offenbach
Vandy Theodore Bikel
Polish Colonel Arthur Butcher

Easily one of the best prisoner-of-war yarns to come from any studio here, "The Colditiz Story" is a taut real life meller, based on the personal experiences of the au-thor and conscientiously adapted and scripted by Guy Hamilton and Ivan Foxwell. This British pic has

and scripted by Guy Hamilton and Ivan Foxwell. This British pic has a high b.o. potential in the home market and should make the grade in most overseas situations.

Colditz Castle, in the heart of Saxony, was the fortress to which the German High Command sent officers who had attempted to escape from conventional prison camps. They regarded it as impregnable although they threatened the death penalty for anyone attempting to break out. And to make escape even more precarious, the Gestapo had exerted pressure on a Pole to act as a spy.

Apart from the British contingent, the Allied forces at Colditz included French, Dutch and Poles. On the initiative of the senior British officer (Eric Portman) a four power escape committee was

stooge; a brazen try to get over the barbed wfre defenses was ended by Nazi buliets; but the initial triumph, which was the forerun-ner of other successful ones, came when four men, disguised as Ger-man officers, openly walked through the officers' mess and through the main gates to free-dom.

om.

Film is loaded with meaty suspense situations and neatly leavened with good-natured humor to the substitution of the subs ened with good-natured humor to strike an excellent balance be-tween the grim and the natural. Under Guy Hamilton's expressive direction, the all-male cast keeps the yarn rolling at a lively pace. John Mills is in fine form as the author. Portman turns in a dis-tinguished performance as the British colonel. Christopher Rhodes rives a sensitive nortrayal of the

British colonel. Christopher Rhodes gives a sensitive portrayal of the Scottish lieutenant who authors the successful escape plan but is unable to participate because his height would create unnecessary suspicion. Frederick Valk, as the German commandant, and Theodore Bikel, as a Dutch prisoner, are on the polished supporting team. Vetchinsky has designed the settings with imaginative skill.

Myro.

Bonnes A Tuer (Ripe For Killing) (FRENCH)

(FRENCH)

Paris, Jan. 25.

Sirius release of EGE/GY-Noris Pilm
production. Stare Michel Augusir, Daniel
Barrieux. Corinne Calvet. Directed by
Henry Decoin. Screenjay. Decoin, Jacques De Baroncelli, J. C. Eger from novel
by Pat Mac Gerr; camera. Robert L.
Febvrs; editor, Deniae Reiss. At Biarritz,
Paris. Running time. 95. MINS.

Larry																	Mi	ch	el	Auclair
Consta	m	ıc	'n	è					۰		٠	٠		٠	E	h	anie	He	D	arrieux
Vera			Ĭ.			٠.	 Ċ.								ď		Con	in	ne	Calvet
Maggy			ï		i									٠.			My	rla	m	Petacel
Cecile									ı,				ı					L	yla	Rocco
Fredd	٧																	Je	an	Olivier
Forest	ie	1	r					·				,					Gill	es	D	elamare

Lowlife among the highborn is the theme of this slickly made pic which deals with a slightly mad opportunist who invites all his past and present women to a dinner at which he intends to kill one of them. Suspense is main feature

Lowlife among the highborn is called a Nicole Coursed Valet Yves Deniaud Valet Yves Deniaud Valet Yves Deniaud Valet Throne Danielle Delorme This is an attempt to transfer them. Suspense is main feature play, "No Exit," to the screen.

are concerned, they have their con-

are concerned, they have their confidence back. Television is realistically evaluated both as an exploitation medium for selling boxoffice pictures and as a rival distraction for public attention. Television showmen fully appreciate Hollywood's glamor and want "in."

While expressing some concern about the rising costs of production (stories, actors, etc.), WB's production head said that "dollars themselves don't make good pictures—nothing is exorbitant if it's the wrong thing, However, if it's the wrong thing and it costs only \$2, it's too much."

Warner said that WB's produc-

it's too much."

Warner said that WB's production and releases this year will be flexible—depending on the material and top casting available. He figures on WB making a minimum of 20 and a maximum of 30 pictures in 1955—"all big ones." These will include indie package setups as well as wholly owned WB films.

Figuring importantly in War-

or prosperity. As warner put it:
"The picture business turned the
corner a year ago, thanks to CinemaScope." He added that since
then grosses have been higher than
ever before—for all pictures regardless of dimensions.

Warner culled "Decrees" form

Warner culled "Dragnet" from

lacking in this because of cardboard characterizations and obvious
unfoldment. Names will make this
an okay entry here. For America,
this is mainly dualer fare, which
means very spotty playdating.

Michel' Auctair is shown as a
poor boy who rises to the
heights of Paris society by attaching himself to various aprons,
and also doing a little blackmali
via a gossip sheet. He also cheats
on his wives. He invites his former
wife, the present one, an estranged
wife, a mistress and a future, rich
fiance to a dinner party. He intends
to kill one of them while dancing.
During the dinner each girl has a
flashback which shows up the heel
qualities of the host. By the time
he is ready to kill there isn't much
interest left to the pic. In sudden
madness, he plunges to death himself through the sawed-off railing
he contrived.

Auclair plays this with a gamut
of two expressions which make his
character vapid. Danielie Darrieux
is appealing as the conscience and
near-victim while Corinne Calvet
pops up in her first Gallic pic as
a starlet who talks French with a
U.S. accent. Others are okay.
Lensing and editing are excellent.
Lack of tact by director Henri
Decoin gives this an unsavory
rather than engrossing aspect.

Mosk.

Huls Cles (No Exit) (FRENCH)

(FRENCH)

Paris, Jan. 25.

Marceau production and release. Storaction, and release. Storaction and release and rel

nez																				,	Arletty
loseph																					Frank Villard
Estella																					. Gaby Sylvia
Olga .							٠.		١.	٠.											Nicole Courcel
Valet	Ī	ũ	Ī	Ĭ	Ĵ	ĺ		Ĵ	Ü		1	í	Ī	í	i	i					Yves Deniaud
Wife .	Ĭ	•	ï	Ĭ	•	Ī		i		i	Ī	i	i	i	i	i	ì				Arlette Thomas
Floren	c	ė	ï		į							Ĭ.	Ĭ,	. ,				1	D	h	anielle Delorme
														_		_					

jama Game," which George Ab-bott will do as an indie package for WB, as not unusual. Warners' "Battie Cry," "East of Eden" and "Mr. Roberts" (Leland Hayward) are deemed hot boxoffice

potentials.

Warner is also currently gambing on Mario Lanza who is down to 195 pounds. Also he thinks there "will be no censorship problems in licking the Jim Cain "Serenade Story."

Warner is due east for the "Warner Bros. Story" over CBS-TV on March 27.

Films' Cadillac Age

Transposition does not help. The atmosphere of hades is rarely created with the suspension of disbelief hardly achieved. The unsavory trio, who are condemned to pass all eternity bickering and torturing each other. run hot and torturing each other. The seven if this passes the censors, its overstated Egistentialist theories, static direction and vacillating thesping will not help much for U.S. chances. Too downbeat and plodding, with only chance for some possible arty spotting.

In play-form, the Sartre philosophy came out as part of the pattern. But here it is forced in endless repitition. Characters have been added to the original three character opus, both on earth as in hell, but it still remains too stagy. Actors are unstable. Most flagrant in overacting is Gaby Sylvia as the man-hungry, rich woman. Arletty has some moments as the bitter dame while Frank Villard is fairly sober as the coward. Lensing is beiow par and background projection is obvious. Editing is only fair. There is the Sartre and Arletty names plus the theme for exploitation purposes.

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awyer																	ě	J:	R	c	q	ı	16	1	5	1	2	as	t	el	lo	٤	
Directo	r										J										1	۱	n	d		e		V.	a	1 r	m	٧	
onny									٠				. ,								Ē		M	l	N	11	24	el		G	a	8	
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One plot would have been enough in this. But instead a blending of familiar ingredients of tough guy and prison pictures, with both light and reform characteristics, makes this an overlong hybrid. It even has songs worked in to take care of Georges Uimer, singer-Impressionist.

singer-impressionist.

It is his first film stint. This shapes as a fair entry here but for U. S. it could only do as part of a twin bill.

U. S. it could only do as part of a twin bill.

Director Jean Sacha has tried unsuccessfully for styllzation in this, and it remains only a sound secondary entry. Plot concerns a pickpocket who is framed for a murder by the gang. He is sent to prison, but he has something the gang wants and they keep after him. In jall, he sees the light and reforms when a friend of his is killed. Meanwhile, his girl is working on the outside to trap the real killers.

Sacha gives the prison scenes

killers.

Sacha gives the prison scenes some fine values but it bogs down the main premise. Georges Ulmer overacts and gives the impression of mugging a gangster role along familiar U. S. pattern. But he scores with his warbling. Supporting cast is fair with the heavies ape U. S. counterparts.

Lensing is fine as is editing. This may cash in on the gangster cycle here, but lacks the unusual tag for snjadun jadxa.

Advises Allied

= Continued from page 5 =

the changes that have taken place in the sale and prices of equip-ment. He noted that sound manu-facturers had reduced the cost of include indie package setups as weil as wholly owned WB films.

Figuring importantly in 'Warner's thinking for the future is theuse of television to sell WB's product. The production head said that there can no longer be any doubt about the potency of tv to sell the public on the idea of going out to the theatres. Warner said that his company "will use tv 100% to sell pictures," and said he was personally looking forward to Ed Sullivan's enactment of "The Warner Story" on Toast of the Town (CBS) March 27. The program will emanate from the Coast, but Warner refused to divulge which personalities who figured in the history of WB would appear.

Warner, incidentally, gave credit to 20th-Fox and CinemaScope for the film industry's new wave of prosperity. As Warner put it:

"The picture business turned the corner a year ago, thanks to Cinfacturers had reduced the cost of their equipment and that now "it's economically feasible for the average exhibitor to buy this equipment at fair and reasonable terms." He pointed out that optical companies had reduced the price of anamorphic lenses from a high of \$1,800 a pair to as low as \$395 a pair. The average exhibitor, he said, can now buy equipment on an open competitive market at a price within his reach. a price within his reach.

Marcus said that as long as there is a free and competitive market for equipment "from legitimately established manufacturers," Allied established manufacturers," Allied members should make their purchases from them. He cautioned, however, that Allied remain "ever vigilant," and maintain a standing equipment committee which could swing into action immediate by "if ever again any distributor of motion pictures or manufacturer of equipment attempted to impose economic strangulation upon exhibition again."

Papa, Maman, La Bonne Papa, Mama, The Maid And I) (Papa, Mama, The Maid And I)

Cocinor release of Cocines Champa-Elysees Film-Lambor production. Stars Robert Lamoureux, Gaby Morlay, Fer-nand Ledoux, Directed by Jean-Paul Le Chanois, Screenplay, Le Chanois, Marcel Ayme, Pierre Very, camera, Marc Fos-sard: editor, Emma Le Chanois, At Paris, Paris, Running time, 100 MMS.

Paris, Running time, 100 MINS.
Robert Robert Lamoureux
Maman Gaby Murius
Papa Fernand Ledoux
Papa Fernand Ledoux
Maid Madelcine Barbuice
Maid Madelcine Barbuice
Maid Louis De Funes
Germaine Judith Magre
Nicole Francoise Horaco

As title suggests, this is a homey film. It engenders enough laughs plus the presence of one of the top young comedians, Robert Lamoureux, to insure it good local returns. However, its possibilities are limited for the U.S. because this skimpy "life with father and mother" relies too much on the idea, based on some radio programs by Lamoureux, to make it draw in America.

Lamoureux is an easygoing man who loses his job while making a pass at one of the office girls. Instead of telling his parents he gets some teaching lessons on the side. He meets a lovely young girl and romance blooms.

young girl and romance blooms.
Director Jean-Paul Le Chanois
has treated this material tastefully.
Lamoureux is engaging as the son
with Fernand Ledoux and Gaby
Moriay making pleasant humans
out of the parents despite their pat
pur Husuary "suojuzijajozietjajoediting help this over its more garrulous sections. Moske.

NOW THE PHOTOPLAY AW AGAIN PARAMOUNT'

PHOTOPLAY
ACHIEVEMENT
AWARD TO
Y. FRANK FREEMAN
ON BEHALF OF
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"A
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to

WHITE CHRISTMAS

in VistaVision One Of Year's Most Popular Pictures



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to

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Year's Most Promising Actress Now Starring in

THE BRIDGES AT TOKO-RI

THE COUNTRY GIRL





ARDS CONFIRM S LEADERSHIP!



Paramount thanks Photoplay for another tribute in the long list of honors that have pointed to Paramount's achievements throughout the past year. The Photoplay Awards become another assurance to exhibitors that during the year ahead they can depend upon Paramount for the finest in boxoffice attractions—glorified by VistaVision and starred with the personalities most wanted by the public...

Photoplay Certificate

JAMES STEWART

For "Rear Window"

Coming Soon In

STRATEGIC AIR COMMAND
in VistaVision

Photoplay Gold Medal

. .

JUNE ALLYSON

Year's Most Popular Actress

Coming Soon In

STRATEGIC AIR COMMAND in VistaVision

Photoplay Certificate

ANE WYMAN

One Of Most Popular Performances By Actress

Coming Soon In

LUCY GALLANT
in VistaVision



Next To Watch:
ACADEMY AWARD
NOMINATIONS

in which Paramount is predicted a strong contender...

Partial Freeze of Bank Coin for Indie Pix Looms in Britain as Costs Mount

Londor Feb. 8.

A partial freeze of coin by the major banking houses for financing independent production is seen looming here, and if production costs continue to mount, there is a serious danger that the tighter money policy may spread. At present, the banks tend to look askance mainly at the second feature proposition, but there is genular concern that this policy before long may be directed also at first features.

Pix Labor Czar Opens War on Mexico City, Feb. War of extermination is to waged soon against what F wagon, Mexico's new film czar, calls the monopoly of William Cara, realls the mon first features.

There have already been a few cases in which the banks have refused to discount a distributor's guarantee although it has been normal policy that a releasing connormal policy that a releasing con-tract should be the instrument for raising 70% of the production costs. Hitherto, the main problem has been to raise the balance of 30%. And it was for this reason. that the government some years back promoted legislation to set up the National Film Finance

Informed studio execs believe Informed studio execs believe that this new trend stems from the normal cautious policy operated by all the main British banking houses. As production costs continue to rise and the likelihood of the contest throated dualors are tinue to rise and the likelihood of independently-made dualers recouping their negative costs in the domestic market' becomes more hazardous, the banks prefer to underwrite the financing for major corporations. They would rather do this than take a chance with the small and privately-owned production and distribution outfits.

duction and distribution outfits.

One sign of the more cautious bank policy emerged recently when it became known that it was impossible to raise the coin to p.oduce a picture which would be accorded an "X" rating by the censor. Such. pix, to which those under 16 are barred from admission, are not booked by either of the two Rank circuits. Nor are they particularly acceptable to the other-major groups. other major groups.

other-major groups.

With little prospect of a circuit release deal, a recent David Lean project was vetoed; and the NFFC is taking a similar line with such ventures. As a result of these developments, the British Film Producers Assn. is seeking a meeting with the British Board of Film Censors. One suggestion is that there should be an independent appeal board, such as exist in I-e-land and some European territories.

U.S. FILMS' EARNINGS IN BRIT. UP \$2,500,000

London, Feb. 8.

London, Feb. 8.

Earnings of American pix in Great Britain rose by about \$2,500,000 in 1954 over the previous year, according to figures released in the House of Commons last week. The Board of Trade prez, Peter Thorneyeroft, said remittances increased from \$22,680,000 in 1953 to \$25,200,000 in 1954. \$25,200,000 in 1954.

Information was given by the Minister in response to questions by Lieut.-Coi. Marcus Lipton, Labor M.P., who subsequently protested that this was a shocking waste of dollars on a lot of rubbish." He also suggested this was one of the reasons why the government was not able to restore precarious gold and dollar reserves to the level at which they stood late in 1951.

The BOT prexy declined to go into the wider issues but commented that "quite a lot of people in this country like to see these films." Information was given by the

Ottawan Diskers

Ottawan Diskers

Ottawa Feb. 8.

Sparton of Canada has waxed four sides each by two Ottawa singers — Colette (Devlin) and Bruce Webb. All are backed by Cammie Howard and orchestra, who've been regularly on Canadian Broadcasting Cofp.'s Trans-Canada Network for 14 years.
Colette's sides, in French, include Charles Trenet's "Dimanche Prochain." Webb's embrace "Let Me Go. Lover" and "Cool-Water" (not paired). Colette is an actress, radio singer and wife of tw director. Webb is a ty baritone, the difference of the director of the process radio content of the director of t

War on Mex Exhib Group

Mexico City, Feb. 1. Mexico City, Feb. 1.

War of extermination is to be waged soon against what Felipe Rayon, Mexico's new film labor car, calls the monopoly of William Oscar Jenkins and Gabriel Alarcon iff the pix trade. Rayon announced this in his first speech as secretary general of the powerful National Cinematographic Industry Workers Union (STIC).

Rayon, for long STIC's labor sec, was elected top man by 576 votes over his rival, Fhrique Molina, who got 554 votes, in an election held-recently. Molina was moved up to labor sec. Rayon succeeds Pedro Tellez Vargas who quit after 16 years because of ill health.

STIC shad not gone after the con-trol of two great cinema chains here and in the provinces before because of internal strife in the union, Rayon explained.

First Italian **C'Scope Tinters**

Rome, Feb. 1.
First Italian CinemaScope color
productions are scheduled to start
shooting here this spring according to present plans. First ones in
the process will be "The Honorable Peppone," a followup of the
Don Camillo series; a pic version
of Benato Rascel's current stage
musical, "Tobia, Candida Spia",
and "The Pastures of Heaven," to
be directed by Giuseppe Bennati.
All these are for April starts.
Other CinemaScopers have been

All these are for Aprii starts.

Other CinemaSeopers have been or will be announced officially soon for early starts. Among these are "Goya," in a Hispano-Italian co-production, filmed in Spain by Alberto Lattuada for Titanus Studios; and "Ferdinando," co-starring Vitorio DeSica with Sophia Loren, also for Titanus.

torio DeSica with Sophia Loren, aiso for Titanus.

At least one film "Giove in Doppio Petto," starring Cario Dapporto and based on his stage musical, has already been shot in Cinepanoramic, a widescreen process with the same ratio as Cinema-Scope. INCOM, the Italo newsreel outfit, recently pioneered the distrib of CinemaScope newsreels (iabeled "IneomScope") in color. Several short subjects have also been made here in the widescreen ratio. "William Tell," the ill-fated Errol Flynn project, had begun shooting in C'Scope when lack of finances halted operations.

Meanwhile, 20th-Fox has announced here that the first locally released CinemaScoper, "The Robe." grossed \$1.800,000 in its first year on local screens, followed by "How to Marry a Millionaire," with \$724.500. More recently, several non-20th-Fox pix have been added to the list of CinemaScope top grossers.

Cinerama Paris Pact Calls for May Preem

Paris, Feb. 8.

Paris, Feb. 8.

Paris, Feb. 8.

The Empire, owned by the Lido
Syndicate, which was recently annoimeed as converting to a music
hall next September, has made another switch in plans and is now to
be the first Gallic housing of Cinerama. Empire director, Jean Bouchel-Ysaye, signed a pact with
Stanley Warner Pobbine Interna

other switch in plans and is now to be the first Gallic housing of Cinerama. Empire director, Jean Bouchel-Ysaye, signed a pact with Stanley Warner, Robbins International and Pathe-Cinerama to make his house the exclusive Parisian showplace of this process for a two-year period.

Cinerama choice vacillated between the Moulin Ronge picture theatre and the immense Palais De Glace before deciding to use the Empire. Alterations start as soon as the present commitment to the Hungarian Ballet ends. May is the proposed date for unveiling Cinerama here.

Uruguay Festival

der whose aegis these events are

What makes the Uruguayan de velopment doubly odd is that the Festival committee there went through no end of trouble to secure from the IFFPA permission to stage a competitive event in 1955. That international body did a good deal of date juggling to accomo-date the Uruguayans, there being a date the Uruguayans, there being a ruling that only one such event can be held each year. Argentina has skedded a festiyal for late 1955. However, it is being credited to 1956.

1956.

Next Festival on the horizon is the important one in Cannes, France, due to come off May 3-20. (See separate story.) Venice, the other major European fest, is pencilled in for Aug. 29 to Sept. 13. In between the IFFPA has authorized a lot of smaller events, such as the ones at Duptan, S. Africa, Aug. 8 to 20; Edinburgh, Aug. 21 to Sept. 10; Zagreb, Yugoslavia, in September, and Berlin in mid-summer. In some of these, the companies may enter individually.

Feeling generally—and the Uru-

panies may enter individually.

Feeling generally—and the Uruguayan experience has strengthened it—is that the U. S. rarely gets a fair break at the festivals, partly due to difference in standards applied by Hollywood and the local juries. Furthermore, it is suspected that many of the Festivals are "fixed" in advance.

Despite what they consider pat-nt injustices in the award of rizes, the American companies ent injustices in the award of prizes, the American companies will probably keep playing the circuit, mostly for prestige reasons and in some instances at the behest of the U. S. State Dept.

French Dialog

Continued from page 7

donym. A big European b.o. hit, "L'Arage" is what Gauthier termed an "unconventional" film—it tells the story of a nymphomaniae. Gal-lie producer related proudly that this subject had never before been touched on the screen.

touched on the screen.

His next film, "Un Passe Du
Desire," is due to be made on location in Hong-Kong and will be in
color and CinemaScope. Gauthier
said he intended to shoot an English-language version of the film
for the U. S. with Hollywood players on the set. Here, again, AA
may be in the picture.
Gauthier related that in "Lee

may be in the picture.

Gauthier related that, in "Les Amants du Tages," due to open in France in March, actor Howard was speaking French that hadn't been dubbed in. "We had him read it off prompter boards distributed all over the set," he said. "That way he didn't have to look in any special direction to see his lines. Whatever the natural camera angle, there Howard had his lines staring him right in the face. It worked out perfectly."

The French producer said he

The French producer said he didn't think it would be wise for the French industry to copy the Italians and set up an office in the U. S. "I don't think it would do us a lot of good," he remarked.

Canada Gets

Continued from page 7 :

which Canadian government facili-

In the shorts field, 1954 saw four of the 18 subjects released lensed in color, and two of these were in in cotor, and two of these were in CinemaScope. In prior years, the number of shorts on Canada stood at 15. Features made in or about Canada totaied 25 in 1952 and 20 in 1951.

During 1954, the number of Canadian items in tv newsreeis prepped by the theatrical reeis ran to 71.

The report, which carries stills om CCP features and shorts, lists features with Canadian ref-ces. This might include brief erences. erences. This might include brief dialog exchanges, such as a man saying: "I was thinking of taking a leisurely fishing trip of! Nova Scotia before this eame up" Or, in "Sitting Bull," the reference: "Has the general forgotten that Sitting Bull is just beyond the north country—in Canada!"

A host of other activities further Canadian interests and serving the CCP purposes are also listed in the annual report A host of other activities further

Paris Legit Season Still Booms, With 4 Hits Out of 6 Openings

Finn Censors Ban 7 Columbia Pix in '54

Helsinki, Feb. 1.

Helsinki, Feb. 1.

Survey of 1954 activities by the Finnish censors shows that Columbia was especially hard hit with seven pix banned. United Artists four and RKO three films on the black list. A total of 23 U. S. pix were nixed. Great Britain, France, and Germany each had one banned pic, but the French won an appeal for the controversal "La Neige Etait Sale" as did RKO for its "Back to Bataan."

"Back to Bataan."

Among Columbia's turned-down films were "The Wiid One," "Gun Fury" and "Lost Planet." United Artists failed to get "I, the Jury" and "Suddenly" accepted. Most sensational were the bans against "Night People" (20th) and "No Way Back" (German), both for political reasons. The decisions of the Repart of Convers lately have litical reasons. The decision the Board of Censors lately been criticized for their is sistency.

Mex Govt. Has Big Clasa Plant Back

The government again has back on its hands Mexico's original mod-ern pie studios, the 10-stage Clasa

Without public explanation, the producers syndicate which Raul de Anda heads, withdrew the \$160,000 cash deposit it had posted with the trade's own bank, the semi-official Banco Nacional Cinematografico, to

Banco Nacional Cinematografico, to guarantee its intention to buy Clasa. The bank, acting for the government, recently invited trade members to bid for Clasa, the base price of which was \$800,000.

The syndicate also included Jesus Grovas. Armando Orive Alba, Alfonso Rosas Priego and Valentin Gascon. As soon as the buying deal was off, de Anda inked with the Tepeyac studios here to handle 11 pix this year, five for him and six for Gascon. They are the first producers to reveal their tentative plans for 1955.

Nacional Financiera, the govern-

Nacional Financiera, the government's fiscal agency, will continue to operate Clasa.

20th-Fox to Release Italo C'Scope Shorts

Rome, Feb. 1. 20th-Fox has taken over release 20th-fox has taken over release of a series of CinemaScope color documentaries produced for them under a iong-term agreement with Astra Cinematografica. First batch of anamorphic shorts, now going the rounds with current 20th-Fox

the rounds with current 20th-Fox C'Scope feature releases, totals 14, all in Eastmancolor. They are printed on Ferraniacolor positives. Most afford widescreened glimpses of the Italian tourist spots such as Capri, Venice, Rome, etc. Astra, primarily a newsreel and documentary outfit, is now planning to enlarge its scope with a larger percentage of feature production. Among upcoming plans are a C'Scope "Don Quixote," to be co-produced with Spain or France late this year. Giuseppe DeSantis and Federico Fellini have been named as possible directors of "Quixote." Company aiso is setting up a production for Jules of "Quixote." Company also is set-ting up a production for Jules Dassin, who will probably do "Mastro Don Gesualdo" this year, Spencer Tracy is being sought for the title role.

London Legit Bits

Six more legit openings, with four likely hits among them, forecasts a solid average for the new batch of theatrical openings during this most prolific season here. Of the four hits, two are classies and two contemporary reprises. Two new additions, though written by old boulevard hands, look in for an early demise.

most grandiose newcomer is the Theatre National Populaire's "Macbeth," adequately adapted by Jean Curtis. Curtis has not strained to transpose Shakespeare's lyricism and has given a tight, solid text. The piece ably transferred by Jean Vilar to the huge stage of the Palais De Chaillot. Maria Casares is the pathologically ambitious Lady Macbeth in a performance which stamps her one of the great tragediennes of the present theatre here. Vilar is an impressive Macbeth if lacking the weakness and vacillating aspects of the character. Use of lighting, sound and creation of mood is outstanding and ovation by a youthful, student crowd was tremendous.

Barrault-Madeleine-

tremendous.

Jean-Louis Barrault-MadeleineRenaud Co., at the Theatre Marigny,
also has gone to the classics in
resurrecting Racine's "Berenile,"
with the great, tragle actress,
Marie Bell, appearing with the
company in her first chore since
quitting the Comedie-Francaise.
This poetic tragedy gets the sonorous, and brilliant staging needed
with Miss Bell's clear, graceful
work. Drew rave notices. Paired
with Christopher Fry's "Sleep of
Prisoners." it got bad notices. It
looks to do SRO on the twin lures
of great quality and public notorieof great quality and public notorie-ty. "Sleep" stays on despite the crix disapproval.

'Pygmalion' Another Hit

"Pygmalion' Another Hit
Claude-Andre Paget's adaptation
of George Bernard Shaw's "Pygmailon" at the Bouffes-Parisiens,
is another in the hit sweepstakes,
with Jean Marais and Jeanne Moreau scoring with crix. Although
a bit faded in its social aspects, the
firmness of the Shaw text, its palatable theme (plus the fine work of
Miss Moreau) still possesses a flock
of pleasing scenes. And Marais
has done well in his decors and direction. He plays the lesser role
of Higgins. Miss Moreau amply
portrays the metamorphosis of the
guttersnipe into a creature of elegance. This makes two posthumous
Shavian hits here, with "Arms and
the Man" also doing fine biz.

The two clinkers are by old hands

the Man" also doing fine biz.

The two clinkers are by old hands
Jacques Deval and Jean—Guitton,
being 'Ii ' A Longtemps Que Je
T'Aime" (I've Always Loved You)
at the Theatre Edouard VII, and
"Lady 213," at the Madeleine, respecively. "Longtemps" is a hackneyed attempt at a poetic comedy.
Over-embroidered and obvious, th's
languishes in its top heavy progression, and wears out interest
long before the denoument. Even the Jean-Pierre Aumont name in the cast won't help this creaking melodrama get far.

melodrama get far.
Guitton's "Lady 213" is a dragging story of spying and international skulduggery which tires too early in the game. This is not helped by the unimaginative, nervous thesping of Suzet Mails. It looks in for a short stay.

'Play With Me' Revived Again

"Play With Me' Revived Again
Marcel Achard's 1923 comedy,
"Voulez Vous Jouer Avec Moi?"
(Will You Play With Me'), has been given a fine mounting at the Theatre En Rond, in circle theatre staging. It is immeasurably helped by this type of format since in keeping with the play's circus atmosphere. Got fine reviews and looks to stay for long time. It's in its third revival but for first time getting the services of former nitery and revue clowns in Robert Dhery, Christian Duvaleix, Colette Brosset and Jacques Duby. A spectator falis in love with the comely bareback rider, and when he responds to the invitation to play with her he enters the colorful carny world. Here the clowns and personnages tear into various aspects of life in a symbolic but but cardy way.

Dhery supplies a brand of poetry and character in the clown role. London Legil bils

London, Feb. 8.

Michael Benthall has extended in Sold Vic contract another three years to remain for the completion of the five-year plan to produce all the Shakespearean plays in the Sirst Folio.

John Fernald is leaving the Arts Theatre next month to give his whole attention to his West End production activities. He is now working on "The Moon and the Chimney" for Henry Sherek. It's due to come to town in March after a provincial tryout tour,

Dhery supplies a brand of poetry and character in the clown role, and the others lend ample support. Here is something for off-Broadway

Seven Arg. Firstruns, 13 Moveovers Ordered to Obey Vaude Law, Or Else

Buenos Aires, Feb. 1.

Exhibitors have been in a hassie with the authorities here for some time over the despised obligatory vaudeville law, which is a real headache to not only them, but also audiences. Latter are still vocal in their displeasure with many acits. Patrons definitely prefer patronizing picture shows at times when vaude is not included. But the officials go right ahead trying to force the law.

Last month the Labor Ministry.

to force the law.

Last month the Labor Ministry ordered seven first-run houses in Mar del Plata to tee off with vaudeville the middle of the month. Thirteen moveover houses here received similar orders effective March 1. Many are diekering for a postponement because most-of the theatres have no dressing rooms, stages or any talent lined up. The law is also to be enforced in several provincial cities. But nobody ever explains where all the talent is to be obtained.

The exhibs fought hard to ob-

is to be obtained.

The exhibs fought hard to obtain a temporary suspension of the vaude law during summer, and to get elimination of acts at least three days weekly because receipts are so low. This effort was countered by a peremptory order to fail into line or else. It will be difficult for the government to encourage in most small towns theatres are shuttered except on Saturdays and Sundays. Weekend operation only is necessary because costs are too high for full weekly operation.

Vaude Acts Want 60% Raise

Vaude Acts Want 60% Raise

Vaudeville talent is claiming that Mar del Plata exhibs should pay a 60% increase over the rate of pay fixed by the Labor Ministry, citing the high cost of travel and accommodation at the beach resort city. Exhibitors consider this unfair, since contending any sock business at vacation spots stems from the

at vacation spots stems from the film fare.

Typical example of the head-aches for Latin-American exhibs nowadays turned up in the northern provincial city of Tucuman, where temperatures are torrid almost six months per year. The municipal authorities have given theatres there 180 days to alreondition their houses. This is a manifest impossibility because even if they had the coin, the Argentine Central Bank will not issue permits for importation of the equipment. Actually several major Tucuman cinemas are all ready for installation of cooling plants but they have been unable to buy them since none are on the market.

The most fallacious part of the Tucuman municipality's fiat is that by the time the 180-day period is up, it will be June and briskly coid in that city.

Tucuman cinemas scales are still at the low levels of April last year, the Tucuman provincial govern-

Tucuman cinemas scales are stul at the low levels of April last year, the Tucuman provincial government never permitting any admission increase.

Scotland Yard Resents BBC's Telepix Series

London, Feb. 1.

London, Feb. 1.

Asserting that the "Fabian of the Yard" telepix series, now being screened on BBC-TV, give a false impression of how Scotland Yard operates and implies that the police force does not always act in accordance with the law, the police commissioner has protested to Sir Ian Jacob, BBC Director-General. He has requested that the public should be told the films are fictivious and have no support from the yard.

Fifth in the "Fabian" series was aired Jan. 29. The commissioner believes that the opening shots in the films showing the star walking into Scotland Yard implies of-ficial co-operation in the produc-tion.

Glasgow, Feb. 1.

British Broadcasting Corp. plans to build a gigantic new building in Queen Margaret Drive here to serve as a Scot Television Center. It would be alongside the present radio headquarters.

Latest equipment will be installed, and center will for entire the service of the ser

Buy Into Film Lab

London, Feb. 1.

Commercial tele interests have bought into George Humphrles & Co., a major London film "...boratory, presumably as a means of assuring adequate processing facilities when the advent of the new web makes heavy demands on existing resources. Sir Arthur Jarratt, managing director of the new British Lion outfit, is chairman of British Llon outfit, is chairman of

British Llon outfit, is chairman of Humphries.
Sidney L. and Cecil G. Bernstein, the Granada group toppers who have been named as program contractors for the commercial tv outlet in Manchester, have acquired the holding of Randal Terreneau in Humphries, and are to become directors. Terreneau is retiring from the board.

rumphress, and are to become differences. Terreneau is retiring from the board.

This announcement was accompanied by news that invitations to join the lab board have been extended to Paul Adorian and F. J. Bellchamber, both of whom are associated with Broadcast Relay Services, the company which is to run the London rival tv station in conjunction with Associated Newspapers.

'Xmas' Holiday Smash in Aussie

With the annual school vacation ended, clnemas here will miss the juvenile trade. But the buffo box-office was a great exhib treat while it lasted. It was the biggest Xmas-

It lasted. It was the biggest Amas-New Year's period ever. "White Christmas" (Par) is one of the pacemakers nationally, top-ping Paramount's previous best re-lease, "Greatest Show on Earth."

In the first three weeks of run Brisbane, "Xmas," played to in Brisbane, "Xmas," played to 100,000 or one-fifth of the city's population.

of Sydney's 17 firstruns, 11 are continuing with pix which have been running five weeks or more. These are: "Susan Slept Here" (RKO), "The Kidnappers" (British These are: "Susan Slep (RKO), "The Kidnappers" (RKO), "The Kidnappers" (British Empire), "Adventures of Hajji Baba" (20th), "Gone With Wind" (Metro) (reissue), "Hell Below Zero" (Col) and "Massacre Canyon" (Col), "Woman's World" (20th), "Living Desert" (Disney), "White Christmas" (Par), "Coins in Fountain" (20th), "Magnificent Obsession" (U), "Ma and Pa Kettle at Waikiki" (U) and "Drums Across River" (U).
"Brigadoon" (M-G) bowed out

"Brlgadoon" (M-G) bowed out "Brigadoon" (M-G) bowed out of the St. James after racking up seven smash weeks, while "Adven-tures Robinson Crusoe" (UA) quit at the Palace with five profitable stanzas to its credit.

Of the newcomers here, "Ring of Fear" (WB) is pacing the field with a terrific coin intake at the Plaza, and day-date at five of Hoyts' leading nabe spots.

UA launched "Suddenly" at the Palace, to coincide with Frank Slnatra's visit on Gordon and Slnatra's visit on C Reyes' stadium circuit.

Sultan Braves Bandits To Open Malaya Cinema

Singapore, Feb. 1.

Opening new theatres may have its hazards in Malaya but His Highness, the Sultan of Pahang, who rules the largest Malayan state, was undaunted last week when he drove through nearly 60 miles of "bandit-infested" country to preside at unveiling ceremonies for the new Cathay Cinema in Kuantan, Malaya.

Scot Television Center
Glasgow, Feb. 1.

British Broadcasting Corp. plans to build a gigantic new building in Queen Margaret Drive here to serve as a Scot Television Center. It would be alongside the present radio headquarters.

Latest equipment will be installed, and center will act as base for entire Scot ty service.

Malaya.

A few days earlier, a bandit was killed on the same route the Sultan took going from Kuantan to his home in Pekan. After officiating at the opening of this latest link in Cathay Organization chain, His lines returned to Pekan accompanied by a family retinue of 10 members and a small police enough, was "King of the Khyber Riffes" (20th).

New Cinema Building

On Upbeat in Holland Amsterdam, Feb. 1.
Although "closed trade" exists in this country and new theatres may be built only after permission by a special committee of the Dutch Bioscoop Bond, which gives okays only when it seems probable that a new theatre won't hurt the existing houses, there is now more activity in building of new clnemas than of any time since the war. In towns which were bombed severely during the war, many new ilcenses have been given.
In Nijmegen and Arnheim, both heavily damaged during the last conflict, fine, new theatres have been opened in the last few months. Rotterdam, where about 50% of the film houses were destroyed, four new houses were desured.

stroyed, four new houses were de-stroyed, four new houses were opened within four weeks. The number of theatres in Holland now totals about 520, of which 100 now have ClnemaScope.

French Pix Take O'seas Doubled '53 Biz to Hit \$8,427,000 in Past Year

\$8,427,000 in Past Year
Paris, Feb. 8.
According to statistics released
by the Centre National De La
Cinematographle, the foreign income for French film producers
doubled in 1954. Big flux in both
the French Union and foreign take
came to \$8,427,000 as compared to
\$4,263,000 in 1953. Some claim
this is the result of the official
efforts to increase French markets
and prestige plus bilateral accords,
coproduction deals and the new
organizations set up (i.e. Unifrance)
to hypo Gallic pix abroad. The
various Film Weeks held in the
capitals of the world were also advanced as a reason for this hike in
foreign revenue.
Breakdown shows Belgium, with
\$1,743,000, as the biggest market.
Switzerland, with \$717,000, was
second and Canada (\$438,000) was
third. The French-speaking area
in last-named was a big factor.
Biggest foreign lingo area was Germany, with a solid \$1,731,000.
Italy, despite the large coproduction with, France, was only a
disappointing \$195,000. However,
there is the extenuating fact that
coproductions are considered Italo
entries and this figure applies
mainly to the all-Gallic pic.
Sweden comes next, followed by

entries and this figure applies mainly to the all-Gallle pic. Sweden comes next, followed by Holland, South America and the U. S. Iron Curtain income hit \$186,000, taking in Russia, Hungary, Poland and Czechoslovakia.

Eckstine Returns To England This Spring

London, Feb. 1.

Billy Eckstine returns to Britain in the spring for an extensive vaude tour which will take him to nabe situations in London and key provincial cities. Last season he topped the bill at the Palladium before touring the country.

After a complete stand in Leiese.

After a one-night stand in Leices-Atter a one-night stand in Leices-ter April 17, Eckstine opens at the Finsbury Park Emplre, Lon-don, the fololwing day and is booked solid for the next eight weeks. His latest disk, "No One but You," is currently No. 3 on the best cellors list best-seliers list.

181-YR.-OLD HOUSE TO CLOSE

Birmingham Theatre Royal to Make Way for Office Bldg.

Birmingham, Eng., Feb. 8. Acknowledged to be the second oldest theatre in the British provinces, the Theatre Royal, here, opened in 1774, is to be shuttered. opened in 1774, is to be shuttered. Currently operated as part of the Moss's Empires chain, it will be pulled down to make way for modern offices and shops. The Royal opened as the Playhouse, but has been called the Theatre Royal for the last 150 years.

Closure of the Royal will leave

Closure of the Royal will leave Closure of the Royal will leave Birmingham, busy industrial city, with only two theatres in its city-center, the Hippodrome and the Alexandra. The Empire and the Prince of Wales theatres were bittzed by the Nazis, while the Grand Theatre is now a furniture emporium. emporium.

Shuttering of vauderies in dif-ferent parts of Britain has been a disturbing feature of show biz news in the United Kingdom re-cently. Growing threat of tv is re-garded as largely responsible.

On Upbeat in Holland London Warmer, Biz Better; 'Rough' Boffo \$12,500, 'Bull' Fancy \$8,500, 'Coldlitz' Same, 'Brides' \$10,800, 6th

60 Techni Prints For 'Senso' Mass Release

Rome, Feb. 1.

Rome, Feb. 1.

The 60 Technicolor prints ordered and delivered to Lux Film for its current, mass release of "Senso" in 58 Italian cities is claimed a record for this country, where a print order of 30 is more the norm. Prints wer rushed out by the London Techni labs after some cuts had been made by censorship bodies following the Venice Festival presentation of the picture.

"Senso," a costumer, stars Alida Valli and Farley Granger. It was directed by Luchino Visconti, with G. R. Aldo and Robert Krasker at the camera. Critical reaction the camera. Critical reaction throughout the country was largely favorable.

Paris Legit Crix, **Authors Wrangle**

Probably a good sign of legit fertility here is the recent wranglings between crix and playwrights as well as between part of the public and a director-producer on the other hand. Hassles are being carried on in the dailies with the result that patronage interest has been aroused in some cases.

First spat occurred when Roger Ferdinand, prexy of the Societe Des Auteurs Dramatiques, took a slap at drama critic Max Favelelli for not devoting enough space to a renot devoting enough space to a re-view, and being flippant rather than constructive. It was over Jean Guitton's "Lady 213," about which Favalcill said how relieved he was at not having to face the other 212 ladles. Ferdinand took objection mainly over the lack of space rather than the content.

Favalelli answered in a column Favalelli answered in a column in his paper, Paris-Presse, that all crix had unanimously panned this trite entry and he had complete liberty of his pen controlled only by his editors and his public. He also made the point that Ferdinand was exacting more coplous pannings of bad plays.

All this did not help "Lady 212"

nings of bad plays.

All this did not help "Lady 213" which got a solid drubbing, at greater length, by all crix. It is now closing to make way for a rushed-in reprise of Marc Gilbert Sauvajon's "Dear Charles."

Barrault Answers Audience

Barrault Answers Audience
Jean-Louis Barrault answered the
first night public, who had whistled
and booed his production of Christopher Fry's "Sleep of Prisoners"
in the weekly, Les Arts. Barrault
felt that the succeeding we come of
this piece by ordinary audiences
was usually with rapt attention and
appreciation. He felt that perhaps
his pairing of the tragedy of
Racine's "Berenice" and "Sleep"
on the same program was too rich
a menu and perhaps led to the inabillty of some of the first nighters
to concentrate. to concentrate.

He stated that the English pass He stated that the English pass from humor to tragedy with more suppleness than the French. He said the English public is candid and believes first, and criticizes afterward, while it is the opposite with the French. In summing up Barrauit felt it was a good thing to have this intensity in reaction to plays for it signified a healthy theatrical status.

In the Barrauit case, his "Bere-

In the Barrault case, his "Bere-nice" and "Sleep" combo rates as another hit in his varied rep.

New Swank Mex City Nitery

Mexico City, Feb. 1.

Mexico City, rep. 1.

Late st nitery is the super swanky
Club Reforma in the Hotel Reforma, pioneer local ritzy hostelry,
which opened good Jan. 27.
First show featured Monica Boyar
and Everett Hoagland orch. Latter
was long bandmaster at the deman Club, size in the Reforma.

was long bandmaster at the defunct Ciro's, also in the Reforma.

With the end of the extreme cold spell and return of brighter weather, West End firstruns have taken on a healthy look. Most situ-ations did brisk biz during the past

ations did brisk biz during the past session.

Among the newcomers there are three sturdy entries. "Rough Comedy" made e boff start at the Odeon, Lelcester Square, with a smash \$12.500 likely in Initial stanza. "Sitting Buil" looks fancy \$8,500 opening week at London Pavillon. The British-made "Codlitz Story" looks to finish its first round at the larger Gaumont with the same figure.

"Carmen Jones" and "Seven Brides for Seven Brothers" are leading holdover field, former heading in fourth frame at the Odeon, Marble Arch, for great \$11,000. The latter held to fine \$10,800 in its sixth Empire round.

Estimates for Last Week
Cariton (20th (1,128; 55-\$1.70)—"Women's World" (20th), (3d wk), Steady \$7,000. Last week, \$7,600, Casino (Indie) (1,337; 70-\$2.15)—"Cinerama" (Robin) 1/7th wk). Fine at \$13,500. Stays Indef.

Empire (M-G) (3,099; 55-\$1.70)—"Toldlitz Story" (BL), Opened to unanimous raves and likely to get hefty \$8,500. Stays at least two more weeks.

Lelcester Square Theatre (CMA) (1,753; 50-\$1.70)—"Simba" (GFD) cdw k), Okay \$6,000 after \$6,700 opening week. "Out of Clouds" (GFD) bows Feb. 10.

London Pavillon (UA) (1,217; 50-\$1.70)—"Sitting Buil" (UA) and "Little Fugitive" (UA) (15t wk). Opened strongly with over \$8,500, fine. "Yeea Cruz" (UA) opens Feb. 11.

Odeon, Lelcester Square (CMA) (2,200; 50-\$1.70)—"Rough Com-Among the newcomers there are

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "Rough Company" (Col). Prospects are for smash \$12,500 opening round. Stays.

Odeon, Marble Arch (20th) (2,200; 50-\$1.70)—"Carmen Jones" (20th) (4th wk), Still big at \$11,000 or near. Previous frame topped \$11,500. "Show Business" (20th) opens with Royal charity gala Feb 3.

\$11,500. "Show Business" (20th) opens with Royal charity gala Feb. 3. Plaza (Par) (1,902; 70-\$1.70) — "To Paris With Love" (GFD) (3d wk). Only fair \$4,000 or near. Last week, \$4,900.

week, \$4,900.

Rlaito (20th) (592; 50-\$1.30) —

"Carmen Jones" (20th). Okay
\$3,600. Continues.

Ritz (M-G) (432; 50-\$1.70)—"Animal Farm" (AB-Pathe) (3d wk).
Fair \$3,400 after \$3,600 in second

week Holds.

Fair \$3,400 after \$3,000 in second week, Holds.
Warner (WB) (1,735; 50-\$1.70) —
"Man Who Loved Redheads" (BL)
(2d wk) Below hopes at fair \$6,500
First week was \$7,300. "Young at Heart" (WB) opens Feb. 3.

Hamp Stars in Stage. Screen and Tel Aviv

Lionel Hampton's swing through Israel is SRO all the way. Band, which Is making its initial trek through Israel, is playing to sellout crowds in its 20 concert dates. Hampton is playing without fees and the money raised will be used to build a hospital in Jaffa. Moishe Dayon is promoting the band's Israeli tour. Before returning to the U. S., Hampton will play two weeks at the Olympia Theatre, Paris.

C'Scope Preems in Korea

Seoul, Feb. 1.

Korea got its first look at Cine-maScope last week when the U. S. Eighth Army, which runs the Yong-san Theatre here, preemed the "King Richard and the Crusaders." Other houses in Inchon, Taegu and Pusan will get C'Scope this week.

Size of the Yongsan screen is only 11 by 25 feet, bullding limitations preventing anything larger. VistaVision premed here Xmas week with "White Christmas."

EVERY WARNER

R ENTIRE H

BEING OUT-GRO

RNER BROS'.

Battle

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Salute to them all for a triumph to make our Industry proud!

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VAN

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RAOUL WALSH



Precedental Litigation On Pensions

Former Boothmen at Roxy, N. Y., Say Union Pact Aborted Their 20th Retirement Payoff

Suit which may have repereussions in determining pension rights of film employees came to light in N. Y. Supreme Court as a result of a motion entered by Local 306. Projectionists Union, International Alliance of Theatrical Stage Employees. Boothmen's union is seeking dismissal of an action against it by 20th-Fox as party to a suit filed by three projectionists formerly employed by the Roxy Theatre, N. Y. Suit, by Samuel Kravitz, Isadore

PICTURES

merly employed by the Roxy Theatre, N. Y.
Suit, by Samuel Kravitz, Isadore Sherman, and Solomon Spielfogel, asks the court to declare that neither Local 306 nor the Roxy Theatre have the right to modify or alter the terms and conditions of the employees' retirement plan started by 29th in 1946. Plaintiffs charge that the Feb. 8, 1951, agreement between Local 306 and the Roxy was adopted and approved without their consent and, as a result, are asking that it be declared null and void, and that the court enjoin enforcing of the 1951 deal.

When 29th and the directors of the retirement fund were named in the suit, the film company, which operated the Roxy until it was taken over by National Theatres in Sept., 1952, filed a complaint against Herman Gelber, prexy, and Abe Kessler, treasurer, of Local 306 since the agreement was made with the union officials.

Under the 1951 agreement

Abe Kessler, treasurer, of Lond 306 s.nce the agreement was made with the union officials.

Under the 1951 agreement between the union and 20th, the three projectionists claimed they were not entitled to the pension rights they were to receive under the 20th retirement apparently shifted the projectionists from the 20th retirement plan to the union's pension and welfare plan.

The three boothmen made a written demand for the benefits under the 1946 20th plan when they sought to retire as employees of the Roxy. They were turned down, with 20th citing the new agreement with the union. In filing the third party complaint against the union, 20th sought to establish that the projectionists' beef was against Local 306 and not 20th.

The union, in 1951, agreed on behalf of its members that any employee who on Sept. 1, 1950, had not been in the employ of the Roxy or 15 years had no rights under the 20th retirement plan. The three boothmen claimed they had put in the necessary time and had reached the retirement age of 50.

the retirement age of 50.

RISK UPS EXTRAS' PAY TO \$70 PER DIEM

Hollywood, Feb. 8.

A mob seene in Paramount's "Vagabord King" was so "realistic and dangerous." studio had to hike pay for 200 extras from \$19.43 each for the day to \$70 each, under a joint ruling of Sereen Actors Guild and Screen Extras Guild. It was the largest mass adjustment in the history of the guilds. Normally extras work for the \$19.43 minimum, but the guilds after investigating judged the scene was so realistic extras were actual-Hollywood, Feb. 8.

was so realistic extras were actually doing stunt work, hence the ruling extras were entitled to \$70 each, which is daily minimum for stuntmen.

Cinerama Tourist on Road For K.C. Fashion House

For K.C. Fashion House

Kansas City, Feb. 8.

Betty Marsh, the young housewife featured in "Cinerama Holiday," is doing a stint as a fashion
consultant for a coat and suit
house here in connection with national promotion of the picture.
Stern-Slegman-Prins is sending
her on a tour of eight citics appearing at outlets which handle its
Betty Rose line.

Tour includes a kickoff here at
the Emery-Bird-Thayer store Feb.
23, and stops in Phoenix. Green
Bay, Wis.; Appleton, Wis.; Sheboygan, Wis.; Milwaukee, Minneapolis
and Louisville. Details are being
handled by Paul Scott, vice president in charge of advertising for
the fashion house, who made the
contact with Cinerama.

Basis for the tie-up is the angle
of Paris fashions with which, Mrs.
Marsh became familiar through
the film.

Lee Sees Toll Sure Minneapolis, Feb. 8.

In one of the first expression on the subject to come from a member of the Federal Communications Commission, Communications Commission, Commissioner Robert E. Lee told the annual meet of the Minnesota Employers Assn. here that sbseription-tv was in the cards.

the cards.

He said he saw "a promising future for subscription-tv as another new development which will have to be given a chance to develop." Lee saw toll-tv as a special events medium in which a fee of not more than \$1 per event would be allowed. be allowed.

Quarterly Profit Of Warner Bros. At \$1,203,000

Warner Bros. has reported a net profit of \$1,203,000 for the three months ending Nov. 25, 1954, after provisions of \$1,300,000 for Federal taxes and \$175,000 for contingent liabilities. This is equivalent to 48c per share on 2.474,300 shares outstanding. A 30c dividend was declared previously.

For the same period a year ago, the net was \$765,000, or 30c a share on 2.474,363 shares, after provision of \$825,000 for Federal taxes and \$75,000 for contingent liabilities.

Film rentals, sales and other

Film rentals, sales and other income amounted to \$18,414,000 for the period, as compared with \$15,825,000 a year ago.

\$15,825,000 a year ago.

At the second annual stockholders' meeting since the company reorganized, held last week in Wilmington, Del., shareholders were told there is insufficient data available upon which to base an estimate for the results of operations for the current quarter ending Feb. 25. However, it was noted, that based on operations for the months of December and January, it is anticipated that the operating results for the second quarter will not be as favorable as the first quarter.

quarter will not be as favorable as the first quarter.

Over 80% of the outstanding stock was represented in person or by proxy at the meet, and stockholders amended the Certifi-cate of Incorporation to provide for two classes of directors, with the directors serving for two years and terms of each class expiring in alternate years.

Maddill Catchings, Robert W. Perkins, Albert, Harry M., and Jack L. Warner were elected directors for terms of two years. The remainder of the board consists of Samuel Carlisle, Stanleigh Friedman, and Samuel Schneider, whose terms expire in 1956.

Ring Lardner's New Brief

Washington, Feb. 8. Washington, reb. 6.
Ring Lardner Jr. filed a brief last week replying to one by 20th-frox in opposition to a U. S. Supreme Court review of Lardner's salary suit against the studio. Lardner, fired for defying the House Un-American Activities Committee in 1947, is suing for salary for the balance of his then contract. contract.

contract.

"The issue of whether petitioner's offense was one of moral turpitude is ripe for decision on the present petition," says the new Lardner brief. "If this court should reverse the Circuit Court on the issue, then the judgment based on the jury's verdict in the District Court will stand, and determination will be a final one.

"Where jury trial exists as a

"Where jury trial exists as a matter of right, it is for the jury alone to decide whether conduct constitutes a breach of contract permitting discharge for an act involving moral turnitude." volving moral turpitude.

Lardner won in the trial court but was reversed by the 9th Circuit Court.

Exhib's Civic Tap

Denver, Feb. 8. Robert Lotito, manager of the Denham, has been named Denver's "Young Man of the Year" by the Junior Chamber

of Commerce.

Presentation of the plaque was made by Mayor Quigg Newton, a former winner of the honor.

'Selective' Is Rule As Wariness Also Hits Amusements

By MIKE WEAR

The stock market became more and more selective last week and

The stock market became more and more selective last week and so did shares in the Amusement Group. Wall Street saw deelinning prices much of the five-day-period but managed to go into new high ground at the close.

Just how selective stocks became is shown by the new highs recorded by some film and einema shares at the same time a long list of losses was being made. ABC-paramount Theatres went to new high at 26½, up nearly two points for the week. Columbia Pictures also registered a fresh 1954-55 peak at 39¼, but showed a loss on the week, ex-divyy.

RCA made a new high at 42¼, and showed a gain of one point on the week. General Precision Equipment also moved into fresh ground but wound up with a loss of around a point. Stanley-Warner also edged to a new high as did Universal preferred.

Losers on the week were Decca, both CBS stocks (both over 2 points each), Loew's, National Theatres, 20th-Fox, RKO Pix, Skiatron, WB, and Zenith, last-named being down 3½.

Aside from the issues which made new peaks, typical of special situations attracting attention are Republic common, which equalled its old high; Allied Artists preferred (near its old high mark) and Technicolor. Lastnamed has been giving evidence of accumulation for several weeks. For three weeks in a row, it has wound up at 14%, and the fourth week it was 15.

Technicolor Bright
Always a moderate "mover" since split two-for-one about a year ago, Techni shareholders are looking forward to a particularly strong earnings statement, around Feb 18. It is expected to show \$1.22 per share or better for the year (company has no preferred issue). The Aside from the issues which

share or better for the year (company has no preferred issue). The stock had earnings of 41e a share in the third quarter against 26e in 1953 and probably will report close to 50c per in the final '54 quarter compared to 12c a year ago. Final quarter of 1953 was when many theatres were not equipped for C'Scope. Now there are about 14 times as many einemas in the world equipped for C'Scope than at that time, or around 14,000 houses.

at that time, or around 14,000 houses.

Corporation has expanded its printing facilities, with Paris, Rome and India expected to have Techni plants operating this year. Printing work is obviously one of backbones of its earnings. When a feature picture requires a number of Techni prints or Technicolor printing this spells more work. It's estimated that the number of prints made for "White Christmas" by the end of this month will reach close to an all-time high mark for a Paramount pie.

Another fortheoming big job is on "Underwater," new Jane Russell starrer, with the company reported to have orders already for 450 prints. This would make one of RKO's the biggest color print jobs in years. The additional print work expected from the foreign market is regarded by Techni exees as just so much velvet. And the revenue can be transferred.

execs as just so much velvet. And the revenue can be transferred.

Technicolor's liberal dividend policy plus future developments has led some traders in Wall Street to class it as "behind the market." Reports and developments over the next few weeks should spell out its prospects for the immediate future. The special showing by Stanley-Warner last week appears predicated on the belief that "Cinerama Holiday" will be received as well by the public as the initial Cinerama production.

Amusement Stock Quotations

(N.Y. Stock Exchange) For Week Ending Tuesday (8)

100						- 10	- Net
195	4-'55			l. Weekly	Weekly	Tues.	Change
High			100s	High	Low .	Close	for week
267/8	141/2	Am Br-Par Th		267/8	251/4	25%	- 1/2
941/4	4158	CBS, "A"	35	891/4	8538	863/8	-31/8
933/4	411/2	CBS, "B"	15	8024	3	8	- 578
391/4	193/4	Col. Pix	102	387/8	361/4	361/4	-23/8
181/8	91/4	Decca	171	151/4	145%	15	- 1/8
743/4	463/4		168	70%	68	633%	-41/4
22	131/4	Loew's	362	2018	191/2	193/4	-
101/2	61/8	Nat. Thea	275	10.	938	934	- 5/8
403/8	261/8	Paramount	60	387/8	301/4	381/4	- 58
395%	28	Philco	100	373/4	3678	36%	- 1/8
4214	221/2	RCA	421	42	4034	4014	-15/8
878	27/8	RKO Picts	98	8	73/4	734	- 1/8
101/8	41/2	RKO Thea	218	93/4	918	91/4	+ 1/8
71/4	3	Republic	228	71/4	61/2	658	+ 1/8
143/4	101/2	Rep., pfd	7	141/2	141/8	1438	+ 38
2158	111%	Stanle War.	486	2158	201/8	2138	+1
313/8	183/4	20th-Fox	183	293/4	285%	285%	-11/6
321/4	181/2	Univ. Pix	27	30	291/4	291/4	- 3/4
91	633/4	Univ., pfd	990	91	8 .	90	+2
2118	135%	Warner Bros.	65	191/4	187/8	187/8	_ 1/4
96	631/2	Zenith	28	91	881/2	881/2	-2
		America	ın St	ock Exc	hange		
6	35/8	Allied Artists	94	51/8	43/4	51/8	+ 18
115%	934	All'd Art., pfd.	23	111/4	107/8	111/4	+ 1/4
165%	91/8	Du Mont	232	1538	141/2	151/8	+ 1/8
161/4	113/4	Technicolor .	308	15%	145/8	151/2	+ 5%
41/4	23/4	Trans-Lux	14	41/8	338	31/2	- 34
		Over-the	-Cou	nter Sec	curities		
					Bid	Ask	
Capit	ol Rec	ords			. 161/2	171/4	
Chesa	peake	Industries			. 4	45%	- 1 g
Ciner	ama I	nc			234	31/4	+ 1/8
Cine	rama i	Prod			. 53/8	6	+ 18
Offici	ial File	ns			. 31/4	33/4	+ 1/2
Skiat						41/2	- 1/8
U. A.	Theat	res			1534	171/4	-1
Walt	Disne	7			2034	211/4	-11/4
		(Quotations fu					
* Act	ual vo	lume.					

Latest CinemaScope Count: 11,032

Majority of Houses Use Optical Sound Only-1,461 Drive-Ins Now Equipped for Widescreen

Bets Down On 35m Hollywood, Feb. 8.

Hollywood, Feb. 8.

Motion pictures will contine to prosper via 35m projection, according to Spyros P. Skouras, president of 20th-Fox. He does not see the future tied to such processes as Cinerama or Todd-AO, nor to home-toll television.

WB-Knopf Appeal To High Court On 'Spade' Vs. CBS

Washington, Feb. 8.

Warner Bros, and the publishing firm of Alfred Knopf have filed a joint appeal to the U.S. Supreme Court for reversal of a copyright infringement decision by the U.S. Circuit Court of Appeals in Los Angeles.

Angeles.
Original suit, entered by WB and Khopf, named CBS, William Spier, the Wildroot Co., BBD&O ad agency, and writer Dashiell Hammett and involved the use of Hammett's fietional characters Sam Spade, Effie Perrine, and Police Lt. Dundy in the radio series "The Adventures of Sam Spade" from 1946 to 1950.
WB contends that when it bought

WB contends that when it bought the rights to Hammett's novel, "The Maltese Falcon," from Knopf it obtained the film and radio-tv to the book as well as to the characters therein, Warners acquired "Maltese" in 1930, subsequently made three pictures based on the book, the last being "The Maltese Falcon" in 1941. Hammett, who peddled the rights to Sam Spade and other characters to CBS, claims that WB does not have the radio-tv rights to the characters.

WB and Knopf, in filing the ap-

tw rights to the characters.

WB and Knopf, in filing the appeal with the high court, point out there is a clash in the decision of the L. A. court as compared to similar eases recently before the U. S. Circuit Court of Appeals in N. Y. Latter Court ruled, according to Warners, that the fictional characters as well as the book come under copyright protection.

Latest 20th-Fox count of U. S. theatres equipped for Cinema-Scope shows a total of 11,032, the vast majority—6,991—featuring optical sound only. Of the 11,032, drive-ins account for 1,461, a significant increase within the past few months.

few months,

Installations are still being made at the rate of between 200 and 300 a week. Of the 11,032 total, less than one third — 3,461 — are equipped for stereophonic sound. There are 584 mixers installed and 96 houses have singletrack magnetic sound equipment.

Total of indoor theatres equipped runs to 9,407. The Army has 157 of its theatres set for C'Scope and there are seven non-theatrical installations. Foreign C'Scope installations run to over 3,000.

RE-SHOOT TRAILERS: C'SCOPE AFTERMATH

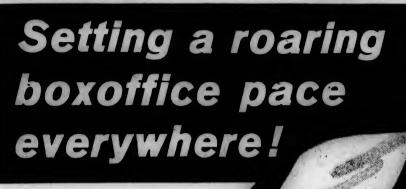
Chicago, Feb 8. Installation of CinemaScope and Installation of CinemaScope and wide screen equipment in theatres here has caused trailer makers to duplicate their libraries of stock institutional trailers filmed for the standard screen ratio, in sizes suitable for new, larger screen sizes. Accordingly, Filmaek Trailer Company is re-shooting its entire line of institutional trailers for the wider screens.

UA Insists 'Romeo' Go On; Defer Jap 'Gates' Preem

San Francisco, Feb. 8.

new Japanese art film 'Gates of Hell" which was supposed to open at the Stagedoor Feb. 16 has had to be postponed until March because of the insistence by United Artists that "Romeo and Juliet," currently in its 7th week at the house and still grossing well, be held over until March 2.

NEW YORK



PARAMUUNT and FENWAY
BOSTON

SAN FRANCISCO

THE RACERS

CINEMASCOPE COURT BY DELUXE

KIRK DOUGLAS · BELLA DARVI · GILBERT ROLAND

CESAR ROMERO · LEE J. COBB · KATY JURADO

JULIAN BLAUSTEIN · HENRY HATHWAY · CHARLES KAUFMAN

"It's a pleasure to do business with 20th!"

DETROIT



Frisco Port Officials Not 'Liberal'

Importer Is Disgusted by Revelations of Narrow Views-One Exec Would Censor 75% of Films

San Francisco, Feb. 8. "The Case of the Corsican Cinema," or "When is Nudity Ob-scene?" was thrown in the lap of the chief of the Customs Depart-ment in Washington, D. C., by ment in Washington, D. C., by Chester McPhee, Collector of the Port of San Francisco, who de-cided "Dominica," an epic of love in Corsica, was entirely too hot to

McPhee decided a couple of scenes in the picture were "improper" and "offensive" and that the higher echelon would support him in this so the print is now en route to Washington.

route to Washington.

Maury Schwartz, operator of the Bridge and Rio, art houses here, gave up and decided to let the authorities pass the buck. "You can't fight city hall," Schwartz says. "I'm disgusted. These guys are around asking for passes, but I'm not going to educate them. "They got nobody down there who has ever seen a foreign film and they're prejudiced in the first place. I don't think "Pagliacci" would get through here. They would censor the contests because of this gal that cheats on her husband. "They're simply not qualified.

of this gai that cheats on her Jusband.

"They're simply not qualified. It's like talking to a kid. I'm not trying to put anything over on them. They're just not prepared. Why one of the big shots said to me 'Ií I had my way, I would censor three quarters of the Hollywood pictures.'

"This picture is a simple lovestory. It's about this youth who comes to this island for his health and falls in love with this girl. In the end it shows she is married to someone else, that she was an unfaithful wife and that she was cheating on her husband. But the only shocker was the nude scene."

The "shocker" was described by

the only shocker was the nude scene."

The "shocker" was described by McPhee as involving actress Odile Versois stepping onto the Corsican beach and peeling until there was 'not a stitch on." McPhee's second objection involved around an 'inference' in a bedroom scene in which the two lovers were covered only by a blanket.

"It was generally agreed by verybody that these two scenes might be offensive," McPhee said. Sgt. Frank Wilson, of the police invenile squad who also viewed the film, said there were several scenes that might be construed as objectionable.

The plettere directed by Maurice

jectionable.

The picture, directed by Maurice Cloche and starring Odile Versois and Jean Pierre Kerrian, has been on ice at the Frisco customs house for a month and by this decision, Schwartz estimates, it will be hung up an additional month.

"The net result is simply that no distribute that the start of the start

up an additional month.
"The net result is simply that
no distributor in the U. S. will try
to bring in a picture through San
Francisco any more. They'll go to
L.A. or New York. Why not? At
least there they got people who
have seen foreign films?"

SUBSEQUENTS GRUMBLE ON LONG DATE WAITS

Minneapolis, Feb. 8.
Product situation will drive some of the more important local neighborhood houses to demand the privilege to bid competitively with downtown theatres for firstruns, it's now indicated.

downtown theatres for firstruns, it's now indicated.

Increasing number of downtown extended runs and the greater than ever lengths of such engagements are making things tougher than ever for the uptown subsequent runs, it's pointed out.

runs, it's pointed out.
Worst sufferers, according to industry leaders here, are such
houses as the Volk Bros, suburban Terrace, a comparatively new
theatre. Such theatres are finding
themselves more frequently with no suitable attraction because nothing is "breaking" for them. The reduced number of downtown firstrun theatres also, of course, in itself limits the choice of bookings.

As far as the Terrace is conby now has under advisement the Volk Bros. plea for a court order to compel distributors to give it an earlier run than the present 28-day availability shared with 10 other local nabe houses or to re-lease pictures to the Terrace one day after the end of their down-town firstruns in the initial theatre played and day and date with loop moveover houses.

Reisch Still Goads Hughes

Los Angeles, Feb. 8. Bernard Reisch, Beverly Hills at-Bernard Reisch, Beverly Hills at-torney who has been pushing the minority stockholder suit against Howard Hughes and RKO for two years, was granted the right by the Ninth District U. S. Court of Ap-peals to appeal the judgment made in favor of Hughes by Federal Judge Ben. Harrison last Septem-ber

Judge Ben. Harrison last Septem-ber. Under the new rulin's Reisch is permitted to have reviewed the charges of collusion and conspiracy that he made earlier in Judge Har-rison's court.

Yugoslavs Pay. \$4,500-Per-Film If Deal Jells

Preliminary difficulties notwithstanding, Motion Picture Export Assn. fully expects to close a deal with Yugoslavia Film in Belgrade for 50 American features—at a minimum \$4,500 apiece.

Talks will be initiated in N. Y. this week between B. Torbica, Yugoslavia Film manager, and MPEA execs. Latter are taking the position that they neither should nor would sell to the Yugoslava outfit films for less than \$4,500, which is the price Yugoslavia Film agreed to pay for 25 Metro features. M-G, Republic and United Artists are doing their own negotiating with Yugoslavia, the rest of the American distribs going through MPEA.

with Yugoslavia, the rest of the American distribs going through MPEA.

While Torbica has used the Metro deal as a bargaining point with MPEA—he wants to pay only \$4,000 for the MPEA lineup—its understood that Metro's arrangement with the Yugoslavs hasn't had smooth sailing. Although the deal was made in May of 1954, Metro so far has shipped only 15 of the stipulated 25 pictures and a dislagreement has developed over the selection of the M-G features for export.

export.
After preliminary bargaining. After preliminary bargaining, MPEA originally made a deal with Croatia Film. Later it turned out that Croatia couldn't get the necessary exchange permits from the Yugoslav government and talks then reverted to Yugoslavia Film. Convertibility under any deal is guaranteed by the U.-S. Information Agency, giving the Yugoslavian party the advantage of the official exchange rate. al exchange rate. There is speculation among the

There-is speculation among the American companies that, should the Torbica mission prove a failure, and should he return home with empty hands. Belgrade may well throw importation of pfx open to other Yugoslav distribs again. From the U. S. point of view, such a de-concentration of import control would be highly desirable.

'MR. HULOT' BOFFOLA IN TWIN CITY ART SPOTS

Minneapolis, Feb. 8.
For the second time within recent months a foreign film, passed up by downtown houses, has gone into its sixth week at a local neigh-

into its sixth week at a local neighborhood fine arts theatre.

It's the French "Mr. Hulot's Holiday" this time and at the Westgate for its Minneapolis exclusive firstrun.

firstrun.

Playing day and date, picture also in its sixth week at the Grandview, a St. Paul fine arts nabe house where the engagement likewise is an exclusive firstrun for

the town.

This is the largest run ever This is the largest run ever achieved by any picture in Twin Cities neighborhood theatres' history, excepting for the Swedish "One Summer of Happiness," which also recently ran six weeks at the Minneapolis nabe fine arts Suburban World, showing it on an exclusive firstrun.

In addition to setting new highs for long nabe runs, both pictures broke the boxoffice records in the theatres.

ACTIVITIES OF VARIETY CLUBS

David Arthur St. Loe Barker St. Louis.

David G. Arthur, head of booking department for Fanchon & Marco-St. Louis Amus. Co. circuit, elected Chief Barker of Tent No. 4 of the Variety Club, succeeding his brother, Edward B. Arthur, prez of that amusement company, who served as head mân of the club for the last two years.

Other, officers elected are first

club for the last two years.

Other officers elected are first assistant barker Al Poos, district manager for F&M-St. L. Amus. Co.; second assistant barker, Gordon Hallaron, 20th-Fox manager here; doughguy, Joseph Ansell, Ansell, Ansell Bros. Theatres; property master, Jim Goldsmith, radio station KWK-TV.

tion KWK-TV.
Canvasmen are Lester R. Kropp,
Wehrenberg Theatres; Tommy
James, owner of four indie houses;
Harold Koplar, Chase Hotel; John
Meinardi, district manager for Fox
Midwest Theatres; Tony Blust, pres
of IATSE, Local No. 143 and
James H. Arthur, general counsel
for F&M here.

Houston Installs Howard

Mack Howard installs Howard

Houston.

Mack Howard installed as Chief
Barker of Houston Tent 34 of the
International Variety Clubs. He
was installed by George Hoover,
Chief Barker for the organization,
from Miami. Other officers installed included Paul Boesch, first
assistant; E. J. Miller, second assistant; Augie Schmitt, doughboy,
and Bob Bailey, property master.

Des Moines Installs Rubel

Des Moines Installs Rubel
Des Moines Feb. 1.
Des Moines Variety Tent No. 15
held its annual banquet and ball
at the Standard Club, Jan. 28, with
Geo. C. Hoover, Miami, Fla., International Chief Barker, guest of
honor and speaker. Frank Rubel,
director of drive-in for Central
States Theatres Corp., was installed
as Chief Barker, succeeding Byron
Shapiro. Other officers installed
were Wm. Feld, first assistant
barker; Chas, Iles, second assistant
barker; Chas, Iles, second assistant
barker; Lou Levy, doughguy, and
Don West, property master.

No. Calif. Tent Installs

No. Calif. Tent Installs
San Francisco.
The Northern California Variety
Club installed new officers at a
dinner dance at the Sheraton-Palace. The new officers are George
Mitchell, Republic branch manager, chief barker; Marshall Naify,
United California Theatres, first
assistant barker; Henry Nasser,
Nasser Brothers, second assistant
barker; Stanley Leftcourt, local rep
for Hawaiian Amus. Co., property
master; J. Leslie Jacobs, realty
broker, doughguy; Jack Marpole,
National Screen Service, press guy.

JACK M. HEADS WARNER UNIT SERVICING TV

Hollywood, Feb. 8.

Latest major motion picture studio to take the plunge into television film its Warners, where a new unit is being formed to produce commercial ty-pix on the Burbank lot. Head of the unit is Jack M. Warner, son of Jack L. Warner, production chief.

Warner, production chief.

Television operation at Warners
will be similar to that at Columbia, where Screen Gems is a subsidiary unit. Television films will
be made only upon order from
commercial sponsors. Understood
there will be no rentals of Burbank studio space, as is the case at
Republic.

Lock M. Worner, here hed wide

Jack M. Warner has had wide experience in the motion picture industry, working his way through every department of the film business, including distribution as well

as production.

Still another major company considering entry into the production of tv-films is 20th-Fox, although the plans are not as far advanced as those at Warners. Understood the Westwood lot is figuring on renting space to tv-film producers before going into production on its own.

In this era of bigger but fewer pictures, the huge Burbank studio has plenty of unused stage space. In addition to the profit to be derived from tv-film production, the company is reported planning to use television as a training field for its actors, writers and directors in the making of theatrical product

Inside Stuff—Pictures

Columbia is picking up hefty sports page plugs for "The Long Gray Line," the film biography based on Sgt. Marty Maher's "Bringing Up the Brass." Sports writers and former West Point athletes, including several former All-American football stars, gathered at the Lambs Club, N.Y. last week to pay thoute to Maher, who spent over 50 years at West Point as trainer and general man-in-charge of the Academy's gymnasium and athletes. Tyrone Power portrays Maher in the picture. Among those recapturing memories with the sergeant were Generals Albert C. Wedemeyer and W. W. Crittenberg. The anecdotes and nostalgic reminiscing of West Point athletics made good copy for the sports pages. All the stories contained mentions of "The Long Gray Line."

Actors Studio, the N. Y. study group for professional actors with which Elia Kazan is closely associated, stands to benefit from the preem of "East of Eden," which Kazan produced and directed for Warner Bros. Take from the March 9 glamor opening at the Astor Theatre, N. Y., scaled at a \$50 top, will go toward the building fund of the Actors Studio. Among the studio's "students" are Marlon Brando, Montgomery Clift, Shelley Winters, Tom Ewell and many others, including Julie Harris and James Dean who have important roles in the film version of John Steinbeck's novel.

Dean Martin and Jerry Lewis will mix more than the usual amount of singing and dancing in their upcoming Hal Wallis pic, "Artists and Models," for Paramount release. Martin, who sings four solos, will also duet with Lewis and joins Lewis and Shirley MacLaine in a tune. Latter is Wallis' Broadway musical-comedy discovery, making her film bow opposite the comic team. The songwriting team of Jack Brooks and Harry Warren, who penned "That's Amore" for Martin and scored two others of his films, are currently composing an original score for "Models."

Film industry needs some sort of film festival which would serve the double purpose of selling both pix and the business itself to the public, according to Elmer Rhoden, National Theatres prez. Rhoden thought such a project would be a boon to the average theatre due to the fact that under the present system of merchandising the the-atres would have little chance to do any extensive preselling.

U Studio Humming

Hollywood, Feb. 8. This is a busy month at Universal with four films scheduled to start, in addition to three hold-overs from last month: "The Spoilers," "The Private War of Major Benson" and "All That Heaven Allows."

Allows."
Starters are "The Rawhide Years." starring Tony Curtis and Arthur Kennedy; "The Navy Gets Francis," starring Donald O'Connor and the Mule; "There's Always Tomorrow," starring Barbara Stanwyck, Joan Bennett and Fred MacMurray, and "The Second Greatest Sex," with Jeanne Crain, George Nader, Keith Andes, Bert Lahr, Mamie Van Doren, Kitty Kallen and Paul Gilbert in top roles.

GEORGE MURPHY SEES MORE 'GET 'EM IN' NEED

Within the next two to three years, the industry should devise plans for raising theatre attendance all over the nation, actor George Murphy told a luncheon meet of the Film Estimate Board of the National Organizations (General Federation of Women's Clubs) in N. Y. Monday (7).

Emphasizing the industry's new direction, what with technical and other improvements, Murphy said Hollywood was concerned over the fact that it is still only reaching about 20% of the potential audience. "We ought to find ways and means to raise that figure to 40% to 50%," he declared.

to 50%." he declared.

Murphy, who was introed by
Ralph Hetzel, exec v.p. of the
Motion Picture Assn. of America,
said the industry depended on the
twin factors of public acceptance
and good will and enthusiasm at
the production end. Both of these
conditions are now being met, he
held

He related exhibition's efforts to keep pace with the modernization on the Coast and stressed the inter-relationship between the business element of the community and the motion picture theatre. Murphy, while declaring that the job being done by exhibs wasn't really sufficiently appreciated, added that there were some who weren't really theatremen at heart and who shouldn't be in the business.

Product shortage was being met He related exhibition's efforts

Product shortage was being met as each studio was finding its own level, Murphy opined. He added that Hollywood had at long last learned the lesson that a good film from one studio actually helped the entire industry.

the entire industry.

Full story of Hollywood wasn't being told, Murphy charged. "The story of a few gets into the head-lines and distorts the overall picture." he said. He related to the femme delegates some of the positive aspects of Hollywood and its activities.

Par Lone Holdout Against Norway's Film 'Monopoly'

Warner Bros. having capitulated to Norweglan exhibitor demands, Paramount now remains the only American distributor to suffer from the Norweglan theatres' boycott of all its pix. The boycott originally was in force against both WB and Par when they refused to yield on Norway's term demands. Under the Norweglan agreement, each company was allowed to bring in two pix annually on which terms over and above the existing 40% rental ceiling were negotiable. When WB and Par informed the Norweglans of the pix they'd chosen, the Norweglan exhib org research. Warner Bros, having capitulated

Norwegians of the pix they of chosen, the Norwegian exhib org refused to accept the company's choices. Whereupon both distribs decided to withhold the films in question from the market. Since, under the Norway pact, the Americans are supposed to bring in all of the releases put out in Sweden, the local theatremen decided to boycott all of the WB and Par pix.

The WB films, on which the company has now settled for a 40% rental, are "A Star Is Born" and "The High and the Mighty." Par films involved are "Sabrina" and "White Christmas." It's expected that, before long, Paramount also will make its peace with the Norwegians by accepting their dictum. the Norwegian exhib org re-

DOCTOR SEES HIMSELF DAMAGED IN 'THEM'

Warners was named defendant in a \$200,000 damage suit brought in N. Y. Federal Court yesterday (Tues.) by Dr. John B. Grant. He asks \$100,000 compensatory dam-ages and \$100,000 punitive damages for alleged invasion of his right of privacy in the 1954 WB release of "Them." Produced by David Weis-bart, the film starred James Whitt-more and Edmund Gwenn.

bart, the film starred James Whitt-more and Edmund Gwenn.

A doctor of medicine on the staff of the Rockefeller Founda-tion, Grant charges that on April 14, 1954, Warners maliciously held him up to public ridicule by sim-ulating a picture of him by name and in his professional capacity in "Them." This "foolish and undig-nified portrayal," he claims, dam-aged his reputation and invaded his 'privacy. his privacy.

Texas Drive-In Meet March 9

Dallas, Feb. 8.

The Texas Drive-In Theatre
Owners Assn. will hold a three-day
convention here at the Hotel
Adolphus starting March 9. It will
include a Metro Ticket Selling
Workshop

Workshop.

Jack Farr, prez of the group, has named Tim Ferguson, Al Reynolds and Charles Weisenberg as the

convention committee.



IT SHAKES YOUR SIDES LIKE "SEVEN BRIDES"!



SHE'S THE MOST IMPATIENT
MAIDEN IN THE VIRGIN WEST—BUT
HE'S NOT THE MARRYING KIND.
She persuaded him to kiss her and she
never let him forget it. The howling
story of how she got her man is a
feast for the fans!

M-G-M's got a very funny comedy that's started off with a bang in its New Haven Premiere and promises to do the same everywhere. It's a big outdoor comedy filmed in CinemaScope and Color that you can sell to a fare-thee-well for the kind of bold, blushing laughs that paid off so well on "Seven Brides For Seven Brothers"! Here's a great Cast, too!

Starring

ROBERT TAYLOR · ELEANOR PARKER

ROARING, ROWDY AND RICH IN

CINEMASCOPE and COLOR with

VICTOR McLAGLEN · RUSS TAMBLYN · JEFF RICHARDS · JAMES ARNESS

Screen Play by HARRY BROWN and GUY TROSPER

Based On a Story by Steve Frazee • Photographed in EASTMAN COLOR

Directed by ROY ROWLAND · Produced by JACK CUMMINGS

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Briefs From the Lots

Hollywood, Feb. 8.

Republic signed Charles Lamont to direct "Lay That Rifle Down." starting Judy Canov with Sidney Fleker as associate produced. Arthur Hunnicut! supplants Percy Kilbride as male leave of Clust Marjorie Main in the next of Ut's Marjorie Marjorie

PICTURES

land, founded by the Tushinsky family Debble Reynolds will star in Metro's screen version of the legit drama. "The Tender Trap." with Lawrence Weingarten producing. Next nicture for Gregory Peck at 20th-Fox will be "The View from Pompey's Head. ... Nunnally Johnson signed Allee Pearce for a comedy role in "Hoto Be Very, Very Popular" at 20th-Fox ... Columbia will produce "The First and the Last," based on a Marine Corps story by Laurence Stallings.

a Marine Corps and Stallings.
Lindsley Parsons signed Timothy Carey for a featured role in "Dark Venture" at Allied Artists
... Warners handed Jane Mansawaran player ticket. "Dark Venture at Allica Attuaches.
Wainers handed Jane Mansfield a seven-year player ticket.
Hugo Haas' indie production, "Tender Hearts," will be released as "King of the Streets". Lyon and Bartlett Productions will film "Come Back. Mr. Mullens" in England, with Lyn Osborn pencilled in for a top role... Charles Coburn drew one of the top roles in "How to Be Very, Very Popular" at 20th-Fox ... "The Wayfarer" is the new tag on "The Life of Gautama Buddha," to be produced at Metro by Edwin H. Knopf. Glvnis Johns set for "Murder Mis-Gautama Buddha," to be produced at Metro by Edwin H. Knopf.
Glynis Johns set for "Murder Mistaken" in London when she completes her part in "The Court Dester" at Paramount. Ruth Donnelly returning to the screen for a featured role in "The Spoilers" at U.

Donnelly returning to the screen for a featured role in "The Spoilers" at U.

Glenn Ford, Edward G. Robinson and George Raft will co-star in "Phenix City." to be produced by Samuel Bischoff for Allied Artists. ... Rhys Williams and Andrew Tembes set for roles in "How to Be Very, Very Popular" at 20th-Fox ... National Legion of Decency handed "B" ratings to three films: Republic's "Hell's Outpost," hecht-Lancaster's "Vera Cruz" and U's "Six Bridges to Cross" ... Republic picked up Ben Cooper's player option for another year ... Columbia bought "The Hated Man," a novel by H. Vernon Dixon and turned it over to William Fadiman for production ... Herman Hoffman will direct "The Bars Sinister" at Metro, with Henry Berman holiding production reins. ... Total of 500 prints of "Paramount Presents Television" will be put into circulation throughout the country by mid-March.

Edward Small signed Peter Graces for romantic male lead in "The Brass Ring," for United Artists release ... "Music By Duchin" is new tag on "The Duchin Story." at Columbia ... James Whitheld artists release ... "Music By Duchin" is new tag on "The Duchin Story." The Girl Rush, "The Court Jestevision of the Carlos Rivas for a featured role in Work at Paramount, including his man and Edward Nassour signed Carlos Rivas for a featured role in work at Paramount, including his new tag on "The Duchin Story." The Beast of Hollow Mountain" ... Tony Rock plays a key role in "The Uners" and Rich Alied Artists ... First lims are in work at Paramount, including reed to the studio for interiors and the country of the count

joined the "Anything Goes" cast at Paramount . . Warners signed Gonzales for "The Jagged Edge" . . . George Ford and Ethan Laidlaw added to the cast of "The Court Jester" at Paramount . . 20th-Fox's "House of Bamboo" won't use that title in Japan, where it means a house that is not a home.

First indie picture by Kirk

it means a house that is not a home.
First indie picture by Kirk Douglas' Bryna Productions for United Artists release will be "The Indian Fighter," a yarn by John Loring depicting western adventure after the Civil War. . Jayne Mansfield, new Warners contractee, will make her film bow in "Illegal," to be produced by Frank P. Rosenberg . . . Columbia assigned Brian Keith to co-star with Joan Crawford in "The Queen Bee," starting March 15 with Ranald MacDougall directing . . Metro starting March 15 win manual MacDougall directing . Metry producer Pandro S. Berman lef for London to prepare for the film ing of "Quentin Durward" and "Bhowani Junction" . Glen

20th-Fox . . . RKO borrowed Gloria Gordon from 20th-Fox for a role in the forthcoming Mario Lanza musical . . Earl McEvoy bought "Kiowa" authored by Tom Gries "Milbur scripting Jules Verne's
"Mysterious Island" for indie production by Bryan Foy.

Iners.

Mamie Van Doren snagged a featured role in U's "The Second Greatest Sex." under George Marshall's direction . B. C. Wylle signed as comptroller of William F. Broidy Pictures Corporation . . "Dial Red O" is the new tag on the Bill Elliott starrer at Allied Artists, formerly known as "Code 3" and "Diel 116" Columbia bought "The Chain," written by Paul Wellman, and turned it over to William J. Fadiman for production . Warners assigned Stanley Fleischer as art director on "Illegal" . Arthur Hunnieutt obtained release from is RKO pact, leaying the lot with his RKO pact, leaving the lot with only three players, Ursula Thiess, Barbara Darrow and Michael St. Angel, under exclusive contract.

Sanction Loew's

Continued from page 5

the number of theatres required by the consent decree. With this obstacle out of the way, they have turned their attention to the boom-ing outdoor market. The giant theing outdoor market. The glant the atre companies have been seeking permission from the Dept. of Justice to acquire drive-ins. The permission granted Locw's by Judge Noonan is the first instance where such a request has been met. Presumably the Dept. of Jus-tice and the courts may approve the bids of other circuits for sim-ilar arrangements

ilar arrangements
Independent theatre groups have not looked with favor the attempt by the major chains to move into the ozoner fields. Just before the decision on the Loew's request was handed down, the Southern California Theatre Owners Assn. adopted a resolution requesting the D. of J. "to view with the greatest consideration any requests from the former producer-theatre-owning companies for permission to move once more in the direction of monopolistic control."

Levy Sees

Continued from page 5 = time on the basis of that free grant."

grant."

TOA's legal eagle pointed out that some 34,000,000 families in the U. S. had bought tv sets "with the implied understanding ... that they would not have to pay a charge for the programs they were

Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year..... This Date, Last Year..... 0

DARK VENTURE"
Pred.—Lindeley Parsons
Dir.—Harold Schuster
Frank Lovejoy, Forrest Tucker, Peggle
Castle, Marjorle Garetson
(Started Jan. 21)

Started Jan. 21)
LAS VESAS SHAKEDOWN'
LAS VESAS SHAKEDOWN'
LAS VESAS SHAKEDOWN'
DIT.—Sidney Salkow
Dennis O'Keefe. Coleen Gray, Charles
Winninger, Mary Beth Hughes, James
Milliesn, Thomas Gomes
Murried Jan. 20

SPY CHASERS"
Prod.—Ben Schwalb
Dir.—Edward Bernds
Leo Gorcey, Huntz Hall, Lisa Davis
(Started Jan. 27)

COLUMBIA

This Date, Last Year..... 3

CALICO PONY"

Prod.—Ted Richmond

Dir.—George Sherman

Van Hefiin. Joan Woodward. Phil Carey.

Raymond Burr. Allison Hayes. Richard Webb, Jean Willes. Steve Raines.

Nancy Kulp, Myron Healey, Juney

Elis, Jimmy Hawkins

(Started Jan. 18)

METRO

Starts, This Year..... This Date, Last Year..... 0

"IT'S ALWAYS FAIR WEATHER"
Prod.—Arthur Freed
Dir.—Gene Kelly, Stanley Donen
Gene Kelly, Cyd Charisse. Dan Dailey,
Michael Kidd, Dolores Gray
IOWE GENERAL SEATE
IOWE GENERAL SEATE
Prod.—Joe Pasternak
Dir.—Charles Vidor
Doris Day, James Cagney, Cameron
Mitchell, Robert Keith, Harry Bellaver, Tom Tully, Robert Dix, James
Drury
(Started Dec. 6)
(KING'S THIEF"

(Started Dec. 6)
KING'S THEME
Frod.—Edwin H. Knopf
Dir.—Robert C. Leonard
Niven, George Sanders, Roger Moore,
John Dehner, Isobel Elsom, Tudor
Owen, Owen McCiveney
(Started Dec. 27)

PARAMOUNT Starts, This Year.....

This Date, Last Year..... 1

THE TEN COMMANDMENTS"
Shootling in Egypt)
Prod.Dip.—Cecil B. DeMille
Asst.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne
Baxter, Yvonne De Carlo, Debra
Pagget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent
Price, John Carradine, John Derck,
Olive Deering
Started Oct. 19

(Started Oct. 14)
"THE COURT JESTER"
(Dena Productions)
PPODE Norman Panama, Melvin
Prank
Danny Kaye. Glynis Johns, Angela Lans
bury, Basil Rathbone, Cecti Parker bury, Basii Ratinbone, Cecil Parker, Mildred Natwick, Edward Ashley, Mi-chael Pate, Allan Napler, Patrick Aherne, Lewis Martin, Noel Drayton Robert Middleton, Richard Kean, Rus-sell Gaige, Leo Britt, Larry Pennell (Started Nov. 22)

sell Gaige. Leo Britt, Larry Pennell
(Started Nov. 22)

"THE GIRL RUNY.

"THE GIRL RUNY.

"THE GIRL RUNY.

"THE GIRL RUNY.

ROSALING RUSSEN

ROSALING RUSSEN

ROSALING RUSSEN

ROSALING RUSSEN

ROSALING RUSSEN

ROSALING RUSSEN

ROSALING

"THE VAGABOND KING"

FOOd.—Pat Duggan

Dir.—Michael Curtl

ROSALING

RICH RUNY.

R

RETURN OF GARRETT KING

Writer Sets Low-Budget 'Sicilian Bandit' as First Pix

Hollywood, Feb. 8.
Garrett King, former Hollywood
writer, is back after seven years in
Europe to form own indie unit to produce four pix.

Initialer, "Sicilian Bandit," is budgeted at \$210,000, followed by "Strange Door," "The Poem," "Treetop High."

Krasna's 2 for UA

Norman Krasna and United Artists prexy Arthur B. Krim have closed a deal under which Krasna will write. produce, and direct two pictures for UA release.

pictures for UA release.

Krasna tees off with "The Ambassador's Daughter," which will be filmed on location in Paris. He follows with "Red Roses." Both will be original screenplays. From 1950 to 1952, Krasna was associated with Jerry Wald in Wald-Krasna Productions.

Starts, This Year..... This Date, Last Year.....

REPUBLIC

Starts, This Year..... 2 This Date, Last Year.....

"REBEL ISLAND"
(Shooting in Nassau, Bahama Islands)
Assoc. Prod.-Dir.—Edward Ludwig
Yonne de Carlo, Howard Duff, Zachary
Scott, Kurt Kasznar, Barbara O'Neill,
Frieda Inescourt
(Started Jan. 26)

20th CENTURY-FOX

HOUSE OF BAMBOO' hooting in Tokyo)
Prod.—Buddy Adler
Dir.—Samuel Fuller
Robert Ryan, Robert Stack, Shirley
Yamaguchl
(Started Feb. 3)

UNIVERSAL

Starts, This Year..... 3 This Date, Last Year..... 3

ALL THAT HEAVEN ALLOWS"

ALL THAT HEAVEN ALLOWS"

Prod.—Rose Hunter

Dir.—Douglas Sirk

Jane Wyman, Rock Hudson, Agnes

Jane Wyman, Rock Hudson, Agnes

Reynolds, Leigh Snowden, Virginia

Grey, David Janssen, Gloria Talbiot,

Charles Drake, Jacqueline de Wit,

Alex Gerry

(Started Jan. 7)

"THE PRIVATE WAR OF MAJOR

BENSOM"

Prod.—Howard Pine

Dir.—Grry Hopper

Dir.—Grry Hopper

Demares, Sal Mineo, Tim Considine,

Donald Keeler, Nana Bryant, Mary

Field. Tim Hovey

(Started Jan. 24)

"THE SPOILERS"

(Started Jan. 24)
THE SPOILERS*
Prod.—Ross Hunter
Prod.—Ross Hunter
Dara—Jesse Hibbs Chandler, Rory CalAnne Basa Hibbs Chandler, Rory CalBank Ray Danton, John McIntire,
Benton Reld, Wallace Ford, Ruth
Donnelly, Barbara Britton
(Started Jan. 31),

WARNER BROS.

Starts, This Year.....

This Date, Last Year..... 0

"I DIED A THOUSAND TIMES"
Prod.—David Weisbart
Dir.—Water Doniger
Doniger
Dir.—Water Doniger
Dir.—Water Doniger
Dir.—Water Doniger
Dir.—Water Doniger
Started Jan. 50
"BLOOD ALLEY"
Prod.—Batlac Productions
Dir.—William A. Wellman
John Wayne, Lauren Bacall. Paul Fix.
(Started Jan. 10)

INDEPENDENT

"THE BEAST OF HOLLOW MOUNTAIN" (U.A. Release) (Nassour Street)

THE BEAST OF HOLLOW MOUNTAIN
AND RELEASE

(Locationing in Mexico)
(Locationing

'BRASS RING"

Prod.—Edward Small

Dir.—Maxwell Shane

Farley Granger, Anthony Quinn, Anne
Bancroft, Peter Graves

(Started Feb. 2)

BOOTHMEN FAIL TO

GET NEW CONTRACT

GET NEW CONTRACT

Minneapolis, Feb. 8.

As a result of a continued deadlock over terms for a new threeyear contract covering all local
downtown and neighboring independent theatres, the AFL boothmen are awaiting the word from
their union committee and William
Donnelly, IATSE national representative, to walk out.

The operators have been working since Nov. 30 without any contract. A strike notice was served
on the independents several weeks
ago and last week the union voted
unanimously to strike. However,
before deserting their posts the
operators empowered Donnelly
and their committee to try again
to seek an agreement with the
North Central Allied committee
representing the independents.

N. Y. University is staging a "Staniey Kramer Film Festival" the week of Feb. 14 with five of Kramer's pix to be shown, one each day.



West Point's entire Corps of Cadets is coming to town! And when they do, New York's millions are going to get the thrill of their lives as the greatest marching group in the world parades down Broadway on Feb. 13 to the Capital Theatre for a special showing of Roberts.





VARIETY

'Keep Boxoffice Out of Home'

according the whole subject of a boxoffice in the home, and by inference the threat they feel it poses to their business, is reflected in subscription-tv suddenly evolving as one of the main issues considered to the control of the subscription of fronting the film industry.

fronting the film industry.

The Allied States' Assn. annual report devoted six full pages to it and two major speeches dealt with toll-tv at the Allied Drive-In convention in St. Louis this week by Trueman Rembusch, Allied board member and cochairman of the Joint Committee on Toll-tv, and Harold Wolff, the exhibs' new public relations counsel on fee-tv.

Also Herman Leyv, general

Also, Herman Levy, general counsel of Theatre Owners of counsel of Theatre Owners of America, in Hartford, yesterday Trues.) spoke extensively on the topic, having been preceded be-fore the same group last week by Millard C. Faught, a PR spokes-

Millard C. Faught, a PR spokesman for Zenith.

Crescendo Coming

There is every reason to suspect that, once the FCC stops juggling the hot potato and decides to take action, the campaign from both the pro and anti-toll-tv factions will reach its crescendo. The inevitable outcome, qualified observers believe, will be a tendency to delay any final determination of pay-as-you-see.

Even as the exhibs continue to rant against toll-tv, downbeating the method as much as they're berating the government for what

rating the government for what they regard as Federal assistance in creating a communications mo nopoly, subscription-ty proponents maintain that the theatres' arguments are ineffective due to the

ments are ineffective due to the transparency of their motivations. On the other hand, it's feit that the home toil-tv forces frequently overlook the rather massive—but not yet vocal—opposition that exists and may eventually make itself heard. Advertisers ti.e. sponsors are one part of that group and the networks themselves are another. Webs' position in fighting fee-tv hasn't been stated clearly, but it's a frequent observation on the part of toil-tv supporters that the nets aren't in too good a position to oppose the livingroom paybox.

In his recent letter to Harold E In his recent letter to hardid E. Fellows, prexy of the National Assn. of Radio & TV Broadcasters, Eugene McDonald. Zenith topper, made it clear he thought the networks' position was substantially that of the theatres, i.e. to nix anything that might create

thing that might create competition.

Exhibs are primarily worried that the FCC may act without a full and open airing of the issues involved in toll-tv authorizaton. It's for that reason that they've centered their fire on Zenith, which has petitioned the Commission for impredicts of an of feet without has petitioned the Commission for immediate okay of fee-tv, without hearings. Theatremen are concerned, too, over indications that the pay-as-you-see public relations campaign has taken hold and that the whole idea has begun to intrigue the public. They're now busy trying to explode what they see arc some of the home-toll "myths."

This note was struck at some

"myths."
This note was struck at some length in the Allied report which devoted six pages to fee-tv. Exhibs, it read, "must be prepared to refute the charge made by the toll-tv interests that the exhibitors are dogs in the manger, unwilling to let anyone else in on their private monopoly of the films. They must aid in beating down the malicious siander that they are animated solely by "selfish commercial interest" and, therefore, do not deserve to be heard on an issue that serve to be heard on an issue that

serve to be heard on an issue that threatens to destroy their property and business.

"They must be prepared to refute the false interestion created by Commander McDon...ld (Zenith) that exhibitors are just a bunch of boycotting monopolists who would deprive the people of the incomparable joys of jukebox television merely to proper themselves. vision merely to protect themseives

against a legitimate competitor."
The Joint Committee on TollTV is currently collecting \$150,000
from exhibs as a fund to fight feety. Exhibs' position has been that pay-as-you-see is unfair competition if handed the "free" air by stage the various shows.

not be a competent agency to de-termine whether or not pay-as-you-see should come about.

"Even if the Commission should finally conclude that it has power under the Act to approve toll-tv, it still would have to comply with it still would have to comply with the statutory requirement that it determine whether such service would be in the public interest. Such a determination would in-volve the resolution of the ques-tion whether toll-tv is feasible from an engineering standpoint," the report read.

from an engineering standpoint, the report read, It observed further that it wouldn't be proper to determine, by questionnaire, the broader as-pects of whether or not toll-tv is in the public interest. "The obliga-tion of the Commission to hold open hearings is manifest," it said.

FCC Viewpoints

Washington, Feb. 8. Washington, Feb. 8.
FCC commissioners appear to be split on whether public hearings should be held following submission of comments. Comr. Robert E. Lee, who would "like to see something get started" on the toil tv front, said he would want to examine the comments before deciding whether hearings are necessary.

sary.

Elaborating on remarks he made in a speech in Minneapolis last week before the Minnesota Em-ployers Assn., Lee told VARIETY the pay-tv development is "something pay-tv development is "something we can't ignore." While recognizing the problems involved in a

ing the problems involved in a com-mercial service, he does not regard them as insurmountable.

Lee said he would want certain limits placed on toll tv. For one thing, he would require that the viewer always have a choice of a free program, although he realizes this would be a problem in a one-station market.

The commissioner also feels

commissioner also feels there should be standardization on the type of attachment used with receivers for toll tv. This would be desirable to protect the set own-

er, he thinks.

If hearings are not held, If hearings are not held, rule-making proceedings on toll to might be completed in 60 to 90 days. If the agency then agrees to authorize the service it would probably do so, at least in the be-ginning, on a limited scale. Lee is disposed to try it out first in one market.

one market.
Meanwhile, it appeared likely that the Senate Interstate Com-Meanwhile, it appeared likely that the Senate Interstate Commerce Committee would include toil tv in its further studies of uitra high tv problems. The Senate voted the Committee \$200,000 last week for various investigations. At least half this amount, Committee sources said, will be used for vidao inquiries.

At least hair tills amount, Committee sources said, will be used for video inquiries.

Committee Chairman Warren E. Magnuson, in releasing the Plotkin report on the relationship of network regulations to UHF problems, said the Committee would look into toll tv if the \$200,000 it needed for studies would be forthcoming. The Senate Judiciary Committee has indicated it also is planning to look into toll tv from an antituse angle. The Committee is charting a broad investigation into monopoly aspects of tv, including newspaper ownership of tv, network ownership of stations and radio-tv broadcasting-manufacturing combines. ing combines.

Olivier

Continued from page 1;

Anthony Quayle. Festival opens April 12 with "Twelfth Night." A second company, led by John Gielgud and Peggy Ashcroft, will visit the Continent, London and other British towns during a se-

Elite Ladies of Memphis Think Censors Erred On Ban of 'Bamboo Prison'

By MATTY BRESCIA
Memphis, Feb. 8.
An apparently serious move, perhaps the first in 30 years, to-oppose municipal censorship of films has municipal censorship of films has taken preliminary steps against the official board headed by Lloyd T. Binford. Triggering the at-long-last reaction of private citizens via the Better Films Council of Mempis was the recent banning of Columbia's "Bamboo Prison."

This film had some troubles in other localities when attacked by a syndicated Catholic critic, although its producer, Bryan Foy, is

though its producer, Bryan Foy, is a Catholic and strongly protested to Church-affiliated groups and was

to Church-affiliated groups and was given full clearance.

Some 17 members of the Better Films Council, headed by Mrs. William Smith, a respected community leader, viewed the feature at the request of Norman Colquhoun, Columbia's Memphis manager. Resultantly a delegation will wait on Mayor Tobey. The mayor has not heretofore displayed any heart for fighting Binford or censorship.

BINFORD BIOGRAPHY

'Memphis' Censor Gives Color on Himself

Memphis, Feb. 8.
Lloyd T. Binford, Memphis' 88year-old censor czar, was spotlighted here last week in a weekly to
series. This produced some blo-

series. This produces graphical slants.
"We aren't looking for good movies, we are looking for bad ones," Binford bluntly told his to viewers. He also explained why he has been labeled as "The Sporting he is a Baptist because he is a Baptist

Deacon because he is a Baptist Church deacon from Duck Hill, Miss., where he was born. "I owned race horses at one time and drove in sulky races for the sport," he said.

time and drove in sulky races for the sport," he said.

Binford also revealed why he doesn't like films about Jesse James, because he was once robbed when he was a mail clerk at Duck Hill by a then notorious robber, Rube Burrows. He also said that there's a "white school and Negro Methodist Church named after me in Duck Hill."

"And what's more," he concluded, "there's also a cemetery named

ed, "there's also a cemetery named after me there."

Cinerama's New Treasurer

Irving N. Margolin has been elected treasurer of Cinerama Productions Corp., effective immediately. He succeeds Ira S. Stevens who resigned to become general manager of National Film Service Stevens will remain with Ciner-

Stevens will remain with Cinerama Productions as a consultant and member of the board of directors. Margolin has been with them since Feb., 1953, at which time he joined as auditor.

Stevens' new duties include

Stevens' new duties include complete administrative supervision of NFS's homeoffice activities as well as sales and flaison with distributors. His appointment com-pletes the realignment of NFS's officers, which has resulted in the reelection of James P. Clark as prexy and treasurer and Clint Weyer as secretary.

Robert Chen to Formosa

Robert Chen, Warner Bros. film salesman in Santiago, Chile, has been named manager of the comy's Formosa brancu at the replaces William Blamey who change becomes effec pany's Formosa branch at Taipeh. He replaces William Blamey who

resigned. Change becomes effec-tive Feb. 6.

Chen will operate under the di-rect supervision of Richard Ma. who in addition to his duttes as Warner manager in Hong Kong, will direct activities in both For-mosa and Indo-China.

Info Agency Names Dingwall Washington, Feb. 8. Herbert A. Dingwall, New York

neticet X. Dingwaii, New York publishing executive, has been ap-pointed chief of the U. S. Informa-tion Agency's office of private co-operation. The office seeks partic-ipation by labor, business firms, civic groups, etc., in activities which further international understanding.
- Press and radio exchanges, tour-

ist orientation and community mu-sical salutes are among the international projects promoted.

G. Sidney

Continued from page ing the people, recording the ac-

cents."

Sidney is of the opinion that a good picture should have the opportunity to run 20 or 40 weeks if there is public demand. He feels there is public demand. He the exhibitors' demand for pictures is unjustified. "The t pictures is unjustified. "The trouble is," he said, "that this country is new model crazy. And exhibitors are no exception. A picture is no sooner placed in a theatre when they're already advertising next week's attraction. If it drops under a certain quota, they don't give it a chance—bing!—they bring the next one in." next one in."

Attempting to penetrate the pub-Attempting to penetrate the pul-lic attitude's toward films, Sidney compared pictures with the New York stage. "When a guy pays \$12 for a pair of seats to a legitimate show,"he said, "he has to enjoy it. He doesn't want to feel foolshow."he said, "he has to enjoy it. He doesn't want to feel foolish when he's paying those prices. However, when he pays 50c to \$1 for a movie, he feels free to criticize. It's easy for him to say it's terrible. A simple set on a stage receives applause. But an elaborate screen set that probably cost thousands more is hardly noticed. It's taken for granted."

Following his loanout assignment for Columbia, Sidney returns to Metro, his home studio, for "St. Louis Woman," which gets under way in July. It'll star Ava Gardner, Frank Sinatra, and Sammy Davis Jr. Pearl Bailey is also being sought for a top role.

Code Less

Continued from page 3 specifically disallows its use when "relating to prostitution." In "East of Eden," it's obvious that the character is referring to that kind of "madam" of "madam.

of "madam."
There was also some evebrow lifting over some of the scenes in "Battle Cry," Warner Bros. screen version- of Leon Uris' novel of World War II marines.

World War II marines.

The Production Code clearly states that "adultery and illicit sex, sometimes necessary piot material, must not be explicitly treated or justified, or presented attractively." Obviously, this restriction is a matter of interpretation in the case of "Battle Cry."

1. A marine has an affair with a married woman, a USO worker. He returns to marry his hometown girl and the USO girl apparently goes back to her husband.

2. The illicit romance of another marine and an Australian widow results in her pregnancy. They do.

results in her pregnancy. They do, however, marry before the birth of the child.

however, marry before the salary the child.

Both affairs are "explicitly treated" and whether they are "justified or presented attractively" is a matter of personal interpretation. There are other examples of things that may not have passed previously—an obscene gesture, a marine ly—an obscene gesture, a marine placing his hand on a femme's rear, a silent but obvious from the lip movements) use of a profane ex-pression.

McCarthy

summated, McCarthy would have to move in as prexy of IFE's American setup.

Lourau and McCarthy by the the title only in the top to the title only in the top top the tell of the title only in the top top the tell only in the top top the tell of the title only in the top top the tell only in the top top the tell only in the top top the tell only in the tell only

Lourau and McCarthy both feel that it's only in that position that McCarthy could exercise the kind of "supervision" they deem necessary for their film. Implication all along has been that, if Lourau chose the IFE release channel, other French producers also might add their product to the IFE ineup. Statutes of the IFE org in Rome have been changed so as to permit the IFE setup in the U. S. to take on French releases if it so chose.

According to all indications, the IFE board in Rome so far has refused to consider McCarthy's installation in the presidency. However, it's understood that the board ever, it's understood that the board might go as far as to elect McCarthy a director of IFE. It appears unlikely that Lourau and his rep would accept that kind of compromise at this juncture, what with "Wages of Fear" bowing at the Paris Theatre, N. Y. Feb. 16 and McCarthy so far doing his own handling. handling.

According to reliable sources, neither side has closed the door on any proposals and the Zorgniat-ti-McCarthy talks will be carried on in this spirit.

ALLIED OF MICHIGAN HOST TO M-G WORKSHOP

Detroit, Feb. 8.
Allied Theatres of Michigan, lnc., will hold its convention Feb. 22.23 at the Statler Hotel. First day's program will consist of the Metro Ticket Selling Workshop conducted by Marion L. (Mike) conducted by Marion L. (Mike) Simons, director of customer re-

Final day will be devoted to discussion of toll tv and election of officers.

Edgar Goth's SW Post

Edgar Goth has been named di-rector of publicity and advertising for Stanley Warner Theatres in New Jersey. He succeeds Robert Re. Deitch who has resigned, effective Feb. 14, to join former SW zone manager Frank Damis and his associates in the Eastern Drive-In Both Goth and Deitch are veter-

Both Goth and Detten are veter-an industryites, Goth having a rec-ord of 25 years and Deitch 20 years. Goth moves over to the SW post from Fabian Theatres where he was advertising chief. Prior to post from Fabian Ineatres where he was advertising chief. Prior to his Newark zone executive spots, Deitch has served in publicity and managerial positions for Warner Bros. Theatres.

Allied's Villain

Continued from page 5 = rui public relations campaigns we have ever seen—well conceived, heavily financed and skiiffully executed." He said the effects of this propaganda had been such that, should a decision have to be made today, "it undoubtedly would be in favor of toll-tv."

"By glib generalization, by carping estitates have a seen and the said that the sa ful public relations campaigns we

favor of toll-tv."
"By glib generalization, by carping criticism, by shrewd manipulation of words and half-truths, the notion has been sold to a large segment of the American people that toll-tv is in the public interest."
Wolff declared.
Never doubting for a moment that the toll proponents were plays

Never doubting for a moment that the toil proponents were playing for very high stakes, or that they'd been able to recruit some rather prominent converts, Wolff declared that "those who control the pipeline into the living room will assume total and totalitarian control involving everything from Marilyn Monroe to the Metropolitan Opera and major league baseball to the piping of newscasts into 50 million U. S. homes."

Furthermore, crystaliballed

Furthermore, crystaliballed off. "take away the freedom of woiff, "take away the freedom of the air and hand that over to a few people. Take away competition in entertainment and communica-tions and hand that over to a few tions and nand that over to a new people, and government regula-tion will come to pass inevitably. Freedom and competition are nec-essary for our economy and when they disappear, then you have monopoly.

monopoly."

The exhibs' p.r. specialist said the toll-tv interests, in the name of progress and competition, want to "take over the free air waves and convert them into a commodity that they and they aione can sell to the public. All they want to do is weld the communications and entertainment industry of this country into a giant monolithic

monopoly

and entertainment industry of this country into a giant monolithic and monopolistic structure that would make Samuel Insull's empire look simple by comparison."

Outlining the fee-ty propaganda ine. Wolff said it was Ingenious because "it promises everything to everyone, and special things to special people." But, he declared "we are entitled to more than apig in a poke. If the promoters of toll-ty want to sell this idea to the American people, left them tell the toll-tv want to sell this idea to the American people, let them tell the people specifically what their scheme is and how they propose to operate if they get the authority they are asking for."
Wolff outlined the various arguments against pay-as-you-see, highlighting such aspects as the price of the decoder units, which he said ranges anywhere from \$75 to \$150. (It's also been quoted as

ne said ranges anywhere from \$75 to \$150. (It's also been quoted as low as \$12); the "chicken and the egg" problem of initial programming with limited installations; the effects on "free" tv, and such problems as the arrangement with the Musicians' Union, etc. He also underscored the public's stake in free and fair competition and in the "free" air.

"If they (the tollcasters) receive permission...to move the box

"If they (the tolicasters) receive permission...to move the box office to the living room, the chaos that will ensue throughout the entertainment world is horrible to contemplate," Wolff warned ex-

Picture Grosses

CLEVELAND

(Continued from page 8)

000. Last week, "French Line" (RKO), \$11.500.

Hipp (Telem't) (3,700; 60-90)—

Wiolent Men" (Col) (2d wk). Nice \$10,000. Last week, \$14,000.

Lower Mall (Community) (585: 60-90)—"Le Plaisir" (Indie) (2d wk). Oke \$2,300 following \$2,900 last week.

Ohio (Loew's) (1,200; 75-\$1.25)—
"Aida" (IFE) (3d wk). Fair \$5,000
after \$5,200 last folio.

Palace (RKO) (3,287; 60-90)—
"6 Bridges to Cross" (U). Lusty
\$15,000, and may hold, Last week,
"So This is Paris" (U), \$9,000.

"So This is Paris" (U), \$9,000.
State (Loew's) (3,500; 60-90)—
"Bridges at Toko-ri (Par) (2d wk).
Big \$18,000. Last week, \$22,000.
Stillman (Loew's) (2,700; 60-90)
—"Battle Taxi" (UA). Light \$7,000. Last week, "Black Tuesday"
(UA), ditto.

'Toko-ri' Wham \$22,000, Port.; 'Rivers' Lush 10G

Portland, Ore., Feb. 8.

Portland, Ore., Feb. 8.

Town is loaded with new, strong product. "Vera Cruz" is the only holdover but still doing smash biz at Liberty. "Toko-"!" is heading for wow session at Paramount, with \$1.25 top. "Prince of Players" is another newcomer but very lukewarm at the Fox despite an excelelent advance campaign. "Bread, Love, Dreams" is in for a rousing week at Guild. "Many Rivers To Cross" looks tall at the Broadway. Estimates for This Week Estimates for This Week

Broadway (Parker) (1.890; \$1-\$1.25)—"Many Rivers To Cross" (M-G) and "El Alamein" (Col). Tall \$10.000 or a bit more. Last week. "Silver Chalice" (WB), \$10.500.

Fox (Evergreen) (1,586; \$1-\$1.25)
—"Prince of Players" (20th). Small \$4,000 in 3 days and pulled. "Black Tuesday" (UA) replaces. Last weck. "Carmen Jones" (20th) (2d wk). \$9,200.

Guild (Indie) (400; \$1)—"Bread, Love, Dreams" (IFE). Lusty \$3,-500. Last week, "Detective" (Col) (3d wk), \$2.900.

Liberty (Hamrick) (1,875; \$1-\$1.25)—"Vera Cruz" (UA) and "Re-turn Treasure Island" (UA) (2d wk). Stout \$9,000. Last week, \$18,-

800.
Orpheum (Evergreen) (1,600; 6590:—"Masterson of Kansas" (Col)
and "Women's Prison" (Col), Modest \$5.500. Last week, "Vlolent
Men" (Col) and "Bamboo Prison"
(Col, \$7,000.

Paramount (Port-Par) (3.400; \$1-\$1.25)—"Bridges At Toko-ri" (Par). Torrid \$22,000. Last week, "Americano" (RKO) and "This Is Love" (RKO), \$6,400.

PHILADELPHIA

(Continued from page 8)

\$17.000. Last week, "Black Tuesday" (UA) (2d wk), \$15.000. Mastbaum (SW) (4,370; 75-\$1.30) —"Bad Day at Black Rock" (M-G) (2d wk). Dull \$11,500. Last week, \$24.000.

2d wk). Dull \$11,500. Last week, \$24,000.

Midtown (Goldman) (1,000; 74-\$1.49:—"Country Girl" (Par). Sensational \$36,000. Last week, "Sign of Pagan" (U) (4th wk), \$7,000.

Randoloh (Goldman) (2,500; 75-\$1.40)—"Bridges At Toko-ri" (Par) (3d wk). Stout \$19,000. Last week, \$27.500.

Stanley (SW) (2,900; 74-\$1.40)—"6 Bridges to Cross" (U) (2d wk). Sturdy \$18,000. Last week, \$24,000.

Stanton (SW) (1,473; 50-99)—"Women's Prison" (Col) and "Bamboo Prison" (Col). Smash \$14.500. Last week, "Theodora" (IFE) and "Rocket Man" (U) \$7,000.

Trans-Lux (T-L) (500; 99-\$1.50)—"Camille" (M-G) (reissue). Great \$7,500. Last week, "Sabrina" (Par) (5(h wk), \$3,000.

Viking (Sley) (1,000; 74-\$1.50) — "Last Time Saw Paris" (M-G) (8th wk). Steady \$9,000. Last week, \$12.500.

Trans-Lux Wor'd (T-L) (604; 99-\$1.50).

Trans-Lux Wor'd (T-L) (604; 99-\$1.50)—"Aida" (IFE) (7th wk). Okay \$2,500 in final. Last week, \$2,900.

New York Theatre

_ RABIO CITY MUSIC HALL

"THE BRIDGES AT TOKO-RI" in color by TECHNICOLOR storring
WILLIAM HOLDEN - GRACE KELLY
FREDRIC MARCH - MICKEY ROONEY A Paramount Picture and SPECTACULAR STAGE PRESENTATION

'BEAU' BRISK \$11,000. PITT; 'CRUZ' 13G, 3D

Pittsburgh, Feb. 8.
Only two new pix downtown,
"Beau Brummell" at Harris and
"Prince of Players" at Fulton, with
"Beau" doing okdy but "Prince"
dying, "Vera Cruz" is still strong
in third stanza at Penn. "20,000
Legues Under Sea" in same stage
of run is tapering off at the Stanley. "Hulot's Holiday" is very blg
at Squirrel Hill for second round.
Estimates for This Week

Estimates for This Week

Fulton (Shea) (1,700; 65-\$1) —
"Prince of Players" (20th). They aren't buying this one; be lucky to get even \$6,000, poorest yet around here for a big C'Scope pic. Last week, "Sign of Pagan" (U) (3d wk), \$7,000

\$7,000.

Harris (Harris) (2,165; 65-\$1) —

"Beau Brummell" (M-G). Long been skedded for Penn, pic put ln here when latter house became loaded on product. Off to good start and may hit \$11,000, fancy. Last week, "Violent Men" (Col), \$9,500 in 9 days.

Guild (Green) (500; 65-\$1) —

"Romeo and Juliet" (UA) (7th wk). Fair \$1,300, Last week, \$1,800.

wk). \$1,800.

Penn (UA) (3,300; 65-\$1.25) — "Vera Cruz" (UA) (3d wk). Weekend almost as big as the second one and looks stout \$13,000; possibly stays another week. Last week, \$15,000.

Squirrel Hill (SW) (900; 65-\$1)—
"Hulot's Holiday" (GBD) (2d wk).
Salling along to big \$4,000 or over.
Stays on. Last week, \$5,000.

Stanley (SW) (3,800; 75-\$1.25)— Leagues Under Sea" (BV) (3d/k). Okay \$10,000, Last week,

Warner (SW) (1,365; \$1.25-\$2.65)
—"Cinerama" (Indie) (62d wk).
Finai stanza and extra shows being added to take care of upsurge. Big \$16,000 or better. Last week, \$15,000. "Cinerama Holiday" opens

'Toko-ri' Bright 10G. L'ville; 'Sea' 16G, 2d

Louisville, Feb. 8.

Solid biz is the rule here this week, and seemingly helped by practically two days of rainfall over weekend. "Bridge at Toko-rl" at the Kentucky is smash. State, with "Bad Day at Black Rock." Is not doing as good trade as expected. Holdover of "20,000 Leagues Un-der Sea" at Rialto looms blg.

Estimates for This Week

Kentucky (Swltow) (1,000; 50-75)

"Bridges at Toko-ri" (Par). Great
\$10,000, and sure to hold. Last
week, "3-Ring Circus" (Par) (2d wk), \$7,000.

Mary Anderson (People's) (1,000; 50-75) — "Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues). Slow \$4,500. Last week, "Silver Challee" (WB) (2d wk), \$5,000.

Rialto (Fourth Avenue) (3,000; 75-\$1)—"20,000 Leagues Under Sea" (BV) (2d wk). Big \$16,000 after first week's \$21,000.

after first week's \$21,000.

State (United Artlsts) (3,000; 50751—"Bad Day at Black Rock"
(M-G) and "Operation Manhunt"
(UA). Light \$7,500. Last week,
"Violent Men" (Col), neat \$11,000.

SAN FRANCISCO

(Continued from page 9)

Paris" (UA) and "Dangerous Cargo" (Indie), \$13,300.

go (Indie), \$13,300.

Fox (FWC) (4.651; \$1.25-\$1.50)—
"Racers" (20th) and "Sleeping Tiger" (Indie). Fair \$20,000. Last week. "Prince of Players" (20th) and "Flight White Heron" (20th), \$11,000 in 9 days.

Warfield (Loew's) (2.656; 65-90)

—"Bad Day Black Rock" (M-G) (2d
wk). Fancy \$12,000. Last week,
\$16,500.

\$16,500.

Paramount (Par) (2,646; 90-\$1)
Bridges at Toko-ri" (Par) (3d wk)
Big \$14,000. Last week, \$21,000.

St. Francis (Par) (1,400; \$1-\$1.25)

"Violent Men" (Col) and "Women's Prison" (Col) (3d wk). Oke
\$8,500. Last week, \$10,000.

Orpheum (Cinerama Theatre)
(1,458; \$1.75-\$2.65) — "Cinerama"
(Indie) (58th wk). Hotsy \$20,000.

Last week, \$21,500.

United Arlists (No. Coast) (1,207; 70-\$1)—"Yera Cruz" (UA) (7th wk).
Big \$7,500. Stays. Last week, \$8,200.

Larkin (Rosener) (400; \$1)—"Hu-

Larkin (Rosener) (400; \$1)—"Hulot's Holiday" (GBD) (7th wk). Big
\$2.200. Last week. \$2.500.
Vogue (S. F. Theatres) (377:\$1)
—"Pickwick Papers" (Indie). Fast
\$3.000. Last week, "Ugetsu" (Iadie)
(11th wk), \$1,800.

Seattle; 'Tues.' Trim 96 Films Out Of 'Bridges' Tall \$11.000.

Seattle, Tues.' Trim 96

Seattle, Teb. 8.

"Six Bridges To Cross" looms standout here this stanza, with a big total at the Orpheum. "Green Fire" is rated good at Music Hall while "Black Tuesday" is trim at Coliseum. "Vera Cruz" shapes lusty at Paramount in third round.

Estimates for This Week Blue Meuse (Hamrick) (800; 90-\$1.25) — "Smoke Signal" (U) and "Jungle Wilderness" (Rep). Good \$4.500. Last week, "Romeo and Juliet" (UA), \$2.200.

Coliseum (Evergreen) (1,829; 75-\$1) — "Black Tuesday" (UA) Trim \$9.000 or over. Last week, "Women's Prison" (Col) and "Masterson Kannas" (Col), \$10,200.

Fifth Avenue (Evergreen) (2,500; \$1.51.25) — "Prince of Players" (20th) and "Plight of White Heron" (20th). Dina \$3,000 in three days. Last week, "Carmen Jones" (20th). 3nd "Plight of White Heron" (20th). Dina \$3,000 in three days. Last week, "Carmen Jones" (20th). \$8.200 at \$1.25 top.

Music Box (Hamrick) (850; 90-\$1.25)—"Trouble In Glen" (Rep) and "Big Gamble" (Rep). Lean \$2.500. Last week, "Tonight's Night" (AA), \$4.500 in 9 days.

Music Hall (Hamrick) (2,300; 90-\$1.25). "Green Elies" (McC) and

\$8.200 at \$1.25 top.

Music Box (Hamrick) (850; 90\$1.251—"Trouble in Glen" (Rep)
and "Big Gamble" (Rep). Lean
\$2.500. Last week, "Tonight's
Night" (AA), \$4.500 in 9 days.

Music Hall (Hamrick) (2,300; 90\$1.251—"Green Fire" (M-G) and
"Atomic Kid" (Rep). Good \$9,000
in 8 days. Last week, "Silver"
Challce" (WB), \$8.200.

Orpheum (Hamrick) (2,700; 75\$1)—"6 Bridges to Cross" (U). Big
\$11,000 or close. Last week,
"Destry" (U) and "Race for Life"
(Lip), \$5.800.

Paramount Evergreen) (3,039;
\$1-\$1.251—"Vera Cruz" (UA). (3d
wk). Lusty \$9,500. Last week,
\$12,000.

DETROIT

(Continued from page 9)

(Continued_from page 9)
"Young at Heart" (WB) and
"Crossed Swords" (UA), \$17,000.
Palms (UD) (2,961; 95-\$1.25)—
"Sign of Pagan" (U) (3d wk). Good
\$9,000 in 5 days. Last week,
\$15,000.
Madison (UD) (1,900; 95-\$1.25)—
"Leagues Under the Sea" (BV) (7th
wk). Big \$10,000. Last week, \$12,000.
Broadway-Capitol (UD) (3,500;

000.

Broadway-Capitol (UD) (3.500:
80-\$1)—"6 Bridges to Cross" (U)
and "Bowery to Bagdad" (AA) (2d
wk). Trim \$11,000. Last week, \$18,-

500. United Artists (UA) (1,938; \$1-50. United Artists (UA) (1,938; \$1-25!—"Prince of Players" (20th). Poor \$5,000. Last week, "Green Fire" (M-G) (2d wk), \$8,800. Adams (Baiaban) (1,700; 80-\$1)—"So This Is Paris" (U). Average \$8,000. Last week, "Bad Day at Black Rock" (M-G) (2d wk), \$7,200. Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (Indie (100th wk). Happy ending with \$28,000. Last week, \$27,200.

BALTIMORE

(Continued from page 8)

Ebbing to miid \$6,500 after \$9,000

in second.
Playhouse (Schwaber) (320; 50-\$1)—"Mr. Hulot's Holiday" (GBD) (4th wk). Fancy \$3,800 after \$4,200

(4th wk), Fancy \$3,800 after \$4,200 in third.
Stanley (WB) (3,200; 35-\$1)—
"Battle Cry" (WB). Second round starts today (Tues.). Opener racked up a giant \$29,000 or near, best here in years.
Town (Rappaport) (1,600; 50-\$1)—
"White Feather" (20th). Starts today (Tues.). Second round of Green Fire" (M-G) was slow at \$6,600 after \$8,500 opener.

Schary in Cedars Drive

Schary in Cedars Drive
Hollywood, Feb. 8.
Top film executives were appointed by chairman Dore Schary to serve on the Motion Picture Division committee in the campaign to raise \$125,000 for the Cedars of Lebanon Hospital's expansion fund. Total goai of the drive is \$750,000 to meet the costs of the hospital's new 100-bed addition.
Committee members are Eugene Arnstein, Steve Broidy, J. J. Cohen, D. A. Doren, William Goetz, Samuel Goldwyn, Don Hartman, Fred S. Meyer, Edward Muhl, Sid Rogell, Benjamin Thau, Jack L. Warner, M. W. Weiner and Lawrence Weingarten.

Bergman ITOO Speaker

Columbus, Feb. 8.

Maurice Bergman, eastern representative for Universal, has been booked as a speaker at the convenien of the Independent Theatre Owners of Ohio at the Deshler Hilton here Feb. 28-March 1.

World Touch 11

Foreign market personnel of some of the companies is beefing that production isn't doing all it can to cater to the entertainment tastes of the international audience.

Problem has been discussed at some length among execs in N. Y. where the importance of foreign revenue is fully recognized and ap-preciated. Companies now derive anywhere up to 45% of their in-come from abroad.

come from abroad.

Complaints originate both in the field and from among the foreign sales force in N. Y. itself. Argument is that Hollywood at times tends to ignore the b.o. ingredients that drive a film to the top abroad. Specific instance cited is the nusicals which just don't go over in quite a few parts of the world.

Problems with the tuners are manifold. Many of them lack a clearcut plot, so it's difficult to put together a good trailler. Dubbing is a problem, too. And in some areas abroad, the basic appeal just isn't there.

isn't there.

isn't there.

One exec in N. Y. opined that, with tv sweeping the U. S., the guif between this country and the rest of the world was widening in terms of screen taste. "They like action abroad," he said, "but there is no need to compete with there is no need to compete with

like action abroad," he said, "but there is no need to compete with the small home screen. They're not quite as eager for those wide ratios and the entertainment slanted to them."

One of the saies toppers confirmed that the topic of the foreign market had been the subject of extended talks with the result that pix now coming out were more clearly aimed at the international bo. "We know, for instance, that brutality isn't boxoffice abroad." he declared. "We have adjusted accordingly."

Indications are that the companies may go increasingly for dual versions as part of the new foreign market orientation. This practice allows certain footage to go into the U. S. release that isn't included in foreign market prints, and vice versa.

Foreign market execs maintain they're continually reminding the studios to keep their territories in mind and that their production to think primarily in terms of the domestic appeal.

Alhambra, Cal., Houses Settle Out-of-Court

Los Angeles, Feb. 8.
Two theatres in Alhambra, Cal., accepted an out-of-court settlemen of an antitrust suit against 13 film companies and distributors for a "substantial" sum. Action, filed in 1951 by the Alhambra and Garfield theatres in Federal court, asked \$4,370,653 and \$1,921,065 respectively.

Complaint alleged that the plaintiffs could not get bookings for pictures until after they were shown in nearby communities where Fox West Coast operated theatres

UPA WINS ITS POINT

May Bargain With Union Via Animated Producers' Assn.

Washington, Feb. 8.
National Labor Relations Board last week upheld the recommendation of its hearing examiner that United Productions of America be permitted to use the Animated Flim Producers' Assn. as its bargaining agent in labor matters.
The Screen Cartoonists Guild wanted UPA to bargain independently for contracts. NLRB found the Cartoonists Guild wrong in claiming that UPA's labor-management committee proved UPA 'con-

ment committee proved UPA "con-tinued to bargain for itself even af-ter it had joined the Association."

Chicago Tax Figures

Chicago, Feb. 8. Theatre tax collections here di ing January totalled \$91,451.00 as compared with a total of \$89,-489.00 collected for the same pe-

Assou collected for the same period last year.

Amusement taxes added up to \$160,836.00, while for the same month in 1954, \$148,507.00 was collected.

A POST EXCLUSIVE This is the kind of dame Iam!

Ethel Merman—"the girl who was born with a trumpet in her throat"tells her bold and brassy story!

"Yak, yak, yak," says Ethel Merman. "For months I've been yakking into that port-able recording machine of Pete Martin's. You can take it from me that little Ethel is abso-Martin's, You can take it from me that little Ethel is abso-lutely fascinating—even more than I thought I was. As my current 20th Century - Fox movie and my Decca records say, "There's no business like show business!"

show business!"

Here's the year's biggest story from the entertainment world. It's told in Merman's own words, and it's full of intimate glimpses of show-biz headliners. Ethel lets her hair down as she teils why she's never been afraid of an audience, gives her secret for belting a song across the footlights, of top stars—like Jimmy Durante, Bob Hope and Mary Martin—and tells why she'll never return to Broadway.

The Merman story is bound

The Merman story is bound to be one of the best-read and most-talked-about articles of the year. So get your copy of the Post and begin reading it today!

That's the kind of dame I am ETHEL MERMAN

as told to Pete Martin Feb. 12 issue - Out Feb. 1



A CURTIS MAGAZIME

'TV Playhouse' Preps New Writing Stable; Paddy Doing a TV Spec; Other Hour Shows in Trouble

Build a better mousetrap for one house and someone else is sure to grab you for more money. Mean-ing that the Philco-Goodyear "Tel-evision Playhouse" on NBC-TV is understood grooming a mew stable of writers after running up the best score in the tv scripting corps. best score in the tv scripting corps. With their names getting around, whether it's for the Sunday night dramatics in the strategic 9 to 10 period or other showcasers, the video playwrights can command higher fees and hence are inclined to seek greener pastures for their postures.

postures.

One of the foremost of such vidramatists, Paddy Chayefsky, is currently engaged in a 90-minute work for Fred Coe's Monday night "Producers Showcase" on NBC. Chayefsky's rise—and with it the poportunity to expand beyond tv, as reflected in the film dramatization of his own "Marty" on the Philico series—came under the "Phili-Coe" banner, But Coe moved out of the Sunday show some time ago, along with divorcing himself from Talent Associates, which is in charge of that and other shows on the web, though retaining his vested interest in "Mister Peepers." Chayefsky's play for Coe's every-fourth-Monday skein is headed for a May exposure, with the fuil script to be delivered in a couple of weeks. (The story is pegged on an actor and his activities during the traditional five-day probation period under Equity and management contractual relations, with the thespian's parents keyed to the action.) One of the foremost of such vi to the action.)

with the thespian's parents keyed to the action.)

Since NBC pactee Coe left Phileo. first as story consultant on "Lux Video Theatre" (a post he's exited), the Phileo dramatics have bee in the hands of a Talent Associates unit headed by producer Gordon Duff and playwright Robert Alan Aurthur, associates producer and script editor, both "Coe boys." The writing stable is still the largest and with a couple of additions. But meanwhile General (Continued of page 73)

(Continued on page 73)

'GE Theatre' In **Major Star Binge**

By the middle of April "General Electric Theatre" will have expand-ed by at least four its number of firsts' in further pursuit of the right-star-right-story formula that has paid off handsomely in ratings during the Sunday-at-9 CBS-TV an-charge. Big coup by GE seepduring the Sunday at 9 CBS-TV an-chorage. Big coup by GE agency BBD&O is pencilling of James Stewart for an April 17 exposure. Between now and then other video strangers are Corneil Wiide and Myrna Loy-and Fred MacMurray, doing his first drama on tv.

doing his hist drama on tv.
Ail will be seen via vidfilm, with
MacMurray in the first outing Feb.
20. Wilde and Miss Loy go on
March 6 and 20, respectively. Key
man on deal out of the BBD&O
campside is factotum Charies New-

All will be seen via vidfilm, with MacMurray in the first outing Feb. 20. Wilde and Miss Loy go on March 6 and 20, respectively. Key man on deal out of the BBD&O campside is factotum Charles Newton.

"GE Theatre" scheme to bring firsts" to video (for purposes of publicity as much as for dramatic impact) started with a bang and then a fizzie iast fail before matters got on an even keel. Show was to start its policy with Gene Tierney's tv preem. Femme had to back out, however. But then, beginning Oct. 3, Joseph Cotton, Aian Ladd and Jane Wyman did tv stints. And Senny earlier, with a dramatic tv entry.

NBC-TV DICKERS FOR

ANN SOTHERN SHOW

Holiywood, Feb. 8.

NBC is bidding for "Private Secretary," Ann Sothern starrer on CBS-TV. Show aiternates weekly with Jack Benny but iatter, it's reported, may go weekly next season. Producer Jack Chertok is currently renegotiating a new deat with Lucky Strike, which bank-roils "Secretary."

Public Service

Public Service
WNYC, the New York
municipally - owned station
which as a non-commercial outlet bears a fulltime public
service stamp, found itself doing some extra-curricular
work in that field last week.
Station is headquartered in the
Municipal Bldg., next to City
Hall, and when freeiance television producer John Alexander realized he didn't have a
witness for his wedding at City
Hail, he called upon the station for help.

Although Alexander didn't
know anyone there, the station
responded galiantly, with program director Bernie Buck
coming down to the Hali to
double as witness and best
man.

Vallee's Hour CBS Radio Show; Takes Bergen's Sun. Spot

Edgar Bergen's radio time becomes Rudy Vallee's in a history-repeats-itself switch. Bergen is moving out of the Sunday night 9 to 10 CBS slot as of the Feb. 20 finale and the "your time is my time" veteran inherits the period on the 27th, just after winding up a cafe fling at the Jung in New Orleans. The Kraft cheese out of the stays with the time via the J. Walter Thompson agency. Need for breaking in new dummy characters for tv (in addition to mainstay Charlie McCarthy) is advanced as the reason for Bergen's exit.

It was Vallee who put the ventriloquist on the road to plenty by way of the old Fleischman's Yeast Hour, with the Stein songster embodying the format principles that became radio's initial bigtime variety show after Vallee's forerunner had begun to dip. It became one of the most listened-to of the era, but eventually it was Bergen who inherited the slot he shot into money over a long term, with Vallee expanding into film-making and crosscountry treks.

With Vallee at the Sunday helm, show shapes as an updating of the variety pitch, embracing jabberjockeying, guests and chatter. It will originate in New York.

Shep Fields to Settle In Texas as Disk Jock In Radio-TV Entry

Shep Fields after some 20 years

VARIETY Gottlieb's 'Now I'm 21'

Gottlieb's 'Now I'm 21'
Editor, Variety:
Thank you for calling attention
to the fact that I will produce the
Feb. 16 "Arthur Godfrey and His
Friends" tv show when Arthur
takes a week's vacation.
However, for the record I would
like to make a minor correction.
This is not my first try at adding
sight to sound.
Eight-inch tv set viewers may recall a little frolic called "Sing It
Again" which prospered briefly despite a production budget of approximately \$150 a week, which
also included cost of coffee and
cake for the crew.
Ten-inch set owners may dimly
recail another television show I
had a modest hand in called "The
Show Goes On" which gave Robert
Q. Lewis his first important night-

Show Goes On which gave Robert Q. Lewis his first important night-time exposure.

I believe, however, that on Feb.
16 it will be my premiere on 21

Lester Gottlieb, Program V.P., CBS Radio.

Saroyan as NBC Radio 'Evaluator'

Ted Cott, operating v.p. of NBC Radio, has tapped William Saroyan as an "evaluator." The playwright is in on a shorttermer that calls for him to write—and perhaps also voice—a series of appraisals of tangible and intangible characters as part of the web's regular Sunday night "big specials" of hourlong range.

First two programs, slotted at 7 p.m., will be a discussion of Carl Sandburg and Bernard Shaw. A third entry will be a psychological "dissection" of "the actor"—any actor, but with particular reference to such pretenders as Laurence Olivier, John Barrymore and others of international stature. Legit authors and directors will be included in such sizeups. Fourth in the "auralacular" packages will be on N V Giants manager Leo included in such sizeups. Fourth in the "auralacular" packages will be on N. Y. Giants manager Leo

Last Sunday's (12) special was on Serge Rubinstein, the slain "dames and dollars" wizard,

Sen. Wiley Urges TV Train Its Program Guns On Juve Delinquency

Washington, Feb. 8.
Television was urged to turn some of its programming efforts into the fight on juvenile delinquency, in a statement placed in the Congressional Record last week by Alexander Wiley (R., Wisc.). Wiley is co-sponsor of legislation to cope with the delinquency problem.

cope with the delinquency prob-lem.

"The responsible television in-dustry," said Wiley, "is increasingly demonstrating its awareness of the significance of getting across the right type of programs for youngsters, and avoiding the wrong

the right type of programs for youngsters, and avoiding the wrong type.

"One might wish, however, that a fraction of the theatrical genius, the time and the money which have been poured into some of the great tw entertainment shows of recent months could be put into a show combatting juvenite-delinquency—an interesting, factual, faithful representation of this human problem. I am sure that the television industry has more than enough talent and am equally sure that there are ampie public-spirited sponsors who would underwrite this type of network project. Television has not, as yet, made a fraction of the potential constructive contribution which this great medium can indeed ultimately make contribution which this great medium can indeed ultimately make toward coping with this problem."

The Senator expressed the hope for a continuing program series on juvenile delinquency and not mereiy for a one-shot splash.

Brokenshire Client

York's WRCA-TV has snagged the initial sponsor for Norman Brokenshire's upcoming cross-the-board daytime skein, with Cunningham & Walsh

Weaver's Got a Radio Plan

Strictly on the hush-hush agenda at NBC is a "blueprint for net-work radio" which prexy Pat Weaver is currently in the process of evolving. It's reported to be a radical departure in network operation as it exists today, though just what precisely it embodies is kept under strict wraps.

Since Weaver departs next week for a month of skiing in the Alps, nothing will be done about it pending his return, at which time, it's understood, he'll sit down with board chairman David Sarnoff and kick around the whole radio-of-the-future project.

'Oh for the Good Old Live Days'

Vidpix Pattern Isn't Everything It's Cracked Up To Be Say A&C

'Midnight' Now 11:30

"Captain Midnight." half-hour vidpix series, under rotating sponsorship of General Mills and Wander on CBS-TV at 11 a. m. Saturday, will move into the 11:30 slot starting next month. Latter time is being vacated by the "Abbott & Costello" fiim package in cancellation by Campbell Soups.

A local version of the "A&C" series was grabbed by Chunky Candy a few months ago for the 6 p. m. Saturday spot on WRCA-TV, N. Y.

Chi TV Hot For Gab-In-The-Nite. Lotsa Sponsors Chicago, Feb. 8

Newest fad on the Windy City tele scene is the late-evening inter-

Newest fad on the Windy City tele scene is the late-evening interview stanza, usually patterned along deejay lines. Revamping its midnight to 1 a. m. block, WGN-TV is blossoming out with three "voices in the night" in a d.j. parlay featuring Jack Eigen, Ron Terry and Ted Travers.

All four Chi stations now have their respective gab roundelays for the stay-up-laters. Only one not having its own local nocturnal spökesman is WNBQ which, however, cuts up a big slice of the bedtime clientele with Steve Allen's NBC-TV "Tonight." WBBM-TV potshots the late Friday night audience with Howard Miller's two-hour disk, patter and guest spread. It was the success of Miller's Friday nighter that first heralded the tv future of the piatter jockey format. Show bowed first on WGN-TV, switched to WNBQ for a couple of seasons before moving to the CBS-TV outlet iast fail. It's been consistently soid out.

TV outlet last fail. It's been consistently sold out. WBKB's longstanding entry in the gab-in-the-night sweepstakes has been Tom Duggan's nightly chin sessions from 11:10 to midnight. Strictly a taik show with guests, Duggan bypasses the recordings. Strip likewise remains steadily SRO. Duggan is currently recuperating from surgery this month in Florida with Jack Drees pinch-hitting.

perating arounding perating arounding perating and make the management of latenight weekenders. Tom Pickering helms the "Splatter Party" remote from the Town Club swimming pool Saturday nights under the Poik Bros. auspices and studs Terkel has the Sunday night at 11 halfhour with his "Briefcase" for Leader Cleaners. WGN-TV's new midnight lineuphas Eigen bowing next Monday night (14) with a remote from the Chez Paree lounge. Terry has taken over the Wednesday night slot and Travers moves in Friday nights Feb. 25. Dirk Courtney, who has Feb. 25. Dirk Courtney, who has Feb. 25. Dirk Courtney, who has over the Wednesday night slot and Travers moves in Friday nights Feb. 25. Dirk Courtney, who has been pioneering the station's late invasion, was to have continued on Thursday nights. But he and his show got the axe last week after he accidentally spouted a bit of pro-fanity into a live mike during a technical mixup.

TeleP Names Blair

Jimmy Blair has been appointed Assistant National Sales Manager of TelePrompTer National Sales

Assistance of TelePrompTer and TelePrompTer Corp.
Biair was director at WBAL-TV,
Biair was di putting in for L&M Filters once-weekly starting Feb. 21. Latter is the show's teeoff date. Surrounding "Go for Broke" will be singers Bill Hayes and Jet Mc-Donald in the 1:05 to 1:30 siot.

Abbott & Costello, after having made 52 films for Campbell soups, now want to return to live shows. Eddie Sherman, manager for the team, is now casting about for a live series for the comedians. According to Sherman, a comic is at his best when working live and with an audience. with an audience.

mis best when working live and with an audience,
. Sherman said that an audience quickens the pace of the show, provides a key to now their efforts are going, enables a comedian to impart spontaneity to the proceedings and give a generally better performance. In contrast, according in a filmed show, must stick to the lines given him by writers. There's little room for creativeness, and it can act only as a showcase for the writers. He admitted there are some good filmed comedy shows. In the case of Lucille Ball, it's pointed out, there's no gauge of how good she could be if she were playing Lucy live.

Sherman also pointed out that

were playing Lucy live.

Sherman also pointed out that films may not be the bonanza some anticipate. The proposition will be getting increasingly expensive, now that performers, directors, writers, etc., get rerun fees. He said that some contracts he negotiated call for the full fee on the first rerun, 50% on the second and 25% on the original stipend on every other showing.

Sherman left for the Coast last week after working on various deals.

BBC-TV Snitching Claimed On Shows

London, Feb. 8.

Allegations of plagiarism against BBC-TV, accompanied by a threat of legal action and an application for an injunction, have been made to Sir George Barnes, the television topper, by C. F. Monty Balley-Watson, director of Hector Ross Radio Productions. He charges the state web with having used ideas which originated in American radio and ty productions which his company has imported from the States.

In a letter to Sir George, Balley-Watson says they've noticed an increasing tendency to "appropriate ideas which are an integral part of two radio and television properties, "People are Funny' and "Shiiling a Second," the rights of which are held by his company and which are regularly broadcast from Radio Luxembourg.

Accepting that it is difficult to avoid duplication of ideas, the Hector Ross exec says it is common knowledge the BBC did not see fit to agree the type of audience participation material provided in "People" and "Shilling" when these shows were first introduced to this country, "but in view of their undoubted success it would appear the Corporation has now modified its ideas."

After claiming that material from both shows was "borrowed" London, Feb. 8

modified its ideas."

After claiming that material from both shows was "borrowed" by Wilfrid Pickles and Frances Day, Bailey-Watson opines that the point has been reached at which reasonable latitude is being abused. He also specifically charges that the Richard Afton program, "Crazy Neighbors," will "far too closely" resemble "People."

BASIL REATTER TO FORMOSA

Basil Heatter, son of Gabriel,
leaves today (Wed.) for Formosa
to cover action on the 7th Fleet.

Angle is that he will not only
feed his own Saturday Mutual
stanza but will supply the older
Heatter with material too.

'OPERATION 20TH CENTURY'

NBC-Westinghouse Wedding

The NBC and Westinghouse wedding and "switcheroo of the year" is just about all wrapped up and it's been learned that everything's in the bag except the final signaturing. This involves the longtime-in-the-works transfer whereby the Westinghouse brace of stations in Philly—WPTZ (TV) and KYW (AM)—the two present NBC affiliates, will become NBC o&o properties. In exchange, NBC will divest itself of its radio and tv properties in Cleveland (WNBK and WTAM), with Westinghouse becoming

the new owners.

KDKA-TV (the ex-DuMont WDTV property in Pittsburgh), which Westinghouse acquired recently for a record \$9,750,000, gets the coveted NBC affiliation nod.

Wedding of the Westinghouse-NBC-RCA dynasties, it's assumed, resolves all the intramural problems affecting the two organizations (patents, etc.) that reached such a point of dissension a couple years back that there was even talk of taking the Westinghouse elevators out of the RCA building.

Frying Pan Makes Good

Those Sunbeam Tint Commercials Sometimes Top Show on Notices

A mere frying pan is winning critics' plaudits as a color tv vignette amid the ups and downs of the show to which it's attached. No matter how Max Liebman's Sunday night NBC-TV spectaculars fare with the boys and girls who call the shots for their newspapers, a good many of them have taken time to embody the commercial pitches of the Sunbeam Frypan in their reviews. Perrin-Paus, the Sunbeam agency (with a half-stake in the show, the other being Hazel Bishop), has been particularly clicko with the "Bacon & Eggs" mouthwatering version in tint, probably doing as much for the hog and chicken industry as for its square-shaped pan.

The realistic treatment, created by the agency's Elliot Saunders and Tye Robinson, has had the effect of bringing inquiries from other clients on how they can do a "me, too" in colorvision next season.

Robinson To Coke Up TV?

Appointment of Robinson-Han nagan Associates board chairman nagan Associates board chairman William E. Robinson to the presidency of the Coca-Cola Co. has atirred trade speculation in a couple of varying directions. One is whether Robinson will remain on the RCA board of directors, to which he was elected a couple of years ago while he was still publisher of the New York Herald Tribune. Another is whether, as a television insider, he'll spread more of Coke's ad billings into television, adding to its only current entry, the Eddie Fisher show on NBC-TV.

Meanwhile, his moveover to Coke

Meanwhile, his moveover to Coke leaves Robinson-Hannagan Associates without a head man, with his successor reportedly to be named shortly. He moved over to the flackery from the Trib early last year, following the death of Steve Hannagan. He's a frequent golfing companion of President Eisenhower.

It's presumed that, like his predecessors, Robinson will be berthed in Atlanta, home of the Coke operation.

CBS RADIO CANCELS MAHALIA JACKSON

MAHALIA JACASUN

CBS has thrown in the towel on
Mahalia Jackson's Sunday night
radio show. The Lou Cowanfronted gospel singer was launched
on the web last fell with lotsa fanfare but failed to make the sponsor
grade. She was originally in a 25minute program that was chopped
to 10 several weeks ago.

Network will slot "Face the Nation" at 10:05-10:30 and John
Derr's sporteast and "UN Report"
in the quarter-hours rounding out
the Sunday night schedule to the
11 p.m. mark.

Oops!

A performer was signed for six tv dates in behalf of the Ruppert Beer outfit, but when the prexy of the latter saw the performer's name he blew his top and cancelled him out;
The name: Carl Ballantine.

NBC Spreads Out 'Red Carpet Plan' As AM Coin Lure

If there's any radio money under the rug, NBC will use a "Seeing Eye" vacuum to bring it to the surface, aithough the actual equipment to thaw the eoin travels under the nom de broadloom of "Red Carpet Plan." This latest Ted Cott lure—he's operating v.p. of the aural network—mates the participation gimmick to the saies and merchandising services of McKesson & Robbins, the glant wholesale drug outfit. It works like this:

Drug manufacturers are enabled to co-op with McKesson in latching on to a pair of cross-the-board shows, "Doctor's Wife" in the ayem and "Great Gildersleeve" at night.

(Continued on page 73)

NBC-TV'S NO. 1 SECRET PROJECT

By GEORGE ROSEN

By GEORGE ROSEN

NBC-TV is undertaking what is far-reaching series of programs yet attempted in television. It's so massive in scope and so all-encompassing in content—since it's designed as a complete examination of the 20th Century in all its aspects—that it will be done as "a series of series" spanning several years, each to be done in telementary form of 60-minute, 90-minute and even two-hour length. Like "Victory at Sea," this "Operation 20th Century" will represent a compilation and editing of footage from all parts of the world. However, wherever necessary or pertinent, live sequences will also be used.

The collective brainchild of NBC. The collective brainchild of NBC

The collective brainchild of NBC prexy Pat Weaver, administrative veepee Robert W. Sarnoff; public affairs veepee Davidson Taylor and Henry Salomon, the web's telementary chieftain (who produced the "Victory at Sea" series and the more recent "Three-Two-One Zero" atom bomb show), "Operation 20th Century" (actually the working blueprint goes under the title of "Project 20") is the No. 1 "secret project" on the network's tv agenda. Salomon has already designated key staffers who worked on the "Victory" series to ditto on the "Victory" series to ditto on the forthcoming shows, among them Isaac Kleinerman as editor (reprising his "Victory" job); Dick Hanser as researcher and co-author with Salomon; Donald Hyatt as production supervisor, and Russell Bennett to write the music.

The tv review of the present cen-The tv review of the present century will be approached from (1) the political aspects (which will serve as a series in themselves); (2) the advances in science (another series); (3) the social and historical (still another series) and the march forward of business and industry.

Actual work has already started, with Salomon's recent trip to Europe yielding an abundance of film material which will be used on the first show. This will be an examination of international Communism (Salomon has footage on the Russian Revolution which, even at this late date, has never yet been shown). Practically late date, has never yet been shown). Practically the entire pro-gram, incidentally, will be made (Continued on page 48)

McAvity Helms TV Network In NBC's 'Bigger Than Both of Us' Reorg

New Patterns

New Patterns

J. Walter Thompson may find itself in the motion picture production field, if the word of one of its execs is to be believed. Agency foray into a hitherto unexplored (and unthought-of, in agency circles) field revolves about the now-celebrated Rod Serling telepay, "Patterns," which gets a repeat performance tonight (Wed.) on JWT's "Kraft Theatre."

atre."

Asked about bids for the property by major motion picture outfits, the JWT factorum said, "If anyone makes a picture version of it, it'll be picture version

Weaver's Gospel: 'Let There Be **Enlightenment**

prepared a new memorandum (see below) directed at all the network producers, directors and other key program functionaries which, essence, reaffirms the web's obligation henceforth to enlighten its audiences in all the cultural areas. The key word is "enlightenment" and Weaver passes along the word that from here on in the network will be on an "enlightenment" kick in which the various cultural facets (music, painting, ballet, opera, etc.), will be integrated into all the program schedules and will influence the web's program think-

Already blueprinted are Already blueprinted are some enlightenment" features for kid shows, among them the Pinky Lee and the "Howdy Doody" cross-the-board stanzas. On "Howdy," for example, a Heifetz or a Rubinsteln making an appearance to "enlighten" the moppets on some elementary music appreciation is envisioned; another time it'll be

(Continued on page 48)

Tom McAvity, NBC-TV's programming veepee, has been named head of the television network in a top-level administrative reorganization. Move is cued to NBC's conviction that tv is growing by such leaps and bounds that the Pat Weaver-Bob Sarnoff top command should be relieved of the ever growing heavy administrative burdens.

dens.

Four other tv executives are moved up in the sharp reorganization that accents the meteoric rise of the medium. Dick Pinkham, of the medium. Dick Pinkham, v.p., inherits McAvity's program niche, up from director of participating shows, with latter berth going to Mort Werner, who's been riding herd on the THT threesome of "Today" - "Home" - "Tonight" catchalls.

catchalls. catchalls.

Earl Rettig, v.p., becomes chief of network services involved in the business and production side (he's ex-production and business affairs topper). William V. Sargent is posted as director of network business, up from manager of business affairs

affairs

affairs.

As the chain of command works out, the tv network's move puts McAvlty in the top spot under which the "reporting to" corps consists of Pinkham, Rettig, sales veep George Frey and Fred Wile, vp. of network programs of the Pacific division. Under Pinkham are public affairs v.p. Davidson Taylor, program development director Leonard E. Hole, national program manager Sam Fuller, program sales director Mike Dann, and Werner.

Reporting to Rettig will be Gus-

Reporting to Rettig will be Gustav E. Margraf, v.p. over talent; Anthony B. Hennig, director of production, and Sargent.

NBC-TV's Still Got Hour of Anxiety

Now that the morning roster has been fairly well resolved, with both the "Today" and "Home" shows as the major components of the pre-noon slottings, NBC-TV is turning its attention to the weak afternoon segments. The network is primarily concerned over the 3 to 4 p.m. area, currently tenanted by such soap-slanted 15-minute litems as "Greatest Gift," "Golden Windows," "One Man's Family" and "Concerning Miss Mariowe." (After 4 p.m. the shows and bilings perk up.)

Just what will go into the periods as replacement shows hasn't yet been determined, with the network program boys currently going through the auditioning stages. There's a strong likelihood that the soaper formula will be scrapped.

A Pat Weaver Memorandum

NBC prexy Pat Weaver is back effort has brought us little credit directive for 1955 treats on the subject of "Enlightenment." The text

ject of "Enlightenment." The text follows:

Three years ago, we started a practical means for television to achieve its full potential as the most vital force for cultural good since speech itself. This was in the memorandum of Jan. 17, 1952, to producers and directors.

The memorandum pointed out that we always would, of course, do separate public affairs, news, and informational programs, but that the chance to enlighten, illuminate, inform the maximum number of people exists in the schedule of the shows that reach all families and all members of all families and all members of all families. So, the instruction was for the insertion and conscious integration of informational and cultural matter in existing shows. This was intended to enable us to do what radio broadcasting has never done—to air inspiring kinds of segment programming at all times of the day and night, all over the schedule (including prime nighttime periods), and to larger numbers of people than ever reached by any medium in history. This campaign has been increas and

This campaign has been increas-ingly successful. The inserts and the full shows that have grown out of this ideal have resulted in sev-eral hundred hours of time. The

on a memorandum kick. His No.1 from the public and the informed directive for 1955 treats on the subject of "Enlightenment." The text The campaign has had remark-

sonal pride in the medium.

The campaign has had remarkable range: the imaginative use of ballet in the big extravaganzas, the guest spotting in comedy shows of world famous artists like Lily Pons, Horowitz, Alicia Markova, Andre Segovia, Rise Stevens, and many others, and the daily inclusion of informational material on "Today." "Home" and "Tonight." There have been the weekly specials of Betty White and Howdy Doody; and the development of many commercial series—all the way from "Ding Dong School" to "Medic." Also, many scripts have been chosen not only for dramatic interest but for what they could tell viewers of the behavior of human beings under today's tensions and in perplexing situations. In drama the achievement has been generally superb. So many television plays have enlarged the horizons of the world we all live in.

The purpose of this memorandum is to reaffirm the campaign's essential importance, and to focus fresh attention on the system of

dum is to reaffirm the campaign's essential importance, and to focus fresh attention on the system of monthly reports of accomplishment by each producer.

It is not enough that the American people shall be superbly entertained. They must be kept informed. This is not

someone else's job. It is yours.

Responsibility must be kept alive—and I know you have the individual conscience and the wish to meet the obliga-

Each producer is on his own of course, to create the plot, the atmosphere inserts that can entertain while enlightening his particular audiences . . . within the scope of present show formats or beyond with new techniques.

The reporting system has not always kept pace with our programs. This is a pity, where true, because much of

programs. This is a pity, where true, because much of what you are accomplishing is going unknown—and uncredited to you and NBC.

For new producers and directors I want to point out that, in order for us to know what each of you is doing with his own shows on the air in living up to the responsibility concept, we have a procedure known as the "Responsibility Report." Mimi Hoffmeir gets it out and each report covers one month. The only way Miss Hoffmeir can report what we are doing in the responsibility line is if you send her a report. You should send her one on the first of each month covering what you have done in the month that is just past; and I would like to have a copy.

If you have done nothing, you should report that, too, and then we ought to get together. Thanks.

Finalize Kagran Shift To NBC; Stones Enter Pact With Gleason

With the deal under which NBC gets controlling interest of the Kagran Corp. now consummated, prexy - board chairman Martin Stone and hls brother, v.p. Allan Stone, have exited the firm and formed Stone Associates, a new programming-merchandising outfit whose first client is Jackie Gleason. Stones will handle all phases of a merchandising campaign to be built around Gleason, covering ap-

whose first client is Jackie Gleason. Stones will handle all phases of a merchandising campaign to be built around Gleason, covering apparel, games, food, etc. Joining the Stones in the new firm will be Eddie Kean, script and music writer of the "Howdy Doody" show since its Inception in 1947. NBC acquires Kagran, along with "Howdy" under a deal buying out the assets of, the corporation from the Lehman Bros. banking interests and from the Stones. Kagran will be maintained by the web as a corporate and operating subsidiary, but the network hasn't yet decided under whose province the subsid will fall, nor has it tapped operating execs to fill the slots vacated by the Stones and Egan.

Plotkin Report May Have a Great Bearing on DuMont's Future Status

After the sale of WDTV, Pitts-burgh, nearly two months ago and the more recent personnel and co-axial cable lopoffs, DuMont net-work slipped into the backseat of industry attention. It's obvious, though, that all the changes have not been made. They may not be in the form of another sale or fur-ther retrenchment in some other in the form of another sale or fur-ther retrenchment in some other way, but it's generally understood that the DuMont Teievision Net-work is "in stages of experimenta-tion." The whole of this "where do we go from here" kick may soon shift course, however, in light of the Plotkin report (asking an in-vestigation on telenet monopolies) last week. week.

It's noted that many of the recommendations embraced by the controversial report out of Washington are very like those made by Dr Ailen DuMont, network majority owner, first in general appraisals for the FCC and the trade re the UHF problem and then to the Senate committee investigating the role of the networks in tv. Beyond the refinements made by the committee, there are some obvious DuMont was one of those who, as one tradester recalls, originally asked for investigation on the reasonableness of coaxial cable charges. Another more striking fact broached by DuMont was the business of dentermixture. The Doc wanted U's and V's separated a long time ago.

DuMont was toying—and still is with the idea of a "film network."

and V's separated a long time ago.

DuMont was toying—and still is

with the idea of a "film network," although the actual facts of the plan escape many of the network U's execs. Another area for "experimentation" was the battle being waged by the network for the third V channel in Boston. (Though NUTEV was said DuMont paradoxis) Waged by the hetwork of the think of the think of the was sold, DuMont paradoxically didn't seem to have lessened its desire for the Beantown grant, but with these new developments there's no telling what Dumont's got up its sleeve.)

'Regional Network'

Though few realize it, DuMont now operating as a "regional tele-Though few realize it, DuMont is now operating as a "regional television network." The few (some 20) tele stations remaining in its live fold are located geographically from around the upper middle west through the upper eastern coastal regions, making DuMont practically a "northeastern" net. Idea was put forth by an observer that Dr. DuMont may also be of the idea that if radio regionals could operate successfully perhaps there's room for a video regionals too. This "small" network idea shapes as a favorite in the "what to do with DuMont" schemes. In passing, one of the inconsist-

"what to do with DuMont" schemes.

In passing, one of the inconsistencies connected with the "film web" plan is that though a few key network execs seem to be fully aware of the deal's electronic aspects and feel that success of a like-video-film camera is imminent (and are only sitting on them until the doc says okay), none, from a casual survey made, are aware of how DuMont will instrument this network, or even—if it is done casual survey.

how DuMont will instrument the network, or even—if it is done—whether it would be fair to describe it as a network. There doesn't appear to be a need for the coaxial an arrangement, but the question was asked whether this will be a local tv station also in-volved in the film syndication biz

(Continued on page 73)

JOAN DAVIS ANKLES. GE DROPS 'JOAN

Joan Davis and General Electric Joan Davis and General Electric are calling it quits after three years of "I Married Joan." The comedienne has asked for and been granted by NBC and GE a release from her contract, and at the same time GE has indicated that it's dropping the show at the end of the season. season.

the season.

Miss Davis claimed fatigue in making her request, cialming the strain of producing 98 telepix has proved too much. On the sponsor side, GE hasn't been happy with the telepix series this year in the face of the beating it's taken from ABC's "Disneyland" an the rating front. Last year, it had begun to creep up on Arthur Godfrey on CBS, but with the entry of Disney this season, those hopes were shattered. Still to be decided by GE is whether it's going to hold onto the Wednesday at 8 time.

DuM's Lone Salesman

DuM's Lone Salesman
DuMont is the only network
with just one regular salesman. Top biller Harry Pertka
will remain alone after Friday
(11) when the tele net lays off
another batch of upper echelon
personnel. Other departments
affected besides sales will be
research and sales service so
far as can be determined now.
Instead of a regular sales
staff DuMont intends utilizing
net general manager Jack Bashenf 'who's always been in
support of the pitchmen' and
sales chief Gerry Martin as
well as eastern sales chief Bill
Kobienzer. Scheduled to exit

well as eastern sales chief Bill Koblenzer. Scheduled to exit sales are Howard Kiser (who just joined Mutual radio web), Dick Hubbeil and Marge Kerr, both of latter having joined DuMont less than a year ago. All, but perhaps one, of the research department are ousted. Ed Eadah and at least two of his departmental aides leave on Friday. In addition to them. three or four are reported

three or four are leaving sales service.

Samsonite Exits 'D.A.' in 39 Cities

Samsonite Luggage has dropped its alternate-week sponsorship of Ziv's "Mr. District Attorney" in the 39 markets it heid during the past year, marking one of the big telepix canceliations of the year. Samsonite sponsored jointly with Carter Products in the 39 major cities for a straight 52 weeks, thereby giving Ziv a quick payoff on the property almost from the start.

Decision by the luggage outfit Decision by the luggage outfit to drop the show has spurred a unique situation which finds an agency pitching the show along with the syndicator at not only its own but other clients. Agency is Suillivan, Stauffer, Colwell & Bayles, which reps Carter, Latter has renewed for another year, has renewed for another year, thereby enabling Ziv to begin production on a new cycle of 39. SSC&B is now scouting for someone to pick up the tab on the atternate weeks. Surprising factor in the Samsonite canceilation is the show's average Nielsen, which pulled down a 23.4 in the 39 markets involved.

Adv. Federation Sets Key Gabbers, 'Tonight' Showcase for Powwow

Dayton, Feb. 8.
Important speakers and Steve Allen's NBC-TV "Tonight" show are being spotlighted for the advertising Federation of America district three-day convention opening here Thursday (10).

More than 500 advertisers from areas including Cleveland, Cincinguit Columbus Akron and Insul

areas including Cieveland, Cincin-nati, Columbus, Akron and In-dianapolis will attend. Addressing them will be Air Force Secretary Harold Talbot, J. L. Von Volken-burg, CBS-TV press and National Advertising Week chairman; Robert E. Dinville, president Crosley Advertising Week chairman; Robert E. Dunville, president, Crosiey Broadcasting Corp.; Edward McAullisse, vice president, J. Walter Thompson; James Sherman, v.p., McCann-Erickson, and Keen Johnson, veepee, Reynolds/Metals and former Kentucky governor.

Allen's show will be fed to NBC-TV Friday (11) night by Crosley's WLW-D. The show will originate in the National Cash Register Co.'s 2,400-seat auditorium.

T-H-T' Biz Perks

Chicago, Feb. 8. NBC-TV's "Today-Home-Tonight" NBC-TV's "Today-Home-Tonight" trilogy continues to snag those "bread and butter" participating accounts. Inked in last week by the Chi sales crew were a bundie of 13 insertions on each of the "THIT" strips for the Pfaff sewing machine firm and a new 13-week cycle of blurbs on "Tonight" for the Westclox division of General Time.

'Stork Club' Exiting

'Stork Club' Exiting

ABC-TV is dropping "Stork Club" after some six months in its Saturday night spot, having failed to, sell the show to more than one participating sponsor. Latter was Gemex Waterbands, which took 10 minutes a week at first, then reverted to 10 minutes on aiternate weeks, and finally is letting its contract lapse. With no bankrolier ieft and none in sight, the network is cutting the show loose. Last segment is March 5.

Web will go dark at 10 p.m. foilowing its "Ozark Jubilee" hillibilly segment.

Stan Freberg's Radio Ribbing of Used-Car Blurbs Via Min. Spots

Hollywood, Feb. 8.

Stan Freberg, Capitol recording star, who bitingly satirized radio and teevee programming on such Cap releases as "John and Mary" and "Dragnet," is now penning transcribed radio spot announcetranscribed radio spot announce-ments. He's ridiculing the average ments. He's ridiculing the average used-car dealer pitches via one-minute blurbs he writes and delivers for Enoch Chevrolet Co. local L. A. car dealer. The Freberg spots savagely and wittily lampoon the "promises" made in average used-car commercial pitches.

Story line on the spots revolves a mythical school for used car salesmen which Freberg cails "Shifty Tech."

"Shifty Tech."

When Enoch first approached Freberg on the idea, he told the dealer, "I haven't sunk that low as to do spots. "When they offered me \$500 per spot, for writing and performance," he said, "I took 'em up. For \$500, I can sink pretty iow."

ty iow."

Freberg completed three that are currently riding high on local radio stations' disk jock shows. Although Freberg is satirizing standard used-car sales techniques, Enoch must be selling cars, because they pacted Freberg to pen three more.

HENRY WHITE EXITS BIOW: INTO TELEPIX

Henry White, manager of BiowBiern-Toigo's radio-television department, is the latest broadcasting vet to move into the telepix
ranks. He's resigned from the
agency to take over the advertising-promotion setup at Screen
Gems, the Columbia Pictures vidpix subsid. White's entry into the
operation is cuing a reshuffling,
with Eli Harris, whom he's replacing, slotted for another exce post
at the telepixery, and Frank
Young, who previously reported to
Harris, now named director of
press and reporting directly to
v.p.-general manager Ralph Cohn.
White's been with the agency for

press and reporting the very experience of the past two years, moving over from CBS, Prior to joining the network in 1950, he was prexy of World Video, one of the original tv packaging houses.

Agnes Moorehead Set For New McKnight Series

Hollywood, Feb. 8.
Producer Tom McKnight has signed Agnes Moorehead and Pauj Keliy as leads in his new yidfilm series based on the "Hildegrade Withers" yarns written by Stuart Palmer.

NBC is bankrolling the pilot which rolls Feb. 21 with Abby Berlin directing. Harry Clork scripted pilot, shooting at the Hal Roach lot. McKnight owns the property.

Religioso Circuit

A new and growing religioso to circuit is on the way. "Give Us This Day," which at 6:55 a.m. kicks off the day's operations on WCBS-TV, N. Y., and leads into the CBS-TV "Morning Show" opener, is being kinnie-repeated by a couple of the web's outlets. First in was KNXT, Hollywood, and second one to fall in line is WXIX, Milwaukee, the web's latest acquisition.

The TVR's are sent gratic with

tion.

The TVR's are sent gratis via the Gotham station's public affairs sector, with the seven-a-week waker-upper covering the three major faiths on a rotating basis...

Vidpix's Femme Producers

Presence of femme producers in live television is viewed these days as commonplace; in telepix they're something of a rarity; and in foreign producing companies they're almost non-existent. Not completely, however. There are two fepmmes turning out vidpix in Europe for the American market. One is an indie fiimmaker, Hannah Weinstein, who, operating out of Britain, has turned out the "Colonei March" series for Official Films and is prepping "Robin Hood" for the same distrib. The other, though not at the head of her own company, has achieved equally enviable status via her producer's post at Sheldon Reynolds Productions, and can claim the distinction of being the only femme producer on the Continent.

claim the distinction of being the only femme producer on the Continent.

She's Nicole Millinaire, a longtime member of the Reynolds organization, who with the "Sherlock Holmes" series achieved that enviable producer status. Mme. Millinaire (she's the mother of four children, currently in the U.S. on a television-viewing vacation (she had two rooms at the Plaza in N.Y., the second for video-viewing where the reception was better), has been Reynolds' gal Friday for the past four years, but only reached her producer post when Reynolds started filming "Holmes." After getting the series underway, he turned the remainder of the production over to her (she had on occasion taken charge of some of the "Foreign Intrigue" segments, but only sporadically). Of working with the European technicians, Mme. Millinaire says there are no problems, porticularly in France. It was the American directors whom Reynolds uses who took some time to get used to the idea of working under a lady producer, she said, but it all worked out fine.

O'Neil Set to Bust Out in 2-Way Features After 'Gangbusters' Click

Zsa Zsa & Eva Shows

Tele activity is looking up for the Gabor Sisters. Cy Howard is prepping a pilot film for Zsa Zsa on the Coast, while ABC-TV is looking into the possibilities of starring Eva In a televersion of "Cafe Istanbui."

"Istanbui." in a radio version

"Istanbui" in a radio version couple years ago, starred Mariene Dietrich.

AFTRA, Chi Radio **Indies Set To Sign**

Chicago, Feb. 8.
Precedent - establishing pension
and welfare clause is being written into the new American Federation of Radio-Television Artist cration of Radio-Revision Artist contracts with the non-network indie radio stations here. Basic agreement has been reached with five of the seven indies over which AFTRA has bargaining rights, with the actual signing due this week.

week.

Under the new two-year pacts, stations will pay into AFTRA's new national p&w setup 5% of the staff announcers' base scale. Gabbers will also get a 5% pay hike. As with the recently signed contracts with the network stations, union grants a cut in the fee schedules for singers and actors of which very few are used by the indies with their almost exclusive disk-jockey formats.

Negotiations with the quintet

Negotiations with the quintet were wrapped up in a single after-noon session by AFIRA exec secretary Ray Jones. The management reps were Raiph Atlass and Les Atlass Jr., for WND7, Fred Harms for WJD; Tom Davis of WAAF; John T. Dyer for WGES, and Robert Miller for WAIT. WHFC and WSBC reps were unable to attend the joint meeting per extent. tend the joint meeting per custom, but are expected to go along with the formula worked out by their

Admiral Taking Slice Of TV's 'Who Said That?'

Admiral Corp. is reportedly ready to sign in on ABC-TV for the first time with an alternate-week buy of "Who Said That?", the Wednesday-at-9:30 paneller which preemed last week under sponsorship of Sheaffer Pens, Admiral buy would solve ticktic Admiral buy would solve ticktic Admiral buy would solve ticktic and the solve the state of the state of the solve the sol sponsorship of Sheaffer Pens. Admiral buy would soive a ticklish situation for the Russei M. Seeds agency in Chicago. Agency had ordered the show on an every-week basis, with Sheaffer pencilied in as an aiternateweeker. But when it couldn't come up with a second bankroiler, Sheaffer took on the every-week load, presumably on the basis that the agency would continue its search for a second sponsor.

Apparentiy the agency finally

Apparently the agency finally taiked Admiral, one of its regular clients, into taking a slice of the

Since General Teleradio long-extant motion pic companies regarding use of its theatrical features for tv aş weii, it foresees heavy coin rewards. Just a few weeks ago GT started in the theatrical distrib biz with "Gangbusters" No. 1 (three or so tv film pix strung No. 1 (three or so tv film pix strung together to make a full-lengther), which already has had strong returns in the northeast. Now GT is seriously contempiating a "Gangbusters" No. 2, and is reported dickering now for a feature-length pic already produced but that hasn't had domestic sales yet. The latter (if deal is firmed), after a couple of years via the b.o. route, will go into tv distribution too.

On the strictiv tv film side, GT

will go into tv distribution too.

On the strictly tv film side, GT is also understood to be negotiating for a package of about a dozen features to supplement the 30 Bank of America films. The B. of A. pix have been so successful in their own right on video (and have also had "extra benefits" in that they were instrumental in bringing GT-owned WOR-TV, N. Y., out of the red and into the black for the first time in the station's operation) that O'Neil appears to be sold on further involvements in the feature film line.

As far as further production of

film line.

As far as further production of telefilm skeds, there is no definite word, except for an unverified report that GT is aiready lensing a new half-hour series on the Coast, A GT exec figures that should boss Tom O'Neil find one of the Phillips Lord radio properties (bought sometime ago along with "Gangbusters") show itself to be of feature length mettie, then it'll probably be added to the collection as weil.

OF, WM. MORRIS IN 'INTRIGUE' DICKERS

Official Films is dickering with the William Morris agency to take over the 117 "Foreign Intrigue" films that the agency is distributing for Sheidon Reynolds. Latter set up his own distribution firm earlier this year to handle the pix, which represents his first three years of production (he's currently in his fourth), but had Morris personnel actually out doing the seiling, reportedly on a 15% distribution fee.

Reynolds and Morris however.

Reynolds and Morris, however, reportedly want out on the distrireportedly want out on the distribution chores, the former because he feels he's in the production end and doesn't want to be hampered by distribution, the latter because while it's very much in the package and representation ranks in tele, it still isn't ready for film distribution in a big way. Agency and Official have been tailing a deal, but it's not firm yet. Total of 117 would represent reruns, but would be firstrun in some markets, with the rerun title being "Dateline Europe."

Deal being discussed doesn't in-clude current production (Balian-tine Beer buys the series direct for some dozen markets, Morris sells the others), but that isn't being ruled out as a possibility.

22nd ANNUAL



SURVEY OF

RADIO-TELEVISION

SHOWMANAGEMENT

It's SHOWMANAGEMENT Time.

For the 22nd Year, VARIETY is conducting its annual survey, seeking the outstanding leaders and station operations who have made the most notable contributions in broadcasting. VARIETY wants to single out the imaginative leaders in TV who have played dominant roles in helping the medium achieve its present stature; those who have helped parlay video into one of the major forces on the American scene. VARIETY recognizes that, for all its progress and profound effect on living habits, TV still remains a pioneering medium, always on the prowl for new techniques, new patterns, new formulas in entertainment. It still doesn't know all the answers. Thus in appraising the contributions of the TV entrepreneurs and creators, VARIETY wants to single out those who are helping to chart new paths of progress for the medium and are applying the highest professional standards.

Similarly VARIETY wants to re-appraise the radio scene: to recognize the leaders and stations helping to perpetuate AM as big box-

office; to ferret out those radio broadcasters, stations and personalities who during the past year contributed the most toward re-patterning the medium to a new era and who demonstrated that radio is still an effective and potent force in entertainment, education and sales. We want to know about these shrewd and realistic showmen and businessmen who refused to write off their own great medium, but applied ingenuity and resourcefulness in retooling for the future.

As usual, VARIETY has set no categories for awards. They may range from recognition for programming, promotion, public service, to sales effectiveness, technical advances and allround managerial skill. Above all, showmanship will be the predominant factor in keynoting the '54-'55 appraisals.

We will also reprise our Phi Beta 'Variety' key awards for outstanding personalities in both radio and TV. So tune up. The overture is March 1. Don't make a fuss over orchestrating your contribution. Keep it short and concise. How it sounds is more important than how it looks.

Address Reports to

RADIO-TV EDITOR

VARIETY

154 West 46th Street New York 36, N. Y.

Deadline for Entries is March 1

Does he really listen to his car radio?

... or is it simply a pleasant c





Now that America is listening to radio in 26 million automobiles, advertisers have become increasingly interested in the amount of *attention* these sets command. Here's what a pilot study recently showed:

75 per cent of all motorists not only know the sponsors of the programs they're hearing—they can "play back" substantial parts of the commercials.*

Actually it's not too surprising. With cars so easy to drive these days, there's not much to do but steer. And when the motorist's eye is fixed on the road, his ear hasn't much else to do. Except to take in the most popular programs. And news of the products they sell...on *The CBS Radio Network*

On two successive Sundays earlier this winter, Advertest Research conducted interviews with a total of 344 motorists traveling the New Jersey Turnpike. Advertest found 77 per cent of the cars equipped with radio. In these cars, the two programs whose commercials were being tested (Jack Benny and Amos 'n' Andy) had an average rating of 23.1. A booklet giving details of this survey is available from the CBS Radio Network on request.



NABET's Balloting on Offers From NBC & ABC Re Wage Hikes

Hollywood, Feb. 8.

Balloting by mail is under way to determine whether members of NABET will accept or turn down new contract offers made by the NBC and ABC networks. Ballots, when turned in by members, will be sent to the U. of San Francisco, to be tabulated by Father Ross, head of the school's labor relations section.

Contract offered by NBC and ABC calls for a 10% wage increase over a period of three years. Employees would draw 8% of the hike for the first 18 months and the other 2% during the remaining 18 months. The ABC contract has no pension provision. RCA has a pension system which covers NBC workers, although it is not entirely to NABET's liking.

Understood there is a feeting locally that the membership is against accepting the NBC offer, which takes film jurisdiction from the union. Until this time, NABET which takes film jurisdiction from the union will have jurisdiction over all network filming. On the other hand, it has been pointed out that the union will have jurisdiction over tape, which could conceivably have more importance than film rights in the future.

Meanwhile meetings of NABET members have been held throughout the country to decide whether to ratify the contract.

Set Vigilante **Group on Abuses**

Attempts to "find a way out" on "switch" advertising and other malpractices have become more aggressive. At a meeting Monday (7) "virtually all" of N. Y.'s 22 radio and tele stations decided to set up a seven or eight man (from their ranks) investigating committee headed by Hugh Jackson, local Better Business Bureau boss. Group also hopes to bring in NARTB at the next powwow.

Some insiders figure NARTB step a "must" in combating ad practices cited by Brooklyn D.A. Edward Silver a few weeks back.

TOP BRASS AT CBS PLAYS GAB CIRCUIT

CBS top brass are on a speech-making kick following the leads of NBC's Pat Weaver, Bob Sarnoff, et al., in their "Color & Coin" themes. J. L. Van Volkenburg, CBS-TV prexy, will take the ros-trum Friday (11) at a dinner meeting of the Dayton (0.) Adfrum Friday (11) at a dinner meeting of the Dayton (O.) Ad-Club and following Monday (14) will take his stance at Philly's Poor Richard Club feed to ex-pound on advertising as "the ig-nition key to an expanding econ-ony"

omy."
John Karol, sales v.p. of the radio side of the web, has been stumping around the country. On Monday (7) he spoke at the Holiywood Ad Club on the Coast to punch hard with the aural statistics.

ties,
In the personality sector, it's Edward R. Murrow, toastmaster at Feb 17 Hotel Biltmore dinner of the Supply Corps Assn. of Greater New York to touch off the 160th the Supply Corps Assn. of Greater New York to touch off the 160th anni of its founding. Add newsmannarrator Walter Cronkite, at Columbia Industrial Assn. fete in Lancaster, Pa. March 3 (under auspices of WGAL-TV) and guest speaker at Ohio Highschool Forum in Cincy March 5.

Geraldine's 'No Time For Layoffs'; Into 'Omni'

Didn't take iong for Geraldine Page to renew acquaintances with tv. Legit actress has been having a Broadway run in "The Rainmaker" (an eiongation of the tele original) which closes Saturday (12). Meantime, Miss Page has been rehearsing for the femme lead in the next day's "Omnibus" dramatics on CBS-TV. It'll be a 45-minute version of "Turn on the Screw."

Other major component of "Omnibus" will be a John Butler-chor-eographed and Perry Wolfe-script-ed "Romance of Playing Cards," running 28 minutes. Fillout will be a film oa oil.

Ciba Scrams

Ciba Pharmaceuticals, which made its bow as a network television advertiser with "Horizons," the post-Walter Winchell Sundayat-9:15 medical documentary, is scramming the medium. It's dropping the show effective March 6, after a 13-week run.

after a 13-week run.

Canceilation gives the web the problem of filling 45 minutes on Sunday night after March 6. "Pantomime Quiz," aiready axed by Revlon, exists its 9:30 spot that date, leaving open the period from 9:15 to 10, when the web is commercial again with Dodge and "Break the Bank."

Newsreel Cameramen Come Into Own Via **WBZ** Hub Operation

WBZ Hub Uperation

Boston, Feb. 8.

Dinner given last night (Mon.) by WBZ-TV honoring its 35 newsreel cameramen pinpoints a unique news operation that's been garnering heavy payoff for the station in terms of awards and general goodwill throughout New England. "Operation Stringer," the outlet's concentration on pictorialized local news, employs one fulltime cameraman and 34 correspondents or stringers, stationed throughout New England, and has earned for the outlet kudos in local and regional coverage.

Heavy emphasis on newsreel cov-

gional coverage.

Heavy emphasis on newsreel coverage stems from the outlet's conviction that local news is important, that it must be television news rather than static announcing, and that the local coverage be constructive. Under this setup, within which news takes up some 14% of the station's air time, WBZ-TV has 34 stringers on 24-hour call iocated within 30 minutes traveling time of nearly any potential news break within range of the station's signal.

break within range of the station's signal.

Cameramen are culled from various sources, including a radio announcer, a mountain guide, a ski resort official, a Maine U. professor, a Boston U. student, a boys' club worker and two fish and game inspectors. Eight of them are concentrated in Boston, the others throughout Massachusetts and other New England states. Coverage ranges from routine but constructive — Rotary, Kiwanis, and Chamber of Commerce dinners and veterans' meetings—to the red hot, sike the recent Mass. State Prison siege, the Leyte explosion, and the crash of a Northeast Airlines plane in New Hampshire last November. Documentary, "The Story of Hurricane Carol and Edna," compiled from footage shot by the stringers during the storms, won the 1954 Radio & Television News Directors Assn. trophy.

Assn. tropiny.

Dinner, according to general manager W. C. (Biii) Swartiey, was to "give full recognition to a group of men who are representative of a truly new profession, television news photography."

LUX TV SNARES 20TH STUDIO; 'ADANO' SET

Hollywood, Feb. 8.
"Lux Video Theatre," which has already made deals for televersions

already made deals for televersions of pix from. Paramount, Columbia, Warner Bros. and UA, has finalized arrangements to bring 20th-Fox into the fold.

First 20th vehicle to be seen on the NBC-TV show is "A Bell for Adano," due Feb. 10, with Edmond O'Brien starring in role played in the film by John Hodiak. Richard Goode directs.

Cornwell Jackson, head of J. Walter Thompson office here, made deal with 20th.

ROLLINSON TO QUALITY

R. H. (Reg) Rollinson, for the past two years the No. 2 man at the Station Reps Assn. under Tom Flanagan, has joined the Quality Flanagan, has joined the Quality Radio Group as eastern sales chief. He'li report to exec v.p. Bili Ryan. Rollinson headed up the "Cru-sade for Spot Radio" during his stint at SRA.

'Design for Sportscasts'

'Design for Sportscasts'
CBSports director John Derr is testing a iong-heid theory on his Sunday night radiocast. Informationally, he's trying to adjust the show into two lines, and he makes these observations: "One, assuming that a sports listener and sports reader have somewhat similar desires, I am trying to headline the sports stories—departmentally to some degrce—so that a listener can have a readymade selectivity in listening. I don't believe anyone waits with 'baited' breath to hear every single word of a 15-minute or even a 10-minute sports show. Some items will interest show. Some items will interest show. Some items will interest show that every single story on the sports page each day. You select the items you want to read by the head on the story.

"Secondiy, also like a newspaper headline, if the head can indicate the sport, the general subject covered, but be at the same time provocative enough to arouse more than casual interest, then you have set up a pattern to make as much of the show as possible of interest

set up a pattern to make as much of the show as possible of interest to the maximum number of lis-teners."

Strike Voted By **NABET** in Canada

Ottawa, Feb. 4.

More than 84% of the members of the National Assn. of Broadcast Employees and Technicians (CIO-Can. Congress of Labor) authorized NABET to cail a strike in the Canadian Broadcasting Corp. radio and television stations. Strike deadine was set at Feb. 15.

NABET will call the strike, unless some agreement is reached before Feb. 15, to back demands for salary increases rejected by a conciliation board on grounds they would not be justified on the basis of living costs and in comparison with rates in private stations and United States webs. Present salaries range from a starting \$44.23 a week for trainees to top \$96.40 for senior personnel. NABET wants boosts from \$53.77 for beginners to \$161.54 at the top.
Officially. CBC claims it could

boosts from \$53.77 for beginners to \$161.54 at the top.
Officially, CBC claims it could maintain a minimum service on both radio and tv but some CBC officials are skeptical. Union officials claim the strike would blackout the seven video and 22 radio stations operated by CBC, as well as deprive privately-owned stations of CBC web service.

'FATHER' REOPTIONED, CBS STILL HOPEFUL

Hollywood, Feb. 8.

The "Life With Father" series, starring Leon Ames and Lurene Tuttle, has been reoptioned by CBS-TV for 13 more weeks, even though the series has been sponsorless since Jan. 4 when Pet, Milk and Johnson Wax switched over to the Red Skelton Show on the same web. Network apparently is sure another bankroller will come along to pick up "Father's" tab.

Meanwhile, B. G. Norman, one of the regular cast members of "Father," has asked for and received his release from the series, so that he may fill other commitments.

Fletcher Markie produces-directs series, now being done on film.

Balto's 'Key to Ages' Set for ABC-TV Ride

Set for ABC-TV Ride

That "get out of town" trend in network television originations has found a mild proponent in ABC-TV's news & special events department, which has tapped Baitimore's WAAM-TV for an educational stanza titied "Key to the Ages." Segment, which has aired locally for some time, goes on the network in the Sunday at 8 period starting Feb. 27 (it won't be aired in New York, where the time is sold on a local basis, however).

Show originates from the Walters Art Galiery and is done by the museum in conjunction with the Enoch Pratt Free Library. Dr. Theodore Low, of the Gallery staff, handies the lecture chores, commenting on various phases of history and letters through the use of art. Kickoff show is on "Tale of Two Cities."

From the Production Centres

IN NEW YORK CITY ...

Guy Della-Cioppa, CBS-Hollywood program v.p., in town on biz. and Guy Della-Cloppa, CBS-Holiywood program v.p., In town on biz, and off to the Coast for huddles is Henry Howard, director of business affairs . . . Jazzbo Collins' collection of weird pets growing, latest to come in to the WRCA deejay being a five-foot stuffed flamingo from Florida . . . Sue Oakland back from two-week Las Vegas vacation, part of her loot for nabbing the "Junior Jinx" title . . . WCBSinger Lanny Ross to Philly Feb. 19 to emcee at Women's Ad Club . . . Births Dept.: Bud Rogers (WSAZ-TV, Huntington, W. Va.) wires, "Announcing arrival Feb. 1. Natalie Titus Rogers. Fourth girl out of five. Wife Suzanne comments, 'Well, there you are. Can't hardly get them boys no more.' Pop recovering.'' Mary Osborne, instrumentalist with Jack Sterling's WCBS early morn quintet, gave birth to a son Feb. 1 in Amityville, L.I. Hubby Ralph Scaffidl is a musician. Mrs. Jack Sterling (Barbara) is between third base and home . . . NBC odo's cooperating with Free Mik Fund for Babies' 28th anni via "Great Moments in Opera" special starring Robert Merrill, Licia Albanese and Giuseppe Campora Feb. 27 . . . Orrie Hancock directing CBS-"Hillitop House' while regular Jack Rubin romps in the Caribbean for three weeks, Network's talks, director, Helen Sioussat, plaqued by Columbia U. for special work on the school's bicentennial . . WRCA roving reporter Gabe Pressman was sole radio sleuth who showed up at Mayor Wagner-Commissioner Cavanagh confab on town's kerosene burner situation, with story on air at 6 that night . . Allan Jackson's CBS newscasts in longterm Met Life Insurance renewal. Web's Don Miller named director of special presentations of spot sales promotion . . Toni Darnay has joined cast of "Helen Trent" . . Alfred Shirley and Frank Thomas Jr. new to "Backstage Wife" . . Bret Morrison added to "Young Widder Brown" . . . Frank Ryan, proprietor of radio indie station CFRA in Ottawa, convalescing in New York from injuries received in a head-on car-truck collision near his Ottawa home last week. Ryan is w.k. in eastern Cana off to the Coast for huddles is Henry Howard, director of business

received in a head-on car-truck coilision near his Ottawa home last week. Ryan is w.k. in eastern Canada as radio rural commentator.

From the CBS writing pit: Josephine Lyons has departed to free-lance. Johanna Johnston has sold a children's book to Knopf for next fail, Paul Affelder, staff musicologist, is doing a disk column for Cosmopolitan magazine, Bill Workman, Paul Levitan and Charles S. Monroe are collabing on Feb. 17 telecast of New York Junior League Ball. Ted Herbert, formerly with ABC, appointed v.p.-general manager of WNRC, New Rochelle.

Radio Ad Bureau's "best salesman of the month" went for the first time in brief contest history to a New Yorker, Bob Alden, of WOR... WAAT-WATV gabbers Paul Brenner, Don Larkin, Lyle Beed, Bill Cook, Joe Pica, pins singers Cece Blake, Sandy Evans and Iris Lyan to appear at affair in support of the Jersey City Boys' Clubs on Friday (11)... NBC gave Morton Gould's "Cinerama Holiday Suite" its first air engagement last Monday (7) to coincide with the Louis deRochemont theatrical feature. Music went via "Best of Ail" stanza, with Lowell Thomas, Gouid and deRochemont on hand... WMCA's Sabbath "Musiciand" into 11th year past outing (6)... Paul Taibot, Fremantle Radio prexy. to Latin America for tour of firm's offices. Stops: Mexico, Panama, Columbia, Venezuela and P.R.

IN CHICAGO . . .

Bill Thompson signed on with the NBC network radio sales force after a four-year hitch with Mutuai . . . D'Arcv agency's Michigan Ave. headquarters badly singed by fire last week with damage estimated at \$50,000 . . Alan Lee new radio-ty production supervisor at Russel M. Seeds . . ABC veep Charles Avres in for huddles with Chi AM chief Don Roberts . . . WMAO-WNBQ program manager George Heinemann elected a veep of the Navy League's Chi Council . . . WBBM gabber Fahey Flynn and family sunning in Florida WLS farm news director Dix Harper featured speaker at the Montana farm institute last week . . . Addition of 13 new affiliates brings Keystone Broadcasting's hookup to 797 outlets . . . A. G. (Jeff) Wade named prexy of the newly-formed Wade agency in Hollywood . . Dolores Martel and Bill Lawrence auditioning vocalists on ABC's "Breakfast Club" this week . . . Diek Holloway new national sales manager for WSBT and WSBT-TV. South Bend, replacing Bob Elrod who has joined Chi NBC . . . Cinerama has purchased Sam Lesner and Neal Bruce's 26 taped shows tagged "From Silents to Cinerama" for use in other cities . . . WBBM announcer Bob Grant off to the Coast for a two-weeker . . Lulu Belle & Scotty of the WLS National Barn Dance roster guest on NBC-TV's "Tonight" when it visits Dayton next week . . . Voice & Vision has taken over a 60-minute siice of WMAQ's Saturday afternoon "House of Music" hosted by Tom Mercein.

IN WASHINGTON . . .

Hazel Markel, co-producer of Theoder Granik's "American Forum" and "Youth Wants to Know." and recent addition to the "Three Star Extra" newscast, has mounted a figurative telecycle with addition of a three-times-per-week tv society report, "R.S.V.P." with different sponsor for each five-minute telecast... CBS newsman Eric Sevareid received the Minnesota Achievement Award for distinguished service in the radio-tv field from his alma mater, U. of Minnesota... Fulton Lewis Jr. back in tv circulation via his new weekly DuMont show:.. Norman Brokenshire helping Voice of America recruit clerical help for its world-wide offices via a series of cuffo radio spot announcements... Voice of America, incidentally, doing complete radio and pix coverage of Vice President Nixon's current goodwill tour of the Caribbean and Central American countries for its world-wide radio-tv series... Gene Archer, WRC-WBC vet baritone and emcee, debutting a new "McKee's Musical Motorama" radio show originating from show room of sponsor, McKee Pontiac.

IN PITTSBURGH . . .

Robert Saudek comes back to the old home town today (Wed.) to address the Radio and Television Club at its semi-monthly luncheon . . . Gloria Okon has resigned as the distaff voice of the Duquesne Brewing Co.'s radio and tv commercials. Her two home-making shows a week on WJAS are being replaced by Dave Murray's "Pulse of the Press" and Murray will also do the sales pitches on sponsor's "Time Out" strip on that station. Murray is personnel director of WENS, UHF channel 16, and a former newscaster on WDTV . . Paul Williams, just out of the army, has been added to the WCAE sales staff. He replaces Ernest Brown, who resigned to become associate manager of the Greater Eric Chamber of Commerce . . Pat La Peccerrella is back at her KQV desk after being off three weeks following an appendectomy . . Al Nobel, of the Wilkens Jewelry tv shows, and his wife, Vera, eciebrated their 10th wedding anni.

IN MINNEAPOLIS . . .

Minnesota "Blue Ox" chapter of American Women in Radio and TV elected as new slate of officers Robin Lord, Reeves Adv. Agency, president; Judy Bryson, KEYD-TV, vice president; Meng Kingbay, WCCO, secretary-treasurer, and Bee Baxter and Sharlene Argeter, KSTP, and Ken McKenzie, General Mills, directors . WCCO-TV to offer prevue showing Feb. 20 of documentary fiim produced here by CBS-TV for its network "The Search" series. Film depicts activities (Continued on page 48)

D. C. JITTERS GRIP INDUSTRY

Irna Weeps for the Weepers

Nearing her 25th anniversary as queen and pioneeress of the soapopera scripters, Irna Phillips is about to carve out a new niche vis-a-vis the daytime weepers. The "Guiding Light" (et. al.) writer is convinced that the tv sudsers (her own included) are merely a carryover from radio both as to the length of periods and the manner in which they're played. She rejects the traditional quarter-hour heartbeaters as virtually impossible to put over videowise when it comes to delivering the story, since that means only 10 or 11 minutes of narrative. She feels that the same amount of time has long since established itself as effective and reasonable in the sound medium, since the "ear" values ride parallel with the imagination-and-illusion facets to provide a substance in terms of time that television must perforce miss out on.

Under this thinking, interpreted freely from her observations

Of time that television must perforce miss out on.
Under this thinking, interpreted freely from her observations in New York last week at the Waldorf where she was readying to return to her long-loved Chicago base of operations, Miss Phillips is fronting the half-hour detergent drama for tw with McA's Herb Rosenthal repping her for a push into the new scheme of things that 'tis hoped will revolutionize the soapopera concept in that medium. It's based on giving the daydreamers that nighttime 30-minute aura, with the extended time sparking such development.

The veteran serialist, whose silver anni in her field will occur in May, has written eight separate skeins, with four of them going simultaneously and several of them as two-ply radio-tv exposures. She was loath to comment on the overall theme of her new 30-ninuter, but said the working title is "Journey's End." Her cowriter is Agnes Eckhardt who's contributed to a number of nightime hour and half-hour drama series, and producer-director is Ted Corday, with a hatful of sound-and-sight as well as legit credits over many years.

Replacing Burned-Out TV Tubes An \$80,000,000 Business in 1954

With several million tv sets burning out their picture tubes

every year, the business of producing cathode ray tubes for the repiacement market has reached giant proportions. Production data compiled by the Radio-Electronics-TV Manufacturers Assn. indicates that it won't be long before the replacement market alone will be able to keep a good part of the

tube-making industry busy.

Lube-making industry busy.

Last year, about 20% of the nearly 10,000,000 picture tubes turned out by manufacturers went to dealers, distributors and service shops for use as replacements. On the basis of the average factory price of \$20 per tube, this would mean that the manufacturers' gross on replacement tubes was around \$40,000,000.

Adding the proof the service of the service of \$20 per tube, the would mean that the manufacturers' gross on replacement tubes was around \$40,000,000.

\$40,000,000.

Adding the usual markups by dealers and repair services, it is probable that tv set owners paid out \$80,000,000 in 1954 to replace burned-out tubes with new tubes. How much was spent for replacement with rebuilt tubes (made by rebuilders from old tubes) is not known. RETMA has no figures on this business but believes it is substantial.

Production of tubes for replacement has followed the increase in sets in circulation. It appears from the RETMA data that from 5% to 10% of sets in use burn out picture tubes each year. So far, nearly 7,000,000 of the 33,000,000 receivers in use have required replacement tubes. Production of tubes for replace-

ment tubes.

How iong does a picture tube last? It was originally estimated that the life of a tube is 1,000 hours. However, this estimate has proved to be a minimum rather than a maximum. Some set owners have used their sets for five years with the same tube, operating 1,000 hours a year or more.

With the increase in the number

With the increase in the number With the increase in the number of stations and a greater choice of programs, it would be expected that in many areas of the country sets are operating more hours now than ever. In cities like Boston, St. Louis, Pittsburgh, Portiand, Ore, Indianapolis, Miami, Norfolk and Richmond, new VHF stations to be built will doubtless result in greater viewing activity. This should mean greater business in tube replacement sales.

Deserted 'Streets'

General Mills, an in-and-outer in ABC Radio's morning schemes, is on the out side again. Cereal outfit is dropping its three-a-week sponsorship of "Whispering Streets." the early a.m. soaper, on Feb. 28, reportedly to move some of its ad budget over to ty and ABC-TV's "Mickey Mouse Club" in the fall.

He fall.

Seeman Bros., which bankrolls the Tuesday and Thursday segments of "Streets," remains.

Keynote Award For Ethridge

Louisville, Feb. 8.

Mark F. Ethridge, publisher of the Courier-Journal and Louisville Times, will receive the 1955 Keynote Award of the National Assn. of Radio and Television Broadcasters. Vice-prez of WHAS, Inc., Ethridge will be the third man to receive the award, one of the top citations in the radio-ty industry. The two previous recipients have been David Sarnoff, and William S. Paley. Selection of the Louisville publisher was announced by Clair R. McCullough, chairman of the NARTB television board, and Henry B. Clay. chairman of the group's radio board.

Ethridge's award is in recognition of his work in reorganizing the old NAB during an internal crisis to 1938 which resulted from labor.

tion of his work in reorganizing the old NAB during an internal crisis in 1938, which resulted from labor problems and a dispute with ASCAP over the airing of music. Ethridge assisted in organizing BMI, music organization which still services stations as a source for music material. Ethridge served as NAB prez for several months until succeeded by former Louisville Mayor Nevilie Miller.

Keynote Award will be presented in Washington May 24 when Ethridge addresses the NARTB convention.

in Wash ridge ac vention.

Travers' New Post

Ore., Indianapolis, Miami, Norfolk and Richmond. new VHF stations to be built will doubtless result in greater viewing activity. This should mean greater business in tube replacement sales.

DODGE RIDES MUTUAL

For at least the next five weeks or so Mutual is benefitting from a scasonal advertising push by the Dodge Division of Chrysler.

'Automaker has inked into the radio web's 8 to 8:30 p.m. "muitimessage" strip.

DILL STANDS BY AS PROBE PENDS

wasnington, reb. 8.

Fortified with \$200,000 voted it last week to carry on its various investigations, the Senate Interstate Commerce Committee is planning to hire a new staff soon to follow through with hearings on the Plotkin report on network regulation.

regulation.

The committee will have the assistance of Former Sen. Clarence C. Dill, of Washington, when and if it decides that legislation is necessary to implement the Plotkin Report calling for greater regulation of the networks by the FCC. Committee Chairman Warren Magnuson (D.-Wash.) has asked Dill to make himself available to the committee in a consulting capacity in two or three months. Dill has promised to arrange his affairs to handle the assignment.

Scope of the inquiry was indi-

handle the assignment.

Scope of the inquiry was indicated when Magnuson said, in repleasing the Plotkin recommendations, that the "entire field" of broadcasting will be "fully explored" by the committee before it reaches final conclusions regarding to problems ing ty problems.

ing tv problems.

Magnuson emphasized that the Plotkin report, which directs the FCC to exert greater regulatory powers over the networks, particularly in the affiliation field, has not been taken up by the full committee and therefore cannot be regarded as having its senction. regarded as having its sanction. Stanton's Blast

The report, insofar as it concerns network tv, drew a hot blast from CBS prexy Frank Stanton, who has already called a meeting of his affilites tomorrow (Wed.) in N. Y. Many of the proposals, said Stanton, are "mistaken, impractical and unwise."

unwise."

"Television networking," said Stanton, "is precisely the kind of business where blind and unrealistic tampering with some of the parts can destroy the whole. It is, therefore, of the utmost importance that those who would consider restrictions on network broadcasting operations should be fully informed as to the workings of the industry and come to understand how it has been able to provide the American public with the-best radio and ty service in the world." radio and tv service in the world."

radio and tv service in the world."

If the Senate or the FCC "is inclined to give these proposals any weight," said Stanton, CBS and the other nets want to be heard. "We ask this right not only for ourselves," he asserted. "While our stake is large, the stake of the public is even larger. There are a

(Continued on page 46)

How'ya Gonna Service My Old Kentucky Home

(Radio-TV Editor, Louisville Courier-Journal)

Louisville, Feb. 8.
Television must surely be the only industry in history which has outstripped its own publicity department! The tradition has been that the tub thumpers were pioneers. In television they are back with the calliope.

I can't help but wonder whether my problems are universal, if so what others think might solve them.

Let us look at television and its relation to the newspapers of to-day. I can recall a time when VARIETY, like other trade papers, explored the defects in newspaper coverage of what was regarded as a competing medium. We got a lot of abuse from radio and its pundits because we paid little or no attention to tv and radio. That time seems to have passed.

Now more and more papers are Let us look at television and its

Now more and more papers are giving more and more space to tv. Many have found that their tv sec-Many have found that their it sections or pages are among the best read pages they publish. Many papers are using weekly listings, weekly highlights. Many are beging for usable features, story layouts and special material.

outs and special material.

Let us iook at the tv editor in an iniand town. He is budgetbound. He is many miles from New York or Hollywood. His paper will not send him to either coast more than once, or in the best places, twice a year for perhaps a week.

a year for perhaps a week.

He is expected to provide his readers with readable material once, twice a week or daily. He has competition. He can't use material from the general service bundles put out by networks or agencies because he cannot defend his boss using the same material his competitor uses or has used. If he doesn't have another paper in town he has an afternoon or a morning sister sheet. Management does not compete—but the working stiff does. He must have special stuff.

If he does not have competition

If he does not have competition in town but has a wide circulation he cannot follow the papers in nearby towns.

nearby towns.

His needs are more and more specialized. He needs features and GOOD pictures to liven up his more open space. He can't devote three pages to story lines for upcoming episodes in series. He must have interviews, offbeat features. He needs magazine type stuff because he is, after all, running a magazine, even if his material is in a newspaper. It usually is in a feature section.

Of course this is for his benefit

Of course this is for his benefit and that of his paper. But is it of

value to 'the network, the agency and the star? To listen to them it is.

Then how does he get his material?

terial?

He can use a wire service feature. But many shows are not universally carried. He cannot defend to his boss a story on "Hit Parade" if it is not seen in his locality. Also he has a kine problem. Top rated shows in one city are low rated shows in his because they are carried kine, opposite tough competition at late hours. His wire service can't be specialized.

He could buy a national feature. He finds the same problem. They go in for reviews of shows his people haven't seen yet. They do features on shows his people have never seen.

So in desperation, he turns to the agencies and the networks. He writes all this to them. He gets wonderful repiies. That, they teli him, is why they exist. Just ask and it shat! be given you.

and it shall be given you.

His paper can't send him to New York often enough. When he is there he gets perhaps a dozen interviews in a week's time. Some are outdated before he ever gets them in the paper. A certain percentage are duds and not worth using. The network and the agency can't produce the people he really wants to see wants to see.

Those Canned Obits

Those Canned Obits

So he gets an idea. He asks help. As a case in point, three weeks ago I wired a network I would like a feature on a certain star. I would like a picture of him as a chorus boy, as a vaudeville actor, in his present tv status and some of his plans for a new venture he has in mind. This morning I got the results. Three pictures, none identified as to time of life, and the canned obit which I already had.

Another case. Two weeks ago I

life, and the canned obit which I already had.

Another case. Two weeks ago I wrote an agency asking if I couid have a feature on how a certain phase of an unusual show was handled. With pictures. The reply was "certainly." It was, they said, an interesting idea. It has never been done. That is the last I have heard of that.

Or, a more interesting case, an idea I outlined to an agency some months ago. They appeared excited, but never get the thing set up. Every time I asked they put me off another week. The star was busy. They had been unable to get the layout done to their satisfaction. Last month the idea, with the pictures and with my questions answered, appeared in a national magazine. Obviously my idea was too good!

Meanwhile one or two agencies then fring in the stuff he wants

Meanwhile one or two agencies Meanwhile one or two agencies keep firing in the stuff he wants and asks for. He_knows he can depend on these boys and girls. He goes overboard on their shows. If he wants a special feature on a star he gets it.

goes overboard on their shows. If he wants a special feature on a star he gets it.

When he asks an agency or a network for a certain type story on a certain star he often gets the same treatment on some other star. They can't provide the guy he asked for. But they DO get it on some little stinker that is in danger of being cancelled. They use their wiles to get him to carry stuff on shows in which interest lags by the simple method of not giving him what he wants on the stars which are in the public eye. These stories the editor cannot defend to his boss.

Obviously there is an answer. The paper should establish a tv bureau in New York and Hollywood to get the stuff they want. It is just as obvious that few are going to do that.

My own recent suggestion to networks and agencies was that they set up a specialized service. Within reason a reporter and a photographer would try to provide for me the specialized stuff I wanted. Then after I had had a couple weeks' protection the material (Continued on page 46)

CBS' \$40,000,000 Lead in '54

CBS pulled away to some \$40,000,000 in excess of NBC during 1954 in the combined radio-tv Publishers Information Bureau billings sweepstakes. Whereas CBS-TV wound up 1953 only less than \$1,000,000 ahead of NBC, its total billings of \$146,222,660 in 1954 were more than \$20,000,000 ahead of National's. In radio, it was a matter of who lost less ground, but while CBS in 1953 was some \$17,000,000 ahead of NBC, last year it was \$20,000,000 ahead, reflecting a 13.1% decrease in billings compared with NBC's 24.7% drop.

Overall, total tv billings were a record \$320,154,274, a 40.7% jump over 1953, with the largest single increase that of ABC, whose 64.4% jump pushed its billings close to the \$35,000,000 mark. Accounting for the CBS lead was a 50% billings increase. In radio, the picture was dark, what with an overall 14.3% billings decline to \$137,641,169. 'Largest drop was NBC's, smallest was ABC with a 2.6% decrease. CBS pulled away to some \$40,000,000 in excess of NBC during

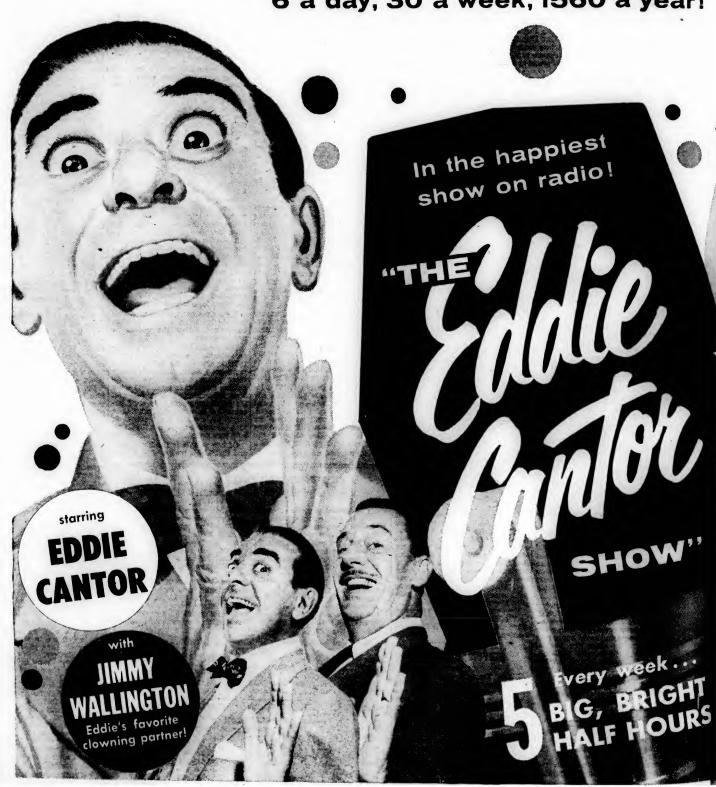
Tabulated billings follows

follow:		
RADI	10	
1954	1953	% Change
\$ 29.051,784	\$ 29,826,123	- 2.6
54,229,997	62,381,207	-13.1
20,345,032	23,176,137	-12.2
34,014,356	45,151,077	-27.4
\$137,641,169	\$160,534,544	-14.3
TELEVI	SION	
1954	- 1953	Chang
\$ 34,713,098	\$ 21,110,680	+64.4
146,222,660	97,466,809	+50.0
13,143,919	12,374,360	+ 6.2
126,074,597	96,633,807	+30.5
\$320,154,274	\$227,585,656	+40.7
	RADI 1954 \$ 29,051,784 54,229,997 20,345,032 34,014,356 \$137,641,169 TELEVI: 1954 \$ 34,713,098 146,222,660 13,143,919 126,074,597	RADIO 1954 \$ 29,051,784 \$ 29,051,784 \$ 29,826,123 54,229,997 20,345,032 34,014,356 \$ 23,176,137 34,014,356 \$ 160,534,544 TELEVISION 1954 \$ 34,713,098 146,222,660 13,143,919 126,074,597 96,633,807

The HOTTE

ZIV'S GOT 'EM AND YOU CAN BUY 'EN

6 a day, 30 a week, 1560 a year!



ST SPOTS in Radio!

HERE'S WHAT YOU GET!

WHOOPEE

MR. SPONSOR!

Put this big-time radio show to work for you now! Think of the merchandise you'll move, the money you'll make! The best spots in radio go the fastest, so call your local station today!

IF YOUR STATION HASN'T GOT CANTOR, TELL THE MANAGER TO GET IN TOUCH WITH ZIV QUICKLY! COMEDY!

★ You get

*You get

*You get the

COMEDY SHOW ever offered to local sponsors!

ZIV'S ANSWER TO LOCAL RADIO'S BIG NEED FOR BOLD, NEW PROGRAMS!

WHOOPEE MR. STATION OPERATOR!

Don't be caught without this BIG-DEMAND SHOW. You'll be selling people you've never sold before. You'll be pulling more business from your regular advertisers. You'll be taking over your competition's best customers!

61-minute spots every half-hour for single or participating sponsors!

YOUR MARKET MAY
BE CLOSING SOON.
MAKE SURE YOU'RE
"THE STATION WITH
CANTOR". ACT FAST!
WIRE, PHONE OR
WRITE, BUT
DO IT NOW!



ALDO ALDI SHOW With Joe Allegro, Al Marsilio and guests Producer: producer: Aldi Director: Don Luftig 45 Mins., Mon.-thru-Fri., 11:15 a.m.; 30 Mins., Sat., 11:30 a.m.

30 Mins., Sat., 11;30 a.m..
Participating
WATV, Newark, N. J.
N. Y.'s never had any extensive
live Italo video programming before. Just a few weeks ago, however, WATV, Newark, cracked a over, WATV, Newark, cracked a bottle of native port against the ayem bu'kheads and launched a whole block of stanzas in that tongue, and one at least partially in that tongue. The only one VARIETY felt qualified to review without reservations then was the in-part program, Aldo Aldi's, in which he jabbers in both English and Italian. A rambling-type affair in which Aldi's personality gets across v.ry well, the show runs as a 45-mnute weekday strip and as a Saturday half-hour.

WATV Italo programmers evi-

as a Saturday half-hour.

WATV Italo programmers evidently feel that their audience digs the same video hokum as any American viewer because Aldi's program is arranged in that same loose-jointed fill-the-time fashion as many low-budgeted morning shows for Anglo housemarms. He wanders through horseplay with would-be clown Al Marsilio, makes a telephone call or two to some lucky spaghetti eaters, interviews some musical guest and his home makes the whole of a seemingly large set. It's a variety show of sorts and, in portions viewed, showed no predeliction for that "household hint" type format, sorts and, in portions viewed, showed no predeliction for that 'household hint' type format, though there's no reason why Italian housewives shouldn't have some of that on WATV too.

The Aldi-Marsilio vis-a-vis came

Italian housewives shouldn't have some of that on WATV too.

The Aldi-Marsilio vis-a-vis came off okay when seen, but when Marsilio sidled up to a commercial for one of the Italo sponsors with a long, artificial ameche confab with said sponsor, in an attempt to be funny, he fell way short of the mark. He had the attributes of a par stooge but his solo antics were merely juvenile. Charming, however, was singer Joe Allegro. He integrated neatly with Aldi, both as an aid in interviewing guests and as solo artist.

Since Aldi is pitching part of his spiel in English it is assumed that he also wants to reach Italians and others) who aren't sharp in that tongue. Yet in introing both guests of last Friday (4) he failed to say in English (and maybe in Italian too) who they were. In one instance, with a femme, he assumed because she had been on the program before people would know who she was.

Mostly out of an academic interest, a portion of the preceding "Musical Moments." from 11 to 11:15 ayem, was surveyed. Though it was supposed to be all in Italian, emcee Edoardo Vergara and regulish to accommodate a guest performer who didn't speak much Italian. Nature of chatter and the living room setting had a pleasant intimacy. On the whole, the show was better regimented than Aldi's. Aurelio has a schmaltzy operatic quality and did "O Sole Mio" and another of that genre to appeal to first generation Italian-American homebodies.

TV TEEN TIME WITCHER T

BOB & KAY WITH EDDIE DOU-**Tele Follow-Up Comment**

effect in gravitating between sobriety and the staggers.

Handpicked cast carried through
with impact in Leora Dana as the
distraught girlfriend. Edward An.
drews as the brother and Walter
Matthau as the bartender. All the
well remembered highlight ingredients were there—the whiskey
bottle suspended from the window
and another hidden in the ceiling
fixture, the pitiable scenes at the
bar, the frantic attempt at peddling the "one-book novetist's
typewriter, the money in the sugarbowl intended for the maid, the
weekend in the country that didn't
come off, and most degrading of
all, the AA's bounceout from the
cafe after owning up to the theft
of a woman's purse.

With Montgomery back in action

With Montgomery back in action as an actor, he and cast gave evidence that, with sufficient time to exploit the story, they could have come across more effectively, since everything else fell into position.

Leave it to Gertrude Berg—that Molly dolly—to give thought and substance to a characterization in the Bronx-type groove. Leave it also to Alex Segal, who is never in such rare form as when he's reining a script that's to his taste, as distinct from what's thrust at him as a matter of routine by the Theatre Guild's "U.S. Steel Hour" on ABC-TV.

Last Tuesdav's (1) imaginative

Last Tuesday's (1) imaginative "Six O'Clock Call," authored by James Yaffe, showed Mrs. Berg in a true light as an actress who can underplay with the best of them

Robert Montgomery took a crack at Charles Jackson's "The Lost Weekend" on his NBC-TV "Presents" Monday (7) with mixed results. Inevitable comparison must be made with the film (from best-selling book) that brought Ray Milland his fattest role as the al-coholic. No 60-minute edition of the powerful celluloider can-be expected to do more than offer a surface replica of the personal AA saga, though the Adrian Spies adaptation caught most of the touching moments and Montgomery played the lead with telling effect in gravitating between so-briety and the staggers.

Handpicked cast carried through with impact in Leora Dana as the distraught griffriend, Edward Andrews as the brother and Walter Matthau as the bartender. All the well remembered highlight ingredients were there—the whiskey bottle suspended from the window and another hidden in the ceiling fixture, the pittable scenes at the bar, the frantic attempt at diling the "one-book novethst's" typewriter, the money in the sugarbowl intended for the maid, the weekend in the country that didn't come off, and most degrading of all, the AA's bounceout from the eafe after owning up to the tof a woman's purse.

With Montgomery back in action as an actor, he and cast gave evi-Fine show in every department including the technical credits

Despite a good lineup of names, "Colgate Comedy Hour" wound up as only mediocre entertainment on last Sunday's (6) NBC-TV stanza. One of the basic flaws of this session was its formlessness. While tight, continuity is not an essential to a vaudeo layout, some routining is necessary. This show, which originated from several cities, had a grab-bag crudity that permeated the whole production.

originated from according to the whole production.

Spike Jones' troupe teed off the show with its usual type of musical mayhem. The group's circus antics, raucous noises and zany garb, including trick drooping trousers on one of the sidemen, has some slapstick appeal, although the comedy seemed to be applied with a mechanical zest on this show. Jones' act, in any case, is

tailored for a juve audience. All the more surprising, therefore, that the vocalist with the troupe, Helen Grayco (Mrs. Spike Jones), Helen Grayco (Mrs. Spike Jones), decided to do two sexy blues numbers which might even be in questionable taste at a far later hour in the evening. The tunes were "Don't Freeze on Me" and "Teach Me Tonight," both of which were delivered with clear implications. Miss Grayco registered as a solid performer with considerable vocal savyy.

In the comedy department, Paul

In the comedy department, Paul Gilbert was fair in a long gab-and-song patter about an automatic clothes washer. The material did not justify the length of this routine, particularly since Gilbert delivered it with a one-note repetitiveness.

tiveness.

The show had several high spots in Nat (King) Cole's songalog, Bobby Van's hoofing and Senor Wences sock ventro-juggling parlay. Even this talent suffered from the show's hop, skip and jump quality. Another interesting feature on the show was a pickup from a jai alai match in Tijuana. Enough was shown to indicate the terrific speed of the game which, however is not particularly well adapted for the video cameras.

Gordon Jenkins batoned the studio orch competently. Herm.

Ed Sullivan got around to a trib-Ed Sullivan got around to a trib-ute to Columbia pix on Sunday's (6) rendition on CBS-TV. Sullivan made it evident that this pic firm has a long and distinguished his-tory in films, and with Sullivan's frequent mentions of Harry Cohn, it made the studio look like a one-ment enterprise. man enterprise.

it made the studio look like a oneman enterprise.

Most of the films shown by Sullivan during the session are fondly
remembered by the customers who
have been around long enough.
There were brief glimpses of Clark
Gable and Claudette Colbert in
"It Happened One Night." Gary
Cooper and Jean Arthur in "Mr.
Deeds Goes to Town." Rita Hayworth in "Gilda." "From Here to
Eternity." "Born Yesterday." "Caine
Mutiny" and "Waterfront" and
some excellent publicity on Col's
forthcoming "Long Gray Line"
with live trailerizing by Maureen
O'Hara. Most of the oldies are
remembered fondly, but to the new
generation of filmgoers the segment meant very little. With no
background as to plot and the incompleteness of the segment, many
of the youngsters must have wondered what it's all about. In "Mutiny" and "Waterfront" there were
shown peak moments, but without
extensive background, they carried
ittle force.

The live sections had an interesting setup with Eddie Fisher

Ittle force.

The live sections had an interesting setup with Eddie Fisher, Marge & Gower Champion and Teresa Brewer topping the roster. Fisher made a deep impression with his medley of Jolsoniana, and a rendition of "Man Chases Girl" with Debbie Reynolds on the background voice. ground voice.

ground voice.

Miss Brewer doing a couple of standards from the still unreleased "Three for the Show" also stirred up a lot of applause. The most picturesque segment was Marge & Gower Champion in excellent terping with handsome production background.

Jose.

It was interesting to watch Dr.
Lyman Bryson and his guest on
last Sunday's (6) "Lamp Unto My
Feet," Dr. Liston Pope expand so
greatly on Clair Roskam's playlet
"As The Twig Is Bent." The 10minute drama, following the usual
format restrictions of the CBS-TV
pubserv stanza, painted three
often implausible, shadeless characters. However, their actions
seemed designed only to convey
symbolically the nature of bigotry,
and as such the playlet had loads
of dramatic zing.

John Beale played an upper-

of dramatic zing.

John Beale played an uppermiddle class father who turned
away from his door on the day of
his daughter's birthday party a
small boy. Whether it was for
color of skin, religion or for social-economic inferiority was carefully never told, rather than restrict the bigotry to a type. Viewer got the feeling it was an abomination no matter what kind of
prejudice. After turning out Willy
whose back only is seen', Beale
lied to his daughter and his wife.
When he was discovered, he chose lied to his daughter and his wife. When he was discovered, he chose to rationalize his actions; when that clicked like the Nautilus without the atom, he told his daughter, Bonnie Sawyer, that she was wrong, that she was wrong, that she was guilty because she had invijed Willy, Finally, he bought her off with the promise of a new bicycle. Beale's CBS-TV, which rarely falls short real wife, Helen Craig, played the

CETTE
With Bob Murphy, Kay Westfall,
Art Van Damme Quintet, Joe
Gallicehlo orch
Exce Producers: George Heineman, Dick Johnson
Producer-Director: Dave Waters
75 Minutes: Mon.-thru-Fri., 12:45

Taking its cue from the parent web's daytime magazine formula, NBC-TV's WNBQ has merged a couple of long-standing strips couple of long-standing strips into a souped-up departmentalized femme-slanted display that could well be tagged "Noon." Revamped format is a combination of Bob Murphy and Kay Westfall's long-running interview (clambake and chef Eddie Doucette's culinary lectures, with the Art Van Damine Quintet and Joseph Gallicchio and the house band thrown in four added spice. It's a nicely tooled video grabbag that should find favor with the women folk.

As before, Murphy and Miss Westfall make with the chatter and conduct the guest interviews. Visitors on show viewed (1), a traffic expert with an intriguing mockup

tors on show viewed (1), a traffic expert with an intriguing mockup of a model city and a beekeeper complete with a buzzing hive, were about par for the daytime course. Fitting new gadgets include a news report by Murphy and a weather roundup by the distaffer, Doucette's cooking demonstration is an in-and-out routine woven through the 75 minutes, hardly the best way to get the "lesson" across. Between times the studio orch

best way to get the "lesson across.

Between times the studio orch
and the Van Damme group take
over for the musical pacechangers.

Musical additions and the fancy
new set make this a lush local
outing.

Dave.

BELFAST POP TIME
With Don Sherwood, Patsy Speer,
guests
Producer: Bill Anderson
Director: Tom Weatherwax
30 Mins., Sat. 5:50 p.m.
BELFAST ROOT BEER
KGO-TV, San Francisco

Latest bid for teenage attention, nd one of the few live ty shows and one of the few live tv shows to begin here in some months, Pon Time offered Don Sherwood, who does various daytime disk jockey stints for KSFO, as a soda jerk host behind the counter of a soda fountain in which a jukebox plays records and guests sit at the counter and a teenage audience sips sodas (or root beer) in the background.

Guests on the opening show were singer Mel Torme, disk jockey Russ Coglin and a youngster from San Francisco State College, Jack Perrera. Sherwood played three disks and called for comments from the guests. Patsy Speer, who acts as Sherwood's girl Friday on the Saturday show, did a baton twirling bit to Perry Como's 'Ko Ko Mo' and Torme mouthed the words and pantomimed the vocal to his own Coral disk of "All of You."

As a personality showcase for Sherwood, this show will develop into a pretty solid half-hour once the initial loose ends are tied together. As a pop music show it is a complete misnomer.

a complete misnomer.

The camera work was badly cordinated with the camera frequently on the wrong person.

A show which does not play records all the way through is in a weak position to make a bid for importance in the pop music field which this package is attempting to do here. There should be a device worked out for inclusion of more disks if this effort is to continue and if Sherwood is to be built up as a pop d.j., some care should be taken that he should not be topped by a guest with superior knowledge in the pop field as Coglin did twice to him on the opening show.

On the plus side, Sherwood is a

On the plus side, Sherwood is a casual, easy going m.c. Rafe.

part of an angered but actionless

mate.

Dr. Pope, Dean of Yale Divinity School, and Bryson thereafter dissected "Twig," from it punching home facts re bigotry. Building their case intelligently, although sometimes seeming to read things into the capsule drama that weren't there, they logically traced the cause of prejudice to the pocketbook. They decided that now the child was "infected by poison," that the problem was it felt by the child as it was by the parents yet the sensations of the father's ire and the mother's complacency were finally transmitted to the juve.

This session had impact and fol-

New Telepix Shows

PASSPORT TO DANGER
With Cesar Romero, Lita Milan,
William Ching, Dan Seymour,
Lyle Talbot, Maria Palmer,
others
Producer: Hal Roach Jr.
Directors: Sobey Martin, Erle Kenton, Roy Kellino, others
Writers: Robert C. Dennis, Donald
S. Sanford, William Tunberg,
others

39 half-hours Distrib: ABC Film Syndication

"Passport to Danger," which be-fore ABC Syndication picked it up fore ABC Syndication picked it up was peddled by Hal Roach Jr. under the title "Diplomatic Courier," is another adventure series that goes off the beaten track only in the designation of its central character, who works as a diplomatic courier for the U. S. Job is a springboard from which Cesar Romero, as the courier, walks into various spy and intrigue situations. Aside from this slight twist, however, "Passport to Danger" falls into the familiar mold with little in the way of tight writing or direction to distinguish it from the rest.

to first generation Italian-American homebodies. Art.

TV TEEN TIME With Ron Drake, emcee Producer: Ron Drake Director: Ray Schwarz 30 Mins., Mon.-thru-Fri., 5:30 p.m. WHP-TV, Harrisburg.

Producer and host, Ron Drake, introduces this showcase for young talent as "The Greatest Teenage Show on Television." Show got off to a fast start with a better than average tap routine by Alice Williams and was followed by a marimba solo by Joanne Davis. Gal had everything, personality plus, technical know-how, etc. Patty Shuff, vocalist, was next, with socko rendition of "Mr. Sandman." Male vocalist, Bruce Brown, was impressive with his version of "Loveliest Night of the Year."

Another dancer, Wanda Hildebrand, was fine with a rhythm tap, followed by a "Teentime Tiny Tot." seven-year-old Patty Shoyer, toling a terrif job no "It Cant Give You Anything But Love." Final act was a real rhythm-rouser, Gene Oyler and a Johnnie Ray styling of "Orange Colored Sx.," Guy had punch galore and displayed some real showmanship.

Talent rotates on this cross-theboard show, with different acts every day from high schools in the Harrisburg area. Host Ron Drake interviews each act from desk and the ad lib byplay sparks the show and sets the tempo for the whole delightful revue. As a special feature from time to time, Drake presents High School Bands, Choirs and Dance Bands, Kudoes go to director Ray Schwarz for his excellent staging, lighting and camera work.

One of the kear Romero, as the courier, walks into various spy and intrigue situations. Application of the U. S. Job is a springboard from which Cesar Romero, as the courier, walks into various spy and intrigue situations. Application of the U. S. Job is a springboard from which Cesar Romero, as the courier, walks into the designation of its central character, who works as a diplomatic courier, who works as a diplomatic curier for the U. S. Job is a springboard from which Cesar Romero, as the courier, walks into the designation of its central character, who works as a diplomatic curie

one, but neither is it likely to take a beating. It's a par-for-the-course outing, with the fact that it's bet-ter produced than the made-in-Europe variety standing moet in its favor. Chan.

GUY LOMBARDO SHOW
With Lombardo and orch; Carmen
Lombardo, Liebert Lombardo,
Kenny Gardner, Bill Flannigan,
Toni Arden
Produced by: Guy Lombardo Films
Prod.-Dir: Herbert Sussan
30 Mins.
Distributed by: MCA-TV
Sweetest music this side of
heaven are the residuals this
series will pour into the coffers
by Guy Lombardo over the years.
Timeless in their general appeal,
these films will be playing the ty
time long after he has put away
his balon. his baton.

his baton.

For more than a quarter century Lombardo, his three brothers and the rest of the Royal Canadians have been regaling nite clubbers, leg shakers, jukers and assorted devotees of his type of sweet music and if their popularity has waned it isn't noticeable. In this footage of celluloid and thousands of more to commend the commendation of more than the season of the commendation of the commendat

waned it isn't noticeable. In this tootage of celluloid and thousands of more to come, the Lombardos will dish up what has been avidly devoured since the first toot from the sax section. No tricks or fancy licks, just solid sending that falls easily on the ears and jogs the urge to let the leather fly.

The oldies will be coming around, the likes of "Little Girl" and "My Gal Sal," but the Lombardo style makes them nostalgically pleasant. To vary the pattern of straight musicianship, Lombardo brought on Toni Arden as guestar, ehatted with her about music and then put her in front of the band to sing an old favorite of hers, "Sorrento." She banged it across in great style. There was also the inevitable medley of ballets written by Carmen. Camera shots of the band were panned mostly to the saxes, the outfit's cornerstone.

Much of the filming, it was apparent.

Much of the filming, it was apparent, was shot in the Roosevelt Hotel in N. Y., where the Lombardos have been a fixture.

Helm,

Wednesday, February 9, 19

STAR TONIGHT
With Jacqueline Holt, Kevin MeCarthy, Fred Stewart, Joanna
Roos, John Connell, others
Producer: Harry Herrmann
Director: Alra Anderson
Writer: Chester Hadley
30 Mins., Thurs., 9 p.m.
BRILLO MFG. CO.
ABC-TV, from New York
(J. Weiter Thompson)
"Star Tonight" is one of those
laudabie ideas—the spotlighting of
an unknown thesp in his (or her)
first starring role backed up by
better-known players. The tendency on the part of the producers
in this case the J. Walter Thompson staff is naturally toward
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tin this case the J. Walter Thompson staff is naturally toward
ency on the part of the producers
to the series proved anything, it demonstrated that a stariet without
the proper vehicle isn't going to
bowl over anyone, in fact can be
made to look bad without a good
script.

Jacqueline Holt was the youngster starred in this one, and she
gave an extremely competent performance. Yet, the entire effect
was wishy-washy, the fault lying in
a soap-operaish story by Chester
Hadiey. To be sure, Miss Holt's
competence was more mechanical
than emotional—she handled her
lines easily and delivered a difficult part smoothly, but that was as
far as her performance went.
There was little characterization,
little in the way of conviction.
Perhaps she might have done better with another script, perhaps
not. But this points up the fact
that without good vehicles, the efforts of the aspirants will pretty
much go to naught.
Miss Holt was cast as the bride
of Kevin McCarthy, an alcoholic

that without good vehicles, the efforts of the aspirants will pretty much go to naught.

Miss Holt was cast as the bride of Kevin McCarthy, an alcoholic who's been on the wagon for six months but bounces off it when they visit her parents. From that point on, it's all frenetic, as he shocks her stald parents, beats up her old boyfriend and gets himself arrested, while she stands by himself arrested, while she, stands by him all the way. Ending was a case of plain telegraphy, asshe stages another drunk scene but she discovers he hasn't even opened the bottle but did it for her sake. McCarthy got in a couple of good drunk scenes, while Fred Stewart and Joanna Roos were the properly was good in a briefie as the boyfriend.

Production, staging and direction was good to the Mr. Testif

friend.

Production, staging and direction values were par for the JWT staff throughout. That dressing room shot introing the star to a background of lush violins could be cut. though. Brilio commercials were excellent.

Chan.

were excellent.

TV AUCTION
With Jack Thayer, Jack Nowicki
Combo. "Col." Irving Lewis, Betty Thomes, Iris Lindfors
Producer: Bill Weatherford
Director: Bob Farnacci
90 Mins.: Sun., 1 p.m.
Participating
WTCN-TV. Minneapolis
Offering a new offbeat and novel
tv selling wrinkle for this area, "TV
Auction" undoubtedly stacks up as
an inexpensive and remunerative
once-a-week 90 minutes' air show
for WTCN-TV. It possesses little
or no entertainment or educative
value, yet is likely capable of enlisting not only many sponsors, but
also a large audience of bargain
seekers. In the aforegoing respect
it's somewhat similar to tv bingo
on which three Twin Citles' video
stations now are cashing in. For
a tv station it's akin to a newspaper's advertisements which may
not afford any enlightenment, but
which have a large reader following.
Licensed exclusively in the Twin
cities to WTCN-TV by its owners

loving.

Licensed exclusively in the Twin Cities to WTCN-TV by its owners, the show ostensibly auctions off over the air and visibly various merchandise. Gimmick is for local merchants to become members of the "TV Auction Ciub" for a fee. These members' merchandise is put up to viewers for saie. The viewers desiring to buy send in their bids by postal card, with the highest bid supposedly taking the item.

highest bid supposedly taking the item.

In order to be an eligible bidder, however, the tv prospective buyer must have made a purchase at a participating store where for each dollar spent he received an equal amount of "tv bucks" that may be used to help defray the cost of any item. Non-member stores, manufacturers and distributors also may have their goods sold on the show, but they have no "tv bucks."

Jack Thayer, one of WTCN-TV's ace staffers, conducts the "auction." He's a personable young man, giib with the tongme and hemakes good splels in displaying, describing the merchandise on sale sand telling about its merits and its regular sales price and the price at which the bidding will start. Two pretty models help display the goods before the camera and give the proceedings some decorative qualities.

de by the fact that it's an actual fredit from a lourse through which the henroiled viewers can earn a half redit from the university.

Discourse viewed (16) dealt with the British parliamentary system dit was an interest-holding wrapup. Aside from his intimate nowidege of the subject. Finer has the bigleague professorial tanked to salve they be subject. Finer has the bigleague professorial tanked to salve the bigleague professorial tanked to salve the salve to the wastract to the personnal telegration with the salve the salve from the university.

Browned (16) dealt with the British parliamentary system dit was an interest-holding wrapup. Aside from his intimate troop wrapup. Aside from his intimate the project. Finer has the bigleague professorial tanked to salve the salve the salve from his intimate the project. Finer has the bigleague professorial tanked from his intimate the project. Finer has the bigleague professorial tanked from his credit from the university.

Browned (16) dealt with the troop division to the show an interest holding warpup. Aside from his credit from the university.

WHO SAID THAT?
With John Daly, emcee; Bob Considine, James C. Hagerty, Pat Carroll, Wally Cox; Durward Kirby, announcer
Producer: Ann Gillis Director: Eddie Nugent 30 Mins.; Wed., 9:30 p.m.
W. A. SHEAFFER PEN CO.
ABC-TV, from New York
(Russell M. Seeds)
Simplicity has its victure ospecia.

Simplicity has its virtues, especially in panel shows, but it also has its drawbacks, one of which is that it breeds repetitiveness. With "Who Said That?" it's the draw-back that's most apparent. Pro-

who said Inat? It's the draw-back that's most apparent, Program, comprising merely a string of questions with nothing to tie them—logether except that they concern quotes made during the past week, suffers from an extreme case of repetitiveness that's likely to break down into monotony at any given moment.

It's to producer Ann Gillis' credit, then, that the first show remained for the most part lively and entertaining — to her credit through her choice of panelists. Bob Considine's the permanent member of the panel, and for the kickoff, the rest consisted of comedienne Pat Carroll, Presidential press secretary Jim Hagerty and comic Wally Cox. But Miss Gillis may not always be so fortunate, and where-the basis for a show's success rests more on the charms of its guests than on its own merit, then it's treading dangerous ground.

Even so skilled a moderator as John Daly had trouble keeping

charms of its guests than on its fown merit, then it's treading dangerous ground.

Even so skilled a moderator as John Daly had trouble keeping things moving on the kickoff. In his attempt to liven things up, he strained a bit at the leash. So did Miss Carroll, who was warm and personable when she didn't try to insert bits of business, and Cox, who though he completely broke up the show at times, was evidently trying too hard. As to the questions, they were toughles, and the panei, especially Considine, did pretty well. There were some planted items relating to quotes by the President, his visitors and Government officials, that were were duck soup to Hagerty, and a couple that concerned Considine directly. Though obviously planted by design, their presence didn't seem quite cricket.

Slotting of the show into the Wednesday-at-9:30 period by ABC and Sheaffer, incidentally, marks a further degeneracy of the high hopes the web held for Wednesdays. After "Disneyland," on which the web placed hopes that it might build a solid program structure, it's one situation comedy (Stu Erwin, which has a weaker rating picture this year than in its old Friday-at-7:30 period), another the web shows are hardly of the calibre to retain that "Disneyland" audience ail night long.

LIVE AND LEARN

LIVE AND LEARN
With Dr. Herman Finer
Exce Producer: George Heinemann
Producer: Charles Hunter
Director: David Barnhizer
30 Mins.; Sun., 10 a.m. Sustaining WNBQ, Chicago

If WTTW, city's upcoming educational station, can come up with a lecturer with the tv finesse of Dr. Herman Finer who's conducting this WNBQ course, its future Dr. Herman Finer who's conducting this WNBQ course, its future should be rosy. It's a big challenge to expect the Sunday morning dialers to set aside the Sunday comies to pay heed to a talk series with the hifaluting title of "Governments and Human Relations." But this, gib Chicago U. political science prof seemingly has just the right unstuffy approach and dry wit to carry off the assignment.

Project is undiluted collegelevel material with no attempts to sugarcoat it with "entertainment" values. That possibility is precluded by the fact that it's an actual formal course through which the enroiled viewers can earn a half credit from the university.

Discourse viewed (16) dealt with the British parliamentary system and it was an interest-holding wrapup. Aside from his intimate knowledge of the subject, Finer has the bigleague professorial knack of spicing the lectures with those anecdotal tidbits that keep attention alive. Even more importantly, he knows how to reduce the abstract to the personnal level.

Scholarly venture won't knock

THE SHOW OFF
(Best of Broadway)
With Jackie Gleason, Thelma Ritter, Carleton Carpenter, Cathy
O'Donnell, Alice Ghostley, Russell Collins
Producer: Martin Manulis
Director: Sidney Lumet
Adaptor: Ronald Alexander
60 Mins., Wed. (2), 10 p.m.
WESTINGHOUSE
CBS-TV. from New York (cojor)

CBS-TV, from New York (coior)
(McCann-Erickson)

CBS-TV, from New York (color)

(McCann-Erickson)

The years have worn thin George
Kelly's saga of the, North Philadelphia blowhard which, under the
title of "The Show Off," convulsed
Broadway audiences back in the
late '20s. Revived by CBS-TV last
Wednesday (2) as a Westinghousesponsored "Best of Broadway" tint
special, with Jackie Gleason in the
lead roue, it was pretty feeble
stuff. Without Gleason to liven
things up, it would have been a
trying experience, indeed.
Perhaps basically the fault hes

trying experience, indeed.

Perhaps basically the fault hes in the fact that, since the initial emergence of the Kelly comedy, the idea has been improved upon and given so much more meaningful nuances in variations on the same theme over the past 20 years. By contrast, the Kelly version of the blustering showoff is shallow and superficial. Gleason himself tried to vest the role—and to some extent succeeded—with all the proper shadings, but it wasn't enough to show up the "Show Off" for what it really is today.

All of which pinpoints anew the

for what it really is today.

All of which pinpoints anew the wisdom of investing the kind of coin Westinghouse is splurging in this one-a-month series for reviving such outmoded material. True, last month's "Arsenie and Old Lace" came off with singular success, but on the whole these "Best of Broadway" reincarnations reveal themselves as lame material in an era when the present crop of tw dramatists generally have been making notable strides and sparking the spectrum with fresh, alive and pungent contributions frequently on a part and even superior to Broadway legit entries.

Thelma Ritter, in the role of

perior to Broadway legit entries.

Thelma Ritter, in the role of Gleason's mother-in-law, demonstrated anew her fine capabilities (somehow she can't give a bad performance) but it was a tough struggle—and the uneven direction didn't help matters much. In other major roles Cathy O'Donnell, Alice Ghostley and Carleton Carpenter tries valiantly to bring their characterizations into sharp focus.

The livingroom setting, circa 1929, which captured the period with remarkable fidelity, was one of the show's more meritorlous achievements.

Rosc.

MAN OF THE YEAR
With Richard Heffner; Dr. Irwin
Guernsey, Lillian Ashe, Benjamin Fine, guests
Producer-writer: Heffner
Director: James Elson
30 Mins., Sat., 1 p.m.
Sustaining
WRCA-TV, New York
"Man of the Year," originally a
one-shot annual event on NBC-TV,
has been turned into a weekly public service series on the web's flagship, WRCA-TV, by the simple expedient of naming a "man of the
year" for a particular year in the
American past. As evolved by
Richard Heffner, the show's producer - writer - host - lecturer, the
selection is keyed to the present
via his past influences, and following a biographical lecture on the
man and inst times by Heffner, a
panel takes over his contributions
and influences on contemporary
times.
Such, for example was the case

e panel takes over his contributions and influences on contemporary times.

Such, for example was the case last week for the "Man of the Year" for 1837, educator Horace Mann, whose contributions to the principle of "education for ali" was lucidly detailed by Heffner with a look at his success in terms of today's educational facilities apprising Dr. Irwim Guernsey (a teacher at De Witt Clinton High in the Bronx and one of Heffner's old instructors), United Parents Assn. Drey Lillian Ashe and New York Times education editor Benjamin for the ter schools, more of them, more teachers and more pay.

On the basis of the show caught, the series shapes as an okay pubservice entry. Heffner's biographical-historical analyses are excelient, though visually they could be built somewhat through the freer use of film or even stills of the art of the time he's discussing. When it comes to the panel, it becomes a matter of people with an axe to grind, and unfortunately, the same axe. A little diversity of opinion of the might liven things up a bit and possibly present some interiesting if not provocative angies to the discussion. As it stands, it's and possibly present some interiesting if not provocative angies to the discussion. As it stands, it's no still with the providence of the panel of the providence of the provid

THE WOMEN (ORIGINAL BROADWAY CAST)

(ORIGINAL BROADWAY CAST)
Comedy drama in three acts (12 seenes)
by Clare Boothe presented by Max Gordon at & Eistel Barrymore Theatre, N.Y.,
Dec. 28. '36: staged by Robert Sinclair;
sets by Jo Mielziner: 83.30 top.
Jane Sylvia (Mrs.
Howard Fowler) Ilika Chase
Sylvia (Mrs.
Howard Fowler) Ilika Chase
Billia (Mrs.
Howard Fowler) Ilika Chase
Gillia (Mrs. John Day) Adrienne Marden
Edith (Mrs. Phelps Potter) Phyllis Povah
Mary (Mrs. Stephen Haines)
Margalo Gilmore
Mrs. Wagstaff Eithel Jackson
Olga Ruth Hammond

Olga Ruth Hammond
Olga Ruth Hammond First Hairdresser Mary Stuart
Second Hairdresser Jane Moore
Pedicurist Ann Watson
Euphie E'oise Dennett
Miss Fordyce Eileen Burns
Little Mary Charita Bauer
Mrs. Morehead Jessie Busley
First Saleswoman Doris Day
Second Saleswoman Jean Rodney
Head Saleswoman Lucille Fenton
First Model Beryl Wallace
Third Saleswoman Martina Thomas
Crystal Allen Betty Lawford
A Fitter Joy Hathaway
Second Model Beatrice Cole
Princess Tamara Arlene Francis
Exercise Instructress Anne Hunter
Maggie Mary Cecil
Miss Watts Virgilia Chew
Miss Trimmerback Mary Murray
A Nurse Lucille Fenton
Lucy Marjorle Maln
Countess de Lage Margaret Douglass
Miriam Aarons Audrey Christie
Helene Arlene Francis Sadie Marjorie Wood
Sadie Marjorie Wood
Cigaret Girl Lillian Norton
`

THE WORLD WE WANT
With Helen Hiett Waller, others
Producers: Mrs. Waller, Richard
Tobin
Director: Ralph Giffen
30 Mins., Thurs., 7 p.m.
WOR-TV, N.Y.

This is the third season for "The World We Want" and it continues as an okay educational effort. Show is presented in co-operation Show is presented in co-operation with the N.Y. Herald Tribune School Forum, which brings foreign studes to this country for an o.o. of the U.S. Four of the studes are then brought to the tv panel for a gabets on their impressions moderated by Helen Hiett Walier. The theme of the series, Rodgers & Hammerstein's "Getting To Know You." excellently sums up its purpose. Incidentaily, producers ought to get a new disking of the tune. On the show caught Thursday (3), the platter seemed out of kilter.

of the tune. On the show caught Thursday (3), the platter seemed out of kiiter.

Topic on the Feb. 3 stanza was "Do American Children Have Too Much Freedom?" Paneiists were students from Pakistan (girl), Nigeria (girl), Korea (boy) and Finland (girl). It wasn't much of a debate but it gave a good insight to what youngsters from abroad think of the American way of life. For example, the gal from Pakistan, who dominated the sesh, went all out for "arranged marriages" as against "iove marriages." It's doubtful if she made any friends among the femme teenage viewers with that crack but it was her view and she stuck to it.

Mrs. Waller did an okay job in

Mrs. Walier did an okay job in keeping the youngsters' tongues wagging.

PLAY MARKO
With Bob Russell
60 Mins., Sat. 8 p.m.
FOOD FAIR, INC.
WFIL-TV, Philadelphia
Chain store sponsor familiar
with the lure of the coupon and
the free sample is banking on loot
to win out over entertainment"Play Marko." bingo variant, is in
the local 8 p.m. Saturday slot to
do battle against Jackie Gleason.
Game is played on cards obtained
at Food Fair stores. Rules printed
on the back are retold by Boh
Russell. A numbered ping pong is
propeiled by a biower out of a
chute from what looks like a popcorn machine. Russeil calis the
numbers and letters and then
hands them to a "Miss Marko" who
makes it official by repeating and
transcribing them on a typical
bingo board. When the viewer
playing at home has the numbers
which fill a straight or diagonal
line he calis the studio.

Russell, who emcees the "Miss
America Pageant" with such

which fill a straight or diagonal line he calis the studio. Iline he calis the seemingly overwelmed at the thought of a "Marko" winner as he answers the wall telephone. Iline he calis the hought of a "Marko" winner of the bell. His replies are marked with such homey colloquials as "Why bless your heart!" Maybe Russell is familiar with the graph-excelled he will be a studio of the calis the studio of the calis the studio of the s

THE WOMEN

(Producers Showcase)
With Shelley Winters, Paulette
Goddard, Ruth Hussey, Mary
Astor, Nancy Olson, Mary Boland, Valerie Bettis, Cathleen
Nesbitt, Bibi Osterwald, Pat Carland, Valerie Bettis, Cathleen
Nesbitt, Bibl Osterwald, Pat Carroll, Nita Talbot, Paula Laurence,
Jada Rowland, Mary Michael,
Nan MacFarland, Sybil Baker,
Paula Bauersmith, Helen Raymond, Jeanne Murray, Sara
Mead, Agnes Doyle, Lennie
Dunne, Brett Somers, Frances
Woodbury, Sandra Church
Producer: Fred Coe
Guest Producer: Max Gordon
Director: Vincent Donehue
Adaptation (of Clare Booth Luce
play): Sumner Locke Elliott
Musical Score: Harry Sosnik
90 Mins.: Mon., 8 p.m.
RCA, FORD
NBC-TV, from N.Y. (color)
(Kenyon & Eckhardt)
As star-studded a femme contin-

As star-studded a femme contingent as tv has ever poasted, aided and abetted by a miniature Ft. Knox production bankroll to insure ail the technical perfections and staging refinements couldn't pre-vent Monday night's (7) "Producers Showcase" 90-minute presentation of "The Women" from scoring a missout.

It's been 18 years since Max

Gordon initially introduced Clare Booth Luce's so-cailed "sociologi-cal satire on the female of the

cal satire on the female of the species." to Broadway audiences, where it enjoyed a two-year run, with a subsequent film-career. It's difficult to believe that standards could change so swiftly, yet in viewing this 1955 video adaptation by Sumner Locke Elliott, there seemed little psychological merit or entertainment vaiue in watching the high-voltage entourage of brittle, feline and utterly worthiess femmes spout platitudes and saccharine-coated viciousness.

Even in terms of spectaculars, a casting parlay comprising Sheiley Winters, Paulette Goddard, Ruth Hussey, Mary Astor, Nancy Olson, Mary Boland and Vaierie Bettis (not to mention such other show biz staiwarts as Cathieen Nesbitt, Bibi Osterwald, Pat Carroii, Paula Laurence) is super-charged with video marquee value. Thus it's all the more surprising that among this vast assemblage of able performers not one seemed capable of bringing to life a single character, or creating any sympathy, understanding or feeling for these superficial gold-diggers.

Beautifui clothes horses, all, avishly bedecked, amid stunning surroundings as they played the N.Y.-to-Reno circult, but ail performing as well-trained puppets. Not that the fault iay entirely with the cast, for it may well be that the characters were too cold for them to penetrate and the satire too broad for them to get a hold on. Perhaps within the confines of a more sophisticated Broadway audience. Miss Luce's comedy could still be played for laughs, or even pull a tear of two in its occasionai emotional moments. But as video fare all was lost amongst the spiendor of the trappings. Jewels and gowns and the utterly fantastic bathroom scene—with Miss Sheliey taking her bubble bath while bedecked in her baubles—seemed to get top production attention and dulied all other creative effort. Dressed up in NBC-RCA compatible color, this became even more glarlng.

Miss Winters in the role of Crystal Allen, who led the gold-digging, husband-stealing pack, gave at best a stock performance of—a sterootype. Paulette Godda

a more believance character.

Tint has certainly been seen to better advantage on previous spees, for the lighting on some of the sets seemed to wash out the color from the gowns and faces unless the principals were front center.

"Producers Showcase" continues "Producers Showcase" continues to present an interesting contrast in commercials. The visual Ford displays and the attending gab are a miniature refreshing production in themselves; they're spright and gay without losing any of the sales impact. On the other hand, the RCA plugs built around Vaughn Monroe and a bevy of teenagers (RCA seems to think the kids have the final okay) are stilted and studied. Rose.



So There You Are

And there he is, right where he belongs, in the TOP TEN and getting bigger every week.

The George Gobel Show on the evening of January 8 was seen in 13,184,000 homes, according to the latest Nielsen Reports.

You can't very well call him Lonesome George, either — he's surrounded by friends from NBC. Of the ten evening programs that drew the greatest audiences, NBC has six—twice as many as the second network. One of them was the Max Liebman Spectacular "Good Times," which reached 12,596,000 homes to maintain the consistent Top Ten ratings that the NBC 90-minute color shows are achieving.

And the highest rated show of all during the two week period was an NBC Special Event—the Rose Bowl Game. This New Year's Day feature won a rating of 55.5 and was seen in 17,072,000 homes—the largest audience ever to witness a sports event.

In the daytime the pattern was the same . . . impressive new achievements by NBC shows. Pinky Lee's latest rating is 15.6, highest in its history; World of Mr. Sweeney scored 11.3, in its first Nielsen rating; Modern Romances reached 10.9, another peak mark. In all, 6 NBC daytime programs vaulted to new highs.

And "Tonight" wrapped up each broadcast day by delivering advertisers an average of more than a million homes for each half-hour segment.

So There You Are!

Exciting Things Are Happening On



NBC Shows in the Top Ten

Groucho Marx-You Bet Your Life 14,262,000 homes

The Buick-Berle Show 13,248,000 homes

ne buick-berie snow 13,246,000 nomes

Dragnet 13,188,000 homes

The George Cobel Show 13,184,000 homes

1955 Variety Show 13,165,000 homes
Max Liebman Presents "Good Times" 12,596,000 homes

An NBC Special

Rosebowl Came 17,072,000 homes

Source: Nielsen first January report, 1955.
All data verified by A. C. Nielsen Co.

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch.), children's; (Co.), comedy; (Dr.), drama; (Doc.), documentary; (Mus.), musical; (Myst), mystery; (Q), quiz; (Sp.), sports; (W), western; (Wom.), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

how in the specific market		•	DAY AND	DECEMBER	SHARE	SETS IN		PROGRAM	
AND TYPE	STATION	DISTRIB.	4 177 000	RATING	(%)	WCBS (PROGRAM (2), WRCA (4), WABI	51A. (5), WAI	BC (7)
NEW YORK		rox. Set Count				<u> </u>), WPIX (11), WATV		
1. D. Fairbanks Presents (Dr)							Bouts; Sports Spot	WCB5	14.
2. Superman (Adv)							6 O'Clock Report Early Show	WCBS	7.
3. Guy Lombardo (Mus)							Early Show Early Show; Rain or Shi Television Playhouse	ne WCBS	10.
4. City Detective (Myst) Abbott and Costello (Cara).	WRCA	MCA	Sat. 6:00-6:30	13.5	53		6 O'Clock Report Saturday Show	WCBS	4.
6. Range Rider (W)	WRCA	CBS	Sat. 6:30-7:00	12.2	52	23.3	Ramar of the Jungle 6 O'Clock Report	WCBS	2.
Flash Gordon (Adv)	3					-	Early Show	WCBS	9.
9. Kit Carson (W)							Early Show	WCBS	6.
Waterfront (Adv)						1	Early Show	WCBS	9.
						- '	News Caravan		-
LOS ANGELES	App	rox. Set Count	-1,850,000		Stations—	KNXT KHJ (9	(2), KRCA (4), KTLA), KTTV (11), KCOP	(5), KAI (13)	BC (7)
1. Badge 714 (Myst)	KTTV	MCA	Tues. 7:30-8:00		45	56.6	Hometown Jamboree See It Now	KTLA	10.
3. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	19.2	38 37	50.7 50.3	Robt. Montgomery	KNXT	12.
5. Superman (Adv) 6. Death Valley Days (W)	KNXT	McCann-Erickso	on Thurs. 7:00-7:30	17.7	40	44.8	Hometown Jamboree Kraft TV Theatre	KABC	9.
8. I Led Three Lives (Dr)	KTTV	Ziv	Sat. 8:00-8:30 Sat. 8:30-9:00	16.2		60.9	Jackie Gleason	KNXT	15.
9. Cisco Kid (W)							Sat. Night Fights Beat the Clock Cavaleade of Sports	KNXT	10.
					21		WIDE (9) WW	I (A) WY	V7 (7)
1. Superman (Adv)		orox. Set Count		20.6	- 22		ons—CKLW (9). Wir	dsor, Onta	rio
2. Wild Bill Hickok (W)							Looking at Sports Showcase of Stars	WWJ	4
3. Badge 714 (Myst)	WWJ	NBC	Sun. 7:00-7:30		47	53.1	You Asked for It	WXYZ .	21
5. Amos 'n' Andy (Com)	WWJ	CBS	Wed. 7:00-7:30	19.3	44	44.2	Kukla, Fran and Ollie City Detective	WXYZ	10
Annie Oakley (W)	WXYZ t) . WWJ	CBS	Sun. 4:30-5:00 Wed. 10:30-11:00	19.3	65	29.9	200 Parade	WWJ	6
8. Abbott and Costello (Com)	CKLW	MCA	Thurs. 7:00-7:30	18.3	41	44.2	Bouts; Chuck Davey Michigan Outdoors	WJBK WWJ	9
 9. I Led Three Lives (Dr) 10. Liberace (Mus) 							Sherlock Holmes	31/3/3/7/	0
CINCINNATI		pprox. Set Cou					-T (5), WCPO (9)		
1. I Led Three Lives (Dr)									(12
2 Cieco Kid (W)	WCDO	Tin	Sun 6:00 6:20	90 1	69	45.0	March Ale Deser	SALA ARE US	9
3. The Whistler (Adv)	t)WLW-T	Ziv	Tues. 10:30-11:00 Fri. 7:30-8:00	16.4	46	42.5	Stop the Music		
6. Superman (Adv)						24.8	News Caravan Early Home Theatre	WLW-T .	14
7. Annie Oakley (W) 8. Favorite Story (Dr)	WLW-T		Wed. 6:00-6:30	14.6	52	28.0	Early Home Theatre	WKRC	6
9. Badge 714 (Myst)	WLW-T	NBC	Sun. 7:00-7:30	13.9	26	53 9	News Caravan You Asked for It	WLW-T WCPO	24
10. Wild Bill Hickok (W)				,.12.9			Pro-Football		
ATLANTA 1. Superman (Adv)	WSB	pprox. Set Cou	Wed 7:00-7:30	36.5	- 77	47.7	Unside Outdoors		24.14
3. Kit Carson (W)	WI.W.A	MCA	Sun 6:00-7:30	24.5	53	52.4	You Asked for It	WLW-A	17
4. Favorite Story (Dr)	WAGA	ZIV	Tues. 7:00-7:30		79	31.0	Pet Time	WSB	6
Mr. District Attorney (Mys. 6. Liberace (Mus) 7. Annie Oakley (W)	WI.W.A	f Inile	Mon 8:00-8:30	92.0	20	040	Dodo on the Spot Burns and Allen	WLW-A WAGA	25
1. Annie Wakiev (W)	WLW-A	Flamingo	Sat. 6:00-6:30 Thurs. 7:30-8:00	18.7	39	28.9 48.2	Wrestling Dinah Shore	WSB	21
8. Wild Bill Hickok (W)			Mon. 7:00-7:30	17.5	44 61	40.0 24.4	News Caravan Big Town Texas Rasslin'	WSB	17
9. Cisco Kid (W)	WAGA	Hollyw'd TV Se	erviceSat. 11:00-11:30 .						
9. Cisco Kid (W)	WSB	pprox. Set Cou	erviceSat. 11:00-11:30 .			Stat	tions—WTVH (19), WEEK	(43
9. Cisco Kid (W) 10. Stories of the Century (W) PEORIA 1. Racket Squad (Adv) 2. Cisco Kid (W)	AWEEK	pprox. Set Cou	unt—150,000	53.2	87	61.2	Ray Bolger	WTVH	7
9. Cisco Kid (W) 10. Stories of the Century (W) PEORIA 1. Racket Squad (Adv) 2. Cisco Kid (W) 3. I Led Three Lives (Da) 4. Life With Elizabeth (Cash)	WEEK WEEK WEEK	pprox. Set Cou	unt—150,000 Fri. 7:30-8:00 Thurs. 7:30-8:00 Thurs. 8:30-9:00 Fri. 8:20 0-90	53.2 53.0 52.7	87 74 75	61.2 71.9 70.0	Ray BolgerT-Men in ActionKraft TV Theatre	WTVH WTVH	18
9. Cisco Kid (W) 10. Stories of the Century (W) PEORIA 1. Racket Squad (Adv) 2. Cisco Kid (W) 3. 1 Led Three Lives (De) 4. Life With Elizabeth (Casa) 5. Badge 714 (Myst)	WEEK WEEK WEEK WEEK WEEK	ABCZivZivGuildNBC.	rviceSat. 11:00-11:30		87 74 75 81 79	61.2 71.9 70.0 59.4 57.2	Ray Bolger	WTVH WTVH WTVH WTVH WTVH	
9. Cisco Kid (W) 10. Stories of the Century (W) PEORIA 1. Racket Squad (Adv) 2. Cisco Kid (W) 3. 1 Led Three Lives (De) 4. Life With Elizabeth (Casa) 5. Badge 714 (Myst) 6. Janet Dean, RN (Dr) 7. Meet Corliss Archer (Casa)	WEEK WEEK WEEK WEEK WEEK WEEK	ABCZivGuildNBC	rviceSat. 11:00-11:30 int—150,000 Fri. 7:30-8:00 Thurs. 7:30-8:00 Thurs. 8:30-9:00 Fri. 8:30-9:00 Sun. 10:00-10:30 Sun. 9:00-9:30 Mon. 8:20-9:00	53.2 53.0 52.7 48.1 45.1		61.2 71.9 70.0 59.4 57.2	Ray Bolger. T.Men in Action. Kraft TV Theatre. The Beardsmen. News Roundup. Weäther; Sports.	WTVH WTVH WTVH WTVH WTVH WTVH WTVH WTVH	
9. Cisco Kid (W) 10. Stories of the Century (W) PEORIA 1. Racket Squad (Adv) 2. Cisco Kid (W) 3. I Led Three Lives (De) 4. Life With Elizabeth (Casa) 5. Badge 714 (Myst) 6. Janet Dean, RN (Dr) 7. Meet Corliss Archer (Casa)	WEEK.	ABC. Ziv. Guild. NBC. UM&M. Ziv. Siv. NBC. NBC. MCA	rviceSat. 11:00-11:30 Int—150,000 Fri. 7:30-8:00 Thurs. 7:30-8:00 Thurs. 8:30-9:00 Fri. 8:30-9:00 Sun. 10:00-10:30 Sun, 9:00-9:30 Mon. 8:30-9:00 Wed. 5:30-6:00	53.2 53.0 52.7 48.1 45.1 33.8 31.7 30.9		61.2 71.9 70.0 59.4 57.2 67.0 71.2 46.6	Ray Bolger. T-Men in Action. Kraft TV Theatre. The Beardsmen. News Roundup. Weather; Sports. Father Knows Best. Robt. Montgomery Preser	WTVH	

AFFILIATE CHAPS CHIP AWAY

... And Too Many Bosses

Those independent syndicators who look with envy on the status of the network film subsidiaries might find the toppers at the network subsid willing to change places with them these days, Belng attached to a network, although it has advantages like the availability of properties and low-interest financing, has some hindrances that the toppers privately admit they'd like to shed. Though they won't speak on the record, these are some of the competitive behind-the-eight-balls which they've got to put up with as part of a network operation.

1. No direct sales to clients. What with the agencies as a "must" factor in network sales, the webs won't permit any ruffling of percentary fellings. On the other hand, the independents are more and more selling directly to clients and bypassing the agencies.

2. No chipping away at network option time at the affiliates.

more and more selling directly to clients and bypassing the agencies.

2. No chipping away at network option time at the affillates, while the Independent syndicators are opening urging key network affillates to open up prime evening time and shed the "30c dollar" by turning down network shows and inserting locally-or regionally-sponsored syndicated stuff, the network subsids must maintain, a consistent "perish the thought" attitude.

3. Too many bosses. The network execs won't admit this or put it in that type of verblage, but the fact is that they've got to get approval from the network brass for every new project, especially where production or financing money is concerned. Not only is it a time-consuming operation that more often than not can kill a good deal that requires quick approval, but it means fighting a battle with brass who know network operations but don't know the conditions and requirements of the syndicated field. The money is good when the network subsid toppers get it, but at times it's like pulling teeth to convince the brass. Contrawise, the indies are their own bosses, can call the shots as they see them.

No Sense Making More Than 78 Before Recouping, Say Telepixers

Hollywood, Feb. 8.
Regardiess of success of a vidfilm series, producers in syndication have become increasingly shy about making more than 78 telepix in a series. Prevalent feeling here is that the production coin on a series must first be recouped if the producer's to wind up with any sizable profit.

One producer said that like west

sizable profit.

One producer said that like most others, he has bank financing. "When the money comes in from the first 39 pictures the bank wants to take that and apply it to the second 39, and so on. But this conceivably could go on for year after year, without the producer actually netting much out of the operation. It's a vicious circle, and I think the only way to come out ahead is to make no more than 78 in a series, recoup your investment and make a profit on it through its various reruns, then go on to an various reruns, then go on to an entirely different series."

It's known in some instances the It's known in some instances the sponsors are perturbed because while they want to continue bankrolling a successful series, the producer is hesitant, figuring he's working for the banks and bankroller, but keeping very little for himself

Problem isn't necessarily confined to the syndication producers. For example, a year or so ago Hal Roach Jr. quit producing "Racket Squad" even though he had a web sponsor. Roach had 98 vidfilms in the can, and wanted to sell those as reruns rather than go on making firstruns indefinitely.

More recently, Roland Reed Productions is considering a shutdown of its "Waterfront" series after of its "Waterfront" series after reaching 78. It's understood Reed feeis any producer who makes more more than 78 telepictures in any single series is sticking his finan-

(Continued on page 46)

\$3,300,000 Tab On 4-Star Telepix

Hollywood, Feb. 8.
Four Star Productions, Inc., partnered by Dick Powell. David Niven. Charies Boyer and Don W. Sharpe, will spend \$3,300,000 during 1955 on 110 half-hour telepix, according to the board of directors. Program will be divided into three scries, "Four Star Playhouse," "The Star and the Story" and "Stage 7."
Company, formed three years ago, now has 70 on its permanent staff. New director pacts have just been inked with Roy Kellino and Robert Fiorey.

Hribs appear to oppose it because it places the responsibility for all litigation on the distrib and because, according to one distrib, it eaves the distrib no way of assure the prompt and safe return of his prints.

A second point made by some distribs is that at the way selling methods have developed, it's impossible to work off a standard contract. Films are sold to stations in many* ways, and it's virtually impossible to standardize terms where a station may buy anywhere from (Continued on page 46)

DuM's GG Sale Sign

Dumont has the "for sale" sign up on the Golden Gloves fights this year. In a deal with Arch Ward, scribbler for the Chi Trib-une and one of the GG originators, the tele net has options on two nights, March 10 and 31.

Show wasn't on last year, but Admiral bankrolled the fisticuffs two seasons ago.

Distribs Again Nix Standard **Contract Form**

Question of a standard contract form for syndicated film has been brought before the distributors again by NARTB vicepresident Thad Brown, but for the most part has met once again with a cold shoulder. Feeling on the part of the distribs is that the contract gives all the protection to the stations while leaving the distribs wide open to increased responsibility for prints, fees, litigation and higher costs.

and higher costs.

It's the second time that Brown and the NARTB have tried to put across the standard contract idea. First was last spring, when Brown and the NARTB film committee worked out a standard contract based in part on that of ABC Film Strediestics's contract form Idea. based in part on that of ABC Film Syndication's contract form. Idea then was to get the distribs to form a committee which would ratify the standard contract, and then, in-cidentally, appoint one of their members to represent them in all dealings with NARTB. Idea then fell through because the distribs couldn't get together.

New attempt presumably is an entirely different one, employing a newly drawn contract form. Disribs appear to oppose it because it places the responsibility for all litigation on the distrib and be-cause, according to one distrib, it leaves the distrib no way of assur-ing the prompt and safe return of

SLOTS FOR PIX

While the major networks have siowly been moving into station time (as NBC with "Lux Video Theatre" and in the late hours "Norby" in the early evening), key affiliates of the webs have been staging their own raids on prime network segments. A survey of programming by key network af-fliiates reveals that the stations have been chlpping away at key nighttlme periods, inserting syndicated film in place of network feeds.

Stations aren't violating their network contracts (any more than the webs are violating their side by moving it to station time), since they're carrying their monthly quota of free hours as before and observing their minimum quotas of web time. But they're apparently exercising their right of program refusal more freely now, with the result that local and regional bankrollers are moving into previously inaccessible nighttime siots. Fact of the matter is that the stations are coming out on top coinwise, since they split the network dollar on web invasions into Class B and C time, while they're collecting the 100% dollar in Class A time from the local and regional bankrollers they've installed in the prime slots. observing their minimum quotas of they've installed in the prime slots.

the local and regional bankrollers they've installed in the prime slots. Survey of several markets shows that NBC and CBS affiliates aren't particularly shy about moving right in on network time, in many cases substituting syndicated film in place of network "weakles" (and incidentally, doing quite weil against the strong network opposition). In Minneapoils, for example, KSTP has "Badge 714" going at 7:30 Friday 8:30 New York time), while WCCO slots "Ellery Queen" at 9:30 Saturday ("Wiity" time on CBS).

In Cincinnati, WLW-T, the NBC basic, slots "I Led Three Lives" on Thursday at 8:30 and "Passport to Adventure" Tuesdays at 10, while WKRC has "The Whistler" on at On Wednesday. In Columbus, WBNS slots "Waterfront" at 7 on Friday, with "Three Lives" at 9:30 Tuesday, while WLW-C has "Badge" 714" on Sunday, In San Francisco, KPIX uses "Badge 714" at 9 on Wednesday, "Liberace" at 9:30 Sunday and "Star & the Story" Saturday at 10, In Denver, it's KLZ Sundays at 7 with "Badge" and KOA Saturdays at 9:30 with "Boston Blackle."

Dallas' KRLD slots "Three Lives" at 8:30 "Three Lives" at 8:30 Tuesdays, while Ft. Lives" at 8:30 Tuesdays, while Ft. Lives" at 8:30 Tuesdays, while Ft. Lives and R. Sundays at 9:30 with "Boston Blackle."

"Badge" and KOA Saturdays at 9:30 with "Boston Blackle."

Dallas' KRLD siots "Three Lives" at 8:30 Tuesdays, while Ft. Worth's WBAP has "Badge" Wadnesdays at 8:30 and "Death Valley Days" Friday at 9. In Omaha, WOW has "Cisco Kid" at 7:30 Thursdays, while KMTV has "Badge" Tuesdays at 8 and "Liberace" preceding it at 7:30. In Rochester, WHAM rides with "Liberace" at 9:30 Tuesdays and "Eversharp Theatre" Sundays at 6. Atlanta's WLW-A has "Liberace" Mondays at 8. "Wild Bill Hickok" Thursdays at 7:30 and "Badge" Wednesdays at 9:30. In San Antonio, WOAI carries "Badge" Fridays at 8:30, while KGBS has "Liberace" Tuesdays at 7. "Liberace" Is the intruder in Milwaukee foo showing up on

days at 8:30, while KGBS has
"Liberace" Tuesdays at 7.

"Liberace" Is the intruder in
Milwaukee, too, showing up on
WTMJ Fridays at 8. In Buffalo,
WBEN has "Three Lives" Mondays
at 9:30. In Memphis. "Favorite
Story" and "Racket Squad" have
prime slots on WMCT at Wednesday at 7:30 and Tuesday at 8:30,
while WHBQ sports a pair in
"Liberace" and "Inner Sanctum,"
Mondays at 8:30 and Wednesdays
at 8. So the list goes, in some
85% of the markets, with at least
one, sometimes as many as four
prime nighttime slots occupied by
syndicated film. Nor is it a question of the outiet not being ordered
by the network sponsor, for the
list covers major as well as minor
markets. Station motto quietly acquired seems to have evolved to "a
slot for a slot."

GRAB NETWORK | ABC-TV's 'Full Speed Ahead' On Syndication; Set Flock of Shows

Too Good

Detroit, Feb. 8. An actor who portrays traf-An actor wno portrays traf-fic law violators, or plays the role of a court clerk, in Traf-fic Court" program over WWJ-TV was identified by a viewer as the man who had held him up recentiy.

The holdup victim told po-lice: "When I saw that face on the television screen, I knew immediately he was the man. I got so excited I spilled my beer."

The actor failed to clear him-self in lie-detector tests and is belng held by police. Judge Watts commented: "I thought he was a good actor; now it looks as though he may be a bad actor."

Reub 'Conscience' **Cues a Turnabout** On Liberace Sale

Guild Films has done a turnabout and pulled its "Liberace" show out of the national sales arena. Series, which Guild has offered nationality for the past two months, will definitely stay in syndication, according to prexy Reub Kaufman, and not for want of any takers on the national level.

takers on the national level.

Decision to keep the show, one of the hottest in tv, in the syndicated marts "was one of conscience." Kaufman said. Show has some 180-odd different sponsors in its 217 markets, many of whom have been with the show from its beginning and nearly ail of whom have aiready gone through renewal periods. Putting up the show for national sponsorship via the Vitapix chain would have entailed depriving about 70 of the show's oldest sponsors in major markets of the segment, a move which Kaufman said he couldn't "in all conscience make."

Although the show will remain

science make."

Although the show will remain in syndication, this won't affect the production plans for the series, which cali for 39 new films at twice the present budget for delivery on Sept. 1 of this year and another, 39 at the same doubled cost for delivery Sept. 1 of 1956. This would bring the total number of Liberace segments filmed to 156, since 78 have been completed aiready. Guild's original deal was for 117. Doubling of the budget on the new shows won't affect the the new shows won't affect the format, but will call for better sets. more shooting time, better arrange-ments, an expanded orch and more

(Continued on page 46)

BRITANNICA FILMS IN WRCA-TV DEAL

Footage amounting to 500 hours of program content is turned over on a lease basis to WRCA-TV, the New York key of NBC, under catalog a deal with Encyclopedia Britannica Films. Some of the reeigeneous in odd lengths, lending itself to integration in kid shows in particular as well as general proin particular as well as general pro-gram fare. Embraced in the lot are educational, subteen and teen-age stories, fairy tales and straight adult product.

adult product.

Station will start off the "Brit.
Jr." phase of the package as a
Sunday morning hour's stotting in
the moppet lineup. "Adult education" phase will be covered in a
quarter-hour strip at 1 a. m., segueing from Steve Ailen's network
show. Another plan would be for
a summer kid-slanted series mixing
film and live under the station's
"Lemonade Lectures" fixture. The
Britannica deal costs the outlet
\$75,000.

American Broadcasting-Paramount Theatres brass to the effect that It's Theatres brass to the effect that it's time for a full-speed-ahead expansion on the syndication end of the network operations, ABC Film Syndication prexy George Shupert has better than doubled the subsid's catalog of properties by the signing of two half-hour series, a quarter-hour soap opera strip and negotiating-stage agreements on three more half-hour packages.

Subsid has taken over distributions of the subsideration of t

more half-hour packages.

Subsid has taken over distribution of the "Douglas Fairbanks Presents" series in a 'deal with Eliot Hyman, Interstate TV and Dougfair Productions and concurrently with that signed Don Sharpe's "Sheena, Queen of the Jungle" package. Sharpe's exec producer and agent on the Dougfair series and is also packager of "Sheena." Latter goes into production soon with Irish McCalla as star, following an African trip for background footage. Deal for the Fairbanks pix involves the current cycle of 39 plus the new cycle just hitting the air, 78 films in all. Interstate previously repped the pix, Hyman took them over earlier this year and now ABC's got 'em.

Soaper, on which only a pilot

ABC's got, 'em.

Soaper, on which only a pilot strip of five quarter-hours will be produced at first, is "Life Can Be Beautifui," the vet radio stanza which is owned by Trans-American ("Greatest Story Ever Toid," "Plainciothesman," etc.). John Clark of the packaging outfit will film the pilot strip in New York within 60 days, after which it will be put up for nationi or regional sale before a regular shooting schedule commences. A reedited half-hour version of the five quarter-hours will also be made.

Three other packages represent

Three other packages represent in-the-works deals with Hai Roach in-the-works deals with Hai Roach Jr. and John Gibbs Roach, who's partnered with ABC in Rabco Productions, has shot several pilots for the web ("White Collar Girl," "Taies of a Wayward Inn," "Guns of Destiny") and also has two packages already distributed by ABC Syndication ("Racket Squad" and "Passport to Danger"). It's liked that the two new shows Shupert will take will come out of the bundle of pilots Roach shot originally for network sale. Gibbs is represented by "The Piayhouse," the reruns of "Schiltz Playhouse," the reruns of "Schiltz Playhouse," which ABC distribs. He and Shupert are working on a new half-hour package, as yet undisclosed. age, as yet undisclosed.

age, as yet undisclosed.

Ali the deais, when consummated, will give ABC Syndication a total of 10 shows, contrasted to only four at present. Quartet comprise two rerun series, "Racket Squad" and "Playhouse," along with "Passport" and the quarterhour "John Kieran's Kaleidoscope."

'B'fast Club' on TV **Calling It Quits**

televersion of "Breakfast Club" come Feb. 25, with the net going out of daytime service on that date. out of daytime service on that date. It's over a year and a half since the web started simulcasting the Chlcago-originated Don McNeiil starrer, and although it met with okay sponsor reaction at first, it's become an increasingly tougher seil since. Radio version, which is SRO, continues, of course.

continues, of course.

Axing takes the network completely out of daytime programming, this situation to continue until fall, when it goes into iate afternoons with Walt Disney's "Mickey Mouse Cub." Locally, however, WABC-TV is Installing Joe Franklin in an hour-long version of his "Memory Lane," which currently occupies a half-hour afternoon slot. Franklin will expand the show to include "morning headlines" of the past, old sitent fivereelers run at a reei per day, cartoons for the kiddles, etc.

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William Lundigan, Virginia Dale, Harry Davenport

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Eddie Albert, Faye Marlowe, Gail Patrick, Philip Reed, Sir C. Aubrey Smith

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Leon, Frank, Elviry & June Weaver, June Storey, Marjorie Gateson, Thurston Hall, Alan Ladd, Hall Johnson Choir

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13. HITCH HIKE TO HAPPINESS

Al Pearce, Dale Evans, Brad Taylor, William Frawley, Jerome Cowan, Arlene Harris, Joyce Compton

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SPONSORS NEED THEM!

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Judy Canova, Joe E. Brown, Jerome Cowan, Anne Jeffreys, Donald Curtis

19. I'LL REACH FOR A STAR

Frances Langford, Phil Reagan, Louise Henry. Duke Ellington and Eddie Duchin Orchestras

20. OH, MY DARLING CLEMENTINE

Frank Albertson, Irene Ryan, Tom Kennedy, Roy Acuff

21. SLEEPY LAGOON

Judy Canova, Dennis Day, Ernest Truex, Douglas Fowley, Will Wright, Joe Sawyer

22. IN OLD SACRAMENTO

William Elliott, Constance Moore

23. CHATTERBOX

Judy Canova, Joe E. Brown, Rosemary Lane, John Hubbard, Anne Jeffreys

24. NIGHT TRAIN TO MEMPHIS

Roy Acuff, Allan Lane, Adele Mara, Roy Acuff and his Smoky Mountain Boys

25. CALENDAR GIRL

Jane Frazee, William Marshall, Gail Patrick, Victor McLaglen, Kenny Baker, Irene Rich, James Ellison

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Nothing Make Believe About Block's Ballroom On 20th Anni Hoopla

On 20th Anni Hoopla

Martin Block's "Make Believe Ballroom" didn't need the qualifying tag last Thursday (3). It was the real McCoy. Switching from its regular ABC studio outlet, program originated from New York's spaclous Manhattan Center, 'with in-the-flesh recording artists substituting for the usual wax product. Running from 2:35-10 p.m., show marked Block's 20th anni with the "Ballroom," which he originated over WNEW in 1935. Segments of the seven-and-a-half-hour bash were carried over radio and tv. Video plekup, over WABC-TV, ran 2:35-64, m. and from 8-3:30 p. m. ABC gave the show network spotting from 2:35-6 p. m. and from 8-10 p. m., with WABC carrying the session an additional 45 minutes through 6:45 p. m.

An impressive array of disk talent turned out to salute Block, ren-

the session an additional 45 minutes through 6:45 p. m.

An impressive array of disk talent turned out to salute Block, rendering their current disclicks and giving the Cenier crowd a rare opportunity to view their fave platter performers. The afternoon tv segment made for entertaining viewing, with Paul Whiteman, Lou Monte, Jill Corey, Harry Belafonte, Hugo Winterhalter, Tony Bennett, Guy Lombardo, Jaye P. Morgan and Joni James included in the talent roster.

On radio, diskers such as Doris Day, Harry James, Kitty Kallen, Connie Haines, Lawrence Welk, Jerry Southern, Margaret Whiting and Jo Stafford were picked up from the Coast. Show also served as a March of Dimes fundr-alser. Block, incidentally, brought the Ballroom' into the Center last December as a special treat for New York's Police Athletic League. At that time, segments of the program were only picked up by radio.

were only picked up by radlo

PARTY-TIME
With Tedd Lawrence
55 Mins., Mon-Fri, 10:05 p.m.; 115
Mins., Sat., 9:05 p.m.
Participating
WMCA, N. Y.
"Party-Time" is a six-day deejay airer confined solely to danceband recordings. It's a pleasant switch from the routine platter shows, which are usually repetitious in their choice of current bestsellers, new releases, trademag picks, etc. Music played on this new WMCA entry is ear-appealing, terp-inducing and in keeping with show's title as it's good party material.

With Tedd Lawrence doing an amiable job as turntable host, show caught last week included disks by Ray Anthony, Woody Herman, Artle Shaw, Will Bradley, Tom Dorsey and Benny Goodman. Program, which preemed Jan. 31, runs 55 minutes Monday-thru-Friday, beginning at 9:05 p.m. and 155 minutes Saturday eve, starting at 9:05 p.m. Program is packaged by Media - Merchandising, with Coca-Cola as major sponsor.

Jess.

HAPPY BIRTHDAY, FRITZ
KREISLER
With Kreisler, Abram Chasins
55 Mins.; Sun., 7:05 p.m.
WQXR, N. Y.
Highlights in the long career of
Fritz Kreisler were reprised in a
fine 55-minute transcribed "birthday program" which WQXR, N. Y.
Transcel bu boron of the violinity.

Fritz Krelsler were reprised in a fine 55-minute transcribed "birth-day program" which WQXR, N. Y., arranged in honor of the violinist's 80th milestone. Alrer was beamed last Wednesday (2) to coincide with the musician's birthday and was rebroadcast Sunday (6) by request. After a round of personal congratulations to Krelsler from such colleagues as Mischa Elman, Yehudi Menuhin, Joseph Szigeti, Jascha Helfetz and Efrem Zimbalist, WQXR music director Abram Chasins took the listener on a delightful excursion through Kreisler's professional life via a studio interview with the famed instrumentalist. mentallst.

iter's professional life via a studio interview with the famed instrumentalist.

In quizzing Kreisler, Chasins wisely was unobtrusive in posing his questions and let the violinist speak for himself sans interruptions. His reminiscences ranged from his youth in Vienna, when he knew Brahms, to recalling the circumstances when he wrote "Apple Blossoms," a Broadway hit of yesteryear. Throughout the program the listener was impressed with Kreisler's modesty and retiring disposition.

In the course of the interview Chasins occasionally inserted a recording of a Kreisler performance, the better to illustrate portions of that he himself never achieved perfection with either his compositions or performances, but regarded his playing of the third movement of the Brahms concerto as one of his better performances. "I like it," he sald, "because it was close to my childhood."

Withal, the Kreisler birthday program rales as another achievement for WQXR to enhance its prestige in the field of good missic. Gilb.

MUSIC WITH ARTHUR LOESSER

MUSIC WITH ARTHUR LOESSER Director: Charles Hoover, 60 Mins; Sunday 3 p.m.
IRVING & CO.
WTAM. Cleveland
Concert planist Arthur Loesser proves an hour longhair disk stint can be relaxing, entertaining as well as educational. During his Sunday afternoon presentation, he covers a wide range of selections, including such feature air novelties as the Sonatine Sportive by Teherepnine, Andres de Segovia's offering of the third movement for the guiltar by Mario Castelhovo-Tedesco, along with other classics including the first movement of Mozart's concerto for the bassoon played by Leonard Sharrow and the NBC Orchestra.
What gives this stanza a most acceptable avenue is Loesser's very short but highly educational introductions to the dozen or so selections picked. An international music authority, author and music columnist for the Cleveland Press, Loesser wisely refrains from making his remarks pedantic, thus appealing to a much wider audience. Furthermore, because of his extensive background, he is able to discuss many of the contemporary works and their authors on a first-person plane.

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CAT MAN STILES With Danny Stiles 120 Mins., Sun., 2:30 p.m. WNJR, Newark

WNJR, Newark
The rock and roll beat is mushrooming along the New York-New
Jersey axis. Latest deejay drumbeater to hop on the rhythm &
blues bandwagon is Danny (Cat
Man) Stiles, WNJR's answer to
WINS' Allan Freed. Stiles is much
more subdued than Freed in the
disk-spieling department but the
latters that bit is turntable are WINS' Allan Freed, Stlles is much more subdued than Freed in the disk-spieling department but the platters that hit his turntable are cut from the same piece of shellac. However, Stiles gets a lot of bounce into his airer and his wild fillip of "meowing" over the driving wax beat will probably win him some renown among the hep teenagers.

The turntable repertoire is pegged strictly for the fanatic r&b devotee. All the disks are hard-nitting items and there's no letup. It takes an acquired taste to stick with the show all the way.

Station undoubtedly has, a good

with the show all the way.
Station undoubtedly has a good
thing in Stiles as far as billings go.
On show caught Sunday afternoon
(6), the first half-hour segment
was loaded with commercials. Ratio was about two commercials to
one disk. This could bring the
r&b addicts down a peg but Stiles
manages to read off the plugs at a
fast pace to get back to the business at hand.

He's slotted with an hour show

He's slotted with an hour show every night of the week (begin-ning at midnight) in addition to the Sunday afternoon outing. The raucus rhythm is better suited to late-hour listening. Gros.

Danny Thomas Wows Ike, D.C.'s Top Brass At Radio-TV Shindig

At Radio-TV Shindig

Washington, Feb. 8.

Danny Thomas sold his patter and jokes for explosive bursts of laughter Saturday night (5) at the 11th annual dinner of the Radio and Television Correspondents Assn. to the President of the United States.

As usual, it was all-star entertainment provided by the networks, with Eddie Fisher, Roberta Peters, the Chordettes, the Rockets and the Virginia Military Institute Glee Club in the lineup.

But it ran overlong and was somewhat lopsidedly weighted with vocal muslc. It was Thomas, the old pro, who pulled it together and held it together to the delight of President Eisenhower and an audience of more than 600, including Vice President Richard Nixon, members of the Supreme Court and Cabinet, sundry U. S. Senators, Representatives and Federal officials; a large outpouring of top level brass from radio and ty netnepresentatives and Federal offi-cials; a large outpouring of top level brass from radio and tv net-works and stations, and corre-spondents in the broadcasting field.

spondents in' the broadcasting field.

Thomas kept the evening rolling with what he called the "Christian blockbuster" of uproarous stories, schmalzy talk to the audience whom he congratulated on being "very relaxed and not nervous like most audiences," with his offbeat version of "South Pacific" and his kidding of tv commercials.

Roberta Peters, down from New York's Met, was boff with one operatic number and several pop standards, backed up by a chorus of four men and three girls. Coloratura received a solid reception.

Also hitting strongly were the four Chordettes. Their babershop version of "Wait "Till the Sun Shines, Nellie" was a highlight of the evening, bringing even better returns than their popular "Mr. Sandman."

returns than their popular returns than their popular Sandman."

Eddie Fisher, billed as the star of the evening, had one of those nights. He appeared nervous, indicated he was having trouble with the orchestra, and generally failed to hold the audience. He sang the same group of numbers he had presented here to Variety Club last November but didn't seem to handle them as well as on the earlier occasion. Debbie Reynolds was with him and he called on her to take a bow. Screen actress received a nice hand.

with him and he called on her to take a bow. Screen actress received a nice hand.

The Rockets, male sepia dance trio, registered well with fast precision terping, opening the bill and the returning later with some of their best numbers.

The V.M.I. Glee Club was a special surprise for the President. This is a collere level institution, of almost West Point stature in the military department and very nearly as strong with the vocals. Group so pleased Mr. Eisenhower, especially with a services medley, that he personally congratulated each of the young men after the show.

Windum was a production number of the strong was producted and the show.

Inside Stuff—Radio-TV

New entry into the field of television award-making will be the Fund for the Republic, an offshoot of the Ford Foundation headed by ex-Chicago U. prexy Robert M. Hutchins. Fund will announce plans for the competition for tv awards at a luncheon at the Waldorf in N.Y. ne: Tuesday (15).

for the competition for tv awards at a function at the Waldorf in N.Y. next. Tuesday (15).

Fund recently broke into the video trade press via its distribution to schools and colleges of the uncut version of Ed Murrow's "See It Now" Interview with atomic physicist and institute for Advanced Study director Robert Oppenheimer.

DuMont Lebs, representing their network operation, has slapped a \$14.114 suit against Rockhill Productions in New York Supreme Court. DuMont claims Rockhill owes the web that amount for services rendered, work, materials and facilities provided in May of 1954 for Rockhill's "Tom Corbett, Space Cadet," which the packaging house produced over DuMont until this summer. DuMont claims the original bill was \$17,215, of which Rockhill's paid some \$3,101.

Rockhill ran into some financial difficulty a couple of months ago when officials of the packaging outfit claimed they'd been swindled by a gent who walked in and took over offices, expense money and contracts with nobody's objecting.

contracts with nobody's objecting.

New dress rentals firm, TV Fashion Service, has been set up in New York to supply dresses and gowns to femme performers sans benefit of on-the-air plugs. Service operates on a straight rental basis at rates comparable to regular costume services, and its stock includes high fashion items from the Dior. Oleg Cassini et. al., drawing-boards. Firm feels it's got a good thing in that more and more sponsors and producers are beeling about trade deals in dresses—they'd rather not have to hand out the plug in return for a gown.

Indicative of the upbeat in New York production of telepix is the almost-unheard-of situation (for a Gotham studio) at Easten Film Studios on Manhattan's east side, where no less than three telepix programs are in production simultaneously. Easten's shooting the Carl Brisson series for North American Television Productions, the "Angels Auditions" series for Broadway Angels, and a pilot on a new Al Capp series. Studio just wound eight weeks on a Government film for Trident Films, shot while a couple of the others were in production.

A new form of insurance which blankets stations and sponsors against A new form of insurance which oliankets stations and sponsors against claims that may arise from showings of syndicated films or features has been acquired by Associated Artists Productions. Policy is unique not only in its coverage for stations and sponsors but in 'that it is a blanket policy covering all AAP shows. In the past, the only television insurance paralleling this has been 'producers indemnity,' which producers could get to cover claims arising from an individual show.

Policy covers claims such as infringement, invasion of privacy, defamation, slander, libel and violation of copyright, not only for the films and soundtracks but for advertising and merchandising material issued in connection with the films. Policy runs for a year and covers claims up to \$250,000. Policy was issued through the Lumley, Dennant & Co. agency.

Playing an important part in the 160th anni celebration dinner Feb. 17 of the Supply Corps. Assn. of Greater N. Y. will be key radio people. CBS' Edward R. Murrow will join Secretary of the Navy Charles S. Thomas and Manhattan boro prexy Hulan Jack as a guest of honor. Dinner will be co-chaired by Frank M. Folsom, RCA prexy, and Seymour Slegel, director of radio communications for WNYC, N. Y. Murrow will be toastmaster. Incidentally, Slegel, who is veep of the Assn., is a commander in the Supply Corps of the Naval Reserve.

Georg Olden, CBS-TV graphic arts director, is supervising a special telop getup for general station distribution in connection with the N. Y. Clty Cancer Committee drive. Campaign's public relations and educational end is spearheaded by George Wolf, radio-tv topper of Ruthrauff & Ryan agency.

Guild Films will increase its capitalization by some \$600,000 by April 30, it's been learned, through the sale of 150,000 strares of its common stock to directors of the Vitapix Corp, at the original market price of \$4 a share. It's now known that on the consummation of the agreement with Vitapix last fall, Guild extended options to 150,000 shares of Guild common at \$4 a share to be exercised within six months. The current market price of Guild is about 734 (\$7.75), which represents a profit of nearly 100% for the Vitapix directors exercising a profit of nearly 100% for the Vitapix directors exercising their options. Setup -would boost Guild's capital stock to 850,000 shares.

Meanwhile, Vitapix has slated a general stockholder meeting for all of its station stockholders for tomorrow (Thurs.) at the Ambassador Hotel in N. Y. Some 50 station chieftains are scheduled to attend the meeting, primary purpose of which is to go over joint Guild-Vitapix plans and to admit new members. It's the first general stockholder meeting since the agreement between Guild and Vitapix.

ber with emphasis on Lincoln's Birthday and patriotism, the whole cast taking part. A WOR musical unit, beefed up by local musiclans, and the U. S. Marine Corps band completed the bill. Show was arranged by Mutual Network.

Richard Harkness, commentator for NBC, presided and wound up his year of office by turning over his gavel to William Costello, CBS newsman. Lowe.

WCAU-TV Tint Clinic

Philadelphia, Feb. 8. More than 100 advertisers at-WCAU-TV (Feb. 1-3) which gave prospective sponsors opportunity to bring products to studio for an actual demonstration of their packages in color.

The V.M.I. Glee Club was a special surprise for the President. This is a colleme level institution, of almost West Point stature in the military department and very nearly as strong with the vocals. Group so pleased Mr. Eisenhower, especially with a services medley, that he personally congratulated each of the young men after the show.

Windup was a production num-



Eileen BARTON **Opening February 17** RIVERSIDE Reno, Nevada CORAL Records



WHO CALLS THE TV TURNS?

D.C. Needs a Star & A Script

Washington, Feb. 8.

Rep. Leo O'Brien (D-N. Y.), the only member of Congress who is a radio-tv commentator, is strongly opposed to opening House committee hearings to tv. He told the House last week: "I wonder, if television is admitted to these hearings, how many sessions of the Ways and Means Committee will be covered. Very few, I think. They are important but dull. Perhaps the members of such committees... might appoint as counsel some of the luminaries of the stage and screen. Lucille Bail might find herself in the role of consultant to (the) Judiciary (committee) or Rules (committee).

mittee).

"Many committees meet in the mornings now, freeing themselves for the House sessions starting at noon. They might discover that morning time is not so good. With the committee sessions attracting the public attention, the House itself . . . might decide to meet in the morning, quitting in time for the rendezvous of the committees with the housewives who have an hour or two of free time in the afternoon.

"Or, perhaps all committee hearings will be conducted at night. That is when the real audience is available, if we can produce a show spectacular enough to compete with 'Dragnet,' or 'I Love Lucy,' or Ed Sullivan."

Disney, Murrow Laurels

NABFRAT Makes Annual Presentations for Top Shows of Year

Hoilywood, Feb. 8. National Assn. for Better Radio & Television (NABFRAT) handed out its third annual awards today (Tues.) naming ABC-TV's "Disneyand CBS Radio's "Man's Right to Knowledge" the pro-grams-of-the-year. "Disneyland" took the children's tv award, while "Knowledge" copped the radio in-formation-education ca'egory. Most-named person in the awards was Ed Murrow, who copped three prizes, for his "See It Now," "Person to Person" and radio news.

Person" and radio news.

Television awards were: drama,
"U. S. Steel Hour" and "Elgin
Hour," ABC; family situation,
"Father Knows Best," CBS; education and information, "Now
Then," CBS; comedy, "Hails of
Ivy," CBS; news interpretation,
"See It Now," CBS; interviews,
"Jerson to Person," CBS; pop music, "Your Hit Parade," NBC; classical music, "Volce of Flrestone,"
ABC; quiz, "What's My Line?"
CBS; public service, "The
Search," CBS; children's, "Disney. KBC; quil., What's My Line: CBS; public service, "The Search," CBS; children's, "Disney-land," ABC; daytime show, "World of Mr. Sweeney," NBC.

of Mr. Sweeney," NBC.

In radio: drama, "Hallmark Hall
of Fame," NBC; family situation,
"Ozzie & Harriet," ABC; comedy,
"Jack Benny Show," CBS; news,
Edward R. Murrow, CBS; education
and information, "Man's Right to
Knowledge," CBS; pop music, "Dinah Shore Show," NBC; classical
music, "Voice of Firestone." ABC;
literature and/or philosophy, "Invitation to Learning," CBS; children's "Carnival of Books," NBC;
teenagers, "Youth Wants to Know,"
NBC; agricultural, "National Farm
& Home Hour," NBC; public service, "The Search That Never Ends,"
Mutual; daytime, Mary Margaret
McBride (her 30-minute daytimer
on ABC which she exited last
spring).

You Gotta Look Far Ahead in Vidpix These Days, Like Ames Bros.

Thinking far off, it's been decided by MCA-TV Film Division that it will handle the syndication of the Ames Bros.' 15-minute onceaweek vldpix skein after it runs its course for Nehi Corp. (Royal Crown Cola) in 195 national spot markets. Deal resembles in many respects the Guy Lombardo vldfilm setup, which is being handled through MCA.

Also set for the Nehi April 1

through MCA.

Also set for the Nchi April 1 start is the production arrangement. Revue (MCA production subsid) will supervise with Republic facilities being used for actual lensing. MCA-TV will syndicate, it's explained, after Nehi uses all 26 films called for in the original near-1,000,000 contract, allowance having been made also for a "certain number of repeats" for the fizz sponsor.

Sues Martha Rountree

On 'Meet Press' Sale

Attorney Thomas Turner Cook has flied sult against producer Martha Rountree in New York Supreme Court, asking \$9,500 for services rendered in July and August in 1953 in connection with sale of her interests in "Meet the Press." Cook ciaims his fee was \$10,000 and that Miss Rountree paid only \$500.

Miss Rountree has asked a dismissal of the action, admitting however that she owes Cook \$2,000 which says she's willing to pay. She maintains the fee was \$2,500 and agrees she's paid only \$500. She wants the suit for \$9,500 thrown out of court, how-

It's reported that Arthur Godfrey, looking toward a revitaliza tion of his major stake in television, is planning to move his "Talent Scouts" show out of its pres ent Scouts" show out of its present Monday night 8:30 to 9 period on CBS-TV and install it in the Wednesday 8 to 9 time (as the successor show to "Godfrey & Friends"), with "Scouts" being expanded to the full hour. At the same time, goes the report. Godfrey is packaging his own half-hour show to occupy the Monday segment as replacement for "Scouts."

The report (thus far nobody

The report (thus far nobody wants to confirm it) throws into sharp focus what is probably the most significant trend of the tv season—the willingness of networks to permit the talent to control programming and call the season—the willingness of networks to permit the taient to controi programming and call the
turns on who and what goes where.
It's a trend that got its first major
shot in the arm when CBS-TV, in
negotiating its new contract with
Jackie Gleason whereby the latter
trims his show to a half-hour next
season for Buick sponsorship, fell
in with the plan to install the Dorseys Show (a Jackie Gleason Enterprise package) in the Saturday 8 to 8:30 p. m. period being
vacated by Gleason. On top of
that came reports that Sid Caesar
was packaging his own summer
replacement show for his Monday
night 8 to 9 slotting on NBC-TV.

The Wednesday "Godfrey, &

night 8 to 9 slotting on NBC-TV.

The Wednesday "Godfrey &
Friends" has been having rating
trouble for some time. Last season
it took it on the chin from NBCTV's brace of Joan Davis and "My
Little Margie," but this season's advent of "Disneyland" on ABC-TV
(which competes with the first
ballchour of Godfrey) proyed the (which competes with the first half-hour of Godfrey) proved the decisive blow to AG. Apparently "Scouts" is regarded as the strong-er of the two entries, with the re-ported shift to Wednesday under an expanded format deemed the (Continued on page 48)

GODFREY SHIFTS | ABC-TV Envisions \$13,000,000 Gross ACCENT ALARMS With Disney's Daytime 'Mickey Mouse'

TV's 'War & Peace,' Too

Hollywood, Feb. 8.
Television is getting into that
"War and Peace" act now,
While Mike Todd, David O.
Sedznick and Pontl-De Laurentiis are battling it out over
their respective picture versions, CBS-TV Coast veep
Harry Ackerman has given the
greenlight on a dramatic series based on the Tolstoy
novel.

rovel.

CBS staff producers Cecil
Barker and Bill Brennan have been asigned to the series, with Tom Hubbard and Fred Eggers readying a pilot script for shooting within 30 days.

MacRae Colgate Pact; Firm's TV Plans Up In Air

A change in the tele tactics of Colgate is seen with their pacting of Gordon MacRae to a term deal which calls for his use on either full-hour, half-hour or quarter-hour shows. Company's video plans for '55-'56 aren't formulated as yet, and likelihood is that a new policy of not putting all their video into one package is coming into being at both Colgate and the Ted Bates agency which is handling the account. agency account.

Use of MacRae with greater frequency on the Sunday Colgate "Comedy Hour" could be viewed as a prevue for the singer for the plan to have a steady conferencier for a vaudeo setup on that period. However, with the alternative of

(Continued on page 73)

nual time & talent gross of at least \$11,000,000 and as high as \$15,000, \$11,000,000 and as high as \$15,000,000 with the upcoming "Mickey Mouse Ciub," Wait Disney's ali-film daytimer which takes over the network 5-6 p. m. slot come Oct. 3. Computed on a 52-week basis the time & program charge per quar-ter-hour is tentatively set at \$790,-000, with frequency discounts bring-ing the total down to \$5,450,000 for a bankroller purchasing five half-hours a week.

Thus, with two bankrollers buying the entire show (and this possibility has already gone by the boards), the minimum annual gross would be \$10,800,000. And on the basis of single bankrollers for each quarter-hour (of which there are 20 per week), the maximum attainable gross would come to \$15,800,000. Probability is, however, that the total will end up somewhere about \$13,000,00, since General Mills is in for six quarter-hours and Borden's in for two, with others reportedly in the house being Campbell Soups, Colgate and Derby Foods. Thus, with two bankrollers buyby Foods.

by Foods.

Fact that the show is already more than half-sold inside a seiling period of three weeks points to the certainty that it will be a sellout by fall, thus alone swelling the net's annual billings for '55 to a projected \$50,000,000. That a sellout is viewed as a sure thing is reflected in the rating success of the nighttime "Disneyland," which hit 10th place in the Nielsen's in its first exposure and is currently up to fourth, with only "I Love Lucy" 'two episodes) and the Rose Bowl ahead of it. As one net exce put it, "If we can't sell Disney, what can we sell?"

These and sundry details with be

These and sundry details will be put before the regular board meeting today (Wed.) of American Broadcasting-Paramount Theatres, after which the web is expected to take the "top secret" tag off the entire project, including questions of clients and format. Web has been keeping the setup under wraps since prexy Bob Kintner wrapped up details on the Coast early last month and set the web sales force to work on the series. At that time, he gave the sales staff a 30-day deadline to get the web off the hook on the show, with that 30-day period due to expire this weekend.

Meet The (Hostile-To-TV) Press

dent Eisenhower opened the first press conference covered by the video camera, he said, "I hope it doesn't prove to be a disturbing influence." If he weren't speaking of unfamiliar tv gear, the remark would have been prophetic, because the televised press meet has caused a disturbance of greater import than ratting equipment. Pressure has been brought against the President, his press secretary and even the Republican party as a threat to an infant custom.

A shout went up after the second dent Eisenhower opened the first

and even the Republican party as a threat to an infant custom.

A shout went up after the second such all-media press confab last Wednesday. Hagerty was accused of trying to make the President look good for political reasons when he censored limited segments of Ike's q.&a. period. He was even called "a partisan political press agent" by one newspaper.

The story surrounding the two television broadcasts from the White House has been described as different things by different people. One group chooses to call the present deal an insidiously inspired "tempest in a teapot," handiwork of print media which intensely fear that tv will take the spotlight away from them to even a greater degree newswise than before.

The N. Y. Times byliner Arthur Krock anticipated it on Jan. 23 as Democratic propagandizing. On the other hand, the Democratic-inclined N. Y. Post, through its editor," James Weensler, has said that Hagerty "shouldn't act as a network editor," and also has maintained political expediency is involved—that Hagerty only puils out those parts of the press confab that might make Elsenhower less attractive in another election perhaps.

Regardless of who's right in his appraisal of the situation a wedge

Regardless of who's right in his appraisal of the situation a wedge between the video industry and the

President's office has been made by some newspapers which are capitalizing on it. It must be remembered that to itself has not yet, or is it, expected to thy industryites who feel that by being admitted the press room at the White House they have made great advances), object to this "censoring." The President himself took note of that in answering questions at the last press powwo directed at the last press powwow directed at him by staffers from the N. Y. Post regarding stifling freedom of the press (i.e., tv). The chief exec said to William V. Shannon of the Post that "No head of any broad-casting company has yet protested to me, and I can't very well make any answer until I get their protests and their reasons for it." Yet the capper came in a David Lawrence byliner (in the N. Y. Herald Tribune on Feb. 3): In it the writer said that "it was most unfortunate that any of the cameramen (which could only mean tv reps, who had been absolutely mute in the entire matter) were spreading the idea that some kind of censorship was being introduced." At that tradesters let off steam, claiming immediately that now the papers were accusing video of perpetrating something they themselves had started. And it was later laughat the last press powwow directed at him by staffers from the N. Y.

They Say . . .

Regarding newspapers' fear of tv inroads, N. Y. Times helmsman Turner Catledge commented to VARIETY that his paper isn't fighting the presence of the camera at the White House meets. "We're not worried: we have a fuller ac-

worried; we have a fuller ac-count of it than they do." From a World-Telegram spokesman: "What difference does it make if I'm against tv coverage? I can't stop it, can I?"

ingly commented that if the Trib weren't Republican and the Post weren't Democratic the sequence of events might be construed as steps in a master plan of insidi-ousness.

Krock of the Times said a few

ousness.

Krock of the Times said a few days before these events were brought into focus by the press generally that "if the Democratic opposition can find any supporting material, however flimsy, for bombardment of the new publicity device as designed principally for political and personal propaganda, they will keep up a steady barrage and hope to persuade the people to think of it as such."

Whatever side is taken—that of the Post and its slams against "paritisan" Hagerty, or that of the Times and its views on political expediency or that of the tradesters and their "it's just plain old newspaper economics"—the situation spells a lot of trouble for tv, unless some effective countermeasures can be taken.

Lawrence Inside Stuff

Lawrence Inside Stuff

Quotation from the Lawrence article, it was pointed out by an observer, might prove interesting to the trade, for in it there are believed some accurate comments on Presidential press censorship generally and also some items that might prove highly provocative. First off, Lawrence started with: "Maybe President Eisenhower will have to give consideration soon to the idea of two separate press conferences—one for the television cameras and one for the newspaper men who are not interested in dramatic effects but soiely in news." He went on "With characteristic good nature and sense of fairness, the President ... arranged to have certain sections of his regular press conference released for the films. So unfamiliar are the cameramen with the customs and traccontinued on page 48) Quotation from the Lawrence ar-

(Continued on page 48)

DuMont Finds You Can Retrench Just So Far On Coaxial Cable Use

There's such a thing as too much retrenchment, as DuMont has learned. On Jan. 1 the video web ellminated the greatest share of its AT&T line charges by cutting back on the use of the coaxial to as little as 10% of what it was a month earlier. But it was discovered last week that it was cheaper to reengage the coaxial permanently for at least four northern cities, including Toledo and Indianapolis, rather than to pay separately each time than to pay separately each time a DuMont show was fed to one of

a DuMont show was fed to one of those markets. DuMont found that 30 or 35 rentals on an individual basis would equal or exceed the cost of permanent rental in those markets permanent rental in those markets where enough web shows are in demand. Now the network has about 20 interconnected cities. (Rest are on kine feed.) The 20-city lineup is purportedly 40%, or slightly more, of what it was last year at this time, after the normal cutback from the large cable buy necessitated by the extensive pro football coverage. coverage.

CLEVE. PRESS TRIMS LOG

CLEVE. PRESS TRIMS LOG
Cleveland, Feb. 2.
First newspaper cutback in radio
log space was announced this week
by Stan Anderson, radio-tv editor of the Cleveland Press.
Paper now lists log by individual
stations rather than by time segments, thus eliminating ditto
mark space and saving one column.

Ladd's 'My Old Kentucky Home'

un each specially served town they would get a better coverage, bigger display and individual treatment. And it would give all editors the benefit of the thinking and the ideas of every other editor.

in this way pedestrian para-g aphs would become three-pic ure layouts and top heads. Instead of-being included in the roundup of notes and alieged news they would lead the section

This works with a few agencies.
TV editors are becoming more
numerous. Most of them are guys
who are grabbed off the copy desk
and suddenly told they should provide light, bright, interesting features about people they have never
seen.

Is it worth it to the nets and agencies to help these guys?

How many of us have this prob-on? Is it universal? How many lem? Is it universal? How many popers have greatly expanded their to coverage and what are their needs? What do to editors think would help them? If the agencies and networks are budget-bound, too, is there a way the money they now spend could be used more effectively?

Lord knows another meeting would be for the birds. But labor editors and farm editors and Sunday magazine editors go to conventions. If nothing else they go to national conventions which deal with their particular field. If the farm editor goes to a farm meeting they talk farm. This helps hin his work. He gets ideas about which his readers care.

which his readers care.

If a tv editor goes to an NARTB
session he gets drowned in business practices, rate cutting, spot
vs live network, Congressional
bans and monopoly hearings. His

bans and monopoly hearings. His readers are interested in the people who appear on the end of their picture tubes. He won't find them at NARTB meetings. And durn little about programs.

If he goes to an educational session he gets education in large doses. Other tv editors are not there to talk problems with. Stars and directors and producers are not there to interview. The discussion is about good shows, no doubt, but not shows with huge audiences. And he must deal with huge audiences or he loses his readers.

He can go on a junket occasionally. Usually promoted by an agency or a network he is more or less under the thumb of that one outfit and comes back with one story, maybe two.

Maybe two.

How many tv editors could contheir papers into sending them to some meeting, their own or some other agency, where they could get some material to write and at the

would be used in their regular same time have a few taiks of service. The advantages, I claimed, would be great. how to solve them? If a reasonable number could and would, could nets and agencies provide the peo-ple to make the trip worthwhile to editors? Would it be worthwhile to nets and agencies? Could we set up our trips at the same time for better results?

Do other editors have my prob-

I'm just asking.

Reub 'Conscience'

Continued from page 41

dancers and other talent. Shooting time will be expanded to three days per show instead of the present day and one-half, and Kaufman said the new shows will include "music never before pictorialized on film."

"music never before pictorialized on film."

Original thoughts of seiling the show nationally brought down beefs from sponsors and stations, Kaufman admits. Sponsor beefs have been placated by the decision to stay in syndication, but station outcries will undoubtedly continue, since the show will switch over to Vitapix member stations in every market where Vitapix is represented. First big switch came about in Bowman Biscuit's renewal on the show in 12 markets, with the series switching outlets in several of them. Remaining Vitapix stations ought to have the show by Sept. 1 "within the limitations of existing contracts," which means that in a few cases the show will stay on non-Vitapix outlets until their contracts lapse, then switching over. Switchover to Vitapix is in line with Guild's agreement with the station outfit that its members will get first crack at Guild. in line with Guild's agreement with the station outfit that its mem-bers will get first crack at Guild product, new and old.

78 Pix Then Recoup

Continued from page 41

ciai neck out. He wants to get his ciai neck out. He wants to get his investment back first, via reruns. Preston Foster stars in "Wafer-front," and if the series is dis-continued, it's likely Reed would launch a new series, also with Fos-ter. Point is "Waterfront" would be reaping its rerun coin mean-wille. while

It's also doubtful if "Star and Story" will continue, after canning 39. "Four Star Playhouse" makes syndicated series, and one of its owners, Dick Powell, said recently he feels it should be dropped while

again the thinking is "get that production money back, then think in discuss the possibility of resuming the series."

One of the more dramatic examples of a successful show which quit production because of the financial migraines attached to it is "Dangerous Assignment," the Brian Donlevy starrer. Donlevy made 39 vidifims in conjunction with NBC film syndication a couple of years ago, invested \$50,000 of his own coin. But although series was sucago, invested \$50,000 or his own coin. But although series was suc-cessfui and grossed over \$1,500,-000. Donlevy said recently he hadn't yet gotten his investment back. Distribution costs, plus a lot back. Distribution costs, plus a lot of items he didn't understand, he confessed, apparently were keeping the overall nut so high it just didn't pay to keep going with the series, as far as he was concerned.

Consequently many producers in Consequently many producers in Holiywood today are wondering just how far they should go with a series regardless of its success. Even the toprated network film show producers are uneasy about their situations, aware that what with many intangible factors such as "will popularity of the show hold up?" their canned merchandise is perishable.

McDONNELL IN ROME TO MEG 'MUSKETEERS

Coast director Frank McDonnell, who's turned out several "Four Star Playhouse" and "Wild Bill Hickok" pictures, is in Rome meg-ging several more "Three Musging severai keteers" half erai more "Three half-hour costumers Thetis Productions. McDonnel planed to Italy following fina wrapup of the Thetis distributio deal with Official Films for the McDonneli series.

series.

Present pians are for Official to start selling in the spring, after 13 pix are in the can. There are 10 already completed, with Thetis scheduled to wrap up three more before taying off until late spring, when the second cycle of 13 resumes. Official is planning a September air date for the series.

Grable's Gam Jammed, Won't Hoof on TV'er

Hollywood, Feb. 8.

Betty Grable hurt her gam and won't be dancing on the "Shower of Stars" on CBS-TV Feb. 17.

of Stars" on CBS-TV Feb. 17.

Actress notified the web she'd torn a ligament in her foot and couldn't terp, but would be on the show if they still wanted her. Web t.v. Harry Ackerman said she'd be on, but changes would probably be made in lineup of the revue, "That's Life," with someone else probably being called in for the footwork.

WMUR-TV a Hub Cap

Manchester, N. H., Feb. 8.

Manchester, N. H., Feb. 8.
ABC-TV is getting some extra exposure in the Boston coverage area via its affiliation with WMUR-TV here, headed by Norman A. Gittleson, who joined the outlet as execupage and the second of the property of the pr erating on Channel 9, the station is giving Boston its first look at a non-delayed "Disneyland," as weli as "Kukla, Fran & Ollie," an ABC co-op offering. Due to start today (Tues.) is "Elgin Hour," aiternat-ing with "U. S. Steel Hour."

Outlet has also put two syndicated entries into the black-ink columns, "Liberace" and "Meet Corumns, "Libe

C. Paley Sues Ken Murray Los Angeles, Feb. 8.

Los Angeles, Feb. 8.
Charles Paley, producer, filed suit against Ken Murray for \$100,000 in Superior Court, claiming his television show idea, "We Made the News," was used by Murray in the program, "Where Were You?"
Other defendants, in addition to Murray, are Bing Crosby Enterprises, United Television Programs, inc., MCA-TV, Ltd., and Station KTTV.

Columbus — Changes last week at the Taft stations here include the upping of Mrs. Sue Sternberg, wife of former director of the Paul wife of former director of the Paul the membership brought the promotion director of WTVN-TV replacing Bea Caldron, resigned; addition of Fred "Cūrly" Morrison, Cleveland Browns fullback to the sales staff of WTVN Radio; the promotion of Paul Frank, news director, to assistant to WTVN Radio's general manager Byron Taggart, with Bert Stille stepping into the news chief's post.

D. C. Jitters

Continued from page 33 ;

number of important ways in which its enormous investment can be depreclated. In the recommendations of the Plotkin memoranum, one such road is clearly blue-printed."

Other Webs Silent

No other webs Sient
No other network commented on
the report. NBC, which was attacked with CBS for dominating
the network industry and squeezing the UHF stations on choice of
programs, was conspicuously silent.
Nor-did ABC or DuMont, which
might be expected to applaud the
recommendations, offer comment.

What weight the FCC will give the Plotkin recommendations is now the big question. The report directs the Commission to advise the Committee within six months what steps it has taken to comply with the recommendations and to submit a preliminary report within 30 days, with interim reports at 60day intervals.

day intervals.

At least three of the seven members of the FCC have expressed themseives strongly as opposed to greater regulation of the broadcasting industry. It would not seem, therefore, that a majority of the members would be disposed to carry out the recommendations. to carry out the recommendations at this time. Should the report, however, be given the full Committee's blessing, the Commission might act differently.

might act differently.

There is one consideration in connection with the report which may cause the commissioners to think twice. The agency will soon have to go before Congress for its annual operating expenses. Two members of the Senate Appropriations Committee are also members of the Interstate Commerce Committee. They are Magnuson and Charles E. Potter (R-Mich.) who in dicated great interest in the UHF problem.

Dili served in the Senate from 1923 to 1935 and was author of the

Dili served in the Senate from 1923 to 1935 and was author of the Communications Act of 1934 under which the FCC was created.

Meanwhile, Magnuson is considering candidates for the post of Chief Counsel of the network inquiry and hopes to announce his appointment within 10 days. It is expected that hearings will begin in six to eight weeks. in six to eight weeks.

in six to eight weeks.

Harry Plotkin resigned last week
as majority counsel for the committee, having completed his assignment with completion of his
report. The former FCC assistant
general counsel returned to the
law firm of Arnold, Fortas &
Porter law fir Porter.

Porter.

Former FCC Comr. Robert Jones also resigned as minority counsel to return to his practice with Jones, Scharfeld & Barron. Jones' report is to be issued next week. The document, it's understood, carries no specific recommendations but charts a course for further investigation.

Standard Form

Continued from page 41;

one to 10 runs for periods covering two weeks to two years. With all the variations possible within those limits, it's too tough to pin them down to a standard form, it's claimed.

Brown had approached key dis-tribs over the past three weeks tribs over the past three weeks, asking them to agree to the conasking them to agree to the con-tract by last week so he could come back to the NARTB directors meeting in Florida with a number of signatures on the dotted line. Apparently, his project will have to be postponed, with the prob-ability that it will be up next at the NARTB convention in Wash-ington in late spring.

TvB Pacts 122 Stations In Charter Member Drive

By late last week when Television Bureau of Advertising closed the rolls on charter membership, 122 video stations had signed on. Olite Treyz, TvB prexy, said that the membership brought the promotion agency "very close" to the originally-set budget of \$400,000.

CREW IN TEXAS TO SHOOT 'TOAST' COM'LS

San Antonio, Feb. 8.

A tv crew from Van Prag Production of New York is here to shoot outdoor Lincoln-Mercury commercials for the Ed Sullivan "Toast of the Town" show. Group will probably be here three weeks. With Sullivan expected here some time during that period to appear in the films.

Gilbert M. Williams is head of

the crew, which consists of Dan Karsoff, Al Taffet and Sid Zucker,

Blue Cross Sponsor Coin for Bill Leonard

Coin for Bill Leonard

Already on the dotted line to take over as producer-ringmaster of "An Eye On New York" Sundays at 11 a. m. under WCBS-TV, N. Y., Bill Leonard got another lift, but this time in sponsor coin. Starting next Monday (14), his feature news capsule segment of "Six O'Clock Report" will be backed cross-the-board by Associated Hospital Service of N. Y. (Blue Cross) and its corporate sizer unit, United Medical Service (Biue Shield). Sponsors formerly had H. V. Kaltenborn on WRCA-TV, with that Wednesday at 7 p. m. slot opened up for Eastman Kodak's "Norby" colorpix series on the NBC network. "Report" will be the medical outfit's sole representation on tw in Gotham, and is via J. Walter Thompson.

Thompson.

Bengay, which sponsored "Report" three-a-week, closes out on Friday (11) under the double-Blue

Tripp's Lincoln Reprise

Paul Tripp is reviving his network play on Abe Lincoin Saturday (12) for his "On the Carousel" show on WCBS-TV, the N. Y. flagship of CBS. Tripp, who heads up the smallfry educational "Carousel" as star and producer, originally presented the work in the web's late "Mr. I. Magination" and this week's reprise will have the same cast in Tripp, Ruth Enders (Mrs. Tripp) and Ted Tiller.
Roie of the boy who wished he could be Abe will be played by Stevle Harris, 12, brother of Donnie, who did the part when the show was first given on Tripp's "Magination" series several years ago.

Joe Derby to Y&R

Joe Derby to Y&R
Joe Derby has quit as trade press editor of NBC to hook up with Young & Rubicam. He'il work under Dick Connelly, who left the web a few months ago as its press chief under v.p. Syd Eiges to return to the ad agency. Connelly's successor at web, Ellis Moore, had originally brought Derby into the fold less than a year ago. Moore held the trade post for little more than a year before being upped.
Bill Anderson of WRCA and WRCA-TV, N. Y., may get the nod.

Austin—Charles L. Brooks, has been named sales promotion manager for KTBC and KTBC-TV here. He was formerly veepee in charge of the San Antonio and local office of Kamin Advertising.



STANDARD SOUND EFFECT RECORDS

• Radio Registry •

Now Available in New York at CHARLES MICHELSON, INC. 15 W. 47th St. PLaza 7-069 PLaza 7-0695



THE CRITICS TALK

about that terrific new musical film show

"EDDY ARNOLD TIME"

says Billboard:

"'Eddy Arnold Time' shapes up to be one of the highest potential TV film vehicles. There's no doubt that this show will stack up as winner and possibly rank as another Liberace.

"The show follows a definite format with a unique utilization of a music base flavored with a story line. It seems to this reviewer that several innovations production-wise, will prove standard operating procedure for this as well as many other shows using songs and music.

"All in all, the show rates as one of those few which are ideally suited for a million and one sponsors, and this probably is going to be the least of the worries confronting the property."

Steve Schickel

says Variety:

"This series has a lot of things going for it in the admittedly rugged musical telepix sweepstakes. It marks the telefilm debut of Eddy Arnold, whose name needs little pre-selling what with his RCA Victor recording sales now at the 30,000,000 level... And while Arnold, and rightly so, is the kingpin, it's more than a singleton effort, as he's aided and abetted by a worthy supporting cast in the person of Betty Johnson, a pert, telegenic

lass with pipes to match, the Gordonaires, a real pro vocal quartet, and Hank Garland and Roy Wiggins, guitar specialists...

"With host Arnold projecting potently throughout, this project has a folksy appeal that escapes the strict country and western idiom without alienating the c&w fans. It could well be the first big telepix winner bearing the Windy City dateline."

Dave

says Janet Kern

Chicago American:

"The producers will have the show sponsored and on the air in time to cash in on the mammoth January publicity drive which RCA-Victor is planning in celebration of Eddy's 10th year with them.

"The show may have a good chance to make TV film history of the Liberace sort. Arnold has sold over 30,000,000 records in the 10 years (none of his discs has sold less than 250,000 copies). When he replaced Dinah Shore on TV last year, some of his popularity ratings were higher than Dinah's . . . in fact, there were times he outrated Eddie Fisher, with whom he alternated."

"Eddy Arnold Time" . . . a thrilling new half-hour musical film series . . . featuring America's all-time singing favorite, Eddy Arnold . . . supported by a clever, talented cast.

We'ye Got 'em . . . Prices, brochures, audition prints, order blanks! 26 half-hours now in production, ready for January release. Let's hear from you!

WALTER SCHWIMMER CO.

75 East Wacker Dr., Chicago 1, III.—FRanklin 2-4392
New York Office: Ted Beil, 16 E. 41st St.—LExington 2-1791
Hollywood Office: Tom Carradine, 5746 Sunset Blvd.—HOllywood 2-4448

Television Chatter

RADIO-VIDEO-TV FILMS

Mike Dann, NBC program exec. to Hollywood to plan Coast-origi-nating specs . . Casting: Treva Frazee into ABC-TV's "Star To-night" tomorrow (Thurs.). Karl Lukas on same web's "U. S. Steel Hour" Feb. 15 in "Freighter." Peter Fernandez in "The Breaking Point" on NBC-TV's "Robt. Mont-gomery Presents" Feb. 14. Corydon gomery Presents' Feb. 14. Corydon
Erickson, 10. making 35th pro appearance, as Jackie in "Greatest Gift" daytimer over NBC-TV . . . Jack Raymond has been signed as scripter for the Orson Bean kinnies . . . Betty Sue Albert plugging Toni on Arthur Godfrey show and Claudia Crawford the Esquire commercials on "Masquerade Party" . . Bud Palmer calling the canines from Madison Sq. Garden's Feb. 14. Westminister dog show via WPIX . . Eight films completed on Phil Silvers series. "You'll Never Get Rich," but still no time or preem date set on CBS . . John Gart, batonist of "Chance of a Lifetime" on DuMont, handled the stick afront 30-piece orch at radioty correspondents association shiging in D. C. last Saturday (5).

Magico Kajar spotted in his serielle with a role on CBS-TV

stick afront 30-piece orch at radioty correspondents association shindig in D. C. last Saturday (5).

Magleo Kajar spotted in his
specialty with a role on CBS-TV
"Mama" Friday (11) that will cue
the commercial. He's an old hand
at such program-plus-plugs tricks.

Richard Heffner, host-narrator
of WRCA-TV's "Man of the Year,"
and guests Adam Clayton Powell
and David Donald to pay tribute
to Harriet Beechen Stowe on Saturday (12) show ... Murry Karmiller,
ex-WCBS Radio, to WCBS-TV as
on-the-air "romotion writer ...
Kenneth Banghart starts Nassau
vacation Feb. 18 ... A girl born
to the Joe Friedmars (he's with
CBS-TV sales service) in Manhasset ... Margaret McManus, wife
of sportseaster-moderator Jim McKay, writing Sunday tv column for
Bell Syndicate covering personalities ... Phil & Ruth Alampi to
return with their WRCA-TV "Home
Cardner and Handyman" Feb. 19.
Swift's Switning cancels 10-10-15
a.m. Thursday seg of Garry Moore
show on CBS-TV with BristolMyers stepping in for six weeks
in addition to B-M's Monday at 10.
Masland latches on to the Thursday time starting April 14
... Marie Suchan of WRCA-TV sales
to become Mrs. Thomas Weiss
Feb. 19 ... Doris Storm has
blacked out on Con Edison. She's
been six-a-weeking the New York
utility outfit's commercials on
WPIX's "Tclepix News" since
August, 1953, but left the show
last week to await the birth in
April of her third child. She's the
wife of Frank Jacoby, ty producer
to my commercials has
set up shop in N. Y. to produce to

Tri-Visional TV Commercials has set up shop in N. Y. to produce to commercials via a composite plate photography process which is said to give depth to the films . . . Transfilm, the commercial-industrial filmmaking outfit offering to give depth to the nums... Transfilm, the commercial-indus-trial filmmaking outfit, offering free reprints of an article by prexy

William Miegsegaes on the use of business films titled "Sweet 16 Millimeter"... Russ Ford, formerly with Ted Bates, joined Dancer-Fitzgerald-Sample as a -tv corimercials producer... Lynn Marks Alper moved over from Screen Gems to Atlas Television to head "p publicity and promotion for the latter... NBC Film Division added Howard M. Lloyd, onetime manger of Alvino Rey and the King Sisters, and Thomas A. Beemer, formerly with Ziv, to its western sales force... Walter Slezak will handle the emcee chores at the WCBS-TV telecast of the annual Junior League of N.Y. Mardi Gras Ball Feb. 17 ... ABC-TV veep over talent-programs, Bob Weitman, back this week after program huddles on the Coast and a talent o.o. in Las Vegas ... Carol Haney makes another "Toast of the Town" appearance Feb. 20, teamed with Peter Genero.

David Moore and Bob Sammon, Cas-TV "Person to Person" edi-

appearance Feb. 20, teamed with Peter Genero.

David Moore and Bob Sammon, CBS-TV "Person to Person" editorial-director team, to Chi yesterday (Tucs.) to handle Ed Murrow's remote visit (Feb. 18) with Warden Joseph E. Regan of Illinois State Penitentiary, with Moore then proceeding to the Coast with director Chuck Hill for the Esther Williams segment this Friday (11) coupling the pic star with New York's Toots Shor, the restaurateur. Television Factbook (Spring, '55 edition) just off the presses. (\$4). It's the most comprehensive job yet, with updated map of tv cities and network routes.

Florence Anglin into "Modern

prehensive job yet, with updates, map of tv cities and network routes.

Florence Anglin into "Modern Romances" next week ... Robert Goodier into the "Omnibus" presentation of "The Turn of the Screw" Sunday (13) ... Loretta Leversee on "Justice" opposite Jackie Cooper tomorrow (Thurs.) ... Lee Richardson has the lead on "Big Story" Friday (11) June Walker into the "Pond's Theatre" cast tomorrow (Thurs.) Norman Brokenshire shooting a commercial for Chesterfields ... Norman Brokenshire shooting a commercial for Chesterfields ... Katherine Meskill dittoing for Vel. ... Jan Murray back from 12 davs in Florida to start his Friday night doubleheader ("Jan Murray Show" and "Dollar a Second") this week (11) ... Laurel Hurley thrushed on DuMont's "Opera Cameos" pastented with her own WPIX "cookon-tel" stanza, and Brooklyn Union Gas Co. is bankrolling three times weckly in the old Shari Lewis spot for juves. Now Miss Lewis is limited to a Saturday night casing. ... Michael Drury (femme) has scribbled a two-part study of the Jackie Gleason tele show for Collier's ... Martin Pollins to WOR-TV sales

'20th Century' Continued from page 27

out of Russlan film. Actually the first show will span the period from the coronation of Czar Nicholas II in 1896 to the death of Stalin. Second show will be a report on

India (as the pivotal spot in the "free world vs. slave world"). Network has already dispatched Bob Graf to India to work on the assignment. The network has enlisted the support of Chester Bowles, exambassador to India, in serving in advisory canacity.

amassador to India, in Serving in an advisory capacity.

Major mission of Salomon in Eu-rope was to research archives, labo-ratories, equipment and key per-sonalities in establishing a llaison chain that can be pressed into serv-tee in the various equitals for the ice in the various capitals for the various series.

various series.

The show on Russia is slated for spring presentation. Like all the others, it will go into prime night time segments that will be prempted for these special one-shots. They will be available for institutional sponsorship.

Who Calls Turns?

Continued from page 45

strategic move to counter "Disneyland."
But it's the reported move in by Godfrey with the new owned-and-operated Monday package, particularly in the wake of the Gleason maneuers with the December 1997.

larly in the wake of the Gleason maneuver with the Dorseys, that accentuates growing alarms as to "where does a network begin and talent end," and vice versa.

A similar situation a few years back provided something of an ill-fated "sneak preview" of what can happen under such circumstances. That was the case of Red Skelton when he had a hold on the Sunday at 7 slot on NBC-TV, and practically dictated the slotting (via his identity with the Russel Seeds agency) of an Eddie Mayehoff show. The program lasted a few weeks and was knocked off. It not agency) or an Eddie Mayenom show. The program lasted a few weeks and was knocked off. It not only affected relations between NBC and Skelton (who is now a CBS property) but provoked a lot of intra-trade bitterness.

Press Vs. TV

Continued from page 45

ditions of newspaper men that immediately a hue and cry was set up that the White House was 'censoring' the news. On Capitol Hill it was even whispered that the President was releasing only the stuff that would make good political propaganda." Lawrence said then that censorship meant "suppression" but that Hagerty's cuts really didn't mean what lke had said was being withheld. "All the newsmen... and the commentasaid was being withheld. All the newsmen. . and the commenta-tors on tv or radio were still per-mitted to write everything they heard but not, of course, in first person quotations. . . It was most unfortunate that any of the cameramen spread the idea that some kind of censorship had been introduced. He later added something the tw men heartily concurto: that it's been a custom for years for the President to cut certain statements and "affer all it. years for the President to cut cer-tain statements, and, "after all, it would not be possible to have the tv cameras carry on their networks any quotations that were denied to the news writers."

A tv newsman said that video At the mean and that vices was not even secretly awaiting "more security," as it's been accused of doing, before asking for rights for uncut coverage of the confabs, because, like newspapers, its commentators could fill the centered park with the President's sored parts with the President's exact words, provided they are offered without direct quotations marks. That, he felt, was enough.

Webs Do Own Scissoring Washington, Feb. 8.

Washington, Feb. 8.
The tv webs gave their own answers to charges of "censorship" brought up by newsmen at President Elsenhower's second televised press conference past week by doing their own scissoring on runthroughs of the film. The President had indignantly brushed offershe surgestione when several re-

throughs of the film. The President had indignantly brushed off such suggestions when several reporters questioned him on violations of "freedom of the press" principle because the film report of the weekly pownow was given White house editing before being released for public tv consumption. In sharp contrast to the initial televised Presidential huddle with the press Jan. 19, when the webs used the entire 28-minute version okayed by the White House, last week's version was dished out to the public in small doses averaging, five minutes. Actually, it seemed to be largely a matter of program appeal, rather than time, which prompted the abbreviated treatment. Initial telecast was highlighted by Ike's survey and

From The Production Centres

of Twin Cities' "Last Man's Club" comprising business and professional men between 45 and 55 years of age who for the past five years have been volunteering as U. of Minnesota "human guinea pigs" for physical tests and examinations to aid in accumulation of data in study of adults' heart disorders. Station will precede film with a 30-minute Minnesota Heart Association program . . . John Ford, former WTCN-TV acc staffer and now in the advertising game, back on video after a long absence, appearing each Sunday with KSTP-TV's "Victory at Sea" scries . . . Highest rated WMNS radio slow now is the disk jockey program of Bill Diehl, who's also the St. Paul Pioneer Press-Dispatch movie editor-critic. It's on 9 p.m. to midnight Sunday nights.

IN DETROIT . . .

WJBK-TV auditioned for a "Miss Fair Weather" to give the late-evening, cross-the-board weather report and immediately had to holst the storm signals. So many attractive young ladies showed up that it was decided to give most of them a chance. The Misses "Fair Weather" for the first week will be Millee Kelley and Connie Marvis . . This is how a show biz pipe organ got religion: Years ago the organ, built for the Senate Theatre, was purchased by WXYZ and used regularly. Now moving into new studios, station didn't have room for the organ. WXYZ-TV technical director Melvin Morehouse wanted it for his church and Prexy Jimmy Riddle donated it . . "Pirate Pete;" portrayed by Guy Bowman, who has been absent from the WJBK-TV program several months, is returning to lead viewers once again on imaginary voyages over the bounding, main. "Roy, the Cabin Boy," played by Dale Young who has been serving as captain, is leaving for military service . . Dick Osgood, WXYZ; Ross Mulholland, WWJ; Austin Grant, CKLW-TV; Larry Gentile, WJBK, and Toby David and Eddie Chase of CKLW, all are going to conduct lobby celeb interviews at preem of "Clnerama Holiday"—should be quite crowded.

IN CLEVELAND . . .

Glenn Rowell started a new Sunday "Funny Funnies" WNBK film stint . . . Standard Brewing reported exiting WERE Indian broadcasts . . . WSRS news reporter Milo Townes in a losing battle to get council passage of anti-baby chick coloring ordinance . . . Annual AFTRA Awards luncheon skedded for March 3 WHK disker Bill Gordon back from Florida hiatus City authorities forced WSRS' Sam Sampson proposed Rhythm and Blues dance at Arena into musicale on grounds disker lacked proper dance license . . . Tom Arend, NBC Chi, in town for visit . . WNBK started hour-long high-school dance show with music by Norman Knuth and Bill Mayer as emcee rotating with Henry Levine's Dixielanders, songstress Jackie Lynn and Johnny Andrews as emcee.

IN PHILADELPHIA . . .

Cleffer Bix Reichner (Papa Loves Mambo) to be honored on KYW's "They Wrote the Songs." Thursday Benedict Gimbel Jr., Wip president, appointed radio chairman of Southeastern Chapter. Red Cross . . . Warren Hull in town to receive Distinguished Humanitarian Service Award from Brais Frith, for work among unfortunates . . . WCAU-TV televising "Home Highlights" as second show done in color. Jean Corbett, the "Aunt Molly" of stanza, does network commercial on "Portia Faces Life" . . . Gordon Davis, KYW program manager, named chairman of the Radio-TV committee for the Junior Chamber of Commerce campaign on horror comics . . "Champions of Small Business" is new feature on KYW, Fridays, 11:15 p.m. Fred Harper conducts session . . Fred Walker has been named publicity director at WPTZ, replacing Robert Klaus, who resigned. Walker was formerly at WTTM, Trenton, N.J.

appraisal of his first two years in office. Last week's was more than normally dull, with many ques-tions confined to purely local is-

sues.
Presidential press secretary
James Hagerty followed up his
boss' denlal of censorship by pointing out that the expanded circulation of Ike's press conference had
actually widened freedom of the
press. Until the innovation, reporters could directly quote the
President only by special permission and on rare occasions. All
news media, he stated, have profited by the presence of cameras in
the conference room, since direct
quotes are open to everybody.

Weaver's Gospel

Continued from page 27 =

newsreels or travelogs of an edu-

cational nature.

Simllarly for Pinky Lee adherents, it's suggested spotlighting the kid ensemble organized by the Los Angeles Symphony Orchestra, for example, to explain the various instruments. A "Prodigy Series" instruments. A "Prodigy Series" to interest the klds in good music teed off on the Pinky Lee stanza last week.

Primarily Weaver's intention is to infuse the entire programming schedules with such integrated "enlightenment" features. In other words, inject culture with-out lesing ratinggers

'Belafonte Performs' Set as Telepix Series

Harry Belafonte has got the telepix urge too. He's prepping a pilot pix urge too. He's prepping a pilot film for a quarter-hour series titled "Belafonte Performs," in which he'll sing folk music of various countries in native costume, accompanied by a small string orch and employing occasional offbeat guests. Pilot will be produced and written by Jay Richard Kennedy, Belafonte's manager and author of the novel, "Prince Bart."

Charleston, W. Va.—Frank Annand has been upped from the announcing staff of WCHS radio to production manager of WCHS-TV, CBS affil here.



WANTED T.V. AND COMMERCIAL SHORT

BRITISH NEWS-REELS LIMITED 147 Wardour St., London, Eng.



Repeat performance of "PATTERNS"

"... one of those inspired moments that make the theatre the wonder that it is ... "

The New York Times, January 18, 1955

Just four weeks ago,

the Kraft Television Theatre presented "Patterns." The response from critics and public alike was overwhelming. Acting on their suggestion, Kraft has assembled the same cast, and tonight will present another live performance of this great drama. If you missed it once, don't miss it again. This is your last chance! Here is just a small sample of what the critics wrote about "Patterns."

"Creative Triumph". . . Jack Gould, New York Times

"In writing, acting, and direction, 'Patterns' will stand as one of the high points in the TV medium's evolution ... For sheer power of narrative, forcefulness of characterization, and brilliant climax, it is a creative riumph ... In one of those inspired moments that make the theatre the wonder that it is, 'Patterns' was an evening that belonged to the many ... A repeat performance at an early date should be mandatory."

"Made Executive Suite' look like 'Little Women'". . . Time Magazine

"A many-sided study of top-level stress in a big corporation, the play had areas that made 'Executive Suite' look like 'Little Women'... The drama lay in the meteoric but uneasy rise of a young engineer and the spent-rocket fall of an aging vice president, and their agonizing appraisals of each other as they passed in the cold reaches of executive space... As often happens in a soundly built play, all the actors turned in superlative jobs."

Tonight

Live performance with the original cast on the

Kraft
Television
Theatre

9:00 PM WRCA-TV



CHANNEL 4

Jocks, Jukes and Disks

By HERM SCHOENFELD

Mindy Carson; "The Fish". "Bring Myour Love" (Columbia). Now Mindy Carson has climbed aboard the rhythm & blues express for a click destination. "Fish" is a clever number by some Tin Pan Alley pros who know how to write in any genre. It looks like Miss Carson's biggest yet. She gets solid support from an unbilled choral group. Flip is a fine torch song which teans the songstress handles effectively. Eddie Fisher: "Wedding Bells" is a natural for Eddie Fisher whose upcoming marriage to Debbie Reynolds gives this tune a topical significance. Actually, it was launched by Frankie Lester on Label X and now Fisher is likely to take away (Victor). Marilyn Monroe was not

Best Bets

scores far better on the sentimental ballad, "Oldtimer," Don Costa backing up nicely.

Henri Rene: "Theme From Lost Weekend"."The Water Tumbler Tune" (Victor). The background music from the pic, "Lost Weekend," was used on the Robert Montgomery, video adaptation, hence the release of this slice by Henri Rene. It's, another attempt to create a song hit via a single video plug. The Miklos Rosza theme is as effective as ever and Rene gives it a highly lustrous interpretation. Reverse is a colorful item which could be pitched to juves.



Bookings of Woody Herman's Third Herd have been split between Joe Glaser's Associated Booking Corp. Morrls office will handle the orch for video only, while Glaser's office will submit the crew for all other fields. Previously, Hermat's manager Abe Turchin, in turning over the Herman bookings to the two agencies, will expand his own activities in other directions. He opened a personal management office this week and will have Herman as one of his clients.



and his
CHAMPAGNE MUSIC
178th Consecutive Week, Arago
Ballroom, Santa Monica, Cali
Exclusively and Coral Records
"CRA2"Y MUSIC"
Featuring The Lancera
"TIMBER JACK"
Featuring The Lancers

MINDY CARSON THE FISH
(Columbia) Bring Me Your Love
EDDIE FISHER WEDDING BELLS
(RCA Victor) A' Man Chases a Girl
TERESA BREWER PLEDGING MY LOVE
(Coral) How Important Can It Be
THE THREE CHUCKLES FOOLISHLY .. If You Should Love Again

most of the plays. "Man Chases a Girl" is a lovely Irving Berlin number from the score of "There's No Business Like Show Business." which could also climb into the hit brackets. Miss Reynold's (unbilled) voice in echo chamber helps the production on this side.

Teresa Brewer: "Pledging My Love". "How Important Can It Be" (Coral). Teresa Brewer has a potent two-sider in this release. "Pledging My Love" has a simple message in a catchy melody that Miss Brewer belts in her famillar style. Flip has a more "daring" idea, but is framed in simple terms for considerable commercial impact.

pact.

The Three Chuckles: "Foolishly""If You Should Love Again" (Label
X). As a followup to its initial
"Runaround" click, this trio comes
up with another likely number in
"Foolishly." This group is in the
contemporary genre of male
choral groups who span both the
pop and r&b markets. Flip is fair.

contemporary genre of male good lyric.

Betty Johnson: "Seven Pretty Donnada High School Kids: "Never Mind the Noise in the Market". It's Time to Say Goodnight Again" (Coral). Since a flock of New York music men live in Chappaqua, it's no accident that the suburb's highschool has been enlisted in the music biz. The ensemble has turned up with two attractive sides with some professional-sounding vocalists handling the solo parts. "Market" is in the calypso vein while "Goodnight" is solo farmed the property of the calypso vein while "Goodnight" is solo farmed the property of the proper

part of Decca's virtually complete soundtrack album of the ple, "There's No Business Like Show Business." because of her Victor commitment, so now the latter label is releasing the two MM numbers from the 20th film. Although Miss Monroe, has more visual than vocal angles, she handles these two numbers with savvy. "Heat Wave" is a natural for her and she also does right by the new Irving Berlin number on the flip. Her volce range is narrow but her inflection is right.

Jane Morgan: "I Try to Forget You": "Why Don't They Leave Us Alone" (Kapp). Jane Morgan is a polished songstress who needs the right material to break through. "Forget You" is a big, smartly-constructed ballad that will help to build her with the jocks. She handles it with class. Reverse is a good change of pace, a soft ballad with a good lyric.

Betty Johnson: "Seven Pretty Dreams"-"Be a Lover" (Victor).



.... Cadence

Album Reviews

"House of Flowers" (Columbia). There's enough exciting listening in the original cast set of the Harold Arlen-Truman Capote legiturer to make it an enjoyable 12-inch LP item. Arlen has conceived a flock of driving and warmly moving rhythms and the cast members deliver Capote's lyrles with an engaling enthusiasm. Among the delights in the platter, chalk up Ada Moore's and Enid Mosler's flashy workover of "Two Ladies In De Shade of De Banana Tree," and Diahann Carroll's romanilc treatment of "A Sleepin' Bee." Pearl Bailey lends her familiar style to "One Man Ain't Quite Enough" and "What Is A Friend For." Juanita Hall also comes across okay with "Silde, Boy, Silde." "An Indoor Girl," which was penned especially for Miss Bailey by Michael Brown, was inserted into the show after the album had been put into the groove.

"Further Studies in High Fidelity" (Capitol). Although some of the novelty may have worn off, the interest in high-fidelity is still high enough to give demonstration disks a big readymade market. This Capitol disk not only demonstrates the wide-range possibilities of hi-fidisks and installations, but it also contains an excellent musical repertory. One side contains pop selections and the other offers excerpts from classical works. Platter is packaged in a box with extensive liner notes on hi-fi matters.

Frank Luther - Zora Layman:
"Songs of the North and South" (Decca) This is an interesting package of tunes dating back to the Civil War in this country. One side contains 18 songs of the North and the other covers 17 songs of

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.

Survey Week of January 28-February 3, 1955

A Man Chases A Girl- "Show Business"	Berlin
All Of You	Chappell
Blue Mirage	Mille
Bridges At Toko-Ri-+"Bridges At Toko-Ri"	Famous
Close Your Eyes	Miller
Count Your Blessings	Berlin
Dixle Danny	Southern
Hearts Of Stone	Regent
How Important Can It Be	Laurel
I Gotta Go Get My Baby	Springfield
I Need You Now	Miller
Ко Ко Мо	Maridian
Let Me Go Lover	Hill & Range
Malaguena	F R Marks
Melody Of Love	Shanira-R-D
Mister Sandman	F II Marke
My Own True Love (Tara's Theme)	Pamiek
Naughty Lady Of Shady Lane	Dayton
No More	Manle Test
Open Up Your Heart	Maple Leas
Papa Loves Mambo	Chamina D
Paper Valentine	Shaphro-D
Sincerely	Ana Degant
Song In Blue	Arc-Regent
Song Of Barefoot Contessa-"Barefoot Contessa".	Channell
Teach Me Tonight	Chappen Tarda
That's All I Want From You	Hub-Leeds
These Are The Things We'll Share	weiss & b
Tweedle Dee	r amous
Unguanacting Heart	Progressive
Unsuspecting Heart	Tee Pee
Young And Foolish-*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

Finger Of Suspicion Pickwick Hearts Of Stone Regent I Have To Tell You Chappell I Love You Madly Angel I Need You Now Miller I Wanna Hug Ya, Kiss Ya, Squeeze Ya Arc It's A Big Wide Wonderful World—†"3 Ring Circus". Broadcast Ko Ko Mo Meridian Let Me Go Lover Hill & Rango Little Things Mean A Lot Feist Make Yourself Comfortable Relian Melody Of Love Shapiro-B-P Mister Sandman Morris Mobile Ardmore My Own True Love Remick Naughty Lady Of Shady Lane Paxton No More Mambo Shapiro-B Paths Of Paradise Spier Sincerely Arc-Regent Teach Me Tonight Hub-Leeds Tender Shepherd—*"Peter Pan" That's All I Want From You Weiss & B Tweedle Dee Progressive Unsuspecting Heart Tee Pee Wedding Bells Mellin Without Love Chappell You'll Always Be My Lifetime Sweetheart Wizell & D You'll Always Be My Lifetime Sweetheart Wizell & D Young And Foolish—*"Plain And Fancy" Chappell	Count Your BlessingsBerlin
Hearts Of Stone Regent I Have To Tell You Chappell I Love You Madly Angel I Need You Now Miller I Wanna Hug Ya, Kiss Ya, Squeeze Ya Arc It's A Big Wide Wonderful World—i "3 Ring Circus" Broadcast Ko Ko Mo Meridian Let Me Go Lover Hill & Range Little Things Mean A Lot Felst Make Yourself Comfortable Rejlan Melody Of Love Shapiro-B-P Mister Sandman Morris Mobile Ardmore Remick Naughty Lady Of Shady Lane Paxton No More Remick Naughty Lady Of Shady Lane Paxton No More Shapiro-B Paths Of Paradise Spier Sincerely Arc-Regent Teach Me Tonight Hub-Leeds Tender Shepherd—*'Peter Pan' Morris That's All I Want From You Weiss & B Tweedle Dee Progressive Unsuspecting Heart Tee Pee Wedding Bells Mellin Without Love Chappell You'll Always Be My Lifetime Sweetheart Wizell & D	Finger Of Suspicion Pickwick
I Love You Madly Angel I Need You Now Angel I Need You Now Miller I Wanna Hug Ya. Kiss Ya. Squeeze Ya Arc I's A Blg Wide Wonderful World—'"3 Ring Circus" Broadcast Ko Ko Mo Meridian Let Me Go Lover Hill & Range Little Things Mean A Lot Feist Make Yourself Comfortable Feist Maker Yourself Comfortable Shaplro-B-P Mister Sandman Morris Mosile Ardmore My Own True Love Remick Naughty Lady Of Shady Lane Paxton No More Maple Leaf Papa Loves Mambo Shaplro-B Paths Of Paradise Shaplro-B Paths Of Paradise Shaplro-B Teach Me Tonight Hub-Leeds Tender Shepherd—*"Peter Pan" Morris That's All I Want From You Weiss & B Tweedle Dee Progressive Unsuspecting Heart Tee Pee Wedding Bells Mellin Without Love Chappell You'll Always Be My Lifetime Sweetheart Wizell & D	Hearts Of Stone Regent
I Love You Madly	have to Tell You
I Need You Now I Wanna Hug Ya, Kiss Ya, Squeeze Ya I Wanna Hug Ya, Kiss Ya, Squeeze Ya Arc It's A Big Wide Wonderful World—†"3 Ring Circus" Broadcast Ko Ko Mo Let Me Go Lover Hill & Range Little Things Mean A Lot Feist Make Yourself Comfortable Righan Melody Of Love Mister Sandman Morris Mobile Ardmore My Own True Love Naughty Lady Of Shady Lane No More Naughty Lady Of Shady Lane Patton No More Papa Loves Mambo Paths Of Paradise Sincerely Teach Me Tonight Teach Me Tonight Teach Me Tonight That's All I Want From You Weiss & B Tweedle Dee Unsuspecting Heart Wedding Bells Without Love Wizell & D	Love You Madly Angel
I Wanna Hug Ya, Kiss Ya, Squeeze Ya	Need You Now Miller
It's A Big Wirde Wonderful World—i "3 Ring Circus". Broadcast Ko Ko Mo Meridian Let Me Go Lover Hill & Range Little Things Mean A Lot Feist Make Yourself Comfortable Rylan Melody Of Love Shapiro-B-P Mister Sandman Morris Mobile Ardmore Ardmore My Own True Love Ardmore My Own True Love Ardmore No More Maple Leaf Papat Loves Mambo Shapiro-B Spier Sincerely Shapiro-B Spier Sincerely Arc. Regent Teach Me Tonight Hub-Leeds Tender Shepherd—*'Peter Pan' Morris That's All I Want From You Weiss & B Tweedle Dee Progressive Unsuspecting Heart Tee Pee Wedding Bells Mellin Without Love Chappell & D	Wanna Hug Ya, Kiss Ya, Squeeze Ya Arc
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Tweedle Dee Progressive Unsuspecting Heart Tee Pee Wedding Bells Mellin Without Love Chappell You'll Always Be My Lifetime Sweetheart Wizell & D	That's All I Want From You
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wedding Bells	Insuspecting Heart
You'll Always Be My Lifetime Sweetheart Wizell & D	Wedding Rells
You'll Always Be My Lifetime Sweetheart Wizell & D	Without Love Channell
Young And Foolish—*"Plain And Fancy" Chappell	You'll Always Be My Lifetime Curetheast
riam And Fancy Chappen	Young And Foolish *"Disin And Ferred" Channell
	riam And Fancy Chappen

MARIETY. 10 Best Sellers on Coin-Machines

	Second Crown	
10.	MISTER SANDMAN (12)	Chordettes Cadence Four Aces Decca Lancers Coral
9.	NAUGHTY LADY OF SHADY LANE (10)	Ames Brothers Victor Archie Bleyer Cadence
8.	КО КО МО (2)	Perry ComoVictor
		Peggy KingColumbia
7.	MAKE YOURSELF COMFORTABLE (6)	Sarah Vaughan Mercury
6.	CRAZY OTTO (1)	Johnny Maddox Dot
		Patti PageMercury
5.	LET ME GO, LOVER (10)	Joan WeberColumbia
4.	SINCERELY (5)	
3.	THAT'S ALL I WANT FROM YOU (5)	Jaye P. MorganVictor
2.	HEARTS OF STONE (7)	Charms DeLuxe
		Frank Sinatra Capitol
1.	MELODY OF LOVE (5)	Four Acce December
4		David Council Manager

S	MILES	Crazy Otto Decca
7	O MORE	DeJohn Sisters Epic
1	CARTH ANGEL	Penguins Dootone
	DEN UP YOUR HEART DIM, DIM THE LIGHTS	Lancers
1	TEACH ME TONIGHT	DeCastro Sisters Abbott
1	UNSUSPECTING HEART	Sunny GaleVictor
	SONG OF THE BAREFOOT CONTESSA	Union Windowh - Idan Tri

SHAKE, RATTLE AND ROLL Bill Haley's Comets Decca (Figures in parentheses indicate number of weeks song has been in the Top 101

MUSIC BIZ NOW R&B PUNCHY

AFM Locals in Rift With Petrillo Over 5% Bite on Musical Vidpix

Hollywood, Jan. 8.

A rift has developed between leaders of some American Federation of Musicians locals and AFM prexy James C. Petrillo over the 5% bite of musical vidpix gross for the Musicians Performance Trust Fund. It's understood that such locals as New York and Los Angeles are in favor of cutting back the bite to 2% to up tunester employment while Petrillo is in favor of adhering to the 5% fee in the original contract.

the original contract.

From telefilm producers, however, it was learned union reps have stated the cut is in the works. Decision to change the rate apparently was made in negotiations currently being conducted in N. Y. for a new pact covering vidfilm producers. Presently producers are working without a contract, since the old pact expired about two months ago.

ago.

Union has been charging vidfilm producers 5% of the series gross or of time charges on the show, and producers claim that this, coupled with cost of the live music, makes for a nut of around \$3,000 for each half-hour vidfilm. That's why so many have been staying with canned music, they say. A canned track averages around \$500 for a show, and while producers prefer the live music, they point to that \$2,500 discrepancy and say it's too rich for their blood.

Pressure has been on the AFM

Pressure has been on the AFM from some members who have been complaining AFM prexy James C.

(Continued on page 58)

Marek Completes 0.0. Of Victor-HMV Tieup; Wallichs Due in N.Y.

George R. Marek, RCA Victor artists & repertoire chief, is due back at his N. Y. homeoffice desk this week after a two-week trip to England to straighten out Victor's relationship with the British Has Master's Voice (HMV) label. Latter is subsid of Electrical & Musical Industries (EMI), the British company which has bought a majority stock interest in Capitol Records in the U.S. Npon the basis of Marek's looksee into the British setup, it's expected that Victor will decide whether to continue its HMV deal or launch its own subsidi in Britain. sid in Britain.

Meanwhile, Glenn Wallichs, Capitol prexy, is slated to arrive in New York next month to wrap up the stock deal with EMI top-pers who are due here at that

Col Taking TV Route Again With 'Questions'

Columbia Records will take the tv route again to promote one of its current platters. Disk due for the video push is Peggy King's "Any Questions," which will be showcased on NBC-TV's "Dragnet" show Feb. 17. Tune will be warbled by Miss King who, incidentally, is making her thesping debut on the show.

show.
Other Col etchings that received the tele treatment in recent months

have been Johnnie Ray's "Paths of Paradise" and Joan Weber's "Let Me Go, Lover."

"Any Questions," which was writ-ten by A. Hamilton, is being pub-lished by Mark VII, Jack Webb's ASCAP music firm.

Tennis Pro Into ASCAP

Tennis Pro Into ASCAP
Palm Springs, Cal., Feb. 8.
David Gillam, pro at the Tennis
Club, became a member of ASCAP
last week. With Matt Dennis he
worde "It Wasn't the Stars That
Thrillied Me" used in "The Bigamist" and published by Evergreen.
Recently he composed "Don't
Look My Way."
Look My Way."
King Sisters cut four sides for
Jubilee Records before planing
back to the Coast last week. The
diagnost in roduced by
Dinah Shore over the air and beii. published by Howard Richmond.

Branch in Scranton
Decca Records has expanded its
factory-branch setup with the dropping of its Scranton, Pa., distrib in
ping of its Scranton, Pa., distrib in
mord.

Branch in Scranton
Decca Records has expanded its
factory-branch setup with the dropping of its Scranton, Pa., distrib in
mord.

King Sisters cut four sides for
Jubilee Records before planing
back to the Coast last week. The
diagram of the Coast last week. The
for a Sahara Hotel, Las Vegas,
stand.

Stand.

Branch in Scranton
Decca Records has expanded its
factory-branch setup with the dropping of its Scranton, Pa., distrib in
mord.

Mith the new change, the Decca
distribution is now 27 factoryowned branchs and 17 distributors.

Okay 8 Minor Disk Pacts

Los Angeles, Feb. 8.
Superior Court established a record by approving eight minor contracts in one day. Pacts were with Flip Records, all for one year with

six options.

Minor contractees were Ira Foley, Randolph Bryant, Willie Graham, Donald Woods, Mary Thomas, Betty D. Hicks, Elnora Hicks and Bobbie Wilcots.

BMI Wraps Up Reciprocal Deal With British PRS

In an extension of its reciprocal deals with foreign licensing societies, Broadcast Music Inc. has wrapped up a mutual licensing pact with the Performing Rights Society in Britain. Deal was signed recently in London by members of the PRS board and Jean Geiringer, BMI vice-prexy in charge of foreign affairs.

of foreign affairs.

Under the contract, PRS will license the BMI catalog in Great Britain, Ireland, South Africa and other territories administered by PRS. In turn, BMI will license in the U. S. the copyrights of all works of PRS members which are covered by a contract with a BMI publisher. This, in effect, facilitates the handling of PRS tunes by BMI publishers in the U.S. who formerly were stymled on collecting performance coin on British tunes because of the absence of a PRS deal.

The PRS pact is similar to those

a PRS deal.

The PRS pact is similar to those which BMI has made with the performing rights societies of most of the other European countries. At one time, most of the overseas societies had exclusive deals with the American Society of Composers, Authors & Publishers, but such exclusivity was outlawed several years ago by the ASCAP antitrust consent decree.

ASCAP TROUPERS SET FOR D.C. PRESS AFFAIR

Washington, Feb. 8.

ASCAP writers are again set to entertain for the National Press Club at the annual "ASCAP Musical Matinee" Thursday (10) at the Press Club auditorium here. Stanley Adams, ASCAP procy, will emcee the show which was set up by Paul Cunningham, the Society's D.C. rep. The ASCAP troupe will include Al Hoffman, Dick Manning, Charles Tobias, Irving Casar, Bob Merrill and Mabel Wayne with an assist from Wynne Miller, ASCAP has been 'promoting a considerable amount of good will for itself by these public relations activities in recent years. Guests at the Press Club affair will include Congressional members, cabinet officers and Government officials.

Col Readies Splash For Thrush Johnson

Columbia Records is readying a big splash for Cathy Johnson, a recent warbler pactee. Thrush was discovered by The Four Lads in the production chorus of Buffalo's Latin Casino and was brought to the attention of Mitch Miller, label's artists and repertoire chief. She'll be teamed with The Four Lads for her initial disk try.

ARE DOING IT

The rhythm & blues boom has the music biz punchy. Trade is receiving the invasion of the "rock and roll" beat in the pop field with mixed emotions as to its overall affect on disk and sheet sales. Top publishing firms execs have assumed a "this too shall pass" attitude, while the major disk companies, which are riding along with the r&b fad, figure it's due for a pop fadeout before the summer. Meantime, the indie labels and small pubberies are riding in high gear with the latest music biz cycle. Firms like Progressive Music and Regent and Arc, run by Harry and Gene Goodman, currently are mopping up in the r&b field. Primary pub objection to r&b is that it creates little-demand for sheet copies. The pubs contend that r&b is strictly a sound phenom that pushes disk sales but doesn't move sheets—and that's where big publishing profits come from.

where big publishing profits come from.

Publisher Nat Tannen, who recently returned from a swing around the south and midwest, says that music dealers are squawking about the inroads of r&b in the disk field. Biz was way off, he was told, because the hit r&b platters brought little calls for sheet copies in the stores. Territory visited by Tannen is a hillbilly stronghold, but the swing to r&b by many top country artists is throttling sheet sales in the stores. Several record company artists & repertoire men claim that their regular pop output is being hurt by the r&b disks. They claim that their new releases are being brushed aside by platter spinners

by the rad clasks. They claim that their new releases are being brushed aside by platter spinners around the country who are giving prime exposure time to the "new beat." Many jocks, one a&r man (Continued on page 54)

Victor Preps Big R&B Push

With the rhythm & blues mar-ket currently booming, RCA Victor is prepping a major expansion in this direction after a long period of r&b dormancy. Victor appointed Ray Clark to head the r&b opera-tion a.few weeks ago and now has hired Bob Rolontz to assist Clark in the artists & repertoire phase. Rolontz was formerly with a trade paper.

Rolontz was formerly with a trade paper.
Early last year, Victor's r&b line was issued under the Groove label, which was headed by Danny Kessler, who exited the company for his own publishing - management operation. At the present time, the Victor label will now be used on the r&b releases. The Groove line is now being handed by Label X, the RCA subsid which was launched at the outset of 1954.

Kay Armen Joins MGM; Double Release in Feb.

Songstress Kay Armen has joined the MGM label. Thrush, who had been with several indies during the past few years, recently was pacted by Metro for the filmusical "Hit The Deck."

Diskery has slated her first etchings for its Feb. 25 release package. She'll hit the market in an album and a single of two songs culled from the package.

MGM also bolstered its hillbilly roster last week with the signing of thrush Norma Ellis and crooner Jimmie Williams.

EVEN HILLBILLIES | Victor Sales Boosted 100% By Price **Cuts; Sacks Counters Downbeat Execs**

No R&B at W&M

The college campuses are apparently one of the few remaining strongholds against maining strongholds against the invading rhythm & blues

the invading rhythm & blues cycle.
In his pact for a date at Williams & Mary College at Williams burg, Va., March 11, Johnny Long is expressly banned from playing "litter-bug, bunnyhop or other novel-ties." The campus cats just want straight dance music.

Juke Operators Gird Vs. Changes In Copyright Act

Chicago, Feb. 8.
The threat of a pending Congressional bill to remove the exemption of Jukeboxes from the Copyright Act of 1909 will be the key point on the agenda of the Music Operators of America convention here late next month. Conclave is set for the Morrison Hotel in Chicago March 28-30.

By that time it's expected that

in Chicago March 28-30.

By that time, it's expected that the fate of the jukebox bill, introduced a couple of weeks ago under the auspices of 10 key U.S. Senators, will have become clear. Supports of the bill, such as the American Society of Composers, Authors & Publishers, are highly optimistic over chances to get the bill through the Senate and onto the docket of the House where, as yet, no similar legislation has been proposed.

The juke operators are girding

legislation has been proposed.

The juke operators are girding their maximum forces to get the bill defeated. The bill would permit ASCAP and BMI to impose license fees for performance of its music, just as these organizations do with other users of music. The juke operators have enjoyed an exemption from such license fees because of provisions in the Copyright Act which have remained static since 1909.

The juke ops claim that passage

static since 1909.

The juke ops claim that passage of the bill would mean a licensing rap of from \$5,000,000 to \$10,000,000 annually. They claim that it would mean hundreds of marginal operators out of business since they could not afford to pay such licensing charges. The juke ops

(Continued on page 54)

CAP ON DE LUXE KICK WITH KENTON ALBUM

Capitol Records is hopping on the de luxe album kick this month with its \$24.95 package, "The Kenton Era." Set includes four 12-inch longplay platters of previously unreleased sides cut by Stan Kenton. Set also includes a folio which incorporates the orch leader's biog and diskography.

As part of its extensive promotion push on the package, Cap is shipping deejays special demonstration platters and folios. Close to 2,400 deejays around the country are earmarked for the Kenton kit. Kenton will head east this week on a promotion trek, stopping off along the way for promotion palaver with distributors, dealers and platter spinners. platter spinners.

Decca To Operate

Countering the downbeat sentiments of most of the other major companies in re the price cuts on longplay platters, RCA Victor discussed this week that its sales of unit classical merchandise have been hypoed 100%. Manie Sacks, RCA veepee and general manager of the Victor disk division, said that "dollarwise, our sales through Feb. 3 in this category were 32% over the corresponding period last year."

Sacks' statistical report was di-

year."
Sacks' statistical report was directly aimed at some of the other companies, such as Columbia, Capitol and Decca, which have not been enthusiastic over the results of the price cuts. These companies have felt no upbeat in the longplay sales since the reductions were initiated early in January.

Some of the companies, in fact, are only unenthusiastic about the reductions, they are blaming Victor for upsetting the disk business in one of its infrequent periods of stability. One disk exec said the move was aimed at promoting the sale of phonograph records, a business which RCA Victor is engaged in, but which most diskeries are not.

not.

Sacks ascribed the Victor upbeat
to the fact that "our price reductions on classical and popular longplaying records were universal and
not limited to certain categories. not limited to certain categories. That might account in part for our substantial sales gains." The refer-

(Continued on page 54)

Columbia Standardizes Sound Level on 45 rpm Disks for Deejay Use

Columbia Records has taken a step towards standardizing the sound level of 45 rpm platters for deejays. Diskery's engineering department has developed a standard tone level to aid the d.j. in obtaining a uniform sound. A test disk is being shipped to the platter spinners this week.

Col does not claim that its sound level is an industry standard, but it asserts that it is very close to the level used when the 45 rpm platter was originally introduced. Tone is on the same level to which Col's 33 rpm disks are cut. Designation of the "new sound" platters will be Columbia Standard Level. CSL will be imprinted on each disk in red letters.

The test record will serve as a guide to the actual program level of the forthcoming CSL disks. After the station equipment is adjusted to the test record tone, all of Col's CSL, releases will play back at the same level. This will eliminate the hazard of overload peaks and enable non-technical personnel to operate the equipment.

Standardization step was taken

ment.

Standardization step was taken after Col prez James B. Conkling had weighed squawks from deejays about the wide variations in recording levels which made monitoring at the station level a problem.

Indie Breakthrough To Majors in Penguins Pact

Majors in Penguins Pact
Latest example of springboarding to a major label via an indie
breakthrough is the pacting of the
Penguins by Mercury Records.
Combo was launched several weeks
ago on the Dootone label with
"Earth Angel" and shot to the top
of the rhythm & blues lists.
The Penguins will wax for the
new banner under the aegis of
Bobby Shad, who heads up Merc's
&b and jazz operation. Team is
cutting "Earth Angel" for Merc to
compete with its Dootone slice.

Decca Adds Glenn

Paul Cohen, Decca's country & western chief, has signed Artie Glenn to a disk pact.
Glenn has his own band in Fort Worth, Tex.

op Record Talent and Tunes

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records and "X" vault originals - from an unknown quantity to a known quality in just twelve exciting months



a Product of Radio Corporation of America

RECORDS MARK THE HITS

Nelson Riddle Sees Lotsa Good Songs Getting Brushoff by Artificial Hypos

The artificial hypo is keeping good songs out of the disk sweep-stakes. That's the opinion of Nelson Riddle, Capitol Records musical director who was in New York recently for recording sessions.

There's too much stress placed on the source and not enough attention paid to the song, he added. Record companies, he stated, appear to be leaning toward publishers who promise big things on the exploitation and promotion level.

It's Riddle's opinion that the diskers should place more value on the song and if the source isn't equipped to promote the platter property, the diskery should go all out itself. He figures that since it costs a record company more than \$1,000 to produce a disk, it makes good business sense to allay additional coin for the expense of getting a record off the ground. Too many good records, he said, are getting iost in the shuffle for want of proper exposure and promotion. Riddle has been with Cap fof 18 months and works with such Cap attists as Frank Sinatra, Margaret Whiting and Nat (King) Cole. Cap also releases his own orch's etchings. Riddle's latest aibum chore was Sinatra's "In the Wee Small Hours of the Evening," due to hit the market shortly. He also worked on Sinatra's two previous albums for Cap, "Songs for Young Lovers" and "Swing Easy."

RCA Victor Promoting Modernization Deal For Disk Retailers

As a followup to the recent revamping of its price structure, RCA Victor is offering a unique store modernization program to dealers around the country. Larry Kanaga, Victor's sales chief, said the plan would permit dealers to streamline their merchandising effects by installing new self-service.

streamline their merchandising efforts by installing new self-service fixtures at a minimum of expense. A complete line of fixtures were designed and produced by W. L. Stensgaard & Associates Inc. A total of 18 display units will be available direct from the Stensgaard Co. The fixtures are flexible in order to fit any size or shape store. Kanaga said the fixtures would sell more records per square foot than current fixtures. Victor has shipped sets of fixtures to its has shipped sets of fixtures to its distribs for display to dealers in

R&B Punchy

Continued from page 51

claimed, are continually spinning offbeat labels and tyro vocal combos hoping to be in on the "discovery" of a click tune and artist. The end result, he summed up, is that it's now taking longer to get a good straight pop disk off the ground. ground. Field has become wide open for

'Hit Parade' Lineup

	(OH PEUL D MDC-I I SHOW)
1.	Melody of Love S-B&P
2.	Let Me Go Lover H&R
3.	Mister Sandman Morris
	Naughty Lady Paxton
5.	Make Yourself Ryan
6.	Hearts of Stone Regent
7.	Want From YouW&B

Biggest Music Collection Now in Lib. of Congress

Washington, Feb. 8. Library of Congress now has 110,000, reels of motion picture film, 439,000 phonograph recordings and the world's largest collection of musical literature-2,002,volumes and pieces of music.

Library discloses that its Copyright Office, at which music and motion picture films are recorded, together with printed matter, netted Uncle Sam over \$870,000

N.Y. PUBS SUE VERMONT RINK OP-ON INFRINGES

Burlington, Vt., Feb. 8. Three New York music pub-lishers have brought action in Fed-

eral Court here against Raoul G. Beaulieu, proprietor of the Ethan Allen Pavillon, a roller-skating rink using music furnished by rec-

ord-playing machines.

The plaintiffs, Robbins Music Corp., Miller Music Corp. and Leo Feist Inc., claim violation of copyright rules involving the songs, "Three Coins in the Fountain," "Ruby" and "Little Things Mean A Lot."

Besides a restraining order, the plaintiffs seek \$250 damages each with certain other legal costs, including attorney fees.

Another TV Vocalist Tapped for Disk Deal

TV continues as a reservoir for new disking talent. Latest video vocalist to be tapped for a platter deal is Betty Ann Grove, who was inked to the indie Majar label last

Warbler is featured on Red But-tons' NBC-TV'er. Her initial Majar slice will be released within the next few weeks.

Enterprise ety Music Shop

Jukebox Operators Gird

also contend that they shouldn't have to pay such fees because they contribute to the welfare of the writers and the publishers by exposing their tunes to the public. In addition, the jukes are a major market for disks.

MASCAP, however, contends that since the coin machines use music for profit, they should pay licensing fees. ASCAP exces have stated that fears that licensing fees would prove exorbitant have been grossly. exaggerated. ASCAP officials have attempted to reassure the juke industry by stating that "we don't want to put our customers out of business."

out of business."

The juke ops, however, are adamant against paying performance fees. Carrying through their opposition, a group of juke operators have set up their publishing operation so that all license fees would revert back to themselves.

The Automatic Phonograph Manufacturers Assn., representing the companies who produce the jukeboxes, lined up with the juke operators in opposing the attempts to amend the Copyright Law.

One bill before the Senate, the Kilgore Bill, would remove the exemption from the jukeboxes outright. Another bill, the Thompson

earson's Music)

Ross)

atz Drug Co.

aiso contend that they shouldn't Bill, will set up a fact-finding comhave to pay such fees because they mission to conduct hearings on contribute to the welfare of the writers and the publishers by ex-

Victor Sales

Continued from page 51

ence to "universal" price reducwas evidently aimed at tions Columbia which made numerous exceptions in its catalog when it cut back its prices.

cut back its prices.

When Victor cut its LP prices by some 40%, RCA prexy Frank M. Folsom said the plan was developed because of "the firm beiief that the record industry is on the threshold of its greatest period of expansion." Sacks asserted that the facts have borne out this thinking, Sacks pointed out that the company expected even greater increases throughout the remainder of the year as a result of the company's recently launched national advertising campaign. This push will be built around the idea that Victor is now offering the world's greatest music at the lowest prices in history.

Goods)

RETAIL DISK BEST SELLERS

Record Mart)

Record Shops)

urler Music Co.

VARIETY

Survey of retail disk best sellers based on reports ob tained from leading stores in 20 cities and showing com-

Natio	nal
Rati	ing
This	Last
wk.	wk.

		ve sales rating for this ast week.
Rat	onal ing Last wk.	Artist, Label, Title
1	1	McGUIRE SISTERS (Co
		FONTANE SISTERS (D

	parati	ve sales rating for this ast week.	rk—(Gaie	rton—(Su	-(Mosher	-(Van Cu	phia-(J	gh-(Nat'	ham-(L	Miami—(Spec's F	Antonio-(A	Chicago-(Hudso	polis-(P	olis-(D	City—(Ka	-(Ludw	Cleveland—(Rec	Phoenix-(Recor	Angeles—(M	ncisco—(-(Denve	-(Sherma	L P O
		Artist, Label, Title	New York	Washington-	Boston	Albany-	Philadelphia	Pittsburgh-	Birmingham-	Miami-	San Ant	Chicago	Indiana	Minneapolis	Kansas (St. Louis	Clevelar	Phoenix	Los Ang	San Frai	Denver-	Seattle	N T S
1	1	McGUIRE SISTERS (Coral) "Sincerely"		4	5		7		2	3	2	6	6		2	2	3	4		2	6	1	110
2	4	FONTANE SISTERS (Dot) "Hearts of Stone"	10	9	1	7		6	8		1	4		6	9	6	1	2	6	1	2	2	106
3	2	JOAN WEBER (Columbia) "Let Me Go, Lover"		8		3	1	2			5	1						3	3	4	8	4	79
4	8	"Melody of Love"	4			2	2			4		3			7		2			3	3	3	77
5	5	AMES BROTHERS (Victor). "Naughty Lady of Shady Lane"	1			5	5	4	3		6	5		9	4		7	6		7	5		76
6A	7	JAYE P. MORGAN (Victor) "That's All I Want From You"	6		3	6	3			8	7	7		4				8	1	8	9		62
6B	3	"Mister Sandman"				4		3	6		3	2		7	8		4		8	9	.,	5	62
8	21	PERRY COMO (Victor) "Ko Ko Mo"	9	7	4		8		4	1					5	10						10	41
9	9	PENGUINS (Dootone) "Earth Angel"	7	3			9				8		2	3				10				6	40
10	10	GEORGIA GIBBS (Mercury) "Tweedle Dee"	8		2		10	5	7	6	9		5				٠						36
11	6	SARAH VAUGHAN (Mercury) "Make Yourself Comfortable"	2		10	10		7		9		9		10				5		5			32
12	13	JOHNNY MADDOX (Dot) "Crazy Otto"																					
13	16	DeJOHN SISTERS (Epic) "No More"					-									-							
14	17	CREW CUTS (Mercury) "Ko Ko Mo"																					
15	11	DeCASTRO SISTERS (Abbott) "Teach Me Tonight"																					
16A	12	DAVID CARROLL (Mercury) "Melody of Love"														-							Appropries.
16B		JONI JAMES (MGM) "How Important Can It Be"																					

a good straignt pop disk off the ground.

Field has become wide open for the indie disk operators. Most of the major company a&r meh admit that they can't recognize a potential r&b click when a publisher auditions a tune for them. They usually advise the pub to get the song cut on a small label and if it makes any noise, they'il cover. Dominance of the indie disker in the r&b field also is keeping many publishers from jumping in. The pubs claim that the indies are remiss about paying royalties and in many instances give "a bad count" when they do.

On the disk jockey level, Jerry Marshall (WNEW, N. Y.) contends that there are too many r&b 'covers' being made by the large companies. It's too much of the same thing, he said, and will only help push r&b out of the pop field. Marshall sees no reason for the complete swingover to r&b by many of the pop jocks. The pop field still offers plenty of top platter material for solid programming, he stated. Marshall credits the popularity of r&b to its dance beat. It's a replacement for bands, he added, but it's just another trend. "It's this year's hillbilly kick." he said, "maybe next it will be Hawaiian music."

Terrie Felix has taken over the Hammond console at La Paloma eatery, Ottawa, to replace Shirlee, who vacated after two years.

SIX TOP ALBUMS

21

GLORIA MANN (Sound)
"Earth Angel".
COWBOY SCHOOL (Decca)
"Open Up Your Heart"
HILTOPPERS (Dot)
"Darlin"

BILL HALEY'S COMETS (Decca)
"Dim, Dim the Lights"..... HUGO WINTERHALTER (Victor) Song of the Barefoot Contessa

FOUR ACES (Decca)
"Melody of Love"
...
CRAZY OTTO (Decca)
"Glad Rag Doll"
HUGO WINTERHALTER (Victor)
"Land of Dreams"

STUDENT PRINCE Marie Lanza Victor

LM 1837 ERB 1837

MUSIC. MARTINIS AND MEMORIES Capitol W 509 EAP 1, 2, 3, 4DEEP IN MY HEART MGM E 3153 X 276

THERE'S NO BUSINESS
LIKE SHOW BUSINESS
Film Soundtrack
Decca
DL 8091
ED 828
DAU 957

FANNY Original Cast Victor LOC 1015 EOC 1015

7

PAJAMA GAME Original Cast Columbia

ML 4840 A 1098



as only he

could

sing

it . . .

Eddie Fisher

I'M ALWAYS HEARING
WEDDING BELLS

A MAN CHASES
A GIRL
UNTIL SHE CATCHES HIM
20/47 6015

-(Schmitt Music

Inside Stuff—Music

The competition is flerce in the disk business, with no holds barred. On the heels of Decca Records' click with the imported Der Schrager Otto (Crazy Otto) disks from Germany, the indie Dot Records issued a "Crazy Otto" release with Johnny Maddox. Both the Decca and the Dot disks feature the nickleodeon-type of piano with virtually the same repertoire. Decca, incidentally, has been selling its Crazy Otto disks for \$1.25 since they are imports with the original Polydor label. The last Crazy Otto release, "Smiles" and "Glad Rag Doll," however, was put out on the Decca label at regular prices.

Patti Page, Perry Como, Ray Anthony and the Crew Cuts were named tops in the pop field in the annual WNEW, N. Y., "Make Believe Ballroom" poll this year. With 40% more ballots cast this year, only Ray Anthony maintained his No. 1 slot in the dance band category. Miss Page replaced Joni James at the top distaff vocalist; Perry Como edged out last year's winner, Tony Bennett, and the Crew Cuts placed on top of the Hilltoppers who were last year's faves of the WNEW listeners. Jerry Marshall pilots the "Make Believe Ballroom" stanza on the N. Y. indle.

On The Upbeat

New York

New York

Debble Reynolds made the rounds of the N.Y. deejays last week for her MGM slice of "Never Mind The Noise In The Market"

Jill Corey into the Rustic Cabin, Englewood, N. J., for a three-day stand beginning Friday (11). Thrush has been Inked for a permanent slot on Orson Bean's upcoming CBS-TV'er Sid Ascher handling promotlon for the Fontane Sisters Tony Martin kicks off a two-week date at Miami Beach's Fontainebleau to day (Wed.) Franz Stelninger, adapter and conductor of the Broadway legituner, "Music In The Air," penned the title song for the Hugo Hasp pic, "Hold Back Tomorrow."

Les Baxter etched it for Capitol Betty Clooney will be featured at the Valentine's Day Dance at Rhodes-on-the-Pawtuxet (Cranston, R. 1.) Saturday (12). Tiny Markle's orch also on the bill.

Disk promoter Morris Diamond back at his New York desk after a promotion trek to Detroit ... Terri Stevens currently at the Casa Marina, Key West ... Juanita Hall to wax for the indie Brent label, Her first side, "Strange Sensation," was penned by Vivian Obrentz ... George Westrum named castern sales manager for Columbia Phonographs & Needles. William A. Duffy will serve in the same capacity in the midwest area.

London

London
Influenza and throat troubles have taken toll of performers. Singer Joan Regan and bandleader Joe Loss had to take time off, and and bandleader Stanley Black collapsed while conducting a Decca recording session ... The Beverley Sisters will be on the Eddle Fisher bill which will open the London Palladium 1955 variety season March 28 . . The Vie Lewis orch will accompany Johnnie Ray during his forthcoming British tour. Lewis toured last year in a similar capacity with Frankie Laine and Nat (King) Cole . . Eric Winstone



orch will play at the gala premiere of "A Star Is Born" at the Warner Theatre, Leicester Square, March 3... In the BBC "Scrapbook" program Feb. 23, Jack Hylton will conduct a replica of his stage orchestra of 1924... Songwriter Stuart Ilamblen is over here for a few days on business... American singer Freddy Stewart debuted in variety at Hackney Empire, Monday (7).

Hollywood

Hollywood

Les Brown Orch set to supply music for annual Screen Director's Guild dinner, Feb. 13, at Biltmore Bowl . Jesse Kaye, MGM Records Coast chief, has inked James Brown, star of "Rin-Tin-Tin" vidpix scries, to a recording pact . . Mickey Rooney is heading own revue at Frisco's Italian Village for two-week stand . . Ina Ray Hutton intervlewing girls for upcoming Guild Films series . . . Billy Gray set to open at Sands, Las Vegas, March 9, for three weeks . . Adolph Deutsch, MGM conductor-composer, elected to board of directors of Music Directors Assn. of America. Inc. Songstress Maggle Whiting prepping cross-country tour prior to her film release of "Fresh From Paris" . Bob Miller, national prexy of songpluggers union, Music Publishers Contact Employees of New York, in town making annual solicitations for "Music Man's Journal."

Doris Day will make a cross-country disk jock tour upon completion of her starring role in Metro's "Love Me Or Leave Me" . . Nitery entertainer Marjorie Garetson was cast as a piano player in "Dark Venture." Lindsley Parsons production for Allied Artists . . MGM Records releases Nicholas Brodsky's "By Candlelight." March 1, with Kay Armen doing the singing . Morris Stoloff, Columbia studios music head. completed scoring the James Steward starrer, "The Man From Laraing" . . Kapp Records Is releasing Paul Weston's "Why Don't They Leave Us" with Jane Morgan singing. Bregman, Vocco & Cohn published tune.

Chicago

Chicago

Stan Kenton and GAC mulling a one-nighter tour for April . .

Johnnie Ray off to England for several months of bookings . Abbie Albert currently and indef at the Detroit Statler . Bill Clifford the same at the Riverside Hotel, Reno . Xavier Cugat currently, until March 3, at the Saxony, Miami . Les Elgart set for the Paladium, Hollywood, Feb. 15 to March 7 . . Skinnay Ennis current and indef at the Statler, Los Angeles . . Likewise Eddle Fitzpat-(Continued on page 58)

LOUIS (SATCHMO) ARMSTRONG and His ALLSTARS Now BEACHCOMBER, Miami Beach, Fla. Feb. 20—COLGATE COMEDY HOUR Current DECCA ReleaseSTRUTTIN' WITH SOME BARBEQUE KOKOMO Current DECCA Release-STRUTTIN' WITH SOME BARBEQUE KOKOMO Both With GARRY CROSBY Storoom Procession Commence of the Commence of ASSOCIATED BOOKING CORPORATION JOE GLASER, Pres. New York | Chicago 745 5th Ave PL 9-4600 | 203 No Wabash Hollywood 8619 Sunset Blvd

RETAIL SHEET BEST SELLERS

-(Charles

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

• ASCAP † BMI

1 2	1 2	*Melody of Love (Shapiro-B&P)	1			1 00	Chicago	Indianapo	Detroit	Minneapol	Kansas	S.	Los	Seattle	S
0			1	1	1	1	1		2	1	1	1	1	1	109
2 .	_	*Mister Sandman (Morrls)	3	2	6	2	2	1	7	3	3	3	2	4	94
3	3	†Let Me Go, Lover (H&R)	6	5	9	3	3	2	1	4	4	2	4	3	86
4	5	†Hearts of Stone (Regent)	4		8	5	4	6	3		5	4	7	2	62
5	4	*Naughty Lady (Paxton)	8	4	5	4	6	3		2	6	6	10	9	58
6	6	†Sincerely (Arc-R)	5		2	7		5	4	5		5		5	50
7	7	*Teach Me Tonight (Hub-L)		3		9	5	4	9		9	10	6	6	38
8 9	9	†Open Up Your Heart (Hamblen).	2					8	8	9	2			7	30
9	8	*Make Comfortable, Baby (Rylan).		8	7	6	7					7	5	10	27
10 10	0	†That's All I Want (D&B)	10			8				7		8	3		19
11		†Earth Angel (D. Williams)	7		4		9		10				8		17
12A 13	3	*Ko Ko Mo (Merldian)	٠.	6			. 9		5	8					14
12B 15	5	†Tweedle Dee (Progressive)	9	7	3							٠.			14
14 12	2	†No More (Maple Leaf)								6	8			8	11
15 11	1,	*Count Your Blessings (Berlin)				10	8					9	9		8

Gallic Music-And Payola-Up

yearly stipend, 500 make a fair as Xavier Cugat, Larry Adler and living and 300 are the big time. Radio is the biggest source for this coffer, but, paradoxically enough, pays the least on songs for it is government controlled and there are big cuts before the dough reaches SACEM. However, radio is the main plug source for ditties here, followed by film houses, plus the regrowth of the music hall phenomenon again this past year, and records.

Song plugging also has a navela

phenomenon again this past year, and records.

Song plugging also has a payola system here, and the song is pushed and made by the publisher. His blg concern is the disk which makes the song, for sheet music is the least important in the life of a number here. A publisher spends about 800,000 francs (\$2,300) on a number he thinks will make the grade. First he tries to get a good name to record it, and they usually take from \$100 to \$250 to make them. Then he pushes the platters on radio, which is tough here for there are rules that no song can be played twice a day. Thus here too there is a pay bit, and biggies appearing on radio do it primarily for prestige since income from it is practically nil. If a song makes the grade, the sheets may sell as much as 200,000 (at 15c a copy), and then disks make up the rest of the income with publisher taking one half, cleffer one quarter.

SACEM collects the live rights and the SDM (Societa Per Droite

SACEM collects the live rights and the SDDM (Societe Des Droits and the SDDM (Societe Des Droits Mechaniques) collects on all the recorded and mechanical rights with again a divvy of 50% to the pub, 25% to the writer and 25% to the musicman. There are about 30 record firms here with 10 Important ones, and about 186 publishers with 20 biggles. Last year's statistics showed about 29,000 new songs tried out with 6,000,000 disks sold, plus 1,000,000 longplaying records which are beginning to catch on here. Next year promises to top this substantially.

The reemergence of the music

catch on here. Next year promises to top this substantially.

The reemergence of the music hall into importance again, after years of hibernation, is also an important incentive to the singer today. The headliner is always the chanter or chantoosy, and this has brought them to solid grips with a live audience, bringing a need for more offbeat and solid songalog. The rockribbed status of the Olympia now makes this a much savored showcase for the top song talent. The Bobino is still an important spot for the older type clientele, and Concert Pacca continues as a tryout spot for new-comers and break-in spot for regulars of new styles and numbers. The Empire will go music hall again next season, promising to bring more money and seating capacity to enable big name foreign chanters to the Gallic public. The Alhambra has been a parttime hall, and been a good backdrop for introing such U. S. musical figures

also means a wedge for U. S. bands into the pop circuits and a more intensive interchange of musical talent on both sides.

The nitery is also beginning to make an important international impact with the big Moulin Rouge opening its top spot to U. S. names, and Adler and Lena Horne scoring resoundingly here. With this boile added to the Lido Society chain more U. S. names will soon be on tap, and it is even suspected that they may be able to afford such luminaries as Marlene Dietrich or Mae West in the future to make this a lineup spot with Vegas. Also the needed tryout and prestige for newer U. S. names is an important part of this trend here. Of all the songs published here every year, only about 100 to 150 come in for big money and it is on these that the publishers gauge their expenses and layouts, with the losses being absorbed by that high hit. The big name "in person" stars are Maurice Chevalier, Tino Rossi, Luis Marino, Edith Piaf, Yves Montand, Line Renaud, Patachou, Andre Claveau, Charles Trenet, Jacqueline Francois, Eddie Contantine, Gilbert Becaud, Georges Brassens, Annle Cordy, Mick Micheyl, Catherine Sauvage, Renee Lebas, Juliette Greco, Philippe Clay, Mouloudji, Henri Salvador, The Freres Jacques, Josephine Baker, Georges Guetary, Suzy Solldor and Georges Ulmer. There has also been the growth of some newcomers, and the emergence of songwriters as interpreters of their own work, such as Nicole Louvier, Leo Ferre, Stephen Golmann, Francis Lemarque and Charles Aznavour. Montand and Chevalier, in oneman shows last year, broke all existing records with Montand doing a turnaway stint for seven months with a \$15,000 weekly gross.

Jacques Lion, who owns one of the top record shops here, Sinfonia, has inaugurated a special room for housing only longplaying disks, which have gone up here in appeal considerably this year with the chanters all making their own albums. Prices have gone down and the low priced, triple-speed

record player, put out by Philips, has also helped sales soar.

Probably the three bi Probably the three biggest moneypakers here the last few years have been Trenet's "La Mer," Edith Piaf's "La Vie En Rose" and Georges Auric's "Moulln Rouge." Of the new singers those definitely of star calibre are Georges Brassens, with his self-cleffed poetic songs which jolt and delight the French here; Gilbert Becaud with his free wheeling, wailing songs of youthful frustration; Philippe Claswith offbeat ballads; Catherine Sauvage with his loffbeat ballads; Catherine Sauvage with her lowdown throating: Annle Cordy with her hombast and inventiveness; and Line Renaud with her dynamic delivery and her fine repertoire composed for her by husband Loulou Gaste. Coming up are Eddie Constantine, with his ingratiating bonhommie and screen appeal, Mouloudji, with his poetics and charm, and Nicole Louvier with her chanting, Hebrew melodies. Henri Salvador has been a borderline case for some years now and more discipline and choice should catapult him into his rightful place here. biggest ful place here.



JUST YOU, JUST ME ROBBINS





They call is "THE FISH"



CARSON

introduces

A NEW NATIONAL DANCE CRAZE ...



BRING ME YOUR LOVE

COLUMBIA



RECORDS

58

Cleve. Cats Are Clipped By Cops' Crackdown On Jock's Jive Jamboree

Cleveland, Feb. 8.

Cleveland, Feb. 8.

Sam G. Sampson's rhythm & blues revue, which he staged at Cleveland Arena Sunday (6), had some of its hot jive dampened by city officials when they refused to allow the WSRS disk jockey to hold a dance in conjunction with the jamburge. jamboree.

jamboree.

It was the first independent show promoted by Sampson, billed as "Crazy, Man, Crazy," on his radio programs. Although hep on r&b lingo, he didn't know much about city laws governing such events. Mayor Anthony J. Celebrezze flagged down the hoofing party on the grounds that (1) the deejay didn't have a license to operate a dance; (2) the Arena didn't have a dance permit, and (3) because there wasn't time enough for all obstacles to be lifted legally.

Police captain also advised

all obstacles to be lifted legally.

Police captain also advised against permitting such an affair which, he contended, could easily get out of hand if 12,000 juveniles got jive-crazy while dancing. Two seasons ago another deejay, Alan Freed, who moved to New York recently, stirred up a near-riot at the Arena by staging a similar dance. When ducats were oversold for his "Moon Dog Jamboree," and couldn't accommodate several thousand disappointed ticketbuyers, dozens of police squad cars had to be called to stop the brawls.

Sampson said he planned to seli

Sampson said he planned to sell only 11,000 pasteboards for the five-and-a-half hour rugcutting shindig. He claims arena informed him it had the proper permit, but the operators reported they allowed him to auditorium only for a stage

performance.

There was so much confusion whether it would go on or not up to the last minute that attendance was far below expectations. Show included such disk names as the Clovers, Faye Adams, Joe Turner, Bill Doggett, the Charms, Loweli Fulson, the Moonglows, Al Jackson, Spence Twins, Moonlighters and the Paul (Hucklebuck) Williams and his band in a package deal reported to have cost the deejay \$3,000.

Deejay's Own Orch

Hollywood, Feb. 8. KOWL disk jockey Lionel Ses-ma known under the nom de plat-ter of "Chico" and who once tromboned with the Stan Kenton band, has formed his own orch.

He made his baton-swinger bow last week at the Rutland Inn.

PATTI PAGE

"YOU TOO MILLS MUSIC

WILL OSBORNE

AND HIS ORCH. Now 47th Week New Golden Hotel, Reno Mgt.: MILTON DEUTSCH

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets**

Coin Machines **Retail Disks Retail Sheet Music**

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

Week	Week 3	ARTIST AND LABEL TUNE FONTANE SISTERS (Dot) Hearts of Stone
2	2	McGUIRE SISTERS (Coral)Sincerely No More
3.	8	BILLY VAUGHN (Dot) Melody of Love
4	1	JOAN WEBER (Columbia) Let Me Go, Lover
5	5	AMES BROTHERS (Victor) Naughty Lady of Shady Lane
6	7	JAYE P. MORGAN (Victor) That's All I Want From You
7	4	CHORDETTES (Cadence) Mister Sandman
8		JOHNNY MADDOX (Dot) Crazy Otto
9	6	SARAH VAUGHAN (Mercury) Make Yourself Comfortable
10	••	PERRY COMO (Victor) Ko Ko Mo

TUNES (*ASCAP. †BMI)

*MELODY OF LOVE

		Diapro-Der
2	4	†HEARTS OF STONE Regent
3	2	†LET ME GO, LOVERHill & Range
ŀ	6	†SINCERELY Arc-Regent
5	3	*MISTER SANDMANMorris
;	5	*NAUGHTY LADY OF SHADY LANE Paxton
7	8	†THAT'S ALL I WANT FROM YOU Weiss & Barry
3		†KO KO MOMeridian
)	7	*MAKE YOURSELF COMFORTABLE Rylan
)	10	†EARTH ANGELD. Williams

On The Upbeat

Continued from page 56

POSITIONS

2

3

5

6

8 9

10

POSITIONS

This Last Week Week

TUNE

rick at the Mapes Hotel, Reno...
Harry James at the Pailadium
Hollywood until Feb. 13...Freddie Martin now at the Ambassador, Los Angeles, until March 27
...Tommy Reed now indefinitely
at the Muehlebach, Kansas City.

Pittsburgh
Violin-piano team of Allen Hood
& Lucy Borelli just closed a 31month run at Hotel Scheniev's Continental Room . . . Bob Milliken,
of Al Marsico orch and husband of
Betty Benz, dancer, in St. Clair
Memorial Hospital with broken
back as a result of coasting acci-

dent. He was sied-riding with his son when they crashed into a tree stump. Boy was merely shaken up... Vie Powell combo into the Ball-Kea for two weeks . . At Fremont band's option picked up at Merry-Go-Round, where he plays for shows and dancing four nights a week, Wednesday through Saturday . . 3-J's into the Bon Ange Monday (7) after playing at the Hollywood Show Bar in East Pittsburgh . . Dick Smith has moved his orch to the Bon Ange, which he and Cuddy Alberts recently bought, after seven years at the Blue Ridge Inn . . . Lynn Carter & Cartiers booked into the Carni-

Best British Sheet Sellers

(Week ending Jan. 29)
London, Feb. 1.
Mister Sandman ... Morris
Finger of Suspicion Pickwick
Mambo Italiano ... Connelly
Happy Days ... Wright
Naughty Lady ... Sterling
Can't Tell Waltz ... Reine
Softly ... Cavendish
No One But You ... Robbins
Count Your Blessings ... Berlin
Hold My Hand ... Wood
This Ole House ... Duchess
I Still Believe ... Macmelodies

Second 12

Second 12

Veni, Vidi, Vici. Dash
If I Give My Heart . Robbins
Happy Wanderer . Bosworth
Majorca . Mills
Smile . Bourne
Heartbeat . Kassner
Somebody . Bourne
Blossom Fell . Fields
Sky Blue Shirt . Wright
Must Be A Reason . Connelly
Shake Rattle Roll . Connelly
Give Me Your Word . Connelly

PUBLISHER

Shaniro-B&P

Kansas City

Judy Conrad back in town with his orch at the Kansas City Club for a spell of weeks. Jon & Sondra Steele go into the Biltmore, L.A., opening a six-week stand March 9, following their stand in the Terrace Gill of Hotel Muehlebach here. Bill Haley & Comets working westward from their stand at Eddys' here, hieing to the Golden Hotel, Reno, then Las Vegas and Hollywood for a short at Universal Studios, Four Taylors take up at Eddys' beginning Feb. 18 where Haiey leaves off... Midland Altractions has set Danny Yale Trio at Al Green's Restaurant, Detroit, following the crew's long stand at the Hotel Syracuse, Syracuse, N. Y. ... Charles Drake has crew back in the Drum Room of Hotel President, replacing Stewart Scott foursome, which went west to The Flame, Phoenix.

Mike Barker will head the rhythm & biues and jazz depart-ments recently set up by Mercury Artists Corp, He'll continue work-ing in the percentery's cocktail division.

AFM Rift

Continued from page 51

Petrilio's rigidly imposed reguia-tions on tv films have only de-prived tunesters of jobs, the union terms keeping many producers out of live music.

terms keeping many producers out of live music.

Petrillo ignored the members complaints for years, even when it was voiced openly at the last international convention. However, he made his first relaxation when he consented to producers using canned tracks, just as long as they have one series on film. Cut to 2% is expected to bring more producers around to using live tv and hypo employment here where a comparatively small number of musicians have been working despite the fact tv film's mushroomed into an \$80,000,000-a-year biz. At Revue, for example, no live music is used, although the telefilmery has at least six series rolling. Similar instances are spotted all over Holzywood, and the L. A. tunesters have been seething at Petrilio's handling of the situation.

WARREN-BROOKS CHORE ON MARTIN & LEWIS PIC

Harry Warren and Jack Brooks have taken on the cleffing chores for the upcoming Dean Martin-Jerry Lewis pic, "Artists and Models." Team penned last year's Academy Award winning tune, "That's Amore."

Score for "Artists & Models" will be published by Famous Music.

Col Nabs 'Frontierland' For Several Tunes

Columbia Records has latched on to the rights of the sound-track to Wait Disney's "Frontier-land" series on Davy Crockett. Col will culi several tunes from the series for album and single release in the kidisk market.

In the kidisk market,

The Davy Crockett series, which
is in three parts, was aired recently over Disney's ABC-Tv'er. It'll
be repeated again in April. One of
the single platters already set is
Fess Parker's crooning of "The
Ballad of Davy Crockett." Tune
already has been given a wax workover by Bill Hayes on the Cadence
iabel.

Columbia Pictures Music Corp. has been chartered to conduct a music publishers business in New York, with capital stock of 200 shares, no par value. Marshali H. Rosett and Nathan Weinstein are directors and filing attorneys.



A WONDERFUL SEASONAL SONG

IT SNOW!" IT SNOW!

CAHN MUSIC COMPANY





Nevada Tax Group's 'Get Tough' Policy License Denied Vegas Club Owners

Las Vegas, Feb. 8.

Rejection by the Nevada State Tax Commission of a license for Frank Fishman, builder of the Royal Hutel on the swanky Strip, and of two lesser partners, stunned Fishman and touched off a "get tough" policy by the tax group, which proposes to reverse all its previous policy with regards to applicants. Stung by Nevada legislative criticism and faced with the possibility of crippling action in Washington, the Commission did a complete aboutface last week as it rejected the application of the previously-approved Fishman for a gambling license, branding him and partners Sam (Game Boy) Miller and Herbert (Pittsy) Manheim, "totally undesirable citizens for Nevada."

Of Miller and Mannheim, Completed and Mannheim, Completed Salvat Aller Leit.

Nevada."

Of Miller and Mannheim, Commissioner Robert Allen said: "They are the worst kind of gamblers," Fishman, chief promoter of the Royal Nevada, was to have held 30% of the stock. Allen told his fellow commissioners that Fishman "has a bad general reputation as a businessman."

businessman."

Fishman was granted a temporary gambling license last year but the Commission revoked it after it said it had learned that he was using the permit as a means of promoting capital for the hotel. The Commission ordered that all three be removed from the Royal Nevada application before any new request was made. It was scheduled for an opening next month.

The general impression, among

The general impression among those close to the Commission is that the Dunes, Stardust and Riviera are also destined for a thorough screening of its applicants, while the still-closed Desert Spa, completed since December, is still in trouble up to the ears. in trouble up to the ears.

Indications are that the entire \$15,000,000 empire, represented by the five new Strip resort hotels, might be a long time opening its doors in the face of the present temper of the Commission.

temper of the Commission.

Action by the State Assembly in Carson City of putting a freeze on all gambling applications until after 30 days following legislative adjournment caused the stern policy to be invoked by the Tax Commission, which felt the bill was a virtual reprimand of the tax group.

ADLER OUT OF NEVADA; **SELLS CAL-NEVA SHARE**

Hollywood, Feb. 8.

Hollywood, Feb. 8.

For the first time in many years, Sanford Adler with have no business connection in Nevada. Adler this week sold out his interest in the Club Cal Neva in downtown Reno to a group of Beverly Hills businessmen headed by Saul Freedman. Latter at one time was associated with Mae West and the late Sid Grauman.

man.

Adler recently disposed of his interest in the Cal-Neva Lodge, Lake Tahoe. He sold out his stake in the Flamingo and El Rancho Hotels, Las Vegas, seven years ago. The Cal-Neva will undergo considerable renovations and a gala preem will take place shortly after Easter.

Rep. Roosevelt's Cantor Tribute in Cong. Record

Washington, Feb. 8.

Tribute to Eddie Cantor, in con-nection with the entertainer's 63d birthday, was placed in the Congressional Record last week by Rep. James A. Roosevelt (D., Cal.).

"It is difficult for many of us to believe," said Roosevel, "that Eddie Cantor has reached the 63d milestone of his life. We like to think of him always as the man who dominates the stage with so much zest and life in him.

"In his charitable activities he has helped many of his fellowmen and in this way attained greater heights' of humanitarianism himself. Charitable work is today a great part of his life."

GREY'S PALLADIUM BOW

Joel Grey has been signed for his first London Palladium date. He goes in April 11.
Eddie Fisher opens the season there on March 28.

Army-Bred Hypnotist

Prepping Theatre Dates Trepping Ineatre Dates

The Army has incubated a lot of
theatrical talent in wartime, but its
development of a hypnotist is
rather unusual. Before being
drafted, Steve Ellis, son of a N. Y.
theatrical attorney, Emil K. Ellis,
was a psychology major. To take
in the sights around the Far East,
Ellis stepped up his studies of psychology and started doing a hypnotist turn.

Ellis during his Army corpor.

notist turn.

Ellis, during his Army carcer, played virtually every important nitery in the Tokyo area. He played several cafe stands in Hong Kong. He was discharged last week, and expects to take on some theatrical dates before striking out for his Ph.D. degree. GI coin, reports, Elis, has made the Far East a show business boom area. Lots of soldiers with talent are also picking up a few bucks by working as musia few bucks by working as musicians and entertainers in various

Pitt Nitery Name Battle In Spring

Pittsburgh, Feb. 8.

Dormant niteries, some of them operating only part-time or on weekends during the winter, will really break loose this spring, with really break loose this spring, with a battle of b.o. giants already shaping up for Easter Week. Mae West has been booked for Tony Calderone's 1,200-seat Twin Coaches at that time; Ted Lewis comes to the Horizon Room, and the big Vogue Terrace is also in the midst of negotiations for a name.

The West date was cristinally set

The West date was originally set for week of April 11, but when the Horizon Room announced that Lewis would come in a couple of days ahead of that for two weeks, Twin Coaches immediately got Miss. West to extend her engagement through two weekends, and she'll also open on April 9.

she'll also open on April 9.

At the same time Coaches, through its booker, local agent Joe Hiller, is going strong on the tv front too, particularly in the Arthur Godfrey stable. Calderone has Frank Parker for the St. Patrick's weekend, March 17-18-19, and on May 2 gets Marion Marlowe for a week. He's also dickering with the Maguire Sisters to come in right after Miss Marlowe, but they're asking \$12,500 and Calderone thinks that's a little—too rich for his blood.

CHI AGVA CLAMPING DOWN ON BENEFITS

Chicago, Feb. 8.

Chicago, Feb. 8.

The Windy City branch of the American Guild of Variety Artists has clamped down on "free" or benefit performances by members in this area, in an attempt to halt the demands constantly being made on performers to donate their talent gratis for vasious causes. Local AGVA has instituted a \$500 fine for members whose free appearances have not been previously cleared and approved by the Chicago office. All requests for free talent must be referred to and be approved by the entertainers' union.

Ernie Fast, head of the AGVA

Ernie Fast, head of the AGVA local here, has distributed a letter acquainting the membership with the setup and is planning to send it to all members as they arrive in the area. It is planned to continue benefits only in such places as veterans' hospitals, crippled children's wards, etc.

AGVA Staffers Bounced For Acting Like Bouncers

Organizers Artie Rice and Al Brower were dismissed last week from the staff of the American Guild of Variety Artists. Duo had some words and then made like puglists. Eastern regional director Irving Goss fired them.

Brower recently returned to AGVA, having been let out by former eastern regional rep Dick Jones. After Jones left, Brower rejoined the union.

Vegas Lures Alton

Las Vegas has lured Robert Al-ton, top screen choreographer, to direct and stage the opening show of the Hotel New Frontier in the spring.

Alton will handle one of the big-gest lines ever assembled at desert spa.

Heat's Off Of Chi Nitery Belt; **New Police Rules**

The heat recently turned on in The neat recently turned on in the East Chicago Ave, police dis-trict here, where most of the local nitery belt is located, showed sign of cooling last week, as has often happened in the past. Capt. James pappened in the past. Capt. James P. Hackett, recently appointed to the district by Mayor Martin Kennelly in a political feud with the ward committeeman, has allowed "26" dice tables, familiar sights until recently in almost all local night spots, to resume operation, but under more severe restrictions than had previously been in effect. Captain Hackett has issued a continuously been serviced as a continuously

than had previously been in effect. Captain Hackett has issued a set of eight regulations to be observed by dice girls and operators of nieries featuring "26" games. "Now I consider the dice games as a business stimulant," he said. "They are legal under current interpretation. They will be permitted only so long as people follow the rules."

Linder the new setup only one

so long as people follow the rules."
Under the new sctup, only one game will be allowed for each liquor license and all "26" girls must register with police. Dice girls may not sit with customers and can drink only at their own dice tabels. Payoffs cannot be made in cash, but only in checks good for food or drink. Games cannot be played at the bár; only "26" may be played and 10 dice must be used at all times. Most joints had adhered to this code previously, but this is the first time it has been spelled out. Only new restrictions are the registration requirements for dice girls and the prohibition against sitting with customers.

Parnassus Quits Siuox City Promotion After Tiff on Clearances

Sioux City, Feb. 8.

George Parnassus, who promoted events at the Sioux City Auditorium, has given up dealings with the municipally-owned showshop because of a series of disagreements with manager R. D. Hinch-

man.

One of the major claims made by Parnassus is an alleged breach of an oral commitment by Hinchman that he would have no variety show booked at that house for a reasonable time before and after he is promotion of "Hippodrome." Parnassus claims that after he started advertising "Hippodrome," they announced the Ed Sullivan program to take place three days after the close of that show. Parnassus claims that the overlapping promotions caused a considerable promotions caused a considerable loss to him and to the show.

Further disagreements between the management and Parnassus came in the matter of several wres-sling promotions. Extra charge for risers, which Parnassus claimed had been promised him, for free, and the cancellation of two grunt matches because the audirotium wanted more time for changeover to other shows, made Parnassus

Grande Named as Gen. Mgr. Of Chi's Morrison Hotel

John Grande, former talent buyer for the Statler Hotel chain, has been named general manager of the Morrison Hotel, Chicago, by William Henning Rubin, inn's prexy. Grande had been with the Statler chain since 1925, and was a veepee at the time of his resignation early this year.

Miami Beach Into Era of Mass Biz; Top-Priced Talent, Niteries Are Hit

Chi AGVA Policing All Local Club Dates Chicago, Feb. 8.

Chicago, Feb. 8.

The local branch of the American Guild of Variety Artists has instituted a system of policing club dates here, to insure that members are not being taken advantage of by buyers of talent. Eddie Pierce handles the Job for the AGVA branch. His duties include checking to make sure performers have contracts, are paid the scale and that talent buyers are making the necessary insurance and welfare contributions for performers. This club-date policing setup is

This club-date policing setup is believed one of the few in the

Revise Piaf Tour; **Cut One-Weekers**

High expenses incurred in ex-ploiting touring two-a-day vauders has caused the Gale Agency to re-route the 10-week tour of the Edith route the 10-week tour of the Edith Piaf show, so that bulk of the one-week stands have been eliminated. The percentery has eliminated full weeks in St. Louis and Detroit. Only single-semester in the itineris now Toronto.

ary is now Toronto.

Reason for the washout of the seven-day sessions lies in the fact that it's less expensive to stay two weeks in one town. Exploitation and advertising expenses are nearly the same with a two-weeker as with a single frame. Even if the forces may be cut down somewhat gross may be cut down somewhat, due to the longer stay, overall profit is likely to be larger because of decreased expenses in travel and advertising.

Another factor that influenced elimination of two of the one-weekers was the possibility that show might build. Layout opens March 7 at the Geary, San Francisco, for two weeks, and it's figured that the show may miss the extra gate that comes with building.

As it now stands, the show will open in Frisco for a fortnighter, go to the Los Angeles Billmore for a similar stand, lay off during Holy Week, and resume in Chicago for week, and resume in Characterist three weeks. The card plays a single weeker in Toronto, and closes in Montreal after two weeks.

Appearing with Miss Piaf will be her husband, Jacques Peals; Harry Mimmo, Rivieras, Arnauts and Les Marcellis.

PIERRE PACTS PIAZZA FOR REPEAT BOOKING

Marguerite Piazza, who completed a date at the Cotillion Room of the Pierre Hotel, N. Y., this week, has been signed for a repeat at that spot. She'll go on May 17 and will probably stay there until the room closes in June.

Miss Plazza, a former Metropolitan Opera soprano, is doing a new act with two male assistants.

Miami Cafe and Hotel Settle Martin Mixup

The Beachcomber and the Hotel Fontainebleau, Miami Beach, have settled their controversy regarding playdates of Tony Martin. American Guild of Variety Artists had, in an arbitration brought by the Beachcomber, ruled that the Beachcomber pact had precedence over the commitment made to the hotel. Beachcomber had claimed that a date there had been agreed to, but Martin scrammed that pact to sign with the inn.

After additional huddles fol-

After additional huddles fol-lowing the AGVA negotiation, it was agreed that the Fontainebleau would get Martin on Feb. 9 for two weeks, and after that he's to start a stand at the Beachcomber, March 3.

Martin had wanted an out from matth had wanted an out to the Beachcomber pact because of the fact that it was a seven-day job, and he needed a night off in order to do a Monday night video show. The Fontainebleau was will-ing to grant that request.

niteries is leading bonifaces to be-lieve that the entire Miami Beach area cannot support the large numarea cannot support the large number of both expensive niteries and hotel entertainments. Conclusion reached is that the area should now cater to the masses seeking low-priced entertainment, as further attempts to indulge in expensive entertainment operations will only lead to larger baths of red lnk.

lead to larger baths of red ink.

The comparatively low-priced air coach fares, plus the lower room-cost come-ons advertised by even the top hotels in the area, has brought a cheaper clientele. It's been a gradual process, according to nitery men and talent agency spokesmen, but the accumulative effect has been catching up with the cafes for the past few years.

The Miami Beach niteries have

The Miami Beach niteries have been trying to capitalize on the bigger crowds by going after the cheaper dinner trade. Full dinners plus one drink have been advertised at prices starting around \$5. It's been successful in getting customers in for the early shows, but the more profitable late layouts have drawn negligible crowds. The gimmick doesn't work out too well for the diner, as they still have to go several notches above the lowest-priced dinner to get something that appeals to them. The Miami Beach niteries have that appeals to them.

that appeals to them.

While the high-priced amusements are falling off, the crowds in the resort town are at peak levels. Most of the moderate-priced hotels are running at near capacity. The northern cold spell, last week, brought a lot of fresh crowds to Florida, taxed air transit and loaded the trains. However, the fresh influx didn't do the top-priced spots any good. Operators believe that most people coming to Florida during such an emergency period are generally those who have raised the price of fares and hotels and have little left for carousing. carousing.

Many attractions that had been Many attractions that had been doing good business in the past are failing this year. Owners say that only occasional names will do big business. They expect that with Miami Beach becoming a resort for the masses, the biggest attraction will ultimately be low menu prices. With only a 10-week season, it will be a rough grind.

AL BERLIN QUITS GRADE FOR POST WITH LIPTON

London, Feb. 8.

London, Feb. 8.

Al Berlin, formerly with Lew &
Leslie Grade in charge of American acts here, the last being Al
Martino, has quit by mutual arrangement.

He joins the Sydney Lipton Organization. Lipton, Grosvenor House maestro, and father of Celia Lipton, runs an agency on the

Litman's Deejay Salute For Pitt Copa 7th Anni

FOR FILE LOPA I IN ANNI
Pittsburgh, Feb. 8.

Lenny Litman is cooking up an unusual celebration for his seventh anniversary show at the Copa week of March 7. First thing is his salute to six of the town's leading deejays, with a different one emceeing each night. They are George Bowes, WWSW; Joe Deane, KQV; Barry Kaye, WJAS; Jay Michael, WCAE; Art Pallan, WWSW, and Neal Wallace, KDKA.

At the same time, Litman is run-

Neal Wallace, KDKA.

At the same time, Litman is running a series of coupon ads in the newspapers asking people to check off the performer, from a list of 30 names, they'd most like to see at the Copa during the anniversary week. Every effort will be made to bring in the six leaders for a night each. Failing this, the disk jockies will try to get hold of their favorite vocalist for their own night.

Ditson Joins GAC

Lenny Ditson has resigned from Mercury Artists Corp. to join the General Artists Corp. act dept. Dit-son will work with veepees Buddy Howe and Harry Anger.

Ditson had previously been asso-clated with several indie offices and had been on his own for a time.

Hispano Fees in N.Y. Dwarf Native Pay; DALE REPLACING WEEMS War Is On For Paris Nitery Tourist Montalban's Name Policy in Harlem

plaining that the salaries being paid to headiners are just short of outrageous, haven't been looking at salaries commanded by Latin American headliners. Loot being obtained by the Hispano toppers for American theatre performances are likely to make many of the top-sajaried performers on the nitery and vaude belt some-

the nitery and vaude belt somewhat envious.

Carlos Montalban, who promotes shows at the Puerto Rico Theatre, in the heart of N. Y.'s Spanish Harlem, has been shelling out some extraordinary coin for Mex and South American filmsters. Mex actress Maria Felix starts at the Puerto Rico to morro w (Thurs.). She's getting \$15,000 guarantee, and with percentages is likely to go considerably over that amount. In the past he shelled out \$19,771 to Libertad Lamarque, the Argentinian actress. He brought her back a second time for an appearance at the Strand, Brooklyn, at \$12,000. On that occasion, he dropped a wad, Also in Brooklyn, he paid Pedro Infante \$10,000. The late Jorge Negrete got \$16,000 from Montalban several years ago. Montalban has been trying to entice most of the Mex and South American filmsters up for the past few years. Many aren't succumbing to the offers because they do

so well in their native hearths, and travel doesn't interest them when it means taking them away from such lucrative incomes.

At this time, Montalban is con-At this time, Montaiban is considering reopening the Bronx Opera House on a policy that will play 52 shows a year. He plans headliners who will get moderate salaries. He is now studying the proposition and will make a desalaries. He i proposition an cision shortly.

cision shortly.

Montalban, a brother of better-known actor Ricardo Montalban, is quite an actor himself. A couple of weeks ago, he played an important role on the NBC-TV color spec, "Yellow Jack," as a last-minute replacement for the ailing Victor Jory. He also does the bulk of film narration for the Latin American market, does a lot of filmed commercials and other acting jobs for the chief part of his income. What he makes on the other ventures. Montalban says, he loses on the promotion of personals. the other says, he lo personals.

Montalban stated that NBC originally wanted his brother Ricardo for the "Yellow Jack" part and offered him \$7,500. Ricardo, who hadn't seen his family for sometime, figured out that after expenses and taxes, he wouldn't have too much left, so he turned down the job. Teletoppers apparently figured that one Montalban was as good as another, so Carlos got the nod.

TV NETWORKS!

AS CHI ALEXANDER HEAD

Willard Alexander booking agen-Willard Alexander booking agen-cy has appointed Fred Dale to re-place Bob Weems as head of its Chleago office. Dale has been with the Alexander agency since Octo-ber, 1954, as a booking agent in the New York office.

Agency head Willard Alexander denied reports that closing of the Chicago office is imminent, and says he plans to continue doing business as usual here.

New Co-op Pact Follows Walters' Campaign On Miami Beach Benefits

Miami Beach, Feb. 8.
Latin Quarter Lou Walters' letter campaign to move the plethora of benefits scheduled here every season from local auditoriums and dog-tracks into the night clubs, resulted to the season from the seaso dog-tracks into the night clubs, resulted last week in a cooperative pact being signed by owners of the Beachcomber, Copa City and Latin Quarter as well as the Fontainebleau, Saxony, DiLido and Sans Souci hotels. If the intertrade agreement is fully enforced, it will deprive all charity or fund-raising shows of the big names needed to sell their affairs to the public.

From all indications they will

shows of the big names needed to sell their affairs to the public.

From all indications, they will be allowed use of the acts this year, the action having come too late to prevent commitments made to the various organizations. The cafegroup insists, however, that only one or two such fund-raising shindigs will be permitted to use their talent during the '55-'56 season, unless arrangements are made to rotate around three clubs or hotels on a given night, with interchange of acts by the spots contracted for the staging of such affairs. Thus, the cafe ops figure, all will get a chance at making expenses and at the same time keeping the patrons in the night clubs. It is figured that any three of the seven pactees can accommodate well over 1,500 people.

There have been attempts in past years at limiting the benefits in this resort, but after some letter exchanges and arguments via local newspaper columns, nothing came of the stirrings. This season, however, with cafe biz at an alltime low for January, plus announcements of one charity affair after another, the resentment among the bonifaces reached boiling point. Scheduled for this month—following the Cerebral Palsy Telethon two weeks ago, which collected \$300.000 in pledges — was last week's (4) Miami Beach Police & Firemens Benevolent Assn.; then in rapid succession affairs for the newly-organized Florida Assn. for the Blind; Variety Children's Hospital, Mt. Sinai Hospital's Annual Jubilee and a series of March of Dimes "nights." There have been attempts in past

PALLADINO TO QUIT HUB L. O.: NEWMAN AS MGR.

Boston, Feb. 8.

Boston, Feb. 8.

Rocco "Rocky" Palladino, who
for the past three years has managed the Latin Quarter here, announced last week that he will
relinquish the post as of Feb. 19.
He plans to enter the housing construction business. The La Paloma
Corp., of which Palladino is a major stockholder, will continue to
operate the bistro until the expiration of the lease, believed to be in
force for another couple of years,
Carl Newman, who has long

Carl Newman, who has long been associated with the Latin Quarter throughout the various regimes, will take over as active

ATPAM Pacting Averts Sumac N.Y. Picketing

A picket line around Yma Sumac's Carnegie Hall, N. Y., concert on Saturday night (5) was averted at the last minute by an agreement between Moises Vivanco and the Associated Theatrical Press Agents & Managers, Deal calls for a union pressagent for all future tours undertaken by the Peruvian songstress. Vivanco is Miss Sumac's manager and arranger as well as husband.

Ivan Black was put on the pay-

Ivan Black was put on the pay-roll for the Carnegie Hall shindig.

Trade: 'New Deal' With Lush Revues

Paris, Feb. 8.

Paris niterles will be waging a more spirlted war for the tourist trade. Prices are expected to be lowered should the competition get more heated. Pierre-Louis Guerin, operator of the Lido here, is hoping to get some of the trade that has been going to the "Folies Bergere" and Casino de Paris. Part of the new strategy is to decrease the longevity of the various shows, which have run on for years. Guerin will be taking a virtually unprecedented step in running his display for one year.

"New deal" has already taken

play for one year.

"New deal" has already taken effect with Henri Varna, of the Casino de Paris, who has anounced that his new show, "Sensations de Paris," will run a maximum of two years. Paul Derval, "Folies" producer, has announced his new preem for February, instead of holding off until May. His present revue is in its fourth year.
It's likely that new standards

It's likely that new standards may evolve because of the compe-Lushness and opulence expected to be accentuated rather than diminished, and prices are expected to be lowered in some cases to insure capacity houses at all times, especially during the tourist

Guerin believes that the old dog-

Reach Agreement on Icer Collapse Suits in Balto: Judges to Set Damage

Baltimore, Feb. 8.

A final settlement of more than 200 damage suits filed here over three years ago, after temporary stands collapsed at the Sonja Henle stands collapsed at the Sonja Henle ice revue, was reached here by attorneys for the plaintiffs and the defendants, Sonja Henle Ice Revue Inc. and Edwin Coronati of Coronati Amusements, seating contractors. Suits totaling more than \$5,000,000 were filed after the collapse of the stands on March 6, 1952.

6, 1952.

A unique arrangement provides for the services of three judges to study the evidence of each injury and to assess the damage in each case. The revue corporation and Coronati agree to turn over to the court all funds provided under insurance policies in force on the date of the accident plus sufficient color the date of the accident plus sufficient color. of the accident, plus sufficient coln to meet all damages. Miss Henje was

to meet all damages. Miss Henie was freed from individual liability by a 1953 court order. The circuit court approved the plan and appointed Judges Michael Manley, Joseph Carter and John T. Tucker to review the suits.

LaRosa 250G Suit

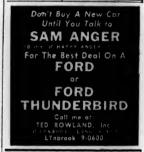
Des Moines, Feb. 8.

Julius LaRosa was slapped with
a \$250,000 suit for walking out on
the Des Moines Automobile Show.
Singer had completed three days
of a scheduled eight-day stand.
LaRosa planed back to New York
today (Tues.) because of "illness,"
He had complained of being ill
since his arrival here Saturday (5).
Suit was served before he boarded
the plane.

ma that a big bankrolled spec must run for years for amortization is wrong, and states that he has compiled statistics which denote that a big revue can be made to pay off in 15 months, with the tourists, and special Paris expositions, bringing in the patrons to make this possible. Guerin will redo the format of the Moulin Rouge to keep it pop priced, but will surround the biweekly name acts with a solid production dress, emphasizing the cancan background of the boite. The Bal Tabarin will reopen in July with a super revue to keep in the Montmartre tradition of pageantry and meccano marvels, with his tall chorus coming out of the ceiling or rising from the interior of this mechanized boite. His Empire Theatre goes bigtime music hall in September to complete the cycle for allowing for the import of big name international acts, Competition is likely to restore

of big name international acts.

Competition is likely to restore Paris to its traditional place as the center of variety and cabaret life from which it has slipped since the war. Guerin is also preparing a touring Lido company for South America, which he feels will make a name for the club down there, plus a big seale film which will be made at the Lido with topranking Gallic director H. G. Clouzot. The war is on, but it looks like there will be enough for all comers slated for top style production in their night tours.





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WILLIAM MORRIS

Mgt.: WYNN LASSNER

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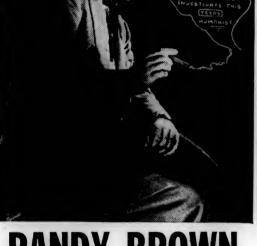
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-SAHU, VARIETY

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New Acts

LINE RENAUD With Louis Gaste Songs. Patter 35 Mins. Waldorf-Astoria, N. Y.

Waldorf-Astoria, N. Y.
Line (for Jacqueline) Renaud is plainly a trouper of vast professional background. This shows in her work, which is assured and knowing. A cafe and recording artist in France, she makes her American debut in the Empire Room of the Waldorf, and that's hardly the mark of a "New Act."

Her pusical arrangement, 500

hardly the mark of a "New Act."
Her musical arrangement, special numbers and guitar-background are from one and the same.
Louis Gaste, who is also her husband, and so identified. Musically
the act is well-rehearsed and dynamically projected with much
light and shade. Vocally Mile.
Renaud has lotsa power (at least
with a mike in hand) and much
dramatic mining to go along with
the numbers that need it.

She anologizes for her English.

the numbers that need it.

She apologizes for her English, which is not bad and plainly not new. Indeed, she includes a remarkable lot of English explanation and comment.

She had no trouble scoring big opening night (3). Land.

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MIRABEL HAMMER

Mikases 20 Mins.

Maisonette Carol, Montreal
A reasonably tall brunet, Mirabel
Hammer tries the cafe biz after a
musicomedy stint and shapes up
nicely, judging from reception

musicomedy stint and shapes up nicely, judging from reception here.

Operetta and musical training is evident in all songs offered and experience garnered while understudy to Dorothy Sarnoll in "King and I" gives her a solid basis for her nitery start. Staying strictly with an English songalog, Miss Hammer reprises the established musical comedy items, building 'Shail We Dance' into a semi-production with a preamble from the show leading up to the situation that infroed the song.

Miss Hammer still has many rather big stage gestures that need condensing for an intimery, and keep moving has a tendency to take the edge off thrushing. As act develops, the near-coyness should vanish, giving way to the evident sophistication, making this performer okay for the better class room, particularly in the hotel line.

THE RIVALEERS

THE RIVALEERS
Song
11 Mins.
Apollo, N. Y.
Making its original Harlem key stint as part of the Illinois Jacquet tourer, this youthful quartet is fair value in two blues numbers, "Have Mercy Baby" and "That's What You're Doing To Me." Tenor lead and work in backstopping him by other three is weak here, but when the scat singer takes over in another brace, everything picks up vocally.

The self-conscious Rivaleers are also in need of practice on physical handling.

BEV & JACA PALMER
Dancing
6 Mins.
Palace, N. Y.
Bev & Jack Palmer are a youthful terp team in the aero-adaglo groove. Making their first Broadway appearance in this Palace booking, they previously have been touring the nitery circuit.
Couple's forte is lifts and spins which they execute with deft precision. Lithe and supple, the femme gracefully complements the spirited footwork of her male partner. They have a sock windup in which he does a one-hand spin with femme stretched horizontally at arms-length. Pair is a promising entry for visual media. Gib.

CUATES CASTILLA (2) Guitar

CUATES CASTILLA (2)
Songs, Guitar
15 Mins.
Quaglino's & Allegro, London.
The Castilla Twins from South
America are songsmiths as well as
song peddlers, and have penned
their own lively collection of
Latunes. Their numbers have
their origin in Chile, Bolivia, Mexico, etc., and although there is an
inevitable sameness in the rhythm,
they are presented in a relaxed
yet curiously stimulating fashion.
Duo is colorfully garbed, with
sombreros over their shoulders
and appear to know just about
enough of the English language to
intro their tunes. Their own gui-

tar accompaniment is a plus factor and they're sufficiently adept in persuading the ringsiders to participate in a hand-clapping number. Act is a little short as a solo cabaret turn, but would fit comfortably in a bigger production.

VARIETY

JAN STRICKLAND Song 12 Mins. Apollo, N. Y.

Apollo, N. Y.

Extremely handsome, tall Negro youth has an okay set of high bar pipes and lots of power. He hasn't yet completely mastered the rhythm & blues technique.

In his initial Apollo appearance, Strickland gets overly commercial with an unbroken r&b tunalog, "That's All I Want From You," "Come To Me Little Darling," "Come To Me Little Darling, "Let's" and "I Cried For You." Neither looking nor showing fed for the part of an r&b scat warbler, he elicits only average pewster support.

Art.

HELEN BOICE Comedy 30 Mins. Seven Seas, Omaha

Seven Seas, Omaha

It may seem a bit strange to
see a vet like Helen Boice (exBoice & Ladd, Lamar & Boice,
Boice & Marsh listed under New
Acts, but this is the first time she's
done a stand-up single. And she's
terrific.

The gray-haired trouger has a

The gray-haired trouper has a yock-a-minute delivery interspersed with her own infectuous laugh. The way her non-blue gags gover is impressive; a few off-color bits are just added benefit of the nitery clan. She should be even better for vaude.

"Hill and Dale," a spoof on English nobility, and a "Little Things" parody, are standout offerings. A "Thanks for the Memory" encore about a guy getting Reno divorce sends her off to a huge mitt. The gray-haired trouper has a

JOHNNY LAYCOCK & MAUREEN Instrumental 10 Mins. Empire, Glasgow

Empire, Glasgow

Male-and-femme twosome have a novelty instrumental act in which multiplicity of trumpets, etc., is the gimmick.

Male combines dexterity and musical ability in playing various instruments at the same time, such as piano, accordion, bass drum, trumpet and foot cymbal, then three separate trumpets, then one trombone, sax and bass drum in "Tiger Rag." Gal also chirps adequately. Male winds playing four horns at same time. Act has novelty slant and distinct possibilities for grooming. Okay for the vaude circuits and tv. Gord.

ILONA nstrumental, Dance Mins. 9 Mins. Old Roumanian, N. Y.

The singly-monickered Ilona impresses with her versatility. She opens with a lively solo on the accordion, thence into a sax session and finally kicks off with acro dancing. She shows proficiency in all departments.

all departments.

Ilona, however, majors in the acro-terps. Her work is pleasant, sticking to the postures that don't distort her figure. She shows up fairly well in the straight dance passages. Greatest need during her turn is the inclusion of a few sock tricks that would bring midterm applause. In the absence of that, her bid for bigtime is her versatility, but more is needed for the important money spots. Jose.

DAVISTRIO PACTED FOR VEGAS MOULIN OPENER

Hollywood, Feb. 8.

Hollywood, Feb. 8.
Wild "Bill" Davis Trio have been
pacted to appear at the April opening of the Moulin Rouge, new interracial hotel in Las Vegas. Deal
stipulates that the Davis Trio will
appear at the hostelry for three
12-week stands for two years for a
total sum of \$90.000.
Meanwhile, Davis opens this
weekend (11) at Frisco's Blackhawk
for two weeks.

Adagio Dancer Sues For 50G in Nitery Injury

Los Angeles, Feb. 8.
Charley Foy, Charley Foy's Supper Club and a number of Does were sued for \$50,000 in Superior Court by Inga Vera, adaglo dancer. Plaintiff contends she was seriously injured when her head struck the ceiling while she was dancing at the nitery Feb. 3, 1954. In addition to the \$50,000 she asks medical expenses.

Vaude, Cafe Dates

New York

New York

Gospel Singers Rosetta Tharpe & Marie Knight, along with comedian Charley Manna, opened at the Village Vanguard last night (Tues.)

... Rollo & Cressy added to the bill at the British Colonial Hotel, Nassau ... Blackburn Twins & Genie Stone due at the Copacabana F&D. 24. The De Castro Sisters start there on March 24. ... Dorothy Shay goes into the Town Casino, Buffalo, May 2. .. Mae West into the Twin Coaches, Pittsburgh, April 11 ... Benny Fields & Blosson Seeley have been signed for Fazio's, Milwaukee, April 25. .. Lisa Kirk has a date at Shamrock, Houston, March 17 ... Evers & Dolores to the Roosevelt, New Orleans, March 3. ... Henry Tobias has been the booker of the Totem Lodge for 20 years ... Igor & Mimit to the Casino Royal, Washington, March 7.

Billy Fields returns to the Cabin Club (Cienalan).

March 7.

Billy Fields returns to the Cabin Club, Cleveland, Feb. 11... Singer Elise Rhode has made application to entertain the U.S. prisoners being held in China... Lord Caltis Trinidad Steel Band made its U.S. bow at the Chalfonte-Haddon Hall, Atlantic City, last week.

Chicago

Chicago
Four Joes to Eddy's, Kansas City,
March 4 for two frames . . Eddle
Albert & Margo into the Empire
Room, Chi, April 13 in a fourrounder ... Foley Miller opens
tonight (Wed.) at the Chez Paree,
Chi ... Crew Cuts inked for Eddy's,
Kansas City, May 6 in a twoframer ... Don, Dick & Jimmy
inked for Fazio's, Milwaukee, April

MORE GODFREY TALENT INTO NITERY CIRCUIT

Arthur Godfrey talents are moving all over the nitery circuit. Latest to go into cafes is Frank Parker.

est to go into cafes is Frank Parker, who has been signed for the Town Casino, Buffalo, April 18 for one week. Marion Marlowe, also on that show, started at the Cotillion Room of the Pierre Hotel, N. Y., last night (Tues.).

Julius LaRosa, Godfrey's most celebrated alumnus, has been a regular on the cafe circuit since he was fired from the show over a year ago. The McGuire Sistersare now at Blinstrub's, Boston. The Maguire girls and Miss Marlowe will be absent from the Feb. 16 teleshow.

Juarez Nitery Singer Sues Ops on Loan Made Juarez, Mex., Feb. 8.

Monica Boyar, Juarez night club entertainer, filed suit in the 41st District Court last week (1) for col-District Court last week (1) for collection of an asserted \$2,000 balance due on a \$3,500 loan made to W. L. Stevens and W. L. Stevens Jr., operators of the Ranchito Escondido, Juarez club, last October. The \$3,500 loan was negotiated by the defendants Oct. 1, 1954, calling for payment by Dec. 1, 1954, it was claimed in the suit.

Stevens, millionaire New Orleans Stevens, millionaire New Orleans construction firm owner, purchased the club over a year ago. Since then the club has been elaborately remodeled with three stories and two separate shows going on continuously on two floors. Miss Boyar, Calypso singer, was hired by Stevens to entertain in his club on several different occasions during the past several months.

22 for two rounds . . . Bob Scobey, dixieland jazzer, set for the Blue Note, Chi, April 27 to May 15 . . . Larry Logan opens at the Palmer House, Chi, April 14 for four stanzas . . The Four of Clubs currently at the Plantation Club, Moline, Ill.

Hollywood.

Hollywood*

Stewart Rose opened last night (Tues.) at Mocambo as first stand out of uniform, with Wanda Smith and Cover Girls . . . Morris Glass is new manager of Frank Fishman's Royal Nevada Hotel, Vegas. . . . Marguerite Piazza's Coast box tonight (Wed.) at Cocoanut Grove. . . Noel Clarke starting Saturday afternoon Teen-age Platter Parties at his Ranch Club in Palm Springs, . . William Slack inked for weekend appearances, at La Quinta Hotel during month of February. Johnny Limjuco, Philippine impresario, in town to book acts for appearance at Cavalcade of Industry, which opens at United Nations Ground in Manila, Feb. 19 Jay Livingston and Ray Evans will collab on writing shows for Hotel New Frontier, Las Vegas . . . William Slack, impressionist, set for LaQuinta Hotel during February . . "Holiday in Paris," Ice Scandals show, booked into Portland Home Show, March 4-13.

ROBERT MAXWELL



HILTON-STATLER CHAIN • MGM RECORDS

Direction: GENERAL ARTISTS CORP



DECCA RECORDS Currently

SEVILLE THEATRE

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HOWIE

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THE EXCITING EAST INDIAN DANCERS

"A natural for the hotel and tele

ROLLO

BRITISH COLONIAL HOTEL

Nassau, B.W.I. (REPEAT ENGAGEMENT)

Thanks to JIM GRADY

VARIETY BILLS

Numerals in connection with bills below indicate opening day of show whether full or split week

Lefter in parentheses indicates circuit. (j) Independent; (L) Loew; (M) Mess; (P) Paramount; (R) RKO; (\$) Stoll; (T) Tivoll; (W) Warner

NEW YORK CITY Music Heff () 16 George Zoritch Audren Hatson Senor Cortes Murilyn Murphy Rope de Ballet Sym Orc Palace (R) 11 Bobby Dae & Babs B & C Robinson

AUSTRALIA

Jean Sablon & Chic W Latona & Sparks Roy Barbour Margaret Brown 2 Myrons Harry Jacobson Chadelis Max Blake Dancing Boys

Max Blake
Dancing Boys
Ballet Girls
MELBOURNE
Tivoli (7) 14
Norma Miller
Dancers
Micheal Bentine
David Hughes
Howell & Radcliffe
The Affredros
Ursula & Gus Show Girls
Nudes
Ballet Girls
Dancing Boys BRITAIN '

BLACKPOOL Paiace (I) 7 Larry Mocari 5 4 Ramblers Bobby Collins Shipway Twins Prof Olgo Macetti Twins Penny Regan 3 Harry Lovke J W BRIGHTON Hippodroma (M) 7 Edwin Styles

Balletton
Hippodrome (M) 7
Edwin Styles
Dorothy Carleon
Boyer & Ravel
Gray & Austin
Jonn Gibbones
Berrey Anemones
Empress (I) 7
Leon Cortez
Doven Harris
Doven Harris
Doven Harris
Leon Cortez
Down White to
Doven Harris
Empress (I) 7
Let Roza
Jorry Allen 3
Jerry Allen 3
Jerry Allen 3
Jerry Allen 3
Jerry Allen 1

Potter & Carole
EDINBURGH
Empire (M) 7
Jack Anthony
Granger Bros
Henderson & Kemp
Beryl & Bobo
Gary Miller
Arthur Worsley
Chic Murray & M
Woodward &
Cooper

Cooper FINSBURY PARK Empire (M) 7 Max Wall Joan Mann Peter Duiay Tanner Sis De Vere 3 Benson Dulay Co

AUCKLAND His Majestys (T) 14 Jean Sablon B Warren & Chic W Latona & Sparks BOY Barbour Ballet Girls

Dancing Boys
Ballet Girls

SYDNEY
Tivell (7) 14
Winifred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Cherch
Joe Cherch
Romaine & Claire
Julian Somers
Maureen Hudson
Show Girls
Nudes

Terry Hall
J Laycock & M
OLASCOW
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Test
Test
HACKNEY
Empire (\$) 7
Betty Rellly
Jon Pertwee
Jove Golding
Louise & Daughters
Del Cortina
K & A A Rickle
Empire (M) 7
Billy Cotton Bd
N & P Lundon
Baker & Douglas

K & A. Alexis
NOTTINGHAM
Empire (M) 7
Billy Cotton Bd
See P. Lundon
N & Machal
N & Macha
N &

Benny Lee
SUNDERLAND
Empira (M) 7
Jack Lewis
Sonny Dawkes
Frank Parr
Gary Webb
Mel-O-Macs
Ronnie Moynes
Bertie Sellers

Melodears Harmoneers Piroska Art Waner Ore B Harlowe Ore

Le Ruban Bleu
Julius Monk
Janet Brace
Norman Paris 3

Cabaret Bills

NEW YORK CITY

BIRDLAND
Count Basie
Modern az 4
Modern az 4
Modern az 4
Tony & Eddie
Jimmy Daniels
Blue Anget
Orson Beam
Portia Nelson
Beam
Horiza Madrid
Raiph Font Orc
Maya Orc
Hotel Ambessader
Quintero Orc

Guintero Orc
Sar Morel Pierre
Morel Pierre
Marion Mariow
Stanley Melba Orc
Chico Reila
Morey Amsterdam
Mello Larks
Morey Amsterdam
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Louise Hoff
Tommy Wander
Margaret Banks
Rosensey
Work Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Jim Sisco
Salvatore Gloe Ore
Panchito Ore
Yiennesse Lentern Viennese Lantern Helene Almee Dolores Perry Bela Bizony Ernest Schoen Paul Mann Charles Albert

Village Barn Ilal Graham Fred & Sally Barry Joe Mayro Pam Dennis Gigi Mayo Melodie Plute Pete
Waldorf-Astoria
Line Renaud
Nat Brandwynne
Mischa Borr
Village Vanguard
Charley Manna
Rosetta Tharpe
Marie Knight
G Williams True

Phyllis Branch Talley Beatty The Charmer Verdi Lo Presti Al D'Lacy Quai Phyllis Branes
falley Beatty
The Charmer
Verdi Lo Presti
Al Diacy Quartet
Al Diacy Quartet
Lou Levy
Ruby Braff
Chez Pares
Mae West
Morty Gunly
Foley Miller
Brian Farnon Orc

CHICAGO Black Orchid Four Joes Jimmie Komack Phyllis Inez Buddy Charles Rudy Kerpays Duo Blue Angel "Calypso Follies of 1955"

Cloister Inn
Sylvla Simms
Laurie Allyn
Ace Harris
Jack Wilander
Dick Marx
Johnny Frigo
Congrad Hiltor

"Spurs 'n Skates"
(Cathy & Blair
Robert Lenn
The Tattlers
Marvin Roy
Frankie Masters
Orc

Los Chavales de Espana Trini Reyes Empire Eight Charlie Fisk Orc

LOS ANGELES

Ambassador Hofel
Marguerite Plazza
Por Martin Ore
Band Box
Mickey Katz
Larry Green Trio
Bar of Music
Postcomaniaca (2)
Gerl Galian Ore
Biltmore Motel
Mae Williams
Consolo & Melba
Bobby Sargent
Laid Dewnlo Ore
Liro's
Laid Dewnlo Ore
Bobby Ramos Ore
Bobby Ramos Ore
Corecensos

Crescendo
Perez Prado Orc
Mocambo
Stewart Rose
Wanda Smith &
Cover Girls (5)

Paul Hebert Orc.
Joe Castro Orc
Moulin Rouge
Frank Lisse
Frank Lisse
Frank Lisse
Frank Lisse
Front Bogdodis
Miss Malta & Co
Doubledaters (4)
Mine Ardete
Ffoillot Charlton
Tony Gentry
Gaby Wooldride
Lisse
Ffoillot Charlton
Tony Gentry
Gaby Wooldride
Leileen Christy
Bob Snyder Orc
Statier Hotel
George Gobel
George Gobel
George Gobel
Jennard Strings
Leen & Eddie's
Lois De Fee
Toni Ravo
Raita Mariow
Charlotte Watera
Nautilus Majas
Jack Carter

Bar of Music

Bar of Music
Bill Jordan
Arne Sultan
Beth Challis
Ferner Sultan
Harvey Bell
Harvey Bell
Gene Baylos
Ruth Wallis
Las Malangans
Wally Hankin or
Jocopa City
Will Mastin 3
Sammy Davis, Je
Eileen O'Dar
Study Harris
Hal Lomane
June Taylor Line
Red Caps
David Tyler Orc
Fontaineblau
Tany Martin
Alban King

Len Dawson Ore
Casabianca
Billy Danieis
Phil Foate
Phil Foate
Balmoral Hotel
Emil Coleman Ore
Balmoral Hotel
Emil Coleman Ore
Ciro's
Ciro's
Jimmle Rogers Co
Tommy Nunez Ort
The Treniers
The Treniers
Sammy Walsh
Vagabonds 4
Wagabonds Cub
Vagabonds Cub
Vagabonds Cub
Charlie Farrell
Frank Linale Ore
Harrell Bratel

Frank Linale Ore Airliner Harry The Hipster Pearl Williams Billy Lee Larry Gerard Don Baker Ore

MIAMI-MIAMI BEACH

Clover Ctub
Lill Christine
Luis Torrens
Baron Buika
Betty Ford
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Selma Marlowe Line
Woody Woorbury
Latin Quarter
Joe E Lewis
To E L

Fontaines.
Tony Martin
Alan King
Cabot & Dresdefi
Val Oliman Orc
Beachcomber
Sophie Tucker
Billy Eckstine
Sam Levenson
Len Dawson Orc
Casabianca
Billy Daniels Saxony Hotel
Xävier Cugat & Co.
Abbe Lane
Nirva
Freddy Calo Orc
Johnny Silvers Orc
Frank Stanley Orc

Bombay Hotel Phil Brito Nelida Peter Mack Sandra Barton Johnina Hotel Judy Tremaine Sam Bari Jack Mitchell Bobble Lynn

Little Club RENO Faconi Jules Kuti Rudy Timfield Patio Gleb Yeilin Orc Mapas Skyroom
Sue Carson
Kurtis Marionettes
D'Amores
Skylets
Eddie Fitzpatrick
Orc Two Gulfars Kostya Poliansky Misha Usdanoff Lubov Hamshay Allya Uno

Naw Golden Four Freshmen

Jack Wakefield Buddy King & His Ladies (5) Will Osborne Ore Riverside Cross & Dunn Dave Apollon Stariets Bill Clifford Ore HAVANA

Tropicana
Darvas & Julia
D'Aida Q Mercedes Valdes
D'Ruff Q
Mercedes Valdes
D'Ruff Q
Mercedes Valdes
D'Ruff Q
Mercedes Valdes
D'Ruff Q
Mercedes Valdes
Leonela Gonzalez
Gladys Robau
Tropicana Bashet
Tropicana Bashet
Tropicana Bashet
G
S Suarez Orq
A Romeu Orq
Carmen Amaya
Chas Chase
Chase Chase

Aurora Roche
Rivero Singers
Juana Bacallao
Ray Carson
R C Gese
C Carson
R C Gese
C C Guez Org
Montmartre
Alba Marina
L Dulzaides
L Dulzaides
L Dulzaides
L Dulzaides
Montmartre
Zenia
Martha Vellz
Monseigneur Org
Martha Vellz
Castino Palya Org
Fajardo Org

NEWPORT, KY.

Beverly Hills
Ethel Smith
Sonny Howard
Ricardo & Norman
E Lindsay Dners

Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Fiamingo
Marie Wiison
Archie Robbins
Goofers
Sands
Nat (King) Cole
Last Frontier
Ben Blue
Blossom Seeley &
Renny Fields

Desert inn
Toni Arden
Jack Durant
The Szonys
Thunderbird
Norman Brooks
Rolly Rolls
El Rancho Vegas
George White's

Sahara Vaughn Monroe Kirby Stone 4 J Conrad Ders Golden Nugget Hllo Hattie

Four Tunes
Showboat
Minsky Follies of
1955
Silver Slipper
Nite of Fun Revue

Dun for Dues

Continued from page 2 =

financing efforts for indie produc-tion, their b.o. better stay good-or else

else.

There's a feeling among exhibs that it'll be more and more difficult, as time goes by, to rouse the theatres sufficiently to contribute to these various projects. Leaders of Allied and TOA, for instance know that they'll have a job to collect \$150,000 worth of checks pledged by the Joint Committee on Toll-tv to fight the "propaganda" put out by the subscription-tv interests.

In general, it's going to be difficult to convince a man in the hinterlands to open his pocketbook to underwrite a fight against some

cult to convince a man in the hinterlands to open his pocketbook to underwrite a fight against something that he is only dimly aware of as a story in a newspaper.

The problem is a similar one when it comes to COMPO, which appears to be the yardstick for any theatre assessment. Under the proposed draft of an arbitration system, exhibs would raise \$75.000 annually (to be matched by distribution), the assessments to be figured on the basis of annual COMPO fees.

COMPO fees.

COMPO scale runs to \$7.50 a year for theatres of 500 seats and less; \$11.25 a year for houses up to 750 seats; \$18.75 dp to 1,000 seats; \$37.50 up to 2,500 seats, and \$75 over 2,500 seats. As for the driverins, they pay \$7.50 for installations with a capacity of up to 300 cars; \$11.25 to 500 cars; \$18.75 up to 600 cars, and \$37.50 in excess of 600 cars.

UA Tags

Continued from page 7 no minimum guarantees were in-

volved.

Max Youngstein, UA v.p., estimated the company's overall investment in production in 1955 at between \$35.000.000 and \$40.000.000. UA will be instrumental in arranging for this amount of financing via bank loans to indies. The company expects to release about 40 to 45 films during 1955, Youngstein estimated.

Smadja confirmed that the Italian nix on color print imports now included CinemaScope films. Picker, elaborating on that point, said all companies—Including UA—were likely to conduct experiments with tint printing in Rome. volved.

ments with tint printing in Rome. He called the Italo move "a perthe called the Italo move "a per-emptory decision." Fear among the companies is that the Italian pol-lcy on color prints may spread to

other countries.
Smadja said the French turnover Smadja said the French turnover tax situation was status quo but that the French within recent months had allowed compensation deals using U. S. film coin blocked since June, 1953. No capital account deals have been authorized since then.

Czechs are anxious for American films. Smadja reported. UA and films.

Czechs are anxious for American films, Smadja reported. UA and other companies are continually getting nibbles for films from various Iron Curtain countries but, said Smadja, "we refuse to sell them. It's against our policy." He said he knew of some Italian, and British pix going into said he knew of some Italian, French and British pix going into

No B.O. Ceiling

Continued from page 4 =

"Seven Nights in Paris," on which Robinson and Jule Styne are collaborating on the screenplay and which will go on location in the French capital, and "Maracaibo," an oil drilling yarn laid against a Venezuelan background.

House Reviews

Apollo, N. Y.
!!llinois Jacquet Band (11), Clay
Tyson, Lavern Baker, Rivaleers
(4), Jan Strickland, Jellyroll &
Zuzu; "The Miami Story" (Col).

Apollo audiences are bound to tire when four out of six acts on any bill do the same kind of en-tertaining. Current sesh is bound by an overabundance of rhythm

any bill do the same kind of entertaining. Current sesh is bound by an overabundance of rhythm & b.ues, some of it tops, the rest of it so-so. Lavern Baker, who closes the card with a click catalog, has the edge dulled by predecessors who are (1) a male solo; (2) male quartet, and (3) the Illinois Jacquet band. Moreover, of the three only the latter is in the better entertainment bracket.

Attractive Miss Baker is punchy in "Woke Up This Morning." Then she slithers vocally through a sexy blues bit, "Tomorrow Night." She gains maximum support for clever lyrics of "You Better Stop" and for her big number, "Tweedle Dee."

Jacquet is lauded for each stay at the Harlem flag. His sidemen are, by Apollo standards, among the best in the r&b field. He opens with a varlation on "Birth of the Blues" and then, on the tenor sand with his trumpeter, alto and soprano saxophonists, alternates in the lead of an original wailing-blues composition. Later in show, Jacquet returns with a frantic number. Then he breaks into a five-man combo (himself, alto, slide trombone, bass, drums) for a brace. Alto work draws particular response.

Clay Tyson and the team, Jelly-roll & Zuzu, offer only relief on

Alto work draws particular response.

Clay Tyson and the team, Jellyroll & Zuzu, offer only relief on
the bill. Both are comedy turns,
but they're separated by at least
an hour and vastly differed styles.
Tyson reveals nice terp ability and
a unique line of patter. He closes
his share with a boffo panto impression of a fellow taking his
gal out for a drive. J&Z does a lot
of originally lyricked thrushing.
Jellyroll, heavy, nondescript male,
and Zuzu, stringy femme, otherwise use standard Apollo comedics.
New Acts has rundown on The
Rivaleers and Jan Strickland.

Art.

L'Olympia, Paris

Paris, Feb. 8.
Edith Piaf, Craddocks (3), Jean
Poiret & Michel Serrault, Claire
Feldern, Steckel Bros. (2) Pierre
Lunel, Three Milsons, Kach-Math,
Trio Ariston, Yvonne Solal; \$1.25

Trio Ariston, Yvonne Solal; \$1.25 top.

For its first anni, this top music hall has brought Edith Piaf back to the boards for her first appearance in over two years, and it emerges a triumph in all phases. Turn shows a sensitive artist at the height of her powers. Miss Piaf's discourses on love and hope sweep over a rapt aud, with her savy orch and choral backing making this an entry of formidable proportions.

Rest of the show is geared for laughs, with a somewhat repetitious route in some aspects, but with enough outstanding acts and interludes to make this a standout offering. Craddocks (3) restage their already. w.k. slapstick act that is still a rousing ribtickler in its perfect clowning, mayhem and bombastic brilliance. Boys are in top form and make for laughter. Pierre Lunel is another boy with a guitar singing offbeat songs. Too much like the others, he lacks the spark to be anything but a filler. Jean Poiret & Michel Serraulit made it in the nitery circuit and their devastating takeoff on literary prizes and interviews still abounds with yocks in this big hall. But it is more for intimate surroundings and act has too many subtle nuances to make for top house appeal. Claire Feldern is a diminutive Danish keyboard clown whose prosale exterior belies a meat notion of parody. Her bouts with her plano, plus an inspired takeoff on how Chaplin would play the Hungarian Rhapsody, come in for big aud appeal.

The Three Milsons show what an bedone with noise, and essay

acroing for nice mitts. Kach-Math adds a fast-paced juggling turn to the proceedings for a nice round-out of the program. Mosk.

Palace, N. Y.

Virginians (2), Ted Lester, Ben Dova, Tommy Hanlon Jr., Bob Howard, Bev & Jack Palmer, Jackie ie Bright, Yokoi Troupe (5), Jo Lombardi Orch; "Women's Prison" (Col) reviewed in Variety Jan. 26, '55.

26, '55.

Fresh bill at the Palace this week comprises a layout of familiar turns with sole exception of the acro-terp team of Bev and Jack Palmer (New Acts). Due to the previous vaudfilm show holding over an extra five days, the house opened the new sesh Wednesday (2) instead of Friday.

Ben Dova, a Palace regular whose bookings date back to when the house was two-aday, scores handily with his pantomime drunk bit, which has him swaying against a prop lamp post. More recently he's been working ice shows, but even on a dry surface his comedy easily slips across.

Opener is The Virginians, a manand-wlfe juggling team who manipulate balls to boxes with equal dexterity. Ted Lester, who has obviously been on display for a long time, follows with a musical novelty. Attired in talls and a cape, he shows his versatillty in playing a flock of instruments for a so-so reception.

Jackie Bright, spotted in next-

he shows his versatility in playing a flock of instruments for a so-so reception.

Jackie Bright, spotted in next-to-closing, relies on the same basic routines he's long used. Several male audience volunteers gerner laughs in a "diaper-the-baby" contest. The hat-switching bit is dusted off again, with Bright accomping with a rapid-fire commentary. It wins fair returns.

Tommy Hanlon Jr., assisted by an unbilled femme, opens with some tepid gags. However, his piece-de-resistance is use of a prop guillotine in which an aud volunteer consents to be "beheaded." It reaps okay returns. Bob Howard, a vet at the piano, pounds out some nostalgic airs to register nicely with the predominantly middleaged seatholders at show caught.

Yokol Troupe, a cycling family

middleaged seatholders at show caught.

Yokol Troupe, a cycling family of father and four daughters, shape up as a flashy closer. Femmes are adept in riding the bikes, whether unicycles or conventional two-wheelers. They're colorfully garbed and score solid y with a neat ex-

hibition.

Jo Lombardi, per usual, backs
the show nicely.

Gilb.

Roitfeld

Continued from page 7 =

color in their films was a better b.o. draw than black-and-white. "Actually it isn't," he observed. "If you want to get a break in the commercial houses your print cost alone is apt to wipe out all your profits" profits.

Roitfeld said his outfit was mull-ing a production of "Follies Ber-gere" and was looking around for

ing a production of "Follies Bergere" and was looking around for someone to come in as coproducer. The company has two pix poised for the U. S. market. One is Zola's "Nana," made at a cost of \$900,000 and starring Charles Boyer and Martine Carol. The other is "Adorable Creatures" with Danielle Darieux, Martine Carol, Edwige Feuillere and Daniel Gelin.

"Like everyone else, France is switching to bigger pictures costing more money," Roitfeld said, noting that a budget of close to \$1,000,000 for a French film was very considerable. "Logically, all of us are becoming more aware of the need to obtain better revenues from the U. S.," he added. Asked whether French producers were bitter over their inability to make a sizable dent in the commercial U. S. market, Roitfeld opined that there was some resentment but not a lot since the French, from the start, were conditioned not to expect too much. Roitfeld stressed the difficulties faced by French producers in making the proper release deals for

Prior to last Wednesday (3), it is hardly a trade secret that friends and non-friends of Hope Hampton wondered about her decision to make her night club debut. The make her night club debut. The cafe circuit is not that casual an undertaking and folks asked one another. "Why does a gal with all that moola run this kind of risk?" Well, nobody can answer that kind of an inner-compulsion except the party involved. Enough that the news from the Versailles, N. Y., Is that Miss Hampton has made a very smooth and attractive transfer of medium. medium.

medium.

The set-up is neatly tailored for her. The Howard Dietz-Arthur Schwartz revue, "Bon Voyage," has been running at Nick and Arnold's elliptical shrine of the arts since Sept. 22 last. Producer Mervyn Nelson has fixed up a couple of song and light cues and Miss Hampton is "on" with no icky introduction and no awkward makeready. There she is in the spotlight, and very handsomely gotten up, at tion and no awkward makeready. There she is in the spotlight, and very handsomely gotten up, at great expense. First, she sings a group of musical comedy numbers with Don Bellair and Carl Conway for male escorting and Margaret Banks and Tommy Wonder for dance underlining.

Miss Hampton's second appear-Miss Hampton's second appearage is solo in another stunning gown and with a "Merry Widow" reprise. It is simply staged, fits easily into the proceedings and allows the gal to enjoy herself—which may be her basic motive. This may be said: showwise judgment is manifest in handling everything on an easy-does-it basis. This is frankly a very special Versailles special, a novelty for the bird-and-bottle trade. Miss Hampton comports herself with relaxed poise, looks dandy, sings nicely and acts as much guest as hostess, which is quite a trick of itself.

If it is pointed out that the num-

If it is pointed out that the number of spots where the conditions would be so conspicuously ideal is limited to, say, Nick and Arnold's place, this is not any dazzling revelation as to cafe conomics. Nearly lation as to cafe economics. Nearly all the ladies who sing in the fancy boites have their own following, their own limited milieu, and plenting for the single part of the single part ty of stylish lady singles are laving off, or being wives, at this very ment in February.

As for "Bon Voyage" itself, it is undoubtedly much faster, tighter, tidier than when first reviewed here. It contains three standout entertainers. First, Paul Gray. Here is a master of the always-difficult art of the monolog. Gray is a performer of experience, authority and intuitive timing. It's no small knack to wrestle with and make a blase Manhattan cafe audience, the kind that's seen every-body and heard everything, cry "uncle," but before he is through, after his calculatedly slow opener, Gray is a comedy wow that just happens not to be a television discovery—this season.

Louise Hoff, a handsome young As for "Bon Voyage" itself, it is

sharply phrased lyric tossing, nor dulled the puckish humor that is his trademark.

The collection of newies written for him by Ell Basse is in the topical vein, with considerable inserts of his own sly digs Lewis handles with dispatch. On to a long ovation opening night, he launched into waggery re Lou Walters' new midnight occupation: disk jockey in the adjoining lounge; on the line of lovelies in the show; the operation he now insists will appear soon on "Medic"; works over a series of Fontainebleau Hotel lines, then adds other uptodaters such as Gloria Vanderbilt and the late, unlamented Serge Rubinstein.

It's solid prep work for the spe-The collection of newies written

stein.

It's solid prep work for the special song segment: a spoof on his surgery to "Mr. Sandman," another laughraiser in "Ding Dong," and series of howlers in "Adult Nursery Rhymes" and a lament "The Life of Lewis." Another new rib-tickler is "Young At Heart," directed at the middle-aging in the audience. Lewis works in for the encore a narrative lyric on "What's My Line" titled "The Oldest Profession in The World" with a yockraising O'Henry finish. His deceptively simple delivery adds to the laugh-provoking, as does the always perfect timing. He had to beg off.

The lavish production numbers

beg off.

The lavish production numbers and all-season lineup of acts holds over, with Yvonne Menard, the Parisienne import, exhibiting her exciting torso-twists and dance patterns assisted by two males, a good portion of it in the eyebrow-raising class. Mile Menard handles a lyric adequately, but it is the scantportion of it in the eyeuwa-assum-class. Mile. Menard handles a lyric adequately, but it is the scant-illy-clad costuming (just within the law) and the terping that earns her aud approbation. She's especially adept at adagio. Lucienne & Ashour in their Apache and the Stuart Morgan trio and their gasp-ping-ing adagio tosses are standouts. Federico Rey and Pilar Gomez add distinction to the dance act ar-ray with brillian flamenco and na-tive Spanish concepts.

tive Spamsh concepts.

The song section is in good hands. Kathy Barr in her spot wins them all the way via a well-chosen group of chansons that highlight her full ranging vocalistics. An eye-appealer, she rated and received full returns. Ralph Young handles the production vocal leads in apt manner, also joining with Miss Barr in duetings. Novelty note is added in a brief, but imaginative "Ostrich Dance" by lithe Renita Kramer. Lary.

Copacabana, N. Y.

Harry Belafonte (with Millard
Thomas, Tony Scott), Morey Amsterdam, Mello-Larks (4), Donna
Willams, Jack Drummond, Barbara Maye, Larry Howard, CopaGirls (8), Michael Durso and
Frank Marti Orchs; \$5 minimum.

The Copa parlay of Harry Belafonte and Morey Amsterdam is fissionable material for both the poets and the peasants. Belafonte is pyramiding his Blue Angel-"Almanac"-"Carmen Jones" trinity of cafe-legituner-filmusical (latter by Oscar Hammerstein out of Bizetplus-Merimee-plus-Dandridge) into a boxscore that must have seemed odd when boniface Jules Podeli sat down to the booking plano; so odd, it turns out, that the Adonistouched "West Indian out of New York" is, like Amsterdam promises, fracturing 'em. Amsterdam is doing a bit of fracturing himself in the standup and-to-hell-with-the-cello style that finds him back as a comedic threat on the intery belt after shelving the Playgoers boite five years ago and meantime making with the tv stance via DuMcnt (remember Art Carney as Newton the waiter?), NBC and currently-but-not-foring ABC (N. Y. local). Add the four Mello-Larks in the harmony department and the ensemble & Co's repeat edition getups, and it's one of the Copa-scetic entertainment sets, big names or no.

Belafonte's stentorian "Timber" worksong teeoffer must have given his champions a bit of the willies if they forgot momentarily how this boy can build. But then he goes off into the Shenandoah and the wide Missouri, to his dixie doodles and the cotton fields and a jailbird chant to ring the bell—along with a 16th century "Two Company" folk derivative quickie. By this time he's way ahead, so he laps himself with that hale and hearty "You're Bitin' My Finger" rouser eliciting the audience participation. It's a begoff assignment, returning him for a. Noah's Ark storm of mitting and into "Hold Him Joe" calypsoing that reprises the "Finger" motif for a long and click foray that panics the mob, for begoff No. 2.

Encored opening night with his evergreen "Facts of Life" gibberish, laying 'em flat and panting for more in a smb-the-pops 40, minute library complemented by the nifty guitar of Millard Thomas and the baton and arrangements of Tony Scott. This stint displayed Belafonte as more the personality kid, read

ment in February.

As for "Bon Voyage" itself, it is undoubtedly much faster, tighter the windown of the company of the Renta Kramer. Larg.

CIro's. Riollywood in the

pates in the torrid Calypso production finale, singing and seemingly enjoying his brief whirl at terpsichory, too, in a manner that pleases everyone, including Sid Kuiler, who wrote and staged it. Cole punctuates most of his vocals by doing a standup piano playing job that blends nicely into his offerings, of which there are many. Georgie Kaye, character comedian, is back as the absent-mined posting of the stage of th

Beverly Hills, Newport

Keverly Hills, Newport Newport, Ky. Feb. 5. Ethel Smith, Sonny Howard, Earl Lindsay Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilbur Trio; \$3 mini-mum, \$4 Saturday.

Layout for this fortnight maintains the class standard which John Croft's bookings have built up for Cincy's neighboring Kentucky nitery. Ethel Smith, headliner, adds new rooters on this return with fresh sparkle to her exclusive combination of entertain-

turn with fresh sparkle to her exclusive combination of entertainment chores. It's showmanship from start to a smart bowout after solid encores.

Personality radiates from the small, sfender blonde throughout 45 minutes of her varied chores—rhythms on the Hammond and percussion instruments, songs and sayings, of which some are saucy. Her dress is different; a low-neck waist with matching blue Turkish harem bloomers. A prop mirror permits customers to view her expert fingering of the organ keyboard. Clever lines explain drums she picked up on South American tours.

tours.

Sonny Howard, in his initial visit here, scores solidly with impressions of name pop singers and his own brand of vocals, which stretch to operatic. Tuxed youngster pegs his imitations on the assumption that "you gotta have a gimmick" to sell a song, and lets loose with the physical and vocal trademark of celebs.

Earl Lindsay's line of lovelies comes up with three different rouseomes up with three different rouse.

of celebs.

Earl Lindsay's line of lovelies comes up with three different routines, smartly dressed and executed, with backing by singing emcee Dick Hyde, and the Gardner Benedict band.

Koll.

Waldorf-Astoria, N. Y. Line Renaud, Louis Gaste Brandwynne & Mischa Borr (\$2.50 cover.

From Paris, where she has obviously learned well the trade of pushing songs, comes Line (for Jacqueline) Renaud, who is for Jacqueline) Renaud, who is reviewed in additional detail, for VARIETY files, under this week's New Acts department, aithough she qualifies as such only as, a new-comer to these shores.

The lady said at the opener that she was nervous, and maybe she was, but it was a remarkably cool, collected, bright-eyed and alert Gallie brand of nervousness. She stayed on 35 minutes, by which time she was a solid success, singing mostly in French and talking, quite a lot of talk, in English. She built up her newness to English, being just three days in Manhattan before opening night (3), but hers was no feat-of-memory type of English, Mile. Renaud has undoubtedly been preparing a long way back for the invasion of America. She accomplished a wellorganized Caesar routine—coming, seeing and conquering. The Waldorf's Empire Room turnout knew they were in the presence of entertainment authority.

Gal's sureness led her to commit one error of judgment just, at the

tainment authority.

Gai's sureness led her to commit one error of judgment just at the end. There was the usual hubbubover flowers for the primadonna's opening night. Lights flashed, cameras clicked. And then, holding the "unexpected" roses in her arms, she went right into "Roses of Picardy." That was a smalltime touch of corn. It was B. F. Keith's, 1926. In any country and in any language, that's icky sentimentality. This was not a major blunder, but it's old hat inspection was in marked contrast with the bigleague feeling she generated up bigleague feeling she generated up that moment. Her musical arrangements and

to that moment.

Her musical arrangements and orchestrations are a big part of the gal's sock impact. These are provided, along with the electric guitar accompaniment by her husband, Louis Gaste, who sat in with Nat Brandwynne's house group. Only a musician could guess how much of this gal's success is rooted on the composing board and germinated in the rehearsal hall. Suffice that she belongs to the select company of boffola.

And how does the lady dress? She dresses like Edith Piaf in a couldn't-be-plainer dress with a turtle neck. No frills, no flash, no jewels. Parisian gamin with big bank account.

Chi Chi, Palm Springs
Palm Springs, Cal., Feb. 2.
Ella Logan, Skeets Minton, Sheradons, Bill Alexander Orch; cover
weekdays \$2, Saturday \$2.50.

Each Sunday afternoon the ex-

Sahara, Las Vegas

Las Vegas, Feb. 1.
Vaughn Monroe, Kirby Stone
Four, Johnny Conrad Dancers
(5), George Moro's Saharen Dancers
(12), Cee Davidson Orch (11);
no cover and no minimum.

Always affable and easygoing. Vaughn Monroe heads an unexcling three-week show, to warble his faves in a 25-minute stint that makes for easy listening. The romantic singer beguiles the audience femmes as he wanders among the tables disporting a hand microphone. "Blues In the Night" precedes a too-long medley of tunes identified with the star that winds with "Racing With the Moon." Among his newer warblings the headliner rates bows for a solid delivery of "Mr. Sandman," "From This Moment On," "Woman's World" and the whimsical "What A Wonderful Way To Die." A novel bit is executed with Monroe dispensing butterscotch candies from a basket while singing "Butterscotch Mop." Larry Green is an able piano accomper.

The Kirby Stone Four are okay in the second spot but hear to the start of the st

an able plano accomper.

The Kirby Stone Four are okay in the second spot but have been seen to better advantage here in the past. Some additional staging and reshuffling of the repertoire might build the act to a high point called for by the fine talent in this group. Their familiar "Sugar Foot Rag" and "Movie Tonight" are sung and played on the trumpet, accordion, piano, bass and lone drum in bouncy fashion. "Bring the Mambo Back To Stalingrad," a brand new-hunk of material, is solid as the laugh-inducing lyrics score all the way.

Johnny Conrad and his four

solid as the laugh-inducing lyrics score all the way.

Johnny Conrad and his four femme dancers are okay in a brief interpretive routine that features spins and lifts as he weaves through his partners in a sexy dance. Otherwise, the group registers in the big George Moro mambo finale fronting the line. The Saharem Dancers click in the ambitious Moro opener, an Oriental dance fantasy, in which rickshaws and a giant Buddha enhance the illusion, while the strikingly costumed girls move excitingly, to rate a big hand. The Cee Davidson orch, now ensconced on a bandstand to the left of the stage, backs the show in fine, workmanlike fashion.

Bob.

Old Roumanian, N. Y.

Sadie Banks, Lou Saxon, Billy Shepard, Ilona, Boots McKenna Line (8), Joe LaPorte & D'Aquila Orchs; \$3.50 minimum.

This stronghold of entertainment on the lower east side, presided over by the downtown dowager of the bistros, Sadie Banks, has a good bit of divertissement on the current bill. This segment of the borscht-belt, without the greenery, presents a rather large show. It's one of the few remaining spots in New York that still supports a crew of line girls and with it comes a trio of acts that provides good value.

Heading the layout this semester Heading the layout this semester is Lou Saxon, one of the comedy staples in the Catskills and in the club date field, who comes in with a line of dialect stories that makes for good listening. Saxon has a rather lengthy repertoire, but he tells his stories well, ingratiates himself with the attendance and walks off a hit.

Billy Shepard has been making considerable headway in recent months. The lad, who recently appeared at the Palace, has been skirting the fringes of the bigtime saloons. According to his progress reports, dates in frontline spots aren't too far in the offing. Shepard is a wellgroomed singer with solid arrangements. He dwells mainly on standards and has little difficulty in making an impact on the crowd. His Jolson medley gives him an excellent walkoff.

[Hona, completing the lineup. is

Ilona, completing the lineup, is discussed under New Acts. The eight girl line choreographed by Boots McKenna has a sprightly set of routines. Joe LaPorte does the showbacking and D'Aquila the rumba relief.

Blue Angel, Chi

"Calypso Follies of 1955," with Phyllis Branch, The Charmer, Tal-ley Beatty, Verdi Lo Presti, Al D'Lacy Orch (5); \$3.50 minimum, 10 Coper.

"Oye Negre" and building to climax in "Babalu." Miss Branch has a powerful, cultivated voice, though somewhat limited by this genre. Her delivery seems at times unneccssarily embroidered by extraneous vocal effects, detracting from a basically rich and versatile set of pipes. She clicks in this room and goes off to a good mitt. mitt.

mit.

Authentic calypsos are hawked by The Charmer, story tunester from the British West Indies. Charmer projects flavor of the islands in "Pig Knuckles and Rice" and adds a sock delivery of "Tongue-tied Ladty," novelty tale of beau and belle woes. Trouble here is brevity of the bit, but it still brings hefty palms.

Terp chores are well handled by

still brings hefty palms.

Terp chores are well handled by Talley Beatty, who capitalizes on the current craze in his "Mambo" solo. Beatty gets good crowd response with lithe, inventive and polished style of hoofing, in a well-conceived blend of Latin-American terping with ballet overtones.

Layout is introed by the entire company in "Rum and Coca-Cola" number and ended by "The Calypson Man." Verdi Lo Presti, in her Chi debut, decorates both very handsomely and partners nicely with Beatty in the "Carnival Dance." Display should keep nitery's current vogue perking.

Gabe.

Dinarzade. Paris
Paris, Feb. 8.
Monique Van Vooren. Sue Stanley, Nina Franca. Natacha Kedrova, Rudi Laufer Orch (7); \$3
minimum.

One of the few fiddle boites still getting steady crowds, this spot is a bit overstuffed on song entries, but the intime status can stand it. Songstresses range from hearty Slavic renderings through offbeat and standard U.S. entries, plus a leavening of dramatic Gallic balladeering. All this wrapped in the usual string schmaltz and table hopping of the Rudi Laufer orch (7) for the atmosphere. Food is good One of the few fiddle boites still

(7) for the atmosphere. Food is good.
Topper is Monique Van Vooren, a looker who played bit parts in some Stateside pix and has done a few here recently. She has an eye-popping chassis, but her standard crooning huskiness and lack-lustre numbers make her more visual than audible. More choice in material is needed here, but the looks should carry her through until she gets a more varied songalog. U.S. songstress Sue Stanley is back to display more verve and polish than of yore, and this bouncy, zesty girl, with a catching gaiety, is developing into a surefire personality ditty entry.
Nina Franca is a dramatic looking hantoosy essaying the more

ing chantoosy essaying the more brittle and booming Gallic numbers, and she delivers with a solid bers, and stage to make a good and stance to make a good ession as the balance for all chirping. Natacha Kedrova impression ession as chirping. Natacha Atuach lies the Salvic earthiness as buxom woman sings w.k. supplies Russo laments in a grave, takir voice. Biz was fine when ogled, Mosk,

Eddys', K. C.

Kansas City, Feb. 4.

Bill Haley & Comets (6), Thurl

Henry Orch (8); \$1 cover.

This is the first time Haley and

This is the first time Haley and his men have ventured this far west, and the first time Eddys' has hosted such an energetic, unimhibited, frankly jazzy group. This is largely for the cats, and apparently there are enough of them to payoff, as the club was full for the opening show and the reservation list is good for the fortnight.

Opening show left something to be desired, being overlong and overloud, as Haley and his five teammates banked out their frantic rhythms with great constancy. They work off a long list of numbers, from their early recordings of "Rock the Joint" and "Crazy, Man, Crazy," to the current hit parade toppers, "Dim, Dim the Lights" and "Shake, Rattle and Roll." They intermix instrumentals with vocals, as each member gets a featured vocal turn and in instrumental inning, and switch in and out of duets, trios and quartets readily.

The lineup of Haley on electric guitar, Joe Ambrose on sax, Billy

Catypso Follies of 1955," with hyllis Branch, The Charmer, Talliey Beatty, Verdi Lo Prest. Al D'Lacy Orch (5); \$3.50 minimum, no cover.

Current offering at this tropic type nitery, "Calypso Follies of 1955," continues the click house policy, unique locally, of showcasing calypso and Afro-Cuban talent Layout shapes to bring big biz with an offbeat attraction.

Featured thrush, Phyllis Branch, hints of extensive vocal powers in a series of production numbers and soilos. Sepia vocalist's rep is heavily Afro-Cuban, beginning with

Embers, N. Y.

Dorothy Donegan Trio, Alex Kallao Trio, Trudi Baer; no cover or minimum. Aler

Dorothy Donegan and Alex Kallao are no strangers to this eastside jazz spot. They're familiar with the keyboard, the clientele and the acoustics, so their beat is sure and satisfying, especially for the bon caust

and the acoustics, so their beat is sure and satisfying, especially for the hep crowd.

The Embers is hardly the spot for after-dinner gabbing because the rhythms come at one fast and hard. The table is strictly a listener's outpost, and for those who like their standards dished out with imagination, inventiveness and a touch of progressivism, it remains one of the best jazz rooms in town. Miss Donegan is a handsome Negro headliner. Working with a bass and drums accomp, she dishes out a potpourri of pops and standards that arrest the ear. When she sticks to the melody, as she often does, even the squares can appreciate her deft fingerwork. And when she takes off on an improvisation flight, she displays a topflight technique. She's also a keyboard cutup, swinging and mugging when the spirit moves her. However, it doesn't hinder her from completing the husiness et hand in fine style. doesn't hinder her from completing the business at hand in fine style.

doesn't hinder ner tron.

the business at hand in fine style.

Kallao belongs to the more progressive school. He's still in his early 20's but he knows plenty about making the most of a riff.

He's got a free-wheeling attack and his jazz interpretations bring a fresh quality to the oldies in his repertoire. Bass and drums accompgive him a neat rhythmic boost.

Trudi Baer filis the cocktail hour session in standard style. She works through the showtune cat-

session in standard style. Some works through the showtune catalog with a neat touch, It's all pleasant backgrounding for the before-dinner tippiers. Gros.

Casablanca, Miami R'ch

Miami Beach, Feb. 5.
Billy Daniels with Benny Payne,
Phil Foster, Condos & Brandow,
Jacques Donnet Orch; \$3.\$5 mini

Jacques Donnet Orch; \$3.\$5 minimum.

Operators of this big hostelry up North Beach way shuttered the Club Morocco following a successful holiday stand by Billy Daniels and Myron Cohen. They've reopened the spacious cafe for the "height-of-season" period and brought back Daniels with two solld ac's to buttress his strong drawing power here, business opening night reflecting the lure in terms of heavy patronage.

Phil Foster is another fast returnee to these precincts, his plusvalues, patronage-wise, obvious in this area in past weeks — this is his third dating in a Beach hostel. The affable yarn-spinner hit a steady laugh stream with his pointed tales about boyhood days in Brooklyn; young-marrieds, among other rib ticklers. He's added fresh lines for the zing needed to keep the material updated, then, for a new twist, works in a couple of yarns that are off-beat for him, but that raise howls from the tablers. Easy approach establishes warm rapport from walk-on, sustained by his self-jibes and breakups; in all, a well-versed comedian who knows his, way around a cafe audience.

Daniels, per usual, is the adroit songspinner, blending his torchants and rhythmics artfully. Working in svelte manner, he beguiles the femmes—and male escorts—with a variety of tunes. He joins ace accompanist Benny Payne for neatly-devised harmonics, winding into the encore request, "Yiddishe Moma," in which Payne supplies a vocal background, and, of course, "Black Magic." 'His authoritative

encore request, "Yiddishe Momma," in which Payne supplies a vocal background. and, of course, "Black Magic." His authoritative manner, plus the sometimes velvesty, sometimes frenetic delivery, adds to the build which earns him

wrapup. Condos & Brandow are familiars Condos & Brandow are familiars to cafegoers along the nitery run here — the duo are now natives. They earn themselves approval salvos quickly with tricky heel and toe work, growly vocalistics, jazz planistics and trumpet tootlings, whamming them in the bowoff, a tap rootline on small stairs. Jacques Donnet and his orch play the show assignments in top manner.

Lary,

Black Orchid, Chi

Chicago, Feb. 1.
Fonr Joes, Jimmie Komack,
Phyllis Inez, Rudy Kerpays Duo;
4 minimum.

This layout makes a just so-so dent on the local nitery scene and promises only a quiet tinkling of the cash register for this Windy City boite. On night caught, biz was only fair, probably traceable to lack of w.k. names on the bill.

Four Joes top this offering in a peppy, varied turn. Vocal-instru-

mental group is characterized by enthusiastic delivery, some times overly so. Joes go from standards like "Lady Be Good" and "Perfidia" into a sometimes too dazzling potpourri of comedy, instrumental and vocal solos and impersonations. Turn is crammed with many tidbits rather than fewer, meatier numbers, making for a fast-paced but less effective act. Pete Antos, the tenor, sings "Mizirlou" in Greek for a novel solo touch, and tonal accordion gynnastics are well handled by Lou Turianello in his solo, "Cumana." Turn could stand pruning but is fast and varied, getting good palms.

In his Windy City debut, Jimmie Komack projects promising comic future. Komack intros with a classic "An Opener" and follows with raft of solid special material from his own hand. Such tailor-made stuff as "Popcorn for You" and the "Nick-name Song" was authored by Komack for others and used by them, but the comic does a neat job of getting his brain-children across for good crowd responses. Phyllis Inez uncorkss the layout with vocals styled in a blend of comedy and sex. Opening with a parody of "Ole Man River." Miss Inez sets the tone for what follows clever material loaded with double-

the tone for what follows: lever material loaded with doubleclever material loaded with double-entendres, which when served as morsels would titillate, but when offered for every course can only giut. Her "Blushing Bride" number isn't clever on an early show

El Rancho, Las Vegas

Las Vegas, Feb. 2.
George White Scandalette, "Nice To See You," featuring Fav De-Witt, Lou Nelson, Dorothy Keller, Patti Ross. Al Norman, Margie Duncan, Linda Lombord. Penny Carroll, David Carter, Carol Leigh, Marilyn Hanold, El Rancho Gisti (10), Bob Ellis Orch (11); no Marilyn Hanold, E (10), Bob Ellis (cover or minimum.

A pleasant little entertainment surprise turns up via the George White Scandalette, "Nice To See You." as fashioned by Jack Yellen. Irving Caesar and White, and the lively little revue will do okay for its month's tenure here. When the kinks are ironed out and the cast is acclimated to this, theatre-restaurant, they might well come close to the job this show performed at the Versailles, N. Y., albeit it is sans the original comic and singing leads. In fact, the talent carries no marquee names, but it is young and bright and offers diversion, oddly enough, not so much perhaps to Easterners who are here but to the tourists from the hinterlands.

haps to Easterners who are here but to the tourists from the hinterlands who have not ogled the package in New York.

Fay DeWitt is a clever comedienne who socks her songs over in a manner that touches the funnybone. Dorothy Keller sings and dances in sparkling fashion. Margie Duncan is a personality dancer with talent. Penny Carroli breaks into the show and makes a nice impression as the ingenue. The comic is Lou Nelson, who garners laughs with a Buddy Lester style of delivery. David Carter makes a nice singing juvenile. Linda Lombard is okay on vocals. Top applause honors are awarded to Patti Ross, a limber blonde looker who is a contortionist-dancer with who is a contortionist-dancer with a bubbling-over type of personal-ity. Others in the cast make brief appearances in song and dance sketches, while commentators Carol Leigh and Marilyn Hanold rate a special nod.

ecial nod. Some of the routines in the 70-inute revue are in the minor ague class, but the overall minute revue are in the min league class, but the over spark: as projected by the ne faces makes the whole thing very palatable potion to entertai ment gourments. The El Ranci Girls augment the show with interesting production number at the Bob Ellis Orch handles the score in adept manner. minute

Hail-and-Farewell For Harris Twins in 'Capades'

Harris Twins in 'Capades'

Pittsburgh, Feb. 8.

Four-year-old twin sons of John H. Harris, producer of "Ice Capades," and Donna Atwood, who stars in it, will make their debut as well as their farewell appearance in the icer next year at the same time their mother retires for domesticity. Youngsters are going to skate in the 1956 edition's big production number, the flying "Peter Pan," in which Miss Atwood will skate the title role.

For the twins, it'll be hail and farewell at least until they're much older. They and their baby sister are the reasons Miss Atwood is finally quitting. Boys will be of school age by time show closes, and Miss Atwood plans to settle down with them then in the Harris' new home in Beverly Hills.

Thunderbird, Las Vegas

Las Vegas, Jan. 28.
Norman Brooks, Rolly Rolls, Lou
Wils Jr., Barney Rawlings, Thunderbird Dancers (8), Al Jahns
Orch (11); no cover or minimum.

Oren (11); no cover or minimum.
On his third time around,
Norman Brooks still scores best
with his Al Jolson medley, his
voice in the lower register remarkably akin to that of the late
singer. In the upper vocal range,
however, Brooks definitely veers
away from the Jolson timbre. The
20-minute turn of the handsome
young singer consists of oldies like
"Let's Fall In Love," "You're My
Everythan," "It Had To Be You"
and others, all netting a nice reaction. Next time around, the
young entertainer might prepare
h.mself with a new repertoire and
some material between numbers to
enliven the act.

himself with a new repertoire and some material between numbers to enliven the act.

The rest of the show that also moves right along includes Rolly Rolls and the holdover Lou Wills Jr. Rolls, a smooth Continental piano impressionist, is clever in the debonair vein. The Parisian deftly dispenses humor in his keyboard aping of a five-year-old boy and the same individual 20 years later. As a cocktail lounge pianist who hates his joh, Rolls rocks the room with laughter. He essays literbug tunes with lightning movement and is terrific as a concert pianist in classical comedy. He winds with a lam session as the Al Jahns orch members simultaneously play different tunes, with Rolls blending the whole thing into a sharp dixieland jazz band effect.

Lou Wills Jr. can be depended

band effect.

Lou Wills Jr. can be depended upon to rate a stout reaction. His emulation of a softshoe Roy Bolger is socko and otherwise he taps and acrobats to the delight of the audience. The Thunderbird Dancers are effective in a pair of new production numbers, the closer, a well-accounted ministral routine with executed minstrel routine, with singer Barney Rawlings and the line accounted fittingly in strawbats, big bow-ties and vivid colors that fluoresce in the darkened room to a big hand. The show is in for three weeks and should net its due percentage of the business in town.

Amato's, Portland, Ore.

Portland, Ore., Feb. 2.

Four Knights, Bill Carroll Dancers (6), Tommy & Benny, Wyn Walker Orch (7), with Rene Weis; no min.; \$1.50 cover.

The Four Knights are making their Rose City debut at this plush showcase. Although the current layout is not as strong as some of the other shows hooked by George Amato, it is solid fare. Singing outfit should draw fairly well for their two-week stint.

anial, it is solid tare. Slight outfit should draw fairly well for their two-week stint.

Guys start out rather sluggishly by singing too many slow tunes. Suddenly they break into the bouncy set, with a great flair for comedy, rousting and terping by tall, lanky Oscar Broadway. Four Negro boys got plenty of palm wacking after knocking out some of their swingy stuff. Johnny Walcare strums the guitar as one of the boys. George Vereen is a good foil for Broadway, while chubby Clarence Dixon assists with straightinan. Outfit is polished and sell well after getting started.

Tommy & Benny are newcomers in show biz but they stop the show cold like a couple of oldtimers. Two youngsters slam out some sock accordion stuff. Tommy does a terrific imitation of Liberace with his 88ing and chirping. Lads then move into an accordion-trumpet duo, and wind up with a jazzy accordion duet.

The Bill Carroll Dancers after the source of the sav area. Guy produces

accordion duet.

The Bill Carroll Dancers are from the Bay area. Guy produces the line at The Italian Village and also designs the costumes for the six orb-filling femmes. Gals are on for two nifty numbers that receive audience appreciation. Costumes and choreography are top-drawer and the well-disciplined, well-stacked dancers add class to the layout.

well-stacked dancers add class to the layout.

Wyn Waiker and his boys play their usual good job for the show and set the tempo for dancing. Cute. talented Rene Weiss rets credit for some outstanding chirping during the dancing seshes. Show is on for 55 minutes and house was nearly full when caucht.

Siders Joins Gale

Irving Siders, formerly of the Billy Shaw Agency, has joined the Gale Agency. He'll be assigned to no department, but will work in virtually every facet of the agency's operations.

Before going with Shaw, Siders had worked in various indie agencies around town.

Shows on Broadway

The Southwest Corner

John Huntington production of comedy
in three acts (six scenes) by John Cecil
Holin, based on the novel by Middred
Walker, Stars Eva LeGallienne; features
Enid Markey, Parker Fennelly, direction
George Schaefer; scenery Pall McGuire,
At Hiday, N.Y., Feb. 3, '53; \$5,754.60
Holday, N.Y., Feb. 3, '53; \$5,754.60
Holday, N.Y., Feb. 3, '54, \$6,754.60
Holday, N.Y., Feb. 3, '55, \$5,754.60
Holday, N.Y.

As a New Englander-by-adoption.
John Cecil Holm has affection for Yankee types and a feeling for their speech patterns. From a novel by Mildred Walker he has written a pleasant but mild comedy about several likable Vermonters and an acquisitive Massachusetts interloper. "The Southwest Corner," which had a strawhat tryout last summer, seems a questionable ner." which had a strawhat tryout last summer, seems a questionable prospect for Broadway (plays about the aged are apt to be week box-office), but is a likely stock vehicle and may have possibilities for a film sale, as what play hasn't these days?

The care ring qualities of "South-

these days?

The engaging qualities of "Southwest Corner," its refreshing humor, believable and likable characters and its interesting situation, are lessened by its leisurely pace and the tear-jerker quality of the final act, with its patently convenient resolution. Moreover, the play is seriously weakened by its inept performance.

performance.

The yarn is about a self-reliant widow in her 80's who lives alone in her ancestral home in rural Vermont, but fearing a possible accident or illness, decides to take in a companion to care for her, in return for the property upon her death. A middle-aged woman from Massachusetts appears in answer to her ad, and when she's accepted and the arrangement is confirmed by written contract, it appears the old lady is trapped.

Although there are a couple of

old lady is trapped.

Although there are a couple of hints about poisoning, it develops that the newcomer has no lethal designs on her charge, but with no more sinister motive than subconscious acquisitiveness, is quite capable of talking the old gal to death, or at least driving her to distraction with her shallow, banal garrulousness. And with what she clearly believes is the best of intention, she ruthlessly arranges to move the old woman out of her beloved home and auction off it and all its treasured belongings.

This is developed in a succession

all its treasured belongings.

This is developed in a succession of interesting and amusing, but uncomfortably ioquacious scenes. The especially sentimental last act, with its long arm of convenience final scene, has considerable suspense, but is largely spoiled in performance.

pense, but is largely spoiled in performance.

The trouble is a combination of spotty casting, direction and playing. The talky, deliberate buildup scene are further retarded by George Schaefers slow-motion staging, which lingers dotingly over the details and expands the pauses. And both he and the playwright are, of course, responsible for the casting.

As the doughty old heroine, Eva LeGallichne follows the obvious course in using the familiar actor tricks to suggest age. Her makeup and posture are appropriate enough.

and posture are appropriate enough for someone 80-odd, but as the play proceeds she accentuates the trem bling hands and shaky walk untiing hands and shaky walk until suggests the old lady has palsy.

proceeds she accentuates the trembling hands and shaky walk until it suggests the old lady has palsy. This exaggeration becomes so marked that, in the final scenes, it's as if the character is not only decrepit but positively senile.

This is perhaps effective as obvious theatricalism, but it loses much of the point of the story. For what makes "Southwest Corner' fairly touching is that the heroine is not a half-dead old nut, but a sharp-witted, self-possessed and intensely alive old lady who may not be as spry as she used to be, but is by no means feeble.

As the gabby "companion" from Massachusetts, Enid Markey also plays it the easy way, using the same whining monotone, and all the familiar little vocal and physical artifices she's been capitalizing for years. Her performance, too, has immediate, showy effectiveness. But the characterization tends to be stereotype, and it lacks dimension or surprise.

Parker Fennelly is a standout as the tacitum Vermont handyman who is bullied into marrying the companion-intruder. He's made a radio, tv and legit meal ticket of the character for years, and he doesn't miss a laugh. But his playing is so slow, even for him, that he tends to bog down the yarn's already-dawdling tempo. Also, the script lets him down, as the part deteriorates into an on-and-off bit in the final act.

Ray Boyle is acceptable in the straight-away role of the old lady's

friend, the local newspaper man who is about to move into the house at the final curtain, while she occupies the hallowed southwest wing. As his wife, Jean Gilespie is cast as a straight ingenue and plays it that way, hardly suggesting the maturity or ability to run a New York ad agency or negotiate a deal to sell it. Frank Tweddell and Frieda Altman are satisfactory in the two remaining bit parts. bit parts.

bit parts.

Ralph Alswing's single setting is a roomy and realistically livable Vermont kitchen, including a prop wood-burning stove and a tea kettle that really steams. Paul McGuire has provided appropriate costumes. But although no'felist Walker and dramatist Holm have supplied a moderately beguiling script, "Southwest Corner" emerges as an unsatisfying show. Hobe.

The Wisteria Trees

N.Y. City Center Theater Co. presenta-tion of drama in three acts (four scenes). by Joshua Logan, based on Chekhov's "Cherry Orchard." Stars Helen Hayes: features Ella Raines. Walter Matthau, Bremwell Fletcher. Will Geer, Lois Smith, Cliff Robertson. Direction. John Sitx: Scenery. Herbert Gahagan: cowtumes, Lucinda Ballard: lightink, Feder: music arrancements. Max Marlin, At City Cen-ter. N.Y., Feb. 2,55; 83,00 top.

Martha Ella Raines Fenry Arthur Henry Maurice Ellis Yancy Walter Matthra Stott Andree Ranadell Alonzo Bosan Antonette Lois Smith Cassie Evelyn Davis Gavin Leon Andree Bramwell Fletcher Bowman Witherspoon Will Gee Jacques Osale Davis Little Miss Lucy Jonelle Allen Gracie Rrook Seawell Child Christopher Snell Child Christopher Snell Child Christopher Snell Child Sharmila Daubek, David Ellot. Keith Kirby. Allson Landor, David Bayes.	Dolly May Frances Foster
Yancy Walter Matthau Scott Alonzo Bosan Lucy Andree Ransdell Helen Hayes Antolnette Lois Smith Cassie Leon Andree Brandle Florida Bowman Withersapoon Will Geer Jacques Ossie Davis Peter Whitfield Cliff Robertson Little Miss Lucy Jonelle Allen Cracie Rvook Seawell Frankle Christopher Smell Christophe	Martha Ella Raines
Yancy Walter Matthau Scott Alonzo Bosan Lucy Andree Ransdell Helen Hayes Antolnette Lois Smith Cassie Leon Andree Brandle Florida Bowman Withersapoon Will Geer Jacques Ossie Davis Peter Whitfield Cliff Robertson Little Miss Lucy Jonelle Allen Cracie Rvook Seawell Frankle Christopher Smell Christophe	Henry Arthur Henry Maurice Ellis
Scott Alonso Bosan Lucy Andree Ransdell Helen Hayes Antoinette Lois Smith Gavin Leon Andree Bramwell Fletcher Bowman Witherapoon Will Ger Jacques Mitherapoon Ossie Davis Peter Will Ger Gracie	Yancy Walter Matthau
Lucy Andree Ransdell Helen Hayes Antoinette Lois Smith Cassie Evelyn Davis Gavin Leon Andree Bramwell Vletcher Gavin Leon Andree Bramwell Vletcher Davis Common Witherspoon Ossie Davis Jacques Ossie Davis Peter Whitfield Cliff Robertson Little Miss Lucy Jonelle Allen Cracie Rrook Seawell Frankie Christopher Sneil Child Common Comm	Scott Alonzo Bosan
Antoinette Lois Smith Cassie Evelyn Davis Gavin Leon Andree Bramwell Fletcher Bowman Witherspoon Will Geer Jacques Ossie Davis Peter Whitfield Cliff Robertson Little Miss Lucy Jonelle Allen Gracie Twook Seawell Child Chris Daty Burke Others: Linda Betlin, Jarmila Daubek, David Ellot. Keith Kirby, Allson Landor, Lily Lodge, Warren Oates, Jackson Young,	Lucy Andree Ransdell Helen Haves
Cassie Gavin Leon Andree Bowman Witherapoon Will Ger Bowman Witherapoon Will Ger Bowman Witherapoon Will Ger Will Ger Gracie Graci Gracie Gracie Gracie Gracie Gracie Gracie Gracie Gracie Gracie G	
Gavin Leon Andree Bramwell Fletcher Bowman Witherspoon Will Geer Jacques Osale Davis Peter Whitfield Cliff Robertson Little Miss Lucy Gracie Frunkle Christopher Saell Others: Linda Betlin, Jarmila Daubek, David Ellot. Keith Kirby, Allson Landor, Lily Lodge, Warren Oakes, Jackson Young,	Cassie Evelyn Davis
Bowman Witherapoon Will Geer Jacques Davis Peter Writfield Clift Robertson Cracie Gracie Rook Seawell Frankie Christopher Snell Child Patty Burke Other Linda Betlin Patty Burke Like Like Like Like Like Like Like Like	Gavin Leon Andree Bramwell Fletcher
Jacques Ossie Davis Peter Whitfield Cliff Robertson Little Miss Lucy Jonelle Allen Gracie Rrook Seawell Frankie India Heristopher Sanell Others: Linda Berlin, Jarmila Daubek, David Ellot. Keith Kirby, Allson Landor, Lily Lodge, Warren Oates, Jackson Young,	
Peter Whitfield Cliff Robertson Little Miss Lucy Jonelle Allen Gracie Brook Seawell Frankie Christopher Snell Child Patty Burke Others: Linda Berlin, Jarmila Daubek, David Ellot, Keith Kirby, Alison Landor, Lily Lodge, Warren Oates, Jackson Young,	Jacques Ossia Davis
Little Miss Lucy Jonelle Allen Gracie Brook Seawell Frankie Christopher Snell Child Patty Burke Others: Linda Berlin, Jarmila Daubek, David Ellot, Keith Kirby, Alison Landor, Lily Lodge, Warren Oates, Jackson Young,	Pater Whitfield Cliff Robertson
Gracie Reook Seawell Frankie Christopher Snell Child Patty Burke Others: Linda Berlin, Jarmila Daubek, David Ellot, Keith Kirby, Alison Landor, Lily Lodge, Warren Oates, Jackson Young,	
Frankie	Cennie Rook Sanwell
Child Patty Burke Others: Linda Berlin, Jarmila Daubek, David Ellot, Keith Kirby, Alison Landor, Lily Lodge, Warren Oates, Jackson Young,	Frankia Christopher Small
Others: Linda Berlin, Jarmila Daubek, David Ellot, Keith Kirby, Alison Landor, Lily Lodge, Warren Oates, Jackson Young,	Child Dutter Burks
David Ellot, Keith Kirby, Alison Landor, Lily Lodge, Warren Oates, Jackson Young,	Others Linds Barlin Janmila Daubak
Lily Lodge. Warren Oates. Jackson Young,	
Philip Dean and Hilda Haynes.	
	Philip Dean and Hilda Haynes.

Joshua Logan's idea of a Chekhov "Cherry Orchard" transplanted to the post-bellum U. S. South is an interesting, if not completely successful one. As it had on its original Broadway showing five years ago, the drama has a good deal of charm and appeal. Played a little more broadly this time, it also seems more acceptable, even though it still retains the incomplete, indecisive, footloose quality of the original.

The old South may not be old

of the original.

The old South may not be old Russia, but Logan's transferal has validity, even if the switch to a decaying South and dying aristocracy isn't completely convincing. This is a mood piece. In writing and characterization, the drama is somewhat diffuse. But "Wisteria Trees" is a good evening in the theatre, as cast and presented here, and at a \$3.60 top, is a real bargain.

gain.

Helen Hayes, repeating the lead she did in the Broadway version, gives a luminous performance as a weak-willed Southern lady unable to do anything about the impoverished plantation, but more weakly unable to break clean from a wastrei calling her back to Paris. Such scenes as her description of her spineless men and her purposeless career, or her performance with the children at a party directly after the sale of the ancestral home has been announced, are top theatre.

Ella Raines, in her Broadway

are top theatre.

Ella Raines, in her Broadway stage debut, has a relatively small role as the poor relation, but plays in intelligently and poignantly. She's also lovely to look at. Walter Matthau is properly crude as the poor upstart grown to wealth, and Bramwell Fletcher is convincing as the weak-willed plantation co-owner.

will Geer, as a family friend; Lois Smith, as Miss Hayes' independent young daughter, and Cliff Robertson, as the new-generation Southern gentleman, are quite good. Meatiest of the supporting roles come from three Negroes who were in the original production, especially from Ossie Davis, as the saucy servitor gone Paris. Other two are the veteran Alonzo Bosan, and Maurice Ellis, Frances Foster is charming, too, as a maid. John Stix's direction is true, Lucinda Ballard's costumes appealing and Herbert Gahagan's set musually attractive.

Heads Youngstown Grips

Youngstown, Feb. 8.

George A. Amreihn has been reelected for a fifth term as president and business agent of Local 70, International Alliance of Theatrical Stage Employes, at Youngs-

town.

Other officers are William Harris, vice president; John B. Campbell. treasurer; Jack Summers, secretary, and Frank Prendergast, sergeant-at-arms.

Shows Abroad

The Night of The Ball

Stephen Mitchell in association with Ethel Linder Reinery production of Stars Clark Company of the Company of t Loavy; scenery, Loudon Saintium, 24 topTheatre, London, Jan. 12. Robert Harris
Sir Richard Alleyn. Robert Harris
Freston Gordon Philloit
Electrician Barry Foster
Com Skeffington Tom Macaulis
Neil Skeffington Gladys Cooper
Toby Carter Brian Outen
Mergaret Tollemache Wendy Hiller
Venetia Thema Hold
Venetia Thema Hold
Feler Terence Brook
Sidney Willis Edward Mulhare
Other Guests Manfred Pell
Other Guests Richard Negue

Although "The Night of the Ball" has reportedly been substantially doctored during its recent tryout tour, it is still frail theatre. The play is not without merit, but takes too long to get to the point, and even then it is of little moment. The production, however, is saved by impressive staging and an excellent cast of name performers. The strong marquee may get it by for a fair run.

Stephen Mitchell, presenting Although

for a fair run.

Stephen Mitchell, presenting this new play by Michael Burn, is offering a glittering cast in the hope of overcoming the weaknesses of the script. In some measure it comes off, but even the expert performers cannot disguise the slow, painstaking first act which achieves very little storywise, but merely identifies the principal characters.

The plot itself boils down to

identifies the principal characters. The plot itself boils down to whether Wendy-Hiller, an attractive widow, will marry the staid and stolid Robert Harris, or will she return to Tony Britton, the man who was her lover after the war and who fathered her child whilst her husband was still alive. This commonplace yarn, with its side issues, takes place on the night when Harris is giving a lush and extravagant ball as a remainder of the good old days.

The setting is appropriately ex-

extravagant ball as a remainder of the good old days.

The setting is appropriately expensive and imaginative, and the costumes provide the requisite note of splendor. Throughout the play there is an undercurrent reflecting the changing times and the aspirations of youth in the postwar world in contrast to the diehard attitude of the older generation.

Although she has star billing, Gladys Cooper has an almost negative role, but she delights simply by parading her elegance. Wendy Hiller, obviously nervous, succeeds in radiating a deal of charm, while Jill Bennett scores as the younger, unsuccessful rival for Britton's affections. Britton gives a warm performance and the other principal male parts are capably handled by Harris, Brian Oulton and Tom Macaulay. Joseph Losey's direction is lively and smooth.

Tam O'Shanter's Tryst

Glasgow, Jan. 25.

Citizens' Theatre of Glasgow, Jan. 25.

Citizens' Theatre of Glasgow production of comedy with music, by Alexander Staging. Heath Joyce: scenery, and the stage of the stage o

Ambitious musicai play staged by the leading Scot legit group proves patchy and overlong effort, and only modestly entertaining. It is based upon Robert Burns' poem "Tam O'Shanter." Story deals with Tam's experiences when he goes home late after carousing in the local market town, and meets witches and warlocks in a country churchyard.

local market town, and meets witches and warlocks in a country churchyard.
His fright on coming through the ghost-infested churchyard at midnight takes up most of second act, the best of the three. Author, a university lecturer, has interspersed his dialogue with Scot tunes and revised the original Burns tale, adding his own interpretation in the third act, when Tam reaches his angry spouse.

Paul Curran is suitably drunken and femme-loving as the romantic yokel, Tam, and Fulton Mackay does well as his friend, Andrew Keir is strong as the fiery Satan, while seductive thesping comes from redhead actress Ann Gudrun as a glamorous kirkyard ghost. Timothy Heath Joyce's staging is adequate, although stage mechanics were faulty at the preem. Show is in for four weeks.

Inside Stuff—Legit

John Shubert has reportedly gotten Morry Efron off the hook on the latter's flop twofer production, "Models in Season." Written and produced by Efron, show had a one-week run at the Majestic Theatre, Boston, beginning last Dec. 25. Show was financed at \$20,000, but production costs are said to have run beyond the capitalization, with Efron going out on the limb for the additional coin.

Efron had exited his job as manager of the Longacre Theatre, N. Y., a Shubert house, to concentrate on the production. After show folded, he reportedly contacted Shubert, who gave him back his position at the Longacre and also is understood to have written off the debis stemming from the production.

Published edition of "The Tender Trap," just issued by Random House, represents a precedental milestone for legit stage managers. Volume contains the following credit line beneath the cast list of the Broadway production, "Stage managed by Robert Downing and Peter Turgeon." Mention, approved by the comedy's authors, Max Shulman and Robert Paul Smith, is a victory for Downing, who has campaigned for years for stage manager credit in published play texts, yearbook editors, etc. Incidentally, Downing staged the current touring version of "Trap," costarring Kent Smith, K. T. Stevens and Russell Nype.

Although "Plain and Fancy" is the biggest hit the Mark Hellinger Theatre, N. Y., has had since Anthony B. Farrell acquired the house, the musical will shift to the Winter Garden in a few weeks to make way for the incoming "Ankles Aweigh." Latter show, in which Farrell has a financial stake, was previously booked for the Hellinger and is scheduled to open April 14. "Plain and Fancy" was an interim booking for the Hellinger, pending the availability of the Winter Garden, where the musical "Peter Pan" is playing a limited engagement ending Feb. 26. where the musical ing Feb. 26.

N.Y. Times weekday neighborhood ad rates remain at \$1.03 and were not hiked to \$1.05, although other rates were boosted as reported in Variety last week. Last previous increase was in March of last year.

Legit Bits

Bella Spewack, who apparently never wavered in her belief in hers and author-husband Sam Spewack; "Festival," tried to persuade the N. Y. City Center and the Phoenix Theatre managements, among others, to take over the comedy and thereby forestall its closing Saturday night (5). No dioe, however, and the Walter Fried production folded as scheduled... Add quotes Richard Watts Fr., drama critic of Ric

Road Biz Boom Is Still Booming: 'Teahouse,' 'Pajama Game' Hypos

The road boom is continuing. Recent addition of road companies of "Teahouse of the August Moon" and "Pajama Game" to the touring roster is hypoing the overall gross take. Former entry has been setting out-of-town b.o. records, while the latter production played to virtual capacity in its preem frame at the Shubert Theatre, New Haven, last week and is pilling up huge advances for its coming dates.

huge advances for its coming dates.
Road edition of "Tea and Sympathy" continues to hit new b.o. highs, with the trio of shows putting the kibosh on the normal seasonal wail that the hinterlands aren't buying legit. Parent companies of all three entries are current on Broadway, with "Teahouse" and "Game" sellouts. "Tea" is playing to a moderate profit, after a lengthy run at capacity.

a lengthy run at capacity.

New York company of "Caine
Mutiny Court Martial," which took
to the road last week, did strong
biz in its initial stanza at the
Blackstone Theatre, Chicago. National company of the play has
been touring for several months,
pulling in generally sock grosses.

pulling in generally sock grosses.

Road companies of "Fifth Season" and "Oh Men, Oh Women" have been doing moderately well in extended Chicago stands. Forever, show is current at the Erianger, while latter is at the mer- show iso current at the Harris. Both entries started their treks late last season and so far have only played Chicago. Another new road entry, "Tender Trap" has been playing to fair business since the start of its tour late last roanth.

A surprise money-maker twofer production of "Pajama Tops." Only other two-for-one that's held up this season is "Moon

and Doils," sent out recently by Manny Davis, has been pulling in satisfactory grosses. Continuing to draw ticket-buyers are the Rodgers & Hammerstein musicals, "King and I" and "South Pacific" and the second troupe of "Seven Year Itch."

Also attesting to the road boom are the hefty receipts garnered this season by a number of pre-Broadway tryouts, notably the wailoping "Dark Is Light Enough."

Sillman Fails in Bid To Upset Arbitration Award for Fired Actor

Producer Leonard Sillman lost last week in an attempt to obtain a court reversal of an adverse arbitration award. As producer of "Mrs. Patterson," he had refused to comply with an arbitration decision upholding actor Alonzo Bosan's right to collect his contract aliary during the current Broadway run of that play.

The producer brought the case

The producer brought the case to the N. Y. Supreme Court, moving that the award be modified or vacated. A cross-motion by Actors Equity counsel Herman E. Cooper that the award be confirmed was granted.

Bosan had been signed to a run-Bosan had been signed to a run-of-the-play contract, but was dropped from the production prior to its Broadway preem. Avon Long replaced him. Bosan brought his case to Equity and when pre-liminary efforts to adjust the matter failed, the issue of whether Bosan should receive salary under his run-of-the-play contract was turned over to an arbitration board comprising playwright-director El-mer Rice, actor-producer John S. mer Rice, actor-producer John S. Kennedy and Richard Carroll, who decided in favor of the actor. Last week's court ruling found "insufficient reason . . . for judicial intervention with the arbitrator's award."

Bosan'is currently appearing in the N. Y. City Center production of "Wisteria Trees," which winds up a limited fortnight's stand next Sunday (13), "Mrs. Patterson," with Eartha Kitt starring, ends it Broad-way run Feb. 26, after 13 weeks at the National Theatre. It is skedded to tour

It is unusual for a participant in an arbitration case to refuse to abide by the arbiters' decision, and even more unusual for a court to upset an arbitration award.

'S.P.' & Cole Porter Top K.C. Starlight Schedule Kansas City, Feb. 8.

Highlights of the schedule next summer of the Starlight Theatre will be Rodgers & Hammerstein's "South Pacific" and a festival of

will be Rodgers & Hammerstein's "South Pacific" and a festival of Cole Porter music.

The lineup of shows was revealed last week by Henry J. Messman Sr., association president, and Richard Berger, production/director. Latter is now in New York signing players. The Cole Porter program will include his current songs, such as from "Can Can," as well as from his old favorites, and will be a full-fledged production with special sets and ballet numbers, but without libretto.

The full schedule will comprise "Naughty Marietta," June 20; "Me and Juliet," June 27; "Babes in Toyland," July 4; "Guys and Doils," July 11; Cole Porter program, July 18; "Finian's Rainbow." July 25; "Bittersweet," Aug. 1; "Brigadoon," Aug. 8; "Wonderful Town," Aug. 15, and "South Pacific," Aug. 22 for two weeks.

'Patterson' Runs \$35,000 Deficit

"Mrs. Patterson," which is due to close Feb. 26 at the National, N. Y., represents a deficit of about \$35,000 as of last week. Although the Leonard Sillman production

N. V. represents a deficit of about \$35,000 as of last week. Although the Leonard Siliman production made a substantial operating profit during its first five weeks on Broadyay, grosses in the last few weeks have slipped to around the break-even point, with apparent losses on some stanzas.

As of the Jan. 1 accountant's statement, the Eartha Kitt starrer needed \$32,046 to recoup on its \$75,000 investment. The backers had been repaid 20%. With declining receipts, the show may take a loss on its remaining weeks, besides having pre-touring and closing expenses. With theatre party bookings used up, there's little prospect of a boxoffice upturn. An unusual angle to the production's operating setup, as disclosed in the accounting, is that co-authors Charles Sebree and Greer Johnson share a flat 5% of the gross royalty under a special agreement with Siliman. Standard minimum royalties under the Dramatist Guild basis contract are 5% of the first \$5,000 gross, 7½% of the heat \$2,000 and 10% on the balance, but established authors generally get a straight 10% and, in some instances, an additional share of the profits.

Sillman gets 1½% or the gross as producer, the accounting reveals.

B'WAY DUCATS AS BAIT FOR CONN. MUSIC TENT

New Haven, Feb. 8. Variation of the old wheeze out the merchant who lassoed about the merchant who lassoed potential customers as they walked past his store is being used by Ben Segal, Carlson Spear and Bob Hall, producers of the Oakdale Musical Theatre in nearby Wailingford Conn.

ford, Conn.

Management has opened an office in New Haven, cailing it the Oakdale Show Shop, and as a come-on for business, offers ticket agency service for Broadway shows. On the theory that a New York patron is natural game for summer musicals, the trio make a pitch for theatre parties for next summer's lineup at the Oakdale tent. Thus far, the procedure seems to be working. far, the working.

Team has lined up 14 weeks for Team has lined up 14 weeks for this year, with "Guys and Dolls" as the opener June 3. Early campaign is being waged to sign factories, offices, etc., for buy-out performances or block sales. A new wrinkle is pushing the sale of gift certificates for tickets.

Spot will introduce a new side-line this year, offering musical training in a 10-week course under the supervision of Bernard Barrow, former director of drama at Linperformer-technician phases of coln U.

Rehearsal Overtime

Chicago, Feb. 8.

Author - director Edward hodorov, in town last week to Chodorov, in town last week to check up the performance of his "Oh Men, Oh Women," called a company confab after called a company contab after the show to go over his notes. Ralph Bellamy, star of the comedy, figured the confab would last only a few minutes, and had a cab waiting at the stagedoor.

When he finally got out at 1:30 a.m., there was \$8.85 on the meter.

'Teahouse' Profit Reaches \$439.382: **Nets 8G Weekly**

Backers of the New York production of "Teahouse of the August Moon" are sharing in about \$8,000 weekly profit. Figure includes coin from the Broadway, road, London and other foreign productions of the play.

Total profit from operations of the Broadway presentation as of Jan. 29 was \$349,618. Miscellanetous income, including remuneration from other productions and the film sale to Metro, accounted for another \$89,764, bringing the total net profit to \$439,382 on the \$100,000 investment.

Weekly profit on the N. Y. production, sponsored by Maurice. Evans and George Schaefer, is averaging about \$6,200, while the 25% share of the returns from the Howard Lindsay-Russel Crouse the Howard Lindsay-Russel Crouse to uring company, separately financed at \$65,000, has been running about \$1,500 a week. Approximately \$200 a week is coming in from the West End edition, sponsored by Williamson Music Ltd. and Prince Littler, with other foreign presentations and incidental revenue responsible for about \$100 per week more.

per week more.

Currently in its 70th week at the Martin Beck Theatre, N. Y., the John Patrick adaptation of Vern Sneider's novel has been playing to the standee limit since its opening Oct. 15, 1953. Gross for the four weeks ending Jan. 29 was \$136,139. Profit for that period was \$24.797

David Wayne and John Forsythe David Wayne and John Forsythe costar in the Broadway production, with Eil Wailach, who starred in the London production, due to succeed Wayne next Monday (14). Burgess Meredith and Scott McKay costar in the touring version. Both appeared in the Broadway production last summer while Wayne and Forsythe vacationed.

EQUITY BOOSTS SCALE FOR STOCK REHEARSAL

Actors Equity revised its stock contract last week. At least one major change is expected to bring a howl from strawhat managers.

Topping the new rules is a hike in rehearsal pay from \$40 to \$55 per week. This item had previously been tagged rehearsal expense money. Overtime rehearsal pay has also been raised from \$1 an hour to \$3 an hour. Only other major revision requires barn operators to pitch in \$1.50 a week to Equity's Weifare Fund for each actor em-

Last year Equity raised the job-bing minimum from \$55 to \$75, and also boosted rehearsal coin on and also boosted rehearsal coin on jobbing contracts to \$40. Another move last year was the upping of the minimum wage for chorus employees in musical stock companies to \$60. Those changes drew a sharp protest from the Stock Managers Assn., but Equity refused to make any alterations.

Success at Last

Duluth, Feb. 8.

"South Pacific" is still a hot ticket. A local resident's home was burglarized last week, and four tickets to the Rodgers & Hammerstein musical were among the items stolen.

Ducats were for the touring production, which plays a two-day stand Feb. 19-20 at the Duluth Theatre.

Checker Game of Master-Minding **As Theatre Shortage Continues**

B'm'gham Little Theatre Gets House, Preems Play

Birmingham, Feb. 8.
Birmingham's Little Theatre, a church of the Latter Day Saints since World War II, has been purchased for \$55,000 as a gift for the U. of Alabama. It will house the premiere of a new play, "Candles

chased for \$35,000 as a gift for the U. of Alabama. It will house the premiere of a new play, "Candles in the Canebreak," by Luile Hard McKinley, starting Feb. 14.

Drama about Napoleon's generals who founded the Vine and Olive Colony at Demopolis, Ala., in the 1800's, won first prize in a statewide script contest as part of the current Birmingham Arts Festival. Town & Gown Clvic Theatre, under direction of James Hatcher.

Theatre, given by the Poweil Noland family, will be supervised by the Birmingham Extension Division of the university and will provide an outlet for college productions in Birmingham.

Selden-Gottlieb Ready Musical

An intimate musical, "Happily Ever After," with a light comedy continuity line by Joseph Stein and Will Glickman, tunes by David Mann and lyrics by Robert Hil-liard, is planned for Broadway production this spring by Albert Seiden and Morton Gottlieb. Major stars are being sought to portray the singing-dancing roles of a suburban couple, with cast numbering

urban couple, with cast numbering 14.

Morton Da Costa, who directed "Plain and Fancy." for which Stein and Glickman supplied the book. will stage "Happily Ever After," with Charles Elson providing the scenery. The show is slated to go into rehearsal in mid-March, open

scenery. The show is stated to go into rehearsal in mid-March, open a tryout tour in late April and premiere on Broadway toward the end of May. Selden & Gottlieb are financing the venture at \$150.000, with provision for 20% overcail. It's budgeted to break even at about \$22,000

SEEKS OLD VIC NAMES FOR L. A. PRODUCTIONS

London, Feb. 8.

Negotiations to import top Briting actors to the Coast were initiated by James A. Doolittle, operator of the Greek openair theatre. Los Angeles, during a visit to London last week. His week's stay was the final leg of a European tour which had started in Naples a couple of months earlier.

in Naples a couple of months earlier.

During an intensive round of theatregoing here, the Coast op-erator was mainly impressed with the standard of Shakespearean pro-

the standard of Shakespearean production at the Old Vic. He hopes to import some of the top artists for engagements at his theatre in classical plays, in which they would be surrounded by casts recruited locally.

Doolittle has been confabbing here with Sol Hurok who has already established a direct link with the Old Vic. He has also been taiking a deal with Frederick Lloyd in regard to the proposed D'Oyly Carte tour of America next summer. He wants the L. A. rights

D'Oyly Carte tour of America next summer. He wants the L. A. rights for the presentation, which would probably take place at the Bittmore Theatre.

Although Doolittle was on his first European swing, he has decided to make the trek annually and has aiready booked his passage for next year. One of his projects is to use London as a tryout centre, taking advantage of the lower production costs here.

Doolittle was due in New York over the weekend and will spend a week there prior to returning to the Coast.

Savoyards Play Coast

Hollywood, Feb. 8.
American Savoyards will play a three-month stand at the as Palmas Theatre here opening Feb. 8.
Theodore R. Joy, new owner of the house, set the deal with Dorothy Raedier, producer-director of the Gilbert & Sullivan repertory company.

By HOBE MORRISON
Broadway's theatre shortage, which theoretically should have eased several weeks ago, is still severe. That's evident not only from the dearth of available houses but also from the checker game of

but also from the checker game of booking still in progress.

Even more than usual at this period of the year, there aren't enough theatres to accommodate all the current and scheduled shows. That, of course, means that there's pienty of maneuvering, manipulating and intrigue involved tussle for the more desir-

in the tussle for the more desirable houses.

Managements of upcoming shows without firm contracts for theatres tend to be frantic, while those with "pencilled" commitments or current shows under or near the stop-limit are nervous, and those with current strong grossers are confident but wary. Subject to some variation, a similar situation exists on the road.

As an instance of how a booking

As an instance of how a booking

on the road.

As an instance of how a booking sleight-of-hand can work, take last week's quick-shift of "Bus Stop" into the Music Box, N. Y., for a March 2 opening, with "Three For Tonight" shifted to the Plymouth for a March 31 preem. That leaves "Grand Prize," current at the Plymouth but under the stop-limit, without a definite iocation.

However, Shepard Traube, producer of "Grand Prize," says he's been promised the Longacre when he has to vacate the Plymouth. That, in turn, would mean that "Tea and Sympathy," which has just pushed "Festival" out of the Longacre after being ousted from the Barrymore to make way for "Desperate Hours," would get the boot again. All of which indicates more checker game master-minding in the works.

"Quadrille," playing to strong business at the Coronet, is presumably approaching the end of its run, since the \$300,000-odd ad-(Continued on page 70)

(Continued on page 70)

Haves to Do 'McThing' In Palm Beach Stock: Pat O'Brien for 'Page'

Pat O'Brien for 'Page'

Helen Hayes, who keeps insisting to friends that she's determined to take a sabbatical, has agreed to star in a revival of "Mrs. McThing" at the Palm Beach Playhouse the week of March 14. She appeared in the Mary Chase fantasy on Broadway three seasons ago. Jennie Hecht, daughter of Ben Hecht, will play the witch's daughter, enacted in New York by Lydia Reed.

Miss Hayes and her husband, Charles MacArthur, are due at the Floridia resort the last week in February, so the playwright may supervise rehearsals of his and Hecht's comedy-melodrama, "The Front Page," to be presented at the Playhouse the week of March 7, with Pat O'Brien as star. Eva Gabor will guest the preceding week starting Feb. 28, in "Her Cardboard Lover."

Miss Hayes, starring in a revival of "Wisteria Trees" as the current and final offering of the winter drama season at the N. Y. City Center, was persuaded to interrupt a "sabbatical" last summer for a "Heien Hayes Festival" of four successive weekly revivals at the Faimouth Playhouse, Connamesett, Mass. Following that, she appeared in one of the shows, "What Every Woman Knows," for a Coast tour and then for two weeks to open the City Center season.

She's been making television and radio appearances recently between legit engagements.

radio appearances recently tween legit engagements.

'Chimney' Stacks Up O.K. In Edinburgh Breakin

Edinburgh, Feb. 8.

"The Moon and the Chimney," comedy by Ladislas Foder, preemed last week at Lyceum Theatre here to good notices. Play is set in a Paris studio, and stars Joan Greenwood in the unusual role of a reincarnated cat. Elieen Peel plays an American womah editor, and U. S. actor David Knight, portrays an American writer.

writer.
Play is on tryout tour prior to London opening.

Shows Out of Town

tivate Broadway all by himself.

The play, billed as a comedy-fantasy, finds Paul Vincent Carroli na familiar mood, perhaps an overly familiar mood, as he again grapples with sin in the person of a humble Irish parish priest, an old man of the winning humor and perception, about whom has grown up a legend of sainthood on earth. He is removed by the bishop to a remote parish, and presently almost tempted by a disguised satanic envoy into the sin of pride, but finally is redeemed by the unflagging innocence of a girl of the parish.

but finally is redeemed by the unflagging innocence of a girl of the parish.

It is, in short, an elaborately symbolized Irish version of the Temptation of St. Anthony. When it is right it is exceedingly funny, even though the one joke, that of a parish priest emitting wordly incongruities, is as ancient as the type himself. When it goes wrong, as it does in most of the fantasy, it descends to the preposterous. Whether the fantasy itself or the way in which it is done is responsible for the appalling drops into absurdity is not easy to say, but it is clear that the final claptrap will have to go. Moreover, various loose ends will have to be tied up.

Although the performance of Liam Redmond leaves virtually nothing to be desired, the same applies to none of the other players. Paul Lucas, having been ill for the previous fortnight, was embarrassingly insecure in his lines and business at the moment, only Dennis Patrick as Paeder the Puck, a wraith-like lad befriended by the Canon, is wholly in the vein. Indeed, his characterization and that of William Harrigan as the bishop are the only ones that rank with that of the Canon's as having real veracity.

are the only ones that rank with that of the Canon's as having real veracity.

Whether Eleanor Wilson, In a difficult and not always credible role, and Pat Breslin, a girl with great potential quality, can rise to the situation remains to be seen. If the playwright, the director and all others connected with the literate and interesting play can give it the proper atmosphere, undisturbed by foolish conceits and caperings.

The single set by Frederick Franklin is appropriate to the story and ingenious, too, in providing for the moments of fantasy. John Gerstad's direction, though far from jelled at this point, seems to be on the right track. Sylvan Levin, meanwhile, has composed atmospheric music for the transitional moments. However, at this stage of development, the center of attention is focussed wholly on the superb acting of Llam Redmond, who makes the old Canon a really memorable theatrical character.

Woman With Red Hair

Los Angeles, Feb. 2.
George Boroff production of drama in
three acts (five scenes), by Sam Locke
and Paul Roberts, Features Barbars Brittion, Robert Wyler, At. Cir-le Theatre,
Hollywood, Feb. 1. "55; \$3.30 top.
Barbara Britton
Dr. Vieter Karleton ... Carleton Young
David Borner Jan Berlin

Stars Suchs: features Betty Frank, and will be a such as the lon Siver, flick Davis. Tommy build, keep producer George Boroff from getting a grayer thatch for the duration of what should be a long run at his little Hollywood theatre with the central staging. With cast of three, this suspense full, sophisticated psychological drama by Sam Locke and Paul Roberts is low-budgeted but highove weed. Furlously paced, it runs its gripping course in just 10 mire utes under two hours, including two intermissions, with each act's fadeout packing increased wallop. Commercially, this original script about a potential heiress and the older doctor with whom she's living lin unwedded bilss is no "Mrs.

Stars Features Betty Frank, and with commercially, thelon Silver, flick Davis. Tommy Butter brown horis franches fay, Morris Strasberg. Wivid.

Ensemble playing is the commercial and Bosel's Sections. Tommy Butter, and Tom Bosley's sedulous father should be a full form to the frolic are Raymond John Son's and Tom Bosley's sedulous father should be a full fine for the Stern and Tom Bosley's sedulous father should be a full fine franche fay. Morris Strasberg. Wivid.

Ensemble playing is the common to the frolic are Raymond John Son's and Tom Bosley's sedulous father should be a full fine franche fay. Morris Strasberg. Wivid.

Ensemble playing is the common for the frolic are Raymond John Son's and Tom Bosley's sedulous father should be a full fine for the son's and Tom Bosley's sedulous father should be a full fine for the folic are Raymond John Son's and Tom Bosley's sedulous father should be a full fine franche fay. Morris Strasberg. Los Angeles, Feb. 1, '35; '35 top.

Ensemble playing is the common for the folic are Raymond John Son's and Tom Bosley's sedulous father should be a full fine for the frolic are Raymond John Son's and Tom Bosley's sedulous father should be a full fine for the frolic are Raymond John Son's and Tom Bosley's sedulous father Strasberg. Los Angeles, Feb. 1, '35; '35 top.

Ensemble playing is the common f

The Wayward Saint

Boston, Jan. 27.

Courtney Burr & John Byram. with Elliott Nugent, production of a comedy fantaxy in three acts by Paul Vincent Courtney Burr & John Byram. with Elliott Nugent, production of a comedy fantaxy in three acts by Paul Vincent Courtney Burr & John Gertald. scenery and inchinat. Frederick Fox: castumea, Audreincidental music. Sylvan Levin: dramatic pantomime. Betty Luster: production supervision 27: 55: 440 top. Canon Daniel McCoey. Liam Redmand Bishop of Oriel William Harridan Miss Killicat Eleanor Wilson Packat the Puck Dennis Paul Lukas Sahena Betty Lusters Serena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Betty Lusters Serena Paul Paul Lukas Sahena Betty Lusters Serena Paul Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Lukas Sahena Paul Vincent Caron Nicholas de Balbus Paul Vincent Caron Nicholas de Balbus Paul Lukas Vincent Caron Nicholas de Balbus Paul Lukas Vincent Caron Vincent Caron

Green Fields

Louis Brandt production of Peretz Hirshbein's comedy, translated in English by Louis and Janet Brandt, in three acts. Peatures Than Wyenn, Seemah Wilder, Freddy Lewis, Arno Tanney, Jean Alexander, Paula Bay, Direction, Brandt; settings and costumes, Moi Solotaroff, At New Playhouse, Los Angeles, Feb. 2, '55; 82.00 top.

Duvid	N	oi	ia	c	h											. Joseph Meil
Ruchel						 	٠		٠	٠	٠	٠	٠			Janet Brandt
																seemah Wilder
																. Corey Allen
																Freddy Lewis
Alkune	•h					 					٠	٠			٠	Arno Tanney
Gitel					٠,				٠	٠		٠		è	le	an Alexander
																Paula Bay
Lev Y	itz	C	'n	D)				٠		٠			٠		٠	Than Wyenn

Louis Brandt opens his New Playhouse with a European classic, the first folk play presented by the Yiddish Art Theatre in New York. Local launching marks the first time the work has been staged done in English, translated by the producer and his wife, Janet, al-though it has been played in many other languages, including Japa-nese.

producer and his wife, Janet, although it has been played in many other languages, including Japanese.

In its metamorphosis, many of the more stillted passages of the original have been softened and the play emerges into a rustic study of Lithuanian country life at the turn of the century, when the advent of a wandering Talmudic scholar changes the life of the community, It is strictly sectarian in appeal, but should enjoy fair success as a novelty.

Play is given horseshoe presentation by Brandt, who also directed feelingly and with accent on the spirit of the Peretz Hirshbeln comedy, and a strong cast paints vivid impressions of its characters. With two exceptions, the company is the same as appeared previously in Brandt and George Boroff's "Once Upon a Tailor," which played 62 weeks at the Circle Theatre.

Than Wyenn as the pious scholar who stops over awhile in a peasant home to teach the young people of the district, gives a sensitive portrayal in which he blends comedy values. Seemah wilder, as the daughter of the house who falls in love with him and draws him to be her betrothed, also is excellently cast, and Corey Allen and Freddy Lewis lend conviction as her brothers. Mell and Mrs. Brandt, and Arno, Tanney and Jean Alexander as parents of Paula Bay, provide loud humor with their constant blekering.

Mol Solotaroff's peasant hut setting is simple but effective, and his costumes are appropriate. Whit.

This Is Your Life,

This Is Your Life,

Mendel

Los Angeles, Feb. 2.

Leo Fuchs production of comedy with music, in two acts (five scenes), by I. Friedman, translated by Samuel Rudens, Stars Fuchs; features Betty Frank, Abe Lax, Helen Silver, Rick Davis, Tommy Direction tand park, Morris Strassberg, Direction tand park, Morris Strassberg, Los Angeles, Feb. 1, '55; \$3 top. Marian Brown Betty Frank Jacob Brown Abe Lax Gertie Silver Helen Silver Helen Silver Helen Silver Common Helen Silver Helen Silver Grown Tommy Batten Mendel Kendel Leo Fuchs Doris Francine Fay Doctor Morris Strassberg

Say It Ain't So, Joe!

Editor. VARIETY:

chicago.

ditor, VARIETY:

Can't one enterprising producer in New York take heart and at least send us Joe Flynn to enhance and enlighten what our critics seem unified in calling a "drab whiter season?"

Chicago's waitresses, chambermaids, bellboys, taxi drivers and members of the Fourth Estate as well, are all saying, "We have been without Flynn too long."

Help! Help!

Emmett W. Sims.

P.S.: The rumor foundry has Flynn married. If so, that's worth a Page One box. Is it true?

has plenty of amusing moments which, with the irrepressible clowning of Leo Fuchs, should as-sure a successful run.

sure a successful run.

Adaptation by Samuel Rudens of the original I. Friedman piece, given a number of localized jokes and a single incident where the Edwards format is used, still has many rough edges, but Fuchs is sufficiently expert to keep it rolling. With his asides in Yiddish and the dozen or more song numbers, the star demonstrates still further his ability to hold an audience.

ence.
Fuchs plays a California waiter who changes identities with a friend who goes, east to meet his wealthy grandparents for the first time. There is a fortune involved for the grandson as a condition of matriage. "Your Life" sequence is in briefly when the various principals speak offstage about Mendel, the star's role.

Song highlight is Fuchs' singing

cipals speak offstage about about a the star's role.

Song highlight is Fuchs' singing "It Ain't Kosher," in which he enlists audience participation. Tommy Batten, as the grandson, and Francine Fay, the fiancee, click dramatically and vocally, and Helen Silver handles comedy nicely. Fuchs and Rick Davis wham across a comedy song number, and Abe Lax and Betty Frank are good as the grandparents. Morris Strassberg, who also designed the sets of the two-acter, completes the cast. Dick Hazard is at the plano.

Whit.

Off-B'way Show

Thieves' Carnival (CHERRY LANE, N. Y.)

If Jean Anouilh intended any-thing profound to inform "Thieves" thing profound to inform "Thleves' Carnival" he has cannily kept it a secret. His antic, adapted by Lucienne Hill, is as delicately graceful as a piece of Dresden and as easily shattered if dropped. Luckily for Proscenium Productions' performance at Cherry Lane Theatre there isn't a butter-fingered actor in the company.

For the first 10 minutes an uncomfortable sense prevails that coyness will be the keynote. Playwright, director and cast, however, work with such subtlety that before you can say Jean Anouilh the atmosphere is surcharged with gaiety.

gaiety.

Cherry Lane Theatre's intimacy is both asset and liability. Debitwise, a six-foot dancing harlequin, however charmlingly he play his fluie, can only seem obvious on the postage stamp stage. Contrariuse, it would seem difficult to convey the play's fragility to the rear pews of a main stem house. "Carnival" is at home in Cherry Lane and deserves longevity there. To summarize that three drall

Lane and deserves longevity there.

To summarize that three droll thieves spend a long Vichy weekend with a world-weary English noblewomm and her family is to baidly state plot without revealing the play. Only as the titled lady comes alive through Gerry Fleming's soignee performance, as William LeMassena, chief thief, tiptoes heavily about the premises, as Dolores Mann makes loves with her junior Bankhead voice to the youngest thief, Thomas Carlin, does the enchantment become vivid.

Ensemble playing is the com-

Show Finances

BAD SEED

	Original investment (includes 15% overcall)	8.000
	Production cost	
	Loss, four-week tryout tour	
		1,859
		0.016
		9.554
		0.462
		6.000
		1.358
	Weekly Operating Budget	,
	Theatre share	gross
		4,650
	Crew	577
	Stage managers	275
	Company & general managers	,500
	Pressagents	2 0
ĺ	Wardrobe & dressers	190
	Author royalty	10%
	Director royalty	2%
	Designer royalty	50
		1,000
	Departmental and rentals (approx.)	700
ı	Boxoffice assistant (approx.)	90
ĺ	Office expense	250
į		5,500
ĺ	(Note: The Playwrights Co. production opened last Dec. 8 at	the
	46th Street, N. Y., and recouped its entire investment the week er	iding

LUNATICS AND LOVERS (As of Jan. 1, '55)

Original Investment \$100,000
Production cost 58.199

200,1	00
Loss, 3-week tryout tour 8,0	83
Pre-opening expenses 6.0	51
Cost to open on B'way 72,3	33
Operating profit, first 3 weeks on B'way 29,4	
Unrecouped cost 43,6	
Repaid to backers	
Balance available 2,2	
	01
Weekly Operating Budget	
Theatre share	SS
Cast payroll (approx.) 4,9	60
Musicians 4	89
Production secretary	00
	00
Stage managers	50
	00
	75
	15
Author royalty 10	
	%
Ad-publicity expense (approx.)	
	65
	92
Office expense	50
Gross necessary to break even (approx.) 15,60	
(Note: The Man Windows and M.	
(Note: The May Kirshner production opened last Dec. 13 at the	ne
Broadhurst, N.Y., and recouped its entire investment during its eight	th
week on Broadway, ending last Saturday (5).	

MRS. PATTERSON (As of Jan. 1, '55)

Original Investment			e75 000
Production cost		 	\$13,000
Droft 10 week toward toward	٠.	 	52,998
Profit, 10-week tryout tour		 	. 8.479
Preliminary & closing expenses, tour			10 400
Pre-opening expense, B'way		 	2 210
Cost to onen an Diversi		 	. 3,312
Cost to open on B'way		 	58.232
Operating profit for first 5 weeks on B'way			24 180
Unrecouped cost		 	80.040
Returned to best and		 	. 32,040
Returned to backers		 	. 15,000
Balance available		 	8 644
Weekly Operating Rudget			
Theatre share		2002	
Cast navroll (annrow) at \$20,000	• • •	 3070	or gross
Cast payroll (approx.) at \$20,000 gross		 	. 4,400
(Includes 1000 A			

Cast payroll (approx.) at \$20,000 gross
(Includes 10% of gross to star, Eartha Kitt)
Production assistant
Musicians (approx.)
Conductor
Crew
Stage managers
Company manager
Pressagents
Wardrobe & dressers (approx.)
Author royalty
Director royalty
Composer royalty
Designer
Producer royalty
Ad-publicity (approx.)
Departmental & rentals (approx.)
Office expense
Gross necessary to break even (approx.)
Note: The Leonard Sillman production, which opened last It 150 750 276 750 300 300 250 188 5% 30% 10% 75

Note: The Leonard Sillman production, which opened last Dec. 1, at the National, N.Y., winds up its Broadway run Feb. 26, to tour).

Scheduled N. Y. Openings | Carnegie and Syracuse

(Theatre indicated if set)
Desparate Hours, Barrymore (2-10).
The House Barrymore (2-10).
Desparate Hours, Barrymore (2-10).
Desparate Hours, Barrymore (2-10).
Desparate Light Enough, ANT A. (2-2).
Silk Stockings, Imperial (2-24).
Silk Stockings, Imperial (2-24).
Silk Stockings, Imperial (2-24).
Solve Hours Hours, ANT A. (2-2).
Cat on Hot Tin Roof, Morosco (3-24).
Three For Tonight, Plymouth (3-31).
Once Upon Tailor (4-11).
Thomper the Wind (4-11).
Ankles Aweigh, Hellinger (4-18).
Light Opera Sesson, City Center (4-20).
Damn Yankess, 46th St. (5-5).

OFF-BWAY

June & Paycock, Grim 'ch Mews (2-12).

June & Paycock, Grim 'ch Mews (2-12).

Immorts! Husband, De Lys (2-14).

Immorts! Husband, de Lys (2-15).

Grass Greener, Downtown Nat'l (2-15).

Bamboe Cress, Black Friars (2-21).

Merchant Venice, Jan Hus (2-22).

Three Sisters, 4th St. (2-23).

Sheetiring Revue, Pres. (2-28).

Master Bullder, Phoenix (3-1).

Marter Bullder, Phoenix (3-1).

King Las, Downtown Nat'l (4-28).

Studes Plan Strawhat

Carnegie Tech and Syracuse U. students have teamed to open a summer theatre in East Northport. L. I., N. Y., next summer. Tagged the Northport Country Playhouse, operation will begin functioning June 25.

June 25.

A resident company, comprising approximately 15 students from both schools, will used. Non-Equity operation will also have apprentices, who'll put on Saturday morning kiddie shows.

The Tivoli Playhouse, a 300-seater, which has been dark for the past five years, will house the productions. Season is skedded for 10 weeks.

Chi Spotty, But 'King' Big \$45,400, 'Caine' \$23,900, Draper OK \$9,200

Chicago, Feb. 8.

Biz at the Loop legiters was spotty last week with two new entries joining the three holdover plays. "Caine Mutiny Court Martial" opened strong on Theatre Guild subscription, while Ruth Draper's first frame pulled lightly but profitably. Both got unanimously favorable notices.

Constance Bennett \$14,800

In 'Sabrina, 'Palm Beach, Feb. Constance Bennett and Andrews in "Sabrina Fair" se we opening week gross rec for the Palm Beach Playhouse, which we would always the strength of the Court was a specific provided by the strength of the Palm Beach Playhouse, which we would always the strength of the Palm Beach Playhouse when the strength of the strength of the playhouse when the strength of the stren

ly favorable notices.
Future schedule includes "South
Pacific" Opera House, March 6,
three weeks; "Pea And Sympathy,"
Blackstone, March 7, for run subscription; "Dear Charles," Erlanger, March 7.

Estimates for Last Week

Caine Mutiny Court Martial, Blackstone (1st wk) (\$4.40; 1,385) (Lloyd Nolan, John Hodiak, Barry Sullivan). Nearly \$23,900.

Fifth Season, Erlanger (12th wk) (\$4; 1,300) (Chester Morris, Joseph Buloff). Nearly \$13,400 (previous week, \$14,200); exits March 5.

King and I, Shubert (11th wk) (\$5; 2,100) (Yul Brynner, Patricia Morison). Almost \$45,400 (previous week, \$46,000).

Oh Men, Oh Women, Harris (9th wk) (\$5; 1,000) (Ralph Bellamy). Nearly \$19,100 (previous week, \$19,300).

Ruth Draper, Selwyn (1st wk) (\$3.30; 1,000). Almost \$9,200.

Tallulah \$31,000, 'Saint' 20G, Hub

Despite the extreme cold snap here last week, the three legit houses alight fared well. "Dear Charles," starring Tallulah Bankhead drew near-capacity biz on its one-week stand, and "Wayward Saint," aided by Theatre Guild one-week stand, and "Wayward Saint," aided by Theatre Guild subscription was nifty in its first full week at the Colonial.

Lone newcomer in view until mid-March is "Solid Gold Cadillac," which bows into the Colonial next Monday (14) for three weeks,

Estimates for Last Week

Estimates for Last Week
Dear Charles, Shubert (one week)
(\$4.40; 1,734) (Tallulah Bankhead).
Strong \$31,000 and undoubtedly
could have stayed another week;
reason given for the solo stanza
was that comedy played the strawhat circuit hereabouts last summer;
house is currently dark.

Wayward Saint, Colonial (1st
full week) (\$4.40; \$3.85; 1,590) (Paul
Lukas). Okay \$20,000; final week
is current.

'PAJAMA' \$51,600 IN 9. BOWS TOUR, N. HAVEN

New Haven, Feb. 8.

Virtual sellout was racked up by the national company of "Pajama Game" on its nine performance at the Shubert from Jan. 29 through last Saturday (5). At \$5.50 top, gross pulled a whisker over a terrific \$51,600.

House is now in an unusual midseason dark spell, with nothing booked till "Mrs. Patterson," March 3-5 (tentative), Preems are set for "The Honeys," March 9-12, and "Ankles Aweigh," March 19-26.

Current London Shows

London, Feb. 8.

(Figures denote premiere dates)
Airs Shoestring, Royal Ct. (4:22-53),
Airs Shoest London, Feb. 8.

SCHEDULED OPENINGS Joan, St. Martin's (2-8-55), stwriters, Arts (2-8-55), of Felly, Duchess (2-18-55), or Beware, Strand (2-16-55), leus Cherge, Garrick (2-17-55), nderful Town, Princes (2-23-55),

Rules of Game, Arts (1-13-55).

In 'Sabrina,' Palm Beach

Palm Beach, Feb. 8.
Constance Bennett and Tod
Andrews in "Sabrina Fair" set a
new opening week gross record
for the Palm Beach Playhouse last
week. Show pulled almost \$14800.
Opening night top at the 500seater was \$5.65, with house scaled
to \$4.52 the remainder of the week.
LTyling Phillins' "Mother Was a

Irving Phillips' "Mother Was a Bachelor," with Billie Burke starred, is current.

Teahouse' \$39,001, New L.A. Record

Los Angeles, Feb. 8 Logit biz continues spectacular at the single downtown L.A. theatre alight, where "Teahouse of the August Moon" last week made a smash showing in its fourth frame. Elsewhere, it's all little theatres with limited seating capacities, but displaying good returns. The week saw three openings.

saw three openings.

Estimates for Last Week
Teahouse of the August Moon,
Biltmore (C) (4th wk) (\$4.40; 1,630),
Gew local straight play record at

\$39,001.

This Is Your Life, Mendel, Clvic Playhouse (C) (4 days). (\$3; 400) (Leo Fuchs). Nearly \$4,000.

Finian's Rainbow, Hollywood Repertory (6th wk) (\$3.30; 276) (Charles Davis). Almost \$1,600.

'MOON' SHINES \$16,500, FOR 2D WEEK, FRISCO

San Francisco, Feb. 8. "Moon Is Blue," starring Jerome Cowan," drew a nice \$16,500 in its second frame at the 1,758-seat Curran last week.

Play, holds until Feb. 19, with "Teahouse of the August Moon" slated to follow for an indefinite run beginning Feb. 21.

'Guys' \$24,400, Dayton

"Guys and Dolls" nabbed a stout \$24,400 at the Colonial last week. Musical is current at Ford's Baltimore.

S.P.' 241/2G, Rochester

Rochester, Feb. 8.
"South Pacifie" grossed nearly
\$24,500 at the Auditorium here
last week.

The Iva Withers-Alan Gerrard starrer is splitting the current week between the Palace, Youngs-town, and the Paramount, Toledo.

Current Road Shows

Bus Stop (tryout)—McCarter, Princeton, J. 110-12); Walnut St., Phila; 14-19). Glan, John Hodiak, Barry Sullivan—lackatone, Chi. (7-19). Caine Mutiny Court Martial (2d Co.) Paul Dougles, Wendell Covery, Steve Wendell Cove

of Music. Rock Hill. S.C. (17): Reynolds Aud., Winston-Salem (18): Constitution Hall, Wash. (19).

Dear Charles (Tallulah Bankhead)—Forrest, Phila. (7-12): National, Wash. (14-19).

Booth Salem Cheerer Morris, Joseph Bolth Salem (1-12): National Market M

Don Amechel—Shubert, Colonial, Boston (14-19).

Solid Gold Cadillac—Colonial, Boston (14-19).

South Pacific (fvr. Withers, Alan GerParimount, Pacific (fvr. Withers, Alan GerParimount, Toledo (11-12).

Tee and Sympathy (Deborah Kerr)—
Hartman, Columbus, O. (7-9): Mamorial
Aud., Louisville (10-12): American, St.
Louis (14-19).

Meredith, Scott McKay)—Biltmore, L.A.

(7-19).

Tender Trap (Kent Smith, K. T.

Stevens, Russell Nype)—Shubert, Wash.

(7-19).

Jourdan)—National, Wash (7-12).

Wayward Sainf (tryou) (Paul Lukae)—
Celenial, Boston (7-12).

Cornell-Power \$39,200, 2d 'Dark' Week in Wash. Washington, Feb. 8.

Another great stanza, tandees at every regular perform ance, was racked up last week by "Dark Is Light Enough" at the National Theatre. Business hit a smash \$39,200, bettering the initial session for the Katharine Cornell-Tryone Power starrer. Despite the cold spell which laid a chill over virtually all other entertainment for several days, "Dark" went clean without trouble. In addition to the above figure, there was a special Thursday matinee for the benefit of the Actors Fund which netted \$2.100, so the nine-performance take was \$41,800. "Tonight in Samarkand." current session for the Katharine Cornell-

take was \$41,800.
"Tonight in Samarkand," current tryout starring Louis Jourdan, is drawing poorly for its single week. However, the advance sale Indicates that the one-week engagement of Tallulah Bankhead in "Dear Charles," opening next Monday (14), should be close to sellout.

"Fender Trap" opened a fort-night run at the Shubert last night (Mon.).

'Trap' OK \$15,800, 'Samarkand' 10G, 'Hours' 12G, Phila.

Philadelphia, Feb. 8.

Philadelphla, Feb. 8.
Snow and cold weather bopped theatre last week. Four departures Saturday (5) left the town with only one show, "Dear Charles." Tallulah Bankhead starrer, which arrived last evening (Mon.) at the Forrest.

Forrest.

Town, which has been on a theatrical binge since early October,
with four and frequently five productions on view, now faces a
booking dearth. Future dates include Feb. 14, "Bus Stop," Walnut,
tryout, two weeks; March 7, "Cat
on a Hot Tin Roof," Forrest, tryout, two weeks, and March 28, "The
Honeys," Walnut, tryout, two
weeks."

Estimates for Last Week

Tonight in Samarkand, Forrest, (D) (\$4.20; 1,760) (Louis Jourdan). Cast changes and mixed reception no help in second stanza; under \$10,000.

\$10,000.

Desperate Hours, Locust (D) (4th wk) (\$4.20; 1,580) (Karl Malden, Nancy Coleman). Fourth week too much for suspense drama; \$12,000.

Wonderful Town, Shubert (M) (\$5, 1,880) (Carol Channing), Tuner fol (1 here with a fair \$29,000 finate.

fol (1 here with a lair \$29,000 finale.

Tender Trap, Walnut (C) (\$3.60; 1,340) (Kent Smith, K. T. Stevens, Russell Nype). Good local press and okay business at \$15,800.

'STOCKINGS' \$44,600, IN SEVEN, DETROIT

IN SEVEN, DETROIT

Detroit, Feb. 8.

A smash \$44,600 was grossed in the first stanza of a three-week pre-Broadway tryout of "Silk Stockings" at the 2.050-seat Shubert. The Hildegarde - Neff-Don Ameche starrer has a top of \$6.60 weekends, \$5.50 other nights.

Closed throat of Yvonne Adalr, who portrays a movie star in the musical comedy, forced her out of the second act Thursday night (3), with Gretchen Wyler subbing. Work still is being done to chop 10 or 15 minutes from the musical's running time, especially in the first act, and some of the production numbers are being reroutined.

Cold Nips B'way; 'Corner' \$5,100 (4), 'Plain' 51G, 'House' 44G, 'Prize' 10G, 'Wisteria' \$30,600, 'Lovers' \$30,600

Broadway tobogganed last week, with the cold spell apparently a major factor. There was a rash of ticket cancellations on practically all shows with advance sales. But, in the case of the smashes the all shows with advance sales. But, in the case of the smashes, the available ducats were resold at the boxoffices.

boxoffices.

"Festival" was the only closing last week, with "Solid Gold Cadillac" and "Rainmaker" skedded to wrap up next Saturday (12). Former is set to tour, while laiter is a possibility. "Wisterla Trees" shutters next Sunday (13), winding up the four-play City Center drama series.

Estimates for Last week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musi-cal-Drama), O (Opera), OP (Op-

cal-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars.

Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (6th wk; 45, \$5,75.460; 955; \$23,389) (Viveca Lindfors, Eugenie Leontovich). Over \$20,300 (previous week, \$21,400).

\$21,400).

Anniversary Waltz, Booth (C) (44th wk; 347; \$4.60; 766; \$20.000) (Macdonald Carey). Almost \$15,-600 (previous week, \$18,600).

Bad Seed, 46th St. (D) 9th wk; 69; \$5.75-\$4.60; 1.319; \$37.000; (Nancy Kelly) Nearly \$31,800 (previous week, \$33,500).

Boy Friend, Royale (MC) (19th wk; 147; \$6.90; 1,172; \$38,200). Nearly \$36,300 (previous week, \$38,400).

Can-Can, Shubert (MC) (92nd wk; 732; \$6.90; 1,361; \$50,160). Almost \$37,500 (previous week, \$43,500).

Fanny, Majestic (MD) (14th wk; 108 \$7.50; 1,510; \$65,300) (Ezio Plnza, Walter Siezak). Over ca-pacity again, nearly \$66,000. Flowering Peach, Belasco (D) (6th wk; 47; \$5.75-\$4:60; 1,077;

\$28,300) (Menasha Skulnick). Almost \$18,400 (previous week, \$22,-400).

\$28,300) (Menasha Skulnick). Almost \$18,400 (previous week, \$22,-400).

Grand Prize, Plymouth (C) (2d wk; 13; \$4.60; 1,107; \$29,500) JJune Lockhart, John Newland). Over \$10,000 (previous week, \$12,000 for first five performances and one preview).

House of Flowers, Alvin (MC) (6th wk; 44; \$6.90; 1,150; \$47,000). Almost \$44,000, with take cut by theatre parties (previous week, \$46,000).

Kismet, Ziegfeld (OP) (62nd wk; 492; \$6.90; 1,528; \$57,908) William Johnson, Elaine Malbin). Almost \$41,300 (previous week, \$46,000).

Lunatics & Lovers, Broadhurst (C) (8th wk; 64; \$5.75; \$4.60; 1,160; \$29,500). Nearly \$30,600 (previous week, \$31,700).

Mrs. Patterson, National (D) (10th wk; 78; \$6.90; \$5.75; 1.172; \$36,000) (Eartha Kitt). Around \$13,000 (previous week, around \$15,000). Closes Feb. 26, to tour. Pajama Game, St. James (MC) (39th wk; 308; \$6.90; 1,571; \$51,-717; (John Raltt, Janis Paige, Eddie Foy, Jr.). Capacity as always, \$52,100.

Peter Pan, Winter Garden (MD) (16th wk; 125; \$6.90; 1,510; \$57,-500) (Mary Martin). Over \$38,700 (previous week, \$46,000; closes Feb. 26.

Pietous Week, School 1, 1975 Feb. 26.

Plain and Fancy, Hellinger (MC) (2nd wk; 12; \$6.90; 1,527; \$55.916). Over \$51.000 (previous week, \$31.000 for first four performances);

Quadrille, Coronet (C) (14th wk; 109; \$6.90-\$5.75-\$4.60; 1,027; \$30,000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Over \$24,000 (previous week, \$29,-100).

100).

Rainmaker, Cort (C) (15th wk; 116; \$3.45; 1.056; \$18.900) (Geraldine Page). Almost \$9.900 (previous week, \$10.400); closes next Saturday (12), may tour.

Saint of Bleecker Street, Broadway (MD) (6th wk; 42; \$6.90-\$6.00; 1.900; \$54.000). Nearly \$30.300 (previous week, \$34.500).

Seven Year Itch, Fulton (C) (116th wk; 925; \$5.75-\$4.60; 1.063; \$24.000) (Tom Ewell). Over \$17, 300 (previous week, \$19.100).

Solid Gold Cadillae, Music Box

300 (previous week, \$19.100).

Solid Gold Cadillac, Music Box
(C) (65th wk; 517; \$5.75-\$4.60; 1,077; \$27.811). Almost \$13.600 (previous week, \$17.300); closes next
Saturday (12), to tour.

Southwest Corner, Hollday (D)
1st wk; \$5.75-\$4.60; 834; \$28.000) (Eva LeGallienne). Opened
last Thursday (3) to three favorable reviews (Atkinson, Times;
Chapman, News; Watts, Post) and
four negative notices (Coleman,
Mirror; Hawkins, World-Telegram;
Kerr, Herald Tribune; McClain,
Journal-American); over \$5,100
for first four performances.

Tea and Sympathy, Barrymore

for first four performances.

Tea and Sympathy, Barrymore
(D) (70th wk; 557; \$5,75-\$4.60; 1,214; \$28,300) (Joan Fontaine),
Nearly \$16,300 (previous week,
\$17,900); moved to the Longacre
Theatre last Monday (7); star exits the cast March 5.

Teahouse of the August Moon,
Beck (C) (69th wk; 556; \$6,22-\$4.60;
1,214; \$33,608) (David Wayne,
John Forsythe). Over capacity as
aiways, topped \$34,000; Eli Wallach replaces Wayne next Monday (14).

Wedding Breakfast, 43th St. (C)
(12th wk; 89; \$5,75-\$4.60; 925; \$23,720). Nearly \$9,000 on twofers
previous week, \$10,100 on twofers).

previous week, \$10,100 on two-fers).

Wisteria Trees, City Center (D) 1st wk: \$, \$3,60; \$,090; \$50,160) (Helen Hayes). Opened last Wednesday (2) to four affirmative notices 'Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American) and three unfavorable reviews (Hawkins, World-Telegram; Kerr, Herald Tribune; Watts, Post); over \$30,600 for first eight performances; closes next Sunday (13), winding up the Center's four-play drama season.

p the ceason.
Witness for the Prosecution, Miler (D) (8th wk; 60; \$5.75-\$4.60;
220; \$23,248). Over capacity,
223,248). (previous week,

witness for the Prosecution, Miller (D) (8th wk; 60; \$5.75-\$4.60; 920; \$23.248). Over capacity, topped \$23.700 (previous week, \$23.600).

Miscellaneous

Doctor's Dilemma, Phoenix (C) (4th wk; 32; \$4.60-\$3.45; 1.150; \$24.067). Almost \$12,500 (previous week, \$13.500).

CLOSED LAST WEEK

Festival, Longacre (C) (3rd wk; 22; \$5.75-\$4.60; 1.048; \$26.317) (Paul Henreld, Betty Field). Nearly \$4.500 (previous week, \$5.600); closed last Saturday (5) to an approximate \$105.000-\$110.000 loss on a \$75.000 investment.

OPENING THIS WEEK

Desperate Hours, Barrymore (D) (\$5.75-\$4.60; 1.214; \$28.300). Play by Joseph Hayes, presented by Howard Erskine and Hayes; production financed at \$100.000, cost about \$105.000 to bring in, including approximately \$72.000 tryout loss but excluding bonds, and can break even at around \$18.000, opens tomorrow night (Thurs.).

OFF BROADWAY SHOWS
(Figures denote opening dates)
Importance Being Earnest, Provincetown (11-9).
Merchant of Venice, Club Theatre (1-17-55).
Thieves Carnival, Cherry Lane

Thieves Carnival, Cherry Lane (2-1-55). Troublemakers, President (12-30-54); closes next Sunday (13). Twelfth Night, Jan Hus (11-9-54); closes next Sunday (13).

Deborah \$33,700, Despite Cold Weather

Cincinnati, Feb. 8.

Deborah Kerr in "Tea and Sympathy" grossed \$33,700 last week for this season's Cincy high in the 2,500-seat Taft, at a \$4.52

top.
Guild support was presumably important in the record considering bad weather.

Total Legit Grosses

Following are the comparative figures based on VARGETY'S box-office reports for last week (the 36th week of the season) and the corresponding week of last season:

1953-54 Season 25 687 \$673,400 \$19.089.900 43

Excluding stock

Tele Crimps British Theatre

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seriously felt a year ago when is insisting that such amateurs be larger numbers of people started limited to a single appearance, in buying sets," he asserted. Not so many film houses have felt the own members to find work. many film houses have felt the surge to video as to require clos-ing, he added, but even grosses here have dropped..

here have dropped.

More and more theatres are shuttering and being converted either into offices or warehouses, visitor reported. With money scarce, Britons don't have the wherewithal to spend on such things as the theatre, and are remaining home by their sets. Theatres are selling for a fraction of what they cost, often with few takers.

Two of the largest houses in England, the Woodgreen Empire and the Stoli, in London, have been and the Stoil, in London, have been sold for offices, and situation very likely will become worse, Ferguson pointed out. Commercial television starts in August, which probably will mean that even greater numbers will seek their entertainment inside their own hearths. With poor programs now exerting their hold on the public, visitor observed, it stands to reason that when sponsors take over for better programs it will have the effect of ensuring larger home audiences.

Actors now are feeling the situation through fewer theatres open ation through fewer theatres open and minimum salaries paid for ap-pearances on tv. Many on these tv programs are amateurs, Fergu-son said. British Equity has al-ready reached the point where it

Matains week fat

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own members to find work.

Certain members of Equity, but not Equity itself, have formed a working pool for members, so they may have work and be able to live, according to Ferguson. These jobs are outside the theatrical profession, but suffice to help Equity members get by.

Forguson has had his own pro-

members get by.

Ferguson has had his own program on BBC for the past seven years, after previously appearing for two years as tenor of the English International Opera in London and appearing in several stage shows. His Ferguson Entertainments packages shows in which he stars for appearances both in London and on tours through the provinces: He returned to England for his regular program Friday on his regular program Friday on BBC.

British Equity

- Continued from page 2 =

guards." It insists that, unless the profession takes a firm stand at the begining, a pattern of exploitation will be established which it will take years to break.

The union is demanding accept-The union is demanding accept-ance of two standard contracts cov-ering telefilms and commercials, with a threat of publishing its own terms for individual-negotiation if the industry rejects its proposals.

FOR WOMEN CORRECTS DRY SKIN (Used as a night-cream) SMOOTHES DRY WRINKLED LIPS

(Used as make-up remover and base)

ELIMINATES DISHPAN HANDS

(Used as a hand lotion)

KEEPS CUTICLES SOFT

(Used as a manicuring oil)

HELPS FEET STAND-UP

(Used as a foot-oil)

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(A little goes a long way)

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NECESSITY FOR SPORTSMEN

(An all-weather all season protection oil)

CORRECTS SCRAPED SKIN

LICK'S KID'S COWLICKS

(Lays Jr.'s hair where he wants it)

IDEAL VACATION SKIN AID

(Used os a sun and wind burn oil)

SAN FRANCISCO, CALIF.

SIGN CAROL CHANNING FOR 'DELILAH' MUSICAL

Carol Channing, who has been mentioned for the role for some time, has been signed by producers Martin Cohen and Oscar Lerman for the lead in "Delliah."

Rehearsals on the musical, which will mark Cohen and Lerman's bow as producers, are expected to get under way in mid-April. The book is by John Latouche and Sam Locke, with music by James Mundy and lyrics by Latouche. and lyrics by Latouche.

Miss Channing wound up an extended tour in "Wonderful Town"

tended tour in "Wonderful Town" in Philadelphia last Saturday (5).

Theatre Wing Offers Course in Shakespeare; Aren't Pros Interested?

New York.

Editor, Variety:

Actors often complain about the importation of English players for productions of Shakespeare and the classics. Managers habitually reply_that Americans haven't the necessary training and experience. In this argument they are frequently backed by the critics, Then the actor says, "But where am I to get the training or experience." The argument is all too familiar. Today an opportunity for training Joes exist and a larger opportunity for experience is expected to come about soon. Recognizing the need for such training, and with the opening of Lawrence Langner's Shakespeare Theatre at Stratford, Conn., set for next summer, the Theatre Wing is offering a course in training for Shakespeare, to be taught by Eva Le Gallienne, Romney Brent, Fanny Bradshaw (verse speaking), Anna Sokolow (body movement), and Edward Lucia (fencing). They are integrating their experience to teach the qualified professional special adaptations of his skill so needed to play the classics. (Even John Barrymore, at the height of his powers, didn't dare essay Hamiet without months of coaching with the late Margaret Carrington).

Classes are to start Feb. 15, but unfortunately many who are applying are eager youngsters rather than the more mature Equity members for whom this opportunity is expressly designed. Langner is

than the more mature Equity members for whom this opportunity is expressly designed. Languer is eager to audition those who complete the course if they are the sort of top level professionais who should logically form the mainstay of his Shakespeare company.

Louis M. Simon,
Director professional training program,
American Theatre Wing.

Operating Statements

THE KING AND I
(As of Dec. 31, '55)
Profit last four weeks, \$17,299
Total net profit to da
\$1,188,081. Distributed profit to

Available for distribution \$63,081. \$1,100,000

THE BOY FRIEND

(As of Jan. 1, '55)
Original investment, \$140,000.
Production cost, \$118,258.
Operating profit, last 5 weeks, \$53,024.

13.024.
Total operating profit, \$142,893.
Net profit to date, \$23,777.
(Note: After N. Y. State tax)
Repaid to backers, \$100,000.
Balance available, \$63,777.

PAJAMA GAME
(As of Jan. 1, '55)
Original capital (repaid), \$250,000.
Profit last 5 weeks, \$59,733.
Total net profit to date, \$196,642.
Distributed capital to date,

Net assets, \$96.642. (Note: The Fred Net assets, \$96,642. (Note: The Frederick Brisson-Robert E. Griffith-Harold S. Prince production paid out another \$50.000 dividend Jan. 7, bringing the total distribution to \$400,000.)

'Behold' \$8,500, St. Loo

Mixed reviews greeted "Lo and Behold" at the Ansell Brothers' Empress theatre last week and the comedy pulled a fair \$8,500 gross at a \$2.50 top.

at a \$2.50 top.

Deborah Kerr in "Tea and Sympathy" relights the American next Monday (14) for a solo week.

EQUITY SHOWS (Feb. 7-20).

Men in White—Lenox Hill Playhouse, N.Y. (18-20). Misalliance—Clinton H. S., Bronx, N. Y. (11-12); Bryant H.S., Queene, N.Y. (18-19).

Ottawa Legiter Folds: Equity Pays Off Cast

Ottawa, Feb. 8. Legit venture at the Globe Cinema here has blown up after a single week's operation. Actor's Equity used the bond to pay off the company after producer Charles Michael Turner failed to come through with the salaries. In addition, the week's receipts were reportedly seized by the

were reportedly seized by the sheriff to satisfy local creditors.
Opening bill, "Candlelight," got off to a rocky start when the work of adapting the filmery to legit production was not completed in time. Announcement that the delay was caused by the "collapse" of the star, Signe Hasso, brought an irate denial from her, with a charge of "mismanagement." Show itself drew poor notices and tepid audience reaction. audience reaction.

Equity Review

Misalliance (LENOX HILL, N. Y.)

Misalliance

(LENOX HILL, N. Y.)

In selecting "Misailiance" to open its sixth annual Community series, Equity Library Theatre has undertaken a tough chore. George Bernard Shaw's voluble farce requires expert stage treatment, a virtue the Lenox Hill revival does not uniformly achieve.

It is easy to be decoyed into attempting Shaw, it is hard to do him justice. Despite the brilliance of the 1933 City Center production, the gliniting humor of this treatise on mismating of parents and children has not always been successful theatre. The situations are slight and only through skillful exploitation of its dialog can the play score.

; William Jackson as Lord Summerhays gives the most adroit performance of ELT's revival, being suave and to the manor born. Claude Underwood's petulance as his tempermental son, however, palls quickly. As the haughty pilot who lands in an adjacent greenhouse, Lee Hauptman is handsomely impassioned, and Lillian Udvardy plays his acrobatic passenger with poised assurance.

Leon Stevens maintains a glib relaxation as the bookish middle-class merchant. Marion Morris, who plays his wife, was pleasantly dry, and Bill Berger has the innocuous part of the son. Dorothy Love, as the merchant's daughter, tends to rely unduly on her looks, poses and arch glances to portray the precoclous heroine.

As the illegitimate clerk, Hugh Thomas has the advantage of having trouped in the role, and his energetic performance gives the play's middle a needed boost.

Dougias Hubbard's direction has not welded the disparate performances into a unified whole. Too, he has urged his actors to such rapid speech that many of GBS's choice epigrams are lost in the rush. Edgar Lansbury has designed a pleasant Surrey living room.

In cooperation with the Bureau of Community Education, ELT is taking "Misalliance" to the Report

om.
In cooperation with the Bureau
Community Education, ELT is
king "Misalliance" to the Bronx
and Queens.

Geor. taking "Misa and Queens.

TAUB ON 'UNFAIR' LIST IN MUSICIAN DISPUTE

William L. Taub, producer of "Hello Parce," which recently folded during a road tryout, has been placed on the "unfair" list of Local 802, American Federation

of Local 802, American Federation of Musicians. Action is pending payment of \$1,500 to Bernie Thail for musical arrangements. Hearing on the case was held last Jan. 25. Taub toid the union hearing board that neither he nor the "Helio Paree" Corp. had entered into any agreement with Thail for musical arrangements. The producer claimed that services were contracted for by individual performers who were therefore liable for Thail's fee. He said that all debts entered into by the corporation had been squared.

Tops' \$16,500, Buffalo

Despite brutal weather, "Pajama Tops" was a near-sellout at the 1,146-seat Erlanger last week. Twofer produtejon, starring Diana Barrymore, took in around \$16,500 at a \$3.50 top.

Play is splitting the current week between the Court Square, Springfield, and the Parson's, Hartford.

Checker Game

Continued from page 67

vance sale with which it opened has steadily melted to around \$90,000. Alfred Lunt and Lynn Fontanne, costarring with Edna Best and Brian Aherne in the Noel Coward comedy, have been considering the question of a closing date and last week authorized the announcement of an April 30 fold, but then rescinded the release before it reached publication. Touching Off a Seramble With the "Quadrille" closing evidently just a matter of weeks, however, the potent-grossing "Bad Seed" is slated to move to the Coronet from the 46th Street, making way for the upcoming musical, "Damn Yankees," at the latter house. As always, even a vague possibility that a desirable theatre may be available touches off a scramble. Thus, rumors that "Tonight in Samarkand" is in trouble on its current tryout tour has sparked bids to take over its booking of the Morosco on an interim basis, starting next Tuesday (16). As evidence of the severity of the theatre shortage this season, there have been an abnormal number of shows forced to transfer or fold upon going under the stopilmit. They have included "All Summer Long," "Reclining Figure," "Tender Trap," "Festival," "Trea and Sympathy" and, in prospect, "Grand Prize."

How involved some of the booking shuffles can be is indicated in the recent switch of "Three for Tonight" from the Music Box to the Plymouth. Attorney Abe Berman, representing Irving Berlin, who owns the house in partnership with the Shuberts, had turned down "Bus Stop" in order to get the Paul Gregory revue, and was assured the latter booking was all set.

However, Gregory and the Shuberts decided to spot the Marge

assured the latter booking was all set.

However, Gregory and the Shuberts decided to spot the Marge and Gower Champion-Harry Belafonte costarrer into the Plymouth, so Berman lost the booking before he was even aware of it. He then accepted "Bus Stop" for the Music Box. He presumably has a signed contract rather than a "definite commitment" for the latter deal. deal.

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PATTY FOSTER As 'DEBBIE'

"ANNIVERSARY WALTZ" Currentlys Booth Theatre, N.Y.

Westchester Duo Invades N.Y. for Met **Concert Setup With SRO Seen Sure**

Emerprise of a couple of young westchester, N. Y., impresarios has caught the trade's fancy. Duo, Joseph H. Conlin, Jr., and Richard Petrucci, have done the unusual in "invading" New York City to set up a concert at the Met Opera House Sunday, Feb. 20. It was a pretty big risk, involving about \$3,000 alone for rental, advertising, etc., plus all the expenses of the artists, but the boys have latched on to two of the hottest longhair prospects this season in Renata Tebaldi and Mario Monaco. These two, plus another Met singer, Ettore Bastianini, will appear in an operatic recital with a symphony orch under Met maestro Fausto Cleva. Nut for orch, maestro, and three singers runs pretty high. It's rare-for any manager, es-Westchester, N. Y., impresarios has

three singers runs pretty high.

It's rare for any manager, especially an "outsider," tor buy an artist for a Carnegie Hall or Met Opera House recital. The Met, too, is a large hall, with 3,612 seats. In the last two decades, there have been very few recital dates there, these including Beniamino Gigli, Josef Hofmann, Marian Anderson and the Menuhins. But Conlin-Petrucci, who in the last few seasons have run a successful concert series in Westchester County, are trying to establish themselves on a larger scale. Top for the Met event is \$5.75, and house is re-ported nearly sold out already.

Escudero Scores in N.Y. Return: Spanish Troupe Offers Lively Evening

Vicente Escudero has returned to America after a 20-year absence, bringing back a good deal of his old magic. Opening a two-week engagement at the Playhouse, N. Y., Monday night (7), the vet Spanish dancer, now in his 60's (he admits to 62), put on an incredible scene of heei-and-toe clicking and stamping, to bring roars from the afficiends and gasos from laymen. One ing, to bring roars from the affelonados and gasps from laymen. One
of the great names in Spanish
dance history, Escudero still shows
himself the great artist and dancer. The young troupe he surrounded himself with is lively,
spirited and colorfui, and helps
him to put on a good show.

spirited and colorful, and helps him to put on a good show.

Troupe, however is limited both in talent and repertoire. The giris are attractive and the boys average. Carmita Garcia, who was here with Escudero on his last visits, is quite deft and appealing, and there are two young beauties in the troupe, in Antonita Millan and Maria Marquez, who stand out. Latter, a statuesque honey, is also a graceful dancer and stops the show on her own accord in the "Soleares." Repertoire is an interesting but not too novel variety of foik dance and song. Troupe also contains the gifted seventyish flamenco singer, Pepe La Matrona, and two fine guitarists, especially Mario (no relation) Escudero. They add up to a good, commercial attraction.

Opera Publishers Bar 'Carmen' Run in Paris

Paris, Feb. 8.

Paris, Feb. 8.

At the present time, "Carmen Jones" (20th) is still on the banned list for showing here because the publishers of the opera (Editions Chouden) refused authorization to the film producer. While in public domain in the U.S., control rights in France are in the hands of the pub. Although Chouden heads liked the pic, they felt there was some profanation of the original which is still a mainstay of the Opera-Comique. They believed that as iong as having the right they would forbid its showing in France.

Prince.

Pubs made it clear, that it was a simple question of respect to an immortal work. Chouden heads riso ieft a loophole in stating that if certain important personalities of the arts and letters, after having seen the pic, felt that the fim should be allowed to run, they would be happy to give in to this discound.

'Aida' Tees 11th Annual San Antone Opera Fest

San Antone Upera Fest.

San Antonio, Feb. 8.

Verdi's "Aida" last Saturday (5) opened the 11th annual Grand Opera Festival here, sponsored and produced by the San Antonio Symphony Society. "Lucia di Lammermoor" was done Sunday (6). Massenet's "Manon" will be presented on Saturday (12) and "Die Fledermaus" in English Sunday (13), to wind the fest.

Victor Aleasandra, conductor of

Victor Alessandre, conductor of the San Antonio Symphony, is again musical director of the fest, with his orchestra in the pit. Met Opera top names are among the leading singers in the four pro-ductions.

Hazel Scott Set for 6-Wk. Annual U.S. Concert Trek: One Jazz Bash Included

Hazel Scott starts her annual U. S. concert tour this weekend, in a six-week, 20-date trek that begins at Longview, Tex., Saturday (12) and ends with a Town Hall, N. Y., date early in April. This is a straight concert tour, all of the dates being recitals except one.

one.

This one, an appearance with the Toronto Symphony, in which Miss Scott will play the Schumann concerto, will also introduce a jazz element. Miss Scott will bring a drummer and slap-bass with her to Toronto for a jazz after-concert bash. Planist, who is being booked by the Coppieus, Schang & Brown division of Columbia Artists Mgt., is being sold at a minimum guarantee of \$1,250 to \$1,500 against percentage. percentage.

percentage.
Miss Scott, who came back from
Europe last November, did a threeweek concert tour of the Caribbean in December, and recently
wound up a four-week nitery date
at the Embers, N. Y. Following
her upcoming concert tour, she
returns to Europe for more bookings.

Philly Orch Readies 1st Continent Tour in Spring

Philadelphia, Feb. 8.
The Philadelphia, Feb. 8.
The Philadelphia Orchestra wiii make its first concert tour of the Continent this spring. Three concerts will be given in Paris in May in connection with the American "Saiute to France" Festival. Under the U. S. Government's International exchange program, the Philadelphians will visit some other European countries, probably Beiturgean countries, probab European countries, probably Bel-gium, Spain, Portugal, Italy, Aus-tria, Switzerland, West Germany and Finland.

and Finland.

The trip begins May 15, at close of the orchestra's regular season, and extends no later than June 18. The musicians must return to Philadelphia by air in time for the opening of the Robin Hood Dell season June 20. Music director Eugene Ormandy will conduct all of the concerts according to present the season June 20. The conduct all of the concerts according to present a of the concerts, according to present plans. Tour will cost close to \$250,000.

Orch's only previous tour abroad was to the British Isies in 1949.

Concert Bits

Kenneth Allen, head of Kenneth Allen Associates, ieft N.Y. Monday (7) on his semi-annual two-weeks swing around the country to see regional reps.

to see regional reps.

Thomas Schippers, 24-year-old U.S. conductor recently added to the Met Opera staff, will conduct his first N.Y. Philharmonic concert as guest maestro, March 26... Cancelled part of the Toiedo Orchestra season has been reinstated, following a successful drive for \$10,000 to pay off a deficit.

Planist Walter Gieseking will

deficit.

Planist Walter Gieseking will appear with the N.Y. Philharmonic would be happy to give in to this cond.

i looks like a jury composed of the reps of the music, film and theatre world, may have to decide the pic's fate here.

deficit.

Planist Walter Gieseking will appear with the N.Y. Philharmonic Carnegie Hail, N. Y., March 3-4-6, for the first time since 1939.

Helen Maheaiani Williams given and the program at Carnegie Recital Hall, N. Y., Feb. 17.

Caruso In Toledo

Editor, Variety:

I was interested in Edward Bernay's tale of Enrico Caruso's first concert tour. It happens that I was the local concert manager who presented Caruso in Toledo upon that memorable occasion. Bernays states that he had the tracks covered in an abandoned railroad station in order to provide a place to hold the concert. I don't want to steal any of his thunder as a press agent, but as a matter of fact the makeshift auditorium had been built some time before to house a Grand Opera season by the Ellison Opera Company with Geraldine Farrar, Lucient Murator and other notable singers.

The Caruso tour was arranged by F. C. Coppleus of Metropolitan Music Bureau, with whom I made all arrangements. Publicity was no problem for the local concert manager entrusted with promoting the appearance of Caruso. Toledo had been chosen as one of the three cities on the tour, because of being within easy distance of Cincinnati. Caruso was reluctant to give a concert with plano accompaniment alone and Coppicus had engaged the Cincinnati Symphony Orchestra to furnish incidental numbers on the program and supply orchestral background for his operatic numbers. Since we had a makeshift auditorjum with a capacity of over 5,000 seats we drew the prize attraction.

To the vast throng which filled every seat in the huge auditorium, the orchestra was no more than a Saturday night dance band and they talked all through the incidental numbers contributed by the orchestra. They had come to hear the great Caruso. Came two hundred strong fellow-countrymen in chartered train from Detroit and towns all over northern Ohio.

It was an epoch making event for Toledo which is still remembered by oldtimers in that city.

Bradford Mills.

60G Met 'Arabella' Readies U. S. Bow

American premiere of Richard Strauss' "Arabelia" at the Met Opera House, N. Y., Thursday (10), 26 years after it was written. a curious situation. points up Strauss, uniike a Verdi or Puccini, is not a "popular" composer; his repertory in the U.S. is limited. Only three of his works-"Rosen-kavalier," "Salome" and "Elektra" -are done with any regularity, and each one had difficulty originally in getting accepted and established. as one Met exec stated, "Strauss isn't bread-and-butter stuff."

Yet the Met reports unusual activity for a non-subscription evening, and expects a very good house. One of this season's three new productions, "Arabelia" will house. One of this season's three new productions, "Arabella," will cost \$55,000 to \$60,000 to mount. Sponsored by the National Council of the Met, which paid for the production, and the Met Opera Guild, the opera will be presented (at a \$15 top) as a benefit for the Met Opera Employees Weifare Fund.

Opera Employees Weifare Fund.
"Arabeila" is being presented in a new English text by John Gutman; staged by Herbert Graf, with sets and costumes by Rolf Gerard. An all-star cast includes Eleanor Steber (as Arabella). Hilde Guend, Blanche Thebom, Roberta Peters, George London, Brian Sullivan and Ralph Herbert, last-ammed making his Met debut in the opera. The conductor, Rudolf Kempe, aiso recently joined the Met.

Can. Nat'l Ballet Hefty 21 G for Toronto Week

Clique 107 1070nt0 Week
Toronto, Feb. 8.
On seliout for iast two performances, National Bailet of Canada grossed a hefty \$21,500 at \$3.50 top at the 1,525-seater Royal Alexandra Theatre last week.
Troupe of 65 is doing the full version of "Swan Lake," this taking 150 minutes, with intermissions; and the world preem of Antony Tudor's "Offenbach in the Underworld." Critics here raved about the troupe.

London Festival Ballet Future Dark; Troupe Now in Debt for \$162,400

Illness Halts U.S. Bow Of Viennese Quartet

Of Viennese Quartet
The Barylli Quartet from Vienna, which was scheduled to begin
its first American tour on Feb. 10,
had to cancel its visit to the U. S.
because the celiist of the ensemble,
Hugo Kortschak, suffered a stroke.
Coibert-LaBerge Concert Mgt.,
which arranged the 30-concert
tour, was able to replace most of
the concerts with ensembles from
its own list, mainly the Juillard
and Berkshire Quartets, and Trio
di Trieste.

N.Y.C. Ballet Back to Old Setup: 'Nutcracker' B.O. Over 595G During Year

After a pre-holiday run with one production, "Nutcracker," the N.Y. City Ballet goes back to its regular repertory setup next week, when it opens a four-week winter season at City Center, N. Y., Tuesday (15). Troupe gave 56 performances of "Nutcracker" Nov. 3 to Dec. 19, grossing \$271,025. Paying off balance of its production nut, troupe only made about \$15,000 to \$25,000 on the run.

ance of its production nut, troupe only made about \$15,000 to \$25,000 on the run.

"Nutcracker," which bowed just a year ago (Feb. 2, '54) to a sock debut, was given 98 times during the year. The 30 N. Y. performances Feb. 2-March 21 grossed \$208,525; 12 more in L.A., Aug. 1-14, garnered \$115,538, and the 56 dates last fall (with its \$271,025) brought "Nutcracker's" year's take to \$595,089.

Current winter run will offer two new works, both by George Balanchine, "Roma" on Feb. 23 and a Pas de Trois on March 1. Last fall's "Western Symphony" presentation will now be done in costume. Melissa Hayden is returning to the company after a year's absence, during which she danced part of the time with Ballet Theatre, Janet Reed, vet lead with the troupe, has taken an indefinite leave of absence.

MIXED RECEPTION FOR 'MARRIAGE' IN LONDON

MAKRIAGE IN LUNDUN
London, Feb. 8.

The world preem of Michael
Tippett's first opera, "The Midsummer Marriage," at the Covent
Garden Opera House last week,
provoked a mixed reception,
cheers of the society audience in
the orchestra stalis being countered by booing from the gallery.
This three-act opera, essentially
British in its musical style, is
bound to arouse controversy
wherever it is played, mainly because of the obscurity of Tippett's
ilibretto, a curious and baffling
mixture of symbolism and realism.
And to add to the argument is the
cold, stark setting designed by
Barbara Hepworth.

And to add to the argument is the coid, stark setting designed by Barbara Hepworth.

The music has a rare, refreshing vitality and this is particularly evident in the ritual dances in the second act, choreographed by John Cranko, with Pirmin Trecu and Julia Farron, both members of the Sadier's Wells Baliet, as principal dancers dancers

dancers.

Leading roles are agreeably filled by Joan Sutherland, Richard Lewis, Adeie Leigh and John Lanigan as two couples and by Otakar Kraus as an agitated parent.

Myro.

Marge Truman Set for 7 Concert Dates in April

Margaret Truman, busy at present with social and political activities and coaching in drama, is set for a brief concert tour in April. Spring tour had to be restricted to seven dates, due to radio-tv as weil as her other commitments.

Miss Truman wiil sing in New London, Conn., April 14; Jopiin, Mo., (17); Springfield, Mo. (19); Florence, Ala. (21); Savannah (23), and Wilmington, N. C. (29). Another concert is to be set beof tween the Savannah and Wilmington dates. Kenneth Allen Associates is booking.

London, Feb. 8.

Future of the London Festival Bailet, it's reported here, looks dublous. Informal meeting of creditors last week was told that the company's debts are £58,000 (\$162,400). A chief creditor is a bondhoider of about £11,000 (\$30,800) who allegedly has power to appoint a receiver if repayments aren't kept up. Another creditor is U.S. impresario Sol Hurok, managing the troupe's current U.S. tour. Troupe is winding up a 412-month American visit (its first to the U.S.) end of February. Overseas tour, it's reported hasn't been a great financial success, as expected, although it started off very well at the b.o. Creditors appointed a committee

It started off very well at the b.o.
Creditors appointed a committee
of six to consider the troupe's future, and wiii meet with general
director Julian Braunsweg and artistic director Anton Dolin early in
March, on their return from the
States. Dolin founded the troupe
in 1950.

Troupe commissioned some new works in anticipation of the U.S. tour, which dented their bankroil. "Esmeralda" cost £15,000 (\$42,-000); "Napoli." a one-acter, cost £6,000 (\$16,800).

Beston Pons Sets Troy Mark With \$11,500 B.O. Despite Sleeny Driver

Troy, Feb. 8.

The Boston Pops Tour Orchestra, in its third annual appearance
Friday (4) at the RPI Field House, attracted a record audience of 5,400, at \$1.50 to \$3.50, for a \$11,-5.400, at \$1.30 to \$5.30, to \$4.71, \$5.00 gross. H. L. Garren, managing director of the college arena, told Variety it was the highest figure for a musical attraction here, being surpossed only by the \$18,000 gate racked by Martin & Lewis (at \$4.40 top). It outgrossed the Boston Symphony here.

the Boston Symphony here.

Concert was presented under difficult conditions. The trailer-truck carrying the musicians' clothes and instruments did not arrive at the arena until 9:13 p.m. The driver was sieeping at Hendrick Hudson Hotei, while state and arena police combed the highways for the vehicle, believing it had had an accident. Concert didn't start until 9:45.

Kalmanoff 'Cribble' In Philadelphia Bow

Philadelphia, Feb. 8.
"A Quiet Game of Cribble,"
one-act opera by Martin Kalmanoff, was premiered at the Mask &
Wig Club, Philadelhia, last Thurs-Wig Club, Philadelhia, last Thursday (3), by the Co-Opera Co. In less time than it takes for the usual first act (30 minutes), Kaimanoff's "Cribble" brightly explores the dieting craze, psychiatry and grand opera—all side journeys on the main theme of a currently popular word game. Aljourneys on the main theme of a currently popular word game. Although the targets are not uncommon, the treatment is musically integrated with the subject matter, charmingly graphic and the urge to say "Menotti" is dispelled after the first few bars.

Produced under the auspices of the Co-Opera Co., local experi-mental group, "Cribbie," with its pair of singers, and few props (game, table and telephone), is a natural for low budget, in-the-round treatment.

An extra dividend was the composer, who did the staging, also providing topdrawer plane accompaniment. Lioyd Oostenbrug and Marilyn Hunter as the gamehappy couple dualed on the litting "What a "Wonderful Game is Cribble" effectively. The low cost production, coupled with the composer's ability to get humor, rage and tenderness within the slight framework, makes "Cribble" also a safe bet for tv. Gagh.

Husband-Wife Team
Jean Madelra, Metropolitan
Opera star, will sing the title role
in a concert version of "Carmen"
under baton of her husband,
Francis Madeira, conductor of the
Rhode Island Philharmonic Orchestra, in a special Philadelphia
Orchestra Pension Fund concert
next Monday (14) in Philadelphia.

Duke-Symphony May Merge for Date; Sauter-Finegan's Philharmonic Bow

The longhair-shorthair merging continues apace. The Symphony of the Air (ex-NBC Symphony) is negotiating with the Duke Ellington orch for a combined concert in Carnegie Hail, N. Y., March 16. The Duke's crew would do the first half of the program, and merge with the symph in the second half in a series of Ellington symphonic compositions.

Meantime, Symphony of the Air has set four concerts of modern music by Pulitzer prirewinners, teeing off the first Sunday (13) at Carnegie Hall with Howard Hanson batoning Other dates are Feb. March 6 and 13.

Massire Diministrative Militage 1.

March 6 and 13.

Maestro Pimitri Mitropoulos is bringing jazz to the N. Y. Philharmonic. He's skedded Rolf Liebermann's Concerto for Jazz Band & Symphony Orchestra for its N. Y. preem with his symph, at Carnegie Hall, March 31-April 1, with the Sauter-Finegan band sitting in with the orch as the jazz soloists.

The 20-minute work, written by the Swiss composer 10 years ago, had its U.S. bow early last Novemhad its U.S. bow early last Novem-ber by the Chicago Symphony, un-der Fritz Reiner. The Sauter-Fine-gan crew sat in then, too. The N. Y. date marks the S-F's Philharmonic as well as N. Y. longhair bow.

RCA Victor is issuing the Rein er-Sauter-Fin.gan

'Bleecker' for London; Maybe European Tour

London, Feb. 8.

London, Feb. 8.

Plans for a London edition of
"The Saint of Bleecker Street" in
the fall are currently being negotiated by Chandler Cowles, producer of the Gian-Carlo Menotti
opera on Broadway. He arrived
from New York last week and intends to stay long enough to close
a deal and agree to a suitable
theatre.

Alternative ideas on bringing the Alternative ideas on bringing the original production to London are being considered. One is to organize an international tour on the pattern established by "Porgy and Bess" and play European capitals for limited engagements. The other is to play London exclusively on an indifinite run basis.

If a lour is chosen, Cowles hopes he will be allowed to import the entire Broadway cast, but if he falls back on the alternative he will probably limit his request to bring over the eight principals.

One of the producer's major problems is finding an available theatre large enough to accommodate a chorus of. 40, with a pit capable of holding the 57-man orchestra. Major theatres of the caifbre of Drury Lane and the Coliseum, already housing big hits, have a queue of productions waiting.

It is expected that the London production of "Bleecker Street" will be presented in association with Chappell & Co., the British music publishing firm associated with Lawrence Olivier in the local edition of "The Consul."

Kreisler's Library Gift

Washington, Feb. 8.

Manuscripts of more than 50 of Fritz Kreisler's compositions, plus a collection of his medals and cita-tions, have been donated to the Li-brary of Congress by the violinist.

Included are several composi-tons which Kreisler first intro-duced as works of early composers. Numbers, however, were actually written by Kreisler.

Escudero 11½, Mont'l

Montreal, Feb. 8.
Escudero & Co.,, at Her Majesty's last week, drew nearly \$11,500, with house scaled at \$3.38 top.

It was the North American bow for the Spanish troupe, prior to its N. Y. debut this week.

Ballet Russe SRO, Seattle

Seattle, Feb. 8.
Hendled by Hugh Becket Attractions, the Ballet Russe de Monte Carlo, in two nights at the 1,400-seater Palomar, grossed a neal \$8,500, which was capacity. House was scaled from \$4

20 Ex-Terpers For **Ballet Theatre Run**

Twenty former members of Ballet Theatre are rejoining the troupe
for the three-week gala at the N. Y.
Met Opera House, starting April
12, marking BT's 15th anniversary
season. Included are such top
names as Alicia Markova, Anton
Dolin, Nana Gollner, Hugh Laing,
Mary Ellen Moylan and Tatiana
Riabouchinska. Also, six members
from the original 1940 season are
included: Viola Essen, Annabelle
Lyon, Maria Karnilova, Edward
Caton, David Nillo and Donald
Saddler. Saddler

Cattin, Davit Millo and Dolland.

Saddler.

Rounding out the 20 will be Muriel Bentley, Paula Lloyd. Sono Osato, Jenny Workman, Roy Fitzell, Yurek Lazowsky, James Mitchell and Nicholas Orloff. In addition, four famed choreographers will refurn to stage works of theirs, and to dance in them—Anthony Tudor, Agnes De Mille, David Lichine and Leonide Massine. All these names will augment the regular troupe, headed by Alicia Alonso, Nora Kaye, Igor Youske Alonso, Nora Kaye, Igor Youske Victa and John Kriza.

Daniel Saidenberg has been pacted as guest conductor, to share

Daniei Saidenberg has been pacted as guest conductor, to share duties with Joseph Levine. The gala spring season, ending May 1, brings Sol Hurok back as manager of Ballet Theatre.

Ft. Wayne Summer Setup: 5 Musicals, New Name

5 Musicals, New Name

Ft. Wayne, Feb. 8.

Five musical shows will be offered in the Franke Park Outdoor Theatre at Ft. Wayne this summer, but the sponsoring organization, now in its fifth year, has decided to change its name. Formerly known as the Ft. Wayne Light Opera Festival, Inc., the group will henceforth be identified as the Festival Music Theatre, Inc. It was felt the old name was both too long and misleading, as many persons thought the musical offerings were something akin to grand opera.

When the Festival group was organized in 1950, It offered light operas like "Merry Widow," "Red Mill" and "Naughty Marietta." But as the seasons passed, patrons preferred musical comedy shows like "Klss Me Kate," "Carousel," and "Brigadoon." The new name is expected to cover any type of of-

ferred musical comedy shows like "Klss Me Kate," "Carousel," and "Brigadoon." The new name is expected to cover any type of offering, from concerts and ballets to musical shows—and light opera. Lou Culp, formerly business manager, has been promoted to general manager, and will combine additional duties with those formerly assigned to the business manager. In his new post, he will be the top executive of the organization, responsible only to the board of directors.

Longhair Disk Reviews

Verdi: Te Deum & Boito: Mefistofele Prolog (RCA Victor). Souvenir of one of the final concerts of the NBC Symphony under Arturo Toscanini, March 14. 54, this is also a stirring recording. Two powerful, moving pieces of music literature are performed by the old maestro with only the assurance, uncamp skill and inspiration he's capable of. Orch and choruses are topflight, especially the boys choir in the Boito, Nicola Moscona sings the "Mefistofele" sonorously, with stature, and the surging dramatic work packs a terrific wallop.

Dvorak: Legends (Columbia). Charming, unfamiliar Bohemian meiodies, akin to the Slavonic Dances but lighter, not as heavily orchestrated, and here played with verve by the Little Orchestra Sciety under Thomas Scherman.

Beethoven: Overtures (Westminster). Half of these half-dozen.

Bethoven: Overtures (Westmin-ster). Half of these half-dozen works are unfamiliar, hence less hackneyed and more inviting, es-pecially when as well played as the Vienna State Opera Orch does here under Hermann Scherchen.

here under Hermann Scherchen.
Saint-Saens: Concerto No. 2, G
Minor & No. 5 in F (Vox). Two
melodic, enjoyable works, especially the No. 5, with its noble slow
movement. It's a more serious
work than the more popular, stylish G Minor. Pianist Orazio Frugoni plays them with style and
deft musiclanship, aided by the
Pro Musica under Hans Swarowsky.

have the series of the series

James Mason

Continued from page 2

clared, "but also an insufficiently employed wealth of excellent writ-ing talent."

Ing talent."

Actor asserted he Isn't impressed by persons who advocate national or international searches for new talent, which, he pointed out, "will continue to emerge by tiself." Such undertakings, in his

out, "will continue to energe by itself." Such undertakings, in his opinion, are "more seriously concerned with achieving press coverage than in discovering and developing show business neophytes."

"Before I could accept any claims that there is a need for a door-to-door search for new talcnt, I first want to know in whose interests such a search would be conducted. Would it be for the undiscovered talent, the public or for the agrandizement of the employers? This first must be truthfully explained and answered."

"Mason, between thesping and hosting the "Lux Video Theatre," is prepping an indie filming of the Cecil Woodham-Smith novel, "The Reason Why," by his Portland Productions.

AMERICA'S FAVORITE TOURING ORCHESTRA ARTHUR FIEDLER AND THE BOSTON POPS

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Baldwin Pignas

RCA Victor Recordings

Inside Stuff—Concerts

The Metropolitan Opera, especially the business side, is in an upbeat mood these days, as result of last week's debut of the Italian soprano, Renata Tebaldi. Despite some qualifying reviews on her "Otello" performance, management reports a tremendous demand for ducats to her other appearances, unlike any in years. "The want-to-hear on Tebaldi is terrific," one exec exclaimed. Explanation probably lies in the La Scala prima donna's large recording public and attendant word-of-mouth; her personality and imposing figure, and the fact that N.Y.'s large Italian opera-loving segment hasn't seen a top Italian soprano bow at the Met since Licia Albanese's debut in 1940. Mme. Tebaldi, signed for nine dates this season, will sing 13 times next season. She'll also appear with the San Francisco Opera.

Meantime, it's also been learned that the Met will open next season with "Tales of Hoffmann," on Nov. 14, abandoning the potpourri of opera excerpts of this season intended mainly for tv audiences. Opening again will probably be on closed-circuit tv.

Poor little diamond girl. Ross Parmenter, reviewing the Met Opera's "Tosca" in the N.Y. Times Monday (7), writes: "The Tosca was Della Rigal, who sang the part for the first time this season. Since sie was not impressive vocally, the chief distinction of her performance was her jewelry in the second act. Not only was she aglitter with bracelets, earrings and a big necklace, but she was wearing Empress Josephine's diamond tiara, borrowed for the evening from Van Cleef & Arpels. It is difficult to see what Miss Rigal thought such lavish jewelry would add to her characterization. Actually, the gems worked against conviction, especially in the 'Vissi d'arte.' That is an aria in which she implores heaven's protection because she has always been such a good little girl. With all those diamonds it was hard to believe."

N.Y. Times radio-tv editor Jack Gould in his Sunday column: "The most vivid laboratory example of a program that meets the ultimate qualitative test for tv is probably the NBC Opera Theatre. This company's aim has not been merely to do 'opera on television.' Instead, with excitement, imagination and a magnificent refusal to compromise its artistic integrity, it has widened the horizons for all of opera and made a cultural contribution that transcends mere media. Is it too rash to hint that the NBC Opera, in terms of its national influence, now is the equal and conceivably even the peer of the Metropolitan? A startling thought, perhaps, but an intriguing one none the less."

Greenlight To Govt. Probe

CAMI, on the other hand, has been denying the alleged charge in frequent representations to the Justice Dept. Exclusivity of one Justice Dept. Exclusivity of one group in a city, they've said, is a definite matter of policy. The organized audience movement depends on voluntary workers in every town, getting together to raise the funds needed to bring a concert series in annually. It concert series in annually. It would be utterly impossible to have two public committees in one town, working against each other, it's claimed.

In the trade, the Government's In the trade, the Government's impending case is regarded as weak, although it may damage CAMI in the field, just as the French fracas of a few months ago hurt. (Ward French, ousted as Community prez, started his own organized aude movement, which folded after a month. But CAMI let the Community towns included the community towns included the community towns included. lost five Community towns, includ-ing its biggest, Lexington, Ky., all going over to Civic).

going over to Civic).

Government's main evidence against CAMI is believed to be a file of correspondence between French and an ex-CAMI veepee, Arthur Wisner, which Wisner reportedly turned over after being fired from a Community post by French. Wisner has since died, the Government reportedly thus losing its strongest witness.

There's a Difference

The Government's cases against the Shuberts and the concert bureaus are believed to have sharp differences. The Shuberts own theatres, and are the sole owners in many cities, opening themselves to many cities, opening themselves to many cities, opening themselves to many cities, opening thenselves to monopoly charges. The bureaus own nothing, no halis, no leases, and have no monopoly on local auditoriums, competing for halls in the general market with everythe body.

Until last week's High Court de-cision, the bureaus felt they weren't cision, the bureaus felt they weren't subject to antitrust laws, since they dealt in personal performers, not property, and were agents, not principals. They feel that this is a unique antitrust case, because neither bureau has any property, just goodwill and knowhow. They point out that the situation is unique in that the organized aude movement doesn't operate in any big city (Chicago, New York, Atlanta, Boston, Philadelphia, etc.) but in small towns. In other words, it's the first case of an alleged monopoly which omits the cream of the market, the best territory.

But CAMI execs are wrought up over the impending case, because

reliably reported, revolves mainly around the alleged charge that CAMI and NCAC, through their subsids, conspired to divide up the concert territory between them. The fact that there is no Community setup in a Civic town, or vice versa, seems to buttress the claim of an agreement.

CAMI of the other hand have place that they've brought oncerts to remote places at cheap prices, and are proud of it. But more especially, they feel that if a decision goes against them, it'll be the small artists who'll take it on the chin. The big name artists are completely independent of Community or Civic, rarely if ever of the fact that they've brought concerts to remote places at cheap prices, and are proud of it. But more especially, they feel that if a decision goes against them, it'll be the small artists who'll take it on the chin. The big name artists are completely independent of Community or Civic, rarely if ever playing them.

Community or civic, rarely it ever playing them.

To dissuade the Government from suing, CAMI filed a 44-page brief with them in June, 1954, to show that Community wasn't a monopoly. A suft would hurt the organized aude movement and smail artists, CAMI claimed. Divestiture would kill the organized aude setup, they added, because this setup requires a pool of artists to service the towns, and divestiture would eliminate the pool.

Analyzing the entire concert biz for the '52-'53 season, CAMI showed that it had only 29%, or 173 artists of the 800 in the field. Its artists got only 20% of the orch dates, 17% of the opera opportunities, and 25% of the school opportunities, that season. In the overall trade picture, CAMI did \$5-

portunities, and 25% of the school opportunities, that season. In the overall trade picture, CAMI did \$5-350,000 big that year, while NCAC and Sol Hurok (who have a working arrangement together) did \$7,000,000. This wasn't all the concert biz, the 17 other indie management getting their share. Furthermore, orchestra tours, the Met Opera tour, and popular attractions (like Liberace, Paul Gregory, etc.) invading the concert territory, also took big money out of the strictly concert field.

Valentine Stunt

Continued from page 1 =

started on happy marriage. Apply Sutton Theatre (United Artists), 205 E. 57 St., Manhattan, at 12 noon, Mon., Feb. 7."

The Times initially took the copy tagged for the Help Wanted columns, then picked up the scent of a bally stunt and turned thumbs down. The Herald Tribune, in a similar display of decorum, also ruled that the ad did not qualify as an employment item.

The turndown did not stop publicity topper Mort Nathanson, who succeeded in getting the Times to run the ad as a Public Notice. The Trib also reconsidered and followed style. The News, Mirror, Post, and Journal-American, apparently taking theatre marriages in stride, accepted the calling-all-Romeos-and-Juliets copy as tendered.

An unexpected payoff came Mon-

dered.

An unexpected payoff came Monday (7) when 31, not 30, altarbound applicants turned up at the Sutton. The odd man, ruled out by manager Tom McMahon, was a Brooklyn furniture salesman who thought the house might provide a blind wedding date.

Literati

Chicago Papers Up a Jit
Chicago Tribune and Chicago
American have joined the parade
of newspapers hiking their Sunday
edition prices with a boost to 20c.
Trib increase went into effect Feb.
6 and the American ups its price
next Sunday (13). Both were pretiously priced at 15c. Usual explanation: increased production
costs. Sun-Times Sunday edition is
still tagged 10c., but is expected to
increase to 15c within a few weeks.
Saturday edition of the Ameri-

increase to 15c within a rew weeks.
Saturday edition of the American, meanwhile, was cut back from 10c to 5c, with the comics and features formerly in that paper being tossed into the Sunday issue. Chi Daily News Saturday edition remains at 10c.

Hannen Swaffer has commissioned McQueen Pope, theatre historian, to write his biography under the tentative title of "The Swaffer Legend."

several attempts to write his own life story, but had penned "more than 100,000 words and had only reached the age of seven." reached the age of seven.

Cue's 20th Anni Series
Cue mag's 20th anni wiil spark
four issues as an umbrella under
which coverage of the N.Y. entertainment scene will be accented via
addition of 16 to 20 pages. First
special (March 26) will be on tvradio (Philip Minoff and Frances
Guidos); second (April 23) on legit
(John Keating, who's also overali
editor); third (May 28) on films
(Jesse Zunser, exec ed doubier);
and fourth (June 11) on niteries,
sports and general departments
within Cue's ken (Emory Lewis is
feature ed).

feature ed).

About a fourth of the mag's staff of 45 has been with it since the

Flora Schreiber's Workshop

"Radio and Film Writing" workshop, which the New School for Social Research launches Feb. 11 as part of its spring term, has scheduled a dozen notables in those fields as guest lecturers. Among those announced are George Kondolf, producer of the U.S. Steel Hour; Mrs. Robert Flaherty, film producer, and comedian Robert Q. Lewis. Sessions are set for Friday evenings.

With Flora Rheta Schreiber as director, the course will be confined to the pianning and writing of marketable scripts. Students, according to the institution, will have the opportunity of studying scripts to be produced professionally, to discuss scripts with producers and to foliow a script's course until it ultimately becomes a broadcast or a film.

Theatrical Journal 'Hero'

Theatrical Journal 'Hero'

Theatrical Journal 'Hero'
David Alexander has written another corking mystery yarn with a Broadway background—"Paint the Town Biack" (Handom House; \$2.75). As in "Terror on Broadway." the author's hero is Bart Hardin, editor of an imaginary sports and theatrical journal. The Broadway Times. The new tome is a tale of smart money, fast horses, and sharp characters who inhabit the shadier perimeter of Times Square.

Alexander writes at a slick clip drawing his characters realistically, and keeping his hero in pienty of trouble right up to the fade-out.

Robert Downing.

Ballet Biogs
"Dancers of the Ballet" (Knopf;
\$3.75), issued for the Borzoi Books
young people series, will interest
grownup bailetomanes (especially

young people series, will interest grownup balletomanes (especially those of recent vintage) as well.

Written by Margaret F. Atkinson and May Hillman, the book contain about 40 brief biogs of current top dancers, Danilova, Fonteyn, Eglevsky, Alonso, Youskevitch, Adams, Caron. Babilee and others, Biogs are lively, fresh and inviting, and the handsome accompanying photos are added appeal.

theatre as he watched a performance, Bishop's book has value as stage lore. While severai myths and inaccuracles -concerning John Wilkes Booth and his crime are corrected in this book, the iegend of Laura Keene persists. Bruce Catton, Stefan Lorant and Harry E. Pratt of the Illinois State Historical Library checked the manuscript, yet nowhere is doubt expressed concerning the possibility of Miss Keene (leading lady at Ford's Theatre) reaching Lincoin's box after the President was shot. Her romantic story, substantiated by a blood-stained costume, later widely exhibited, contends that Miss Keene held the dying President's head in her lap as he lay on the floor of the State box. Despite a doctor's report to credit the yarn, there is sufficient evidence in George S. Bryan's "The Great American Myth" (and elsewhere), to refute the tale.

Bishop's book provides compelling documentation of the last act

Bishop's book provides compelling documentation of the last act in this republic's greatest melodrama.

Robert Downing.

Hastings' Teleplay Awards
Hastings House award for the
best one-hour tv play of 1954 has
been given to the Dale WassermanJack Baich "Elisha and the Long
Knives," produced on NBC's "Kraft
TV Theatre" last February.
"Elisha" and winners in the

"Elisha" and winners in tother categories will be printed "Top TV Shows of the Year," Hastings listing for April. "Elisha"

Hastings listing for April.

Brit. Radio Times Expands
Official weekly of the British
Broadcasting Corp., The Radio
Times (which has a top circulation
of over 8,500,000 copies weekly) is
to have a second center of productiom and distribution. Located
near Glasgow, it will serve Scotland and the North of England,
and is expected to begin operations about the middle of 1956.
The London firm of Wateriow &
Sons Ltd., printers of the journal,
will establish a branch at the new
Scot town of East Kilbride. Editions for Northern Ireland will
also be produced there.

To provide the necessary capitai, the Loridon firm will borrow
up to \$3,000,000. Building of the
new printing works will begin aimost immediately. Decision to
print in Scotland as well as in
England follows the increased circulation of the journal.

CHATTER
Leonard Feather's "The Three Liyes of Louis Armstrong" in the March Esquire.
Melvin S. Wax is resigning as assistant publisher and managing editor of the Claremont (N. H.).
Daily Eagle, effective March 1.
Jim Bishop penning the life story of Jackie Gleason. Scribe's 17-year-old daughter, Virginia Lee, writing a tome on Father Duffy for juves.

writing a tone of the for juves.

John G. Powers has been elected president of Prentice-Hali Inc., Richard P. Ettinger, chairman of the board of directors, announced last week. Ettinger previously held both posts.

both posts.
Toronto Star reunion in the
Royai York Hotel, Toronto, is
moved up two weeks to April 16.
Star aiumni include, besides those
mentioned last week, Art. Arthur
the Hollywood screenwriter, who started there as an office boy. So did his friend Ralph Foster, now co-owner (with ex-Starman Art Wells) of Communications of Can-Weils) of Communications of Can-ada Ltd, Toronto pr. firm. Another is Frank Rasky, now editor of Liberty, the Canadian monthly. Also Bob McStay and Paul Gard-ner, (respectively Toronto and Ottawa reps of Variety.

'Red Carpet Plan'

Continued from page 27 =

skevitch, Adams, Caron, Babilee and others, Biogs are lively, fresh and inviting, and the handsome accompanying photos are added appeal.

Evaluation

Laura Keene Notwithstanding

Jim Bishop, author of "The Mark Hellinger Story," proves his reporting ability in "The Day Lincoln Was Shot" (Harper; \$3.75) and properly describes the book in his preface as "pretty much a journalistic job." Material is arranged in a straightforward recap of the day April 14, 1865, commencing at 7 am., with Lincoln emerging from his White House bedroom; and closing shortly after 7:22 a.m., April 15, when silver dollars were placed upon the eyelids of the marty of the dependence of the Pian sets up eight McK&R serv-

its iocal sales toppers and where convenient, by sales personnel of the manufacturers involved. The wholesaler will distrib each co-op sponsor's window strips, counter and window cards. The femme phoners will ask dealers to display and push the advertised products.

McKesson's monthly publication, Profitunities, will carry a four page insert on the plan and products.

If ever Hoilywood should reach the end of its rope, Heavens for there's a future for most of its specialists in a decidedly essent industry. The way they can clean up scripts should assure productive that developed the control of the manufacturers involved. The way they can clean up scripts should assure productive that developed the manufacturers involved. The way they can clean up scripts should assure productive that developed the manufacturers involved. The way they can clean up scripts should assure productive that developed the manufacturers involved. The way they can clean up scripts should assure products.

VARIETY

'TV Playhouse'

Continued from page 26 =

Electric has made deep inroads into "TV Playhouse" with its 9 o'clock live and film half-hour dramas on CBS-TV that have bannered legit, film and offbeat names (such as Jack Benny, Johnnie Ray). Thus, TA feels competiled to recruit new writing blood in place of cur-rent and possible future defections from its ranks, and has called upon Arthur Cantor, its overall press rep, to devote special attention to the Phiico phase.

Of the other hour shows ones in deepest trouble are Chrys-ler's "Climax" and Westinghouse's "Best of Broadway" on CBS. So much so that a change of horses came in midstream, with producer Bretaigne Windust ushered out of the Chrysler three-for-four ("Show-er of Stars" has the Thursday at 8:30 er of Stars" has the Thursday at 8:30 spot every four weeks for the same sponsor) by the network to work on "The Townspeople" for a preem in the fall. ("Townspeople" is to be adorned with star trimmings un-In the Tail. Townspeciple is to der a permanent stock company-involved in smalitown doings.) Similarly, Martin Manulis loses the reins on the every-fourth-Wednesday "Best of Broadway" but takes over "Climax." Felix Jackson, serving Westinghouse on "Studio One," moves into the sponsor's Wednesday hour, with only three shows to go, March 2, April 6 and May 4. (The February entry under Manulis was "The Show Off," starring Jackie Gleason, which got a drubbing from the critics.) The March show will find Jackson virtually back on his former Hollywood ground (though show originates in N. Y.) since it groups Claudette Coibert, Franchot Tone, Reginald Gardiner and Mary Boland in Gardiner and Mary Boland in nar's "The Guardsman."

MacRae

Continued from page 45 :

slotting MacRae on shorter time periods, indications point to the fact that Coigate's plans aren't yet formulated.

formulated.

One of the deciding factors has been the Procter & Gamble policy of buying in on established haif-hour video shows. They now have alternating sponsorship on "This Is Your Life" and "I Love Lucy." With a voice in established and successful shows which dominate their particular time period, it's figured that P&G has a solid entree to many buyers. This kind of time-buying from its major rival has inmany buyers. This kind of time buying from its major rival has in buying from its major rival has in-fluenced the thinking of Coigate and they may follow suit with ai-ternate sponsorships of other shows and greater exposure. It also in-dicates an attempt to build up a Coigate personality a la Ed Sulli-van for Lincoln-Mercury, Betty Furness for Westinghouse and van for Lincoln-Mercury Furness for Westinghou Johnny for Philip Morris.

Plotkin

Continued from page 28

or what. Nobody knows, and until somebody does-or until somebody is willing to admit he does-it's hard for most DuMonters and tradesters generally to get excited about "great financiai savings" via

Hollywood. If ever Hollywood should reach the end of its rope, Heavens forbid, there's a future for most of its specialists in a decidedly essential industry. The way they can clean up scripts should assure producers, directors and writers that streets need never remain dirty. Banks Winter, who flourished in minstreisy when blackface was what films are today, even wrote the theme-song for Hollywood. It was called, "White Wings, May They Never Grow Weary."

I come to this comforting thought after a thorough research on how beautifully 20th-Fox cleaned up all those crazy Booth peccadilios in "Prince of Players." which Phillip Dunne, long a writer, directed from a script which Moss Hart. a writer even longer, sweetened from a free-wheeling biography by Eleanor Ruggles.

What they must have done before plunging into "Prince of Players"

a free-wheeling biography by Eleanor Ruggles.

What they must have done before piunging into "Prince of Players" was to take some nice refreshing whilfs of "Behind The Scenes with Edwin Booth" by Katherine Goodaie. She was Kitty Molony, a cute little trick from New Orleans, with the innocence of a nun and the admiration of stars, that even teenagers rarely possess today. She was under contract to Lawrence Barrett, a family friend, who released her to Booth for a countrywide Shakespearean tour in the '80s. You would never get from her that Barrett and Booth had feuded for years before they decided to call it all off and merge their talents. Barrett stepping down to manage Booth's muddied affairs and taking second billing when they played together.

Booth could taik Kitty into believing he even resented applause, because audiences were less qualified to pass judgment on his art than critics. Before the end of the tour, however, applause on at least one occasion brought him to tears.

Change Here For Realism

least one occasion brought him to tears.

Change Here For Realism

From Eieanor Ruggles you get a look at the obverse of this classic coin. It had more dirt on it than a Roman token found beside a crumbling aqueduct. Trained herself in Hallie Flannagan's Vassar courses, Miss Ruggles decided that when she was going to write about Edwin Thomas Booth, the black would better show off the white.

The great grandfather of Edwin was a respected Jewish silversmith who escaped persecution by lamming from Portugal to London. The silversmith's son Richard became a substantial lawyer. Then Richard spawned Junius Brutus Booth and from there Casanova, Cellini, Villon and Captain Kidd were reduced by Juno to footnotes in the history of wenching and wiid living.

By the time Juno was 13 most of harrister Booth's provided to

of wenching and wiid living.

By the time Juno was 13 most of barrister Booth's practice was confined to springing his son out of cantoriums. The kid's blood must have boiled from infancy. Altogether he spawned nine illegitimates. He put a neighbor's servant girl in a family way when he was only 13. His father fought hard to beat that rap, but had to pay off. Juno's next one was another servant girl. He had her with chiid when he was 17. He scrammed to sea but was hauled off the ship in the nick of time and again Pop had to pay off.

Juno soon was off again, this time to join some strollers, the so of troupers who toured the countryside keeping one jump ahead the sheriff. They lived principally on vegetables thrown at them. Juno's case it helped, because he was a vegetarian. But this sort nutrition calmed him as much as it did that other vegetarian, trogue eiephant.

Perhaps a better comparison would be the jackrabbit, for he was smaller than Mickey Rooney and bowlegged. But he learned acting fast and thought he was as good as Kemble and Kean before he could shave. Absolutely fearless, he got chumped into acting with Kean and came off second best. But in stage duels, he played for keeps and scared heil out of his rivals with his thrusts. Oddly, his son Edwin got chumped years later into a similar deal in London when he costarred with Henry Irving.

starred with Henry Irving.

Juno Plays The Paycock
On a tour of the Continent, Juno lured away a young Brussels sprout named Adelaide Deiannoy and showed up with her two months iater at his father's London house, still unmarried. His father pushed him into a legal splicing and in some months (who's counting by now?) a child was born. This was the first and about the last legitimate chiid this legitimate actor ever had, and, in all, he sired 11 kids. What he might have accomplished had he been a beefeater would stagger a bureau of vital statistics.

A few years after our seductive sir married, he spotted a well-shaped voluptuous wench selling flowers around Covent Garden. Her name was Mary Ann Hoimes. She was 18. He sweet-talked her-into a trip abroad. He told his wife he was going on tour and would be sending her money. He did too. Soon, surprisingly, she was getting dollars to cash into pounds, for he had got as far as America with his flower giri.

No McCarran Act was on the statute books in those days and key-

giri.

No McCarran Act was on the statute books in those days and keyhole columnists were practically unknown. Juno set up his menage on a farm outside of Baltimore and there in a log cabin without benefit of clergy he begat a whole litter of Booths—Junius Brutus Jr., Edwin and John Wilkes being perhaps the best known of them.

He Times His Two-Timing

He even had the nerve to take trips back to England, hiding his mistress out of town, while he went calling on his wife and legitimate son in London. He did this at least twice. In fact, the secret of his double life never came out till his London-born son, Richard, now a man, came to America and was presented with the facts of life. No charge of bigamy was possible, since old Juno had not married more than once. Subsequently, in a sober moment, rare for this amazing jush, I believe he did divorce his wife and marry Mary Ann and thus legitimatize all the offspring, including the unreconstructed John Wilkes Booth.

Dunne's production of "Prince of Players" doesn't hint at this grand oid goat's past and even where it has him baiting an audience and ordering them to shut up and in 10 minutes he'il give them the greatest "King Lear" they ever saw, the dialog has to be expurgated because what he actually did say was blasphemous.

Ted, as his father cailed Edwin, wasn't nearly the madman his father was. He drank only in spurts, but chain-smoked cigars and pipes. He was mild-mannered and underplayed Shakespeare in the modern manner, sticking strictly to the original scripts, the first to do this in generations. He grew tremendously in stature as an actor after his father died.

"Jail All Actors!" Was The Cry
The picture has Edwin in New York when he get the secret in the modern manner and the picture has Edwin in New York when he get the picture has Edwin in New York when he get the picture has Edwin in New York when he get the picture has the picture has Edwin in New York when he get the picture has the picture has get the picture has get the picture has get the pictur

"Jail All Actors!" Was The Cry

The picture has Edwin in New York when he got the news his brother had assassinated Abraham Lincoin. Actually he was playing in Boston. All the family was jailed except Edwin, and it was thought that because he had previously saved the life of Lincoin's son Robert at a railway station, he was spared this disgrace.

Threats that he would be shot if he performed after the President's death would have involved mass murder because of the way Booth played Hamlet. Irving came out alone with fanfares, but in Booth's production the curtain rose with him in the center of a large group of players.

of players.

He laid off for a year after his brother shot the President. He got an ovation when he returned to the stage. There was not much guilt-by-association in those days, though every time someone took a pot shot at a Prez, his brother's foul deed came up for a rewrite. Naturally. He made a record of playing-100 consecutive performances of Hamlet. Richard Burton, who plays him in "Prince of Players," topped this with 136 at Old Vic, but these were not consecutive evenings.

Broadway

Mal Braveman's office handling publicity for Mata & Hari. Hyman Heller, Lindy's general manager, recuperating from surgery for bursitis.

Mort Nusbaums (of WBBF, Rochester) to celebrate first wedding anni where they got hitched, to wit, Mlami.

Richard Conte, who's co-starred in Allied Artists' "The Blg Com-bo," in from the Coast Mon. (17) to help ping the film.

to help piug the film.

Mitch Miller, Columbia Records
a&r chief, returned to his New
York desk this week after a series
of recording sessions on the Coast.
Harlan Jackson, painter-husband
of legit pressagent Dorothy Ross,
will exhibit his paintings at the
Panoras Galiery Feb. 14-26, preceded by a reception Sunday afternoon (13).

Helen Craig and John Beal age.

Helen Craig and John Beal, act-ing pair who've been married about 20 years, finally did a joint broad-cast, on the CBS-TV series, "Lamp Unto My Feet" via the Henry C. Brown office.

Brown office.

Theodor Adolphus, who has choreographed 187 shows, hired by Harry Delmar to stage production numbers for new Stardust Hotei in Las Vegas. Opens May 1 with 22 dancers, 12 show girls, 10 singers. Richard F. Walsh, prexy of the International Aliiance of Theatrical Stage Employees, will be honored at the second annual Heart Award Dinner of the Variety Club of N. Y. at the Waldorf-Astoria May 2.

Tom Gerst, Celebrity Service's

Tom Gerst, Celebrity Service's Tom Gerst, Ceiebrity Service's N.Y. office manager, named West Coast director, effective March I. Gerst's assistant, Patricia Vernon, accompanies him to the Coast. Lynn Bowers, current Coast manger, resigned to develop scripts on a new tv series. She may take over Celebrity Service's Paris operation in May. In the meanwhile, Miss Bowers centinues on Louella Parsons' staff.

Miami Beach

By Larry Solloway
Ed Sullivan, per usuai, will helm
Mt. Sinai Hospital Jubilee March
3.

Llli Christine heads up new re-vue at Jack Goldman's Clover Club.

Jerry Lester in for one frame at Driftwood Room in Nautilus Hotel tonight (Wed.).

Jimmy Durante and his group are Royai York hotel guests while playing their Copa City Date.

Balmoral may drop shows in the Embassy Room. Celeste Holm closed there Saturday (5); no replacement set.

David Selznick and Jennifer Jones checked into the Fontaine-bleau as did the Lawrence ("Meet The Press") Spivaks.

The Arthur Godfreys due at the Kenilworth for 10-day stay beginning Feb. 10. He won't telecast during the period, concentrating on rest.

El Paso

By Art Hilton
Pianist Claudio Arrau drew capacity crowds at Liberty Hall.
Fred Waring band due at Liberty Hail for two-night stand Feb.
19-20.

erty Hall for two-night stand Feb.
William Clauson, Victor RCA
recording artist, at the La Fiesta,
show spot in Juarez.
Rod Cameron toured the border
city for a few days before going on
location on a pic being filmed in
the interior of Mexico.
Latin American violinist Luaro
Uranga did so well at the Tivoli
Show Bar in Juarez that he has
been held another week.
Horace Heidt talent search
group arrived in El Paso to audition El Pasosans for their show at
the Coliscum. Talent from local
military bases was screened as
well as local El Paso talent.

Istanbul

By Ozan Sungur
Keita Fodeba's African Ballet
due here this month.
Spanish dancer Manoly at the
Kordonbleu nitery for a month's
date.
Bistoner

celebrated the show's 100th per-formance recently with a cocktail party given by the comedy's Turk-ish adapter, Leyla Erduran.

ish adapter, Leyla Erduran.
Legit comedian-producer Muammer Karaca back from Anatolia getting ready for an early March opening of his new theatre seating 800. House is cailed The Karaca.

American films playing in here recently include "Betrayed" (M-G), "Horizons West", (U), "Rhapsody" (M-G), "Little Boy Lost" (Par), "Les Miserables" (20th) and "Lure of Wilderness" (20th).

Paris

By Gene Moskowitz (28 Rue Huchette, Odeon 49-44) Singer Roberta becomes a stage actress in Marie De Rasky's "Le Frise" (Curley).

Colette Marchand and Milord Miskovitch back after a six-month terp tour of Japan and the U.S. Albert Tavel and Felix Marouani, Gallic agents repping William Morris, celebrate their 25th anni this week.

Raoul Ploquin replacing Roger Richebe as head of the Syndicate of Film Producers and Exporters. of Film Producers and Ploquin is a producer.

Ploquin is a producer.

Greta Garbo on a firstrun Paris screen in the Cinema D'Essai revival of "Queen Christina" (M-G) with John Gilbert and Lewis Stone. Victor Vicas to Switzerland for discretion chore on the Richard Schweftzer story, "Voyage South", under the Ladislas Wechsler banner.

Scine flooding interfered with shooting of only one film here, when the electricity was cut off at a Neuilly studio because of sewer a Neum backups.

Harold Hecht, Jim Hill and Carol Reed here to set facilities for forthcoming Hecht-Lancaster production, "Trapeze" (UA), to be made entirely in France starting next August.

August.

George Bernard Shaw gets his hird posthumous legiter when the Comedie-Francaise does his "Mrs. Warren's Profession" next month. First two, "Pygmalion" and "Arms And The Man," are both hits.

Jean Renoir finishing his pic, "French Cancan," and into staging chores for his first play, "Orvet," which he wrote for Leslie Caron. Legiter opens next month at the Renaissance Theatre with Paul Meurisse and Raymond Bussieres opposite Miss Caron.

Pittsburgh

By Hal V. Cohen
Eartha Kitt in "Mrs. Patterson"
booked into the Nixon for week of
March 7.

Jackie Heller sails next week for Nassau to work the British Colo-nial Hotel.

nial Hotel.

Leon Uris, author of "Battle Cry," around for a couple of days piugging the picture.

Zac Freedman in town beating the drums for the Diana Barrymore "Pajama Tops."

Joe E. Brown around for few days visiting his son, who's in the Pirates' baseball organization.

George Claire, who was a hoofer before he turned booker, rehears-ing line of girls for the Copa.

Barbara Louis heads for Broad-way to try her luck when "The Women" closes at the Playhouse,

Malenkov Scoop = Continued from page 1 =

when he called again at that time,

when he called again at that time, was told that "communications had broken down due to atmospherles."
At 9:15, the call went through, and Mass handed the phone over to newscaster John MacVane, who then did a 20-minute interview with Hearst and Frank Conniff, Hearst's editorial adviser. Phone service to Moscow regularly runs only three hours in the morning, from 8.45, and nobody eise appears to have gotten through.

Hearst papers gave the interview top play, with the N. Y. Journal-American carrying details of the interview (with full credit to ABC) on Page 1.

According the minery for a month's date.

Riviera Express, imported revue at the And, with Italian Valli D'Oro in the icad.

Max Meinecke's production of "Colombe" going into its fourth month at the Dram (Feb. 5).

"Teahouse of the August Moon" in rehearsal with Haldun Dormen and Mucap Offuoglu in the ieads. Singer Zeki Muren compieted second film, "Tha Last Melody," Muren's first pic, "The Forgotten Song," was highest grosser in Turkish film history.

Cast of "The Seven Year Itch" and network put the tape on the air at 11:45 a.m., while the two had Quincy Howe and the tape (Hamilton Combs was on television locally via WABC-TV at 1:45 p.m., and the web scheduled repeats of the tape for radio and tv for late last night.

ABC also piped the tape to competition WRCA, the NBC flagship in N. Y., for use on the Tex & Jinx McCrary Show, where Mrs. Hearst was being interviewed in N. Y. on Page 1.

Radio network put the tape on the air at 11:45 a.m., while the tw web had Quincy Howe and the tape on for a haif-hour at 4 p.m. George Hamilton Combs was on television locally via WABC-TV at 1:45 p.m., and the web scheduled repeats of the tape for radio and tv for late last night.

London

David Berglas, billed as "Man of Magic," starts his own tele series this week.

Eve Boswell planes to South Africa next month on a 12-week vaude tour.

Eric Glass negotiated a long-termer for Beverly Brooks with the J. Arthur Rank Organization.

J. Arthur Rank Organization.
W. S. (Pete) Tower to Zurich for
a three-day confab convened by
Eugene S. Gregg, Westrex prez.
Bryan Blackburn wrote and devised current revue at the Stork
Room, "Stop, Look and Listen."
Robert S. Woiff, RKO topper in
London, sailed for N.Y. and homeoffice huddles on future British
production.

Robert S. Woiff, RKO topper in London, sailed for N.Y. and homeoffice huddles on future British
production.
Jack Hylton producing a royal
vaude gaia in Blackpool in April,
to be attended by the Queen and
Duke of Edinburgh.
Sydney K. Lewis, Associated
British Cinemas exec, appointed
vice-chairman of London Branch of
Cinematograph Exhibitors Assn.
Sir Henry L. French, directorgeneral of the British Film Producers Assn. Initiating series of
lectures on films and tv at London
University.
Bethe Douglas, who has already
appeared at the Mayfair and Casanova since she arrived here a coupie of months back, opened a twoweek run at the Coiony Monday
(1)

(7).
Wilfred Pickles leading a unit which is to tour British army installations in Germany. Arthur English and Eddie Gray top another group heading for Malta, North Africa and Canal Zone.

Chicago

Marty Janis, Black Orchid flack, opening a New York office.
Jimmy Durante checked here in briefly enroute to Miami Beach.
Lena Horne feted by the Negro Joint Appeal at Trianon ballroum.
Jack Eigen back at the Chez Paree lounge mike after Florida vacation.

Jack Eigen back at the Chez Paree lounge mike after Florida vacation.

Jan Peerce topped Orchestra Hall benefit concert Sunday (6) for the Hyde Park Hebrew Center. Thomas L. Thomas set for a re-peat appearance at U.S. Steel's spring concert April 19 at Gary, Ind

The Chicago Police Censor Board The Chicago Police Censor Board reviewed a total of 107 pictures during January. Of the total, there were no rejects and none were tagged "for adults only." However, eight cuts were made in the films viewed. Some 23 of the films were of foreign origin.

Rome

By Robert F. Hawkins
(Via Archimede 145; 800 211)
Lux Films signed starlet Barbara Shelley to a five-year contract.

Rhonda Fleming mulling several offers for local and other European productions.

Robert Alda and Milly Vitale co-

productions.
Robert Alda and Milly Vitale costar in upcoming Spanish-American production, "Accent Spain."
Maria Meneghini Callas started in first presentation here of Chrubini's "Medea" at Rome Opera House.
Anthony Quinn being sought for role, opposite Giulietta Masina in "I Bidonistı," to foliow up his last-year success in "La Strada," also opposite Miss Masina.
English-language Theatre group to be formed here by John 'C. Mather and John McMichael, with presentations at the Ridotto dell'Elisco. Program to include "Dial M For Murder," "The Little Hut" and "Night Must-Fall."

Omaha

By Glenn Trump

McCook (Neb.) Shrine Circus set
for May 9-11.
Ak-Sar-Ben press agent Bernie
Keily named prexy of Nebraska
Collie Ciub.
Dick Watter and

Collie Ciub.

Dick Waiter returned last week from N. Y. where he signed Arthur Fledler and the Boston Pops Symphony for a March 5 date and the Jose Greco dancers for May 3 appearance at the new City Auditorium.

Zurich

By George Mezoefi
U.S. contraito Lucretia West set
for a concert at Klubhaus.
A. J. Cronin and his wife, currently in Switzerland, may settle
here.
German vet dancer Harald
Kreutzberg opens a dancing schooi
in Berne April 1.
U.S. violinist Eudice Shapiro
gave her first Swiss recital at Konservatorium here.

against inauguration of telecasts in school classes. Idea probably will be dropped again.

will be dropped agam.
Current U.S. first-runs bills here
include: "Rhapsody" (M-G), "Ring
of Fear" (WB), "All Brothers Were
Vaiiant" (M-G), "Black Shield Falworth" (U) and "Susan Slept
Here" (RKO), plus reissue of
"Gone With Wind" (M-G).

"Gone With Wind" (M-G).

Author Paul Gallico, who lives in nearby Principality of Lichenstein in baronial splendor, will return to the U.S. this spring to "brush up on his American idiom" after a long absence. He'll drive across United States sharpening his ear for Americanese and gathering literary grist.

Portland, Ore.

The Tunesmiths topping bill at the Frontier Room. The Clover Ciub shuttered again

The Clover Club shuttered again after being open only two weeks.

The Bailet Russe De Monte Carlo at the Auditorium last week for two nights.

The Four Knights, Tommy & Benny and The Carroll Dancers at Amato's Supper Club.

Rosslni's is the town's newest plush eatery. Bob O'Neil combo in for dancing and show.

Broadway manager Herb Roy-ster won the RKO "Do It Your-seif" campaign for "The Ameri-cano."

Dallas

By Bill Barker Kaye Bailard tops bill at Baker Hotel's Mural Room.

Margo Jones trying out "The Feathered Fauna" at Theatre '55. Dorothy Francy's new icer, The Gershwin Story, at Hotel Adolphus Century Room.

New 1,000-room midtown luxury hotel, started by Statler had another name change—from the Conrad Hilton to Statier-Hilton.

William W. Lewis upped to managing director of Cinerama here, succeeding Paul Swater who goes to Buffaio to helm a new Cinerama Theatre.

Press on Upsurge Continued from page 1

man Lincoln. The tenor of Lincoln's piece is told in an introductory caption. "Just about broke two years ago," it says, "the movies right now are riding one of their biggest booms. Some exhibitors are screaming about shortage of product, but for producers the 'scarce,' blg-screen, 'blg' picture is a bonanza bigger than their dreams."

dreams."

Life Magazine, which not too long ago almost completely wrote off the film industry, is preparing another analysis. Indications are that it'll be upbeat this time. Barron's, the financial weekly. The Wail Street Journal, and Business Week also have commented frequently on the industry's comeback. Daily papers throughout the country have also called it to the attentiom of readers via editorials and special sections.

Actuality it's been a long time

and special sections.

Actually it's been a long time since the industry has been able to get the space it's accumulating currently—and all on the upbeat side. It's far cry from the downbeat articles, the Red issue, and the scandal yarns which hit the industry in a time of crisis—only a few short years ago.

Miller's Return

Continued from page 1 900 feet along the edge of the

900 feet along the edge of the Hudson River.

Miller stated that he would build a replica of the late Riviera with some slight modifications. He pians a nitery to be built atop a gigantic garage, so that the cafe floor would have sufficient elevation to command a view identical with the room which was destroyed. Room when completed would have a name policy.

Miller is currently in town to

By George Mezoefi
U.S. contraito Lucretia West set
for a concert at Klubhaus.
A. J. Cronin and his wife, currently in Switzerland, may settle
here.
German vet dancer Harala
Kreutzberg opens a dancing school
in Berne April 1.
U.S. violinist Eudice Shapiro
gave her first Swiss recital at Konservatorium here.
Stadttheatre Berne presents
Louis Verneuil's "Affairs of State"
for first time there.
Government opposition raised

name policy.
Miller is currently in town to
participate in litigation regarding
the defunct room. Action, taking
piace in the N. J. Federal Court,
sets to ciear up the ownership of
the late Riviera. Litigant is Sam
Marcus, who for a time was a partdidn't say whether the new Riviera
would have a built-in casino such
as the old building had, but which
wasn't used since pre-wer, when
the room was operated by Ben
Mardea.

Hollywood

Frank Sinatra back from his Australian tour. Frankie Laine planed out for

Australian tour.
Frankie Laine planed out for tour of Australia.
Betty Grable laid up with torn ligament in ankle.
William Perlbergs celebrated their 27th wedding anni.
Arthur Lubin returned from London and checked in at UI.
Richard Peel broke his right leg while doing a scene in a tv show.
Dore Schary hospitalized for observation of kidney stone aiment,
Jeanette MacDonaid taped a radio drama for the U. S. Treasury.
Liberace will succeed Gale Storm as honorary mayor of Van Nuys, Cal.

Cal. Abe Saperstein in town to make a deal for the Harlem Globetrot-

ters.
Joseph Tushinsky to Mexico City
for demonstrations of Superscope

Joseph Tushinsky to Mexico City for demonstrations of Superscope there.

Carl Krueger recuperating in his Beverly Hills homs following an operation.

Loretta Young hostessed Maj. Gen. Charles W. Christenberry on Goldwyn lot.

Seymour Stern to resume lectures on "History of the Fiim" at UCLA Feb. 15.

Vic Damone will sing at 16th annual charity dinner-dance of Temple Israel here.

Chiquita & Johnson setting up a chain of dance schools in Paris, Cannes and Rome.

Sam B. Hill ceiebrated his 33d anni as superintendent of the Samuel Goldwyn lot.

Aleon Benett will handle the annual world film festival awards dinner for the Foreign Press Association of Hollywood.

Philadelphia

By Jerry Gaghan
BBS Records, of Philly, and Burundy Records, of Detroit, have

BBS Records, of Philly, and Burgundy Records, of Detroit, have merged.

The Clark Bros., local dance duo, open the Australian tour in Sydney, Feb. 10.

Kenneth Johnson, brother of film player Russell Johnson, joined Hedgerow Theatre.

Jackie Lee. cafe and recording planist, launched four-week Canadian tour in Quebec.
Pep's Musical Bar, closed three weeks for redecoration, has reoppened with Roy Hamilton as topper.

opened with Roy Hamilton as topper.

Walter Gieseking made first appearance in Philly in 20 years at Academy of Music (Feb. 1) under sponsorship of the Philadelphia Forum.

Jules Epstein, who will write film scenario for "The Tender Trap," came to Walnut Theatre to get first look at play.

Madrid

By Ramsay Ames (Castellana-Hilton; 37-22-00) Venezuelan actress Maritza Ca-ballero wili soon play "Antigone"

in Spain.

Mexican singer Ana Maria Gonzalez at the Castellana-Hilton's

Mexican singer Ana Maria Gonzalez at the Castellana-Hilton's Rendezvous.

Two more legit theatres to be converted into cinemas—the Albeniz and the Reina Victoria.

Gonzalez Vergei's Art Theatre opens April 9 in Zaragoza with Alfonso Sastre's "Sangre de Dios" (God's Blood).

Marianela de Montijo's ballct such a favorite with the Castellana Hilton's bosses that instead of reopening at the Rendez-Vous this month for only one month, they want to bring her in March 15 for a longrum.

want to bring her in March 15 for
a longrun.
Every year the Circulo de Escritores Cinematograficos (Spain's association of screen writers) gives
prizes for their "firsts." Awards
for 1954 includes best Spanish picture, "Sierra Maidita" (Cursed
Mountain); best Spanish director,
Cesar F. Ardavin; best Spanish
actor, Jos Suarcz, and best Spanish actress, Sylvia Morgan.

Minneapolis

By Les Rees

Augle's nitery has its first exotic
dancer, Beverly Gay.
Edyth Bush Little Theatre offering "Ring Around Moon."
"Tea and Sympathy," at Lyceum
Feb. 21-26, scaled at \$4.40 top.
Eartha Kitt in "Mrs. Patterson"
set for Lyceum here week of May
23.
Chiefette

Quintetto Allegro into Hotel Radisson Flame Room for third

date.

Burton Holmes Travelogues go into St. Paul Auditorium Feb. 21-March 27.
Pianist Nino Nanni rounded out extended four weeks at Hotel Radisson Flame Room.

National company of "Pajama Game" set for St. Paul Auditorium May 2-3 and Minneapolis Lyceum May 4-14.

OBITUARIES

ALBERT K. ROWSWELL

Albert K. (Rosey) Rowswell, 71, broadcaster, poet and public speaker and known in radio circles as "The Voice of the Pittsburgh Pirates," died in Pittsburgh Peb. 6 after a short illness. This would have been Rowswell's 20th season of calling the games of Pitt's National League entry over WWSW and a regional network.

Although Rowswell achieved his greatest fame as "The Voice of the Pirates," he was actually a pioneer in big-time radio, having been the emcee of the Clicquot Club Eskimo program, with Harry Reser's band, on the network back in the 1920's. In 1936, he gave up most of his outside broadcasting activities to concentrate on his Pirate sportscasts, which was a six-month job, beginning with the training camps and ending after the world series.

In the off season, Rowswell was in demand as an after-dinner ovator and usually averaged more than 200 engagements a year. He also had a number of television programs on WDTV, now KDKA-TV, and had been scheduled for a commercial on that station the night before his death.

Rowswell was very active in Variety Clubs International affairs and ever since the showmen's organization established its Humanitarian Award several years ago, he had served as chairman of that committee. He also authored several better of the server in the control of t

tarian Award several years ago, he had served as chairman of that committee. He also authored several books of poetry and philos-

ophy.

In addition to his wife, Rowswell leaves two sons, Bill and Ken, the latter Southwest district saies manager in Dalias for Motion Pictures for Teievision.

NORMAN L. SPER

NORMAN L. SPER
Norman Leopold Sper, 59, director and producer of football features for tv, died Jan. 26 in Hollywood of a cerebral hemorrhage.
Born in Brooklyn, he got the first interview with the deposed Kaiser

appeared at a benefit Christmas concert at the Meibourne Town Hail for the Assn, for Advance-ment of the Blind.

ment of the Blind.

The Clarence Sisters first appeared at the Sydney Tivoli when Margaret was four and Mary, six After touring Australian theatres of that era they went to the U.S. where they stayed 10 years for bookings on the Orpheum and other top circuits in vaude's heyday other day.

Surviving is Mary Clarence who Mrs. Mary Bywater in private

ALBERT L. SUGARMAN
Albert L. Sugarman, 61, formerly co-owner of a theatre chain in Coiumbus and operator of one of the first art houses in that part of Ohio, died Feb. 3 in Miami. He had been Cincinnati branch manager of the Universal exchange prior to moving to Columbus in 1941.

1941.
Sugarman served as general manager of the old MacDonald chain, was a film salesman and later went into partnership with Leo Hofheimer to found H. & S. Theatres, a nabe chain. He and Hofheimer opened the World, an art house, shortly after World War II. Due to Sugarman's iil health the H. & S. Co. was dissolved with Sugarman retaining the World, which is presently operated by his only son, Charles.

Also survived by father and wife.

FRANK W. EVANS
Frank W. Evans, 86, former theatrical manager, died Feb. 2 in
Scarsdale, N. Y. Retired for the
past 15 years, he managed numerous vaude performers including
Weber & Fields, Henriette Crossman and Frank Keenan.
Wife survives.

MILO BRINN Milo Brinn, 89, strong man and weight-lifter, died Jan. 19 in Twy-

With deep regret, all his friends at CBS Radio mourn the passing of

JOHN O. IVES

February 1st. 1955

when on leave from the A.E.F. after the armistice. Returning to the U. S., he went into publicity for niteries and married Winona Winter, vaude headliner. Their only son, Norman Jr., became national diving champion while at U. of N. Carolina, where he majored in theatre arts.

After Winona Winter died, Sper specialized in footbail and did a film feature, "Footbail This Week," that had wide popularity up to World War II. He also picked the All-Players All-American for Liberty for years, moving to the Chicago Tribune when Liberty folded. He switched from theatres to twith his feature, and last year, his best, had 159 stations carrying it. It was sponsored. His son did most of the work in 1954 and is expected to carry on the enterprise.

Surviving besides his son are his wife, Anita, three sisters and two brothers.

JOHN IVES

John Ives, 50, producer of "Gangbusters" and "21st Precinct" for CBS Radio and a pioneer in radio program production, died Feb. 1 in Port Chester, N. Y., after a seven-week illness. A native of Meriden, Conn., he attended school there with Phillips H. Lord, originator of such radio shows as "Seth Parker," "We the People" and "Gangbusters."

Joining the Lord organization in 1928, Ives helped make "Seth Parker" one of radio's best known programs for more than a decade.

rarker" one of radio's best known programs for more than a decade. He was also active in launching "Gangbusters" in 1934 and participated in development of "We the People," long a popular than the property of the property People," long a popular airer More recently at CBS Radio, he aided in production of "21st Pre-

Surviving are his wife and a son

ford, Berkshire, Eng. Known originally as Luigi Borra, he was born in Milan and made his first stage appearance in England at the Royal Trocadero, London, as Milo, the name signifying his weight-lifting abilities.

Earlier, Brinn had worked in a circus as a wrestier. More recently he was retired and ran an inn at Twyford.

AMY BROWN

Amy Brown, 68, known to the older generation of vaudegoers as "Little Amy," died at Dewsbury, Eng., recently. She dressed in uniform, carried a cane, and employed a Cockney accent to make a quame as a male impersonator 30 years ago.

On retiring from show-biz, Miss Brown became cashier at Empire Theatre, Dewsbury, Yorkshire, and later ran a theatrical apartment house.

EUGINE KEITH
Eugine Keith, 76, actor and former vaudevillian, died Feb. 6 in New York. Legit productions in which he appeared included "Alias Jimmy Valentine." "Merry Widow" and most recently, "Okiahoma." Keith also was cast in several George M. Cohan plays. Between legit appearances he played vaude dates on both the Keith and Orpheum circuits.

Wife and a hynther survive

Wife and a brother survive.

ALEXANDER E. LESSY
Alexander E. Lessy, 78, former owner of a chain of film houses in Philadelphia and South Jersey, died Feb. 4 in Philadelphia.
Lessy entered the film business in 1919 with his brother Michael. He retired in 1935 and his brother continued operating the theatre chain until 1947.
His wife, a son and two daughters survive.

John Martin-Harvey and toured Canada with him. He also toured Australia and South Africa.

Australia and south Africa.

For 12 years Ginns was leading man in the Alexandra, Birmingham, Repertory Co. His last engagement was in Jack Hylton's "Call Me Madam," in which he toured for nine months.

Capt. Joe Connolly, 59, producer of Canada's "Mect The Navy" stage musical during World War II, lawyer and unsuccessful political contender, died Jan. 26 in Halifax. "Meet The Navy" toured Canada and troop communities overseas, and was later produced as motion picture. a motion picture

Lino Ribeiro, 83, retired Portuguese actor-manager, died Jan. 21 in a Lisbon hospital, where he was taken last May after a street fail. Long a prominent figure on the Portuguese stage, he retired 20 years ago when his sight began to fail.

William A. Hammel, 61, vcteran treasurer of Cincinnati legitimate theatres, died Feb. 1 in that city. Illness forced his retirement from the Cox and Taft theatres six months ago. Survived by wife, mother, a sister and a brother.

Maria Eduarda Gonzalo, 26, Portuguese stage and film star, died of tuberculosis Jan. 24 in Lisbon. For the last 10 years she frequently was cast in star and featured roles in films as well as with the Lisbon National Theatre.

Mrs. Myrtle Hardy, assistant professor of speech and drama of North Texas State College, died of a heart attack Jan. 31 in Denton, Tex. She appeared with the Fort Worth Stock Co., and toured on the road.

Robert Gordon, 69, veteran theatre manager, died Jan. 29 in Philadelphia. He was one-time manager of the old Victoria Theatre, first of Philly's midtown film showplaces. His wife survives.

Arthur G. Mix, 47, vibraharpist with the Gordie Randail orch and member of the After-Six Seven on WRGB, Schenectady, died of a heart attack Jan. 29 in Schenec-tady, Surviving are his wife and a son

Joseph Klynn, 59, pioneer motion picture projectionist, died Jan. 28 in Holiywood. Surviving are his wife and two sons, Marvin and Herbert. Latter is production manager at UPA.

Alfred P. Daniel, 66, pioneer broadcaster, died Jan. 31 in Hous-ton. He was the first Houstonian to make a local radio broadcast and was with the KPRC staff there for 30 years.

Joe Allen, 67, screen actor, died Jan. 31 in Hoijywood after a long illness. He was a brother of the iate Dave Ailen, head of Central Casting. His wife survives.

Daughter of composer Wiiiiam C. Handy died Feb. 3 in New York. Surviving, besides her father, are her husband, a sister and two

68, ac Frank Sladen-Smith, 68, actor and playwright, died Jan. 28 at Manchester, Eng. He wrote nearly 50 plays, many of which were per-formed by societies affiliated with the British Drama League.

Walter Atkinson, treasurer of Huddersfield Cinemas Assn., died at Morecambe, Eng., recently. He was formerly manager of the Re-gent Cinema, Huddersfield.

Mother, 70, of Johnny Meinardi, St. Louis district manager for Fox Midwest Theatres, died Jan. 30 in Herrin, Ill., foliowing a heart at-

Wife of jazz trombonist Kai Winding died Feb. 1 in Levittown, L. I.. after a brief illness. She was the former Marie Delmar, a onetime Roxyette.

Edwin J. Kasper, 40, account exec with the Weed station rep firm in Chicago, died Feb. 3 in Hinsdale, Iil. Survived by wife and daughter.

Mrs. Myra Nye, 79, mother of ty publicist Carroll Nye, dicd Jan. 28 in Covina. Cal. At one time Mrs. Nye was Women's Club Editor of the L. A. Times.

James P. (Kid) Murphy, veteran member of the International Assn. of Showmen, died recently in St. Louis after a long illness. His wife

cailed Johnny Small and the Small Sisters, died Feb. 3 in Chicago.

Robert Johnstone, 56, chief pro-ectionist of the Cameo Cinema, Edinburgh, died Jan. 31 in that

Walter Edgar Prigmore, 67, manager of Regal Cinema, Don-caster, Eng., died Jan. 22 at Doncaster.

Ernest Daigneault, 56, chief traf-fic officer, National Film Board of Canada, died Jan. 26 in Eastview, surburb of Ottawa.

Eugene V. Wrobel, 28, staffer in the WGN-TV film department, died in Chicago Feb. 1. Survived by parents.

Mrs. Mary Balunsoff, 60, theatrical costumer, died Feb. 1 in Philadelphia. Her son survives.

Robert M. Glasgow, 54, op of Theatre-Musicians Club in Omaha, died there Jan. 30.

Mother, 85, of the Hayes Sisters. Irene & Ailcen, died recently in Sheffield, Eng.

Mother, 63, of VARIETY staffer Gene Arneel, died Feb. 3 in New York after a long iliness.

MARRIAGES

Margot Fonteyn to Roberto Arias, Paris, Fcb. 6. She's prima bailerina with Sadler's Weiis Bailet.

Rosella Holen to Bili Brabson, Coiumbus, O., Jan. 16. Bride's a singer; he's a deejay on WVKO,

singer; he's a deejay on WVKO, Columbus.

Joan Carol Josack to George T. White, Hamptonville, Va., Jan. 30. Bride's the daughter of Vince Josack, longtime Pittsburgh film salesman and now with WB exchange in Washington, D.C.

Beatrice Lippman to Kermit H. Margolis, Denver, Jan. 20. Bride's a dancer known professionally as Bel-Sha-Zaar.

Bel-Sha-Zaar.

Helen Prince to Don Amsden (Grand Island, Neb., Feb. 5. Bride is publicity chief for Omaha Community Playhouse.

Gwen O'Connor to Dan Dailey. Las Vegas, Feb. 6. Bride is the former wife of actor Donald O'Connor; he's a film actor.

Mae Savage to Howard Mayer, Chicago, Feb. 5. Bride's the widow of the late Jimmy Savage, Chicago Tribune columnist; he's a publicist. Joan Regan to Johm T. Hennington, Pasadena, Feb. 6. Bride is the daughter of singer Phil Regan.

BIRTHS

BIRTHS

Mr. and Mrs. Jerry Hopper, daughter, North Hollywood, Jan. 31. Father is a screen director.

Mr. and Mrs. Kenneth Henry, daughter, Blackpool, Eng., recently. Mother is actress Marjorie MecJones; father is an actor.

Mr. and Mrs. Burton Jacoby, son, New York, Jan. 30. Father is comptroller for American Federation of Television & Radio Artists.

Mr. and Mrs. Rex Reason. son, Glendale, Cal., Jan. 30. Father is a screen actor.

Mr. and Mrs. David Broido, daughter, Pittsburgh, Jan. 29. Mother's Ginger Brock, of tv.

Mr. and Mrs. Arthur Kubey, daughter, Pittsburgh, Jan. 30. Father's with Pittsburgh, Symphony and mother, Erica Kutzing, was, too.

Mr. and Mrs. Eddie Hughes.

too. Mr. and Mrs. Eddie Hughes,

Mr. and Mrs. Eddie Hughes, daughter, San Antonio, recently. Father is with WOAI in that city. Mr. and Mrs. Robert E. Kintner, son, New York, Feb. 6. Father is president of ABC. Mr. and Mrs. Robert Lipman, daughter, Brooklyn, N. Y., Dec. 30. Father is a radio-tv producer for Associated Ad Service. Mr. and Mrs. Don Keefer, son, Bronxville, N. Y., Feb. 4. Mother is film actress Catherine McLeod; father is a legit actor. Mr. and Mrs. Jose Ferrer, son, Santa Monica, Cal., Feb. 7. Mother is singer Rosemary Clooney; father is an actor-producer-director.

Ike Glosed-Gircuit

Continued from page 1 :

heart disease, by top medical specialists. Ike's remarks will kick off an hour and one-half clinical session, from 9 to 10:30 p.m. Via Theatre Network Television, with Smith, Kline & French Laboratories sponsoring and producing in cooperation with the American Medical Assn.

On Feb. 28 the President will speak over a closed-circuit hookup to some 500 business leaders from North and South America attend-

MARGARET CLARENCE
Mrs. Margaret Whitman, 69, who with her sister, Mary, trouped for 65 years in a singing turn known as the Clarence Sisters, died recently in Sydney. Only a few days before Margaret's death the sisters

chain until 1947.

His wife, a son and two daughters of Showmen, died recently in St. Louis after a long illness. His wife survives.

ROBERT GINNS
Robert Ginns, 51, veteran actor, died Jan. 29 at Birmingham, Eng. He played juvenile leads for Sir. Who for many years headed an act Television.

'Keep a Diary

Continued from page 2 :

pense for a married man represents a tax reduction of \$26. \$20,000 you save \$38 on every \$100 deduction.

Some 800 new revenue agents will be hired in 1955 and they will be expected to audit 125,000 more returns and produce an additional \$60 million in revenue. After the first year the production of these men should reach 200.000 returns and produce \$100 million of revenue annually. An additional 1,000 agents will be hired annually for several years so, that all potentially productive returns may ultimately be audited.

The necessity of avoiding estimates of expenses and maintaining adequate records becomes more important everyday in the face of his policy.

Author's Lump Sums

Author's Edinip Sums Authors, musicians, composers, artists, inventors and other qualifying taxpayers may obtain a tax reduction on lump sum compensation by apportioning it over the period in which the work was perferned

This relief applies generally, if This relief applies generally, in 80% or more of the compensation is received or accrued in the tax year, and if the work or service rendered covers a period of 36 months or more from beginning to completion. This rule is available to each basis or account beginning to months or more from beginning to completion. This rule is available to cash basis or accrual basis tax-payers, whether they have per-formed their work or services as independent workers, as members of a partnership, or even as sal-aried employees, if the sum re-ceived is extra compensation for a special job and if the 80% lump special job and if the 80% lump sum and the 36-month tests are met. However, an employee must show that the lump sum pay is sep-arate from his reguiar compensation.

The reduction in tax is accom-plished in effect, by a recomputa-tion of the tax on the income of tion of the tax on the income of the preceding years, apportioning the lump sum compensation rata-biy over the years affected, and paying the resulting additional tax. This will result in the application of lower tax rates than would have applied had the compensa-tion been taxed in the year of its receipt or accrual.

The 1954 Revenue Act further liberalizes this relief provision for income from inventions and artistic works. The lump sum compensation from these particular sources may be spread back where the work covered 24 months or more instead of 36 months under the price law. But the target the prior law. But the the prior law. But the tax year must include in gross income 80% of the sum of the income from the work (1) in the tax year, (2) in previous years, and (3) in the 12 months following the tax year.

Herman Axelbank

Continued from page 2 =

"Retrospect." German-Soviet film. "Retrospect." German-Soviet film, of course, would contain highlights of the conflict on the Eastern Front. Israeli pic traces the growth of that country while "Ring Immortals" will revive top matches of such boxing greats as Jess Willard, Jim Corbett and others.

But "Re-rospect" holds the most interest for students of earlyday films. For Axelbank pointed out that this project will include scenes from slients most of which haven't seen the tight of a projector since their original release.

One film in his nostalgic collec-

One film in his nostaigic collec-One nim in his nostaigic collec-tion which he particularly prizes is "Sweet Memories," a one-reeler made in 1909 with Mary Pickford, Owen Moore, Jack Pickford, Lottie Pickford and the Pickfords' mother. "It was produced by Donmother. "It was produced by Don-aid Crisp," Axelbank remembered, "and Jack Cohn (now Columbia Pictures v.p.) set up the titles. I hocked my watch to buy it in 1922 when I heard the print was available

"The short was made in Havana, "The short was made in Havana,"
Axeibank recalled, "and on the
boat going there Mary Pickford
married Owen Moore who later became a star of sient films." With
exception of Mary Pickford and
Donald Crisp ail the principais of
"Sweet Memories" are dead. Lottie Pickford died in 1936 at the age
of 41; Moore, 52, died in 14939 and
Jack Pickford died in Paris at the
age of 36 in 1933. GROWING MORE IMPORTANT EVERY

HONOLULU

"Smash hit... broke all records!" -Tais Maisve, Mgr.

ATLANTA

"On stage, this Capitol Record's star is as puckish as she is bold... crowd loved her.. sincere performer
...won handsome applause!"

LAS VEGAS

"Solid success" Already booked to return within 6 months at the El Cortez Hotel!

MILWAUKEE

"In first appearance, impressed heavily with her solid delivery. Projecting warmly, well-constructed silver blonde belted her hit disk items, Riot in Cell Block Number Nine' and 'Honey Love' for peak applause."

_ BILLBOARD

Other recent engagements: BAKER HOTEL, Dallas BLINSTRUBS, Boston TOPS, San Diego

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AL BRUNO

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VOL. 197 No. 11

NEW YORK, WEDNESDAY, FEBRUARY 16, 1955

PRICE 25 CENTS

Niteries' Screwy Setup; Spots Can't GLENN FORD SEES Interracial Opera Co., First of Kind, Get Names, Acts Can't Get Dates

One of the most contradictory situations in nitery history exists today around the country. There are spots that are unable to open for lack of names and there are topgrade acts unable to get major showings because of insufficiency of spots. Bonifaces claim acts that are available aren't the calibre they desire, while the talent feels they should be getting better rooms. rooms

rooms.

In New York, for example, there are several spots languishing and unable to open because suitable headliners cannot be arranged. Until last week, Cafe Society Downtown, which has been ready for some time after a long session of alterations, couldn't get started despite every "effort of several agencies to get them the proper headliners. Spot preems today (Wed.) with Nellie Lutcher and Louis Jordan.

In the jazz field, Basin Street

In the jazz field, Basin Street had to give up for a while because of the lack of names. It opens in April with Louis Armstrong, after a hiatus of several months due to inability to come up with the right show.

La Martinique, recently operated by the same outfit that has Cafe Society Downtown, had to give up because it couldn't get a head-liner of stature. Operator Mike Rainey has told agency men that

(Continued on page 61)

Tallulah (LP) Bankhead Talkathons D.C. Press

Washington, Feb. 15.

Washington, Feb. 15.

Tailulah Bankhead, starring this week in "Dear Charies" at the National Theatre here, heid court on her arrival at a press party last Sunday night (13) hosted by theatre manager Scott Kirkpatrick. Actress was in fine form for her favorite audience, new spaper people, and played her familiar "character" (in quotes) to the delight of everybody, including herself.

light of everybody, including herself.

In the course of a 90-minute dissertation on the state of practically anything and everything, with reporters trying vainly to get a question in edgewise, the star made the following pronouncements:

She's "plain lazy"—"hates to work"—therefore "can't bear" television. But she plans to devote entire season next year to ty, and already has several projects in the works, including a "Best of Broadway" stint.

She checks into The Sands, Las Vegas, immediately after close of current tour in mid-June, for a 4-week repeat of last year's nitery stint, and "to make Uncle Sam rich."

"Dear Charles" didn't aither

stint, and to many frich."
"Dear Charles" didn't either rich."
"Dear Charles" didn't either wind up in the red after its Broadway run, and who dares say it did?
(Note: VARIETY, in the issue of Feb. 2, had the temerity to quote (Continued on page 63)

(Continued on page 63)

Carmichael Biopic

Hollywood. Feb. 15.

Indie producer-agent Eddie Sherman is putting together a Hoagy Carmichael film package, probably titled "Star Dust," from his big hit of the same name.

hit of the same name.

It's in the same pattern of the upcoming Danny Kaye (Paramount) picture on the life of Red Nichols ("and his 5 Pennies"), when he was a prime exponent of the Dixieland jazz style. Carmichael biopic likewise proposes to show somebody like Frank Sinatra or Johnnie Ray (tentative casting) playing Bix Beiderbecke, among other contemporary musicians of Carmichael's early days at Indiana U.

La Scala 'Porgy'

Ed Murrow has two camera crews standing by at CBS-TV in York, awaiting final word which will send them hopping to Italy to film the opening of "Porgy and Bess" at La Scala Opera House in Milan the night of Feb. 21. It'll be done at a regular half-hour "See It Now" presentation the following Tuesday night.

Everything's been cleared for the N.Y.-to-Milan junket except authorization from the George Gershwin estate to film the event, which will be one of the highlights of the La Scala season. Final sanction, however, is expected momentarily. Murrow will accompany the group for the on-the-spot filmed pickup.

Seaton Wittily Explains How Film Critics' Intelligence And Honesty Fluctuate

Hollywood, Feb. 15.

Hollywood, Feb. 15.

At the second annuar Screen Directors' Guild dinner here Sunday (13) for the purpose of bestowing SWG's Film Critics' Award, director George Seaton waxed witty, saying that while recently reading the reviews of his Paramount film, "The Country Girl," he made "a sudden and startling discovery that motion picture critics were beginning to write far more lucidly and intelligently than ever before. I discovered that they had, almost overnight, become truthful, sagacious, profound, honorable, just, witty—with almost unbelievable comprehension of the medium in which we work."

Seaton added that the reviews of

Seaton added that the reviews of his picture were so good that they could stand the appellation of "lit-

(Continued on page 61)

ACTORS CONNED

Many Hollywood stars may be seeking the opportunity to jump on the indie production bandwagon, but Glenn Ford wants no part of it. Actor, who recently signed a new five-year non-exclusive contract with Metro, can't see why performers want to become producers and directors. "It's hard enough just to be an actor," he said.

In N. Y. for helly want.

enough just to be an actor," he said.

In N. Y. for baily work on "The Blackboard Jungle" and "Interpreted Melody," films he made for M-G on a freelance basis before inking his new pact, Ford voiced his opposition in no uncertain terms to actors, as producers and actors working for indies on a percentage deal. "When you're a freelance," he said, "every independent producer tries to woo you with the old gimmick, "We'll shoot a picture for a coupla of grand,' they say, 'and we'll set you up for life.' Nobody says I've got a good story for you or this picture will do you some good. I'm tired of hearing people say 'I'll make you a millionaire.' Too many actors have fallen for this line, figuring they'll get a big piece of the picture."

(Another aspect of 'indie' pro-(Continued on page 61)

Hip Kids Hook Onto 'The Fish' As Dance Dish

The hip kids are in the swim this year with "the fish." Rolling in with the rhythm & blues song tide, "the fish" is to 1955 what the mambo was to 1934 and the Lindy hop was to 1934 and the Lindy hop was to 1934.

It's the new dance style which was developed in the Harlem hoofing emporiums a couple of years ago. It since has been picked up by the kids in all the juke joints and seems on its way to becoming a new national dance craze.

Like r&b music, "the fish" probably would not go in a finishing school. It could be described as a sexy bunny-hug, a very siow tempo step executed in a three-foot square on a packed floor. But even if the floor-isn't packed, the idea is to do "the fish" as if it were.

The lament of a few years ago that the kids are no longer dancing may soon be switched to the wall that "the kids are an longer dancing too much." particularly if they're doing "the fish." If Mark Twain called the dancing of his day "conventionalized petting," some adults are of the opinion that "the fish" may be a form of juvenile delinquency.

Whatever the moral overtones,

whatever the moral overtones, (Continued on page 61)

Pays Off in 'Salome' Southern Tours

Muggsy's 35th Anni

Chicago, Feb. 15. Muggsy Spanier celebrates his 35th anniversary in the music biz when he opens here tomorrow (Wed.) at the Preview Lounge. Spanier launched his career in the Windy City 35 years ago with Sig Meyer's band at the White City ballroom.

Some of the musicians who played in that band with Spanier will be on hand for the opening.

Plan Colorcast Of Atomic Blast

Holiywood, Feb. 15. KTLA wiii stage the first colorcast of an atomic biast, if the net works go along with the Los Angeles indie on a pooled basis, acgeles indie on a pooled basis, according to manager Klaus Landsberg. Latter made offer to televise the April blast in Nevada in tint to Atomic Energy Commission and Civillan Defense Chief Val Peterson two months ago.

It's now up to the nets whether they are sufficiently interested on whether there's such a telecast, states Landsberg, who adds KTLA has the only color remote unit in the West.

KTLA previously covered blasts

the West.

KTLA previously covered blasts in black-and-white three times. KNXT, Los Angeles is filming an earlier blast this week, but Landsberg claims it's from Mount Charleston, "40 or 50 mdes" from Yucca Proving Grounds, averring the April test is the first with press allowed within a few miles of the blast

By ARTHUR BRONSON

An interracial opera company—half white, half Negro—has been touring the South this season with marked success. Probably the first, and only one, of its kind, the troupe has made two tours into the mid-South already and penetrates much deeper this spring. It's been well-received, with no complications.

Group has been presenting Strauss' "Salome," in costume, with curtains for main props, with 17 people onstage, seven of them white, 10 Negro. A pianist assists. Impresario is Dick Campbell, Harlem concert manager, who headed up USO-Camp Shows' Negro talent division during World War II.

Muriel Rahn, Campbell's wife, who sang the original lead on Broadway in "Carmen Jones," is the Salome. Doris Doree, former Met Opera soprano, sings Herodias. Ed Tlerney plays Herod and Gene Buckley is John the Baptist.' Campbell, as producer and manager, also plays one of the Jews. Planist-(Continued on page 60)

(Continued on page 60)

Grandmother to Formosa As TV Correspondent

As TV Correspondent
Cleveland, Feb. 15.
Dorothy Fuidheim, 53 and a grandmother, takes off today (Tues.) for Formosa as rep for WEWS. Scripps-Howard tv station.
News analyst, a w.k. personality here, will send back daily soundfilm reports, interviews with U. S. navai brass and Chinese Nationalist officers and chats with northern Ohioans and western Pennsylvanians in the area. Station has arranged for UP-Movietone to assign a man and sound camera to her for the fortnight's fling, her first in Asia, though she's a 13-time trekker to Europe.

Mrs. Fuldheim's nightly newscast is sponsored by Duquesne Brewing Co. of Pittsburgh.

CHASE HOTEL

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Currently presents

The Hour of Charm

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

If The Hero Only Kisses His Horse, Dames Will Be Sore Every Time

Hollywood, Feb. 15.

It's the "sex chase" that is the requisite of the modern-day market, according to Rudy Mate, director of Pine-Thomas' "The Far Horizons," biopic of the Lewis-Clark expedition which will hit theatres later in the year.

after in the year.

"Producers of outdoor films, who still believe it is better boxoffice for the hero to kiss his horse instead of the girl are seriously gambling with the possibilities of losing their feminine audiences," he

Femmes, he pointed out, are the ones who pull their menfolk out of the easy chairs in front of tv screens for trips to the first-runs and corner movie. Consequently, screens for trips to the first-runs and corner movie. Consequently, in the director's opinion, the impetus to leave the house and the choice of entertainment falls entirely to them.

"The only safe way to avoid alienation of woman fans," he says, "is to lay greater stress upon femme ancies. The girls just won't buy entertainment without a sex chase."

chase."
Mate also doesn't think it is of

Mate also doesn't think it is of any great importance whether or not a producer of a film based upon a historical saga holds with orthodox fidelity to the facts as historians have reported them.

"No one is going to sit in a movie house with an opened history book to check your facts," he notes, "it is nuch safer to risk a blast from historians by introducing romantic interludes into an outdoor factual story, than to bypass the femme contingent by producing a film without love scenes."

More 'n' More Permanent Palm Springs Residents

Palm Springs, Feb. 15. Edwin H. (Buddy) Morris is an-Edwin H. (Buddy) Morris is another to join the permanent residence colony in Palm Springs, Calif., where he long maintained a desert home retreat, but now his children are going to school there and he's building a new and larger

and hc's building a new and larger house.

Velma and Edwin Silverman (Essaness Theatres, Chicago) have been longtime PS permanent residents because of their children; and Bobbie and William Perlberg(-George Seaton Productions) now spend more than half the week in the desert, especially while the new product is being readied. Vet VARIETY columnist Frank Scully and his brood also have a home here, having learned that despite his Hollywood Hills retreat the Los Angeles smog has been injurious to his health. Vet burlesque producer Barney Gerard. now in films, likewise is a more (Continued on page 63)

Toscy, Marilyn Topping Italo Disk Bestsellers

Rome, Feb. 15.

Marilyn Monroe and Arturo Toscanini may be an unlikely combo, but both names are currently topping Italy's disk bestseller lists.

MM is leading in the pop market with her platter coupling of "I'm Gonna File My Claim" and "River of No Return," while Toscy, of course, is the longhair fave. Both are being released by RCA Victor's recently-launched subsid in this country.

Yanks-and Russians-Both Shy on Humor'

Honolulu, Feb. 15.
Americans have lost their sense of humor, a condition fertile for demagogs, warns Bennett Cerf. Publisher-author, addressing a ca-Publisher-author, addressing a ca-pacity lecture audience during his two week Isle vacation, said dem-agogs—no names were mentioned —"can never stand one thing, and that's being laughed at."

that's being laughed at."
Cerf fears the American public is becoming chained by conformity.
"Whenever someone says or does something different, he's immediately pointed out and branded. If we're going to let self-appointed snoopers take away all the liberties our forefathers fought so hard for, there'll be no individual voices left," he said. "All you'll hear is the chanting of the same popular song by all."

His remedy for international re-

His remedy for international re-lations: "get those stony-faced Rus-sians to crack their sourpusses then we'll be able to talk peace."

TV 'Fixed Fights' Report Faces Probe

Washington, Feb. 15.
Senate Interstate Commerce
Committee has assigned a member
of its professional staff to look into
reports of "fixed fights" on tv.
Committee chairman Warren Magnuson (D-Wash.) is interested in
the reports as part of an overall
concern with programs. There is
a possibility the committee may
have some hearings on the subject
but not in the immediate future.

Becant ruling by the Supreme

Recent ruling by the Supreme Court that boxing comes under the anti-trust laws, partly because of sale of tv rights, gives the com-mittee, Magnuson points out, au-thority to look into fight shows.

Flock of Show Biz Books

The year 1955 looms the peak publication annum for show biz books. A recent VARIETY story was misinterpreted by some in the book trade as referring to '55 when it was actually a roundup of the 1954 publications.

1954 publications.

Among the new important show biz biogs will be Ethel Barrymore's "Memories" (Harper), and "Laurette," the story of Laurette Taylor by Marguerite Courtney, with a foreword by Samuel Hopkins Adams. Miss Courtney, now a Fortune staffer, formerly a story editor for Samuel Goldwyn, was herself briefly on the stage. She worked six years on the Laurette Taylor saga. Rinehart is publishing also "A story of jazz by the men who made it," called "Hear Me Talkin" to Ya," edited by Nat (BMI) Shapiro and Nat (Downbeat) Hentoff, and covers such personalities as and covers such personalities as Louis Armstrong, Bunk Johnson, King Oliver, Fletcher Henderson, Bessie Smith, Duke Ellington, Benny Goodman and Dave Bru-

Rinehart will also bring out (Continued on page 54)



HORACE HEIDT For Swift & Co.
Offices—J. Walter Thompson,
Chicago

N.O. Mardi Gras, \$5,000,000 Binge

New Orleans, Feb. 15. New Orleans, Feb. 15.
The revelry, fun and glitter of Mardi Gras have already arrived in this historic city on the Mississippi. Three parades started the season on its way Sunday (13), opening 10 days of pageants, cavorting, caper-cutting and heavy nitery and restaurant biz.

The town is already bulging at its seams as visitors continue to stream in by airline, train and motor car for the festivities. Hotels, motels and auto courts are already booked solid and will continue to be until after Ash Wednesday.

be until after Ash Wednesday.
From now until next Tuesday
(22), the big day of masking and
revelry, Rex and the lesser monarchs will rule over parades nightly and afternoon, followed by elaborate balls and tableaux in Municipal Auditorium. The season has
set a record for balls, some 62
soirees having been scheduled by
the various krewes ((Carnival
clubs).

clubs).

Cash registers in the night spots and bistros in the leading hotels and those in the French Quarter along Bourbon street make nice melody. The latter spots with their striptease shows and Dixieland jazz music have been meccas for crowds.

Bourbon street hasn't had a shot in the arm like this since the Su-(Continued on page 63)

Helen Traubel Cancels Brit. Cafe de Paris Bow

Helen Traubel has cancelled out of her Cafe de Paris bow. The chanteuse was due to open next Monday (21) for a month's season, but has withdrawn in view of tv commitments. She didn't want to jeopardize four months in television for four weeks in cabaret. A fresh date will be lined up in due course.

Meantime, there is some confu-Meantime, there is some confusion in regard to future cabaret bookings, mainly due to the uncertainty of Marlene Dietrich's returned date. Carl Brisson has been announced for a March 21 opening, but this booking is regarded as flexible. Billy de Wolfe has been set for May 2. The Cafe de Paris is due to shutter for two months in August for complete redecoration.

Lanza, Liberace Compete At 50G Scale in Las Vegas

At JUG Scale In Las Vegas
Mario Lanza is the latest to go
in for the Las Vegas gold. He's
been signed for the New Frontier
Hotel for two weeks with a total
wage scale amounting to \$100,000.
He'll be in the same financial
class as Liberace, who will play
the new Riviera Hotel there, during the same week as Lanza, April
8. Liberace's salary has also been
reported at that figure.

8. Liberace's salary has also been reported at that figure.

These figures are high even for a town that is now accustomed to shelling out king-sized coin for headliners. Most of the previous top salaries paid out have been in the \$30,000 class. Eddie Fisher turned down a \$52,000 offer for a Vegas stand.

Travel Industry Wants Mon. Holidays But Show Biz Calls Idea Poisonous

Conne-Stephens First TV Tenant of 20th-Fox

TV Tenant of 20th-Fox

Hollywood, Feb. 15.
One-year lease on 20th-Fox's
Western Ave. studio has been
taken by Conne-Stephens, Inc.,
which is exiting American National Studios, Move marks first of a
tv pix company to 20th since the
film company revealed it will rent
space to telefilm producers. It's a
straight rental deal with C-S in
complete charge of its operation as
in past, William Stephens declares.
Conne-Stephens leave American
National Studios (purchased by
Ziv TV) ahead of sked, and will
begin shooting their various series
at the new location Feb. 21.
Company handles physical production for "Treasury Men in Action," "Man Behind the Badge,"
"Dear Phoebe" and "Reader's Digest," also has several pilots and
plans for additional series. Ziv
originally had planned to complete
its moveover to ANS in June, but
exit of Conne-Stephens now is expected to speed up the switch by
Ziv.

Peelers New Item In Paris Niteries

Paris, Feb. 15.

Although the ficshery is a staple nitery item here, the last few months have seen a sudden growth in the popularity of the striptease boites that have been mushrooming recently. It may be the psychology of packaging or a more profound change in the French male psyche, but it looks like strippers are here to stay. This week they got the sanction of the highbrow Institute Des Beaux Arts.

Leading strippery is the Crazy Horse Saloon with such monickered chassis-displayers as Rita Tekitoff, Kira Cadillac and Rosanna Krupp plus a bonafide tassie-twirler, Miss Pamela. Head of the IBA, Edmond Heuze, had a private ogling of these gals in action. He came out with such statements as the fact that they had reminded him of sacred Indian dancers, voluptuous Gypsy rituals and the most refined Japanese geishas. He decided to call a special dinner for a group of academicians who call themselves The Friends of Palais Royale.

It was a big success. The Crazy

Royale.

It was a big success. The Crazy
Horse Saloon came off with top
honors followed by the peelers
from the Grisbi Club, The Piano
Club and Chez Renee Bell. Pigalle
is beginning to look askance at

these carryings-on.

The strip has definitely come of age here, and a bald headed row of academicians is now in the

Priest as Novelist By FRANK SCULLY

By FRANK SCULLY
Palm Springs, Feb. 15.
Edward F. Murphy, a Josephite Father on the faculty of Xavier University, can certainly grind them out in his spare time. Hanover House has just published his "Bride of New Orleans" (\$3.75) and if ever a novel was pitched for pictures this one is it.
Set in 1727, it deals with a voyage of months from France to Louisiana. La Gironde was "carrying guns, livestock, merchandise and girls." It also was carrying priests and nuns, and for them taking care of the girls was a full time job. Especially Yvonne Delisle. She could get into more escapades than Ava Gardner, Marllyn Monroe and Rita Hayworth.
Story races along and Yvonne keeps at least two dance-steps ahead of it. Father Murphy wrote "Yankee Priest," "New Psychology and Old Religion," and St. Thomas's Political Theories and Democracy," but you would never guess it from "Bride of New Orleans." He also wrote "The Scarlet Lily," but he has managed to keep Yvonne from going quite that far. This one will leave the Legion of Decency open-mouthed and mute, its blue pencil paralyzed.

Washington, Feb. 15.

National Association of Travel Organizations is pushing a program for more legal holidays on Mondays which will probably bring it into direct conflict with theatre and other amusement interests.

Idea of holiday Mondays, of course, is to create long weekends, thereby encouraging families to take more weekend vacation trips, This could adversely affect the weekend biz on which motion pictures and legit theatres (and cafes) count so heavily for income.

The National Association of

tures and legit theatres (and cafes) count so heavily for income.

The National Association of Travel Organizations is sponsoring bills to be introduced in several legislatures this year, designating three or four specific Mondays as holidays. The measures would make the third Monday in February "President's Day"; celebrate Memorial Day each year on the last Monday in May; Independence Day, instead of falling on July 4th, would be on the first Monday in July; Thanksgiving Day would desert Thursdays and fall on the fourth Monday in November.

Along with Labor Day, which is always a Monday, this would make five long weekends each year.

While the Massachusetts legislature voted for three Monday holidays—President's Day, Memorial day and Columbus Day (second Monday in October)—the bill does not become effective until two-thirds of the states also vote these Monday holidays.

This is the big hurdle, according

thirds of the states also vote these Monday holidays.
This is the big hurdle, according to the Association of Travel Organizations, which looks on New York State to get it past that stumbling block. The association argues that if New York creates regular Monday legal holidays, it will close the stock markets in New York City and other parts of the state. This, in turn, would close stock markets in other states and influence those states to join the movement.

So Let's Face It, Fellas; Bosoms Are Still in By Paris Fashion Degree By LUCETTE CARON

Paris, Feb. 8.
Dior is always expected to create a sensation, but after lifting women's skirts and getting rid of their bosoms, what is left? "After six months in prison busts are out." shrieks the British press but, except for some daring evening dresses where the pushed-up bosom is raised above the plunging neckline, let's face it, the bosom is still in.

neckline, let's face it, the bosom is still in.

This season, Dior merely "plays around with the waist." In geometric language, his flat H girl becomes a flat A girl. It is a good visual symbol: the rigid bars of the H cave in at the top, flare at the bottom, giving more ease, while the wandering middle bar goes up and down according to the mood or fancy. Dior has avoided industrial disaster for the trade by not upsetting the silhouet but by subtly developing last season's line with enough clever details to make news.

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STUDIO 'DICTATORS' IN FADE

'King and I' as 65m Roadshow; 20th-Fox Experiments Satisfactory

Following a gradually developing trend to roadshows, 20th-Fox has slated its "The King and I" musical to be made in a new widescreen version utilizing 65m film. Pic, due to go before the cameras this year, will also be shot in CinemaScope for subsequent general release.

for subsequent general release.

In disclosing this in N. Y. yesterday (Tues.), Spyros P. Skouras, 20th prexy, confirmed that his company had been conducting extensive tests with 65m film and that they had been satisfactory. System invoived is an improved version of 20th's old Grandeur wide-gauge film which underwent several development. velopment stages but never reached fruition.

Skouras said that it was natural

reached fruition.

Skouras said that it was natural to-think.in. terms of roadshows for top budget films and that this was particularly true of "The Greatest Story Ever Told" which 20th intends to make. There is every indication that this property, too, will be filmed in double version.

Choice of "The King and I" to lead off 20th's roadshow parade in a new process was discussed in N. Y. last week by Skouras and Darryl F. Zanuck, 20th production topper. It is a curious coincidence—if it is a coincidence—that this will be the second Rodgers & Hammerstein musical to be given the wide film treatment. Magna Theatre Corp. will be out first with "Oklahoma," shot in the Todd-AO process, which also uses 70m film at the projector.

Skouras stressed that Cinema-Scope was in for a great deal of improvement via a series of new lenses, but called "erroneous" a (Continued on page 16)

(Continued on page 16)

Loud Peal For

Longrange expioitation program for "A Man Called Peter," described as originating "from the grass roots up," is being mapped by 20th-Fox. Film is the company's Easter release and will open in 350 situations over that holiday.

Following powwows at the studio and in N. Y., \$500,000 has been budgeted to "seil" the pic which stars Richard Todd in the biography of Peter Marshail, former chaplain of the U. S. Senate.

chaplain of the U. S. Senate.

There'll be preview showings of the film in 60 keys and Charles Einfeld, 20th's ad-pub topper, is sending 12 speakers into the field to discuss the picture. 20th is sinking heavy coin into mag ads, including religious publications. Campaign for the bestseller is being launched weil ahead of release in this instance, with DeLuxe Labs working overtime to turn out the prints.

the prints.

Council of Churches is being harnessed to help plug "Peter." Cooperation to be extended by 10,000 secretaries of the Council in the field was discussed in N. Y. yesterday (Tues.) by Mrs. Jesse Bader of the Council of Churches and Arthur DeBra, ecommunity relations director of the Motion Picture Assn. of America.

CAMERAMAN'S WIDOW SUES

Charges Navy Negligence Caused Fatal Crash of Helicopter

Los Angeles, Feb. 15 Los Angeles, Feb. 15.
Mrs. Ila Kunkel, widow of 20thFox cameraman Louis Ernest Kunkei, filed suit for \$150,000 against
the U. S. Government in Federal
Court, charging that negligence
was the cause of her late husband's
death.

Kunkel, serving as an aerlal photographer, was killed Feb. 11, 1954, when a U.S. Navy helicopter crashed after taking off from U.S.S. Boxer. She also asks for \$900 in funeral expenses.

OH, TO BE A MONEY WRITER THIS SEASON

Example of the hefty coin film companies are shelling out for lit-erary properties in their scramble for pre-sold yarns is pointed up in two recent Metro acquisitions.

two recent Metro acquisitions.

M-G plunked down \$300,000 for
Robert Ruark's upcoming novel,
"Something of Value." Price includes Ruark's services as technical
adviser on the film. In addition,
Ruark stands to land more coin
from Metro if the book sells over
a certain stipulated figure.

For the film rights to Rocky Graziano's biographical tome, "Somebody Up There Likes Me," the film company paid a straight \$230,000.

NBC Rents Skit From '37 RKO Pic; \$1,000, Plus Plug

In a unique deal, NBC has bought the rights to reproduce a sketch from "New Faces of 1937," RKO film which had Milton Berie. the late Joe Penner and Harriet Hilliard in the leads. This is be-lieved the first time that only a portion of a feature film is involv-ed in such a tv arrangement.

Terms provide for payment of \$1,000 to the picture company plus a plug for the current release of "Underwater!" NBC takes the right Religioso 'Peter'

Religioso 'Peter'

NBC takes the right to televersion the sketch both Mve and on kinescope. It's to be part of a Max Liebman network production on Feb. 27.

Lever Bros. and Paramount have a deal giving Lever right to adapt for tv Par features in full.

VALUE LINE SERVICE NOTES FILM COMEBACK

That professional Wall Streeters are continuing to look kindly upon the picture business is reflected in an analysis by Value Line, stock market sheet published by Arnold Bernhard & Co., investment advisers. Two theatre chains are given unusually strong endorgement. unusually strong endorsement.

"Here, at last, is a chance to say something bullish" about the pic industry, states Value Line. It adds: "The action pictures are emerging from shadow cast over them by television. Marvelous to report, they find they can still make money.

"Yet the stock market, if no longer depressed over their future, is at least still sober about it—in contrast to its goofy attitude about contrast to its goofy attitude about equities in general. The movie stocks seil on a good yield basis currently and over the three-to five-year pull offer one of the best opportunities for wide appreciation. Staniey Warner and National Theatres have especially great potentiality from current price to the years 1958-60."

Over a recent period several

the years 1958-60."

Over a recent period several stock appraisers have been high on pic issues and have made a similar point. While film prices have been on the incline they still have not jumped as strongly as stocks in other industries. The reason, say some observers, is that investors are wary of the "speculative" nature of the picture business.

Branson, Wolff to L.A.

Walter Branson, RKO global sales manager, and Robert S. Wolff, managing director in the United Kingdom, left N. Y. Mon-day (14) for Coast conferences with RKO president James R. Grainger.

BOXOFFICE BOOM

America's motion picture industry is enjoying its biggest boom in a generation while at the same time going contrary to the trends which today characterize U.S. big business. The Hollywood film studios are breaking down, and away from the "absolutism" and "giantism" which is so apparent on all sides. Current film prosperity coincides with the mushrooming of many new, relatively small and relatively "independent" producers turning out one or two features annually.

Seidom has Hollywood been so charged with energy and creativity. In New York distribution circles this is being explained as due, in part, to the recently-created favorable cilmate for the gifted freelance entrepreneur. "Producer" nowadays often means a director, a writer," an ambitious, tax-motivated star. So successfully have they vitalized and fertilized Hollywood output that there is talk that the long reign of the Individual studio Napoleon, who used to put his personal thumb-mark on all product, is coming to an end.

With the increasing number of deals the studios are making with indie producers and the top film firms more and more assuming the role of bankers, the position of the overall production chief is seen undergoing a major shift.

Almost every Hollywood studio is now committed to some sort of partnership arrangement, either (Continued on page 13)

Editorials Urge Citizens Not to Allow Theatre Closing; 'Bad for Biz'

Minneapolis, Feb. 15.
With temperatures as low as 40 below zero aggravating television's stay-at-home effect on the boxof-fice, there's currently a concerted move on Minnesota small town newspapers' part to rally public support for the communities' film theatres so that threatened shutterings may be averted.

Sheets are coming to the show-houses' aid with editorials that (Continued on page 61)

MANY HANDS MAKE New York Ballyhooligans Find Stars' No-One-Studio Status Confusing

FLA. PROD. CO. INKS REP RELEASE DEAL

Empire Studios of Orlando, Fla., which recently delivered "Yellowneck," its first production, to Republic Pictures, will turn out three additional films for Rep release in the 1955-56 season. Deal was disclosed last week by Rep prez Herbert-J. Yates.

Lensed in the Everglades, "Yellowneck" will have a dual unveiling in Florida early in March. Pleture opens at the Astor Theatre, Orlando, March 3 and at the State in St. Petersburg on March 4.

TV Writers Get 1955 Brush From Their New Guild

Hollywood, Feb. 15.

Hoilywood, Feb. 15.
Writers Guild of America, successor to the Screen Writers Guild, has made no provision for television scribblers in the annual awards dinner set for Feb. 28 at the Moulin Rouge here. But twiters can attend as paying guests. This is the 1955 version of a romance that has petered out. Year ago, and for some time past, SWG romanced video authors who were then being counter-romanced by the rump organization, Television Writers of America, (now extinct) which threw the monkeywrench which helped split the Authors League of America, of which SWG was then an affiliate.

Television writers in this area may (or may not) stage their own dinner in June — and not include screen scribes.

As for the current screen writing nominations, Paramount led with four, while Metro had three; 20th-Fox and Columbia, each two, RKO, United Artists and Warner Bros., one each.

National Boxoffice Survey

Severe Cold Still Hampers Trade; 'Toko-ri' 1st For Third Time, 'Battle' 2d, 'Girl' 3d, Russell 4th

Continued severe cold again is cutting into film biz in many sections of country this stanza, but it is not slowing up big money pix. Situation is helped some by fact that three new, strong films are entering b.o. sweepstakes currently.

entering b.o. sweepstakes currently.

"Bridges at Toko-ri" (Par) still is in No. 1 spot, but is being closely pressed by newcomer "Battle Cry" (WB). Latter is a very big second-place winner, being one of best productions at the wickets for WB in some time. In present session, "Cry" looks to rack up around \$215,000 gross in key citles covered by VARIETY.

"Country Gir!" (Par) launched

"Country Giri" (Par), launched in only five keys, is showing such strength it is easily copping third position. "Underwater" (RKO), strength is "Underwater" (RKO), third new entrant, is carrying off fourth place, Jape Russell starrer just getting started, "20,000 Leagues Under Sea" (BV), in face of this new competition, still is holding to in fifth snot.

new competition, still is holding up in fifth spot.

"Cinerama" (Indie) is finishing sixth, with "The Racers (20th), a newcomer, landing seventh position. "Green Fire" (M-G), with a flock of additional, stronger dates, is winding in eighth.

Walter Branson, RKO global sales manager, and Robert S. Wolff, managing director In the United Kingdom, left N. Y. Monday (14) for Coast conferences with RKO president James R. Grainger. They'll be at the studio about a week.

"Cinerama Holiday" (Indie), sec-ond Cinerama production, shapes as standout newcomer. It is capacond Cinerama production, snapes as standout newcomer. It is capacity on first four days in N. Y. and terrific in Detroit, first two keys where launched so far. "Long Gray Line" (Col), also new, is big in N.Y. at Capitol and sock in Washington, where ace new plc.

"Camille" (M-G) (reissue) has finished its second record week at N. Y. Normandie. "They Were So Young" (Lip) is rated falr in K.C. "White Feather" (20th), also new looms okay in Cieveland, and slow in Chi and Baito.

"6 Bridges to Cross" (U) continues doing nicely in several keys. "3-Ring Circus" (Par) shapes soild in Chi. "Prince of Piayers" (20th), mild in Balto and Dgnver currently, is scant in Toronto and Washington.

ton.

"Tonight's the Night" (AA) looms okay in Baito. "Aida" (IFE) still is fine in Chi, N. Y. and L. A. "Francis Joins Wacs" (U) shapes oke in Cincy.

"Many Rivers to "Cross" (M-G) is rated fair in Cleveland and Louisville. "Carmen Jones" (20th), wow in Toronto, looks good in St. Louis.

"Women's "rison" (Coi), stout in Buffalo, is modest in Philly. "Bare-foot Contessa" (UA) shapes okay in

(Complete Boxoffice Reports on Pages 8-9)

Freelance status of numerous Hollywood stars as well as stepup in loanout deals is causing a headache for N. Y. film publicity staffers. Dual and often multi-aliegiance of many players to various studios frequently finds the publicists vying for their services to plug particular pictures in personal interviews and radio-tv appearances. In addition, a freelancer is not aiways available when needed for preem baily since the performer may be working at that time for a rival studio or in a personal tv program. Or the player may come to N. Y. to discover that two pictures in which he or she appears is opening simultaneously.

The problem then arises as to which company to favor. Usually, the star takes the easy way out, going all out for the studio that pays the expenses for the eastern trip.

Previous to Hollywood's trend to

pays the expenses for the trip.

Previous to Hollywood's trend to freeiancing, ballyhoo work presented no difficulty since unfler terms of the star's contract with the studio, it was part of the job. Now performers can be more seiective, accepting the offer of the studio which presents a better deal in the way of expenses or outright pay(Continued on page 20)

Oomphless Oscar Bores B'way Boys

"Next time there's a show like this iet's do lt ourseives, or not at

all."
This, in a nutshell, was the re-This, in a nutshell, was the reaction Monday (14) among N. Y.
film company execs to Saturday's
90-minute NBC telecast of the
Academy Award nominations from
the Coast.

the Coast.

Opinion generally ranged from a moderate "it was just duli" to more impassioned comment along the lines that the industry, and the Academy particularly, suffered from the lack of dignity and imagi-

(Continued on page 18)

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Feared 'C', Gets 'B' Legion Tag; **Delayed Grable Film Into Roxy**

Columbia over the past week won a "B" rating from the National Legion of Decency for its "Three for the Show," Cinema-Scope musical starring Betty Grable, Jack Lemmon and Marge and Gower Champion. Film is now set to open at N. Y.'s Roxy Theatre Feb. 24.
Following a screening of "Show" some time ago, the Legion expressed disapproval of the pic, thus raising the threat of a "C" (for condemned) classification. It's understood that Col made some

(for condemned) classification. It's understood that Col made some minor revisions in the film having the effect of toning down the bigamy angle in the story line and the Legion's "B" resulted.

This classification means the film is "morally objectionable in part for all," according to the Legion's standards. The Catholic reviewing group stated: "This film contains a frivolous treatment of marriage and flippant attitudes toward purity, together with sug-

marriage and flippant attitudes toward purity, together with sugestive situations, indecent costuming and dancing." The "C" would have enjoined Catholics from seeing the film in accordance with their annual Legion pledge. The Roxy booking is a switch in that "Show" is the first Col entry to play that house since "It Had to Be Yeu" in 1947. The Roxy, which is National Theatres only N, Y, outlet, has been playing 20th-Fox product almost exclusively in recent years.

SPRING IS EXPECTED; DRIVE-INS INCREASE

Mineapolis, Feb. 15.

At a time when the temperatures are dipping from 20 to 40 below zero in territory where outdoor exhibition is limited to about four months of dependable weather, announcements of new drive-in theatre construction continue.

A trio of Minneapolis Theatre Supply Co. execs already has started to build one at Purple Co.

A trio of Minneapolis Theatre Supply Co. execs already has started to build one at Puma, S. D., with 600 speakers and C'Scope and other wide screen equipment. The partners are Charles Creamer, Robert Lahti and Robert Lundquist. At Watertown, S. D., Al Fritz, owner of the four-wall house, is building a 500-car outdoor theatre to be equipped for C'Scope. Plans also have been revealed for still another Twin Cities' area ozoner to boost the total to 11 and several more throughout Minnesota.

It's now indicated that there may be 150 such outdoor theatres in operation in the territory when May rolls around.

Brandt Settles Florida Theatre Broker's Suit

A breach of contract suit in which the Florida realty firm of Lujacks, Inc., sought \$400,000 damages from New York theatre exec Harry Brandt was settled and discontinued last week according to papers filed in N.Y. Federal Court. Discontinuance came as Judge John C. Knox was conducting pretrial hearings on the case.

Long pending action stems from Lujacks' claim that Brandt reneged on leasing a theatre in Coral

Lujacks claim that Brandt reneg on leasing a theatre in Co Gables, Fla., which the realty o fit allegedly undertook to build strength of Brandt's promise rent the house. Terms of the s Terms of the settlement were undisclosed.

Gloria Pall's Taxi Suit

Los Angeles, Feb. 15.
Screen and tv actress Gloria
Pall (Miss Voluptua) filed suit in
Superior Court for \$31,000 damages against the Yellow Cab Co. of California, a taxi driver and 10 John Does.

Plaintiff claims she suffered seri-Flaintif claims she suffered serious injuries in a traffic accident last March 17. She asks \$25,000 general damages, and the rest for medical expenses, loss of income and damage to her car.

Blumofe Wings West

Blumofe Wings West
Robert F. Blumofe, United Artlsts v.p. in charge of Coast operations, winged back to Hollywood
yesterday (Tues.).
He arrived in N. Y. Monday following an eight-week survey of indie production in Europe.

Fonda As Producer

Hollywood, Feb. 15.

Indie film producers increase. Latest is Henry Fonda who has closed a deal with United Artists to make six pictures for United Ar-tists release over a three-year period.

Fonda has agreed to appear in at least three of the six pictures. His latest job as a film actor was in "Mister Roberts." his first thespian chore in seven years.

Statesrighters Ask TV Rights To Theatre Pix

States rights distributors, in making deals with independent producers, are asking and receiving the cers, are asking and receiving the tv sales rights for the pictures in their particular territories. In many instances, the contract between the local distrib and the indie producer allows the distrib to sell a picture to tv stations in the territory after an 18-month period.

The states righter, if he feels there are theatrical possibilities remaining after the 18-month stanza, can ask for an extension of the video availability. This is usually granted by mutual consent until the distrib has exhausted all possible theatrical bookings in the area.

PHOTOPLAY BESTOWS 51 AWARDS AT BANQUET

June Allyson and William Holden and Universal's "The Magnificent Obsession" won top annual Day 100 pt 100 p and Universal's "The Magnificent Obsession" won top annual Photoplay magazine Gold Medal Awards at the Bevlills Hotel last week. Some 500 were present, with Dick Powell emceeing black-tie event. A total of 51 awards were handed out, including the top winners. Awards were made for the 10 most nonular actors and actresses the

Awards were made for the 10 most popular actors and actresses, the 10 most promising actors and actresses, the 10 most popular pictures of 1954, and "those whose outstanding achievements have brought a special renown to the industry during the past year.

dustry during the past year."

Miss Allyson was present to pick up her own medal but Holden, locationing in Hong Kong for 20th's "A Many Splendored Thing," was repped by Paramount board chairman Adolph Zukor; who read acable from the actor. James Stewart also sent a taped message back from the Orient, where he is vacationing, in lieu of appearing for an award.

Cheesecake, Beefcake Exploit 'Deadly' as UA Revives Spillane's Dames

Hollywood, Feb. 15.

United Artists again will send out a troupe of Spillane's Dames to bally its upcoming release of Park lane's "Kiss Me Deadly." Company previously sponsored a similar tour of four femmes for Parklane's earlier "The Long Wait," which paid for both in newspaper space and grosses. Troupe of six gals heads out in mid-March.

The plan is to aim at a cheese-cake 'policy in exploiting picture. To date, 21 femmes in picture have made leg and bust shots in the gal-lery, with more to come this week

lery, with more to come this week.

UA field men will be armed with
at least 250 pix of gals in an advance campaign that will be
sparked in N. Y. by Mori Krushen's

UA exploitation dept. Parklane
and UA currently are processing
more than 100 requests from newsnamers and may delitors for leggy. papers and mag editors for leggy busty photographs.

Ralph Meeker, who portrays Spillane's Mike Hammer character in pic, also is being poised for a beefcake campaign aimed at femme audience. His physique gained considerable prominence in the East with his stage performance in "Picnie," and UA now hopes to cash in on his muscles.

DAVID O. SELZNICK'S **DUO SET AT METRO**

Hollywood, Feb. 15.
David O. Selznick, producer of
"Gone With the Wind," is going
to produce for Metro through a
deal "about to be signed," according to Nicholas M. Schenck, president of the company.

Deal calls for two nictures not

Deal calls for two pictures, not including "War and Peace," production of which is still hanging fire. Two films will be made on the RKO-Pathe lot, utilizing Metro talent, both here and abroad.

ent, both here and abroad.

This will be Selznick's fourth association with Metro. Back in 1925 he joined the story department, later producing "Dinner at Eight," "Dancing Lady," "Viva Villa," "Dancing Lady," "Viva Villa," "Manhattan Melodrama," "Anna Karenina" and "A Tale of Two Cities" Karenina" Cities."

He made "Gone" as an indie with partial financing deal with Metro.

Detroit's Best New Faces Detroit, Feb. 15.

Grace Kelly was voted the best

New Face" of 1954 by Detroit area exhibitors and moviegoers in the annual Detroit Free Press "New Faces . . . Going Places' film-page feature. Jack Palance took second place honors.

Previous winners have been Piper Laurie, Jeff Chandler, Mari-lyn Monore, Marge and Gower Champion, Robert Wagner and Susan Ball.

When Is Travel Deductible?

Traveling expenses will be alreasonable and in judging them, all the conditions and circumstances must be taken into account. stances must be taken into account. A theatrical producer was allowed the cost of frequent trips to view amateur performances. However, in another case, the cost of a writer's meals and lodging on trips made to gather material for his work has been disallowed to the extent that they exceeded expenditures ordinarily required for such purposes at home. A motion picture producer writer director such purposes at home. A motion picture producer writer director such purposes at home. A forting to the pacific Northwest, where he was able to show that he took advantage of the trip to obtain and develop material for to obtain and develop material for motion pictures.

The third test of the deductibility of traveling expenses requires that they be incurred away from home. The absence from home may be temporary and the transportation and hotel costs may still be deductible. An actress who lived in San Francisco was allowed her

Hollywood expenses while fulfilling a motion picture contract.

But the question of when one is "away from home" is not so easily answered. In a very recent court decision a circus employee was denied a deduction for meals and lodging while on tours. He performed in about 50 different cities during the year, although he stayed with friends in California between tours and actually owned a house there at one time. The court held that his home was wherever the circus happened to be and he could not deduct the cost of staying at hotels and eating his meals at restaurants.

Cites Travel Expenses

A distinction is now drawn be-

A distinction is now drawn be-tween transportation expenses and the cost of meals and lodgings, both

the cost of meals and lodgings, both of which have always been, and still are valid expense deductions. Transportation expenses of an employee, which are ordinary and necessary and are paid or incurred in pursuit of a trade or business may now be taken as a direct demonstrated in the continued on page 15)

20, 1995 New York Sound Track

Richard Sale and his wife, Mary Loos, arrived in Gotham on the United States yesterday (Tues.) following work on "Gentlemen Marry Brunettes," Jensed in France and England for United Artists release, Sale directed and co-authored the script with Miss Loos . . . Gordon Scott, the latest "Tarzan," in town from the Coast for the press rounds.

Scott, the latest "Tarzan," in town from the Coast for the press rounds, Murray Silverstone, 20th-Fox International prexy, leaving next week for a two-months tour of Latin America . . . Variety Club of N.Y. yesterday (Tues.) cited actress Susan Ball as "an outstanding fellow member of the entertainment industry" . . Paris Theatre, plush East side artie, is undergoing redecorating and refurbishing. House preems the French "Wages of Fear" today . . Republic prex Herbert J. Yates circulating copies of a telegram he received from F. H. Ricketson Jr., head of Fox Inter-Mountain Theatres, on the preem of "Timberjack" in Missoula, Mont. It's a 30,000-population town but the film festivities, drawing also on outside areas, had an audience of 50,000, wired Ricketson.

Al Sindlinger of Philadelphia may be called as the expert witness when the Schine Theatres start their defense in Buffalo against the D. of Justice. He'd testify on how hard it recently was to dispose of film theatres. Sam Shain suggested Sindlinger's employment by Schine . . . Warner Bros. sales chief Ben Kalmenson leaves for the Coast today (Wed.) for confabs with studio execs. He'll be accompanied by William Zimmerman, who is partnered with Gottfried Reinhardt in the production of "Rosalinda," which WB is partially financing and releasing.

Deplores Any New 'Gangster Cycle

Flick Ducks Comment on 'New York Confidential' But Sees Trend to Glorify Underworld Types

Legion Eyes Cinerama

Confirmation is not forth-coming but the Legion of De-cency has under consideration a rap against the Lido, Paris night club scene in the new "Cinerama Holiday" current at the Warner, N. Y.

Angle of objection is ob-scure, possibly relating to the young husband chucking his wife to attend the show. Actual didoes seem tame to most

Zanuck Product Expansion Okay, He Checks O'Seas

Directors of 20th-Fox in N.Y. last Directors of 20th-Fox in N.Y. last week (11) approved plans by Darryl F. Zanuck, 20th production topper to raise from 16 to 22 the number of CinemaScope pix to be turned out by the studio in 1955. Production planning will actually be geared to 24 or 26 films, it's indicated.

dicated.

The board also approved the allocation of "several million dollars" (Coast sources put it at \$1,000,000 to retool the company's Western Ave. studio in Hollywood for tv production. Project is being headed by Sid Rogell, the studio's exec production topper. 20th has already started renting out space and is expected eventually to make its own tv pix.

Lingel production sked for 1955

Upped production sked for 1955 involves an increase of \$13,000,000 over prior budgets, the studio now earmarking \$50,000,000 for the 22 productions, all of them in color and CinemaScope.

Following the board meet, Zan-uck over the weekend left for (Continued on page 54)

L. A. to N. Y.

Irving Allen Suzan Ball A. R. Broccoli Cab Calloway Richard Conte John Ericson John Ericson
Glenn Ford
Henry Ginsberg
Susan Hayward
Sonja Henie
William Ross Howard William Ross Hoveline George Jessel
Peg La Centra
Dorothy Lamour
Janet Leigh
Mitchell Leisen Richard Long Tony Martin Jesse T. Mills Jerry Pickman Gordon Scott Don Sharpe William Tuttle Benay Venuta Janet Waldo

There's concern in some quarters over the possibility that another cycle of gangster features may be in the making.

Attention specifically centers on Edward Small's Warner Bros. re-lease, "New York Confidential." lease, "New York Confidential," which reportedly has been the subject of conversations between WB execs and Hugh M. Flick, the N. Y. censor. Flick, whose power doesn't extend to this subject, is said to have pointed out to WB the harmful effects of such a film in which, as he sees it, syndicate gangsterism is portrayed with a degree of sympathy.

"The Big Combo" a new Allied release has a "torture" scene, in gangster style, plugging a radio full blast into the ear of victim. Also forcing a man to swallow a full bottle of hair tonic.

full bottle of hair tonic.

While refusing to discuss this specific picture, Flick said last week that he had noted an increasing number of Hollywood films accenting underworld violence. "Sometimes," he said, "these pictures seem to be inviting a certain amount of admiration for the underworld code among these hoodlums who'll shoot down their best friend because 'the organization' demands it. And more and more there is a tendency to portray law enforcement agencies as weak and ineffective."

Revival of a gangster cycle, if it

Revival of a gangster cycle, if it materializes, is seen as causing trouble in the foreign market and

(Continued on page 20)

Europe to N. Y.

Simon Boosey Tom Curtiss
Fred Feldkamp
Laszlo Halasz
Gianna Jenco
Laurier Lister Mary Loos Richard Sale Louis Vaudable

N. Y. to Europe

Richard L. Coe Joan Diener Roy Disney Alfred Drake Glynis Johns Glynis Johns
Herman Levin
Albert Marre
Peter Moore
Doretta Morrow
William Steinberg
Robert Taylor
Ursula Thiess
Cesare Valletti

N. Y. to L. A.

Robert F. Blumofe Walter Branson Richard Conte James A. Doolittle Nina Foch Sam Handelsman Mervin Houser
Ben Kalmenson
Milton R. Rackmil
Gene Tierney
Robert S. Wolff
William Zimmerman

O SLIP IN THE BONANZA

Five-Year Gross Contrasts

Following table shows the trends in gross revenue accruing to various film and theatre companies over the past five-year span. It's important to note that the drop in the circuit tallies was due to shrinkage of theatre holdings in accordance with divorcement and divestiture court decrees, and does not reflect business conditions.

	1950	1953	1954
Col	\$ 57,200,000	\$ 60,300,000	\$ 80,200,000
Loew's	179,300,000	177,600,000	183,100,000
Nat'l	67,800,000	63,900,000	64,400,000
Par	81,800,000	110,300,000	115,000,000
SW	71,200,000	48,900,000	66,200,000
20th	90,800,000	105,700,000	107,000,000
U	55,600,000	70,500,000	77,900,000
WB	68,400,000	68,900,000	70,100,000
Totals	\$672,100,000	\$716,100,000	\$763,900,000

The 1964 figures are estimates in the cases of Paramount and 20th-Fox. Intentionally omitted from the list is American Broadcasting-Paramount Theatres because the AB-PT merger made com-

DCA Label For Big Product Only; Spartan Subsid For 'B' Features

Distributors Corp. of America. the Fred Schwartz production-distribution firm, has organized a sub sidlary distribution firm known as sidlary distribution firm known as Spartan Pictures. Purpose of the new company is to handle lower case product which DCA prefers not to be directly connected with. DCA, formed by a group of exhibitors for the purpose of helping to ease the product shortage, has set as its aim the production and distribution of top-draw product, i.e., the type of films that have grossed top money in recent months. Hence DCA's desire not to be identified with product that normally would fall in the second half of dual bills. fall in the second half of dual bills

fall in the second half of dual bills.

First film to be released under the Spartan label will be "Devil Girl From Mars." Picture was shown last week to a number of DCA's affillated states rights distribs who will also handle the Spartan product. The existence of the new company so far has not been officially announced.

Meanwhile, DCA will held its

officially announced.

Meanwhile, DCA will hold its initial stockholders meeting at the Sheraton Astor, N. Y. today (Wed.). Stockholders will elect a board of directors which, in turn, will select the general executive officers of the firm for the coming year.

Sessing coincides with DCA's

the firm for the coming year.

Session colncides with DCA's first major release, "Long John Silver," produced by Joseph Kaufman. A second film, "The Stranger's Hand," a British film, opened yesterday (Tues.) at the Plaza, N. Y. DCA currently has in production for 1955 release "I Am a Camera," a Remus Production being produced in London; "Finlan's Rainbow," the Broadway musical being made Into a feature-length cartoon, and "Lelia," based on Andre Maurols' blography of George Sand. and "Lelia," based on Andre Man ols' blography of George Sand.

In pre-production status are "The Viking," in association with Milo Frank: "The Surviviors," to be done by John and Roy Boulting, and "The Way We Are," starring Joan Crawford, to be produced and directed by Robert Aldrich.

'GAME OF LOVE' DRAWS LEGION CONDEMNATION

"Game of Love," French film distributed in the U. S. by Times Film Corp., has been "condemned" by the National Legion of Decency. Pic is the subject of censorship rows in both Pennsylvania and Maryland.

Maryland,

The Legion's objection was stated as follows: "This picture, in the story it tells, condones immoral actions. Moreover, in treatment, it seriously offends Christian and traditional standards of morality and decency by reason of grossly suggestive dialog, costuming and situations."

Port Clinton Repeals 3%

Port Clinton, O., Feb. 15. City Council voted to repeal the town's 3% amusement tax in effect since 1947.

The vote was 4-1, with two members absent.

Washington, Feb. 15.
Gerald Wagner, general manager of the Dupont and Playhouse Theatres, has been named coordinator of promotion and advertising of City Investing Co. interests lwashington. He'll continue as manager of the two theatres.

Wagner's Added Chores

The other interests of City here include the National Theatre, legit house; Washington division of the Wilson Line of excursion steamers; and Marshall Hall Amusement Park, in Maryland.

Nominations For Upcoming Oscars

Hollywood, Feb. 15.
Columbia romped across finish line in Oscar derby nominations two ahead of Paramount, for total 22 for five pix against Par's 20 six pix. While pair look set to battle out for first-place in 27th annual Academy sweepstakes, 20th-Fox and Warners are close contenders with 18 aplece in third place tie. Former 10 pix, latter seven.

Metro trailed for total 15 on six

Metro trailed for total 15 on six

pix:

Columbla's "Waterfront" is far
in lead in point of nominations on
single picture, for tremendous 12.
Its "Mutiny," Par's "Country"
follow with seven each, while
WB's "Star," "High, Mighty"
scored six aplece, MG's "Executive
(Continued on page 16)

8 COS'. GROSS \$763,900,000

Columbia's net profit of \$2,823,-000 for the six months ended last Dee, 25 was the highest in the company's history for a half-year period. Paramount in 1955 will outgross 1954, president Barney Balaban has predicted. Warner's latest quarterly report showed a 60% improvement. Statements from various other film outfits have reflected a fancy earnings upbeat. In view of the foregoing, it's no secret that profits in the picture business have been on the upgrade, at least as pertaining to the large

at least as pertaining to the large at least as pertaining to the large companies. A rundown on gross business shows that streamlined economics within the industry itself is not the sole reason behind the upswing. Also, importantly: the public is shelling out more coin for its pic entertainment. According to trade statisticians, the Dickup is in most parts of the U. S., while territories abroad afeelther running at an even keel or also showing gains. also showing gains.

also showing gains.

Regarded as meaningful, too, is the fact that some companies have made substantial cuts in production over the past five-year span, yet total revenues have gone up. The public is paying more to see fewer films, according to certain N. Y. execs.

(Theatramen at various levels

N. Y. execs.
(Theatremen at various levels have a different version. They're beefing that the major companies are taking a greater percentage of the boxoffice gross as film rental and this also is a reason why their gross incomes are higher.)

In any event, the total worldwide business racked up by eight companies—estimated in a couple of instances—amounted to \$763,900.000 in fiscal 1954, against \$7,161,-

panies—estimated in a couple of instances—amounted to \$763,900,000 in fiscal 1954, against \$7,161,000 in 1953 and \$6,721,000 in 1950.

Most spectacular climb has been at Columbia where the overall take of \$57,200,000 in 1950 was followed by a slight dip in 1951, some improvement in 1952 and 1953 and then, in 1954, a record of \$80, 200,000.

Industry economists also are impressed with the fiscal performance of National Theatres. This outfit was called upon by court decree to dispose of several dozen houses but the gross has held up well and the net income has been strengthening over the past four years.

Hall's Metro Till Easter

Metro has the Radio City Music Hall, N. Y., tied up until Easter with three pictures in a row. "Jupiter's Darling" opens tomorrow (Thurs.) to be followed by "Hit the Deck" and "The Glass Slipper." Latter will be the Easter show.

It Was 'The River' of No Return, Ruler's Estate Claims in 784G Suit

'Are You a Sex Maniac?'

Conneaut, O., Feb. 15.

It was zero weather but the appearance of pickets in front appearance of pickets in front of a theatre here playing RKO's "The French Line" undoubtedly boosted the boxoffice to the biggest Friday night the house has had in a long time. The pickets carried signs reading "Are You a Sex Maniac, Too?" and "Do You Have No Code of Morals?" It packed 'em in and manager Harry Buck was so grateful he gave hot coffee to the freezing pickets.

ckets.

Intervlewed by a reporter, ne pickets said the picture the pickets said the picture was being picketed all over the state. But no other exhibitor in Ohio has reported any pick-

Columbia's ½-Yr. Equals \$3.40 Per

Representing the strongest earnings for a half-year period in the company's history. Columbia this week reported a net profit after all taxes of \$2,823,000, equal to \$3.40 per common share, for the six months ended Dec. 25, 1954. The profit before taxes amounted to \$5,153,000.

Col. for the corresponding period a year ago, had a net of \$1,910,000 after taxes, equal to \$2.24 per common share. The gross profit for this period (before taxes, that is) was \$4,759,000. The per-share earnings for both periods are based on 794,236 shares of common stock outstanding.

The new profit figures, said Col, were prepared by the company and subject to yearly audit.

Col's gain over the past year was seen particularly significant since 1953 proved a banner year, bringing \$80,000,000 in record gross revenue.

Fleming's Overseas Films

Fleming's Overseas Films
Hollywood, Feb. 15.
Rhonda Fleming will star in
three French-made pictures, under
a deal now being finalized by producer Nat Wachsbarger of Sinag
Productions in Paris. Actress, who
made two foreign films last year,
recently completed "Simeramis"
for the producer, in which she costarred with Ricardo Montalban.
Initialer under new pact prob-

Initialer under new pact prob-ably will be "Duo," to tee off in the late spring.

United Artists release which Oriental-International Films Inc. produced in India some four years ago, was the late Maharaja Shri Bhojrajji Saheb who made six foans to O-I totalling \$450.778. Disclosure of the potentate's penchant for film financing came to light this week when the City Bank Farmers Trust Co., as ancillary administrators of the estate of His Highness, served summons on O-I by publication in accord-ance with an order signed by N. Y. Supreme Court Justice Benjamin F. Schreiber.

F. Schreiber.

Summons, it developed, was a routine move on the part of the bank's counsel, Shearman & Sterfling & Wright, to force O-I and three other defendants to appear in Supreme Court to answer charges that the Maharaja never recovered as much as a rupee from hls six loans. Aside from O-I the bank's suit also names Commonwealth Pletures Corp., CPC prez Arthur U. Wetzel and O-I head James K. McEldowney.

All told, the action seeks \$784,-

James K. McEldowney.

All told, the action seeks \$784,483 from the defendants. Aggregate sum includes original loans of \$450,778, plus \$283,705 which are said to be "available receipts" on "The River" since 1951, and \$50,000 for "consequential" damages. Maharaja, who was a ruler in Gondal state, Saurashtra, apparently had his first financial contact with "The River" in August. 1949. At that time O-t borrowed \$209,000 from him and promised to re-pay the principal in 10 years. In negotiating the Aug., 1949,

In negotiating the Aug., 1949, loan, sult claims O-I pledged that loan, sult claims O-I pledged that this note was to have priority and no profits from the picture would be distributed until the Maharaja was paid. Following month the ruler loaned O-I £11.707 (\$25,755) and in February, 1950, advanced \$83,600. He forked over \$62,700 in March, 1950. Final two loans of \$41,800 and \$20,900, respectively, were both arranged on May 5, 1950.

Interest at 5%

Interest at 5%

Maharaja, who died in 1952, allegedly was deprived of "The River's" \$283,705 receipts through certain moves of Commonwealth, Wetzel and McEldowney. Action charges that these defendants induced O-I to breach the agreement to turn over the film's profits to the potentate and instead paid the receipts to themselves. Also due the estate, the papers assert, is interest at 5% from 1950 on the \$83,600 loan.

Based on a story by Rumer Gode.

\$83,600 loan.

Based on a story by Rumer Godden, "The River" was produced by Jean Renoir for McEldowney's Oriental-International Films. Renoir directed a cast headed by Nora Swinburne, Esmond Knight, Arthur Shields and Thomas E. Breen. Technicolor lensing was done by Claude Renoir.

YANK PIX WITH B.O. ZIP PUSH BRITISH PRODUCT INTO U.S. BIZ DIP; 'ARTIES' HIT Upshot of all this is that British mercial' British film becomes just Current spate of Hollywood b.o.

pix poses quite a dllemma for the British product which has strength-ened its footbold in the U. S. market since the war.

ened its foothold in the U. S. market since the war.

Where, in the past, a British plc of the "commercial" type, i.e., one with a booking potential in the regular houses, stood a good chance of exhib attention, today it has to play second fiddle to the bigger—and from a b.o. viewpoint certainly better—American entries.

At the same time, the "artier" British films, so often the delight of the critics, that ordinarily go into the specialized houses, are suffering too. As American industry observes it, the surescater audience is gradually beating back to the regular houses. The reason: better films, plus more intriguing subjects.

"There was a time when an art theatre would do business by merely billing an 'interesting' film. Today, it has to be a lot more than just 'interesting' to do business," was one comment.

Upshot of all this is that British producers and particularly J. Arthur Rank, who has made an earnest attempt at commercializing some of his pix for the U. S., are in something of a fix. "They're damned if they do and damned if they are in something of a fix. "They're damned if they do and damned if they do she he in the interpolation of the interpolation in the product in the interpolation in the interpolation

LIFT 'OBSCENE' FILM BAN, COURT ASKED

Washington, Feb. 15. The U. S. Supreme Court was asked today (Tues.) to declare as lilegal the banning of a film on grounds of obscenity. Action stems from the Chicago police censor's tabu on "The Miracle" for the stated reason that the picture is "obscene." Legalistic row that followed reached the Illinois Supreme Court which upheld the police action.

tion.

Charles Liebman, in behalf of the film, and the American Civil Libertles Union joined in the U. S. Supreme Court petition for reversal of this rule. They point to the N. Y. censorship case involving the same pic. In this, "Miracle" was nixed on grounds it was "sacriligeous" but, on appeal, the nation's highest tribunal found this term too vague and lifted the ban.

Three for the Show (MUSICAL-COLOR-C'SCOPE)

Elaborately staged comedy tuner in the old Betty Grable tradition. Okay b.o. draw.

Columbia release of Jonie Taps production. Stars Betty Grable, Marge & Grable,

ulie Betty Grable
wen Howard Marge Champion
Jurnan Lawndes Gower Champion
doubt Stawart Jack Lemmon
like Hudson Myron McCorinick
ioneral Wharton Paul Harvey
orgeant O'Hallihan Robert Bice
Theatre Treasurer Hal K. Dawson

The topsy-turvy world of show biz gets another lively going over In "Three For The Show," Columbia's new entry in the CinemaScope sweepstakes. A whacky comedy, tailor-made to the talents of a good cast, it scores primarily in the song-and-dance department where the screen comes alive with a couple of highpowered and elaborately conceived production numbers.

Mostly this is Betty Grable's picture, and there's no question that, despite the passing years, she's still an entertalner with plenty of oomph who can put over a routine with sock impact. She gets plenty strong support from the dance team of Marge & Gower Champion who also double in brass in speaking parts. Miss Champion is cute and very appealing. Jack Lemmon, a comedian who knows how to punch across a line when handed one, is a big asset to the show but unfortunately isn't given enough of a chance to do his stuff.

Main trouble with the film is that it's woefully lacking in the story department. For a comedy it's also surprisingly short of good laugh lines. Based on a W. Somerset

surprisingly short of good laugh lines. Based on a W. Somerset Maugham play and adapted for the screen by Edward Hope and Leonard Stern, "Three For the Show" uses a theme that must have been knocking around Hollywood since the nickelodeon days.

It's about the fellow who goes to war and is reported dead. The wife, in this instance a famous musical star, marries his best friend. Hubby number one returns, presenting his wife with a situation in which she must choose between two husbands. It takes Miss Grable an hour and a half to make up her mind, with Marge Champlon waiting on the sidelines to catch one of the boys on the rebound.

To overcome this thin story, producer Jonie Taps and director II. C. Potter have put the accent on the song-and-dance end, and here no effort has been spared to fill every inch of the wide screen with production values.

Some of the sets are stunning and the music, including two George and Ira Gershwin numbers, is pleasant and well integrated. There's a succession of such sequences in which the Champions particularly do outstanding work. Dream sequence, with Miss Grable lording it over a male harem, has fine hoofing to the tune of Hoagy Carmichael's and Harold Adamson's 'Down Boy.' Another dream scene stars the Champions in a fine bit of interpretive dancing that's a delight to the eye.

For the most part, the transition from musical to story is done smoothly and with a degree of logic due to the show biz background which calls for a theatre setting. There's one bit of nonsense in the Grable apartment, involving the principals chasing one another, that Just doesn't come off. Jack Cole's choreography otherwise is excellent.

Among the songs heard in the film are "Someone to Watch Over well-washington's "Whileh One?" and "I've Been Kissed Before," by Bob Russell and Lee, which Miss Grable gives a sexy and appealing treatment.

In the smaller parts, Myron McCormick is okay as the legit producer. Paul Harvey as an air force general trying to straighten out Miss Grable's marital dilemma do

makes a shambles of the video spectacles, but even so there may come a point of no return. Meanwhile, "Three for the Show" ought to keep 'em happy.

The Glass Slipper (MUSIC—COLOR)

The Cinderella fairy tale brought to life with whimsical charm, but most b.o. prospects.

Hollywood, Feb. 14.
Metro release of Edwin H. Knopf prodiction. Stars Leslie Caron. Michael
Winwood. Elsa Lanchester, Barry Jones,
Amanda Blake. Lurene Tuttle. Lisa Danjels. Directed by Charles Walters, Screenplay, ballet librettos and lyries by Helen
Peulsch; camera (Bastman Color). At thur
by Roland Peilt. featuring Ballet de
Parls; music. Bromislau Kaper, Previewed
Feb. 9, '55. Running time, '13 MINS.

Lealie Caron.

Eija Leslie Caron
Prince Charles Michael Wilding
Kovin Keenan Wynn
Wrs. Toquet Estelle Winwood
Widow Sonder Elsa Lanchester
Duke Barry Jones
Birdena Amanda Blake
Serafina Lisa Daniels
Causin Loulou Lurene Tuttle
Tchara Liliane Montevecchi

Ballet de Paris (Aspect ratio: 1.75.1)

A whimsical treatment of the Cinderella fairy tale slants "The Gless Slipper" towards those ticket buyers who prefer to go outside regular types of screenfare for their film entertainment. They should find it a begulling 93 minutes but, unfortunately for its boxoffice chances, the fantasy does not have the kind of popular appeal that will make the general theatre patron lay his cash down at the wickets. With special handling, it may do okay in some surescater dates, but the b.o. prospects are moot.

beauty fits the character, but Wilding does not seem happily cast in his character, nor does it get over to the viewer. Estelle Winwood is quite effective as the pixilated worker of seeming magic. Others in the cast seem to be present only because there are characters to be filled. They include Keenan Wynn, as the prince's friend; Barry Jones, the duke; Elsa Lanchester, the stepmother; Amanda Blake and Lisa Danlels, the selfish stepsisters, and Lurene Tuttie as the aunt with a past.

Where "Slipper" makes its best points is in the Bronislau Kaper score and in the ballets staged by Roland Petit with the Ballet deParis. Particularly earning attention is the "Kitchen Ballet." Also good is the allegorical death theme of the "Tehara Ballet," the final of three ballets done in dream sequences. "Take My Love" is a song with rhythmic appeal presented by itself and as a background theme throughout the footage. The ballet librettos and the lyrics for "Take" were written by Miss Deutsch, with Kaper doing the music.

The special, although limited, appeal of the picture benefits by Charles Walters' direction of the Eastman Kodak Color photography by Arthur E. Arling, the costuming of Helen Rose and Walter Plunkett, the art direction and set decorations that frame the action.

Brog.

New York Confidential

Well-fashioned crime melo-drama with good east and per-formances to rate its bookings and an okay payoff in the reg-ular program market.

- 1	theatre patron lay his cash down	
1	at the wickets. With special han-	Well-fashioned crime melo-
1	dling, it may do okay in some sure-	drama with good cast and per-
	seater dates, but the b.o. prospects	formances to rate its bookings
1		
1	are moot	and an okay payoff in the reg-
ı	Without making too strong a	ular program market.
1	comparison with "Lili," a previous	
	small-showcase click turned out by	77 . 11 1 Tab 15
	the principals connected with this	Hollywood, Feb. 15.
1		Warner Bros. release of Edward Small
	offering, it is probable the makers	(Clarence Greene) production. Stars Broderick Crawford, Richard Conte,
1	figured on approaching the previ-	Broderick Crawford, Richard Conte, Marilyn Maxwell, Anne Bancroft, J. Car-
	ous film's sureseater success. While	rol Naish: features Onslow Stevens, Barry
1	"Slipper" has charm and a some-	Kelley, Mike Mazurki, Celia Lovsky, Her-
Ł	what similar ugly duckling-love	Kelley, Mike Mazurki, Celia Lovsky, Her- bert Heyes. Directed by Russell Rouse.
		Original screenplay, Greene and Rouse:
	triumphant plot, it has neither	suggested by the bestseller by Jack Lait and Lee Mortimer; camera, Edward Fitz-
,	the tremendous heart impact of	and Lee Mortimer; camera, Edward Fitz-
	"Lili" nor sufficient freshness of	gerald; editor, Grant Whytock; music, Joseph Mullendore, Previewed Feb. 8, '55.
1	theme treatment to duplicate that	Running time, 87 MINS.
9	pic's acceptance.	Charles Lune Broderick Crawford
	The Cinderella fairy tale, as re-	Nick Magellan Richard Conte Iris Palmer Marilyn Maxwell
5	membered by all, is enacted in the	Iris Palmer Marilyn Maxwell
9	Helm Deutsch sensonalen Aulie	Katherine Lupo Anne Bancroft
	Helen Deutsch screenplay, telling	Ben Dagajanlan , J. Carrol Naish
5	how the poor, mistreated girl man-	Johnny Achilles Onslow Stevens Frawley Barry Kelley
t	ages to overcome circumstance and	Arnie Wendler Mike Mazurki
,	the shoddy attentions of stepmoth-	Mama Lupo Celia Lovsky James Marshall, Herbert Heyes
-	er and stepsisters to win the hand-	James Marshall Herbert Heyes
	some prince who lives in the vil-	Morris Franklin Steven Geray
S	lage castle. The magic wishing	Whitey Bill Phillips Gino Henry Kulky Martinelli Nestor Paiva
		Martinelli Nestor Paiva
9	flour of midnight is retained and,	Datista Joe Vitale Sumak Carl Milletalre Paul Williamson William Forrest
J	by implication only, the magic	Sumak Carl Milletaire
1	coach and its horses formed from	Paul Williamson William Forrest
	a pumpkin and mice, and the falry	Waluska Ian Kelth
,	godmother, here seen as a pixilat-	Judge Kincaid Charles Evans Hartmann Mickey Simpson
ŕ	ed old woman who makes dreams	District Attorney Rossi Iom Powers
t		Ferrari Lee Trent
ì	come true by a practical approach.	Larry Lennie Bremen
	Leslie Caron, as drab and dirty	Shorty John Doucette Dr. Ludlow Frank Ferguson
0	as any scullery maid could have	Mrs. Wesley Hope Landon
1	even been, is the Clnderella who	Senor Fortunio Bonanova
	rides to the castle on her dreams,	(Aspect ratio: 1.85-1)
g	magically whisked into an enchant-	
0	ingly gowned, diademed princess fit	Among the online aunores our
,		Among the crime exposes cur-
		rently hitting the film market, "New York Confidential" stacks up
	Wilding. Her particular ability to	"New York Confidential" stacks up
-	be transformed from ugliness into	as one of the better-made entries,
S		
۲.		
e	D 1 M 1 - 1	70 1 TO 1 TYPE
S	Dan's Tanalina	Vid Libra Lian IIN

thanks to a well-fashioned story and good performances by a cast of familiar names. While a tough, no-punches-pulled melodrama, it relies more on logical development for effect than on unsoundly motivated bare-knuckles action. It is an okay offering for the market.

is an okay offering for the market. Some seasoned players who know their way around in this type of plot, plus direction that makes its points without hammering them, contribute to the entertainment aims of the Warner Brog release. Film was made idependently by Clarence Greene and Russell Rouse for Edward Small. Producer Greene and director Rouse did the original script, suggested by the bestseller by Jack Lait and Lee Mortimer, so the events dealt within the plot have an authentic ring, whether or not probable in real life.

life.

Story tells of the rise of Richard Conte, ambitious triggerman, in the big syndicate said to control all crime under the chairmanship of Broderick Crawford. Pleased with the dispatch with which Conte takes care of his first murder assignment, the big boss pushes the killer up rapidly. Now the syndicate is purported to work to control its empire of legitlmate and illegitimate businesses backgrounds the action as murders go on and

irol its empire of legitlmate and illegitimate businesses backgrounds the action as murders go on and big money rolls into the coffers. No one gets bigger than the syndicate, however, and when an investigation started by crimebusters reaches to Crawford, the board members order his execution, which Conte carries out efficiently and is then rubbed out himself because by now he knows too much. Conte does a topnotch job of making a coldblooded killer seem real and Crawford is good as the chairman of the crime board, as is Marilyn Maxwell as his girl friend. Anne Bancroft, showing continuing progress and talent, scores with a standout performance of Broderlek's unhappy daughter. J. Carrol Naish, Onslow Stevens and Barry Kelley, executives in the syndicate, are most effective. Notable in other roles are Mike Mazurki, Celia Lovsky, Herbert Hayes, Steven Gray, Bill Phillips, Henry Kulky, Nestor Paiva, Joe Vitale, Carl Milletaire and William Forrest.

rest. Edward Fitzgerald's lensing and the Joseph Mullendore music are keyed to the melodramatics. Editing and other technical assists are good.

East of Eden (C'\$COPE—COLOR

Class screen treatment of the somber dramatics from John Steinbeck's novel; special han-dling will develop b.o. poten-tial.

Hollywood, Feb. 15

Hollywood, Feb, 15.

Warner Bros. release of Elia Kazan
production. Stars Julie Harris. James
Bean, Raymond Massey: features Burl
lves. Richard Davalos. Jo Van Fleet.
Albert Dekker, Lois Smith, Harold Gordon- Ilmothy Crepy, Mario Siletti, Lonny
Robert Control, Mario Siletti, Lonny
Kazan. Screenplay. Paul Osborn: camera.
(WarnerColor). Ted McCord: editor, Owen
Marks; music. Leonard Rosenman. Previewed Feb. 2, '55. Running time, 114
MINS.

Auta June Harris
Cal Trask James Dean
Adam Trask Raymond Massey
Sam Burl Ives
Aron Trask Richard Davalos
Kate Jo Van Fleet
Will Aibert Dekker
Ann Lois Smith
Mr. Albrecht Haroid Gordon
Joe Timothy Carey
Piscora Mario Siletti
Roy Lanny Chapman
Rantani Nick Dennis

Powerfully somber dramatics have been captured from the pages of John Steinbeck's "East of Eden" and put on film by Ella Kazan. It is a tour de force for the director's penchant for hard-hitting forays with life, and as such undoubtedly will be counted among his best screen efforts. Whether the type of heavy melodrama represented here will be entirely satisfying screen-fare for the majority is not an easy guess. Right kind of exploitation could push it to a successful release.

could push it to a successful re-lease.

It has no top screen names to help sell tickets or to attract the casual theatregoer. Thus, it seems to demand special treatment via showcase runs and other attention-focusing handling to prep it for regular release. There is material in the Steinbeck tale that lends itself to the kind of fulsome exploitation that lures the morbidly curious.

For the Kazan followers the picture has quite a bit to offer, for every scene is stamped with his style. The student of drama will be rewarded, too. To these it will not matter much that Kazan often allows style to get in the way, because the technique will be more important. Others will find that, while the subject matter is real enough, this concern with technique prevents it from taking on a full-bodied semblance to life. Here, it's the staging of a realism!

of mood, rather than the realism of life, that predominates. Much pro and eon probably will develop about James Dean, unknown to whom Kazan gives a full-scale introduction. It is no credit to Kazan that Dean seems required to play his lead character as though he were straight out of a Marlon Brando mold. Just how flexible his talent is will have to be judged on future screen roles, although he has a basic appeal that manages to get through to the viewer despite the heavy burden of carboning another's acting style in voice and mannerisms. It should be interesting to see what he can do as Dean. Only the latter part of the Stein-

other's acting style in voice and mannerisms. It should be interesting to see what he can do as Dean. Only the latter part of the Steinburg's rovel is used in the Paul Osboin screenplay, which picks up the principals in this Salinas Vailey melodrama at the time the twin sons of a lettuce farmer' are graduating in the 1917 class at high-school. One son is neurotic, fancies himself unloved, while the other is ilkeeble, well - adjusted, normal youth, interested in his girl and the development of his father's acreage. The principal dramagic problem posed is getting the neurotic straightened out before he completely destroys himself and those who care for him. That this is eventually brought about, in the concluding scene, keeps the picture from being entirely downbeat, but this uplift comes after he has virtually wrecked his brother's moral fiber, taken the latter's girl and caused his father to have a stroke that leaves him paralyzed and facing slow death. Not overlooked as a creator of turmoil in the youth is his discovery that his mother, believed long dead, is a madam operating a house in Monterey and he uses this as an excuse for some of his wildness.

Julie Harris, well-known stage star, gives her particular style to an effective portrayal of the girl torn between the love offered by the good brother and the instinct awakened in her by the neurotic. Richard Davalos film debuts as the normal son and wins sympathy with an excellent performance.

awakened in her by the neurotic. Richard Davalos film debuts as the normal son and wins sympathy with an excellent performance. Raymond Massey is fine as the religious father who finds it difficult to understand the need that Dean, his neurotic son, has for affection. Burl Ives, the sheriff: Jo Van Fleet, the mother; Albert Dekker, a promoter; Harold Gordon, German-born neighbor who feels the lattred of Huns caused by World War I; Timothy Carey and Lonny Chapman are among those contributing good support. Lois Smith merits special mention for the importance she gives the small part of a slattern in the house run by the mother.

The presentation is a pictorial standout by virtue of the splendid CinemaScope lensing in Warner-Color by Ted McCord. Effective also are the Leonard Rosenman score, the art direction by James Basevi and Malcolm Bert, the set decorations by George James Hopkins, the editing by Owen Marks and the other technical credits.

New Orleans Uncensored

Pseudo-documentary m e 1 o-drama for programmer book-ings. Only fair entertainment in its class.

Hollywood, Feb. 15.

Columbia release of Sam Kataman production, State and Carlandir, feature Helens Stanton, Michael Ansara, Stacy Harris, Mike Mazursi, William Henry, Michael Granger, Franke Ray, Edwin Stafford Nelson, Directed by William Castle, Screenplay, Orville II, Hampton, Camera, Henry Freuling, II, Hampton; Camera, Henry Freuling, II, Hampton; Camera, Henry Freuling, Conducted by Michael Bakaleinikoff, Previewed Feb. 10, '55, Running time, 76 MiNS.

MINS.	
Dan Corbett	Arthur Franz
Marie Rellly	Beverly Garland
Alma Mae	Helene Stanton
Zero Saxon	Michael Ansara
Scrappy Durant	Stacy Harris
Mike	Mike Mazurki
Joe Reilly	William Henry
Jack Petty	Michael Granger
Deuce	Frankie Ray
Charlie Ed	win Stafford Nelson
Ralph Dupas	Ralph Dupas
Pete Heerman	Pete Herman
Wayne Brandon Jud	we Walter B. Hamiin
Al Chittenden	Al Chittenden
the Control of the control	1 1 OF 1 b

Par's Touching Kid Film For UN

It was a smart public relations move on the part of Paramount when it agreed to produce "Assignment Children," a 20-minute Technicolor film in which Danny Kaye shows what the United Nations International Children's Emergency Fund is doing to improve the health of the world's underprivileged children. For not only does this fine documentary reflect credit upon Par and Kaye but it must enhance the prestige of the film industry generally.

Kaye, who conceived the film during a visit to UN headquarters in New York some 18 months ago, enlisted the aid of Par's Adolph Zukor, Barney Balaban and Y. Frank Freeman in, supporting the project. Par bore the expense of sending a camera crew to Asia, where scenes were lensed in six countries.

Simultaneous screenings of "Children" were held last Wed. (9) in the UN's General Assembly Hall and the Par studio on the Coast for reps of the press, redio and tv. At the UN preview Secretary-General Dag Hammarskjold praised Kaye and his associates at Par for their contributions to UNICEF. Also unstitting in their thanks were Mrs. Guldo Pantaleonl, chairman of the U. S. Committee for UNICEF, and Dr. Balachandra Rajan, chairman of UNICEF's executive board.

As for the film itself, this two-reeler provides audiences with first-hand knowledge of what UNICEF is doing in 88 countries although only six lands are actually covered by Kaye and his camera crew. His itinerary is a broad one—swinging from India and Burmae to Korea, Japan, Hong Kong and Thalland. Whether its a Burmese tot or a Korean waif, Kaye has a way with children to judge by the smiles and laughter which greet him.

"There's no pitch for funds," Kaye says in his commentary, "nobody's going to take a collection . . ." But the impression the general public gets from watching on-the-spot feedings of Korean children from UNICEF powdered milk, the inoculation of Thai children to cure yaws, vaccination of Burmese and Indian moppets to halt tuberculosis etc. will aid UNICEF far more than a monetary contribution.

contribution.

It's anticipated that first prints of the film will be released in the U. S. and Canada about March 15. Around the same time screenings will also start in Australia and New Zealand to aid the UN Appeal for Children campaigns. Paramount is distributing the two-reeler in 17 countries on a non-profit basis. Exhibitors will be asked to pay only a nominal rental fee to help defray production and distribution expenses. Par is donating all net proceeds to the Children's Fund.

HOW OLD IS YOUR AUDIENCE

Titles Too Close Clip Boxoffice

Many Examples of Similarity in Wording-Confuses Fans, Complicates Ad-Pub Task

Similarity of titles of a number of pictures currently in release is not only causing confusions among patrons, but is also seen as hurting the boxoffice potential of the pictures involved. A film fan who does not pay careful attention to titles, it's pointed out, may feel that he's seen a certain picture simply because the titles sound alike.

that he's seen a certain picture simply because the titles sound alike.

As an example of the sound alikes, there's "The Bridges at Toko-ri" (Par), "Six Bridges to Cross" (U), and "Many Rivers to Cross" (Metro). Then there's "Deep in My Heart" (Metro and "Young at Heart" (WB). All of these films were in release during the same two-month period. In some cases, one of the films was playing in key first-run situations while another of a similar title was hitting sub-run dates. On other occasions, two sound alikes were playing theatres in the same status at the same time.

Situation not only makes it difficult for the pub-ad staffers to obtain identification for particular films but can seriously damage the bo. take of a theatre. Acting on the reports or word-of-mouth of the value of one picture, a film fan can accidentally plunk down coin to see the film he didn't want to. It makes for bad public relations and can sour the public, which is again becoming film conscious, on Hollywood's output. If a fan see the wrong picture, his normal reaction can be "What was all the shouting about?" While the title bureau of the Motion Picture Assn.

shouting about?" While the title bureau of the Motion Picture Assn. of America protects producers on specific title selections, it apparently has no jurisdiction on similar sounding ones. It appears to be up to the individual film companies to space the releases so as to avoid the confusion.

The similar titles mentioned before are only a sampling. There are many others and no one apparently is making any effort to correct the situation. Just to comme a few, for example, there's "Battle Cry" (WH) and "Battle Taxi" (UA); "Operation Manhunt" (UA) and "African Manhunt" (UA) and "African Manhunt" (Rep: "That Lady" (20th) and "Strange Lady in Town" (WB); "Violent Men" (Col) and "Violent Saturday" (20th); "Hell's Outpost" (Rep) and "Hell's Island" (Par), and "Last Time I Saw Paris" (Metro) and "So This Is Paris" (U).

B'way Banner Battle

Columbia has won the Dattie of the Broadway banners after a week of military maneuvering. With the aid of the U. S. Army recruitment service, Col was able to string a banner across the Main Stem near Columbia has won the battle of the Capitol Theatre where "The Long Gray Line" is currently play

Long Gray Line" is currently playing.

Without being (outwardly) smug about it, Col pluggers outwitted their 20th-Fox counterparts in getting permission from city authorities to put up the display.

Originally, 20th had a banner strung across the avenue further up the street for "The Racers" at the Roxy, but was forced to take it down when Col beefed that it couldn't receive similar permission. Rather than be accused of discrimination, the office of Borough President Hulan Jack nixed the banners of both film companies.

Col. however, had an ace in the hole. It enisted the aid of the U. S. Army, and after an Army official

hole. It eniisted the aid of the U. S. Army, and after an Army official made the necessary cail, there was the "Gray Line" banner across Broadway. Why was the Col Sanner finally okayed? Well, it was tied in with the Army's recruitment program. Sharing honors with "Gray Line" on the airborne banner was "Join the U. S. Army." 20th, unfortunately, had no military backing, being tied in its aerial display with the Auto Sports Show at Madison Square Garden.

BOLIVIA DIVISION

Film companies in N. Y. yesterday (Tues.) reached virtual agreement on a formula for the divvying up of 300 Boilvian licenses. Arrangement is unusual only in that lt involves equal distribution of half the permits among the 10 Mo-tion Picture Export Assn. member companies.

Purpose of the even split of the 150 licenses was to insure a minimum ailotment to the smaller outfits. The remaining 150 permits are being divvied up according to the local billing ratio.

Turner Strums Love Poem To **Those Reissues**

"If there's a product shortage, what's wrong with the films in the vaults?" asks Terry Turner in asks Terry Turner, charge of motion picture exploita-tion for theatres for General Tele-radio. Turner, longlime RKO ex-ploitation chief before shifting to GT, feels "there's more gold in the vaults than on the lots."

the vaults than on the lots."

Admitting that there are many plctures that might be dated now, he insists, however, that there are numerous exploitation type films which, properly ballyhooed, can bring in hefty coin in today's market. He maintains there are many prison nictures, westerns and according to the property of the property prison pictures, westerns, and action costumers (dealing with the northwest mounted police, for example) that can attract the public's fancy at this time.

Turner backs his argument on the value of many of the oldies by pointing out that there's been two new generations since many of the films were released. "To these people," he said, "these would be new pictures."

Discounting the exhibitor opposition to rereleases and the prices charged for them, Turner asked, "If he gets money at the boxoffice, why shouldn't he pay what they're worth?" "There are many big films in the vaults gathering dust," he said, "when they should be out earning money."

earning money."

He cited the example of "King Kong," which he exploited while at RKO. The 20-year-old film was resurrected two years ago and, backed by the radio-tv saturation campaign created by Turner, earned over \$2,000,000. In its original release It brought in only \$750,000. He also pointed to the success of Walt Dianay in higher 5750,000. He also pointed to the success of Walt Disney in bring back at intervals "Snow white and the Seven Dwarfs." Turner said it earned \$2,000,000 both in its third and fourth rereleases.

said it earned \$2,000,000 both in its third and fourth rereleases.

Turner also deplored the policy of the film companies of using radio-tv saturations for only "freak" pictures. "They feel it's the only thing that can be done successfully. They won't give something else a chance." Returning to his pitch for the airing of the oldles, Turner said it might be a good idea for the major distribs to form subsidiary companies which would devote full time to the release of the top pictures in the vaults. Although companies schedule many relssues, he said, they haven't the full time to devote to proper selling or exploitation. The sales manager, he said, often feels it interferes with the flow of his regular product and the pub-ad staff is too busy working on the new pictures. "You'd be surprised," he said, "how much extra money can be earned if some attention were given to these films."

groups and the educational level of the U.S. pubilc were pointed up in a recent N. Y. speech by Arno H. Johnson, v.p. and director of research of the J. Walter Thomp-

Johnson cited statistics to prove Johnson cited statistics to prove that, between 1940 and 1955 (July) there would be a 33.5% overall increase in population, the under five age group showing the greatest gain (67%) followed by the group of 60 or over (53%). In the important "teen-age" category—from 10 to 19 years of age—the percentage rise was the smallest of any group, only 2%.

group, only 2%.

As for the educational level of the public, a potentially important factor in the planning of production and aiso at the ad-pub end, Johnson found that, as of July, 1955, 42% of the total adult population of this country would be highschool graduates with four years of highschool or beyond. As of that date, Johnson figures show there'll be 44,000,000 highschool graduates of 20 years or over, an increase of 90% over 1940 and of close to 500% over 1930.

The statistics worked up by the

close to 500% over 1930.

The statistics worked up by the ad agency exec from official government and other sources point up the lack of this type of information available to the pic biz. While there have been frequent calls from film industry personalities in all branches of the business for a "get to know your audiegee" setup within the industry, the possibilities for such a move are now as remote as ever. The Motion Picture Assn. of America at one time had a statistical bureau under Robert Chambers but gave it up. bers but gave it up.

Johnson's rundown found that there are now 64% more children under 10 than there were in 1940. With youngsters under five increasing 67% (to an estimated 19,000,000 by next July), the child population in the ages of five to nine has gone up 61% over 1940 (to 17, 200,000).

The most sizable age groups in a total population of 166,000,000 falls between the ages of 20 to 39 (46,300,000) and from 40 to 59 (38,000,000), the latter representing a 26% increase over 1940.

26% increase over 1940.

Johnson's speech, given before the 'Drug, Chemical and Allied Trades section of the N. Y. Board of Trade, also noted the constant increase in the population's discretionary spending power. He pointed out that, in the period from 1950 through 1954, the number of consumer spending units in the \$4,000 to \$7,500_a year group had grown from 11,600,000 to 19,600, 000, a 71% increase. The number over \$7,500 rose to 6,100,000 from 2,700,000, a 126% rise.

U.S. AGE GROUPS Guinness' To Paris' a Unique Gamble SHIFTING FAST At Fine Arts; Must Run at Least 3 Mos.

WB SELLS MAUGHAM'S VILLA' TO ROME INDIE

Longtime Warner Bros. story editor Jake Wilk has agented a WB property for his alma mammy studio, now that he is doing an independent story brokerage business, by disposing of Somerset Maugham's "Up At The Villa" to Peter Moore. Latter will produce it independently in Rome for Lorenzo Productions, in three versions—French, Italian and English. Joan Fontaine and Sir Cedric Hardwicke are slated for the cast toppers and Henry Fonda is being negotiated.

negotiated.

Incidentally, Wilk bought the Maugham novel for WB when he was with the studio. Wilk's initial deal was setting the Henry Ginsberg-Edna Ferber-George Stevens package of Miss Ferber's novel; "Glant," also for WB release. Ginsberg is currently in New York on husiness.

Skouras Behind Cultural Center In Jerusalem

Designed to serve as a focal point for interfaith work with youth in Israel, a \$250,000 International Cultural Center is to be constructed in Jerusalem by Children to Paiestine, a Christian-Jewish organization working in child rehabilitation, Spyros P. Skouras, 20th-Fox prez, disclosed in N. Y. yesterday (Tues.).

Skouras sald the center would be a five-story tower building with study rooms, exhibition halls, a library and auditorium, standing just beyond the walls of old Jerusalem. The cornerstone for the

just beyond the walls of old Jerusalem. The cornerstone for the building is expected to be laid in late spring or earlly summer.

Proceeds from "The Magnetic Tide," a tinter about the Holy Land and a worldwide 20th release, are being contributed to speed construction of the center, Skouras said. The film was made by Dorothy Silverstone, a member of the National Committee of Chlider to Palestine and committee dren to Palestine and committee chairman of the International Cuiture Center for Youth. Mrs. Silverstone is the wife of Murray Silverstone, 20th International prexy, who has been an ardent supporter of the project.

Skouras told the press at a reception at 20th that the center would create both a training program for teachers and a focal point for inter-faith work in Israel. dren to Palestine and committee

abroad can shape up as sock b.o. in the U. S., Frank Kassler has booked the British "To Paris With Love" into the Fine Arts Theatre, N. Y., at one of the highest theatre guarantees ever accorded an Alec Gulnness film in advance of re-

Fine Arts owner Richard Davis, confirming the booking this week, said he had high confidence in the Guinness starrer which, he added,

Guinness starrer which, he adued, would have to have a minimum run of over three months to allow him to break even. The 470-seat Fine Arts, one of the plush East-side arties, opened with a Guinness picture, "The Lavender Hill Mob," which played there for close to nine months. Since then it's played a number of other Guinness vehicles, such as "The Promoter" and "The Detective."

History of "To Paris With Love" is one of gambles for high stakes and the success or fallure of the film may have significant bearings on future British film distribution in the U. S. It was acquired by Kassier, partner with circuit owner Walter Reade in Continental Distributing Inc., for an unprecedented advance cash guarantee of \$375,000, paid to J. Arthur Rank. Since the film is in Technicolor, Kassier figures he'll have to add another \$150,000 or so in expenses for prints, etc. Under their deal with Rank, which set another precedent inasmuch as Continental snatched the pic away from Universal, the Kassier-Reade combo is to hand Rank 45% of their take after recoupment of the \$375,000. Continentai is to meet all expenses out of its remaining 55%.

Accordingly, Kassler said "Paris" would have to gross at least \$800,000 before he starts to break even. The only other Guinness film that's ventured into these rental regions has been "The Captain's ventured into these rental regions has been "The Captain's Paradise" on which United Artists reports a take of just over \$1,000.000. Difference, of course, Is that UA commands major distribution facilities whereas Continental is an indie outfit. Kessier said Monday (14) that he intended to add sales reps in Chicago and Los Angeles.

"To Paris With Love," which received mediocre notices from the British crix, is the first juct to go out under the Kassler-Reade "Continentai" plan, involving an exhib buying co-op. Participating theatremen, who're charged on a prorata basis, supervise sales in their areas. Continentai acquired western hemisphere rights to the tinter (excluding Canada) while it was st

Metro Receptive To 'Right' Outsiders

Selznick Deal Plus Ball-Arnaz Indicates Departure From Supposed Tradition

"If something good comes up, we'll consider it." Statement by a top Metro executive who participated in the negotiations with David O. Selznick sums up M-G's attitude toward additional partnership arrangements with outside producers. With Selznick and Desilu (Lucille Ball and Desi Arnaz) now in the Metro fold, it's obvious that the studio is ready and willing to listen to the overtures of others.

The same executive, who prefers that his name not be used, has long indicated that Metro, contrary to popular opinion, is not averse to making outside deals. However, he stressed that M-G would only enter top-draw production co-partnerships.

Under the deal with Selznick, and abroad.

Special Handling Set For 'Blackboard Jungle': Seek Right Ad Copy

"The Blackboard Jungle," Metro's screen version of Evan Hunter's novel of juvenile delinquency, has been pulled out of regular re-iease and is slated for special handling. Picture was originally set for general release date in

March.

New policy calls for a number of test engagements, with Loew's State, N. Y., getting the film March 17. On the basis of the test runs, during which different advertising and publicity campaigns will be tried out, M.-G's sales department will determine how the film can be sold to obtain the best results. In a sense, test will be similar to those followed by Metro for "Lili" and "Julius Caesar," both of which received the special handling treatment.

Two other upcoming Metro films

Two other upcoming Metro films are also down for similar experimental engagements before the final sales policy is set. They are "The Prodigal" and "Interrupted Melody."

New Pix Fail to Bolster L.A. But 'Aida' Lusty \$8,000; 'Battle' Brisk 39G, 2d, 'Toko-ri' Tall 12G, 'Girl' 10G

New openers this week failed to provide much b.o. steam so that the major portion of trade still coming from several stout hold-over and extended-run pix. However, total take looks to run ahead of same frame last year.

"Aida." showcasing in small-seater Four Star, is rated good \$8,000 or near in initial round but three other new entries are all thin. "Bad Day at Black Rock" looks mild \$14,500 in two theatres. "10 Wanted Men" with "Women's Prison" is slim \$18,000 in two houses while "Mau-Mau" looms slow \$12,000, also in two. Second week of "Battle Cry" shapes stout \$39,000. "Bridges at Tokori" is good \$12,000 in fourth, Tleagues Under Sen" neat \$10,000 for eighth and "Country Gir" good \$10,000, also eighth.

Estimates for This Week
Four Star (900; 90-\$1.50)—"Aida" (IFE). Good \$8,000. Last week, "Detective" (Col) (7th wk), \$2,800.

2.800.
State, Hawaii (UATC-G&S)
4.04; 1.106; 80-\$1.50)—"Bad Day
lack Rock" (M-G) and "Jungle
ents" (AA) (State only). Mild
4.500, Last week, Hawaii,
Green Fire" (M-G) (4th wk),
600

(Ast Week, Hawin, "Green Fire" (M-G) (4th wk), \$1,600. Hillstreet, Pantages (RKO) 2,752, 2,812; 80-\$1.251—"10 Wanted Men" (Col) and "Women's Prison" (Col). Sim \$18,000. Last week, "Phifftt" (Col) and "Pirates Tripoli" (Col) and "Pirates Tripoli" (Col) and "Pirates Tripoli" (Col) (Col) and "Pirates Tripoli" (Col) (Col

ini \$6,000. Last week, with State, 1,200.
Los Angeles, Vogue, Loyola, Upwn (FWC) (2,097; 885; 1,248;
715; \$1-\$1.50)—"Barefoot Conssa" (UA) and "Operation Manint" (UA) (2d wk). Just Oke \$22,10. Last week, \$33,200.
Fine Arts (FWC) (631; \$1-\$1.50)
-"Hulot's Holiday" (GBD) (3d wk).
risk \$6.500. Last week, \$7,100.
Hollywood Faramount (F&M).
(30; \$1-\$1.50)—"Bridges Tokoi" (Par) (4th wk). Good \$12,000.
ast week, \$16,000.
Chinese (FWC) (1,905; \$1-\$1.75)
(Continued on page 15)

'Battle' Bangup \$18,000, Seattle; 'Rock' NSH 7G

"Battle Cry" is outstanding here irrently, with a great session at aramount. "The Racers" is surisingly big at Coliseum but "Bad ay at Black Rock" looms only the at Music Hall. "Smoke Signil" still is good for second round Blue Mouse, Other first runs ive new bills.

Estimates for This Weet

ive new bills.

Estimates for This Week
Blue Mouse (Hamrick) (800; 90.25)—"Smoke Signal" (U) (2d
k). Good \$3,000 in 4 days. Last
pek \$4,500.

Good \$3,000 in a days, Least, & \$4,500.
oliseum Evergreen) (1,829; 75-5)—"Racers" (20th) and "Bow-to Bagdad" (AA). Big \$13,000.
t week, "Black Tuesday" (UA),
"Jesse James' Women" (UA),

and "Jesse James' Women" (UA), \$9.200.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Cry Vengeance" (AA) and "Treasure Ruby Hills" (AA).

Sad \$5.000. Last week, "Battle Taski" (UA) and "White Orchid" (UA), \$4.500 in 6 days.

Music Hall (Hamrick) (2,300; 90-\$1.25)—"Bad Day at Black Rock" (M-G) and "Jamboree" (Indie). Light \$7.000 or less. Last week, "Green Fire" (M-G) and "Atomic Kid" (Rep.) \$8.800 in 8 days.

Orpheum (Hamrick) (2,700; 75-\$1)—"6 Bridges To Cross" (U) and "A&C. Meet Keystone Cops" (U) (2d wk). Oke \$2.000 in 2 days. Forred out by Symphony booking. Last week, \$7.000.

Paramount (Evergreen) (3,039; \$1-\$1.25)—"Battle Cry" (WB).

Paramount (Evergreen) (3,039; \$1-\$1.25)—"Battle Cry" (WB). Great \$18.000. Last week, "Vera Cruz" (UA). (3d wk), \$9,300.

Broadway Grosses

Estimated Total Gross
This Week\$494,800
(Based on 21 theatres.)
Last Year\$552,100
(Based on 22 theatres.)

'Girl' Record 30G, Hub; 'Sea' \$40,000

Two widely divergent pix are creating plenty of wicket activity here this week with "20,000 here this week with "20,000 Leagues Under Sea" shaping very big at the Memorial while "The Country Girl" looks headed for a record-breaking opener at the Astor. Other newcomers, "Green Fire" at the Orpheum and State and "The Americano" at the Pilgrim are only so-so. "Bridges at Toko-ri" is holding up strongly in second frame at the Met but "The Racers" in second week at the Paramount and Fepway looms mild.

Estimates for This Week

Estimates for This Week
Astor (B&Q) (1,500; 75-\$1.25)—
"Country Girl" (Par), Headed for
a record-breaking \$30,000 or near,
Last week, "Prince of Players"
(20th) (3d wk), \$4,600.

Beacon Hill (Beacon Hill) (800;
74-\$1.25)—"Romeo and Juliet"
(UA) (8th wk). Off to about \$3,000
in final frame, Last week, \$4,200.

in final frame. Last week, \$4,200.

Cinerama (Cinerama Productions) (1,354; \$1,20-\$2.85)—"Cinerama" (Indie) (59th wk). Strong \$18,000. Last week, same.

Fenway (NET) (1,373; 50-90)—"The Racers" (20th) and "Black 13" (20th) (2d wk). Sluggish \$3,000 following \$4,800 opener.

Memorial (RKO) (3,000; 75-\$1.25)
—"Leagues Under Sea" (BV).
Smash \$40,000 shapes. Last week.
"6 Bridges To Cross" (U) and
"Killer Leopard" (AA) (3d wk),

0.000.

Metropolitan (NET) (4.367) 60))—"Bridges at Toko-ri" (Par)
ad "Other Woman" (20th) (2d wk). Nifty \$22,500 following \$38,000 in

Orpheum (Loew's) (3,000; 60-\$1)

—"Green Fire" (M-G) and "The
White Orchid" (UA), Not too good
at \$15,000 or near. Last week,
"Many Rivers To Cross" (M-G) and
"Operation Manhunt" (UA), \$16,500

Operation Manual (UA), \$16,500.

Paramount (NET) '(1,700; 50-90)

"The Racers" (20th) and "Black
13" (20th) (2d wk), Mild \$9,000
after \$14,300 first week,

Pilgrim (ATC) (1,000; 65-95)

"The Americano" (RKO), ond "This
is My Love" (RKO), Oke \$11,000.

Last week, sub-runs.

State (Loew's) (3,500; 60-\$1)

"Green Fire" (M-G) and "White
Orchid" (UA), Fair \$10,000. Last
week, "Many Rivers to Cross"
(M-G) and "Operation Manhunt"
(UA), same.

'GIRL' MIGHTY \$26,000 Near-Zero Hurts Cincy Biz Albeit

Estimates for This Week

Buffalo (Loew's) .(3,000; 60-95)—/era Cruz" (UA) (2d wk). Off to ood \$10,000 or less. Last week,

\$20,000.

Paramount (Par) (3,000; 50-\$1)—

"Country Girl" (Par). Shapes sockeroo \$26,000 or near. Last week.

Bridges at Toko-ri" (Par) and

"Trouble in Glen" (Rep) (3d wk),

\$12,000 in 8 days at \$1 top.

12.000 in 8 days at \$1 top.

Center (Par) (2.000; 60-\$1)—"Battle Cry" (WB) (2d wk). Fine \$17.000. Last week, \$25,200.

Lafayette (Basil) (3.000; 50-80)—"Women's Prison" (Col) and "Bamboo Prison" (Col). Stout \$12,000 or better. Last week, "6 Bridges to Cross" (U) and "Carolina Cannon Ball" (U), \$9,000.

Century (Buhawk) (3,000; 60-83)—"Underwater!" (RKO). Sparkling \$14,000. Last week, "They Were So Young" (Lip) and "Outlaw's Daughter" (20th), \$9,500.

'Holiday' Terrif \$30,000 Tops Det.

A cold wave has taken some of the steam out of downtown film at-tendance, but three spots look warm nevertheless. "Cinerama Holiday" is rolling to a tremend. Wallin heldiday" is rolling to a tremend-ous first week at the Music Hall. "Violent Men" shapes strong at Palms while "Bridges at Toko-ri" Palms while "Bridges at Toko-tris solid in second round at the Michigan. "The Racers" at the Fox is fair in second week while "20,000 Leagues Under Sea' shapes okay in eighth round.

Estimates for This Week Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"The Racers" (20th) (2d wk). Oke \$19,000. Last week,

X32.000. Michigan (United Detroit) (4,000; 95-\$1.25)—"Bridges at Toko-ri" (Par) (2d wk). Soiid \$24,000. Last week, \$39,000. Palms (UD) (2,961; 95-\$1.25)—"Violent Men" (Cd) and "Mambo Prison" (UA). Smash \$27,000. Last week, "Sign of Pagan" (U) (3d wk). \$9,000. Madison (UD) (1,900; 95-\$1.25)—"Leagues Under Sea" (BV) (8th wk). Okay \$7,000. Last week, \$10,000.

"Leagues Under Sea" (BV) (8th wk). Okay \$7,000. Last week, \$10,000. Broadway-Capitol (UD) (3,500; 80-\$1)—"Twist of Fate" (UA) and "White Orchid" (UA), Slow \$8.000. Last week, "6 Bridges to Cross" (U) and "Bowery to Bagdad" (AA), (2d wk), \$14,000. United Artists (UA) (1,938; 80-\$1)—"Tonight's the Night" (AA) and "Holly and Ivy" (AA). Minor \$7,500. Last week, "Prince of Players" (20th), \$3,500. Adams (Balaban) (1,700; 80-\$1)—"So This Is Paris" (U) (2d wk). Oke \$6,500. Last week, \$8,000. Music Hall (Cinerama Productions) (1,194; \$1,40-\$2,65)—"Cinerama Holiday" (Indie). Terrfic \$30,000. Last week, "Cinerama" (Indie) (99th wk), \$29,000.

Estimated Total Gross
This Week\$2,656,800
(Based on 24 cities and 228
theatres, chiefty first runs, including N. Y.)
Total Gross Same Week
Last Year\$2,588,200
(Based on 23 cities and 216
theatres.)

Key City Grosses

Battle' Boffo 36G, Frisco; 'Pagan 12G

San Francisco, Feb. 15.

Not many new films being launched here this stanza, and the overall total reflects it. "Battle Cry" shapes sockeroo at Paramount to pace field. "Sign of Pagan" looks best of holdovers, with fancy takings in second round at Golden Gate. "Many Rivers To Cross" is only fairly good at Warfield.

Estimates for This West.

round at Golden Gate. "Many Rivers To Cross" is only fairly good at Warfield.

Estimates for This Week Golden Gate (RKO) (2,859; 90-\$1.25)—"Sign of Pagan" (U) and "African Adventure" (RKO) (2d wk). Fancy \$12,000 or hear. Last week, \$27,000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Racers" (20th) and "Sleeping Tiger" (Indie) (2d wk). Off to slow \$12,000 or close. Last week, \$20,000.

Warfield (Loew's) (2,656; 65-96. 59-90)—"Many Rivers To Cross" (M-G). Fairly good \$15,000. Last week, \$8,000.

Warfield (Loew's) (2,656; 69-\$1)—"Battle Cry" (WB). Mighty \$36-000. Last week, "Bridges at Tokor!" (Par) (3d wk), \$14,000.

St. Francis (Par) (1,400; \$1-\$1.25)—"Tonight's Night!" (AA) and "Mighty Fortress" (Indie). Fine \$8,000. Last week, "Violent Men" (Col) and "Women's Prison" (Col) (3d wk), \$7,500.

Orpheum (Cinerama Theatre (Calif.) (1,458; \$1,75-\$2,855)—"Cinerama" (Indie) (59th wk). Big \$18,500. Last week, \$20,000.

United Artists (No. Coast) (1,207; 70-\$1)—"Vera Cruz" (UA) (8th wk). Tim \$6,500. Last week, \$8,200. Stagedoor (A-R) (400; \$1-\$1.25)—"Krime \$6,500. Last week, \$3,200. Vogue (S. F. Theatres) (377-\$1)—"Iritte (Kidnappers" (Indie) (8th wk). Good \$2,300. Last week, \$2,200. Vogue (S. F. Theatres) (377-\$1)—"Dickwick Papers" (Indie) (8th wk). Good \$2,300. Last week, \$2,200. Vogue (S. F. Theatres) (377-\$1)—"Pickwick Papers" (Indie) (2d wk). Good \$2,400. Last week, \$2,200.

'Cruz' Crisp \$32,000 In Philly; Russell Hep 20G,

'Girl' 30G, 'Country' 21G

Philadelphia, Feb. 15.

Vera Cruz" is setting a burning e here this round despite a sleet m and new cold wave. It looks storm and new cold wave. It looks great at Mastbaum. "Country Girl" is pressing the leader with virtually capacity at night shows for a terrific second session at the Midtown. "Underwater!" looms brisk at Goldman. "Green Fire" caught on at the World. "Far Country" shapes about par at Stanley. Estimates for This Week Areadia (S&S) (625; 99-\$1.35)—"Deep in Heart" (M-G) (8th wk). Sturdy \$6,800. Last week, \$7,000. Boyd (SW) (1,430; \$1.25-\$2.60)—"Cinerama" (Indie) (71st-final wk). Smash \$\$26,800. Last week, \$24.300. (20th) (2.250; 90-\$1.40)—"Racers" (20th). Mild \$17,000. Last week, "Prince of Players" (20th) (2d wk), \$9,000 in 4 days. Goldman (Goldman) (1,200; 55-20).

Goldman (Goldman) (1,200; 65 \$1.30) — "Underwater!" (RKO) Brisk \$20,000 for Jane Russell star rer. Last week, "Americano"

Brisk \$20,000 for Jane Russell star-rer. Last week, "Americano" (RKO), \$17,000.

Mastbaum (SW) (4,370; 75-\$1.30)

—"Vera Cruz" (UA). Great \$32000. Last week, "Bad Day at Black Rock" (M-G) (2d wk), \$11,500.

Midtown (Goldman) (1,000; 74\$1.49)—"Country Girl" (Par) (2d wk). Socko \$30,000. Last week, \$36.000.

wk). Socko \$30,000, 200, \$36,000.

Randolph (Goldman) (2,500; 75-\$1,40)—"Bridges at Toko-ri" (Par) (4th wk). Good \$13,000 or close. Last week, \$19,000.

Stanley (SW) (2,900; 74-\$1,40)— (Continued on page 15)

'Underwater!' Big 13G; 'Francis' 7G

oms okay with rancis Joins Wacs' shapes nice the Grand, "Barefoot Contessa" oke in third Keith week. Estimates for This Week Albee (RKO) (3,100; 75-90)—Green Fire" (M-G). Okay \$10.500, ast week, "Silver Chalice" (WB).

Last week, "Silver Chaliee" (WB), \$11,500.
Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65) — "Cinerama" (Indie) (35th wk). Looks like, fancy \$15,000 after last week's \$14,700. Cold spell crimped city trade and caused cancellation of out-of-town reservations.
Grand (RKO) (1,400; 50-84) — "Francis Joins Wacs" (U) and "Naked Alibi" (U), Okay \$7,000. Last week, "So This Is Paris" (U) and "Dawn at Socorre" (U), \$7,700. Keith's (Shor) (1,500; 75-\$1.25) — "Barefoot Contessa" (UA) (3d wk), Favorable \$6,000 after \$10,000 second round.
Palace (RKO) (2,600; 75-90) — "Underwater!" (RKO). Big \$13,000 or near. Last week, "Many Rivers To Cross" (M-G), \$10,500.

'Underwater!' Slick 11G, Balto; 'Country' Hot 6G, 'Cruz' Rousing 12G, 2d

tures are sloughing pix grosses here this round. Despite unfavor-able weather, "Underwater!" is nice at Keith's. "Prince of Play-ers" is slow at the New, Second round of "Battle Cry" remains stout at the Stanley. "Far Coun-try" is rated sturdy at Mayfair.

Estimates for This Week
Century (Loew's-UA) (3,000; 2565-95)—"Vera Cruz" (UA) (2d wk),
Brisk \$12,000. Last week, \$16.500.
Cinema (Schwaber) (466; 50-\$1)
—"Ugetsu" (Indie). Steady \$4,000.
Last week, "Inspector Calls" (Indie) (2d wk), \$1,800.
Film Centre (Rappaport) (960;
50-\$1) — "Tonight's Night" (AA)
(2d wk), Okay \$4,000. Last week,
\$4,600.

(2d wk). Okay \$4,000. Last week, \$4,600. Hippodrome (Rappaport) (2,100; 50-\$1) — "Sign of Pagan" (U). Opens tomorrow (Wed). Eighth round of "20,000 Leagues" (BV) was fair \$5,000. Keith's (Fruchtman) (2,400; 35-\$1)—"Underwater!" (RKO). Pleasing \$11,000. Last week. "Black Tuesday" (UA) (2d wk). \$5,000. Little (Rappaport) (310; 50-\$1)—"French Touch" (Indie). Starts tomorrow (Wed.). "Trouble In Store" (Indie) lean \$2,500. Mayfair (Hicks) (980; 25-70)—"Far Country" (U). Sturdy \$6,000 or near. Last week. "3 Hours To Kill" (Col), \$3,000. New (Fruchtman) (1,800; 35-\$1)—"Fince of Players" (20th). Very slow at \$4,500. Last week. "Carmen Jones" (20th) (3d wk). \$6,500. Playbouse (Schweber) (320; 50-\$1)—"Mr. Hulot's Holiday" (GBD) (5th wk). Ebbing to \$3,300 after \$3,800 in fourth. Stanley (WB) (3,200; 35-\$1)—"Battle Cry" (WB) (2d wk). Still sockeroo at \$16,000 after record \$27,000 opener.

Town Rappaport) (1,600; 35-80)—"6 Bridges To Cross" (U). Starts today (Tues.). In ahead. "White Feather" (20th), drab \$5,500.

today (Tues.). In ahead, "Feather" (20th), drab \$5,500.

'Underwater!' Lush 11G, Port.: 'Battle' Boff 136

Port.; Battle' Boff 13G

Portland, Ore., Feb. 15.

"Underwater!" at the Broadway and "Battle Cry" at the Fox are the leaders here this round. Both are very big. "Bridges at Toko-ri" still shapes stout in second Paramount stanza. "The Racers" is rated nice at Orpheum.

Estimates for This Week Broadway (Parker) (1.890; S1-\$1.25—"Underwater!" (RKO) and "Passion" (RKO). Tall \$11.000.

Last week, "Many Rivers To Cross" (M-G) and "El Alamein" (Col. \$10.200.

Fox (Evergreen) (1,535» \$1-\$1.25)

"Battle Cry" (WB). Smash \$13-000 or a bit better. Last week, "Black Tuesday" (UA) and "Jesse James' Women" (UA), \$4,400.

Guild (Indie) (400; \$1)—"Bread, Love, Dreams" (IFE) (2d wk), Okay \$2.000. Last week, \$3,600.

Liberty (Hamrick) (1,875; \$1-(Continued on page 15)

10½G in 2d, 'Underwater!' Okay 10G

'Battle' Giant \$20,000, Mpls.; 'Xmas'

Minneapolis, Feb. 15,
With 20 - below - zero temperatures and snowstorms, the boxoffice here naturally is suffering.
This cold, bad even for this frigid
neck of woods, is doing plenty of
damage to such outstanding entries as "Battle Cry" and "Underwater!" While obviously being
trimmed, 'Cry' still looks great at
Radio City. Latter at Orpheum
shapes oke but considerably below
hopes. "Reap Wild Wind" looms
good at Lyric. "Cinerama" is in
its 44th amazing week. "White
Christmas" still is great in second
round at the State.

Christmas" still is great in second round at the State.

Estimates for This Week
Century (S-W) (1,140; \$1.75-\$2.85) — "Cinerama" (Indie) (44th wk). Party bookings helping this recordbreaker to combat the cold. Great \$12,000. Last week, \$13,000.
Gopher (Berger) (1,000; 65-85)—"Bad Day at Black Rock" (M-G) (2d wk). Strong \$4,600. Last week, \$6.200.

Lyrie (Par) (1,000; 65-85)—"Reap Wild Wind" (Par) (reissue). Cast

week, "Destry" (U), \$6,000 at 65-85.

RKO-Pan (RKO) (1,600; 65-85)—
"Women's Prison" (Col) and "Bamboo Prison" (Col). Sturdy with 65,000. Last week, "6 Bridges to Cross" (U) (2d wk), \$5,500.

State (Par) (2,300; 85-\$1)—
"White Christmas" (Par) (2d wk). A winner here as elsewhere. Great \$10,500. Last week, \$18,000.

World (Mann) (400; 65-\$1,20)—
"Little Kidnappers" (UA). Highly praised, but one of chief sufferers from sub-zero weather. Fairish \$2,500. Last week, "The Detective" (Col) (2d wk), \$2,900 in 6 days,

lineup helping this oldie, Good \$4,500, Last week, "Carmen Jones" (20th) (3d wk), \$4,000 at 85c-\$1.

Radio City (Par) (4,100; 85-\$1)—
"Battle Cry" (WB). Giant \$20,000, Last week, "Prince of Players" (20th), sad \$4,500 in 6 days.

RKO-Orpheum (RKO) (2,800; 85-\$1)— "Underwater!" RKO).

Showing much strength in face of temperatures. Okay \$10,000. Last week, "Destry" (U), \$6,000 at 65-85c.

Below-Zero Clips Chi; 'Circus' Plus Gaylords Stout \$54,000, '6 Bridges' Sturdy 14G, 2d, 'Sea' OK 16G, 8th

ownbeat.

Only big opener is "3-Ring Cirus" at the Chicago, with The Gayords heading stageshow combo hapes sturdy \$54,000. "Cattle ueen of Montana" and "Masteron of Kansas" at Roosevelt iooms efty \$23,000. "Big Day" at Caregie looks torrid \$4,600.

fie looks torrid \$4,600.

n second week at Grand, "6 dges To Cross" and "Pirates of poli" continues big. "White tither" at McVickers is duilish same session. "Mile. Gobette" Ziegfeld is holding nicely in ond stanza. Third round of gn of Pagan" is rated fair at itted Artists. "Bad Day at Biack k" looks so-so at the Woods, b third.

liso third.

"20,000 Leagues Under Sea" is attisfactory at State-Lake in righth week. "Detective" is holding up nicely at Surf for same tanza. "Aida" looks tall at World n eighth frame. "This Is Cineama" is holding strongly in 81st anto at Prince.

Estmittes for This Week

Carnegie (Telem't) (480; 95)—
ig Day" (Indie), Hotsy \$4,600.
st week, "Ugetsu" (Indie) (4th

M.Y., \$2,500.
Chicago (B&K) (3,900; 98-\$1.50)
—"3-Ring Circus" (Par) with The
Gaylords helming vaude. Solid
554,000. Last week, "Bridges At
Toko-ri" (Par) with Sarah Vaughan
topping stageshow (3d wk), \$49,-

Orand (Nomikos) (1,200; 98-(1,25)—"6 Bridges To Cross" (U) "d "Pirates of Tripoli" (Col) (2d k). Potent \$14,000.— Last week,

21.000. (606; 90-\$1.25)— Loop (Telem't) (606; 90-\$1.25)— Dead Reckoning" (Col) and "I im The Law" (Col) (refssues). bull \$7.000. Last week, "Secret of cas" (Par), \$7.800. (2.200; 65-1.25)—"White Feather" (20th) (2d-k). Slow \$14,500. Last week,

Oriental (Indie) (3,400; 98-\$1.25)

—"Violent Men" (Coi) (3d wk).

Sluggish \$15,000. Last week, \$16,-

(10g):sh \$15,000. Last week, \$16,-00.

Palace (Eitel) (1,484; \$1.25-\$3.40)

Palace (Eitel) (1,484; \$1.25-\$3.40)

"C'inerama" (Indie) (81st wk),

iifly \$27,000. Last week, \$26,500.

Cattle Queen Montana" (RKO)

nd "Masterson of Kansas" (CO),

all \$23,000. Last week, "Women's

rison" (Col) and "Human Desire"

Col) (2d wk), \$15,000.

State-Lake (B&K) (2,400; 65-98)

-Leagues Under Sea" (BV) (8th

k), Okay \$16,000. Last week,

18,000.

18,000.

Surf (H&E Balaban) (685; 95)—
Detective" (Coi) (8th wk). Neat
3,000. Last week, \$3,500.
United Artists (B&K) (1,700; 981.25)—"Sign of Pagan" (U) (3d
k). Fair \$13,000. Last week,
14,000.

\$14,000. (Essaness) (1,206; 98\$1.251—"Bad Day at Black Rock."
(M-G) (3d wk). So-so \$16,000.
Last week, \$18,000.
World (Indie) (697; 98)—"Aida"
(IFF) (8th wk). Lusty \$4,500. Last week, \$6,500.

"Zilegfeld (Lopert) (430; 98)—"Mille. Gobette" (Indie). Nice \$7,700. Last week, \$8,300.

'Girl' Record \$21,000 In Cleve.; 'Battle' Socko At 22G, 'Rivers' Slow 10G

or Academy award nomina-tions was perfectly timed to pro-vide a strong hypo. "Battle Cry" is another smasheroo at Allen, noving so rapidly it gave some other houses a drubbing, "White Feather" is ordinary at Hipp. 'Bridges at Tokorit' is stout on noveover to the Ohio.

Neover to the Ohio.

Estimates for This Week
Allen (S-W) (3,000; 70-\$1)—
attle Cry" (WB). Spraying firerks to land smash \$22,000. Last
extra to land smash \$22,000. Last
extra to land smash \$20,000.

Hipp (Te'em't) (3,700; 60-90)

Hipp (Te'em't) (3,700; 60-90)

Hip Feather" (20th. Ordinary
(Continued on page 15)

Estimates Are Net

ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

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

Country' Bright \$11,000, Indpls.

Indianapolis, Feb., 15.
Firstrun biz is okay this stanza considering weather, which dipped below' zero three straight days. "Far Country" at Circle, is leading town with a nifty figure. "The Racers" at Indiana also is good but "Violent Men" at Loew's is just okay.

okay.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-85)—"Far Country" (U). Nifty
\$11,000. Last week, "Bridges at
Toko-ri" (Par) (2d wk), \$11,500
after great \$16,000 opener.
Indiana (C-D) (3,200; 50-85)—
"The Racers" (20th). Good \$10,000.
Last week, "Silver Chalice" (WB),
\$11,000.

Last week, "Silver Chaince" (WB), \$11,000.

Loew's (Loew's) (2,427; 50-80).

"Violent Men" (Coi) and "Bamboo Prison" (Coi). Okay \$9,000. Last week, "Many Rivers To Cross" (M-G) and "Golden Mistress" (UA), \$11,500.

Lyric (C-D) (1,600; 35-70).

"Private Hell" (FM) and "Utopia" (Indie). Fair \$4,500, with Ali-Star Jamboree replacing second feature Sunday only at \$1.25. Last week, "Yellow Mountain" (U) and "Cannibal Attack" (Coi), \$5,000, same setup.

Year's Coldest Hits K.C.; 'Battle Cry' Socko 16G, 'So Young' Fair \$12,000

Kansas City, Feb. 15.
With the season's coldest temperatures here, the weather is taking a toll at the boxoffice all over this week. "Battle Cry" at Paramount will make a dent in the atmosphere, with a sock total and holdover. "They Were So Young" is getting a notable play at four Fox Midwest houses. Missouri shapes moderate with "Black Tuesday." Holdover list is strong with "Far Country" at the Orpheum and "Green Fire" at the Roxy shaping up best.

Estimates for This Week
Glen (Dickinson) (750; 75-\$1)—
"Manon" (Indie) (2d wk). Light
\$700. Last week, \$1,000.
Midland (Loew's) (3,500; 60-80)—
"Violent Men" (Col) and "3 Hours
To Kill" (Col) (2d wk). Fairish
\$6,000. Last week, \$8,500.
Missourl (RKO) (2,650; 50-80)—
"Black Tuesday" (UA) and "Snow
Creature" (UA) Medium \$5,500.
Last week, "West of Zanzibar" (U)
and Jamboree" (Irdie) \$5,000.
Orpheum (Fox Midwest) (1,913;
T\$-\$1)—"Far Country" (U) (2d wk).
Okay \$6,000. May hold. Last
week, coupled with Fairway and
Granada Theatres in triple dayand-date setup, fat \$14,000 despite
snowstorm.

Paramount (United Par) (1,900; i-\$1)—"Battie Cry" (WB), Socko Paramount (United Par) (1,900; 75-\$1).—"Battie Cry" (WB). Socko \$16,000. Hoids. Last week, "Bridges at Toko-ri" (Par) (3d wk), fancy \$9,000 in 8 days. Roxy (Durwood) (879; 70-90) — "Green Fire" (M-G) (2d wk). Strong \$4,500, / May stay. Last week, \$6,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"They Were So Young" (Lip) and "Cry Vengeance" (AA). Fair \$12,000. Last week, Tower and Uptown coupled with "Abbott, Costeilo Meet Keystone Kops" (U) and "Atomic Kid" (Rep), \$7,000.

Vogue (Golden) (550; 75-\$1)—"Detective" (Coi) (8th wk) and "Four Poster" (Col) (2d run). Down to \$900, and ends run. Last week, \$1,000.

'Fire' Mildish \$11,000. St. L.; 'Athena' Fine 9G

St. L., 'Athena' Fine 9G

St. Louis, Feb. 15.

After frigid speil of last week, firstrun biz still is below normal. 'Green Fire,' best of newcomers, is only fairish at Loew's. "Athena" and "Crest of Wave" combo is rated nice at Orpheum. "Carmen Jones" shapes good in second frame at the St. Louis. "Bread, Love and Dreams" still is fancy in third Shady Oak round.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Clenerama" (Indie) (55th wk). Good \$16,000. Last week, \$17,000.

Fox (F&M) (5,000; 75) — "Far Country" (U) and "West Zanzibar" (U). Opens tonight (Tues.). Last week, "Underwater!" (RKO) and "Private Hell 36" (FM), sweil \$19,000.

Loew's (Loew's) (3,172; 50-85)—"Green Elice" (Green Elice")

19,000.

Loew's (Loew's) (3,172; 50-85)—
"Green Fire" (M-G) and "Steei Cage" (UA). Fair \$11,000. Last week, "Vera Cruz" (UA) (3d wk), \$10,500.

O'rpheum (Loew's) (1,400; 60-85)—
"Crest of Wave" (M-G) and "Athena" (M-G). Nice \$9,000. Last week, "Leagues Under Sea" (BV) (7th wk), \$8,000.

Pageant (St. L. Amus.) (1,000; 82)—"Daughters of Destiny" (Indie). Fine \$3,000. - Last week, "Fighting Pimpernel" (Indie), \$2,000.

Richmond (St. L. Amus.) (400; Richmond (St. L. Amus.) (400; 82)—"Daughters of Destiny" (In-die). Big \$2,500. Last week, "Fight-ing Pimpernei" (Indie), \$1,500. St. Louis (St. L. Amus.) (4,000; 75)—"Carmen Jones" (20th) (2d wk). Good \$10,500 after \$16,000 in 6rst frame.

wk). Good \$10,500 after \$16,000 in first frame. Shady Oak (St. L. Amus.) (800; 82)—"Bread, Love, Dreams" (IFE) (3d wk). Nice \$3,000. Last week, \$4,000.

'Gray Line' Smash \$28,000, D.C. Ace

Washington, Feb. 15.

For the second consecutive week, the weatherman dealt the main stem b.o. a crippling blow in form of season's worst blizzard and severe cold. "Battle Cry" looks solid in second week in two spots. Estimates of loss due to Friday's (11) storm ran from 35% to 75%. Out in front is "Long Gray Line" at RKO Keith's. Launched by a brilliant preem attended by First Lady, this looms socko in this service-conscious town. "Bad Day at Black Rock" is fairly nice at Palace. "Country Girl" still is great in second Trans-Lux round.

Estimates for This Week

in second Trans-Lux round.

Estimates for This Week
Ambassador (SW) (1,400; 90\$1,25)—"Battle Cry" (WB) (2d wk).
Solid \$7,000. Holds. Last week,
\$14,000, new house record.
Capitol (Loew's) (3,434; 75-\$1)—
"Carmen Jones" (20th) (3d wk).
Nosedived to slight \$9,000 after
\$14,000 last week.
Columbia (Loew's) (1,174; 60-85)
—"Prince of Players" (20th). Stant
\$6,000. Last week, "6 Bridges to
Cross" (U) (2d wk), \$7,000 in 8
days.

days.

Dupont (Lopert) (372; 65-\$1) —

Romeo and Juliet' (UA) (8th wk).

Good \$5,000. Last week, \$4,000.

Stays another.

Keith's (RKO) (1,939; 75-\$1)—

"Long Gray Line" (Col. Sock \$28,

"Leagues Under Sea" (BV) (7th

wk) \$6,000 in \$4 days.

Metropolitan (SW) (1,200; 90-\$1.25)—"Battie Cry" (WB) (2d wk).

(Continued on page 15)

(Continued on page 15)

'Racers' Nice 12G, Prov.; Toko-ri' Same, 'Fire' 11G

Providence, Feb. 15.
Over average biz is reported ali
around this week with Majestic's
"The Racers" a n d Strand's
"Bridges At Toko-ri" standout,
State's "Green Fire" is passable as
RKO Aibee's "Americano."

RKO Aibee's "Americano."

Estimates for This Week
Albee (RKO) (2,200; 50-75)—
"Americano" (RKO) and "Steel
Cage' (RKO). Good \$8,000. Last
week "Destry" (U) and "Pride of
the Biue Grass" (AA). \$7,000.

Majestic (Fay) (2,200; 70-90)—
"Racers" (20th) and "Devil's Harbor" (20th). Nice \$12,000. Last
week. "Sign of Pagan" (U) and
"West of Zanzibar" (U), \$13,000.

State (Loew's) (3,200; 50-75)—
"Green Fire" (M-G) and "Steel
Cage" (UA). Fair \$11,000. Last
week, "Many Rivers to Cross"
(M-G) and "Crest of Wave" (M-G),
\$14,000.

Strand (Sliverman) (2,200; 50-75)

Snow, Cold Slough N.Y.; 'Line' Smooth 45G, 'Holiday' Huge \$46,600, Russell 25G, 'Pagan' Fat 24G, 'Country' 14G

Rain and snow last Friday (11), followed by near-zero weather over the past weekend, is putting a crimp in Broadway firstrun business this session. All-night snow-fail Monday (14), which carried over to yesterday (Tues.), did not help the boxoffice since making driving conditions worse. About the only cheerful item was the launching of several strong, new films.

launching of several strong, new films.

"Long Gray Line" is heading for a good, but still disappointing \$45.000 on first week ending today (Wed.) at the Capitol. Severe coid Saturday and Sunday naturally hurt, as it did with ail newcomers. "Sign of Pagan," opening Saturday, looks to hit a brisk \$24.000 opening week at the State. "Cinerama Hoilday" did a capacity \$46.600 at the Warner on first 13 performances, with crix raves obviously helping.

"Underwater!" is likely to wind its initial stanza with a nice \$25-000 at the Mayfair. "Far Country," also launched in the severe cold last Saturday, is heading for a solid \$14,000 at the Globe.

Second week of "Battle Cry" at the Paramount wound up with big \$7,000, and continues indefinitely. "Camille" held up in amazing fashion in initial holdover round at the Normandie with \$17,300, making the second record week at this arty house.

"Bad Day a Biack Rock" is down to mild \$11,000 for second session at the Rivoli. "Bridges at Toko-ri with stageshow is dipping by fair \$105,000 in fourth (final) week at the Music Hall. "Jupiter's Darling" opens tomorrow (Thurs.).

Ace iongrun. "Country Girl," still is smash with \$28,000 probable for current (9th) stanza at the Criterion. Another big extended-runner. "20,000 Leagues Under Sea." is holding at big \$24,500 in eighth round at the Astor.

The Roxy brings in "White Feather" today (Wed.) with "Three For Show," a Columbia pic, set to follow.

Baronet (Reade) (430; 90-\$1.55).

"Came of Love" (Indie) pencilled to follow.

Baronet (Reade) (430; 90-\$1.55).

"Game of Love" (Indie) pencilled to follow.

Baronet (Reade) (430; 90-\$1.55).

"Game of Love" (Indie) (10th wk). The ninth stanza ended yesterday (Tues.) was good \$4,800.

"Itel Carnegie (L. Carnegie) (550; \$1.25-\$2.20).

"Country Girl" (Par) (9th wk).

Crievion (Moss) (1,700; 75-\$2.20).

"Country Girl" (Par) (9th wk).

Crievion (Moss) (1,700; 75-\$2.20).

"Country Girl" (Par) (9th wk).

Crievion (Moss) (1,700; 75-\$2.20).

"Country Girl" (Par) (9th wk).

Crievion (Moss) (1,700; 75-

\$10,300 for second week. Stays on indef.
Globe (Brandt) (1,500; 70-\$1.50)
—"Far Country" (U). Heading for sturdy \$14,000 in first frame ending Friday (18). Holding. In ahead, "Cattle Queen Montana" (RKO) (3d wk-11 days), \$10,000 with a great lift from preview of "Country" on Friday (11).
Guild (Guild) (450; \$1-\$1.75)—
"Gate of Hell" (Indie) (10th wk). Ninth round finished Monday (14) held with great \$13,000 after \$15,000 for eighth week. Continues on indefinitely.
Mayfair (Brandt) (1,736; 79-\$1.80)—"Underwater!" (RKO) (2d wk).
Landed fine \$25,000 or thereabouts in first session concluded yesterday (Tues.). Holds on. In ahead, "Americano" (RKO) (3d wk), \$5.500.

Normandie (Trans-Lux) (592; \$1.15-\$1.65)—"Camilie" (M-G) (reissue) (3d wk). Initial holdover round finished Monday (14) held

"Green Fire" (M-G) and "Steel Cage" (UA). Fair \$11,000. Last week, "Many Rivers to Cross" (M-G) and "Crest of Wave" (M-G), \$1.15-\$1.65)—"Camille" (M-G) (reward) (Silverman) (2,200; 50-75) (aprildges at Toko-ri" (Par). Smash \$12.000. Last week, "Reap Wild Wind" (Par) (reissue), \$6,500. "Bad Day at Black Rock" (M-G)

(3d wk). Second week ended Monday (14) slipped to mild \$11,000 after \$21,000 opening frame.

Palace (RKO) (1,700; 50-\$1.60)—
"So This Is Paris" (U) and vaudeville. Looks to hit lively \$23.500 in week finishing tomorrow (Thurs.). In ahead, "Women's Prison" (Col) and vaude \$23,500

Prison" (Col) and vaude \$23,500 for 9 days.

Paramount (ABC-Par) (3,664; 85-\$1.75)—"Battle Cry" (WB) (3d-final wk). Initial holdover sesion ended last night (Tues.) held with great \$57,000. First week was \$80,000, below hopes but pienty sack.

\$80,000, below hopes but plenty sock. Paris (Pathe Cinema) (568; 90-\$1.80)—"Wages of Fear" (Indie), Opens today (Wed.). Last week, "Animai Farm" (Indie) (7th wk),

Radio City Music Hall (Rock fellers) (6,200; 95-\$2.75)—"Bridge at Toko-ri" (Par) and stagesho at Toko-ri" ((4th-final wk). (4th-hnai wk). Looks to land is 4105,000 in final stanza ending t day (Wed.), very nice run for th time of year. Third week w \$120,000. "Jupiter's Darling (M-G) opens tomorrow (Thurs.).

(M-G) opens tomorrow (Thurs.).

Roxy (Nat'l. Th.) (5,717; 65-\$2.40)

"White Feather" (20th). Opens
today (Wed.). Last week, "The
Racers" (20th) (2d wk-5days), was
only light \$23,000 after \$44,000
opener, aided by preview on Feb.
10. Present lineup calls for "Three
For Show" (Col) to open Feb. 24,
first outside pic to play here in
some time.

State (Loew's) (3,450; 78-\$1.75)

"Sign of Pagan" (U). Heading
for brisk \$24,000 or near in first
stanza ending Friday (18). Holds.
In ahead, "Vioient Men" (Coi) (3d
wk-10 days), \$13,000 after two nice

In anead, "Volent Men" (CO) (3d wk-10 days), \$13,000 after two nice previous weeks.

Sutton (R&B) (561; \$1-\$1.80)—
"Romeo and Juliet" (UA) (9th wk).
Eighth round finished yesterday (Tues.) was \$6,500 after \$8,500 for saventh.

Eighth round finished yesterday (Tues.) was \$6,500 after \$8,500 for seventh.

Trans-Lux 52nd St. (T-L) (540; \$1,\$1.50.\[-10]\$ Tonight's the Night" (AA) (8th-finai wk). Slipping to light \$3,000 or near in week ending today (16) after \$3,600 in seventh round. "Doctor in House" (Rep) opens tomorrow (Thurs.).

Victoria (City Inv.) (1,060; 50-\$1.75).\[-10]\$ "Unchained" (WB) (3d-final wk). Slaying a extra day to open "N.Y. Confidentiai" (WB) on Friday (18). Sagging to sim \$5,000 or close in final eight days. Second week was \$7,000.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30).\[-10]\$ "Cinerama Holiday" (Indie) (22 wk). Opening abbreviated session (week ends here on Saturday) soared to huge \$46,600, covering first four days, ended last Saturday (12), for 13 performances. All house records were smashed Sunday (13), with three shows. Initial fuil week ends next Saturday. In ahead, "Cinerama" (Indie) (87th wk-8 days), \$51,800.

'Carmen' Torrid \$18,000, Toronto; 'Rock' Oke 14G,

"Sea' 25G, 'Country' 9G

Toronto, Feb. 15.

Socko newcomers currently are
"Carmen Jones" and "Bad Day at
Black Rock." "20,000 Leagues Under Sea" commues to top the town Socko newcomers currently are "Carmen Jones" and "Bad Day at Black Rock." "20,000 Leagues Under Sea" combinues to top the town in second stanza at Imperiai. Terrific biz with early a.m., lineups for this pic mark the holdover round. "Desiree" is also holding hefty in second frame at two-house combo as is "Far Country" at the Uptown. However, "Prince of Players," being released here under tag of "King of Broadway," shapes sad at Odeon, some biaming switch in title.

Estimates for This Week
Christie, Hyland (Rank) (848: 1,354; 75-51) — "Lease of Life" (Rank). Nice \$6,000. Last week, "Romeo and Juliet" (Rank). (2d wk), \$5,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,050; 955: 698; 694; 975; 40-70)—"Sitting Bull" (UA) and "Diamond Wizard" (UA). Nice \$14,000. Last week, "Atomic Kid" (Rep) and "Cry Vengeance (AA), \$10,500.

Eglinton, University (FP) (1,080; 1,558; 75-\$1) — "Desiree" (20th) (2d wk). Big \$10,000. Last week, \$14,000. Imperial (FP) (3,373; 60-\$1)— (Continued on page 15)

4,000. Imperial (FP) (3,373; 60-\$1)— (Continued on page 15)

CURRENTLY TRAPPED IN 16M ANTITRUST, PRODUCERS SHY FROM FEE-TV STAND

Role the motion pic biz can be expected to play in making any subscription-tv system a going conscient shapes up as one of the key factors once the Federal Communications Commission has settled some of the other basic issues involved.

volved.

In inviting public comment on various toll-tv aspects, the FCC last week specifically sought "Information disclosing the role to be played by the motion picture industry in subscription television."

This request, and the importance that attaches to it, is seen as bringing to a head the producer-distribs' problem of whether or not to come out into the open with their views on the subject. There's been plenty of discussion of it privately among execs and some top production perexecs and some top production per-sonalities are known to be highly enthused over the prospects of what has been billed as "a new electronic distribution system."

At the same time, very little has been said publicly, the primary reason being the 16m antitrust suit against the companies, which charges them with conspiracy in the 16m field, including the release to television. William C. Gehring, assistant general sales manager at 20th-Fox, last week told the Allied convention in St. Louis that his company wouldn't play ball with toll-tv unless ordered to do so by the government. "Our stake is with the exhibitors." he declared.

Producers "Show Me'

Attitude of many in production-distribution seems to be one of "show me." They're understandably intrigued by paper plans for subscription-tv, just as exhibs are understandably frightened, but that's just about it. Many pertinent questions are being asked as to the why and wherefores of fee-tv and the film men also are taking into account that there may be a considerable difference between the way the parlor bo. looks now and the way it may look after the FCC gets through with it.

There is a considerable area of agreement that the exhibitor argument argainst toll-tv so far hasn't been of a quality to make much of an impression on the FCC; that it's over-emotional and open to a charge of selfish interest. At the same time, the theatres' view still registers considerable impact on the distribs who, for the most part, are currently thinking of the problem in terms of customer relations.

Spills COMPO

The difference in attitude already has caused a serious split within COMPO, where exhibition asked the companies to go along in handing the whole toll issue via the pr. agency. Distribs, on advice of their lawyers, refused. Allied board in St. Louis last week took the position that COMPO's stand on toll-tw was "erroneous."

Something of a puzzler at the moment is the policy pursued by Paramount, which owns Telemeter, the third of the pay-as-you-see system now on the market. Unlike Zenith and Skiatron, Telemeter to date has tested on closed-circuit feed only. Paul McNamara, Telemeter only on the produce of the pay-as-you-see system n

negative libraries would go up anywhere near \$300,000,000 and \$400,000,000.

Exhibs Truly Alarmed

Exhibs, Truly Alarmed
Exhibs, who stand to be hurt
most if toll-tv arrives and proves
successful, take a very different
view. They argue that pay-as-yousee, using the "free" air to sell its
programs, is "unfair" competition
and that, in harming the theatres,
it would also harm the neighborhood and downtown merchants.
Theatremen also have questioned
the technical adequacy of the various toll-tv systems.

Exec of one of the fee-tv setups

was moved to ask recently why, if the exhibs didn't think toll-tv would work, they were so worried about it. He, too, thought that exhibs were primarily concerned with the possibility of a shift of the b.o. into the home rather than with the welfare and the interest of the set welfare and the interests of tv set owners,

Sharp attack on exhibs was con-tained in a letter written last week to FCC chairman George McCon-

tained in a letter written last week to FCC chairman George McConnaughey by Byron Bentley of the National Theatre Arts Council. He said they were "the only ones concerned with our entertainment industry who create nothing, who live on the creativity of others." He charged that, for their selfish benefit, exhibs were limiting the creative potential of all stage and film producers, by permitting them no outlet but film theatres.

Philosophical Point
Another observation came last week from Arthur Levey, prez of Skiatron Electronics & TV Corp. "Every innovation has had to assert itself in the face of stubborn opposition favoring the status quo." he commented. "It is no different with subscription-television. It will cause a certain amount of dislocation, and some people may get hurt. It is decidedly not a pleasant prospect for the vested interests and they are reacting with expected violence. What they fail to say—even though they may see it—is that boxoffice television in the ed violence. What they fail to say—even though they may see it—is that boxoffice television in the home will be of vast benefit not only to the tv industry, but to the nation at large. The final . . . beneficiary of toll-tv is still going to be the public."

TOA Board Okays Arbiter Plan

Washington, Feb. 15. Washington, Feb. 15.
Theatre Owners of America
board, meeting here today (Tues.),
approved "in principle" a draft of
an industry arbitration plan which
had been negotiated by TOA reps
and the film companies' and which
had been reduced to writing by
Adolph Schimel, Universal general counsel. The draft was relayed to the board by Herman Levy, TOA

counsel.

Officials of the theatre organiza-

Officials of the theatre organization said two points require further
clarification but added they're
hopeful that the fuil system will
be worked out shortly for determination of intra-trade grievances.
Levy refused to say whether
film rentals are still excluded as
an arbitrable subject or whether
the distributors, who have been
against the arbitration of rentals,
have had some change of heart on
this point, Aflied States has been
remaining aloof from all arbitration discussions for the professed
reason that rentals have been
barred.

Some form of conclusive action is expected Thursday (18) at a N. Y. meeting of delegates from TOA, the Motion Picture Assn. of America, Metropolitan Motion Picture ica, Metropolitan Motion Pictor Theatres Assn. and the In-pendent Theatre Owners Assn.

Reducers Sue for Film

Los Angeles, Feb. 15.

General Film Laboratories, to-gether with Arthur V. Jones and Arthur V. Jones Productions, was named in a claim and delivery suit filed in Superior Court by Bernard H. and Sally A. Stauffer, operators of the Stauffer reducing system.

Plaintiffs are asking recovery of 2000 feet of film or \$10,000, esti-mated value of footage, which com-plaint alleges the defendants re-fused to turn over. Subject is used

Judge Anxious For 16m Action

Hollywood, Feb. 15.
The Justice Dept. is anxious to get the show on the road and he himself is anxious to try the case in 1955 if at all possible, Federal Judge Harry C. Westover stated here last week in granting a motion to add six theatre orgs to the list of defendants in the government's 16m antitrust suit against the major companies.

list of defendants in the government's 16m antitrust suit against the major companies.

The suit was filed last July and at the outset included Theatre Owners of America. Now named co-conspirators in the amendment to the suit approved by the judge are Allied, Independent Theatre Owners Assn., Metropolitan Motion Picture Theatres Assn., Southern California ToA, the Pacific Coast Conference of Independent Theatre Owners and COMPO.

Objecting to the amendment, Homer I. Mitchell, attorney for Warner Bros., 20th-Fox and Universal, claimed that it would increase the defendants' burden and make necessary extension of the Sept. 6 trial date. Judge Westover told Mitchell he could move for a later trial date on March 10 when the Government is due to disclose its documentary evidence.

when the Government is due to disclose its documentary evidence. Blacklist and boycott are charged by the Government in an amended complaint signed by Federal Judge Harry C. Westover, in Justice Dept.'s 16m anti-trust suit against major film companies and seven theatre organizations. Amendment includes the names of six exhib orgs which Government asserts are "co-conspirators." co-conspirators.

orgs which Government asserts are "co-conspirators."

"The defendants," according to amendment, "have maintained an intricate system to police and enforce, and with the assistance of the co-conspirators have policed and enforced the license restrictions imposed on exhibitors of 16m feature films, and have blacklisted or boycotted exhibitors who disregard such restrictions."

Named as co-conspirators in amended complaint, joining Theatre Owners of America, previously named, are Allied States Assn. of Motion Picture Exhibitors, Independent Theatre Owners Assn., Inc., Metropolitan Motion Picture Theatres Assn., Inc., Southern California TOA, Pacific Coast Conference of Independent Theatre Owners and COMPO.

Inside Stuff—Pictures

Abe Montague, Columbia v.p.-sales manager, and Abe Schneider, v.p.-treasurer, have cut down on their respective holdings of Col stock. Montague sold 1.300 shares of the common, reducing his holdings to 13,661. Schneider sold 1.000 shares and gifted 907, lowering his ownership to 18,569 shares. In other stock activity, A. Louis Oresman, board member of RKO Theatres, gifted 11,200 shares of the chain's common securities and now owns 31,356 shares.

Newly formed Outdoor Amusements, Inc., closed a rental deal for the use of Ray Corrigan's film location ranch and tourist drawing card in the nearby Hollywood hills, known as Corriganville. Herbert R. Ebenstein, head of the new company, said new sound stages and production equipment will be added to the 2,000-acre ranch, with David Miller remaining as manager.

Technicolor has no current plans to back indie film production, Dr. Herbert T. Kalmus, tint company prexy, reported, nor is it getting ready to unveil a new horizontal camera along the lines of Par's Vistavision, according to reports. Exec specifically mentioned "Porgy and Bess," which Blevins Davis and Robert Breen will produce in Europe.

A default judgment of \$245.172 against Jesse L. Lasky Productions, Inc., was awarded Bank of America National Trust & Savings Assn., by Los Angeles Superior Judge Arnold Praeger.

Sum is balance due on a promissory note signed for financing of "The Miracle of the Bells."

[Can't Tell the Players Without Program Notes]

Resume of Home-Toll TV Systems

Resume of Home-Toll TV Systems

There are currently three systems of subscription on the market, two of which—Zenith's Phonevision and Skiatron's Subscriber-Vision—have applied to the FCC for commercial authorization. The third, International Telemeter's Telemeter system (in which Paramount has a 50% interest), so far has been restricted to a closed-circuit test in Palm Springs, Cal.

Following are the details on the three systems:

(1) Phonevision. Like Subscriber-Vision, it is an over-the-air type of transmission. Originally conceived—and tested—with the use of telephone lines, Zenith now has six different systems in mind and is betting primarily on a 'method involving transmission of a coded signal which is 'decoded' at the set via a special gadget attached to it.

Zenith and Teco, Inc. filed a joint substitute petition for immediate authorization of toll-tv with the FCC on Nov. 29, 1954. As a result of this petition, now denied, Zenith for months has been the prima target of exhibs and other critics of pay-as-you-see. One of the criticisms levelled against the Zenith bid was that the Phonevision system tested some years back in Chicago and using phone lines wasn't the same system for which authorizzation was now being sought.

(2) Subscriber-Vision, for which a petition for rule-making proceedings was filed with the FCC Sept. 13, 1954 by Skiatron TV, the operating company owned by Matthew Fox. Subscriber-Vision patents are owned by Skiatron Electronics & TV Corp. which participates to the extent of 5% of the gross of the operating company.

The Skiatron petition specifically asked that toll-tv be limited for the first three years to UHF channels only for a period of a maximum 35 hours a week.

Subscriber-Vision involves "scrambling" of the image at the transmitter. The jittery image steadies when a thin decoder card is inserted into a decoding unit at the receiver and the proper selection is made via a selector button on the decoder. As in the Zenith system, the air code can be varied at will to prevent pro

were available for it,

Zemith and Skiatron aren't the only ones to seek FCC authorization
of toll-tv. Since 1952, a number of UHF stations also have requested
rule changes and modifications to allow subscription-tv service,

Analysis of CinemaScope Grosses Shows Smaller Situations Upsurge

Smaller situations are the prime beneficiaries of upped b.o. returns on CinemaScope pix, a detailed comparison study by 20th-Fox shows. Cumulative rental increases on six CinemaScopers, when matched against a top-bracketed 2-D feature, range anywhere from 159% to 192% with "The Robe" and from 56% to 134% without it.

Survey, matching the playoff—theatre-by-theatre and run for run—on the C'Scope sextet and the 2-D pic in six exchanges, offers the first clearcut indication of the pulling power of the widescreen medium in various types of theatres.

um in various types of theatres. CinemaScopers used were "The Robe," "How to Marry a Millionaire," "River of No Return," "Three Coins in the Fountain," "Demetrius" and "Broken Lance." The 2-D key was "With a Song in My Heart," which had 17,000 bookings and grossed \$3,275,000. The six territories involved—Albany, Boston, Cincinnati, Detroit, Philadelphia and Dallas—represent 20.31% of the national delivery, and hold 2,122 C'Scope possibilities, i.e., 22.88% of the total U. S. and Canadian market.

U. S. and Canadian market.

To get its answers, 20th broke down the exchanges into indoor theatres and drive-in and then proceeded to divvy up the four-wall-ers into four income categories. It found the following:

found the following:

Class 1 (theatres paying \$200 or more for "Song In My Heart")—
Where "Song" earned an aggregate film rental of \$2.262,429, the CinemaScopers in the same situations netted 20th \$5,867,475, an increase, of 159.34%. Excluding "The Robe," which launched the C'Scope era and was an extraordinary grosser, the CinemaScope total still was 56% ahead of the 2-D showing.
Theatres in class 1 represent the

the CinemaScope total still was 56% ahead of the 2-D showing.
Theatres in class 1 represent the "class" account. There were 559 of them that paid more than \$200 for "Song" and 96% of these are equipped for CinemaScope projection, the large majority of them—361—also for stereophonic sound. Potential expansion in that category runs to 20 theatres that paid a film rental on "Song" of \$5.488. Assuming that the ratio of increase would be maintained, that would

counting "The Robe," the upped take amounted to 75.48%.

counting "The Robe," the upped take amounted to 75.48%.

The study showed a total of 478 bookings for a rerula of \$66,181 for "Song" in that theatre category, representing 1.03% of the total film rental. However, only 116 of the 478 situations have stereosound, the rest—266—are equipped for optical only. Expansion potential is 96 theatres (or 20%). These 96 paid 20th \$12,775 for "Song." Allowing a 50% increase for C'Scope, that would figure to about \$20,000 per picture.

Class 3 (theatres that paid between \$50 and \$99 for "Song")—Where "Song" accumulated \$89,745, the cumulative CinemaScope rentals ran to \$212,825, a 137.14% increase. Again without "The Robe," that's a rental boost of the start of \$9.56%. In that category, 371 houses, or 61.6% of the theatres in that group, can show CinemaScope. Overwhelmingly fitted for optical sound only (306), they provided \$41,500 aggregate film rental for "Song," or .064% of the total.

Class 4 (theatres that paid \$49 to minimum for "Song")—Where "Song"-earned 20th \$22,680, the C'Scope releases racked up \$66,283, a 192.3% increase. Not counting "The Robe," the increase still ran to 134.8%.

As for the drive-ins, where C'Scope installations are lagging behind the four-wallers, the study found that "the potential for expansion of CinemaScope installations are lagging behind the four-wallers, the study found that "the potential for expansion of CinemaScope installations is greatest in this group for an inestimable amount of film rental based on results so far."

Where it was possible to match drive-in performances of "Song" and the six CinmeaScopers, 20th found C'Scope ahead by 116.6% excluding that top grosser.

Survey said it was "safe to assume" that percentage increases in all types theatres could be propected to the rest of the domestic market.

ed to the rest of the domestic mar-

Blame Arsonist For \$60,000 Texas Blaze

Assuming that the ratio of increase would be maintained, that would add up to \$8,000 per C'Scope pic.

Class 2 (theatres that paid between \$100 and \$199 for "Song")—
Where "Song" accumulated \$221.273 of film rental in bookings were comparisons were possible, the C'Scope lineup brought 20th \$499.803, an increase of 125.88%. Not

Lines Closing For Fee-Day (May 9) Battle

Home Toll: Glad To Get A 'Hearing' Film Exhibs: Glad For Time To Muster Ranks

••••••••••••••••••••••••••••••••••••

The Federal Communications Commission emerged as everyone's fairhaired boy last week, but for very different reasons, as it initiated rule-making proceedings on the controversal issue of authorizing subscription-television (home-toll) as a commercial service.

on the control of the

Deadline for the submission of the written comments is May 9. Comments in reply to the original comments must be filed before June 9. After that, the Commission will determine what course to follow, i.e. whether to hold public hearings, arrange tests, etc.

Fee-TV Operators Generally Pleased

Proponents of the two toli-tv systems that have applications for licenses pending before the Commission—Zenith and Skiatron TV—noted that the FCC was in fact arranging for what they considered a "paper hearing." They expressed their conviction that, if a public hearing was skedded after May, it would be a brief one. They shrugged off as insignificant, and "fully expected," the FCC's refusal to move immediately—and without a hearing—on the Zenith petition.

Another Timid Step In A Timid Policy?

Other observers, reading mostly between the lines, saw the FCC announcement as another cautious step along a very cautious course set by the Commission in dealing with the whole fee-ty problem. They noted with interest the FCC's self-posed question re its own competence in the toll-ty field. Also not to be ignored are the various Congressional committees that have shown an interest in the issue which many consider far more complex and explosive than the hard-fought controversy over CBS vs. RCA color television.

There is a feeling that, while the Commission's move

over CBS vs. RCA cotor television.

There is a feeling that, while the Commission's move last week has definitely started the ball rolling, it will continue to juggle the hot toll potato until either forced to act on it or be relieved of the responsibility by the Congress. It is there that many see the real battle shaping up, the reasoning being that it provides more ample room for the pro and anti forces to lobby for their respective causes. spective causes.

Arthur Levey, president of Skiatron Electronics & TV Arthur Levey, president of Skiatron Electronics & TV Corp., which owns the patents to the Subscriber-Vision system of pay-as-you-see, said the FCC action should be welcomed "with relief and utmost enthusiasm by all those who have the true interests of the television industry at heart." Levey added that, merely by tackling the assue, the Commission was taking "a giant step forward." At Zenith, prexy Eugene F. McDonald also praised the

FCC move, declaring that it would ventilate the fee-ty proponents' arguments "with a minimum of delay."

For precisely the opposite reasons, the exhibitors' Joint Committee on Toll-TV also praised the position taken by the FCC. "Such an investigation will disclose the tremendous latent opposition on the part of the public as television setowners, the television industry, Hollywood and other interested parties." stated co-chairmen Trueman Rembusch and Aifred Starr. They added that FCC members "are to be congratulated on their democratic approach to a controversial and little-understood issue."

On the FCC itself, there was a lone dissenter to the decision to stall on any speedy course for considering the merits of toil-tv. Commissioner Frieda Hennock, while calling the majority decision to consider pay-tv "salu-tary," added that, in her opinion, the Commission couldn't depend on written comments alone to make up its mind.

depend on written comments alone to make up its mind. She urged that hearings be held "without delay" and prior to the filling of written comments.

The comments requested by the FCC fall into three categories (1) Questions of law. (2) Questions of fact. (3) Questions and issues relating to the public interest considerations.

FCC Asks: Prove We Have Authority

In category one the Commission invited briefs or memoranda of law on such basic issues as whether or not it is seen having the authority under the Communications Act of 1934 to authorize and regulate toll-tv and, if the view was negative, what amendments to the Act would be requiried to bring pay-as-you-see within its legal orbit. Furthermore, whether subscription tv constitutes "broadcasting" within the meaning of the Act and whether it constitutes a common carrier or not. Also brought up was the question of whether the Commission had the right to assign regular telecasting channels to fee-tv.

Category two covered a range of questions of a technical and economic nature. Category three invoived queries on specific aspects of operation and programming and the projected relationship between "free" and toll television. Particularly significant was the invite to comment on "The Impact that subscription television will have on advertiser-sponsored broadcasting" and the vital question of whether there should be a single system of operations (as in color (v) or whether general standards, aliowing a number of systems, should be established. Also brought up was the situation that would be created in one-station markets. in one-station markets.

Where Would Hollywood and Webs Stand?

Where Would Hollywood and Webs Stand?

In category two, the FCC inquired into two key factors that are likely to shape the future of any b.o. in the home: The role to be played by the film industry and by the tv networks.

Position of the theatremen, of course, is quite clear. Exhibs heaved a big sigh of relief as the FCC alleviated their fears that it might give Zenith the go-ahead without preliminaries. Their statement said toli-tv would turn the public air into a commodity that would then be sold to tv set-owners. It stressed that the theatres aren't opposed to pay-as-you-see as long as it didn't use the "free air" and that in fact it could be instituted immediately if low-cost coaxial lines were used. While this is the case in theatre-tv, the proposal is called "impractical" by spokesmen for the companies seeking to introduce toll-tv in the home.

Position of the producer-distribs vs. pay-as-you-see

hasn't been stated clearly except in one or two instances. It's acknowledged, however, that there are production fig-ures who are considerably interested in the potential of home-toll.

home-toll.

As for the networks, the FCC acknowledged that it had a letter from the National Assn. of Radio and Television Broadcasters, objecting to any immediate authorization of, fee-tv as proposed by Zenith. This letter recently was the subject of an acid communication from McDonald to-the NARTB's Harold F. Feliows in which McDonald accused Fellows of being influenced by the major nets which, he said, are motivated by the same interests as the exhibs, i.e. to prevent competition. This was denied by Fellows. denled by Fellows.

RCA Denies Any Interest

While there have been persistent reports that RCA, too, is at work on a toli-ty system, they have been denied. And David Sarnoft, RCA board chalrman, on more than one occasion, has indicated he doesn't think much of the home bo. idea.

As for the advertising agencies, a spokesman for the American Assn. of Advertising Agencies said in N. Y. last week that his group hadn't as yet given serious thought to the issues involved in toll-tv. He added that the AAAA board could be expected to take up the matter in the near future.

"The one question that occurs to me right off is whether or not the introduction of subscription television would really eliminate all advertising," he said. "I should think that, if advertising is retained on the toll-tv programs, the fee to the subscribers might be lowered considerably."

Some Admen and Sportsmen Approve

Heads of one or two of the major advertising agencies, as well as several prominent figures in the sports world, have publicly embraced the Idea of a home b.o. for tv. The argument has also been made that it would create a sound economic base for a much larger tv network. In his comments on the FCC move, Sklatron's Levey urged the tv nets to "come off their high horse" and face the economic facts. "They are today the absolute masters over what the public shall see," he said. "It all goes under the heading of 'free' television. Their argument seems to be: The shows may not be so good, but why look a gift horse in the mouth? This kind of reasoning is failacious and dangerous, and in the long run it deceives no one. Consistent devotion to the lowest common taste denominator has never paid off and is gradually losing the broadcasters their vast new audience." Levey deplored the "lack of imaginstion" in current programming, declaring that the public was "ready for something new and exciting."

Legit Echo Favorable to Fee-TV

Subscription-tv also gained further support from a legit group, the National Theatre Arts Council. Urging the FCC to move at the earliest possible moment, Byron Bentley, the Council's prexy, wrote FCC chairman George McConnaughey, that toli-tv would give Broadway producers their first "opportunity to benefit from the mechanical syndication of their own creative efforts."

"Instead of seeing their work given national distribution aimost exclusively through movie theatres, they will be able to put their plays directly into the nation's homes

be able to put their plays directly into the nation's homes for the enjoyment of millions who can never otherwise see a Broadway play," he said.

Set 28 Indie Deals in Six Weeks!

United Artists' Recent Commitments Alone Exceed Total Annual Features of Any One Studio

Lining up talent and properties in diversified deals and with incredible speed, United Artists within only the past six weeks has entered contracts for the production by independent filmmakers of 28 pictures. If they're all made, the program would numerically surpass a full year's release schedule turned out by anyone of several of the major studios.

In "Mr. Roberts" and "Caine Mudication of the "Roberts" and expected added prominence through the Warner release of the "Roberts" filmization).

Fonda is to star in at least three of the UA pix and all six are to be skedded for release over a three-year period.

UA recently tied in with Kirk Douglas on a similar six-film deal, the product to be wade by Pure and the product to be a wade by Pure and the product to be a wade by Pure and the product to be a wade by Pure and the product to be a wade by Pure and the product to be a wade by Pure and the product to be a wade by Pure and the product of the UA pix and all six are to be skedded for release over a three program when the product of the UA pix and all six are to be skedded for release over a three program when the product of the UA pix and all six are to be program when the pro

As far back as the records show, such a concentration of tieups with different producers in such a limited time period is without precedent. UA currently is well-heeled with product; the new deals, of course, are designed to provide a supply for the future.

supply for the future.

There's always a chance, naturally, that the new setups will not pan out as blueprinted, that a multiple-pic arrangement might be terminated after delivery of only one film. But since UA is taking on a large part of the responsibility for raising the production money, chances are that at least a good part of the 28-pic lineup will go before the cameras.

Substantially, the new deals give

year period.

UA recently tied in with Kirk Douglas on a similar six-film deal, the product to be made by Bryna Productions, Douglas' own company. First set is "The Indian Fighter," a western staring Douglas to roll April 1, with William Schorr to produce for Byrna.

liam Schorr to produce for Byrna.

Pine-Thomas Tie

William Pine and William Thomas, having ended a 14-year association at Paramount (which has four of their films awaiting release), are slated to produce up to three for UA this year and possibly others later. First two properties on the P-T roster are "Lincoln McKeever," from the Eleazar Lipsky novel, and "Mountains Have No Shadows," from a novel by Owen Cameron.

Mankiewicz and Krasna

Mankiewicz and Krasna
As president of Figaro, Inc.,
Joseph L. Mankiewicz has pacted
to deliver four, pix to UA, two of
which he'll write and produce.
First is to be "The Story of Goya,"
to be locationed in Spain. But
chances are that Mankiewicz will
not get underway with this project
until late this year because of his
"Guys and Dolls" directorial commitment with Samuel Goldwyn.
Norman Krasna is down for two

mitment with Samuel Goldwyn.

Norman Krasna is down for two
UA entries, both of which he's to
write, produce and direct. First,
"Ambassador's Daughter," will be
made In Paris. First two projects
by Crown Productions are now being shaped, these being "A Killer
Is Loose" and "A Kiss Before Dying." Partnered in Crown are
Robert Jacks, Robert Goldstein,
Spyros S. Skouras and Plato
Skouras.

Neal East Up at Par

Neal East, who has been associated with Paramount since 1921, has been promoted from Par's assistant western division manager to western division sales manager, effective March 1.

fore the cameras.

Substantially, the new deals give added impetus to the trend toward more indie production. Latest example of this is the formation by actor Henry Fonda of his own company to lens six pix for UA release. Fonda is now rated as a "hotter" property than ever because of the stature he gained via stage work is the stature he gained via stage with the

shoot two this year under their deal with the company, titled "Flight from Hong Kong" and "Mr. Fewer Releases But More Ads; Magazines Get 19% More Film Copy; Sunday Supps Slashed

Bigger Shortage of Pix In Britain Feared As Result of Metro Edict

London, Feb. 15,-

If the decision of Metro not to If the decision of Metro not to issue widescreen prints of its CinemaScope productions next year is followed by other majors, British exhibitors fear that the product shortage may be accentuated for a majority of theatres. They are, therefore, to refer the matter to the Board of Trade, and seek its support for insuring a steady supply of product.

In a report submitted to last

ply of product.

In a report submitted to last week's general council, the CEA executive committee points out that only 20% of UK theatres have been retooled for C'Scope. It also suggests that if Metro adheres to suggest their product from an important portion of the market.

It was suggested by one theatre owner that if this policy became general, a number of small thea-

Despite an appreciable drop in the number of releases, the film releases, the companies during the first 11 months of 1954 increased their magazine advertlsing by 19% over the prior year. At the same time they sank 28% less coin into Sunday newspaper supplement

ads.
Statistics compiled by the Publishers Information Bureau put the newspaper ad outlay of the companies for the January through November '54 period at \$2,386,165, an increase of \$375,007 over their 1953 expenditure of \$2,011,158. Supplement cutback is reflected in the \$88,895 drop in 1954 from the \$321,835 spent on ads there in '53. Figures for December '54 aren't available as yet. Companies registering increases

Companies registering increases in their mag ad expenditures included Columbia, Metro, 20tii-Fox, Universal and Warner Bros., with U registering the sharpest boost (\$277,090). Paramount, Republic and United Artists stayed the same, and RKO dropped by a sizable margin, reflecting the lack of releases.

leases. As for the supplements, only general, a number of small theater owners, who would never be able to install CinemaScope, would have to go out of business "merely because monopolies would not cater for them."

As for the supplements, only registered an increase, Loew's, RKO, Republic, UA and WB showed no change in '54 from because monopolies would not cater for them."

As for the supplements, only registered an increase, Loew's, RKO, Republic, UA and WB showed no change in '54 from dropped, with Col cutting out the supplements, altogether last year.

Eady Pool Income Declines As British Films Gain at Boxoffice

As British films continue to earn more at the boxofice in the home market, the income of the Eady pool appears to be on the decline, with a consequent drop in the extra coin accruing to local producers. This dual trend is currently disturbing the British Film Producers Assn., which, while gratified that local product is proving more financially successful, is concerned over the fact that there's less money in the Eady kitty. Also, that the percentage shareout has

less money in the Eady kitty. Also, that the percentage shareout has been heavily siashed.

On a year-round average, the Eady Fund yielded a bonus distribution last year for all British pix including those made here with Yank coin) of 34%. But in the first quarter of the current Eady year, from Aug. 1 last, the distribution was cut to 23%. During that period a lower rate of Eady levy was in operation, pending the conclusion of the existing three-year pact. In the subsequent nine weeks, up to Dec. 25, there has been a moderate improvement in Eady Income. As a result, the distribution has

erate improvement in Eady income. As a result, the distribution has been upped to 26%.

Before jumping to any conclusions, the producers are waiting to see whether the deciine is purely seasonal or whether the estimate of an annual Eady income of \$8,100,000 is likely to be proved wrong. In the first two weeks of the new year, there has been a healthier intake into the Fund, and the receipts are way ahead for the

healthier intake into the Fund, and the receipts are way ahead for the corresponding period in 1954. In the fortnight ended last Jan. 14, the Eady Pooi netted \$316,000 against a weekly average of \$128,000 in the previous nine weeks and \$126,000 in the previous nine weeks and \$126,000 in the preceding quarter. Meantime, the rentais earned by British pix are running substantially ahead of the previous year, although earnings for shorts have dipped heavily. In the 21 weeks up to last Dec. 25, feature film rentais soared to \$17,940,000, nearly \$1,300,000 above the income for the same period in 1953.

VIENNA OPERA BOW WILL BE TELEVISED

Vienna, Feb. 8.
Austria will not miss the opportunity of telecasting the opening tunity of telecasting the opening of the newly constructive State Opera (Nov. 5) with its own company," Cobinetmember Ernst Waldbrunn announced at the opening ceremany of a new short wave station in Klagenfurt, capital of Carinthia.

Carinthia.

This came even as a big surprise to the most optimistic television people in this country. The fact that \$1.500,000 has been earmarked from the 1955 budget for cuitural purposes had ied to reports that something big is being pianned, and Waldbrunn revealed that a company is being formed to take

and Waldbrunn revealed that a company is being formed to take care of this special event. Tele situation in Austria is unique in that sets in Upper Aus-tria, Salzburg and Tyrol receive the Bavarian stations strongly.

Glasgow Rep Group May Lose 10-Year-Old Home

Glasgow, Feb. 8.
Glasgow's Citizens' Theatre, leading legit group, is threatened with eviction from the home it has occupied for the last 10 years in the old Princess's music hall in the Carbate district here.

Gorbais district here.

Group's icase of the theatre expires in May, and the trustees of a city infirmary, who own the property, are anxious to seil,

Honolulu's 'Fishhead' Earns \$75,000 Per Yr.

Honolulu, Feb. 8.
Long-pending move has switched Hai Lewis, Hawaii's top money disk jock, from KHON to KGU, NBC affiliate and the All-Islands Network. Lewis continues in the 5:30 a.m. (they wake up early in Hawaii) to 9 a.m. slot 9 a.m. slot

Hawaii to 9 a.m. slot.
Better known as "J. Akuhead Pupule," which translates more or less as "Crazy Fishhead," he is anthing but that, being in the \$75.000 a year bracket. New affiliation started last Feb. 7 with 36

New Wilder Play For Int'l Edinburgh Fete

Edinburgh, Feb. 8.

New play by Thornton Wilder, especially commissioned by the Edinburgh Festival Society, will have its world preem on apron Edinburgh Festival Society, will have its world preem on apronstage of the ancient Assembly Hail here during this fail's world arts junket. Tagged "A Life in the Sun," it will be presented in association with Tennent Productions and directed by Tyrone Guthrie. Cast will be headed by Irene Worth.

Last act of the piay has just been delivered to the International Festival authorities by Wilder. His last piece, written ip 1942, was "Skin of Our Teeth," which was "Skin of Our Teeth," which won the Pulitzer Prize in America. Play will run for three weeks in the Assembiy Hail, which is normally used for Shakespearean productions and Scot oldics, Wilder's "The Matchmaker," in a new version, opened at last fail's Edinburgh Festival.

British Quota Hike Forecast

London, Feb. 8.

Although for the time being they have to remain content with a 30% British film quota, iocal producers see in the reduced voiume of imports from Holiywood a prospect that the percentage may have to be adjusted in their favor. Before the Board of Trade confirmed last the Board of Trade confirmed last month that the quota would continue on the 30% level for the year beginning Oct. 1 next, the British Film Producers Ass. submitted a firm estimate of 75 British pix likely to be available. That figure had been whittled down from 110 "probables" submitted by member companies.

On the original expectation of 110, some producers favored making an immediate pitch for a raised quota, but the BFPA has abandoned its earlier stand of using the quota as an incentive iever. It prefers the more cautious policy of matching the percentage to the

It does believe, however, that as the Hollywood output declines, there will be a bigger margin of screen-time for British filmmakers to fill. Also that unless a universal policy of longruns is introduced, the British quota may have to be hiked.

BFPA Recommends New Aspect Ratio For Pix

London, Feb. 15.

London, Feb. 15.

In a bid to achieve standardization in production, the British Film Producers Assn. has adopted a recommendation that all pix, other than those in CinemaScope, should be made with an aspect ratio of 1: 1.75. They would then be suited for showing at ratios of from 1: 1.66 to 1: 1.85, depending on the proportions of the theatre screen.

According to the BFPA, a survey According to the BFPA, a survey indicates that structurally all film theatres in the country could show pix on the 1: 1.66 ratio while 77% could accommodate films at 1: 1.75. Only 25% are capable of projecting at 1: 1.85.

at 1: 1.85.

The report to the BFPA, prepared by its Camera Technical Committee, was designed to avoid confusion among film-makers and to give a lead to equipment manufacturers as weil as assisting exhibitors.

U Signs 2 Ace Mex City Spots

Jeannie Carson Hit Glasgow, Feb. 8.

Glasgow, Feb. 8.

Jeannie Carson, recently in the U.S. for a Max Liebman, tv stint, is scoring a solid hit at King's Theatre here as star of the British musical, "Love From Judy." She garnered top notices from crix for her portrayal of the role of Jerushe Abbott, poor iittle orphan gai projected into American college giris' society through an unknown benefactor. benefactor.

Star is accompanied here by her husband-manager, ex-vaude per-former Bili Lowe. "Judy" is di-rected by Charles Hickman. Cana-dian-born Bili O'Connor makes a debonair Jervis Pendleton. Miss Carson exits the show after its Stockton (Eng.) date.

W. German Film Board Rejects British 'Romeo' After 'Waterfront' Ban

Frankfurt, Feb. 15.

Frankfurt, Feb. 15.
The bad taste left in the mouths of the West German film press by the West German Classification Board's rejection of "On the Waterfront" (Coi), subsequently okayed by the board, has been renewed by the board's lack of approval on J. Arthur Rank's "Romeo and Juliet." "Romeo" won the top award at the Venice Film Fest. Second award went to "Waterfront."

The German board's approval of film as "valuable" means that The German board's approval of a film as "vaiuable" means that the picture is eligible for a 3% reduction of the amusement tax throughout Germany. Columbia won this finally on "Waterfront." Hence, the J. Arthur Rank officials have applied for a second showing of "Romeo" before the Board in the hopes of changing its opinion.

the nopes of changing its opinion.

The German press has been complaining justily about the board's alieged inaccurate judgment, which has extended to according the "valuable" approval to such pictures as "Bread, Love and Fantasy," the Gina Lollobrigida starrer, and other U. S. and foreign fitms which seemingly do not have the educational value and significance of "Romeo."

Despite the board's sanction, the Despite the board's sanction, the film has been doing great business since its Christmas opening in the key cities of Germany. The Protestant Film Guild picked it as the best film for the month of January. At the Bambi Theatre here, interest is so high that both the original version and the dubbed German version are being shown.

BRIT. TECHNI NET UP, LIFTS DIVVY TO 27%

London, Fcb. 15.

Net profit of Technicolor, Ltd., has jumped \$78.000 to a total of \$1.013.000. As a consequence, the dividend distribution has been upped from 25% to 27%. The resuits for the year ended Nov. 30 last also reveal an increased output from 197,442,926 feet in 1953 to 205,064.553 feet last year.

Gross, profit was down \$475,000 at \$2.044,000, but the improved overall results stem from lower provision for taxation, just over \$1.000,000 as against \$1,500,000 in the previous year.

E. European Pic Opens In Berlin; 'Desert' Big

Berlin, Feb. 8.

Berlin, Feb. 8.*

The start of February sees a variety of foreign films running in West Berlin's preem house area. After a long time an East European film, "Eagles, Wolves, Adventures," from Hungary was preemed at Bonbonniere. France, currently has three pix running here.

has three pix running here.
Latest U. S. preem here was "Garden of Evil" (20th) at Film-theatre Berlin. It received only average reviews. Most successful grossers for January in West Gernany's most important key cities were "08/15" (Gloria), "Ten On Every Finger" (Herzog), both German films; and Wait Disney's "Living Desert."

Most talked-about Gorman, niv

Carson Hit In British Musical Teahouse, 'Moon' Rated Hits Among Five New Legit Entries in Paris

Jose Ferrer to London For Filming of 'Heroes'

For Filming of 'Heroes'

London, Feb. 8.

Kurt Frings has been here for the past week finalizing_arrangements for Jose Ferrer's commitments on "Cockleshell Heroes" to be made for Warwick Films and for "Matador," to be iensed later in the year in Spain. Ferrer is due here April 1 for his "Cockleshell' chore and wiil be arriving with Rosemary Clooney who is being paged for a Pailadium engagement. The Warwick pic is to be distributed through Columbia.

Filming of "Matador" represents a three-way coproduction and distribution tieup between Columbia. Aliied Artists and Mike Frankovich. Latter is head of Film Locations, which has just lensed the Jean Simmons-Stewart Granger starrer, "Rebound." for Columbia.

Tabarin Bow Off Till Nov.

Paris, Feb. 8.
Reopening of the Bal Tabarin by
the Pierre-Louis Guerin Lido Syndicate has been put off until next
November, instead of the planned
July reprise when the tourist
influx was expected to put this
fame-name nitery back on the
scene here. The recent expense and scene here. The recent expense and time for mounting the new Lido show, "Desires," the taking over of the Mouiin Rouge with a new production envelope in the making plus plans for the reconversion of the Empire Theatre to a musk hall next September were among the factors which helped push back the Tabarin reopening. Also the facelifting work is running overtime.

with the Tabarin show, which will be called "Vive Montmartre," coming in November, Guerin has decided to run both his Lido and Tab on a two-year basis instead of the one-year run he had previously announced. This would give the two big specs, Tab and Lido, one year difference in new mounting, and make easier the herculean task of Rene Fraday in his direction and taient turnover.

With the present Lido entry runing to SRO nightiy, the decision to make it a two-year stint was an easy choice. Lido Syndicate is also casting about for a possible tenant Tab on a two-year basis instead of

casting about for a possible tenant idea for their long-vacant Ambas-sadeurs Club, and also planning name toppers for the forthcoming reopening of the iarge Empire as a vaude house.

Mex Songwriters Sign Peace Pact With Exhibs

Mexico City, Feb. 8.
Exhibitors throughout Mexico avoided a total-closure strike and made seemingly permanent peace with the national songwriters and music composers union via a unique deal. They agreed to allow the unionists the total income from two patron seats in all cinemas as coally advanced to music cored in

two patron seats in all cinemas as royalty payment on music used in films they exhibit.

The dispute, which had the trade worried, was arbitrated by the National Cinematographic Board. Unionists also accepted lump sum payment of \$24,000 as royaities on their music used in foreign pix playing Mexico.

M-G's London Reshuffle

London, Feb. 15.

London, Feb. 15.

In an executive reshuffle at Metro's London office last week, Douglas King was named sales manager, succeeding Edward Hancock, with F. Boud upped to assistant sales chief. New appointments took effect last Monday (7).

F. D. Russeli-Roberts assumes complete charge of 16m operations and Eric Finch moves from that division to become assistant man-

Paris, Feb. 15.
Latest batch of legit openings here, five in all, adds three more likely successes to a rather full season. Two are U. S. plays, one is a reprise of an adaptation of an old Elizabethan classic and two are

old Elizabethan classic and two are new Galile offerings. Ironically enough the hits are the revival of "Voipone" and the two U. S. entries, "Moon Is Blue" and "Teahouse of August Moon." The two French entries look likely in for fair to short-lived runs.

in for fair to snort-lived runs.

The Jean-Louis Barrauit-Madeleine Co, can seem to do no wrong
this season with another good
grossing addition to their repertoire probable in the restaging of
the Jules Romain-Stefan Zweig
version of "Volpone."

Barrault has tried to be faithful to his predecessor's modeling of the play but its overall entertain-ment value is high. Solid crix ap-praisal make this another hit.

"Archibaid," by Jean-Marc Lan-dier, iooks to be a short-termer at the Studio Des Champs-Elysees. This is a palling bit of theatre, and one wonders why it was staged.

Louis Verneuil's last play, "Les 3 Messieurs De Bois-Giliaume," at the Varietes, is primarily a showcase for the tour-de-force of character compositions by Fernand Gravey. This looks to have a moderate run on the Gravey name but with chances for the U. S. nii.

Luc's Version of 'Moon' Scores Jean-Bernard Luc has given F. Hugh Herbert's "The Moon Is Blue" an inventive transposition. It looks to tenant the Theatre Michel for the remainder of the season and well into the next one. This has bright pacing, many clever lines and makes the subject more heavyweight than it seems. more heavyweight than it seems. With the fine reviews, and biessed with gay performances, especially from a bright newcomer, Evelyne Gabrielli, this seems sure of suc-

Aibert Husson's "Teahouse of the August Moon," at the Theatre Montparnasse, emerges as an able, faithfui transcription of the John Patrick original. It is engaging and entertaining enough to be sure of a longrun at this house. Marguerite Jamois has seemfngly seen the original judging from her staging. However, it seems to fack some animation and the more robust, poetic charm of its original. This fable has that pop iook about it, and word-of-mouth and the crix here will make this stagor a full season. It will probably go well into the next, too. Although the stage is not the size calied for in this airy piece, Felix Labisse's colorful functional bamboo-styled sets are fine and help give this breadth and space.

Acting is uneven. with Jacques Hilling, as Sakini the interpreter, lacking the rascally, likeable guile handed this pivotal role by predecessors. However, he adds a note of biandness to make the character acceptable. A comely Japanese actress, Yoko Tani, is a perfect Geisha giri. Albert Remy and Maricet make the plant-loving psychiatrist and the peripatetic Colonei sound and rounded roies.

BBC TO DEFY EQUITY **CLOSED SHOP DEMAND**

LUSED SHUT PENIAND

London, Feb. 15.

The BBC has decided to defy the closed shop demand made by British Actors Equity. Last month the thesper's union warned the state radio and tv webs that its members would decline engagements with non-card hoiders. A BBC spokesman, replying to the Equity closedshop demand, said last week that if union members decline an engagement or withdraw from rehearsals in breach of contract, they would have no alternative but to cancel the program and replace it by another. other

Mexico City, Feb. 8.

Cine Reai Cinema and Cine de las Americas, top firstruns here, have inked a pact with Universal to play three of C'Scope pix in each house during 1955.

Deal was inked by Al Lowe, U Latin America supervisor, during his stopover here on his way to Buenos Aires, and Aifredo Holguin, local Universal 1 anager.

Were '08/15' (Gloria), "Ten On Every Finger" (Herzog), both German of the Equity demand would narrow ments took effect last Monday (7). F. D. Russell-Roberts assumes complete charge of 16m operations and Eric Finch moves from that division to become assistant manager of the circuits department. It probably wiii emerge as one of this country's biggest postwar administrative assistant to the BBC was to agree, it would become the Equity to apply for members of the Equity demand would narrow would narrow their choice of contributors and restrict the range, quality and agents for mothet division to become assistant manager of the circuits department. After insisting that acceptance of the Equity demand would narrow their choice of contributors and restrict the range, quality and green for mothet division to become assistant to the appointment of J. W. Brereton as administrative assistant to the mothet assistant to the ments took effect last Monday (7). F. D. Russell-Roberts assumes to their choice of contributors and restrict the range, quality and variety of the programs, the BBC executive insisted that it was not prepared to become recruiting agents for any organization. If the BBC was to agree, it would become as director of exploitation, agents for any organization. If the BBC was to agree, it would become as director of exploitation, agents for any organization. If the BBC was to agree, it would become as director of exploitation, agents for any organization. If the BBC was to agree, it would become as director of exploitation and programs and Equity of the programs, the BBC executive insisted that it was not prepared to become assistant manager. After insisting that acceptance of

'All Other Efforts Failed,' Sez Allied So Seeks 'Sympathy' of Government

its Emergency Defense Committee to seek the introduction into and passage by Congress of a bill to regulate film prices as approved by the delegates to Allied's 1954 Milwaukee convention. Following the reading of the interim report of the Emergency Defense Committee based upon a survey made in mid-September the board's de-cision to seek legislative relief was based upon the conviction that all other measures for preserving the theatres have failed and that as of this date no alternative to legisla-tion is in sight.

Ailied leaders are of the opinion Affiled leaders are of the opinion that the interest and sympathy of Congress can be gained because of the crisis that has arisen in the motion picture industry does not involve merely a dispute between the distributors and the exhibitors. involve mercy a dispute between the distributors and the exhibitors over the price of films but involves the arbitrary curtailment of production and the creation of a starved market which enables the film companies to impose upon the theatres film rentals so exhorbitant and conditions of license so onerous as to threaten the forced closing of upwards of 5,200 sub-run and smalltown theatres, which the resultant loss to American economy from the destruction of investments and unemployment.

Alijed's board considered Wil-

ments and unemployment.

Allied's board considered Wilbur Snaper's report on COMPO and approved all actions of COMPO up to this time and went on record of continuing to support that organization. The board took the position that COMPO in the field of public relations should take a positive stand in support of the fight against home toil television regardless of the adverse position taken by its distributor members. It was decided that the Aliied representatives of COMPO must insist that it exercise rigid economies in resentatives of COMPO must insist that it exercise rigid economies in its administration and that the funds of COMPO be so budgeted in order that the entire cost of the audience poll campaign can be made without additional assess-ment of the exhibitors.

COMPO Infringing!

A resolution was adopted by the Board that National COMPO shall Board that National Composition not sanction its regional units, such as the one in Texas and the new one planned for the Rocky Mountain area, to infringe on the proper functions of Allied and TOA regional units. Approval was recorded for the

position of the Southern California position of the Southern California Theatres Assn. with regard to the acquisition of drive-in theatres by the major theatre chains and the view was expressed that the Dept. of Justice should take a firm stand of Justice should take a firm stand in opposition to any such attempts to circumvent the consent decree that curtailed the theatreowning activities of the defendant film companies and their theatre affili-

Following speeches against home-toll video by Trueman T. Rembusch, former prez of Allied States, and Haroid Wolff, New York, public relations director for the Joint Committee on Toli TV, a resolution in support of their views was adopted. Ruben Characteristics.

Ruben Shore of Cincinnati, treasurer of Allied States, was elected to the presidency of Allied succeeding Ben Marcus of Milwaukee, who declined a second term. Marcus will continue as a director of the National body. Other officers chosen were Abram F. Myers, Washington, general counsel and chairman of the board; Julius Gordon, Beaumont, secretary; William Carroll, Indianapolis, recording secretary, and Irving Dollinger, Linden, N. J., treasurer.

Sorry—Says Shore

Sorry-Sava Shor

his talk to the 800 delegates to the second annual convention, Shore said that conditions within the industry have worsened since the Milwaukee convention and as a resuit "We have been faced with the necessity" of turning to Uncle Sam.

Marcus declared "Congressional

St. Louis, Feb. 15.
Allied States Assn. board in such as presidents and the highest salesmen who have been authorized to seek the introduction into and assage by Congress of a bill to appliate film prices as approved

The antitrust suit (16m.) in

solutions once they are held."

The antitrust suit (16m.) in which National Allied has been made co-conspirator was discussed but no action taken. Marcus, explaining this matter said, "We feel that our position is just and entirely within our constitutional rights of free speech and strictly in accordance with the best traditions of the American system of free enterprise. We can't afford to see films given away free for which we have to charge our patrons when we exhibit them in our theatres."

Forums on drive-in tower con-

Forums on drive-in tower con-struction and widening of existing towers and various phases of con-

struction, and widening of existing towers and various phases of concession practice were discussed. Roundtable powwows with topievel execs of production and distribution assought by Allied, may become a reality within a few weeks, according to William C. Gehring, ast. gen. sales mgr. of 20th Century - Fox. Gehring answered the criticism of Ben Marcus of Al Lichtman's belief that the creation of an arbitration within the industry should be accomplished before undertaking the roundtable conferences, asserting that while Allied leaders and memportant," there are a vast number of exhibitors who do agree that arbitration is essential and that it should prove of great benefit to the entire film industry.

He added that the final draft of

He added that the final draft of He added that the final draft of the proposed arbitration plan was prepared at a meeting held during the convention and it should ob-tain the necessary legal clearance for the final action on the new sys-tem. Turning to the 20th-Fox po-sition in its dealings with exhibitors of all sizes and classifications, Geh-ring pointed out the company's sell-ing policy is flexible and that it is willing to sell on any fair basis willing to sell on any fair basis where the exhibitor is willing to be fair; either flat rental, percentage of the gross, or a flat rental against a percentage of the gross.

He later stressed the importance to both production and distribution that the exhibitor end of the business must be heaithy. He said, "You can't beat the Yankees with the minor league teams," adding "exhibition must be successful down to the very bottom. Let's stop holding meetings of fear, and instead go bravely forth to combat any competition. Provide better entertainment on your own screens than the public can get anywhere else." He later stressed the importance

else."

Touching on the threat of new Federal laws and the industry littgation that may result he said, "Go forth from this meeting to a court if you feel that this is the thing to do. Maybe you will find some judge who can make better pictures and seli them to you for a lower price than we can afford to tures and sent them to you for a lower price than we can afford to. And if you do find such a judge, 20th Century-Fox will hire him to make its pictures. And until you do find him, let's not stop making good pictures. Let's do a good job

'Poor Get Poorer'

'Poor Get Poorer'
Minneapoiis, Feb. 15.
Inasmuch as distributors "refuse
to see the light and unswervingly
are determined to get ail the traffic
will bear," small town and larger
city subsequent run theatres continue to be doomed to extinction
in increasing numbers, North Central Allied's board of directors
were told by Bennie Berger, NCA
president.

Current increasing trend of permanent theatre shutterings apparently can be arrested only by some sort of federal legislation which would require distributors to make ali picture available for the lesser

ali picture available for the lesser theatres at prices the latter can afford to pay, declared Berger.

Back from the St. Louis meeting of the national Allied States board of which he's a member, Berger urged his own directors to enlist immediately in a move for corrective federal iegislation aiming for smaller exhibitor relief.

"The rich get richer and the poor

Studio 'Dictators'

with indie producers or with talent. The development is an officiation of the film biz's new erathe era of concentration on "big" pictures. The increasing demand among exhibitors for blockbuster product and the bo. result of the "big" pictures has convinced the majors that this type of operation brings the best payoff. However, the contract stable is not always loaded with the talent capable of turning the "big" boxoffice winners. Hence, of necessity, the film companies have had to acquire the services of topnotch outsiders, either as individuals or as part of package deals.

The trend had its origin at the inception of the industry's economy wave when business started to decline after the post-war peak. Options and contracts of high-priced talent, directors, and producers were not renewed. Without a studio affiliation, these individuals organized their own companies and sought distribution deals with smaller outfits. This move played trend had its origin at the

als organized their own companies and sought distribution deals with smaller outfits. This move played a large part in the tremendous buildup of United Artists which proved a haven for the so-called "unemployed" Hollywoodites.

The resurgence of the film industry and its desire to offer only superior product placed the former "letout" employees again in the position of being in demand. However, few were willing to accept straight salary contracts, demanding an equity interest in the results of their work. In addition, the studios were reluctant to return again to the system of having high-priced talent on the payroll on a yearly basis, preferring a percentage arrangement on a one or multi-picture deal.

basis, preferring a percentage arrangement on a one or multi-picture deal.

With so many outsiders now headquartering at each of the studios, the authority of the production topper, it's figured, will either lessen or change materially. In some instances, as in the cases of Warner Bros.' Jack Warner, Columbia's Harry Cohn, and 20th-Fox's Darryi F. Januck, the production chief may be the key figure in instigating and negotiating the outside deals. The extent of supervision each will have over the actual making of a picture will depend, of course, on the nature of the contract with the independent producer. However, most indies, while they may agree on original story approval, are asking, and some are getting, a complete free hand in production.

Partnership Deals

In other cases, the New York executives may be the prime forces

Partnership Deals
In other cases, the New York
executives may be the prime forces
behind each partnership deal. The
studio topper, in these instances,
may have no control whatever over may have no control whatever over the indie working on the lot. His job will continue to be the super-vision of the home-grown product. It may be considered economically wise, for example, to have the pro-duction topper devote himself to careful supervision of each "big" studio film, while name outsiders give equal full attention to other important pictures which will be released under the studio banner. When each studio was turning

When each studio was turning out 48 or more pictures annually on an assembly-line basis, it was considered essential to have an overall production overseer — to keep things in line. Under the cur-

overall production overseer — to keep things in line. Under the currently-developing system, however, the need for the old-line boss appears to be diminishing. Indie producers, left on their own, have come up with a solid array of b.o. films in recent years. In fact, the majority of the big clicks and award winners recently have emanated from partnership deals. The film companies apparently will continue to provide the financing, either all or part; will provide the studio facilities charged off on a rental basis, and will handle the release, first taking their distribution costs and then sharing the profits with the indie. It apparently makes for a good setup under today's market conditions and the high cost of making pictures.

tures.

With Metro, the last holdout against partnership arrangements, taking the plunge via deals with Desilu Productions (Lucille Bail and Desi Arnaz) and David O. Selznick, the new method of operation is expected to pick up momentum. The deals with Desilu and Selznick are seen as foreruners of similes. are seen as forerunners of similar legislation is not the thing we immediately in a move for corrective federal legislation aiming for wanted. We were forced into it as the last resort for relief. National Allied will not go into the proposed roundtable discussion exporer," Berger told his directors.

Doubt Congress Would Fix Prices; **Meanwhile Allied Euphemizes** 'Regulation' Into 'Intercession'

DENIES SIDE-LINE

Theatre Manager Under Arrest As Accused Burglar

Rutland, Vt., Feb. 15.

Edward Dowling, 25, manager of the Paramount theatre, was re-leased under \$1,500 bail after pleading not guitty in Municipal Court here to a charge of breaking into a Rutland sports equipment establishment

Police said cameras and photographic equipment worth \$650 were recovered in Dowling's apartment and from two juveniles also apprehended in the case.

Davis Again Raps U.S. Pix Reception

Sydney, Feb. 8.
John Davis, J. Arthur Rank exec here for a short stay to o.o. Rank pix prospects, including the stake the company has in Greater Union, was hosted last week at a film industry luncheon attended by 400. Davis said his company's product Davis said his company's product had won world acciaim in competition with all comers, except in the U.S. He claimed that despite America's rep for being the home of showmanship, exhibitors there refused to "try anything new," apparently meaning British story ideas, stars, humor, producers, et al.

Theatremen in the U. S. wanted such factors "established" before they'd take a chance on them, according to Davis. However, their cold shoulder to British product was not giving the American public a chance to create new marquee strength.

The exec indicated earlier that JARO had no illusions about the need for a loop in the U. S. as outlets, and that the company was pursuing a longterm policy in this

He nominated the biggest money making pic in the United Kingdom market yet turned out by a British studio, was JARO's "Doctor in the House" released in the U.S. by studio, was JARO's "Doctor in the House," released in the U. S. by Republic. The distrib's cut from rentals to date was around \$1,125,-000, a figure topped only by "Gone With the Wind" (M-G) and "Best Years of Lives" (RKO).

U.S. INFO AGENCY SEEKS \$88,500,000 BUDGET

U. S. Information Agency Voice of America and mo with its voice of America and mo-tion picture programs, should be strengthened and should receive its full \$88,500,000 budget request, the U. S. Advisory Commission on Information told Congress last

week.
While stating there has been considerable improvement in USIA, the five-man Presidential Commission said in its semiannual board that the Iron Curtain nations have greatly stepped up their propaganda activities and are "wheeling up the big guns in the ideological field. This is a situation that cannot be ignored."

Report also recommends that

Report also recommends that USIA close down operations where there is little need and concentrate on urgent areas; and try harder for the cooperation of American pri-vate industry, allotting more of its funds for liaison in that respect. Congress was urged to establish a Congress was urged to establish a joint committee on international information, composed of members of the House Foreign Affairs and the Senate Foreign Relations Committees; and diplomatic status and passports were recommended for more overseas USIA personnel. The reports recommends some "representation" funds for the agency, a minimum of \$150,000 for the first year. This is for entertainment purposes.

Whether a bill to regulate the film industry ever emerges from its efforts is not the prime concern of Allied States Assn., aithough the Emergency Defense Committee was given the greenlight by the board last week at its St. Louis meeting to press for introduction and passage of Federal legislation. Allied leaders prefer the use of the term "Government intercession" rather than "Government regulation."

Allied toppers privately Allied toppers privately share the opinion of many other industryites that the chance of getting Congress to pass a bill regulating film prices, as proposed by board chairman Abram F. Myers, are extremely slim, particularly since support for regulation will come only from a small minority of pixites.

only from a small minority of pixites.

Purpose of Allied's decision to pitch strongly for Government intervention is to bring out into the open the entire subject of distributor-exhibitor relations. If Allied succeeds in getting a bill introduced by a friendly Congressman and subsequently an airing before a Congressional committee, it feels it can present a good case to Congress and to the public the plight of the smalltown exhibitor.

Allied's big argument, if the bill should ever reach the heading stage, will be the contention that the distributors are siphoning off the gains of the recent cut in the Federal admission tax. Point will be hammered that the tax relief was designed as an aid to the smalltown and neighborhood exhibitor and that distributors, by increasing their prices for films, are confiscating the relief "ordered" by the Government. Behind Allied's thinking is the hope that a hearing will succeed in bringing industry prexies and sales managers to thinking is the nope that a meaning will succeed in bringing industry prexies and sales managers to Washington to answer queries relating to charges the exhib organization has made in recent years.

Although the Aliled board has Attnough the Affice Doard has given the Emergency Defense Committee the "go ahead" signal, it has left the group with an "out," the escape hatch being the proposed roundtable session between exhibitors and distributors on the film rental question. Retiring Allied prexy Ben Marcus declared at the conclusion of the three-day board meeting that if the rental problem meeting that if the rental problem can be solved as a result of the distrib-exhib conclave, the proposed Federal bill could be dropped. However, he stressed that there would be no delay in preparation of the bill and the EDC would proceed with efforts to get it introduced in Congress as ordered by the board.

Marcus was assured via tele-phone by 20th-Fox distribution chief Al Lichtman, originator of the roundtable idea, that he would make every effort to organize a conclave of exhib reps and film conclave of exhib reps and film company prexies and sales managers. Later William C. Gehring, 20th's assistant general sales manager, toid the Allied Drive-In Theatres convention, which convened after the board meet, that the roundtable session would take place within the next three weeks. "That meeting we believe will be good for all of us," Gehring said.

good for all of us." Genring said.

In justifying its decision to go to the Government, Allied's board declared that the film companies have steadily raised their prices since April 1, have attempted to establish 50% of the gross as a standard price for pictures, and by demanding double weekends, adestablish 50% of the gross as a standard price for pictures, and by demanding double weekends, advanced admission prices, and other terms have nullified the intent of the tax relief measure. Board said it had arrived at its decision rejuctantly and with the conviction that all other efforts for the preservation of the small theatres had failed. The belief was expressed that the sympathy of Congress could be gained because it involves not only a dispute over the price of film but also arbitrary curtailment of production and the creation of a starved market. These conditions, the board said, threatened the closing of at least 5.000 sub-run and smalltown theatres with the resulting loss to the American economy in the destruction of investments and accompanying unemployment.



"A Man Called Peter"

from 20th

Century-Fox in

color by DE LUXE

From the book by CATHERINE MARSHALL

Written by the woman who

loved him!

"It's a pleasure to do business with 20th!"

Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year..... 5 This Date, Last Year..... 0

"TIMESUP"
(Shooling in England)
Prod.—A. C. Snowden
Dir.—Ken Hughes
Gene Nelson. Falth Domergue, Joseph
Tomelly. Vic Terry, Donald Gray,
Peter Arne
(Started Feb. 4)

COLUMBIA

Starts, This Year 3 This Date, Last Year 3

"CALICO PONY"

Prod.—Ted Richmond
Dir.—George Sherman
Van Heilin, Joan Wadward, Phil Carey,
Heilin, Joan Wadward, Phil Carey,
RichArt Webb, Jean Willes, Steve Raines,
Nancy Kulp, Myron Healey, Juney
Ellis, Jimmy Hawkins
(Started Jan. 18)

METRO

Starts, This Year..... 0 This Date, Last Year..... 0

"IT'S ALWAYS FAIR WEATHER"

Prod.—Arthur Freed Dir.—Gene Kelly, Stanley Donen Gene Kelly, Cyd Charlsse, Dan Dalley, Michael Kidd, Dolores Gray (Started Oct. 13)

OVE ME OR LEAVE ME"

LOVE ME OR LEAVE ME"
Prod.—Joe Pasternak
Dir.—Charles Vidor
Doris Day, James Cagney, Cameron
Mitchell, Robert Keith, Harry Bellaver, Tom Tully, Robert Dix, James
Drury
Started Dec. 6)
KING'S THIEF"
Prod.—Edwin H. Knopf
Dir.—Robert C. Leonard
Ann Bigth, Edmund Purdom, David
Ann Bigth, Edmund Purdom, David
Owen, Modernak
John Dehner, Isobel Elsom, Tudor
Owen, Owen McCiveney
(Started Dec. 27)

PARAMOUNT

Starts, This Year. 0

This Date, Last Year..... 1

"THE TEN COMMANDMENTS"
(Shooting in Egypt)
Prod.Dir.—Cecil B. DeMille
Asst.—Henry Wilcoxon
Baxter, Wonne De Carlo, Debra
Paget, Nina Foch, Edward G. Roblinson, Sir Cedric Hardwicke, Vincent
Price, John Carradine, John Derek,
(Started Oct, 12)
"THE COURT JESTER"
(Dire Productions)

Productions)
Prod-Dir.—Norman Panama, Melvin
Frank
Danny Kaye, Glynis Johns, Angela Lans
bury, Basil Rathbone, Cecil Parker bury, Basil Rathbone, Cecil Parker, Mildred Natwick, Edward Ashley, Mi-chael Pate, Allan Napier, Patrick Aherne, Lewis Martin, Noel Drayton Robert Middleton, Richard Kean, Rus-eall Galge, Leo Britt, Larry Pennell Carlosses, Leo Britt, Larry Pennell THE AGABOND KING"

Prod.—Pat Duggan
Dir.—Michael Curtiz
Kathryn Grayson, Oreste Kirkop, Sir
Cecil Hardwicke, Waiter Hampden,
Rita Moreno, Phyllis Newman, Jack
Lord, David Nillo, Sam Schwartz, Les
Lie Nielsen, Frances Lansing, Richard
Tone, Albie Caye, Florence Sundstrom
(Started Dec. 27)

RKO

Starts, This Year..... 0 This Date, Last Year..... 0

REPUBLIC

Starts, This Year..... 3 This Date, Last Year 1

Shooting in Nassau, Bahama Islands)
Assoc. Prod. Dir.—Edward Ludwig
Yvonne de Carlo, Howard Duff, Zachary Scott, Kurt Kasznar, Barbara
O'Nell, Frieda Inescourt
(Started Jan. 26)

THE BIG JACKPOT"

Assoc. Prod.—William J. O'Sullivan Dir.—William Witney Victor McLaglen, John Baer, Kathleen Crowley

20th CENTURY-FOX

Starts, This Year 1
This Date, Last Year 0

HOUSE OF BAMBOO"

(Shooting in Tokyo)
Prod.—Buddy Adler
Dir.—Samuel Fuller
Robert Ryan, Robert Stack, Shirley
Yamaguchi
(Started Feb. 3)

UNIVERSAL

Starts, This Year..... This Date, Last Year..... 4

THE PRIVATE WAR OF MAJOR

BENSON"
Prod.—Howard Pine
Dir.—Jerry Hopper
Charlton Heston, Julie Adams, William
Demarest, Sal Mineo. Tim Considine.
Donald Keeler. Nana Bryant, Mary
Field, Tim Hovey
Gistarted Jan. 24)

THE SPOILERS"

Prod.—Ross Hunter Dir.—Jesse Hibbs Anne Barter, Jeff Chandler, Rory Cal-houn, Ray Danton, John McIntire, Benton Reid, Waltare Ford, Ruth Donnelly, Barbara Britton (Started Jan. 31).

THE RAWHIDE YEARS"
Prod.—Stanley Rubin
Dir.—William A. Wellman
John Wayne, Lauren Bacall, Paul Fix.
Anita Ekberg
(Started Feb. 14)

WARNER BROS.

Starts, This Year...... 2
This Date, Last Year..... 1

Prod.—Batjac Productions Dir.—William A. Wellman John Wayne, Lauren Bacall, Paul Flx, Anlta Ekberg Giarted Jan. 10

INDEPENDENT

"THE BEAST OF HOLLOW MOUNTAIN" (U.A. Release)

'THE BEAST OF HOLLOW MOUNTAIN"
U.A. Releasol (18)
No. Control (18)
No. Con

'BRASS RING"

Prod.—Edward Small

Dir.—Maxwell Shane
Farley Granger, Anthony Quinn, Anne
Bancroft, Peter Graves
(Started Feb. 2)

TV Writers Get Brushoff

= Continued from page 3 ==

double-headed nominees, Ernest Lebman rating the nod for his screenplay of "Executive Suite" seph L. Mankiewicz; "The Country and collab on "Sabrina," and Albert Hackett and Frances Goodrich, for their screenplays of "The Long, Long Trailer" and "Seven Brides for Seven Brothers." Seven Brothers." Seven Brothers." Seven Brothers." Seven Brothers Brides day to the Mankiewicz; "The Country Seph L. Mankiewicz; "The Country Script Girl," George Seaton, from play by Clifford Odets; "Executive Suite." Lehman, from tome by Cameron Hawley; "On the Waterfront," story and screenplay, Both Seven Brothers."

More than 750 members of the screenwriter branch of WGA selected from the 257 American-made features released in 1954, five nominees in each of three divisions—best written U. S. drama, comedy and musical.

Nominated for best comedy: "It Should Happen to You," story and creenplay by Garson Kanin; 'Knock on Wood," screenplay, Nor-

Clifford Odets; "Executive Suite,"
Lehman, from tome by Cameron
Hawley; "On the Waterfront," story
and screenplay, Budd Schulberg,
from articles by Malcolm Johnson;
"Rear Window," John Michael Hayes, from story by Cornell Woolrich. Best musical: "Carmen Jones,"

screenplay by Harry Kleiner, book and lyrics by Oscar Hammerstein 2d; "The Glenn Miller Story," writ-ten by Valentine Davies and Oscar Should Happen to You," story and screenplay by Garson Kanin; "Knock on Wood," screenplay, Norman Panama and Meivin Frank; "The Long, Long Trailer," screenplay by Goodrich and Hackett, from novel by Clinton Twiss; Sabrina," screenplay by Billy Wilder, Samuel Taylor, Ernest Lehman, from play by Taylor, and "Susan Slept Here," william Wellman and Carson, and "Susan," by Gottlieb and Steve Fisher, Best drama: "The Barefoot Con-

'BATTLE CRY' HOT 25G, DENVER; RUSSELL 16G

Denver. Feb. 15.

Holdovers are back in foreranks here again this stanza. "Battle Cry" is taking top money, being rated big at the Centre, and holds. "Underwater!" looms sock at Orpheum. "Bridges at Toko-ri" shapes tall in third session at Denham, and stays over again. "Green Fire" is only fair at Paramount. is only fair at Paramount.

Estimates for This Week

is only fair at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 70-\$1) —

"Prince of Players" (20th). Mild
\$2,500. Last week, "Shield for
Murder" (UA) and "White Orchid"
(UA), \$3,000.

Centre (Fox) (1,247; 60-\$1) —

"Battle Cry" (WB). Big \$25,000.

Stays. Last week, "Silver Chalice"
(WB) (2d wk), \$11,000.

Denham (Cockrill) (1,750; 60-\$1) —

"Bridges at Toko-ri" (Par) (3d
wk). Tali \$14,500. Holds. Last
week, \$18,000.

Denver (Fox) (2,525; 50-85) —

"Racers" (20th) and "Other
Woman" (20th) (2d wk). Fair \$6,000

In 3 days. Last week, \$18,000.

Esquire (Fox) (742; 75-\$1)—

"Romeo and Juliet" (UA) (3d wk).

Poor \$2,000. Last week, \$2,500.

Orpheum (RKO) (2,525; 60-\$1)—

"Underwater!" (RKO) and "Hell's
Outpost" (Rep). Sock \$16,000 for
Jane Russell starrer, Holds over,
Last week, "Americano" (RKO) and

"Trouble in Store" (Indie), \$10,500.

Paramount (Wolfberg) (2,200; 50
851—"Green Fire" (M-G) and

"Steel Cage" (UA). Fair \$10,000 or
near, Last week, "So This Is Parls"

85)—"Green Fire" (M-G) and "Steel Cage" (UA). Fair \$10,000 or near. Last week, "So This Is Paris" (U) and "4 Guns to Border" (U),

\$13,000, **Vogue** (Pike) (442; 74-90)—"Big Day" (Indie), Fine \$2,500. Stays. Last week, "Beilissima" (IFE), \$1,000.

Travel Deductions

Continued from page 4;

duction from compensation to determine adjusted gross income, and in addition, an employee may claim the so-called "standard deduction" of 10% of his adjusted gross income, subject of course to the maximum \$1,000 limitation. Note: Formerly he was limited to a choice between claiming his itemized expenses or the standard deduction.

Transportation expenses are restricted to a narrow concept which termine adjusted gross income, and

Transportation expenses are restricted to a narrow concept which includes only the cost of transporting the employee from one place to another when he is not away from home, and does not include meals and lodging. It does, however health all the control to the meals and lodging. It does, how-ever, include all transportation ex-penses for which he is not reim-bursed, including the business use of his automobile. The second benefit is available

The second benefit is available to "outside salesmen" only. To determine adjusted gross income they may deduct from their compensation all ordinary and necessary expenses including both transportation and meals and lodging paid or incurred during the year in carrying on their trade or business. They may also claim the "standard deduction" which many of them formerly lost if they deducted their business expenses. "Outside salesmen" are defined as full time salesbusiness expenses. "Outside salesmen" are defined as full time salesmen who solicit business away from the employer's place of business, but incidental activities at the employer's place of business will not bar the use of this valuable new deduction. This benefit removes the former discrimination against salesmen who by claiming their detailed business expenses lost the benefit of the standard deduction.

Traveling expenses are allowable deductions from taxable income provided they satisfy three condi-

tions:

(1) They must be incurred in pursuit of the taxpayer's trade or business, or that of his employer.

(2) They must be necessary and reasonable, as that term is generally understood and may—include such items as transportation, food and lodging expenses.

(3) The expense must be in-

(3) The expense must be in-curred while away from home. Failure to meet any one of these three conditions will disqualify the deduction.

Picture Grosses

TORONTO

(Continued from page 9)
"Leagues Under Sea" (BV) (2d
wk). Smash \$25,000 on six-a-day.
Last week, \$29,500.
International (Taylor) (805; 5080)—"Belles St. Trinlan's" (IFD)
(8th wk). Hep \$3,000. Last week,

same.
Loew's (Loew's) (2,090; 60-\$1)—
"Bad Day at Black Rock" (M-G).
Tail \$14,000 or over. Last week,
"Vera Cruz" (UA) (3d wk), \$8,500.
Odeon (Rank) (2,380; 60-\$1)—
"Prince of Players" (20th). Sad
\$6,000. Last week, "Violent Men"
(Col), \$10,000.

(Co)), \$10,000. Shea's (FP) (2,386; 75-\$1)— "Carmen Jones" (20th). Wham \$18,000. Last week, "Drum Bcat" (WB) (2d wk), \$4,500 for three

days. Towne (Taylor) (693; 60-90)—
"Loves of Verdi" (Cardinal).
Hefty \$6,000. Last week, "Vanishing Prairie" (Disney) (7th wk),

\$3,000. Uptown (Loew's) (2,745; 60-80)— "Far Country" (U) (2d wk). Stiil neat at \$9,000 or close. Last week, \$12,000.

'BATTLE' WHAM 10G, L'VILLE: 'COUNTRY' 12G

L'VILLE; 'COUNTRY' 12G

Louisville, Feb. 15.

"Battle Cry," \$1 top entry at
Mary Anderson, looks to make the
big noise at the wickets this week.
Hit town simultaneously with coldest temperatures of the season, but
patrons flocked in regardless.
Near-zero readings hurt all around
but overall biz is not too bad.
"Far Country" at the Rialto is
sturdy but "Many Rivers to Cross"
at State is only fair.

Estimates for This Week
Kentucky (Switow) (1,000; 50-75)

"Bridges at Tokor-i" (Par) (2d
wk). Holding around for oke
\$6.000. Last week, great \$10,000.
Mary Anderson (People's) (1,000;
75-\$11—"Battle Cry" (WB). This
one looks to hit huge \$10,000 or
over. Last week, "Saratoga Trunk"
(WB) and "Big Sleep" (WB) (reissues), \$4,500.
Rialto (Fourth Avenue) (3,000;

one lours over. Last week, "Saratoga Human over. Last week, "Saratoga Human over. Last week, "Saratoga Human over. Last week, 45.00.

Rialto (Fourth Avenue) (3,000; 50-75)—"Far Country" (U). Sturdy \$12,000 or close. Last week, "20,000 Leagues Under Sea" (BV) (2d wk), \$15,000.

State (United Artists) (3,000; 50-25)

wk), \$15,000.
State (United Artists) (3,000; 50St5)—"Many Rivers to Cross" (M-G) and "Mighty Fortress" (Indie).
Fair \$9,000. Last week, "Bad Day at Black Rock" (M-G) and "Operation Manhunt" (UA), \$7,500.

WASHINGTON

(Continued from page 9)

Continued from page 9)
S'rong \$12,000. Stays on. Last
\$24,800. new high here.
Palace (Loew's) (2,370; 70-95)—
"Bad Day at Black Rock" (M-G).
Nice \$16,000. Holds. Last week,
"Vera Cruz" (UA) (3d wk), \$13,000
in 8 days.

in 8 days.

Playhouse (Lopert) (435; 70-\$1)

—"Sign of Pagan" (U) (8th-final wk). Oke \$3.000. Last week, \$3.000.

Warner (SW) (1,300; \$1.20-\$2.40)

—"Cinerama" (Indie) (66th wk). Soaring to hefty \$13,000. Last week, \$10,500.

Trans-Lux (T-L) (600; 70-\$1) —
"Country Girl" (Par) (2d wk). Off to \$16,000 as result of Friday washout, but still terrific. Last week \$21,000.

PORTLAND, ORE.

PORTLAND, ORE.

(Continued from page 8)

\$1.25)—"Vera Cruz" (UA) and "Return To Treasure Island" (UA) (3d wk). First pic to hold for a third week at house for long time, "Cruz" still is loud \$7,000 in 6 days. Last week, \$9,000.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Racers" (20th) and "Black 13" (20th). Nice \$9,000. Last week, "Women's Prison" (Col) and "Masterson of Kansas" (Col), \$3,400; \$1-\$1.25)—"Bridges At Toko-ri" (Par) (2d wk). Stout \$12,000. Last week, \$22,000.

PHILADELPHIA

(Continued from page 8)
"Far Country" (U). Okay \$21,000
or close. Last week, '6 Bridges to
Cross" (U) (2d wk), \$18,000.
Stanton (SW) (1,473; 50-99)—
"Women's Prison" (Col) and "Bamboo Prison" (Col) (2d wk). Modest
77,000. Last week, \$14,500.
Trans-Lux (T-L) (500; 99-\$1.50)
—"Camille" (M-G) (reissue) (2d
wk). Neat \$5,000. Last week,
\$7,500. Last week,

wk) Neat \$5,000. Last week, \$7.500.
Viking (Sley) (1,000; 74-\$1.50)—
"Last Time Saw Paris" (M-G) (9th wk). Oke \$6,500. Last week, \$9,000.
Trans-Lux World (T-L) (604; 99-\$1.50) — "Green Frie" (M-G).
Bright \$7,000. Last week, "Aida" (IFE) (7th wk), \$2,500.

'TOKO-RI' TALL 18G. OMAHA; RUSSELL 7G

Omaha, Feb. 15.

Omaha, Feb. 15.
Old man winter last weekend again chilled what loomed as the best firstrun lineup in some time, although "Bridges At Toko-ri" at Orpheum shapes big. "Underwater!" at Brandels and "So This Is Paris" at the Omaha are also hotsy. Exhibs figure it would have been a terrific session at all spots if below-zero weather hadn't set in.

Estimates for This Week

Brandeis (RKO) (1,100; 65-85)—
"Underwater!" (RKO) and "Sleeping Tiger" (Indie). Socko \$7,000
for Jane Russell starrer. Last week,
"Violent Men" (Col) and "Pirates
of Tripoli" (Col) (2d wk), \$4,000.
Omaha (Tristates) (2,000; 65-85)
—"So This Is Paris" (U) and "Hell
Ra'ders of Deep" (Indie). Big
\$7,000 or near. Last week, "The
Raid" (20th) and "Outlaw's Daughter" (20th), \$6,000.
Orpheum (Tristates) (2,890; 7090)—"Bridges At Toko-ri" (Par),
Blg \$18,000, with in-person stint

Orpheum (Tristates) (2,89); 70-90)—"Bridges At Toko-ri" (Par). Blig \$18,000, with in-person stint by Charles McGraw opening day helping. Last week, "Vera Cruz" (UA) (2d wk), \$8,500.

State (Goldberg) (875; 55-90)—"Green Fire" (M-G). Nifty \$7,000.

Last week, "Carmen Jones" (20th) (2d wk), \$4,000.

'Fire' Fancy \$20,000, Mont'l; 'Wild Wind' 6G

Montreal, Feb. 15.

All deluxers were hurt by zero weather over weekend. "Green Fire" at Capitol shapes as best hewcomer with a solid total. "Reap Wi'd Wind" is doing okay for an oldie at Orpheum. "Hajji Baba" is only fair at Princess. Third session of "No Business Like Show Business." still is fine in third Palace round.

round.

Estimates for This Week
Palace (C.T.) (2,625; 60-\$1) —
"Show Business" (20th) (3d wk).
Fine \$14,000 after \$19,000 second round.

Show Business" (20th) (3d wk). Fine \$14,000 after \$19,000 second round. Capitol (C.T.) (2,422; 45-75) — "Green Fire" (M-G). Fancy \$20,-000. Last week, "Drum Beat" (WB), \$15,000. Princess (C.T.) (2,131; 40-65) — "Hajji-Baba" (20th). Fair \$10,000. Last week, "Down 3 Dark Streets" (UA), same. Loew's (C.T.) (2,847; 60-81) — "Last Time Saw Paris" (M-G) (2d wk). Good \$20,000 after \$26,000 opening week. Orpheum (C.T.) (1,048; 40-65)—"Reap Wild Wind" (Par) and "Cleopatra" (Par) (reissues). Okay \$6,000. Last week, "Other Woman" (20th), \$5,000.

CLEVELAND

(Continued from page 9)

(Continued from page 9)
\$12,000. Last week, "Violent Men"
(Coi) 2d wk), \$11,000.
Lower Mall (Community) (585;
60-90)—"Earrings Madame De"
(Indie). Oke \$2,800. Last week, "Le
Plaisir" (Indie) (2d wk), \$2,000.
Ohto (Loew's) (1,200; 60-90)—
"Bridges at Toko-ri" (Par) (m.o.).
Stout \$7,000 on third downtown
week. Last week, "Aida" (IFE) (3d
wk), \$6,000. \$6,000

week. Last week, "Alda" (IFE) (3d wk), \$6,000.

Palaee (RKO) (3,287; 60-90) —

"Cattle Queen Montana" (RKO).
Slow \$7,000. Last week, "6 Bridges to Cross" (U), \$14,000.

State (Loew's) (3,500; 60-90) —

"Many Rivers To Cross" (M-Co).
Fair \$10,000. Last week, "Bridges at Toko-ri" (Par) (2d wk), \$14,000.

Stillman (Loew's) (2,700; 60-\$1)
—"Country Girl" (Par). Going for championship take at huge \$21,000.
Last week, "Battle Taxi" (UA), \$5,000. \$5,000.

LOS ANGELES

(Continued from page 8)

(Continued from page 8)

—"Show Business" (20th) (8th wk).
Moderate \$8,500. Last week, \$9,400.
Fox Wilshire (FWC) (2,296; \$1-\$1.50—"20,000 Leagues" (BV) (8th wk). Neat \$10,000. Last week, \$12,700.

Warner Beverly (SW) (1,612; 90-\$1.50—"Country Gin!" (Par) (8th wk). Good \$10,000. Last week, \$10,500.

El Rey (FWC) (864-\$1.61.50).

\$10.500.

El Rey (FWC) (861; \$1-\$1.50)—
"Romeo and Juliet" (UA) (8th wk).
Scant \$1,309. Last week, \$1,900.
Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cincrama" (Indie) (94th wk). Into current frame Sunday (13) after nifty \$23,800 last week.

(994) week.

Vagabond (Rosener) (390; \$1.50)

—"Gate of Hell" (Indie) (5th wk),
Good \$4,000. Last week, \$4.400.

Film Reviews

New Orleans

Incensored
ing in the way Michael Ansara, a racketeer who has managed to get control of most dock hiring, operates his business of jobs, smuggling and looting. When a friend is killed and the death of another is arranged, Franz goes to the authorities, sets a trap by planting a small transmitter-oscillator in some stolen cargo and the gang is broken up.

stolen cargo and the gang is broken up.

Adding to the documentary effect tried for is the appearance of union leaders and civic officials of New Orleans in the picture. It should at least register some business for bookings in that city through this casting. Franz gives his character a workmanlike job and Ansara is a thorough villain, abetted in the strong arm work by Mike Mazurki and some others, none of whom are believable. The two femmes, Beverly Garland and Helene Stanton, both have some good moments but are generally lost in the material, as are Stacy Harris and William Henry.

Henry Freulich's photography is good and the other technical credits measure up.

Brog.

The Big Combo

Grim meller of honest cop versus syndicate for the action trade.

Hollywood, Feb. 10.
Allied Artists release of Security-Freedora (Sidney Harmon) production. Start Cornel Wilde Richard Crotte, Frian Don-Middleton. Lee Van Cleef, Earl Holliman, Helen Waiker, Jry Adler, John Hott, Ted De Coria, Helene Stanton. Directed by Joseph Lewis, Written by Philip Vordan: camera, John Atlon; editor, Robert Essent Gimpel, Previewed Feb. 8, '35, Running time, 86 MINS.

Diamond	Cornel Wild
Brown	Richard Cont
McClure	Brian Donley
Susan	Jean Wallac
Peterson Re	obert Middleton
Fante	Lee Van Clee
Mingo	Earl Holliman
Alicia	Helen Walke
Sam Hill	Jay Adle
Drever	. John Hoy
Bettini	Ted De Corsi
Rita	Helene Stanton
Audubon	Roy Gordon
Doelor	. Whit Bissel
Bennie Smith	Steve Mitchel
Young Detective	Baynes Barro
Lab Technician J	ames McCallie
Photo Technician	. Tony Michael
Malloy	. Brian O'Har.
Nurse	Rita Goule
Detective	
Hotel Clerk	Michael Mari
(Aspect ratio: 1	1.85-1)

This is another saga of the honest cop who lets nothing swey him from the self-appointed task of smashing a crime syndicate and its leader. It is done with grim melodramatics that are hard-hitting despite a rambling, not too credible plot, and is cut out to order for the meller fan who likes his action rough and raw. In that market it should do okay.

In this stress on the seamier side of gangland and its denizens, the Security-Theodora production which Allied Artists is releasing gets too realistic. One torture scene in particular will shock the sensibilities and cause near-nausea. After honest cop Cornel Wilde has been tormented by gangster Richard Conte via a hearing aid plugged in his ear while the receiver is held to a radio going full blast, the cold-blooded crook forces the contents of a large bottle of hair tonic down the victim's throat. The moronic fringe of sadists will enjoy this, and all the little kiddies will be sick to their stomachs. Since Philip Yordan's original acreenplay doesn't follow a credibeline, there's not much sense to the torture scene, nor to most of the motivations used to plot the course of this shocker. Even after Wilde has been subjected to the indignities by Conte and his strongarm boys, Brian Donley, Lee Van Cleef and Earl Holliman, pic has you believe he still can't bring the hood to justice. In addition to his desire to get Conte, Wilde also has a desire for the crook's girlfriend, Jean Wallace, but it takes some doing to get her to escape thegangster. After she does, and with the help of some hearsay evidence from Conte's wife. Helen Walker, the cop's crusade ends successfully.

Performances are in keeping with the bare-knuckle direction by Joseph Lewis and, on that score, are good. Tifose mentioned project the melodramatics, notably from liveled story's toughness effectively and there are some good as a chorus cutie who loves Wilde and clies because of it; Jay Adler, John Hoyt, Ted De Corsia and Robert Middleton.

Middleton.
Lowkey photography by John Al-ton and a noisy, jazzy score by David Raksin are in keeping with the film's tough mood. Broy.

Captain Lightfoot (C'SCOPE-COLOR)

Formula period swashbuckler, lensed in Ireland with Rock Iludson title-roling to help program market prospects.

Hollywood, Feb. 15.
Universal release of Ross Hunter production. Stars Rock Hudson, Barbara Rush, Jeff Morrow; features Kathleen Ryan, Finlay Currie, Denis O'Dea, Geofrey Toome, Directed by Douglas Sirk, Screenplay, W. R. Burnett, Oscar Brodney; story and adaptation, Burnett; cara (Technicolor), Irving Glassberg; edi-Joseph Gershenson, Previewed Feb. 7, 35.
Running time, 91 MIMS.

	Running time, 91 MINS.
	Michael Rock Hudson
	Aga Barbara Rush
	Doherty Jeff Morrow
	Lady Ann Kathleen Ryan
	Callahan Finlay Currle
H	Regis Denis O'Dea
ď	
	Lord Glen Illiton Edwards
	Waitress Shella Brennan
ď	Brady Harry Goldblatt
d	Shanley Charles Fitzsimons
	Lord Clonmell Christopher Casson
	Trim Philip O'Flynn
	Tim Keenan Shay Gorman
	High Steward Kenneth MacDonald
	Clarett Robert Bernal
	Cathy Louise Studley
	Tuer O'Brien James Devlin
	Willie the Goat Mike Nolan
	Big Tom Edward Aylward
	English Gentleman. Lord Mount Charles
	English Lady Lady Mount Charles

Some formula period swash-buckling is indulged in in this cos-tume action drama, but it's prettily dressed in CinemaScope and Tech-nicolor, with authentic Irish lo-cales, and has the name of Rock Hudson heading the cast to help it get by in the general program market.

Producer Ross Hunter sent cast

market.

Producer Ross Hunter sent cast and camera crew to Ireland for on-the-scene lensing, but as far as the entertainment results are concerned, the trip was hardly worth-while. Other than authenticity of settings for the period plot, the picture is a mild affair that manages to be no more than just fair escapism, with neither performances nor direction adding any distinction to the commonplace plotting.

ances nor direction adding any distinction to the commonplace plotting.

Ifudson is seen as a young Irish hothead who joins up with Jeff Morrow, a rebel leader, falls in love with the latter's spiffire daughter, Barbara Rush, and generally indulges in some incredible heroics that climax with his escape from prison in time to tend to the patriot forces until Morrow can recover from wounds sustained in similar derring-do. Script by W. R. Burnett and Oscar Brodney is given to a lot of high-flown dialog, delivered in an assortment of stagey Irish brogues, about the rebellion against the English. The trulk keeps the film's pace slow as directed by Douglas Sirk.

The three stars can't do much to make their characters credible and most of the featured and supporting performances are in keeping. Of the featured players, Kathleen Ryan does the most to make her role of Lady Ann, Morrow's beloved, believeable.

Photographically, Irving Glassberg's CinemaScope lensing provides visual beauty, showing the Irish landscapes and ancient buildings to advantage. The background score, supervised by Joseph Gershenson, points up the Irish flavor.

Tarzan's Hidden Jungle

Stock entry in this longlived series; interduces well-muscled Gordon Scott as the new Tar-

RKO release of Sol Lesser production. Stars Gordon Scott, Vera Miles, Peter Van Eyck; features Jack Elam. Charles Predericks and Zippy (chimp). Directed Company of the Com

Tarzan .	G	ordon Scott
Jul Harc	у	Vera Miles
Dr. Cellie	rs Pete	er Van Eyck
Burger .		Jack Elam
Cheta		Zippy
DeGroot	Charles	Fredericks
Reeves .	Ric	hard Reeves
Johnson		Don Beddoe
Malenki		lke Jones
Witch Do	ctor Jes	ter Hairston
Suma	Ma	die Norman
Makuma		Rex Ingram
Lucky .	Aspent matic 1 22	. Lucky
	Assess madia 1 00	111

(Aspect ratio 1.33-1)

justice when an elephant stampede tramples them to death. Intervening footgree shows the stamped to the stamped Justice when an elephant stampeds tramples them to death. Intervening foolage shows them accompanying a United Nations doctor who thinks they are cameramen, into savage country where he is the only white allowed. Their purpose is to drive the vast number of animals out of this territory so

of animals out of this territory so they can slaughter them without fear of the natives.

Tarzan defeats this intention, simultaneously saving the doctor and the latter's nurse, but it appears to be more play-acting than for real insofar as the spectator is concerned. Harold Schuster's direction rarely rises above the for real insurates of the concerned. Harold Schuster's direction rarely rises above the script deficiencies, and the insertion of stock animal footage fails to match the quality of the footage.

Vera Miles is the pretty nurse and Peter Van Eyck is good in his jungle doctor impersonation. Jack Elan and Charles Fredericks are well cast as the hunters. Zippy, a new Cheta, and another chimp, Lucky, are the real cuties of this show, Ike Jones handles his native

Sol Lesser's production is stand-ard for the series and technical credits are ditto. Whit.

Die Goldene Pest

(The Golden Pestilence)

(GERMAN)

Frankfurt, Feb. 8.

Allianz release of Occident production.
Staris Ivan Desny, Gertrud Kuckelmann,
Kariheinz, Bohm. Directed by John
Brahm. Screenplay by Dieter Werner
after an idea of Gerhard Buchholz and
Kernera, Klaus von Kauten

Pascher: Camera, Klaus von Kauten

2di Theatre, Frankfurt, Running time,

18 MiNS.

Richard Hartwiss

94 Mins. Richard Hartwig Ivan Desny Franziska Heilmer . Gertrud Kuckelmann Karl Hellmer ... Kartheinz Bohm Wenzeslaw Kolowrat .. Wilfried Seyferth

This film is notable for two reasons. It is the first film directed in Germany by the Hollywood megger John Brahm. Secondly, it excited flurries of protest here from groups who maintained in advance that the film was un-American. As a result of this, U.S. soldiers were not permitted to play themselves in it.

However, the pic has much more anti-German and pro-American implication. The plot concerns a small German village in which a huge U.S. regiment is stationed, with the resultant effect on the lives of the townpeople. Eager to get the GI's money, they overprice junky souvenirs, open a casinonightelub, offer camp followers. Also dope is for sale although the only purchaser of the latter is clearly shown as a German.

Into this comes Ivan Hesny, German-bayn led who has become

clearly shown as a German.

Into this comes Ivan Hesny,
German-born lad who has become
a U.S. soldier. 'He is on leave at
home to see his sweetheart, Gertrud Kuckelmann. Her brother
has become leader of the gang
preying on the U.S. troops, stealing tires and gas from the soldiers.

Pic bogs down because the characters seem poorly motivated, with
both Desny and Karlheinz Bohm
in the leads fighting hard with unconvincing dialog.

convincing dialog.

Action takes place mainly in the Gl-filled casino, with a band and vocal background for the gangster plottings. Highpoint of laughter is a nightclub act of two femme wrestlers battling in the mud-

It is too bad Brahm wasn't given a better script for his first German venture because this one doesn't give him much chance. Music of film is a pleasant diversion.

Haze.

Acad Nominees

Continued from page 5 =

Suite," "Seven Brides" both copped five. Par's "Rear Window," Metro's

Soulte." "Seven Brides" both copped five, Par's "Rear Window," Metro's "Brigadoon" four each.
Largest number of nominations in the top brackets was chalked up by Columbia, with two Best Actor, two Best Picture, four Supporting Actor, one Supporting Actress and one Best Director. Paramount placed with two Best Actress, one Best Director. Warners: one Best Actor, one Best Picture and two Best Director. Warners: one Best Actor and Best Actress each, two Supporting Actress and one Best Director.

Twentieth-Fox's entry in the high echelons: one Best Actress, one Best Picture and one Supporting Actress. Metro: one Best Picture and one Supporting Actress. United Artists: one Best Actor and one Supporting Actress.

Academy members will start screening nominated pix for all categories on Feb. 20 at the Academy Awards Theatre, with winners to be announced March 30 at Hollywood Pantages Theatre. Only Academy members will vote, al-

(Aspect Tatto 1.33-1)

"Tarzan's Hidden Jungle" is a stock entry in the Edgar Rice Burrough apeman marathon produced by Sol Lesser and serves to introduce a new title hero. Gordon Scott, succeeding Lex Barker who last played the character, is a welling muscled man but seldom convincing in the part.

As usual, Tarzan is right there jungle in this William Lively screenplay. A pair of hunters, who have a contract to deliver fats, is skins, heads and ivory, are the heavies, and they receive rough in mominations.

Briefs From the Lots

Brooke, and assigned Howard Pine as producer . . . John Ford's son, Pat, joined C. V. Whitney Pictures, Inc., as production assistant to Merian C. Cooper, in charge of Merian C. Cooper, in charge of production... U disclosed that its "Second Greatest Sex" will be filmed in CinemaScope... Joseph Tomalty drew a role in Allied Artists "Time Slip"... Edmond O'Brien will costar with Jack Webb and Janet Leigh in "Pete Kelley's Blues," which Webb will produce for Warners... Next starrer for Joel McCrea at Allied Artists will be "The First Texan," a yarn about Sam Houston written by Danlel B. Ullman ... James Mason bought screen rights to "Three For the Money," a novel by James McConnaughey.

New indie company, headed by

"Three For the Money," a novel by James McConnaughey.

New indie company, headed by Robert L. Jacks, goes into production in June with "A Kiss Before Dying," followed by "A Killer Is Loose". William Schoor will produce "The Indian Fighter," first of six films to be made by Kirt Douglas's Byrna Productions for United Artists release. Wayne Morris and Paul Picerni drew featured roles in Allied Artists' "Lord of the Jungle," 12th in the series starring Johnny Sheffield Metro signed Queenie Leonard for a featured part in "The King's Thief". Allied Artists currently has six film editors at work: William Austin on "Wichita;" John Fuller on "Spy Chasers;" Neal Brunnenkant on "African Fury; "Maurice Wright on "Dark Venture;" Ace Herman on "Las Vegas Shakedown" and Geoff Haller on Time Slip."

Herbert Marshall and Robert

Time Slip."

Herbert Marshall and Robert
Douglas are raising beards to play
in "Sir Walter Raleigh" at 20thFox . UI signed Richard Widmark to star on a participation
basis in "Fort Starvation," to be
produced by Aaron Rosenberg . .
Elvord Eiseman ankled Metro to
join Samuel Goldwyn as a color
consultant on "Guys and Dolls"
. . Gloria Pall, trecently Voluptua
on television) signed for a top role
in "The Big Jackpot" at Republic
. . Martha Hyer will co-star with
Donald O'Connor and the Talking
Mule in U's "Francis Joins the
Navy" . . . Republic picked up
options on composer R. Dale Butts
and cameraman John Russell .
Justice Watson joined the cast of
"Illegal" at Warners . . Jack
Kosslyn signed as drama coach in
U's school of motion picture
drama . . Betty Comden and
Adolph Green checked in at Metro
to script the Arthur Freed production, "The Cole Porter Cavalcade."

Jane Withers émerges from retirement, first hime since 1947 for

Aduph Green checked in at Metro to script the Arthur Freed production, "The Cole Porter Cavalcade."

Jane Withers emerges from retirement, first time since 1947, for a lead role in George Stevens'

"Giant" . . . Hal Wallis inked Stuart N. Lake to pen script of "Gunifight at the OK, Corral" . . . Virginia Mayo swings over to 20th-Fox on loanout from Warners to co-star in "Pink Tights" as a Broadway musical star . . . Richard Brooks slated to do screen treatment of "The Last Hunt" for Metro . . Nat (King) Cole's voice will be heard singing "I'd Rather Have the Blues" in Parklane's "Kiss Me Deadly" . . . Sheree North takes over for the third time a role originally slated for Marilyn Monroe, in 20th's "Woman of the Woods," which Richard Egan will be Lance Fuller . . Chips Rafferty, Down Under producer, wants Ann Sheridan to play opposite Richard Boone in his upcoming indie, "The Headhunters," made in New Guinea . . . director Robert Parrish and scripter Maurice Zimm to Ei Paso for confabs with author Thomas Lea on his "The Wonderful Country" . . . Robert L. Lippert, Jr., will make "Charge of the Rurales" as a coproduction effort with a Guatemalan film company . . Phil Carey goes to, Japan to join star cast of as a co-a Guateproduction effort with a Guate-malan film company... Phil Carey goes to Japan to join star cast of Columbia's "The Gentle Wolf-hound"... Hugo Fregonese bought original screenplay tagged "Zaino" for co-production in Spain this summer... Allan Dwan scouting locations for Ben Bögeaus' "Call of the Tropics" in Acapulco... Skedded March 1 start of Samuel Goldwyn's "Guys and Dolls" post-poned two weeks while director-scripter Joseph Manklewicz recovers from emergency appendectomy.

Raoul Walsh will direct "The

Raoul Walsh will direct "The Tall Men," Clark Gable-Jane Rus-sell starrer, at 20th-Fox, starting

*************** Hollywood, Feb. 15.

Sheree North's player option picked up for another year by 20th-fox . . . U bought "The Tender Kill," an original by Peter B.

Idate March . . . Paramount bought "The Sons of Katie Elder," saga of Texas by Taibot Jennings, and handed for production to Samuel J. Briskin . . . Benedict Bogeaus of Texas by Taibot Jennings, and handed for production to Samuel J. Briskin . . . Benedict Bogeaus inked British thesp David Farrar to co-star with Virginia Mayo and Lance Fuller in "Black Pearls." RKO release . . . Ed Beloin will make a pitch for Corine Calvet when she returns from Italy next month for his indie film, "Bright Waters," and also is dickering with Gordon MacRae and Shirley Jones for other leads in musical . Warners is allowing pactee Dennis Hopper to retain the \$500 fee for his loanout to "The Loretta Young Show" in addition to his regular \$200 weekly paycheck.

David Lewis' first assignment under his new producer pact at Metro will be "Raintree County." which Millard Kaufman will script. . . Margia Dean reoptioned by producer Earle Lyon and director Richard Bartlett for another L&B production this year, following their current "The Lonesome Trail" So! Fielding, ex-Metro producer, optioned more than 100 Lord Dunsany works for future the atrical releases . . Metro handed John Houseman and Vincente Minnelli the producer and director chores, respectively, on "Lust for Life." upcoming Van Gogh biopic. . . . Marlin Skiles will score Allied Artists' "Spy Chasers" . . Irving H. Levin, FRO prexy, returned from scouting locations in Hawaii for Hal E. Chester's "The Smouldering Sea" . . . Ellen Corby into Us "Illegal" . . . Leonard Mudie and William Phipps added to cast of Allied Artists' "Lord of the Jungle."

of Allied Artists' "Lord of the Van Johnson will co-star with Jane Wyman in Warners' "Miracle in the Rain," rolling early Spring, Ceorge Cukor inked to exclusive long-term director's ticket by Metro, for whom he'll next do "Bhowani Junction". Harold Hecht returned from finalizing arrangements to shoot "Trapeze," Burt Lancaster starrer, in London and on the Continent, in which Gina Lollobrigida will co-star, Irwin Shaw will screenplay Warwick's "Fire Down Below". Robert Mitchum's co-star in Samuel Goldwyn, Jr.'s "The Deadly Peacemaker" will be Jan Sterling, Robert Nunes set to handle producer reins on William F. Broidy's "Women's Reformatory,"

. Robert Nunes set to handle producer reins on William F. Broidy's "Women's Reformatory," for Allied Artists release. Republic producer William O'Sullivan spotted 11-year-old newsboy Jimmy Grohman at studio's front gate and cast him for a part with Victor McLaglen in "The Big Jackpot."

'King and I'

Continued from page 3

report that 20th had developed a camera capable of duplicating an image of Todd-AO height with a single strip of 35m film. Skouras did say that CinemaScope was very did say that CinemaScope was very flexible and would prove itself that wav.

Regarding 20th's tv plans. Skou-Regarding 20th's tv plans. Skouras indicated that the company may start turning out its own tv pix "within three or four months" or earlier. He has lined up a number of important story properties and said there were no limitations on the number of video films the studio's Western Ave. lot will turn out. Facilities also will be rented out to indie tv producers. The 20th prexy said he didn't think his company would set up a special sales org to peddle its tv product. Exec to head up the entire setup, saleswise and otherwise, is currently being mulled.

Roadshow biz for the widescreen-

currently being mulled.

Roadshow biz for the widescreeners, which started with Cinerama and continued with CinemaScope in its early days, gets another boost from "Oklahoma," due to bow at the Rivoli, N. Y., in March or April. Cinerama at the moment is showing in 16 U. S. houses. "Oklahoma," is expected to get roadshow treatment in some 40 spots and Mike Todd has similar plans for his upment in some 40 spots and mine Todd has similar plans for his up-coming "Around the World in 80 Days." Todd-AO features can be "stepped down" to a lesser ratio for general distribution.

("King and I" was originally ("King and I" was originally made by 20th as a dramatic vehicle, "Anna and the King of Siam," starring Rex Harrison and Irene Dunne. R&H later turned it into their hit stage musical. Now 20th is cashing in on its original property, remaking it as a tuner).



ANOTHER RECORD FOR



WUR099 PD

FAX LOSANGELES CAL FEB 40 1101 AM

JACK L WARNER

WARNER BROS STUDIOS BURBANK CALIF

OPENING DAY BATTLE CRY, PARAMOUNT THEATRE, SANFRANCISCO

ALL TIME RECORD FOR NON-HOLIDAY WEEK DAY FIGURE,

COMMENTS ON PICTURE PHENOMENAL, WHICH SHOULD MAKE

FOR ALL TIME RECORD RUN. WE ARE PLAYING TO GENERAL

CROSS-SECTION. ALL AGES, BOTH SEXES, WHICH IS PERFECT

FOR THE MAXIMUM DRAWING POWER. CONGRATULATIONS TO

WARNER BROS. BEST REGARDS

JERRY ZIGMOND













SCREEN PLAY BY LEON M. URIS . DIRECTED BY RAOUL WALSH ORIGINAL MUSIC BY MAX STEINER

WARNERCOLOR CINEMASCOPE STEREOPHONIC SOUND



Clips From Film Row

NEW YORK

David D. Horne elected veepee in charge of sales for Grun-Bal Cinema Titles Inc.
Fine Arts Films picked up U.S. distribution rights to "Rosanna," a Salvador Elizondo production starring Rossana Podesta.
G-B-D International Releasing Corp. set its French import, "Mr. Hulot's Holiday," for distribution in the Dallas and Oklahoma City exchange areas through Herman Beiersdorf Distributing Co.

PHILADELPHIA

Mel Fox bought Olympia Lakes, N. J., and plans to add name dance bands and entertainment to his proposed drive-in.

proposed drive-in.

The Goldie Hyman Estate sold the Camco, northeast Philly nabe, to Joseph Lombardi, et al. House will continue as film house.

The Keswick Theatre, Glenside, Pa., closed for two years following a fire, sold and will be reopened by Mci Koff, Glendale Amus. Corp.

James Henwood, assistant men-ager at 69th Street Theatre, Upper Darby, Pa., entered the U.S. Army.

Darby, Pa., entered the U.S. Army.
Dante Theatre Co., which operates the Dante and the Bell, reopening the Sherwood, West Philly nebe.
Bromley Theatre, Harold Eskin's North Philly house, being remodeled into a dance hall.
Elmer Hollander returned to territory as special rep for Distributors Corp. of America.
William Goldman and Lawrence Shubert Lawrence, former owners of Erlanger Theatre, took new lease on house and plan to use it for roadshows and special attractions.

ST. LOUIS

Fanchon & Marco is planning to develop 177 acres in St. Louis county, with new homes, a 10-acre shopping center and a parking lot for 500 autos.

Howard F. Busey sold his interest in the El Fran Theatres, (which owned and operated houses in Jacksonville, Benton and Marion, Ill.) to his associate, Benjamin M. Montes, who will continue to run the houses.

Ill.) to his associate, Benjamin M. Montes, who will continue to run the houses.

Joe Beckett, who bought the Park Valley, Park, Mo., from the Mounds estate last November, installed Ben Beckett as manager.

C. K. Paisley relighted his Mark Twain, Perry, Mo. Houses was shuttered last December.

Howard Spiess is new booker and buyer for the Midwest theatres owned by the Phil Smith interests in Boston. Spiess will headquarter in St. Louis.

The old Avenue Theatre building in downtown East St. Louis, once operated by the late Joe Erber and Phil Colien as a vauder, will be razed to make way for a new modern building by the new owner, the Ruttenberg Building Corp., Chicago. The house, dark for months, was bought in 1951 by the Chicago company for a reported \$285,000.

DALLAS

Max Utay took over operation of Ewing Theatre here through purchase of the property. He reopened house with a dual policy. Jacksboro Drive-In, Fort Worth, operated by Ezell & Associates, is being enlarged to a 1,500-car capacity.

manager of Queen Theatre at Merkle.

William Lewis, who has managed the Melba, Rialto and Capitol Theatres here, named new manager of Cinerama Theatre here. He succeeds Paul Swater who is being moved to the Cinerama Theatre soon to be opened in Buffalo, N.Y.

A. T. Boren resigned as city manager of the East Texas Theatres, Inc., at Henderson. Frank Gillespie of Rusk transferred to take over duties of Boren. James Pryor was named to succeed Gillispie.

Sherman L. Hart will replace Robert Mann as manager of the three Athens theatres. Mann goes to the Rio Grande district as manager of eight houses of the Owen Killingsworth estate.

Mission Theatre property at El Paso, sold by Mission Theatres to Henry S. Lavis and Sam Weiss for \$20,000.

CHICAGO

Roseland Theatre, Roseland, Ill., Skokie Theatre, Skokie, Ill., and the Armitage, Chicago, joined Allied Theatres of Illinois, and now will be served by the Allied Buying and Booking Dept., it was announced by Jaek Kirsch, Allied prexy.

Rock Hudson to be feted by New Trier Township High School the attended there) in conjunction with the Chieago preem of "Captain Lightfoot."

Max Roth of Capitol Films acquired the midwest franchise for "Martin Luther" popscale showings.

ings.

Charles Teitel back from N.Y.
where he acquired "Gate of Hell,"
Japanese pic, to follow "Aida" into
the World.

Japanese pic to follow "Aida" into the World.

SMPTE convention set for the Drake Hotel in April.

Universal ran ads for "6 Bridges to Cross" in general news section of local sheets rather than amusement pages to lure the average non-clinema patron.

Cpl. Richard Bregenzer, B&K staffer, to resume with circuit March 1 after his Army discharge. "Country Girl," which goes into the United Artists Feb. 17, gets added bally from Grace Kelly who will be in city for preem.

Van Nomikos into Billings Memorial Hospital for observation.

Dave Wallerstein, B&K veepee, chairman of Brotherhood Week and Harold Stevens, Paramount, distributor chairman, met with committee members last Tuesday (8) to plan drive kickoff.

MINNEAPOLIS

MINNEAPOLIS

North Central Allied to hold its annual convention at Hotel Nicollet here May 2-3, a week earlier than originally planned.

Norman Levinson from Chicago appointed Metro exploiteer out of Minneapolis, succeeding Harry Sears, who resigned to join Filmmack.

Sears, who resigned to seem mack.

United Artists here in second place in third division for third lap of Robert S. Benjamin sales drive.

Nothing affecting film big dropped into hopper as yet at Minnesota state legislature session.

Recent cinema collections for Northwest Variety club heart hospital now total \$19,000, with 238 of 447 participating, houses reporting.

at St. Paul Paramount outgrossed "Seven Brides for Seven Brothers" which had chalked up biggest recent years' take at house.

Amazing "Mr. Hulot's Holiday" went into seventh week at local fine arts Westgate, where it's having firstrun here.

William Lewis, who has managed the Merkle.

William Lewis, who has managed to form of Grun-Bal william Lewis, who has managed to ment.

ment.
Martin Lebedoff, circuit owner, considering offer to join coaching staff of professional Los Angeles Rams of which his sidekick, Sid Gillman of Minneapolis, was recently appointed head coach.

PITTSBURGH

PITTSBURGH

Louis E. Hanna Theatre Service merged with the Bert M. Stearn Cooperative outfit, giving combo representation for 135 accounts in western Pennsylvania and West Virginia. Hanna office will be abandoned, with headquarters being maintained at Co-Op.

Pete DeFazio, former WB salesman here, returned to his home town as salesman for Par, having been transferred from that company's Indianapalis office; will cover the Main Line and Erie territories.

pany's Indianapalis office; will cover the Main Line and Erie territories.

Ellis Brothers, owners and operators of Ellis Drive-In near Clarksburg, W. Va., bought the Sunset Drive-In at Meadowbrook from Alex Silay and Steve Medve, Jr.

Rivoli in Altoona leased by Saul I. Perilman and his associates from Ray Allison, who is retiring from exhibition and moving to Florida. Perilman group also acquired the Penn in Blairsville recently. He's leaving his WB sales post here and will move to Altoona.

Tom Morris returned to his old job of manager at the Melrose after two years in the service.

Marshall Peterson, an executive of the Union City Theatre Corp., which has operated the Palace in Union City since 1927, sold house to Eugene Gallagher of Jamestown, N.Y.

Lawrence Carettie resigned as booker for Cooperative Theatres to join WB as its salesman in West Virginia. Main Line and Erie areas, formerly covered by Saul I. Perilman, who quit recently, will be taken over by David Weir, who has been handling West Virginia.

Eastwood Theatre's years-old conspiracy suit against a flock of distributors, which was scheduled for hearing Feb. 15 in Federal Court, postponed for four months. Tristate Drive-In Theatres Assn., elected Jack Judd, manager of Colexchange, to board of directors and reelected Joe Volpe, Gabe Rubin and Jimmy Nash Sr.

Jack Dolde, who was assistant manager at the Ritz before he went into the service two years ago, is back and has been named assistant to Walter Kessler at the Broad, Columbus, O.

LOS ANGELES

Metropolitan Theatres 'Corp., which already owns two houses in Santa Barbara, acquired two others and an eight-story office and store building via purchase of all theatre interests of the Stanley-Warner Circuit there. Deal for 1,700-seat Granada and 900-seat California theatres has been under way since last fall.

The Iris on Hollywood Blvd., refurbished and equipped to handle any type projection, has reopened.

REGINA, SASK.

Amusement Stock Quotations

(N.Y. Stock Exchange) For Week Ending Tuesday (15)

100		(Week)	- 87-1	Washin	Weekle	Tues	Net
1954-'55			ly Vol. Weekly		Low	Tues.	Change
ligh	Low 1416	Am Br-Par Th		271/2	25½		for week
	4156	CBS, "A"	22	901/2	851/2	881/4	
41/4			19	881/2	841/2		+1% +31/2
334	411/2		162	383/4	/ 36	3714	
91/4	1934						+1
81/8	91/4		406	163/s	147/8 68	1636 6956	+138
43/4	463/4	Eastman Kdk.		21	1954	2034	
2	131/4		820			934	+1
01/2	61/8		158	10	91/2		+ 3/8
038	261/8	Paramount	77	391/4	381/4	381/4	
1958	28	Philco	98	371/2	3658	371/2	+ 58
214	221/2	RCA		42	4018	4134	+11/2
87/8	27/8	RKO Picts	56	77/8	75/8	734	-
1018	41/2	RKO Thea		95%	91/8	91/2	+ 1/4
71/4	3		157	71/4	63/4	71/4	+ 58
143/4	1012	Rep., pfd	9	143%	141/8	1436	-
158	111/8		219	2258	211/4	22	+ 58
13/8	1834		252	293/4	2358	29	+ 3/8
321/4	181/2	Univ. Pix	49	303/4	281/2	301/4	+1
1	633/4	Univ., pfd*		887/8	887/8	887/8	-118
11/8	135%	Warner Bros.		193%	1834	19	+ 18
6	631/2	Zenith	102	91	881/2	901/2	+2
		America	n St	ock Exc	hange		
6	358	Allied Artists	57	51/8	47/8	5	- 1/8
154	934	All'd Art., pfd.	30	111/4	107/8	11	- 1/4
165%	91/8		249	151/4	147/8	151/8	-
161/4	113/4	Technicolor .	192	153/4	151/8	151/2	-
41/4	23/4	Trans-Lux	12	37/8	35%	37/8	+ 38
		Over-the	-Cou	nter Se	curities		
					Bid	Ask	
Capit	ol Rec	ords			. 161/2	171/4	
		Industries				5	+ 38
Ciner	ama I	nc			. 21/2	3	- 1/4
		Prod				6	- 1's
		ms				438	+ 5/8
						49	
						47/8	+ 3%
U. A.	Theat	res			. 165%	181/8	+ 78
Walt	Disne	9			. 201/2	22	- 1/4
		(Quotations fu		ad has Da			/ 10

* Actual volume.

Comphiess Oscar

Continued from page 3 :

nation in the proceedings. With very few exceptions, execs opined that it was a mistake to let an "outsider" produce a show such as this. The nominations program was bankrolled by Oldsmobile.

One or two of the N. Y. ad-pub toppers took the view that, whatever its shortcomings, the awards show served an "upbeat" purpose in that it stimulated interest in pix, the industry and its personalities. They felt, too, that the individual plugs on the program afforded millions worth of free publicity. "It was a shot in the arm either way you look at it," was one comment. That this feeling was not gener-

was a shot in the arm either way you look at it," was one comment. That this feeling was not generally shared was obvious from the tenor of other comments.

"What's the use of putting on a personality show when half the personalities you expect to see aren't there," asked one exec. "The whole thing produced the impression that the film colony just wasn't interested in what was going on. It was a sad spectacle."

Another observed that the program seriously detracted from the public's interest in the actual "Oscar" awards ceremonies in March, which also will be televised. "We've got to be able to do better than that," he said. "People just aren't interested in a lot of strangers getting up and being nominated for something that no-body really understands what it's all about. The technical awards are part of the Academy, of course, but why bore a nationwide public with them. All they want to of "Barding Theatre here through purchase of the property." He responsed the property. It exponents the property in the property in the property in the property. It exponents the property in the property. It exponents the property in the

American Broadcasting. Stanley Hold Up Well In Slack Stock Market

In Slack Stock Market

By MIKE WEAR

Stock market was a rather disappointing affair for many issues last week. Most issues in the Amusement Group held firm but did not get far although American Broadcasting-Paramount Theatres and Stanley-Warner went to new high ground. Otherwise film shares made little progress. Stanley-Warner new peak apparently was predicated on the generally good reaction to "Cinerama Holiday" at the N. Y. Warner, indicating a big audience for this second release in the Fred Waller process. Despite the fact that it has been making fresh highs week after week, ABC-Par again pushed ahead to 27½, another new peak during the past week. Stock was up nearly one point for the session. Optimistic reports regarding the company's future admittedly are back of this continued enthusiasm for the shares.

ABC-Par net for 1954 is expected to show \$1.10 or thereabouts per common share which covers the present \$1 per year dividend. However, recent advances by the stock apparently are based on future income prospects. While therst quarter this year is only about half completed, Wall Street hears that the March quarter would run far ahead of 1954. One report was that the March quarter would run far ahead of 1954. One report was that this first quarter alone would easily top the 40c. showed for the first two quarters last year. General Precision Equipment continued at recent amazingly high levels, holding around 57 and 58 to wind up practically unchanged. RCA held near the old high of 42½. National Theatres



RUSSELL DOWNING Managing Director of Radio City Music Hall

THE BIGGEST PICTURE FOR THE BIGGEST THEATRE!

When the Music Hall seeks an attraction for the most important playing time of the year, the Easter holidays, it selects the finest entertainment the industry can offer. All over the nation too, M-G-M's "THE GLASS SLIPPER" will enthrall audiences at Easter time.



A screenful of romance, music, spectacle in radiant COLOR starring

LESLIE CARON · MICHAEL WILDING

KEENAN WYNN • ESTELLE WINWOOD • ELSA LANCHESTER • BARRY JONES

Written For the Screen by HELEN DEUTSCH • Ballets by ROLAND PETIT • Featuring BALLET de PARIS • Photographed in EASTMAN COLOR Directed by CHARLES WALTERS • Produced by EDWIN H. KNOPF

Philly Poster Case Reaches Top Court

1942 Consent Decree in Issue as Lawler-Pantzer Challenge National Screen Service Sub-License

Washington, Feb. 15.
The U. S. Supreme Court must decide whether the exclusive arrangement between the eight major film distributors and National Screen Service, under which NSS sub-licenses smaller poster rental firms, violates the antitrust laws and gives other sub-licensees grounds for damage sults.

The case was brought before the

grounds for damage suits.

The case was brought before the High Court last week in the appeal of Independent Poster Exchange, of Philadelphia, a sub-licensee, which claims it was compelled by economic pressure to accept a sub-license and agree to an NSS consent decree in 1942. This ended an earlier antitrust suit brought by a group of small poster rental companies against National Screen Service after it had been made companies against National Screen Service after it had been made exclusive distributor of posters by Paramount, Loew's and RKO. Subsequently, Columbia, Warners, 20th, United Artists and Universal signed similar agreements.

In his argument, Francis Ander-on, attorney for Independent son, attorney for Independent Poster Exchange and its owners, Charles Lawler and Mitchell Pant-Charles Lawier and Mitchell Pant-zer, declared his clients took a sub-license as their only way to stay in business but that it was "an enslaving document" which limits them to operation in the Philadelphia area.

History of the facts.

He said there was a right to sue again, despite the 1942 consent decree, because of continued anti-trust law violation by National Screen and because five more studios had signed exclusivity contracts with NSS subsequent to 1942, making it a different case. He added that the consent decree was not a full court determination of the facts.

Earl G. Harrison, attorney for the state of the facts.

Earl G. Harrison, attorney for the eight distributors, rebutted by pointing out that the 1942 treble damage suit also asked an injuncdamage suit also asked all injunc-tion to prevent any of the remain-ing five distributors from signing exclusive agreements with NSS. Hence, he added, the consent decree and sub-license also covered those firms.

Louis Nizer, counsel for National Screen, took the broad view that the 1942 decree estopped Independent Poster from reopening any of the issues, since it had been okayed voluntarily by Independent. He told the court:

"For 12 years they insisted on performance of the contract—tak-ing the benefits with one hand, and now saying there were a lot of detriments. They say they were obliged to sign by reason of duress. This question was first raised six years after the agreement. They have very slow reflexes."

Several questions, by Justices of the Supreme Court, hinted at the possibility that there might be a difference between those defend-ants actually in the 1942 decree and the other five distributors. This might mean that Independent could not sue NSS, Loew's RKO and Paramount, but could proceed against the other five distributors.

Private Settlement Ends Metro Theatres Vs. Loew

Metro Theatres Vs. Loew
Los Angeles, Feb. 15.
Appeal in antitrust suit filed by
Metropolitan Theatres, Inc.,
against Loew's Inc., and six majors was dismissed by Ninth Circuit Court because of a compromise settlement for a "substantial" undisclosed amount.
Theatre company in May, 1952,
filed complaint asking damages of
\$900,000 against the seven majors
in connection with product for its
Downtown Orpheum theatre. On
Oct. 4, 1954, Federal Judge Harry
C. Westover ordered a directed
verdict against the plaintiff.

New York Theatre

RADIO CITY MUSIC HALL "JUPITER'S DARLING" IN CIRCASSON AND COLOR STATING
Esther WILLIAMS - Howard KEEL
Marge & Sower Champion - George Sanders
Am G. M. Picture
and Spetachae Stage Presentation

Hardly Casual

Albany, Feb. 15.
The longest rebord of continuous service with a distribution company in Albany ended last week, when Mrs. Marie B. Eddy retired as cashier for Paramount, after 34 years of work. She was succeeded by Marge Doran, booker's secretary, who is herself rounding out a third decade with Paramount.

mount.
Mrs. Eddy was honored at a Christmas party.

'Gangbusters' Sets Release With 14 **Statesrighters**

General Teleradio, after an initial success with states rights distribution in the New England area, has selected this method of releasing "Gangbusters," its first full-length feature, in other sections of the country. Except for the south deals have been set with

tlons of the country. Except for the south, deals have been set with some 14 states righters, with GT receiving a \$300,000 advance. Fear that the picture "would fall into a slot" and be handled like a second feature if given to a major distrib led to the decision to release the pic via the local distribs. In contrast to the deal set with states righters, a major distrib wanted a 30% distribution fee, plus 50% of the profits after the pro-

wanted a 50% distribution fee, plus 50% of the profits after the pro-duction cost was recouped. GT, under the direction of Terry Turner, will handle the exploita-tion of the picture, employing the tion of the picture, employing the radio-tv saturation technique used successfully in the New England how, "If it's treated right," said Turner, "it can come out with 'A' grosses." He feels that the states righters "will fight like hell" to get their money out since thev've made the advance payment. The advertising-exploitation costs. Turner Indicated will come off the ner Indicated, will come off the

GT prexy Tom O'Neil (General Tire-Mutual Network), seeing the potential of theatrical films, intends to remain in the business, according to Turner. Upcoming is according to Turner. Upcoming is a dubbed foreign picture which GT will also distribute via states righters, using a similar radio-tv campaign as with "Gangbusters." In addition, O'Neil is considering making full-length films from some of the Phillips Lord properties he acquired. High on the list is a film version of "Counterspy." Also a series of "Gangbusters" film. The "Gangbusters" film currently being distributed was originally made for television. Several sequences were strung together, a number of scenes, a prolog, and a musical score were added to make a 75-minute feature. Accord-

a number of scenes, a prolog, and a musical score were added to make a 75-minute feature. Accord-ing to Turner, the picture won't be released to television for three years. It was produced by Visual Drama, a GT subsid.

RANK EXPANDS THEATRE IN NORTHERN IRELAND

London, Feb. 15. A major theatre expansion plan by the J. Arthur Rank Organization in Northern Ireland developed last week. Rank has assumed control of 11 picture houses operated by Irish Theatres, Ltd., and is to operate them under a new company to be known as Odeon (Northern Ireland) Ltd. George Lodge, formerly in charge of booking, is to be managing director of the nev

Six of the theatres are in Belfast and the remaining five are scat-tered in other parts of Northern Ireland. The Rank group also re-ports that it is obtaining control of another theatre now being built at Finaghy, and additionally, is to build a new first run theatre in Bel-

fast.
The Rank development program The Rank development program also provides for building a new firstrun house in Harlow New Town for restoring nine theatres damaged during the war.

ACTIVITIES OF VARIETY CLUBS

New Orleans Tent Gets Variety Charter No. 45

The newly - organized Variety Club of New Orleans, Tent 45, received its charter at ceremonies at a banquet at the Jung Hotel last week. Charter was presented by George Hoover, Miami, Fla., inter national barker, and accepted by Page M. Baker, Chlef Barker of the new tent here. Governor Rob-ert Kennon of Louislana was made the first honorary member. Hoover and Bob O'Donnell, Dal-

las, Tex., former international chief barker, traced the development of the organization.

others participating in program were Seymour Wefss, Rev. Edward F. Murphy, Irwin F. Poche and C. A. Dolsen. Rudy Vallee, Ted Lewis and Fernanda Montel, currently at night spots here, supplied the entertainment.

All Variety Club Tents Raised \$3,000,000 in '54

Minneapolis, Feb. 15.
Tents of Variety Clubs International raised and distributed for philanthropy a total sum of more than \$3,000,000 in 1954, it was revaled here by George Hoover, Miaml, Fla., its chief barker. He Miaml, Fla., its chief barker. He was here as guest of honor at local Tent No. 12's 21st birthday dinner. Hoover declared that the tent's heart hospital on the Minnesota U campus is "one of three outstanding charities in all Variety."

The Minneapolis Tent now has turned over in excess of \$800,000 for the wright of the project the world!"

for the project, one of the world's few hospitals devoted exclusively to the treatment of heart ailments and research in that field.

and research in that field.

LeRoy J. Miller and Arthur W.

Anderson, Tent No. 12 Chief Barker and heart hospital committee chairman, respectively, announced the club's 1954 contribution to the hospital was more than \$70,000. It is committed to a \$25,000 minimum contribution.

Confused Stars

ment for the personal appearances. The bally activity gets involved in many legal aspects, and the film companies require the stars to sign special p.a. contracts or waivers, on occasion, stipulating that payment is not forthcoming for the work. In most instances, a favorable expense arrangement is worked out, allowing the performer to enjoy the sights of N. Y. at the expense of a particular studio.

the expense of a particular studio. Perhaps the best example of the scramble for the news photo at the airport and the film credit was the arrival in N. Y. of Grace Kelly not too long ago. No less than three studios had reps at the airport, and a real hassle developed among the rivals. Miss Kelly was met by Metro, which holds her contract, was most of the warner Bros., for whom she made "Dial M for Murder," and Paramount, the studio that starred her in "Rear Window." Only last week WB and Metro were in a tug of-war for Anne Francis in the interests for Anne Francis in the interests of "Battle Cry" and "Bay Day at Black Rock," respectively, both of which preemed in the same week.

It's getting so that the ballyhooli-It's getting so that the ballyhooli-gans are getting accustomed to the space battle. Sometimes it works out for the benefit of all con-cerned. In some instances, how-ever, one studio has to suffer.

Gangster Cycle

Continued from page 4;

harming U. S. prestige abroad. harming U. S. prestige abroad. Foreign manager of one of the companies recently commented that too many subjects featuring violence in contemporary American life were being exported. "We're gullty of it ourselves," he said. "I personally know that there are still a lot of people in Europe who think you can't walk down a Chicago street without danger of being caught in the middle of a gang-war."

And That's That!

Memphis, Feb. 15.

Memphis censor czar Lloyd
Binford is sticking to his "banning guns" on Ingrid Bergman
when he flatly refused to green
light the 1941-re-release "Dr.
Jekyll and Mr. Hyde" for
showing here.
"The pleture fe slyight" the

showing here.
"The picture is alright," the
88-year-old censor said, "but
Miss Bergman is an immoral
woman and we just don't want
any movies with her in the
cast in this city."

N.Y. Variety Tent Vacates Little-Used Penthouse. **Concentrates on Lunches**

Inaugurating a new policy, the Variety Club of N. Y. kicked off its new season yesterday (Tues.) with the first of a series of lunch-

with the first of a series of luncheon meetings. These sessions, of
which four or five will be held
during the year, will take the
place of maintaining "expensive
quarters which are not adequately
used by the membership." Previhouse Sulte in the Hotel Piccadilly.
Teeoff meeting under new policy, held at Toots Shor's, witnessed
the election of William J. German
as chief barker. Edward L. Fabian,
who left the top post, was named
first assistant. Other officers elected included Larry Morris, second
assistant; Martin Levine, property
master, and Jack Hoffberg, dough
guy.

master, and Jack Hoffberg, dough guy.

Selected canvassmen were George W. Brandt, Bernard P. Brooks, Emil Friedlander, Leonard Gruenberg, Harold J. Klein, Ira Meinhardt, Maurice J. Miller, Charles L. Okun, Harold Rinzler, Jack Rosenfeld, Alfred W. Schwalberg, Cy Seymour, Spyros S. Skouras, Solomon S. Strausberg, Morton Sunshine, Saul Trauner, George Waldman, William Westton Sunshine, Saul Tr. George Waldman, William phal and Max E. Youngstein. William West-

JOHN DUERKOP REPS CANADA'S BOARD IN N.Y.

John Duerkop has been appointed as the National Film Board of Canada's senior U. S. rep, replacing Thomas L. Johnston, who is canada's senior U. S., rep, replacing Thomas L. Johnston, who is transferred to Ottawa to become the Board's information and promotion division topper.

Duerkop formerly was in charge of the Board's Chicago of the Hollow

of the Board's Chicago office. He'll be succeeded there by W. Dean Smith from the Halifax office.

St. Louis Repeals 2-Man Ordinance for Booths

Ordinance for Booths

St. Louis, Feb. 15.

The local Board of Aldermen last week passed an ordinance Noviding for one-man operation in projection booths of St. Louis pix houses and it is anticipated by Hizzoner Raymond R. Tucker will sign the document. The new ordinance replaces one that required two men in each booth and was enacted into law in the 1930's. The new bill was introduced by Alderman William Brady who said it was at the request of theatre owners.

The bill was not objected to by officers and members of IATSE, Local No. 143 which recently signed a new-five year with theatre owners. The new contract provides for one-man projectiomists in the nabes and small indles in the city and adjacent St. Louis County but two-man projectionists in the cluxers.

A retirement fund for projections

luxers.

A retirement fund for projectionists also is included in the new pact with the theatre owners paying 5% of the worker's pay into the fund. The details of which are now being worked out by representatives of the theatres and the union

Wren Buys for Viking

Philadelphia, Feb. 15.
Jay Wren, film buyer and city
manager of American Broadcast-

ing-Paramount's local theatres, has been named general manager and film buyer of the Viking, Philly's newest firstrun house, and the su-burban Locust Theatre.

burban Locust Theatre.

In charge of AB-Par's local houses since February, 1952, Wren previously was ad-pub director and film buyer for the Paramount-Adams interests in Newark and Paterson, N. J. He'll move into his new post March 1 according to Harry Sley, prez of the Viking Theatre Corp.

Pre-Sell Testing. National's Tieup, To Run 60 Days

Hollywood, Feb. 15.

A 60-day trial period to determine the most advantageous means of obtaining pre-selling impact for pictures will be conducted by National Theatres in cooperation with studio publicity dearstments. Some studio publicity departments. Some 50 cities, ranging upwards from 20,000 in population, will find theatre managers handling publicity planting, instead of studios.

planting, instead of studios.

Notice of the part they are to play in the plan was sent in the form of a letter to all district managers by National Theatres prexy Elmer C. Rhoden, who committed the circuit to the idea after a recent meeting with studio publicity directors and their representatives.

Rhoden instructed managers that the pre-selling job must not be con-fined only to pictures to play their houses, but that they are to help competitors as well so, that a thorough test can be made on all

KIND CENSORS KEY TO COAST ART PIX PREEMS

Reversing what almost amounts to a tradition in the foreign film field, some of the importers have begun to launch their foreign lingualers on the Coast, wo their way eastwards until finally hit N.Y.

Some of the pix handled that way, and specifically "One Summer of Happiness" and "The Sinener," have done well at the b.o., with "Summer" particularly garnering an impressive array of out-of-town dates. It still hasn't hit N.Y.

In the olden days, the indie felt that a N.Y. launching was an absolute "must" for any foreign pic. It's still that way for the artier productions, but the N.Y. censor has put a crimp into the style of the foreign "exploitation" features.

"When you have a film like that, what's the use of launching it in N.Y., with all the sexy parts cut out by the censor and the critics writing sarcastic reviews," was one comment last week. "It's better to writing sarcastic reviews," was one comment last week. "It's better to start the picture off out-of-town where there are fewer restrictions, give it a really big buildup, and then bring it into New York."

give it a really big buildup, and then bring it into New York."

Accompanying this kind of reasoning has been the attempt to switch ports of entry, too. Latest example to get out from under the scrutiny of N.Y. Customs officials came when "Dominica." a French import, was brought in via San Francisco. Government officials on the Coast took a dim view of nude scenes in the film and refused to okay its importation.

Indies are using other ports, however, to get nude sequences into the country. In some cases the objectionable footage has been cut up and sent in via the mails for reassembly later on. "The Sinner." for instance, was passed by N.Y. Customs without the nude scene but later played dates with it. It's agreed that some other ports are far more lenient in passing on pic imports.

Reade Cuts Admish For Aged in Test to Hike Biz

Part of a move to encourage theatre attendance by people in the older age group, Walter Reade theatre attendance by people in the older age group. Walter Reade circuit houses in Plainfield and Freehold, N.J., are offering substantially reduced admission prices for "senior citizens," i.e. persons over 65.

With the expectation that most recipients will be in the limited income class, special individual discount cards are to be distributed to elderly people via welfare

discount cards are to be distributed to elderly people via welfare agencies, recreational groups and other orgs working with older age groups.

During the test period, which runs through next September, card holders will be admitted to all Reade theatres in the two NJ. communities anytime but weekends and on holidays at child admission prices. If the experiment is successful, it'll be extended to all Reade houses next fall.

IT'S GREAT TO BE A 'LIVE'

October Revolution

If New York City's Mayor Robert F. Wagner and his supporters succeed in pushing through a one-month extension of daylight saving time through October, there are apprehensions that it could well foment something akin to a revolution on the commercial ty front, with the big money spent on video in October at stake. While the move to extend daylight saving through October from the last Saturday in September would not be too vital to tv if limited to N. Y., fears are expressed that Mayor Wagner's actions could well influence the rest of the nation in doing likewise. There's already a precedent in tv for what can happen. Last year's experimental extension in New England not only upset program schedules, since it threw Boston area reception of network shows completely out of kilter, but it hurt local tv considerably since fewer people stayed in the house for pre-dark programs. It's feared that an end-of-October return to standard time will raise havoc with all ratings on before-sundown programming in particular, but even more important, may invite a prolongation of "summertime thinking" on the part of sponsors, with curtailed budgets and extension of hiatus periods and summer replacement shows. That any such daylight time extension would invite a tv biilings decrease is regarded as inevitable.

Lipton's 'You Gotta Be Loyal'

Wants No Part of 'Talent Scouts' Expanding To Full Hour For Wed. Slotting

Kenny Delmar's Soaper

Kenny Deimar, radio's Senator Claghorn, goes into a regular role on the CBS daytimer, "The Second Mrs. Burton." He kicks off in the soaper next Wednesday (23) for his initial daytime serial stint. Deimar has been doing the American Tobacco plugs for the jast 15 years and currently is the "voice" of Herbert Tareyton.

Caesar to NBC:

Render Unto Me

empted once a month to make room for the "Producers Showcase"

To top it off, Caesar has made it

To top it off, Caesar has made it emphatic that he wants no part of the live-to-film trend and is happy the way things are. With Jackie Gleason cutting to a half-bour (on film) and Milton Berle threatening to do likewise, Caesar may well wind up as the only comedian in tv doing a regular full hour live show.

Just how NBC wili be able to ac-

spec.)

Weekly in '55-'56

Although there have been talks of expanding Arthur Godfrey's "Taient Scouts" into a full hour showcase and shifting it to Wednesday night as replacement for "Godfrey & Friends" (with Godfrey installing his own new half-hour show in the Monday 8:30 slot), Lipton Tea apparently wants no part of it. As result, it's likely that nothing will happen.

Lipton, in fact, feels that it rates priority on attention and consid-

Lipton, in fact, feels that it rates priority on attention and consideration, considering the fact that it was one of Godfrey's initial sponsors, staying with him through the years, and even though "Talent Scouts" is a CBS-TV property there's still such a thing as loyalty in the medium.

in the medium.

Several sponsors, it's known, have broached Godfrey and CBS on maneuvering the shifts.

'Aunt Jenny' Folds After 18-Year Run

'Aunt Jenny," one of the radio time serial perennials with a daytime serial perennials with a record of 18 years running time behind it, calls it quits after the March 11 broadcast, when Lever Bros. checks off the longrunning

soaper.

Show has been coming out of the Foote, Cone & Belding agency stable, with producer Ira Ashley checking out when the show folds.

Agnes Young has been playing the femme lead for the past three years. Prior to that the late Edith Spencer played the role for 15 years.

years.
Cancellation hits CBS Radio's otherwise strong bloc of daytime soapers that stretches from 11:30 a.m. to 3:30 p.m.

Chrysler's 'Lay Off The Scary Stuff' Cues

'Climax' Story Switch
Assignment of Martin Manuiis
to produce the Thursday night
'Climax' series on CBS-TV as re-"Climax" series on CBS-TV as replacement for Bretaigne Windust (Manulis left for the Coast over the weekend to take up his new chores) will also mark a change in the basic format of the hour-long show. Because the sponsor, Chrysler, has been discontent with the restrictive suspense-horror formula, there will be a drastic switch in story material designed to accent adventure and emotional climaxes rather than stark melodrama.

Manulis' initially-produced show, scheduled for first Thursday in March, will be Ring Lardner's "Champion." It will be adapted by Rod Serling, who wrote the widely heralded "Patterns" for Kraft "TV Theatre" which was repeated live last week.

New associate producer of "Climax" series is Edgar Peterson,

nomore.")

Smack in the midst of the let'sgo-film wave that's gripped the
comics and program factotums,
plus the protestations that "it's
less killing doing it on celluloid,"
an air of disquietude and discontent is beginning to creep into the
picture. There are ominous signs
that, as far as network programming is concerned, film isn't everything it's cracked up to be, residuals or no residuals.

Stars. sponsors and networks

als or no residuals.

Stars, sponsors and networks alike have been taking stock of what's been happening—or what's about to happen—in terms of cancellations, and are reevaluating their thinking. Milton Berle, only a few weeks ago taking a vigorous stand in defense of his going film next season, has just about decided that the live way is the best, after all. And they're now laying odds around NBC that, come September and the new semester, Berle will be checking back (though perhaps with less frequency) in his Tuesday night 8 to 9 berth, still carrying the live torch.

Thus far only Jackie Gleason,

torch.

Thus far only Jackie Gleason, of all the major personalities in the comedy sweepstakes currently doing live shows, is definitely committed to transfer to film in the fall. And it could well be that, despite the let's-go-film cries that have emanated from the Berle-George Gobel-Red Buttons-Imogene Coca, et al. camps, Gleason may stand alone in making the transition. All, of which would make the networks very happy.

Septing Into Agencies

Seeping Into Agencies

Seeping Into Agencies

The "new thinking" is also seeping into the agencies. Take, for example, Young & Rubicam, which has one of the major stakes in half-hour network film programming. Agency in recent weeks has run into canceliation troubles on two film fronts (Joan Davis for General Electric; "Father Knows Best" for Bristol-Myers), with probability that GE wili also call it quits on the Ray Milland film show on CBS-TV upon expiration of the cycle. Y&R, in a reversal of its "film consciousness," has bought a live entry—"Adventure Theatre" out of the Taient Associates stable—as replacement for "Father." (Y&R now takes pride in recognizing as the agency's basic staples Things have been picking up to such an appreciable degree on the Monday night 8 to 9 Sid Caesar show, particularly since Nanettes Fabray has solidly entrenched herself in the format, that the comic wants to get off the three-weeks out-of-four hook and go weekly. (Program this season is being prempted once a month to make room ing as the agency's basic staples such live components as Goodyear Television Playhouse, Elgin TV Theatre and Arthur Godfrey's Tal-Just how NBC will be able to ac-commodate Caesar on a four-weeks-out-of-four exposure is something else again. It would obviously en-tail moving the comedian into a new time period or, more likely, cue a switch in the slotting of "Producers Showcase," which is stated to return to the network next season.

ent Scouts.)
Then there's the situation at J
Walter Thompson agency which is
more than a little concerned over
its \$3,000,000 tv billings stake in
the Eastman Kodak "Norby" series. JWT, long the champions of
ive programming with its triple
play parlay of hour-long dramatic
shows CLUX Video Theatre, Kraft
Television Theatre and Pond's
Theatre) is considering converting

(Continued on page 36)

(Continued on page 36)

COKE'S KING-SIZE

Launches Four-Market TV Tryout Prior to National Campaign

REEVALUATED

Don't be surprised, goes the word, if there's a sharp reversal of thinking by the fall and a return to live programming on the tv networks. (And as one exec put it: "You can't hardly find those kind nomore.")

ent Scouts.)

Ike Still Playing The **Closed-Circuit Circuit**

FILMED SHOWS Ex-Convict's \$1,000,000 'Big Story' Suit Vs. NBC May Bring Supreme Court Ruling on 'Right of Privacy'

Just Plain Ornery

Whatever the rating on the Kraft Television Theatre re-peat of "Patterns" last Wednespeat of "Patterns" last Wednes-day night (9), it will probably remain one of the most in-triguing secrets of the year. General speculation is that, in view of the acclaim and un-precedented advertising - pro-motion-exploitation, it hit one of the high marks in tv this season.

season.
But the fact that Kraft and the agency, J. Walter Thompson, bypassed ordering a Trendex on the repeat show is newsworthy in itself since obviously it would have given them something to crowabout. JWT says it wasn't even a Nielsen night, since it's the alternate week that's tabulated.

Video-To-Legit Switch: Paddy's 'Bachelor' Deal

In contrast to the legit-to-tv swing of the past few seasons which found Broadway producers, directors, writers, etc., flocking into the newer video medium, a tv-to-legit reversal now appears to be on

tab.
Paddy Chayefsky, for one, is smitten with the Broadway bug. Now that his ex-tv vehicle, "Marty," has been transferred to ceiluloid under the Harold Hecht-Burt Lanunder the Harold Hecht-Burt Lan-caster production auspices (it's scheduled to open April 1 at the Sutton Theatre, N. Y.), the "TV Playhouse" scripter last week ne-gotiated a deal for a legit drama next season, which Hecht will pro-duce. It will mark the first Broad-way venture for both.

gotiated a deal for a legit drama next season, which Hecht will produce. It will mark the first Broadway venture for both.

Chayefsky's piay will be based on his ex-tv entry, "Bachelor" Party," although the entire thing will be reconstructed. Delbert Mann, who directed all of Chayefsky's plays on tv and who dittoed on the "Marty" film version, will probably stage the legiter.

Also slated for Broadway presentation next season is a three-act comedy to be produced by Marc Daniels (the director - producer whose credits incitude, among others, "Ford Theatre," "I Love Lucy," Joan Davis Show). Daniels will be associated with Carl Fisher in the venture. Play is a postwar comedy called "Operation Mad Ball," written by Arthur Carter, last represented on Broadway by the Dane Clark-starrer, "The Numbers."

WABC-TV's Pre-Preem 'Entertainment' Clients

'Entertainment," the two and a half hour crossboarder which starts on WABC-TV, the ABC-TV Gotham flagship, on Feb. 28, has gotten off to a quick start sponsorwise. Station has pacted four participating

Closed-Circuit Circuit

Time Inc. in association with the City of New Orleans is sponsoring a closed-circuit address by President Eisenhower to some 500 business leaders of North and South America attending the Inter-American investment Conference in N. O. on Feb. 24. Theatre Network Television has been signed to handle the details.

This will be the President's third closed-circuit video appearance in a period of a month. Last week he addressed via closed-circuit video appearance in a period of a month. Last week he does agency-client period of the source of the kickoff date and a week before the outlet starts show before agency-client period of the source of the kickoff date and a week before the outlet starts show before agency-client period on the source of the kickoff date and a week before the outlet starts show before agency-client period on the source of the kickoff date and a week before the outlet starts show before agency-client period on the source of the kickoff date and a week before the outlet starts show before agency-client period on the source of the kickoff date and a week before the outlet starts show before agency-client period on the source of the kickoff date and a week before the outlet starts show before agency-client period on the show before agency-client period on the start of the source of the kickoff date and a week before the outlet starts show before agency-client period on the start of the start of the kickoff date and a week before the outlet starts show before agency-client period on the start of the kickoff date and a week before the closed-circuit iive auditions of the show before agency-client period on the start of the kickoff date and a week before the kickoff date and a week before the kickoff date and a week before agency-client period on the start of the kickoff date and a week before the kickoff date and a week before the kickoff date and a week before agency-client period on the kickoff date and a week before agency-client period on the kickoff date and a week before

Washington, Feb. 15.
Outcome of a "right of privacy" suit argued here last week before Federal Judge Richmond B. Keech could seriously affect the legality of radio and tv programs based on actual court records.

The suit was brought by Charles Bernstein, a Government worker, for \$1,000,000 damages against NBC for allegedly resurrecting his past in a "Big Story" program in 1952. Judge Keech, of the U. S. District Court, gave two days to arguments on a motion by NBC to dismiss the case. A kinescope of the program involved was screened during the proceedings. proceedings.

It is expected that Judge Keech will hand down his decision in about a month and, in view of the questions presented, will write a lengthy opinion. However, his ruling will almost certainly be appealed and may well feach the Supreme Court.

preme Court.

Bernstein was convicted of murder in 1933, sentenced to death, commuted to a life sentence in 1935 and pardoned in 1945. It was because of the attention directed to his case by Washington Daily News reporter Martha Strayer and various prominent persons who interceded that Bernstein was cleared.

ceded that Bernstein was cleared.

NBC dramatized the case as a reporter's fight to save his life.

"Big Story" script used the name of David Crouch and gave Alexandria, Va., as his home. Bernstein is now living in Front Royal, Va., but also has a home in Washington.

Bernstein's attorneys, Harry Warner and Irving Lavine, told the court that viewers in the District of Columbia and Virginia identified Bernstein from the program, although they were unaware of the incidents portrayed. Since he had rehabilitated himself and since his name had not appeared in print for many years, they argued, his life was not "a matter of legitimate public required information."

As a result of the telecast, the at-

As a result of the telecast, the attorneys asserted, Bernstein has been unable to advance himself in the government, he has become (Continued on page 36)

Lindsay & Crouse 'Larceny & Lace'

Taking their cue from the boff reaction accorded their hour-long to version of "Arsenic and Old Lace" on the Westinghouse-sponsored "Best of Broadway" CBS-TV series last month, producers Howard Lindsay and Russeli Crouse are currently at work on a weekly half-hour series built around the original "Arsenic" premise. It's planned as a fall entry for the same network.

New series will be tabbed "Larceny and Old Lace." Lindsay & Crouse team, who have been in and out of CBS-TV projects since the web's initial projection of their "Life With Father" (although they're also tied in with the NBC-TV specs), will function in a supervisory capacity on both writing and production of the projected new series.

THELMA RITTER MAY JOIN GLEASON CAST

It's reported Jackie Gleason is mulling an expansion of his CBS-TV "Honeymooners" cast to include Thelma Ritter because of the wide acclaim accorded her recent appearance opposite Gleason in the Westinghouse-sponsored "Show Off" presentation.

Role designed for her would be that of his mother-in-law (a role she played in "Show Off").

STANTON'S HURRY-UP AFFIL POWWOW BRINGS OUT THE OWNERS THEMSELVES

When CBS prexy Frank Stanton, on almost overnight notice, sum-moned a representative group of network affiliates to New York last week for an emergency powow in the wake of the Plotkin Report and the threat of Congressional inves-tigation into network-affiliate re-lationship, he brought about per-haps the most unusual top-level

lationship, he brought about perhaps the most unusual top-level meet in industry annals.

Those in attendance say that never before had they witnessed a concentration of broadcast power on such a strictly 100% ownership level as represented by the 28-affiliate convergence to deplore the D. C. currents and their implications. Indicative of the cross-pattern of stations represented, some received as little as \$1,000 from their CBS affiliation last year, with others ranging up to \$1,000.000 as their share of the sponsor spoils.)

But that they all, with but one two exceptions, put in an appearance on such a topmanagement level, reflects the growing concern

This, Too, Is Possible

This, 1 oo, 18 Possible

Does the "other side" rate equal time when a controversial issue is projected on closed-circuit, too?

Interesting question arose on Thursday (10) when CBS prexy Frank Stantón went on a closed-circuit (along with Clyde Rember, of KRLD-TV, Dallas) to explain to all affiliates the anti-Plotkin Report action taken the day previous in New York by 28 key affillate members. members.

Some were wondering whether the pivotal senator for the "other side," Warren G. Magnuson, would ask for equal closed-circuit time.

over the proposals for sweeping changes and upsetting the status

The meet was remarkable from several other standpoints. With many of the station owners in attendance also doubling as publishers, some of them hastened home to translate their feelings onto the editorial pages (a rarity even among the tv-newspaper monopoly boys); others shuttled straight off to Washington to register "in person" protests with their Senators and Congressmen; still others took to the air to remind the viewers that even they have a stake in the possible consequences of the Plotkin proposals.

Some at the meet expressed curiosity as to why NBC has thus for The meet was remarkable from

kin proposals.

Some at the meet expressed curlosity as to why NBC has thus far refrained from lifting its voice. Represented at the session were a few who also have a stake as NBC affiliates as well. Chris J. Witting, Westinghouse Broadcasting prexy; George B. Storer Sr., etc.)

The ownership and top level delegation comprised, among others, John W. Runyon, of KRLD-TV, (Continued on page 34).

Reynolds May Drop 'Intrigue'

Hollywood, Feb. 15.

"Foreign Intrigue" tv series may be permanently dropped by Sheldon Reynolds, who planed in and out from Paris last weekend, after completion of his final '54-'55 quota in April.

The producer will then have 156 enjsodes and said he deep't here

episodes and said he doesn't be-lieve it worth while to continue without a national sponsor. Series has been on since 1952 with local sponsors in each region.

Kiley's Canadian 1-Shot

Richard Kiley, who starred in "Kraft Theatre's" presentations of "Patterns" (repeat was last week), has been signed by the Canadian Broadcasting Corp. to do a one-shot dramatic stint in "The Closing Door," an adaptation of actor Alexander Knox's Broadway play of some years ago. Kiley goes to To-ronto Saturday (19) for rehearsals for March 1 performance, a one-hour stanza.

Jones Report Due

Washington, Feb. 15.
Senate Interstate Commerce
Committee will release the report of its special counsel Robert F. Jones, on staff inquiry into UHF problems and net-work regulation on Thursday

(17).

Report, which will outline course for further investigation and certain "interim" recommendations, will be the subject of a news conference called by Sen. John W. Bricker, who appointed Jones to head up the inquiry when he was chairman of the committee.

Committee Chairman War-ren Magnuson will transmit the report to the FCC for

'Runyon Theatre' To CBS-TV; 'Tune' **Gets Sponsor Axe**

For the second time this season, CBS-TV is going through one of those Tinker-to-Evers-to-Chance shifts, but this time it involves Screen Gems' "Damon Runyon Theatre" vidpixer, "Willy" and "Name That Tune." Come the beginning of April, and Anheuser-Busch, which bought the Runyon series from Screen Gems, moves it into Saturdays at 10:30 on the web, the spot currently occupied by "Willy." The June Havoc starrer moves from Saturday to Thursday at 10:30, while the current occupant of the Thursday time, "Name That Tune," goes phfit.

goes phfit.

Juggling act started when Whitehall Pharmacal decided to cancel
its alternate-week bankrolling of
"Tune," with the network then offering Carter Products, the other
sponsor, the option of taking the
show every week or finding another
sponsor. Sullivan, Stauffer, Carter's
agency, couldn't fill the bill in
either respect, so CBS is yanking
the show, taking the position that
it doesn't want to sustain it on alternate weeks. This opened Thursday at 10:30 for General Mills to
move "Willy" from its Saturday
post, where the millery wasn't too
happy with the ratings. And this
gave Budweiser the slot for the
Runyon show, which the brewery
bought a couple of months back in
hopes of finding a network slot.

WJR 'Sick and Tired' Of CBS 'Undercutting' In Det.; Adjusts Rates

Detroit, Feb. 15.
WJR, one of the citadels of radio
strength with income increasing
each year despite ty competition, is adjusting its nighttime rates down-

gach year despite to competition, is adjusting its nighttime rates downward—not because it can't get top dollar but because, according to station spokesmen, it is tired of being undersold by CBS.

The rate change coincided with the signing of WJR's renewal agreement with CBS. The station announced: "The disparity between the net rates charged by the network for WJR's facilities and those charged by the station for its facilities on a national spot and local basis in the past has created confusion among advertisers and agencies. The present adjustment will considerably reduce this disparity."

For the past two years, WJR has found itself at a competitive disadvantage with CBS. A spokesman said many times a prospective sponsor has been on the verge of signing at WJR rates, when he is offered the same slot at cut-rates by CBS. So, naturally, he signs with CBS.

Plainly miffed, station spokesmen angrily denounce these tactics as "selling radio short" and "pulling the rug out from under us." They say they are determined to get the rates down so they can do business directly.

Daytime rates remain unchanged

Lotsa Client Coin For 'Morning Show,' Skinner

It's a very good cock-a-doodle-do for CBS-TV's "Morning Show" from 7 to 9 and the segueing WCBS-TV (N. Y.) George Skinner hour. The Jack Parr-headed cross board networker has lured the Ken dall Co. into 12 capsule berths dall Co. into 12 capsule berths starting in April, plugging Blue Jay Corn & Callouse Remedles, Foot Cushions and Foot Powder (via Leo Burnett). It's also grabbed the Crane Co. plumbing-heating equipment (same agency) for Tuesday participations into late July. Skinner show has added 18 news sports from eight songers since

Skinner show has added 18 news spots from eight sponsors since Jan. 1 as follows: Tide, cross-the-board for 13 weeks; Tea. Council, two-a-week for 52; Q-T Frosting, twice weekly for seven; G. Washington Coffee and Bufferin, ditto for 13; Golden Gift Orange Juice, thrice weekly for 13; Cameo Hosiery, once-weekly for eight, and My-T Fine Pudding, one-a-week for 13. This brings weekly participations to 32 out of a possible 50 to put the Skinner session in the black.

What Gives At WNEW? Kaland, Lambert Exit

program director at WNEW, N. Y. comes as a major surprise to even his closest associates at the station. Particularly in view of the fact that it followed within a few days of the departure of Burt Lambert from his longtime key sales berth at the lucrative indie station has cued considerable speculation as to whether the new WNEW regime intends to streamline the operation in effecting economies.

in effecting economies.
Kaland, whose resignation reportedly stems from conflicting viewpoints with the management on policy, had been in the post for three years, succeeding Dick Pack when the latter quit to go with the NBC flagship stations in N. Y. Befitting the high-geared WNEW operation under the Bernice Judis-Ira Herbert managerial helm, Kaland was probably the highest

Ira Herbert managerial helm, Kaland was probably the highest priced program director among the nation's indies.

Similarly Lambert enjoyed a major status among salesmen in the business. He had been with the station since 1940 as asst. sales manager. Lambert this week announced he was joining Ziv Television Programs operating on a high-level sales capacity.

Kaland's future plans have not been determined. His successor at WNEW hasn't been chosen yet.

BISHOP SHEEN RULES OUT SUN. PLAYBACK

Schenectady, Feb. 15.

"Life Is Worth Living." Bishop Fulton J. Sheen's DuMont program, isn't carried here anymore because Bishop Sheen "objected to the appearance of his program on Sunday." That, plus the fact that Admiral wants to show on live instead of kinescoped wherever possible, resulted in WRGB-TV's dropping the show entirely.

Disclosure of the Bishop's attitude was made in a letter from WGRB manager Raymond W. Welpott to the Rev. Edward J. LaReau, Albany Catholic Diocesan director of radio-ty, who asked the reason the show was dropped.

13 MORE FOR UNITY

Unity Television has added 13 more features to its catalog. Outfit is seeking another 39 pix to round out a package of 52.

New baker's dozen is comprised of mixed English and domestic celluloid.

Like Romeo & Juliet

NBC, in behalf of its radio owned & operated, is finally giving "recognition" to an advertising practice that's been tried and found true in merchandising media for some time. It travels under the tag of "double exposure," meaning the coupling of related items in commercials.

Take Campbell's Soup, for instance. Campbell's would naturally be inclined to link its pitch with crackers. But until now the web has had the verboten sign on such "honeymooning with relatives," feeling that the sponsor is merely trying to sneak over a plug that isn't paid for.

Max Buck, who rides herd over the o&o ramparts as merchandising-ad-promotion director (including, of course, N. Y. key WRCA, which is strategic in the coupling conversion), says feelingly that the "association of ideas" in advertising is one of its greatest weapons—"after all, when you think of Romeo you gotta think of Juliet," sez he. Hence the capitulation to "two can live as cheaply as one," although under the greenlight pattern NBC figures on luring coin that was never there before.

NBC's UHF Buy Blasted as 'Naked Case of Trafficking in Permits'

Tint a Chow Wow

Tint a Chow Wow-Color tv has become a stimulus to the appetite. Restaurant Management publication, in its February edition, ran an interview with the proprietor of a bar and grill using multichrome, and found out he already had not one but two sets in use.

The barkeep (in a N.Y. suburb) said biz had increased at least 50% since installation of tint. He said he had "amazing customer response at the bar for his color preem (the NBC Steve Allen-Judy Holliday spectacular some weeks ago), but with only one set, biz fell off in the adjoining dining room. The next Thursday (normally a quiet night at this place) the restauranteur brought in another receiver for a tinted edition of "Ford Theatre." Result: both rooms packed solid."

Ed Lamb Case Sequel To 'Life Can Be Beautiful'

Washington, Feb. 15.
The current hearings before
Examiner Herbert Sharfman on
Commie charges against broadcaster-publisher Edward Lamb are caster-publisher Edward Lamb are producing a series of soap opera episodes, with FCC as sponsor. The proceedings have taken such a turn that it's difficult to regard

a turn that it's difficult to regard them any longer as serious. With charges by one Government witness that she was induced to testify against Lamb and by another that the FCC didn't bring out all the information he had, a pattern of Matusow-like confessions is emerging as the hearings enter into the second week of the cross-examination phase. There are hints of further developments

cross-examination phase. There are hints of further developments along this line.

The hearings last week got more front page in the newspapers than the agency has had since it tried to outlaw the giveaway shows six years ago. Although the stories concerned the revelations of one witness, Mrs. Marie Natvij out of 19 who have testified for the Government, they served to convey the impression in the public mind that the whole case against Lamb is built on sand.

Whether Mrs. Natvig, who now (Continued on page 38)

150G TO BRANHAM IN SAN DIEGO SUIT

IN SAN DIEGO SUIT

San Diego. Fcb. 15.

KFMB and KFMB-TV settled its breach of contract suit with Branham Co., station reps, for \$150,000, it was disclosed today. Windup of suit, filed a year ago, specified "no publicity."

Branham instituted the suit when its station rep pact with the two stations, which had three years to go, was abrogated, and awarded to Ed Petry. Petry then purchased an interest in the stations together with Jack Wrather, and Helen Alvarez, when notified of replacement at stations. Branham filed suit for \$400,000.

Connecticut's only VHF station, WHNC-TV in New Haven, yesterday (Mon.) attacked NBC's purchase of ultra high outlet WKNB-TV in New Britain as "A naked case of trafficking in permits."

case of trafficking in permits."

In a protest filed with the FCC on the network's application to purchase the New Britain station, WHNC-TV based its "trafficking" charge on accompanying application by WKNB-TV to move its transmitter and studio and incerase its coverage. Present permit holders of WKNB-TV, said WHNC. have "no intention of mit holders of WKNB-TV, said WHNC, have "no intention of building" in accordance with their modification application.

modification application.

An NBC basic affiliate, WHNC said it has information that if the transfer is approved NBC will not renew its contract beyond its expiration date next Oct. 1. That will mean substantial loss in income, it asserted, plus competition for local and national spot business by a station which will be closer to New Haven under NBC's plans.

Opposition was also registered

Opposition was also registered on grounds that NBC's New York tv station, WRCA-TV, would overlap into areas to be served by WKNB-TV. This would be a violation of FCC rules prohibiting ownership of two tv stations in the same area, WHNC claimed.

same area, WHNC claimed.

New Haven station further charged that if NBC revealed to the commission which of RCA's stockholders owned more than 1'6 of its stock it would be found that these interests hold more than 1'6 of stock in companies which own several tv stations. This would mean, said WHNC, that purchase of the New Britain station would be in violation of the seven-station ceiling.

be in violation of the seven-station ceiling.
Finally, WHNC pointed to
RCA's "extensive history of antitrust violations" and suit filed
last November by the Dept. of
Justice. Recalling the agency's
past refusal to issue licenses to
anti-trust violators, it asked that
the subject be "fully explored" at
a hearing on the transfer application.

Ted Steele Hits Sponsor Jackpot

WOR-TV's (N. Y.) Ted Steele WOR-TV's (N. Y.) Ted Steele afternoon strips are finally coming into their own commercially. Though in the station sked for better than a half-year Steele had been troubled by the competition from WPIX, the station he quit in July and which replaced him with the same type casings he had on WPIX and now has on WOR-TV. However, he's now got 24 bank-rollers buying 56 participations a week.

'LATE SHOW'S' \$4,000,000 DRAW

'Late Show,' Undertaker

Four years of New York's seven-a-week "Late Show" on WCBS-TV, N. Y., have provided a graveyard for opposing programs or moved them from the competing time (varying from 11 to 11:30 p.m. during the span). Major survivor is Steve Alien, formerly 11:20 to midnight, but since last September on a two-ply local (WRCA-TV) and NBC network kick, 11:15 to 11:30 on the former, for standby Knickerbocker Beer, and then over the networks to 1 a.m. on a participating basis.

From February, 1951, to the present, the WRCA exitees have been "Broadway Open House," "Seven At Eleven," "Cinema Playhouse," "11th Hour Theatre" and "Morey Amsterdam Show" (latter Saturdays only).

The WABD (DuMont key) mortalities have included "Ring the Bell," "Bill Silbert Show" and "Ernie Kovacs Show," with latter formerly a waker-upper on WCBS-TV who in his career has been up against such stalwarts as Milton Berle, the not-so-kind "Uncle" with scores of corpses laid out on the rival 8 to 9 p.m. Tuesday courses.

with scores of corpses laid out on the rival 5 to 9 p.m. Idescay wABC-TV (ABC key) has had to knock off such entries as Wresling, "The Curtain Rises," "Comedy Circus," "Talk of the Town" and "I Love Murder."

WOR-TV has scrammed its "Starlight Theatre." "Pin-Up Wife," "TV Nightcap," "TV Home Town" and "Times Square."

WPIX (N. Y. Dally News) tossed in the towel on "Surprise Theatre" and "Treasure Chest." (Station reverted to "Night Owl Theatre" which had been on before "Late Show" began.)

Re-Tune of the Native

NBC Radio's Newest 'Lend An Ear' Pitch-Offbeat Personalities

A back-to-back morning parlay in fractional time brings a pair of nationally noted but contrasting "inspirationalists" a commercial hold on NRC Radio's newly won capsule circuit. To v.p. Ted Cott it signais what may well be the be-ginning of a new styled "era of the in which offbeat, orthodox ear" in which offbeat, orthodox and "strange to the medium" characters are expected to ride high as salesman for the products pitched. Theory here is that, while radio ratings are substantially down from those reached under the pretvera, the per-listener "sell" is advanced via "personalities with a pre-built audience who are believed in" and who through books, syndicated columns and other media carry over their impact into radio for ready identification that inakes the buildup unnecessary.

The network's prime example is

radio for ready identification that makes the buildup unnecessary.

The network's prime example is Mary Margaret McBride, whose 10 o'clock quickie cross-the-board-plus-Saturday is in a state of SRO (General Foods, Caigon, Q-Tips and Star-Kist, with two doubles and a pair of singles), The sixth day was added some time back to accommodate the waiting list. Columnist MM's segue is clergyman Norman Vincent Peale, author of the "Power of Positive Thinking," marathon bestseller. Dr. Peale, after but three weeks in the 10:05 to 10:15 siot, has earned a backer in Doeskin Tissues which will start its schedule in April, when the sales end will come under practical testing.

A third possibility to inhabit a capsule stanza is Frances Horwich.

tapsue stanza is Frances Horwich.

If that works out as talked, she'll
do a "Ding Dong" for parents
while continuing with her morning
show of that name on the tv network.

Coast Beckons Hub on Subs

Hubbell Robinson, CBS-TV program chieftain, left for the Coast over the weekend for huddles with Coast program topper Harry Ackerman on crystallizing summer subs and projecting the fall lineup. One of the major decisions will be to determine whether to "go film or live" on the new Bretaigne Windust weekly half-hour "series to be known as "Townspeople."

Show is being blueprinted as a tv counterpart of Thornton Wilder's "Our Town" legiter. It will have a permanent stock company encompassing all elements of a small town.

Nags' Stage Wait

The horses are gonna wait for the hoops. CBS (radio and tv) is carrying the Widener Handicap and Flamingo Stakes (100G each) out of Miami's Hialeah Park on successive Saturdays (19 and 26). They're slotted right after the web's "Big 10" basketball, with regular 30-second station break following the hoopcast, and with a full program to be provided from that point to 5 o'clock.

There may be a slight hitch should the basketball games go into overtime. But the hosses have promised to stand by with their silks and spurs.

'Devil's Theatre', 'Who-Me?', Others On ABC-TV Sked

It's audition time at ABC-TV, and the web is rolling on four new properties, including two which it would coproduce with the Theatre Guild, for the next month. Two Theatre Guild properties, the first under its joint programming venture with the web, are "Who Me?", a comedy show, and "The Devil's Theatre," a dramatic anthology with the Devil as host-

Other slated for the kinescoping Other slated for the kinescoping route are the long-worked-upon televersion of "Cafe Istanbui," which Fred Heider and Philip Barry Jr. will coproduce Feb. 25 (star isn't. signed yet, but Eva Gabor, who had been mentioned, is out), and a group of three quarter-hour auditions of "My True Story" for soaper slotting slated to roll March under Heider's halping Web had 8 under Heider's helming. Web had done a haif-hour version of "Story," but was unable to sell it, thus de-ciding on the strip treatment.

ciding on the strip treatment.

Theatre Guild projects go before the cameras in mid-March. No one's been assigned yet to write, produce or direct "Who . . .Me?", which is described as a comedy series with dramatized vignettes on human foibles with only one central character, a narrator. Gore Vidal will script "Devil's Theatre," however, but no production staff or east has but no production staff or cast has known as "Townspeople."

Show is being blueprinted as a tv counterpart of Thornton Wilder's "Our Town" legiter. It will have a permanent stock company encompassing all elements of a small town.

Also on the discussion agenda is the forthcoming comedy series with a Coast Guard background.

OVER 4-YEAR SPAN

By LEONARD TRAUBE
Everybody wants to get into the
act, including Jimmy Durante, who
on Feb, 26 will be starred with
Terry Moore in "The Great
Rupert" on "The Late Show" over
WCBS-TV. That will be the
fourth anniversary of New York's
post—11 p.m. celluloid colossus
which is now well over the \$1,000,000-per annum gait in gross time
saies.

"Rupert" will be a "first N. V.

sales.
"Rupert" will be a "first N. Y. telecast," one of 824 Gotham preems fronted by the CBS flagship in the four-year span-and three-fourths of them were seen initially on "Late Show." (Others debuted in the area on the station's "Early Show," another tall grosser which will be having its own fourth birthday in April.)

If the 16m reelage on "Late

which will be having its own fourth birthday in Aprii.)

If the 16m reelage on "Late Show" were laid end to end, its 4,370,000 feet would cover about 825 miles. The total of 1,460 runs of feature film (debuting and reprised) were originally brought in by the Holiywood studios at production cost estimated at \$219,000,000. If the Telepulce averages over the four years were translated, into admissions (at two viewers per set) the audience total achieved by the celluloider would be 688,036,000, about equal to New York's Music Hall (6,200 capacity) playing to SRO five times daily for 60 years plus nine months.

\$600 Per Blurb

\$600 Per Blurb

\$600 Per Blurb

If these figures seem staggering, they are hardly more so than the participating sponsor setup which makes the statistics possible. 'Late Show' started to keep New Yorkers up nights on Feb. 28, 1951. For two days before that the slot was untitled, merely ran as a feature fim series that kicked off with the first of a package of 51 Eagle Lion product distributed by Flamingo Fims, with station exclusivity for 62 weeks. The skein was sprung with three sponsors, Anthracite Institute, O'Cedar Mops and Lifemag, at \$200 per spot. Couple months later, there were 17 participants in camp with 35 spots at an upped ante of \$300 for the 60-second plugs. That August, the card was kited to \$400, and in September of 1953 to \$450, ond in September of 1953 to \$450, ond in September of flast year to the current \$600 per blurb. current \$600 per blurb.

current \$600 per blurb.

As of the anni date, the show will have pushed over 8,120 announcements encompassing 178 different bankrollers, including numerous national brands. The current February pace adds up to 192 spots, topping the \$115,000 mark for the short month and geared at \$1,380,000 or thereabouts annually. In the four years, at an average figure of, say, \$500 per spot, "Late Show" has pulled roughly \$4,000,000. \$4,000,000.

The grindery's annual Telepulse has never dropped below 7. First full-month measurement (March, '51) drew 7.1 to beat the competition, whereas in February the station placed sixth among the area's seven operations in the time period. For the full baptismal year, (Continued on page 38)

ACAD NOMINATIONS, M&L TOP CBS-TV

M&I TOP CBS-TV IN INTERPRETARY IN INTERPRETARY OF THE WARD IN INTERPRETARY OF THE WARD

688,036,000 'AUD' CBS-TV's Potent Sunday Nite Lineup For '55-'56 NBC-TV Sore Spot

TV 'Exonerated'

Washington, Feb. 15.
The special Senate Committee investigating juvenile de-linquency will omit television from the subjects covered by its report due about the end of this month, according to inside word here.

this month, according to inside word here.

The former "Hendrickson Committee," now under the chairmanship of Sen. Estes Kefauver (D. Tenn.), has decided it needs more information on the impact and effect of tv on juveniles. It is planning additional hearings, to be followed by a sengrate report dealing by a separate report dealing exclusively with television and juvenile delinquency.

Dems Pick Chi; **Networks Worry About GOP Shift**

Network execs are keeping their fingers crossed that Republicans Network execs are keeping their fingers crossed that Republicans will ditto the Democrats on choice of Chi's International Amphitheatre as the site of the 1956 Presidential Convention. Dems yesterday (Mon.) officially okayed the repeat stand, tentatively set for July 23, at commodious Windy City hall, site of both '52 conclaves. Possibility, however remote, that the GOP may goi-talone at Philly or San Francisco is sending cold chills through the web exchequer departments since the costs of transplanting the video setups from one city to another might nearly double the televising nut. Republicans are slated to meet Thursday (17) to name city with expectation they'll string aiong with the Dems' choice. Its been the custom for party treasurers to recommend the same sites to keep down the Convention overhead.

down the Convention overhead. And

casters.

For one thing, it would take from five to six weeks to effect a transfer of equipment which in itself would cost the networks about \$250,000, it's pointed out by web spokesmen. And in the event of colorcasting the conventions, it would necessitate eight weeks of equipment transfer.

Goodson-Todman To 'Blow Lid Off Ceiling' In 'Hit Jackpot' TV'er

Goodson-Todman, the quizzola duo, have a "money is no object" predicated on establishing a Croesus or two in their newest giveaway design. Latest of their audience participation hopefuis is a "Hit the Jackpot" fandango converted from their radio show for DeSoto-Plymouth but loosened up lushfully to allow a clever contestant to walk away with \$50,000

"Operation Sunday Night" as projected by CBS-TV for next sea-son is causing no little concern among the rival NBC-TV program among the rival NBC-TV program chieftains, so potent is the Columbia '55-'56 blueprint. What makes it doubly aggravating for NBC is that the crucial 8 to 9 "Comedy Hour" segment is still way up in the air (aithough it's a certainty that the present Colgate stanza will blow up at the end of the season). Plus the fact that General Electric, occupying the 9 p.m. CBS-TV slot, never had it so good with its Top 10 "GE Theatre" entry, which is causing the rival "TV Playhouse" more than a little apprehension.

As currently envisioned, the CBS

As currently envisioned, the CBS Sunday lineup bids fair to take the play away from all other nights on the Columbia skein, even topping the heretofore champ Monday status. Lack Beary new that he's on the Columbia skein, even topping the heretofore champ Monday status. Jack Benny, now that he's riding wide and handsome in tw, wants to go weekly next season, giving CBS-TV a formidable curatin-raiser in the 7:30 to 8 slot. With Ed Sullivan's "Toast of the Town" enviable 8 to 9 status, followed by "GE Theatre," the succession wiii be even further strengthened when the Aifred Hitchcock series goes into the 9:30 to 10 period for Bristol-Myers. Ail of which leaves but the 10 to 10:30 period in a state of flux-and uncertainty. The "Father Knows Best" film series is the current tenant, but this is being axed, with plans to substitute a live entry. The 10:30 to 11 stretch, of course, is all CBS-TV's, with the still potent "What's My Line."

P&G Iffy About 'Fireside Theatre'

Hollywood, Feb. 15.

Frank Wisbar's resignation as producer-director of "Fireside Theatre," given the Compton agency last Dec. 6, has finally been accepted and he exits when his pact expires Feb. 15. Wisbar has been producer-director of the pioneer anthology series for the six years of its existence.

No decision has been reached by P&G as to whether it will continue "Fireside" and it's known sponsor has been shopping around for top comedians as possible replacement for the anthology series, oidest on tv. Another factor in the situation is understood to be NBC's Intention or reshuffling its Tuesday night lineup next season, following Buick's cancellation of Milton Berle, currently preceding "Fireside" Tuesday nights.

Wisbar said he will disclose his plans in the near future.

SCOTCH TAPE CHANGES ITS MIND—HALF-WAY

Minnesota Mining, on behalf of its Scotch Tape product, which previously had served notice on CBS that it was cancelling out of its twice-a-week sponsorship of the Arthur Godfrey morning show on radio and tv, has had a change of heart—or at least half a change ind has renewed on a once-a-week

Other segment has already been sold to Corn Products Refining Co.

O'Keefe's Press Nod

John O'Keefe has succeeded Biil John O'Keefe has succeeded Bill Anderson as press chief of WRCA and WRCA-TV, the NBC flagships in N. Y. Anderson becomes the web's trade press head in the exit of Joe Derby, who's going over to Young & Rubicam. O'Keefe has been with the stations for about 18 months and all toid about five years with the web. His aide is Miss Pat Richer and there'll be one addition.

Bob Blake is overall publicity director of the owned & operated and spot sales.

Alabama's 'No Star, Black & White Spec' As Salute to Educ'l Network

A 90-minute Salute to Birming-ham's Arts Festival will be given here Friday (18) from 7 to 8:30 p.m. on channel 7 as a no budget, no star, black and white spectacular inaugurating the first live telecast on the Alabama Educational Television Network.

More than 100 persons-only two of the performers or producing staff have ever worked on tv ing staff have ever worked on ty professionally—will appear on this showcase for Alabama creative and performing talent The camera crew and stage hands — all high school boys trained in a closed circuit workshop—will be making their debut with this show. All 100 are donating their

Directing the 90-minute educa-tional salute is Rudy Bretz, former tional salute is Rudy Bretz, former CBS-TV producer-director now program consultant to the Alabama Network. Producing the show for his first video effort is newspaper entertainment columnist Fred Woodress, also VARIETY mugg in area. Danny Martin, former floor manager at WBRC-TV now with WABT part time, is assisting Bretz and Woodress.

Program will include excerpts

Program will include excerpts from works that won prizes for creative artists in the three week lay before the telecast. There will be a scene from an original play, dances from an original "Southern" ballet, reading of winning poems and short story excerpts, a first performance of a winning musical compact. rerpts, a first performance of a winning musical composition by a 46-voice college choir and a smaller choir doing a winning cantata.

Show will originate from Bir-mingham studios of channel 10, not yet on air, from Birmingham Extension Division of U. of Alabama in town's medical center.

bama in town's medical center.

Channel 7, soon to be linked with Channel 10 in 30 days and with Channed 2 in a few months, is located atop the highest mountain in Alabama and has been on air with film shows since Jan. 7. Reception reaches a 200-mile area into Georgia, Tennessee, Florida and Mississippi. A cable will link the Birmingham studios with a microwave relay atop Red Mountain. From there waves will be relayed to Mt. Cheaha location of the transmitter.

'Bait-Switch' Ads **Blasted by NARTB**

Alerted to "bait-switch" advertising pitches in radio and tv, the Standards of Practice committee of the NARTB unanimously adopted a resolution Monday (14) condemnresolution Monday (14) condemning the gimmick. Better Business Bureaus around the sountry have long been attacking the fleece merchants. In the last few weeks the district attorney's office in Brooklyn as well as the courts there have jumped on the practice and invited radio-ty executives from every station in the city for a discussion aimed at eliminating the "bait-switch" breed.

Text of the NARTR resolution:

Text of the NARTB resolution:

"Bait-switch" advertising is the ugly practice of advertising merchandise or services which the advertiser has no intention or desire to soll, but which is used to lure a prospective customer into the purchase of a higher-priced substitute.

"Bait-switch" advertising consti-tutes a serious threat to the gentutes a serious threat to the general business and advertising structure. Not only does it defraud and victimize the public, but its practice injures legitimate advertisers and advertising media by undermining public confidence in the integrity of all advertising.

"For this reason, the NARTB Standards and Practice committee unreservedly condemns "Baitswitch" advertising as inimical to the public interest, to legitimate advertisers and advertising methods and to the American system of free enterprise in general."

'Winky's' New Time

CBS-TV's Saturday kidoodler, "Winky Dink and You," goes into a new time slot March 5, moving over to 11 a.m., with the 10:30 spot reverting to station time. There will be no network service before 11 o'clock on that day.

Incidentally, Harry Prichett, creator of "Winky," and art rep Harold Plevin have formed a tv package company for animated propackage company for animated pro-grams and commercials. Prichett is former tv art director of Foote, Cone & Belding and the dissolved Cecil & Presbrey. The duo have devised a new method of story-board presentation on film.

Elgin Juve Delinquency Airer; Reginald Rose, Sidney Lumet Teamup

Reginald Rose, who's pitched three perfect teleplay strikes for "Studio One" this season (and brought in a fourth, a western), has turned out his first "outside" script, a drama on juvenile delinquency for "Elgin Hour" on ABC-TV, March 8. "Elgin" producer Herb Brodkin is training his big guns on this one, having signed Sidney Lumet (ex-"You Are There" and now freelancing) to direct and John Cassavetes, Robert Preston and Glenda Farrell to star. Titled "Deliquent," it's the story

Titled "Deliquent," it's the story of a juvenile delinquent trio who plan to murder an old man. No documentary style is planned, nor will there be any exposition by experts—it's to be a straight dramatic treatment. Delinquency study for "Elgin" has been in the works for several months now.

CANTOR, NBC NAMED IN 'BONZO' LITIGATION

Two writers have filed suit against Eddie Cantor and NBC over alleged rifling of their "Bonzo the Chimp" character. Suit, filed in N. Y. Federal Court, claims unfair competition, seeks an injunction preventing the network and Cantor from further use of the character and also demands \$25,000 damages.

Writers Raphael E. Blau and Edward O. (Ted) Berkman, claim they originated the "Bonzo" character, assigned rights to Universal Pictures in 1949 for a feature, "Bonzo Goes to College," with all rights then reverting back to the scripters thereafter. They claim that in May of 1953, Camfor used a chimp called Bonzo on an NBC "Colgate Comedy Hour" and that on May 12, 1954, Joan Davis did the same on her "I Married Joan." Injunction would prohibit NBC from using the character on any of its shows. ward O. (Ted) Berkman, claim they

Sauter Heads Radio-TV For N. Y.'s Red Cross Drive

James Sauter, president of USO-Camp Shows, has been named chairman of the radio-television division of the Greater New York Public Information Committee for Public Information Committee for the 1955 Red Cross Campaign. J. Sherwood Smith, chairman of the board of Calkins & Holden, is chairman of the committee.

Sauter has headed the radio-tw committees of several Red Cross and other philanthropic campaigns in the past.

Schlitz \$1,325,000 Kaycee Ball Pact

Radio rights to broadcast play by-play of the new Kansas City Athletic's American League Base ball team were sold in a five-year package to the Schlitz Brewing Co. At the rate of \$265,000, the package figures a \$1,325,000 deal, probably the largest sports broadcast deal ever to set in this area.

The sale was announced last week-end by Erwin C. Uihlein, president of Schlitz, and Arnold Johnson, president of the Athletics, ending a flurry of speculation among stations, agencies and spon-sors as to who would land the plum.

sors as to who would land the plum. The whopping price automatically ruled out scads of would-be sponsors early in the game, the field being narrowed to a few beer accounts in the home stretch. Uihlein said his company would spend around \$300,000, including the rights, the first year in carrying out the broadcasts and promoting the term. the team.

Games are to be carried over KMBC, with Larry Ray, assisted by Merle Harmon, doing the play-play of both home and away games live. KMBC already has worked up a regional net of 15 stations covering Missouri, Kansas, Arkansas, Oklahoma and Texas to carry their reports, and a number of other stations are expected to hook up by broadcast time.

Present plans omit television from broadcast coverage here this year, but Schlitz is given tv rights in case there are futher develop-

VALENTINO CLIPS AS TELEFILM SERIES

AS TELEFILM SEKIES

Some of the Rudolph Valentino silent pix are going to be incorporated in a telefilm series. Sterling Television disclosed that "an estate holding some of his pictures" had relinquished excerpts from the pix, one of which is "The Eagle," to be used in the existing "Movie Museum" 15-minute string.

Same type vidiful treatment is about to be given Gloria Swanson too. Though she's been telexposed before, the "Museum" pieces date back to her Biograph, Keystone and early Par days.

Sterling series, 100 in all to date, will make the additional Valentino quarter hours tracing "his development as the great lover."

Pitch Switch

Pitching of sponsor's products by television stars has become accepted practice by now, but leave it to the telefilm syndicators to come up with a new wrinkle. Instead of pitching for the sponsors, the stars are now pitching to the sponsors—the prospective sponsors, that is. A couple of syndication firms are now using the stars of their new shows to make personal calls on prospective bankrollers in local situations to get them to buy the show.

MCA-TV's syndication operation has reportedly gotten it down to a fine art with Thomas Mitchell and the "Mayor of the Town" series, so much so that he makes longdistance phone calls on a regular schedule. When MCA-TV field salesmen set up an audition with a prospective sponsor, they report back to the homeoffice, and at the hour of the screening, the bankroller gets a personal call from Mitchell thanking him for his interest in the show and generally buttering him up. When the sponsor is a smalltown businessman, he appreciates this personal attention, generally to the point of buying the show right then and there.

NBC Film Division is approaching it much more subtly. Film Division recently scheduled a personal appearance tour for Charles McGraw jointly with Paramount Pictures, on which McGraw plugged both "The Falcon," his NBC vidpix entry, and "The Bridges at Toko-ri" for Par. Switch is that NBC scheduled the tour to include several cities where "Falcon" was not yet sold. Film Division sales chief H. Weller (Jake) Keever reports that the excitement McGraw created in Dallas was a factor in the wrapup of a sale on the program there. Film Division's considering doing the same type of tour with Gene Lockhart on "His Honor, Homer Bell," Lockhart's comedy series which NBC just started selling.

From the Production Centres

IN NEW YORK CITY ...

Bill Miller, ex-sales mgr. of Chi WBBM and N.Y. WCBS, to CBS spot sales as account exec . . . Producer-director Bud Ford of WRCA's Allya Edwards waker-upper commuting regularly on weekends to Cleveland to visit fiancee, with wedding date set for May 14 . . . WCBS' Jack Sterling emceeing beefsteak dinner at Downtown A.C. tonight (Wed), Station's John Henry Faulk has heavy sked of personals at food centres to tie in with his merchandising kick . . . CBS sales veep John Karol unreeling another spiel today (Wed) at Frisco ad club . . . Longines Symphonette on six-week, 39-concert tour . . CBSports chief John Derr to Florida for coverage of Widener and Flamingo stake races at Hialeah. Also in Fla. is Robert Q. Lewis, to air his portion of Saturday ayemer from Miami Beach . . . Bill Berna' news-special events crew moved into new WRCA-plus-tv quarters, heralding the takeover with valentine corsages to all femme employees, with Berns earning a kiss-anthemum from publicist Pat Richer . . . Winning contributors of gags, poems, music, etc., to Bob Haymes' WCBS'er get lunch for two at Patio Bruno and a pair for the Music Hall. Station's sales mgr., Henry Untermeyer, to the midwest for 10 days to visit outlets and clients . . . Host Harry Fleetwood of "Music Through the Night" to sing in chorus at finale next Tuesday (22) of 'American Festival of Music, with his brother conducting, WRCA all-nighter latches on to Jewish Music Festival.

Polly Starbuck resigning as supervisor of originations and cutins for ABC-TV ioin Badio Teas Europe in Musich wheel call.

Jewish tunes and tunesters this month for celebration of 11th annual Jewish Music Festival.

Polly Starbuck resigning as supervisor of originations and cutins for ABC-TV join Radio Free Europe in Munich, where she'll be assistant program director of the Czechoslovakian desk. ... WABC deejay Mort Lindsey and frau Judy Johnson doing a Sister Kenny Foundation show in Nutley, N.J., Saturday eve (19) ... Paul Blair, who left his sales manager post at Ziv Television Programs in 1953, is back with Ziv, this time on the radio side as a Chicago salesman for Frederic W. Ziv Co., the ET operation ... Paul Klempner, ex-Gotham Recording, joined ABC's sales development department as a presentation writer.

Edgar Kobak, Advertising Research Foundation prexy, to speak before the American Society of Mechanical Engineers today (Wed.) ... Hardy Burt, producer-moderator of "State of the Nation," will do tomorrow (Thur.) and Feb. 24 broadcasts from Formosa ... Tucker Scott is new John Blair sales staffer ... Norman King yacking a new midnight to one ayem WAATcast weekends from the Boulevard, Queens, N.Y., nitery and weeknights from Le Cupidon in mid-Manhattan. First time the Jersey station has had a N.Y. gab emanation ... WMGM salesman Jerry McCauley and wife have new child, Barbara Ellen ... Jack Beaton to WNEW as salesman '... WHLI in Hempstead is using three congressmen as regulars on its weekly "Report From Washington," Solons Frank J. Becker and Steven Derounian of Nassau, Stuyvesant Wainwright of Suffolk and Emanuel Celler of Kings County o.o. the D.C. scene for the L.I. Indie.

Abe I. Peinberg, who handled theatre bookings for the Comerford chain for some 20 years, has set un a essiing effice to savider and and the same procession and the set under the comerford chain for some 20 years, has set un a essiing effice to savider and better the savider and better and better the savider and better the savider and bett

Abe I. Feinberg, who handled theatre bookings for the Comerford chain for some 20 years, has set up a casting office to service radio-ty producers... The CBS "Make Up Your Mind" gives the lie to editors' negative view of radio by breaking into five mags with stories, pic layouts, etc.—Coronet, Compact, People Today, Your Life, and Radio-TV Mirror.

IN CHICAGO . . .

Patt Barnes, vet radiotie, is the new program manager of WISN, Milwaukee, and is doubling as a deejay with his own hour-long morning show... Ed Kobak here yesterday (Tues.) for a speech before the Women's Advertising Club... Betty Johnson and Dick Noel are making audition appearances this week on ABC's "Breakfast Club"... Jim Leahy moves up from AM operations at Chi NBC to become radio-ty production assistant... ABC newscaster Paul Harvey planes to Sante Fe, Feb. 22 to address a joint session of the New Mexico state legislature... Olso Rug firm latched onto the Tuesday and Thursday segments of Jim Hurlbut's 5 p.m. WMAQ newscasts... Gene Autry winged in over tife weekend for a round of Windy City biz huddles... Mutual's Fulton Lewis Jr. featured speaker at last week's Traffic Club dinner in honor of Thomas Wilson, founder of the Wilson packing firm. WGN farm director Norman Kraert delivered the Wilson citation ... WMAQ-WNBQ program manager George Helnemann speaks at the Northwestern U career conference tomorrow (Thurs.).

IN WASHINGTON . . .

New slate for AFTRA local, headed by Frank Marden, WMAL-ABC announcer as prexy, is as follows: Harold Stepler, WTOP-CBS, 1st v.p.; Jackson Weaver, WMAL, 2d v.p.; Bob Dalten, WTOP, treasurer; and Ray Morgan, WTOP, secretary ... David D. Pritchard, former manager of the United Broadcasting Co. here, has joined staff of WDXB, Chattanooga... Thomas L. Dwyer, Jr., ex Wall Street Journal staffer, has been named account exec of WTTG-DuMont... WWDC-MBS sportscaster Bob Wolff will emcee the local observance of the 160th anni of the Naval Supply Corps... Richard Rendell, ABC Washington news bureau chief, preemed a new five-minute cross-the-boards network show, "Personalities in the News," past week ... Max Resnick Show." weekly Jewish music program originating at WTTG, has been extended to New York station WPIX.

IN PHILADELPHIA . . .

Dr. Jack Powell, Temple U. history professor, is subbing on midnight commentator and interview session for Steve Allison, at WPEN. Allison is recuping following an operation at University Hospital... Joseph T. Connolly, v.p. in charge of radio for WCAU, is taking two-week cruise of West Indies... Ernest Leiss has been named acting supervisor of news at WPTZ, following resignation of news director Dick McCutcheon, Provocative "Telerama," formerly hosted by McCutcheon, will be seen "only when there is a story big enough for it," according to program director Stan Lee Brozz... J. L. Van Volkenburg, CBS-TV president and chairman of National Advertising Week, addressed local admen at Poor Richard Club (14) ... Willy Seuren, WTEL, honored by German Society of Pennsylvania (13) for 25 years of broadcasting "The German Hour" ... Tom Moorehead, whose "Stop, Look and Listen" was recently axed, preemed new version, "Tom's Foolery" (5) on WFIL-TV, 4-5 p.m. ... WPTZ cowboy star, Rex Trailer debuts with Philadelphia Orchestra at children's concert (19). Trailer has solid p.a. booking through June.

IN PITTSBURGH . . .

Leonard A. Kapner, general manager of WCAE, back at his desk after three weeks in St. Petersburg . . . Jack Simon, KDKA-TV director, and Vivian Stein, of Brooklyn, will be married in New York Feb. 26 and honeymoon in Miami Beach . . . Porky Chedwick has returned to WHOD with a daily record show for 45 minutes every afternoon at 5:15 . . . Local "Fun to Reduce" troupe, headed by Margaret Firth and including Marlene Gornall, model, and Johnny Mitchell, organist, home again after shooting 65 of the telepix series for Guild Films in Hollywood . . Two KDKA-TV staffers, Lew Kleran and Bill Eccles, received their degrees from Pitt, Kieran in engineering and Eccles in business administration . . . Bill Adler, publisher-editor of the Pitts(Continued on page 30) (Continued on page 30)

CHI IN A COMMUNITY VACUUM

NBC 'Hatchet Brigade' at Work?

Although no one at NBC will officially confirm it, with queries merely bringing a "could be" retort, it's reported that the NBC organization is currently being fine-combed for excess baggage in personnel in what amounts to a homemade Booz, Allen & Hamilton "survey."

The boys around the network confess to "something going on The boys around the network confess to "something going on" but appear vague when it comes to pinpointing what's actually happening. Nonetheless, the departure from the network a couple weeks back of Fred Shawn, who was in the programming dept. (with a 20-year NBC service record) is linked directly with the "hidden sleuthers." Shawn was brought up to N. Y. from Washington a few years back.

It's reported that a three-man team has been entrusted with the task of sifting the network's various departments to effect necessary retrenchments.

Nielsen Going British

Preps Service For Comm'l TV Setup; Plans Staff of 400 in England

Love That Gobel

Minneapolis, Feb, 15.
If there's any doubt regarding the extent to which the George Gobel Saturday night tv show has caught the public's fancy, and especially that of the fair sex, here's some clincher evidence: One of the sororites on the U. of Minnesota campus has what is developing into an unwritten law.

It's that there's no dating until after the show.

3 Times Around

For Disney TV'ers

As Repeat Pattern That summer repeat pattern is

going to be doubled in spades this

year by Walt Disney and ABC-TV, who will give six "Disneyland"

shows their third network playoff

A. C. Nielsen figures that where there's commercial video there's also got to be a rating service, although Britain's commercial operation won't get underway until sometime next summer, Nielsen launches his formal pitch within the next few days. He's coming out with a hardback edition, "Television Audience Research for Great Britain."

The new book is perhaps the first work of any magnitude done about tv audience measurement anywhere. While it is basically a prometion for Nielsen in Britain, it does break down as a text an audience composition, cost-per 1,000 buying and aud behavior.

Nielsen, who was in England last spring, huddled with the program contractors, as they are called there, the Independent Television Authority and ad agencies re the biz of measurement. As his book states, he intends employing soon a staff of 400 Britishers to handle the ty operation.

MBS Rate Pattern On 'Game of Day'

Hooked for increased rights cost, Mutual is trying out a sales concept for the upcoming 182 "Game of the Day" radio broadcasts that is unique for any type program. Rate card for this sports show is most unusual because, as more participations are sold, all bankrollers will benefit by lower charges, i.e., a frequency discount based on the number of advertisers. Furthermore, Mutual will knock off the cost even further for any one sponsor who buys more than one of the nine available participations available per game.

As it breaks down, if there is only one bankroller for the 182 games (26 weeks, roughly seven days for nights] a week) the full cost will be \$172,900 or \$590 per game. Figure gradually goes down to \$238,500 for the whole season, or \$750 per game.

Naturally, the web—wanting a

son, or \$750 per game.

Naturally, the web—wanting a sponsor for the half a game avail
(Continued on page 36)

MAHALIA REMAINS BERTHED ON CHI TV

Chicago, Feb. 15.

Although CBS radio has given up on Mahalia Jackson after her Sunday night airer falled to spark any sponsorship interest, gospel singer is slated to retain her Columbia identity locally via WBBM-TV. Chi CBS veep H. Leslie Atlass has sent word down to find a slot for her with a Sunday night at 10 half-hour a likely prospect.

Singer's local following was sampled a couple of weeks back on the station's Friday night Howard Miller show when the audience was asked if they'd like to see her on her own WBBM-TV program. Atlass describes the mail response the greatest he ever witnessed, with many letters coming in the form of multi-signatured petitions.

HARD-HITTING STUFF-BYPASSED

Chicago, Feb. 15.
The aborting of WBKB's projected video view of six of the Windy City's top hoodiums has served to point up anew the practically perfect editorial vacuum maintained by the Chi radio-tv stations so far as community affices. maintained by the Chi radio-tv sta-tions so far as community affairs are concerned. With a single sig-nificant exception, the electronic brethren here are eschewing any references to the many hometown problems of a city with a 3,000,000-plus population, other than regu-lar newsroom coverage.

lar newsroom coverage.

It's a situation that causes no little concern for the more civic-minded newsmen and their special events colleagues whose activities bring them in day-to-day contact with the intimate workings of the nation's second city. And it's a source of some off-the-record embarrassment and frustration that their medium pays so little heed to the community issues which are given the big ride by their newspaper fellows.

Where's Awareness

Where's Awareness

Where's Awareness
It's not only an awareness that
their tools, especially tv, have
much to contribute in the way of
civic enlightenment by spotlighting more of the real character of
the city. Also there's a recognition, there is an intangible payoff,
best described as a strong hometown personality, for the station
that probes beyond the Pollyanna
level.

level.

At the moment, the town's sole local affairs forum with any real bite is Chi NBC news director Bill Ray's Sunday afternoon "Cilty Desk" on WNBQ. Paneler features Ray, NBC newsman Len O'Connor and two guest newspaper reporters in a griddle session with some personality high up in the municipal or political news of the week. A la parent web's "Meet the Press" with its Monday morning news breaks, Ray's panel is frequently the source of local yarns (albeit uncredited) in the Chi dailies.

Two weeks back remarks by a

shows their third network playoff within a year. The plan for thirdrunning six of the hour-long "Disneyland" shows comes as a minor
revolutionary tactic in television,
where bankrollers have shied away
from even one repeat of their segments. But ABC-TV has signed
"Disneyland's" current bankrollers,
American Motors, American Dairy
Assn. and Derby Foods for the 10week summer span.
Disney has made 20 one-hour originals for this season, with the
original plan to repeat only 16 of
them, comprising a 36-week season
which would have ended June 29.
Major poser of what to install as a
summer replacement for Disney,
however, made the web decide on
(Continued on page 38) Two weeks back remarks by a city council member on the show regarding a bribe offer prompted a phone call direct to the telecast a phone call direct to the telecast from State's Attorney John Gut-knecht inviting the alderman to re-peat his yarn before the grand

(Continued on page 38)

Era of Quickie Clients For Network Radio A la ABC Pactings

A la ABU Factings

Nature of network radio being
more emphasis on quickie and oneshot orders of late. ABC Radio
last week wrapped up a barrelful
of them, via such varied clients as
Rexall Drugs, the mail-order book
house of Eugene Stevens Inc., the
Kiplinger Newsletter, Vitamin
Corp. of America, the World
Church, and San Francisco Brewing Corp., the latter two on regional deals.

Corp. of America, the World Church, and San Francisco Brewing Corp., the latter two on regional deals.

Rexall ordered two mornings of "Modern Romances," yesterday's (Tues.) and tomorrow's (Thurs.) (show is bankrolled regularly Monday, Wednesday and Friday by Junket). Stevens, which sells a carowners guide, ordered two quarter-hours on March 6, 6-6:15 and 9:15-9:30. Kiplinger's has "Changing Times With Syd Walton" slated for six Sundays beginning last week (13) and ending 9:30 pm. slot, with the exception of March 27, slated for the 9:15-shot goes in. VCA has picked up five evening capsule newscasts each for the weeks of Feb. 28 and March 28. San Francisco Brewing is expanding its five-a-week half-hour "Burgle's Music Box" from a local Coast operation to a 45-station western regional deal. And World Church is expanding its western-only "O. L. flaggers" Sunday-at-5 segment to include central and eastern stations starting Feb. 29.

Why Did Chi's WBKB, Crime **Probers Shelve Hoodlum Expose?**

A 'V' Gives Up

Washington, Feb. 15.
Whether it's an "ultra" high
or a "very" high frequency
channel, you've got to have network programs to make a tv
station pay, especially in a
small town. Which explains
why KOVO Broadcasting Co. in
Practs Utb. decided but week why KOVO Broadcasting Co. in Provo, Utah, decided last week to turn in its VHF permit. Provo is only about 40 miles from Salt Lake City which has three VHF stations.

KOVO's was the 27th VHF permit to be cancelled. Dropouts by UHF stations and permit holders total 100.

Lamb May Be An Issue on Naming Of McConnaughey

Washington, Feb. 15.
FCC's handling of the Lamb case
will be inquired into when Commission Chairman Geo. C. McConnaughey appears for confirmation
next week before the Senate Interstate Commerce Committee.

state Commerce Committee.

The Committee will take up Mc-Connaughey's nomination Feb. 23.
Action on his recess appointment was blocked by Democrats when former Committee Chairman John W. Bricker (R-O) attempted to obtain confirmation during the special Senate session last November to consider censure charges against Sen. Joseph McCarthy. Democrats Claimed the appointment was "controversial" and therefore could not be heard until the present session. It's understood that several mem-

be heard until the present session. It's understood that several members of the Committee plan to question McConnaughey on procedure employed by the FCC in connection with broadcast license renewals. One Senator plans to inquire into the criteria used by the agency for determining the reliability of evidence offered against an applicant. His concern was aroused by the confession of an FCC witness at the Lamb hearings last week that her previous testimony against Lamb was false. The witness, Mrs. Marie Natvig of Miami Beach, had contacted the FBI, and later the FCC, after reading a column by Drew Pearson on the Lamb proceedings.

The Lamb case was a subject for

Lamb proceedings.

The Lamb case was a subject for inquiry when the Committee held a hearing last June on the nomination of Comr. John C. Doerfer for a full term on the Commission. At that hearing Edward Lamb charged that Doerfer was motivated by political considerations in pushing the inquiry. He also complained that the Commission refused to give him a bill of particulars, including the (Continued on 1982 38)

(Continued on page 36)

Autry Vidfilmery's \$8,000,000 Stake In 300 Flying A Segs

Chicago, Feb. 15.

Pians to do a video expose along "This Is Your Life" lines on six of the top Windy City hoodiums were quietly sheived last week by ABC-TV's WBKB and the Chicago Crime Commission whose files were to have been used for the series. Both parties are insistent the decision to drop the project was not due to the legal moves launched against the scheme by Jake Greasy Thumb) Guzik, one of the elite from Chi's left fleid, who had assumed his activities were slated for the tv treatment.

ABC veep Sterling (Red) Quinlan maintains emphatically that the series was cancelled because he and, the Crime Commission, a non-partisan civic group specializing in probing syndicate operations, were unable to agree on the format. Likewise, Virgil Peterson, the commission's managing director, denies that Guzik's actions entered into the decision.

Last week Guzik filed for an injunction against the planned show in Washington and also asked the Federal Communications Commission to challenge WBKB's license on the grounds it was planning a libelous and defamatory telecast of him. Identities of the six characters whose backgrounds were to have been given the tv exposure hadn't been decided.

Peterson is quoted as pointing out: "Unless Guzik is assuming that he would be a natural subject for treatment in a series about Chicago gangsters, how can he know in advance that his record would:

The project, in one form or another, had been in the works for

The project, in one form or another, had been in the works for almost a year and was an outgrowth of the Crime group's desires to use tv to stir up community interest in their work. After experimenting with several ideas, Quinlan's writers assigned to the show hit upon the notion of doing biographical sketches of the top six hoods. Tipoff that some members of the Commission had doubts about the bio approach came out of the Commission had doubts about the bio approach came out when an audition was run off two weeks back. Commission, in effect, asked for time to think it over before giving the final okay which was needed since the dope all came from its copious files.

Fact that WBKB saw delays ahead in getting the series off the ground was indicated by the assigning to the Junior Achievement show the Wednesday night time slot-originally earmarked for the crime probe.

\$4,500,000 Tab For CBS Chi Base

Chicago, Feb. 15.
With conversion work well under way, the Chi CBS operation expects to have some of its television activities emanating by next September from its new quarters in what was heretofore the Chicago Arena. CBS last year bought the site for \$1.500,000 and according to the latest estimates by veep H. Lesile Atlass, the web will spend upwards of \$4.500,000 refurbishing and equipping it as the eventual homebase for both the AM and tv adjuncts.

300 Flying A Segs
Hollywood, Feb. 15.
Flying A Productions, Gene Autry's vidfilmery, has passed the 300-vidipic mark in half-hour oaters, and production investment for the celluloid canned in the past five years is more than \$8,000,000 according to exec producer Armand Schaefer.
Flying A vidpix include 109 Gene Autrys; 78 "Range Riders"; 36 "Death Valley Days"; six "Cavalcade of America"; 61 "Annie Oak leys," and 10 Buffaio Biil Jr.," with 16 in latter series to be filmed in next eight weeks.
Ail the series are now on tv. except for "Buffaio Bill Jr." which begins March 10, in 110 markets, Mars Candy sponsoring. CBS-TV Sales is handling syndication.

WSEE-TV Documentary Plays Key Erie Role In Case Vs. City Officials Erie, Pa., Feb. 15.

(Continued on page 38)

A documentary program by WSEE-TV here is playing a key role in the case against a number of former city officials now serving prison sentences for bribery and corruption. Last week the kinescope, "Spotlight on Corruption," was brought into court on a motion by the defense attorney to move the case out of Erie because of "unfavorable publicity" created by the show. It's believed that this is the first time a kinescope has been used as evidence in any court-

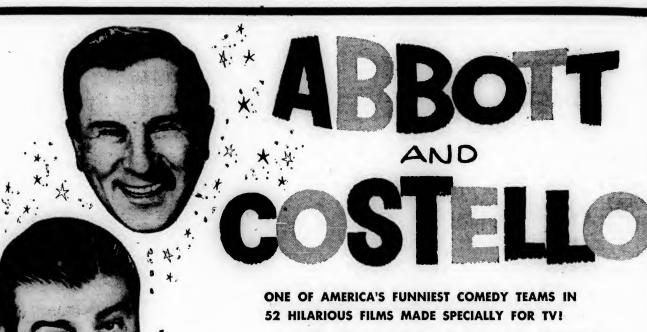
room.
Two months ago, former Mayor Thomas Flatley; his political campaign manager, Jack Schwartz; a police inspector and a policeman and 22 gamblers were sentenced on conspiracy and bribery counts. On Jan. 30, the station aired the film-and-live documentary, which showed films of the actual bribe payoffs and tapes of conversations (Continued on page 38) (Continued on page 36)



MCA-TV has

so many proven, top-rated,

quality TV film shows!



Abbott and Costello are riding high...and laughter rides the airwaves into homes all over America! Tops in Motion Pictures and Radio for more than 15 years, this great comedy team corrals some of TV's largest audiences in market after market with their inimitable laff-a-second style. Here's your chance to make the most of their tremendous popularity...with young and old alike! The "Abbott and Costello Show" is still available for sponsorship in many markets. Act now!

CONTACT YOUR NEAREST MCA-TV OFFICE FOR AUDITION PRINTS TODAY!

NEW YORK: 598 Madison Ave.
BEVERLY HILLS: 9370 Santa Monica Bivd.
ATLANTA: 515 Glenn Bidg.
BOSTON: 45 Newbury St.

KANSAS CITY, KANSAS: 6014 W. 76 Terrace, Overland Park

CHICAGO: 430 North Michigan Ave.

CLEVELAND: 1172 Union Commerce Bidg.
ROANOKE: 116A West Kirk Ave.
NEW ORLEANS: 504 Delta Bidg.
CINCINNATI: 3790 Gardner Ave.
DALLAS: 2102 No. Akard St.
DETROIT: 837 Book Tower
SAN FRANCISCO: 105 Montgomery St.

SEATTLE: 203 White Bullding
SALT LAKE CITY: 212 Beason Bldg.
MINNEAPOLIS: 1048 Northwestern Bank Bldg.
PITTSBURGH: 550 Grant St., Suite 146
PHILADELPHIA: Bellevue-Stratford Hotel,
Broad & Walnut Sts.
ST. LOUIS: 1700 Liggett Drive



Thomas Mitchell stars in 39 exciting topical dramas. Consistently a top-rated radio and TV show for years. Sold in over 100 markets.



Sell your product through these outstanding family situation adventures with a salty tang, starring Preston Foster. 65 films available.



Over 200 films in this high-rated anthology of comedy, mystery, adventure and drama, featuring famous Hollywood stars.

JOHN RUSSELL CHICK CHANDLER SOLDIERS OF FORTUNE

26 exciting, new adventure-packed films. With an all star Hollywood cast. Already sold in 100 markets to 7-Up Bottling.



Louis Hayward stars as the world's most famous adventurer, fighting evil and intrigue everywhere...an electrifying series of 39 films.



Charles Bickford hosts and narrates 39 halfhour thrilling, true-life dramas of law enforcement presented in documentary style.



39 films that hold adult and juvenile audiences spellbound. Backed by merchandising guaranteed to give your product top recognition.



(Also known as "City Assignment"). Pat McVey and Jane Nye, as crusading newspaper reporters, bring you drama and suspense. 91 films.



PRIDE
OF THE
FAMILY

Inimitable Paul Hartman stars in this hilarious situation comedy . . . 40 fun-filled films now available in many leading markets.



65 half-hour mystery and adventure films, starring Rod Cameron. In its third year of successful selling for sponsors.



WHERE WERE YOU?

Great heroes, war personalities, famous events, daring exploits, presented in documentary style with Ken Murray as host. 26 films available.



78 dramas to build prestige for your commercial. Sponsored as Fireside Theatre by Proctor & Gamble. One of the highest rated film shows.



GEORGE RAFT
I'M THE
LAW

George Raft plays the role of a metropolitan police officer in 26 hard-hitting films of drama and mystery. Top ratings in leading markets,



Fresh, crisp film highlights of the previous week's top sports events, air expressed to you every Monday.

TOUCHDOWN

13 half-hour films covering top college games during football season,



39 half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.



13 encore dramas with such famous Hollywood stars as Lew Ayres, Joan Bennett, Mirlam Hopkins. Available under your own title.

ALAN HALE, JR.
RANDY STUART
BIFF
BAKER
U.S.A.

Alan Hale, Jr. and Randy Stuart star in 26 halfhour films of international mystery and intrigue. A surefire combination appealing to all viewers.



HOLLYWOOD OFF-BEAT

Melvyn Douglas stars as a private sleuth in 13 exciting and unusual dramas mixing love and adventure. With an all star Hollywood cast.



78 neatly produced 15-minute dramas, each with a surprise twist ending. Available first run in over 100 markets.



Ralph Bellamy stars in 82 exciting films made expressly for TV. . . realistic, action-packed adventures that every family will enjoy.

a show for

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

every product, every market, every budget!



NBC's 'Plenty Room for New Oaters' In 'Donovan' Deal; Set 'Gildersleeve'

been slowed over the past year by a paucity of new product, this week took on two new telepix properties, Jack Chertok's "Steve Donovan, Western Marshai," and the televersion of "The Great Glldersleeve," with Willard Waterman, who succeeded Hal Peary in the radio role, starred in the tele-pix version. "Gildersleeve" pilot has already rolled, and the Film Division is earmarking it for na-tional or large-regional sale, but "Donovan" will be put into immediate syndication.

"Donovan" will be put into immediate syndication.

There's some interesting thinking re the "gotta be different" selectivity in new shows by the Film Division in regard to "Donovan." Point st essed is that while the market admittedly is glutted with westerns, there are only a couple of new cnes, end those are pretty well tied up. H. Weller (Jrke) Keever, the Division's new sales manager, says there's still a strong market in regional and local clien's for westerns, but that the bankrollers are getting tired of pushing their present shows through third and fourth run, and are on the lookout for new western properties.

their present snows inrough third and fourth run, and are on the lookout for new western properties. Most recent western on the market is "Buffalo Billy Jr.," which has been tied up by Brown Shoes and Mars in some 100 markets. Icaving very few outlets for syndication. Next oidest is "Annie Oakley," and that started over a year and a half ago and also is tied up nationally on alternate weeks by TV Time Popcorn. Many of the older stanzas, like NBC's own "Hopalong," are being slotted in strip formats and sold on participating basis. Keever feels that the stripping and recums on the oldies will open up a market for smaller clients who couldn't afford the whole tab or the firstrun but are moving in on reruns and participations, while the original firstrun sponsors of the old westerns are now on the alert for new product. Production on "Donovan" started Monday (14) on location at the Iverson Ranch outside Los Angeles, under Chertok's Vibar Productions banner. Douglas Kennedy stars, with Eddy Waller featured. NBC is financing 39 half-hours. "Gildersleeve" pilot was developed by the netwo k, under Frank Cleaver's supervision, and was turned over to the Film Division. Conne-Stephens handled the physical production at American National Studios. No further shooting will be done on the series until it's sold.

Acquisition of the two new properties marks asspeedup by the

Acquisition of the two new prop Acquisition of the two new properties marks a speedup by the Division, which has only taken on three new series in the past two years, since Robert W. Sarnoff moved over to the network side as exee v.o. of NBC and Carl Stanton assumed the managerial reins at the Film Division. Three new shows were "Inner Sanctum," "Adventures of the Falcon" and "His Honor, Homer Bell," the latter currently in its first sales campaign.

Guild Acquires 191 WB Cartoons

Warner Bros. becomes the third Warner Bros, becomes the third major studio to unload its cartoons on the television market via a deal with Guild Films set this week. Via its short subject subsidiary, Sunset Productions, Warners is turning over 191 carners from the "Looney Tunes" and "Merrie Melodies" eategories, most of them in color, to Guild on what's believed to be a longterm lease deal. Others who have delivered their cartoons to telepix lease deal. Others who have delivered their cartoons to telepix are Universal (the Walter Lantz cartoons) and Columbia.

cartoons) and Columbia.

Guild will sell the subjects as a library package, with Vitapix stations getting first crack at them, For the telepixery, acquisition of the package makes up for its inability to get the Lantz cartoons from Matty Fox's Motion Pictures for Television when it acquired the MPTV feature library (Fox is continuing to sell the Lantz package himself). William Morris office negotiated the deal.

Guild Hikes Prices On 'Liberace' Series

Guild Films is hiking its prices on "Liberace" by about a third as contracts expire in the show's 217. markets. Move comes simultaneously with what Guild prexy Reub Kaufman termed a doubling of the budget on the new shows current-y in production and the switch of the stanza in some 57 markets to Vitapix member stations from its current outlets. New prices will be applied at renewal time in each market.

market.

Show's pricetag was tilted in Los Angeles last week from \$1,250 to \$1,500, with the result that KCOP-TV, which had the show fully sponsored, dropped it with Union Pacific, one of the bankrollers, taking on another segment. KTTV immediately picked the show up at the higher nut.

Union Pacific's 'Homer Bell' Buy

Union Paeific Railroad is moving into syndicated telefilm sponsorship in a big way. Railroad last week wrapped up a regional deal for alternate week sponsorship of NBC Film Division's "His Honor, Homer Bell," Gene Lockbart comedy starrer, bankrolling the show in Los Angeles, Portland, Seattle and Omaha. Latter town is Union Pacific's headquarters, and the deal was set there via the Caples Agency.

Railroad up to the NBC deal was Railroad up to the NBC deal was a bankroller in only a couple of markets, having had an alternate share in "Liberace" in L.A. (which it dropped to make way for "Bell" in the wake of a price rise on the show), and an every-week sponsorship of Official's "This Is Your Music," which it bought in Salt Lake City about a month ago.

ZIV SELLS 'MR. D. A.' FOR FRENCH MARKET

Ziv Television Programs has set its first European deal, sale of the "Mr. District Attorney" show to Radio Diffusion Francalse. Series will be dubbed into French this spring under direction of Ziv International of France, one of four European subsids Ziv set up last fall. Ziv's also planning to dub "Cisco Kid" and "Favorite Story" into French later this year.

Sale pinpoints an expansion of

French later this year.

Sale pinpoints an expansion of
Ziv's international activities, with
other dubbing on "Boston Blackie"
as well as the French entries slated
Italian and German. Entire budget for Ziv's international operation, which will operate at a loss
for some time, has been upped by
\$500,000 to \$2,000,000, with most
of the coin still channeled to Spanish soundtracks for the Latin
American market. However, Ziv
Is now looking into the possibilities of the Japanese market as an
added area of expansion.

M. C. Pictures' Distrib Setup: 80-Film Package

M.C. Pietures, Armand Schneck's M.C. Pietures, Armand Schneck's releasing organization, is going into active television distribution with an 80-picture package after several years of operating as a leasing organization for features for television. The package of 80 films, comprising 45 features and 35 westerns, reverts to M.C. from Hygo Films, to whom M.C. had leased the pix for television sales a couple of years ago.

M.C. has set up a sales staff up-

a couple of years ago.

M.C. has set up a sales staff under general sales manager Jerome Balsam and is selling the films immediately. Pictures, which were originally Producers Releasing Corp. PRC) theatrical releases, include such names as Alan Ladd, Anne Nagel, Forrest Tucker, Bill Boyd, Buster Crabbe, Tim McCoy, Warren Hull and Wailace Ford.

Ziv's 15-Market Sale On 'Science Fiction

On Science Fiction'
Ziv Television Programs has
started the sales bait rolling on its
latest property, "Science Fiction
Theatre," with a regional sale for
seven Coast markets to Olympia
Brewing Co. Ziv's hit the 15market mark on sales within the
first-week of active pitching, via
another two-city deal with Arizona
Public Service Co. for Phoenix and
Yuma and individual sponsor and
station sales in six other markets.
Olympia, which has bankrolled
Ziv's "Favorite Story" for the past
two years, is picking up "Science"
in Los Angeles, San Francisco,
Seattle, Spokane, Portland, San
Diege and Boise. Deal was set via
Botsford, Constantine & Gardner.

Vitapix Adds Six, Up to 54 Outlets; N.Y. 'Open Market'

Vitapix has added stations in six major markets, bringing its total strength up to 54 outlets and solving a major problem with the entry of WGN-TV, Chicago, into the lineup. At the same time, the station-owned cooperative made a major decision by declaring New York an "open market," which means that it won't take on a Gotham affiliate but will let a national sponsor buying a Guild Films show over the Vitapix lineup pick his own outlet for New York.

This, and the election of officers

Films show over the Vitapix lineup pick his own outlet for New
York,
This, and the election of officers
and directors, constituted the chief
business transacted last week at
Vitapix's first general stockholders meeting since the consummation of the Guild-Vitapix agreement last September. Reelected
officers were John E. Fetzer,
board chairman; Kenyon Brown,
president; Joseph E. Baudino, exec
v.p.; Paul O'Brien, secretary; and
newly elected (a formality) was
Ed Hali as v.p.-general manager.
New board of directors, expanded
to 15, includes among its new
members George Storer Jr., Clair
McCullough, Guild prexy Reub
Kaufman and Hall.
New stations joining the corporation, besides WGN-TV, are WSPDTV in Toledo; WXEL in Cleveland: WGAL-TV in Lancaster;
WMCT in Memphis and WGBS in
Miami. Only key markets besides
New York, are Milwankee (Walter
Damm's WTMJ is still toying with
the idea of joining but hasn't made
a final decision). San Diego, Dallas, Norfolk and Washington. Decision to bypass New York represents the basic weakness of the
market, since only network o&o's
are strong in Gotham, while the
indies, which could become Vitapix members, are for the most
part also-rans. By skipping over
the matter of a Gotham affiliate,
Vitapix is coming out with probably the most flexible arrangement, in that a sponsor might not
want to go along with indie exposure in Gotham but would be
willing to try to clear a major
network outlet.

EUROPEAN GLEAM IN SCREEN GEM'S EYE

Screen Gems is making its first move into the European telefilm distribution field, with v.p.-general manager Ralph Cohn and saics v.p. John Mitchell off to Europe last week for a monthlong tour to set up offices and personnel. Cohn and Mitchell will visit London, Parls, Rome and Frankfurt to make their first contacts. Important phase of Screen Gems' foreign operation will be the brildging and dubbing of "Ford Theatre" trios into feature films for theatrical distribution in Europe, and that's to

dubbing of "rord Ineatre" trios into feature films for theatrical distribution in Europe, and that's to be a topic of discussion on their trip.

Still in the works are the establishment of a Canadian subsidiary in partnership with a native of Canada, and dubbing deals for Spanish versions of "Ford Theatre" to be made in Mexico. Cohn and Mitcheil both visited Toronto a couple of months ago on a Canadian subsid, but haven't finallzed that yet, while Cohn on a recent trip to the Coast surveyed dubbing facilities south of the border but hasn't made a further move in that direction either.

BMI Tees Off Program Clinics Next Week; 118 B'casters to Speak

Charges NBC-TV Pirated Health, Medical Shows

NBC-TV has been slapped with a \$100,000 breach of contract suit by writer Henrietta Baratz, who charges the network wrongfully appropriated the ideas and formats for two shows, "Here's to Your Heaith" and the "March of Medicine." Miss Baratz also charges the

cine." Miss Baratz also charges the network wrongfully assigned the latter to Smith, Kline & French Laboratories in June of 1952.

In July of 1950, Miss Baratz cialms, she entered into a pact with NBC to create a series of two shows based on health and medicine under which she was to be paid for the ideas in the event they were used as the basis for shows. In February of 1952 the network launched "March of Medicine" and later "Here's to Your Health" without compensating her. She claims the basis of the shows were her initial ideas. Suit was fiied in N. Y. Supreme Court.

WPIX SRO Status On '55 Ball Sked

The fact that televised baseball The fact that televised baseball in New York remains unchanged from previous patterns (while club owners in the rest of the land waiting to discontinue after-dark baseball) is seen as an influence to WPIX's early SRO status. The N. Y. Daily News station, which will air this year 154 day and night home games by the Yankees and Giants has inked seven bankrollers for the games and pre and post-game sessions.

Two of the seven are now: Sun-

post-game sessions.

Two of the seven are now: Sun-kist and Cities Service, in pregame Giant coverage. The other five are Cheşterfields, Ballantine, Camel, Krueger and White Owl. So that there won't be any conflict of beer or smoking advertising, setup of ad sked follows last year's: Camels bought the Yan-kees fore and aft, while Chesties is committed for Giants play-by-play; Krueger is post-game on the Giants and Ballantine is paying for Yankee gametime coverage.

Giants and Ballantine is paying for Yankee gametime coverage. Handling gab will be Frankie Frisch and Red Barber in around-the game slots and Laraine Day is back again also to handle all Giant nighttime warmup sessions.

Alda's 'Secret File' Also For Theatres; Triangle's 'Fair Trial

Triangle S Fair Irial
Triangle Productions, the C. A.
Nelson-Arthur Dreifuss telefilm
outfit which has just wrapped production on 26 Robert Aida-starring
"Secret File, U.S.A." pix, is now
planning a theatrical version of
the Alda starrer along with two
additional series. New series are
"Fair Triai," based on Richard B.
Morris' book of the same name
dealing with courtroom cases
where the fairness of the trial was
in question, and "Resistance," a
series on life behind the Iron Curtain.

Feature-length version of "File" will be produced at the Cinetone Studios in Amsterdam, where the 26 half-hour versions were shot for distribution by Official Films. "Fair Trial," with Morris as research chief for the teladaptations, is slated either for N.Y. or Holly-wood. "Resistance" will have Donald Robinson, author of "The Hundred Most Important People," as script editor, and Triangle is dickering with Official, to syndicate the series. Dreifuss and his exec assistant, Ella Sacco, leave for Amsterdam this week to start production on the feature. Feature-length version of "File'

Cleveland — One of the major time sales in months, 20 weekly hours was announced by K. K. Hackathorn with Halle Bros. picking up 15 hours in Monday-thru-Friday three-hour disk-news stanza starting at 10 p.m. with Tom Brown, and Dodge taking daily hour stint with disker Bill Gordon and philosopher Brian Hodgkinson splitting time.

Some 118 broadcasters are listed as speakers for the 1955 series of Broadcast Music, Inc., program Broadcast Music, Inc., program clinics getting underway next Wednesday (23) simultaneously in Seattle and Little Rock. Station relations v.p. Glenn Dolberg has confirmed 38 clinics, many of them In conjunction with meetings of state broadcasting associations.

Sets of two traveling teams will continue to cover their itineraries, joined by other speakers in states as booked, until April 22, when all spots will have been covered except the Rocky Mountain states. These will be held starting June 13, allowing for a hiatus for broad-casters attending the NARTB con-vention in Washington, D.C.

The schedule (with names of

February: 23d, Benjamin Frank-February: 23d, Benjamin Frank-lin, Seatt e, and Marion. Little Rock; 25th, Heidelberg, Jackson, Miss., and Multonomah, Portland, Ore.; 28th, Clift, San Franeisco, and Tutwiler, Birmingham;

ore; zstn, Cilit, San Francisco, and Tutwiler, Birmingham;
March: 2d, Djnkler-Plaza, Atlanta, and Ambassador, Los Angeles; 4th, Columbia, Columbia, S.C.; and Santa Rita, Tucson; 7th, Washington Duke, Durham, N.C.; 8th, Alvarado, Albuquerque, N.M.; 9th, Patrick Henry, Roanoke, Va.; 10th, Adolphus, Dallas; 11th, Roosevelt, New Orleans, and Stonewail Jackson, Clarksburg, W. Va.; 16th, Colonial, Springfield, Ms., and Hayes, Jackson, Mich.; 18th, Blackhawk, Davenport, Ia., and Netherland Plaza, Cincinnati; 21st, Emerson, Baltimore, and Cornhusker, Lincoln, Neb.; 23d, Hershey, Hershey, Pa, and Leland, Springfield, Ill.; 25th, Plankinton, Milwaukee; 28th, Andrew Jackson, Nashville; 30th, Brown, Louisville.

April: 1st, Floridlan, Tampa;

30th, Brown, Louisville.

April: 1st, Floridlan, Tampa;
15th Skirvin, Oklahoma City;
17th, Lamer, Salina, Kan.; 18th,
Utica, Utica, N.Y.; 20th, Somerset,
Boston; 22d, Bangor, Bangor, Me.
June: 13th, Turf Club, Twin
Falls, Idaho; 14th, Rainbow, Great
Falls, Mont.; 15th, Utah, Salt Lake
City; 17th, Edgewater Beach, Detroit Lakes, Minn., and Denver,
Glenwood Springs, Colo.

RCA Takes Zenith Tiff to Top Court

Washington, Feb. 15.

Washington, Feb. 15.

The Supreme Court was asked yesterday (Mon.) to intervene to prevent continued court delays in disposition of the eight-year old litigation between RCA and Zenith arising from Zenith's repudiation of a patent licensing agreement in 1946.

The request was made by RCA through its counsel, Adlai Stevenson, the former Democratic Presidential nominee, and John T. Cahill. Their petition submitted that "this case presents important questions relating to the orderly administration of justice in the Federal Courts never before reviewed by this court."

The attorneye saked the high

viewed by this court."

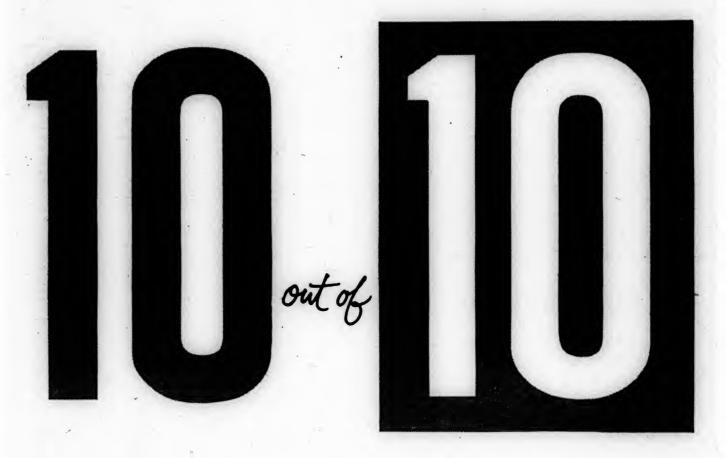
The attorneys asked the high tribunal to take steps to prevent "duplicative litigation" by Zenith in different courts and to prevent "complete frustration" of recommendations of the judicial conference of 1949 for orderiy "judicial administration" and to avoid "grave prejudice" to RCA and "great disorder in this larger, complex litigation."

United Film Service Sets TV Film Division

Kansas City, Feb. 15.

Kansas City, Feb. 15.
United Film Service is branching into tv films, the screen advertising company having concluded a contract with Motion Pictures for Television of New York-for exclusive distribution on all syndicated tv film programs released by the latter company.
United has created a new television division, of which Neale H. Oliver is manager, appointed last week by Hardy Hendren, Jr. president. In addition to the distribution of syndicated ty programs, the division will produce and distribute tv spot commercials.

UNANIMOUS CHOICE IN NEW YORK!



Every single one of New York's Top Ten local television programs are on WRCA-TV, according to January Telepulse.

And, as for network shows, NBC's exciting programming has paid off with an average of twice as many shows in the Top Ten as the second network, according to the National Nielsen ratings, since the Fall season began.

WRCA-TV's undisputed local leadership plus NBC's domination of network programming makes WRCA-TV first choice in America's first market.

Add to this the most sensational discount plan in New York televisionthe 14/50 Plan, which provides discounts up to 50%. For details call Jay Heitin at CIrcle 7-8300 in New York. Or see your NBC Spot Salesman.

WRCA-TV new york



television

represented by NBC Spot Sales

New York Chicago Detroit Cleveland Washington San Francisco Los Angeles Charlotte* Atlanta* Dallas* *Bomar Lowrance Associates

Television Chatter

New York

New York

Frank Egan, account exec for D. P. Brother agency on the Oldsmobile biz and prominently identified with the Saturday night Olds-sponsored specs on NBC-TV, given veepee stripes. . . Nine-year-old Beverly Lunsford doing sequence on NBC daytimer "Way of the World," a role-on web's "World of Mr. Sweeney" next week (22) and commercial on "Howdy Doody" Friday (18).

Television Programs of America appointed its 50th account exec. Robert J. Frackman, to its Gotham sales staff, making it the second largest-manned telefilm outfit in the nation (Ziv's still first). Frackman comes from the Harry S. Goodman unit . . . Meg Mundy doing a running part on "Way of the World" all this week and Monday (21) . . . Glenda Farreli into tomorrow's (Thurs.) "Justice," and then on "Eigin Hour" March 8 . . . "GE Theatre" production unit wrapped up shooting on the Myrna Loy starrer, "1t Gives Me Great Pleasure," at the Parsonnet Studios in Long Island City . . . John Gali, the banjoist on the "Robert Q. Lewis Show," and Lois Hunt, the show's soprano, both active in outside longhair recitals, the former having made a number of appearances with the N. Y. Philharmonic, and the latter slated for an engagement with the N. Y. Philharmonic, and the latter slated for an engagement with the N. Y. City Opera Co, later this season . Fred Allen doing "Two for the Money" for two weeks while Herb Shriner vacations in Florida . . Barbara Wilkens, ex-Blaine-Thompson Co. publicity department.

joined ABC Film Syndication as

Motion Picture Makers!

-ASTEN FILMS, INC.

immediate disposal

Have at your

FEARLESS DOLLY, TRACKS AND BOOM

LARGE SOUND STAGE 50' x 65'

SUPERIOR LIGHTING EQUIPMENT

FIRST CLASS AMPEX AND FAIRCHILD

SOUND EQUIPMENT_six channel mixer console

MAKE UP ROOM WITH BARBER CHAIR—

. . . 35' CEILING

EXCELLENT ACOUSTICS

DRIVE-IN FACILITIES

GRIP EQUIPMENT

addressing winter conference of Bureau of Home Applicanes in Bal-boa Park, San Diego, Cal., today (Wed).

Chicago

Chicago

Jim Knox. Chi ABC-TV program and production coordinator, adds managership of the web's sales service arm to his duties . . . New WBBM-TV promotion manager is Tom Dawson who joined the CBS station last December after a hitch with KHJ-TV, Hollywood . . . WBKB sales chief Jim Beach checked out for a month's rest in Florida . . Monica Lewis guests on WBBM-TV's "In Tom Tonight" three times this week . . . Ed Allen preems a noon kid show on WBKB Saturday (19), with the Pure Milk Assn. bankrolling . . Pat Breen has joined Bon Herbert's "Mr. Wizard" staff, as publicity director . . Irving Cherone added to the cast of NBC-TV's "Hawkins Falis" . . Lee Phillip, WBBM-TV's hostess, working the Maytag blurbs on CBS-TV's Saturday afternoon Big 10 basketbail telecasts . . WNBQ topper Jules Herbuveaux signed a new pact with George S. May, Tam O'Shanter country club owner, for a repeat of the late evening golf beaming next season . . WBKB's signal went up to maximum power last week at 316,000 watts

CBS Allegiance To Thomas Stirs **Albany Tempest**

Trade observers are wondering what effect the blast which WTRI-TV fired against CBS for shifting the limited alternate CBS affiliation from the former to WROW-TV tion from the former to WROW-TV now controlled by a group including Lowell Thomas, CBS commentator, without allegedly discussing the matter or notifying the WTRI management, will have on the longrange status of radio station WTRY in Troy as a CBS affiliate. WTRI publicly laid a large share of blame for its plight, requiring a signoff, on Columbia.

Some industry men think the WTRI charges may hasten the exit

or oiame for its plight, requiring a signoff, on Columbia.

Some industry men think the WTRI charges may hasten the exit of WTRY as a CBS affiliate. There had been reports, from the time the Thomas-Frank M. Smith group purchased an 83% interest in WROW and WROW-TV, that the Columbia radio tieup would eventually go to WROW, now an ABC outlet. This was believed possible despite the fact WTRY was established by Col. Harry C. Wilder, long a staunch CBS affiliater.

Troy Broadcasting Co., operating WTRY, held a 50% interest in Van Curler Broadcasting Co., which conducted WTRI (Stanley Warner Theatre Corp. owned the remaining 50%). Wilder was, and still is, Van Curler president.

The six-page statement by WTRI general manager Richard B. Wheeler, in which Columbia was castigated, and previous papers, critical of CBS, filed with the FCC requesting cancellation of that body's approval of the Thomas-Smith "buy in," had to receive the approval of Col. Wilder.

Current WTRY newspaper advertising is stressing the CBS affiliation.

KBTV's \$1,000,000 Sale

Denver, Feb. 15.

Denver, Feb. 15.

KBTV, ABC outlet, in operation since Oct., 1952, has been sold by Colorado Television Co. to TV Denver Inc., for a reported "more than \$1,000,000." W.D. Pyle, owner of KVOD here, was president of the selling company, and John C. Mullins, Tulsa businessman, heads the new company. No staff changes are contemplated, according to Joe Herold, station manager.

The station has studios that are said to have cost \$500,000. Sale is subject to FCC okay.

KUHT-TV College Credits

Houston, Feb. 15. For the first time on KUHT-TV, For the first time on KUHT-TV, a telecourse in communication arts, composition and literature will be offered this spring. Course may be taken for college credit or by audit students only. It will be given on tv on Wednesday for 45 minutes and for two hours on campus seminar on Monday.

This is one of nine telecourses which are being offered during the spring semester on the U. of Houston's educational tv outlet.

From The Production Centres

burgh edition of TV Guide, celebrated his 50th birthday . . . Ed Wood skedded for an early return to tv over Channel 2 in a morning sportsnews show for one of the big downtown stores . . . Bill Brant down with the flu for a few days and Milton Anderson pinchhit for him on his WJAS early-bird platter program.

IN MINNEAPOLIS . . .

Series of eight programs, "If War Should Come," won WCCO radio top news honors at ninth annual Northwest Radio-TV News Assn. meeting at U. of Minnesota. Second place went to KSOO, Sioux Falls, S.D., and third to KLPM, Minot, N.D., for coverage of a South Dakota S.D., and third to KLPM, Minot, N.D., for coverage of a South Dakota prison riot and for a semi-documentary about a missing four-year old girl, respectively . . . KSTP radio sales staff addition Wayne L. King, former KLTF, Little Falis, Minn., general manager, is recipient of nation's Junior Chamber of Commerce distinguished service award as "Young Man of the Year" . . . Speaking at U. of Minnesota where he received the school's Outstanding Achievement Award, Eric Sevareid, CBS Washington bureau chief, called the televising of the President's press conferences "a step forward," but noted that the White House staff deletes things "that make the President look bad" . . . Minnesota Associated Press Broadcasters Assn. elected George Brooks, KSUM, Fairbault, president, and Tom Steensland, KAUS and KMMITV, Austin, vice president.

IN OMAHA . . .

KUON-TV, Lincoln, has kicked off a 17-week program series on "Yesterday in Nebraska," slated to end May 27. Jack MeBride is producer and director . . . WJAG, Norfolk, planning move into new studio

IN BOSTON . . .

WHDH sportscaster Curt Gowdy was named one of Boston's "Outstanding Young Men of '55" by the Junior Chamber of Commerce . . . standing Young Men of '55" by the Junior Chamber of Commerce...
"Bob and Ray" in town for a day to inaugurate their new hour-long for p.m. across the board) show heard locally via WBZ. Boys aired the kickoff program from the ballroom of the Hotel Somerset with Leo Eagan, the station's news and sports director, chairman of the special "welcome home" committee ... Harold A. Dorschug, chief engineer at WEEI for several years, has been assigned to CBS headquarters as engineer in charge of studio operations for CBS-TV... The second annual mid-winter carnival and ball of the Radio-Television-Advertising Execs Club of New England is slated to be held at the Boston Club Feb. 18. Roly Rogers, head of the Rogers Model Agency, is chairmanning the event... Deejay Sherm Feller back at the WVDA mike following a month's vacation... WMEX deejay Jay McMaster vacationing in Florida... William Wayland, for past two years head of WEEI's mail department, has resigned to continue his studies at Boston U.'s School of Public Relations and Communications.

IN CLEVELAND . . .

Maggie Wulff. WXEL, and Bill Randle, WERE, involved in separate auto mishaps. Both slightly injured ... NBC News Director Ed Wallace back after sick bed siege ... AFTRA judges reported completed seplections for upcoming awards. Judges include Hope Johnson, Stan Anderson, George Condon, Maurice Condon, Howard Cramer, Charles Irwin and Ralph Kelly ... WGAR Director of Operations Reg Merridew elected to Cuyahoga County Library Board of Trustees ... Dave Baylor, formerly WEWS, named general executive for KCSJ-TV & AM ... WGAR News Director Charles Day elected to YMCA program committee ... Clem Scerback steps out as WTAM-WNBK promotion-advertising director to take government job in Washington ... NBC's Barry Wood scheduled for color talk at Cleveland Ad Club ... James Taylor moves from KCBS to WGAR to head Housewives Protective League spiel twice daily ... Mary Ellen Essex is WEWS new film jockey ... Fels Naphtha purchased WGAR 8 a.m. news.

WHAS-TV 'Flight Plan' In Louisville Preem

Louisville, Feb. 15.

"Flight Plan," 13-week series of Louisville's aviation facilities, needs and potentials, started over WHAS-TV Sunday (13). Televised with the cooperation of the avi-ation industry and the Louisville-Jefferson County Air Board, "Flight Plan" is both film and live. Series takes the viewer behand

Series takes the viewer behand the scenes of town's four carrier services, the Air National Guard, the light aircraft services and the community's future plans for com-mercial and defense aviation.

'14-50 Sales Plan' Coin

First two sponsors to sign in for WRCA-TV's "14-50 Sales Plan" are Keebler Biscuits and Buitoni Macaroni. The N. Y. station's latest lurer gives an advertiser repped with 14 station breaks during a Sunday-through-Saturday week a 50% discount on those breaks in

50% discount on those breaks in D or C time.

Keebier will start a 10-second sked March 7 for four weeks and Buitoni tees off today (Wed.) with 10s over 13 semesters.

WOW'S 'NEWSMOBILE'

Omaha, Feb. 15. WOW and WOW-TV last week dedicated their new "Newsmobile" with Nebraska Governor Victor Anderson placing a call to lo Chief Exec Leo Hoegh on unit's mobile phone.



TEXACO STAR THEATRE SATURDAY NIGHT-N.B.C.

Mgt.: William Morris Agency

WANTED

T.V. AND COMMERCIAL SHORT FILMS

BRITISH NEWS-REELS LIMITED 147 Wardour St., London, Eng.

STANDARD SOUND EFFECT RECORDS

Now Available in New York at CHARLES MICHELSON, INC. 15 W. 47th St. PLaza 7-0698

5th AVE. MANSION FOR SALE

Also: Choice investment properties
In best location Box V-1055, 221 W. 41 St., N. Y.



CONSTRUCTION FACILITIES

TWO DRESSING ROOMS

TRafalgar 9-4830

Managing Director SHIRLEY BERNSTEIN

"Comedy Hour" was something in the nature of a comeback for Dean Martin and Jerry Lewis. It was their second time up this season, certainly a more rewarding effort in contrast to their initial entry a few weeks back. At least the boys were in there trying this time up; it was apparent they had given some thought and effort to the job on hand, and the sloppiness and what-do-we-care attitude that characterized the previous stanza at least replaced by a conscientious try at being funny and at the same time a little more original.

Variety bills in which each act does the chores well provide the most reliable kind of enter-most reliable kind

time a little more original.

Perhaps it's significant — and even newsworthy—that M&L hit their best moments when they were exercising some restraint and willing to concede that the novelty of their buffoonery has long since worn off and that some concessions must be made to the writers and the kind of material they're pro-vided with.

the kind of material they're provided with.

For example, the old chestnut of the guy in a sick room who must have quiet, a throwback to the old burlesque routines, was unwrapped on this occasion. It could have easily wound up (and for a while looked headed that way) in the usual bediam, but instead the boys managed to check themselves and permit a couple of real scripting cuties to take over; as when a phantom horsefly, chased out of the room, maneuvers himself back in by ringing the bell. Or again when the same horsefly drinks himself into a hiccup spell before crash-landing.

when the same norsery orinks himself into a hiccup spell before crash-landing.

But not so funny, and for the selfsame reason that the sole reliance was on the Lewis mugging to the degree that every movement was telegraphed was an earlier comedy effort in which the duo came to grips with the sponsor and his wife. All the long-accepted cliches were brought into play. At least the two skits were a revelation in terms of a then-and-now transition of the comedy team into a more—let's hope—composed duo. The "now" part seems to fit them better these days—at least on tv. The teamup of the Step Bros. and Martin & Lewis made for a whammo eloser with the two comics registering solidiy on their hoofing assignments. (A tv reprise of their recent Las Vegas engagement at the Sands.) Micki Mariow, a chirper with looks, did okay with "St. Louis Blues." Dick Stabile

a chirper with looks, did okay with
"St. Louis Blues." Dick Stabile
and the band, as usual, backgrounded. Rose.

"Gutsy" isn't an appellation that can often be applied to television drama, but it's as adequate a one-word description of Rod Serling's "Patterns" as can be found. Teleplay, on which "Kraft Theatre" broke precedent by repeating Intact only four weeks after the original presentation, combines conflict, compassion and a mountaing sense of climax into a an edge-of-the-chair drama with a whale of an emotional impact. Little wonder that the motion picture companies are hot for the play—"Executive Suite," to which it invites comparison, is a pale cliche next to "Patterns."

This too is a story of big business and lls big executives, but it imploys some fundamental condicts as well as expert characterizations. One such eonflict is between business and morality, with Everett Sloane as the ruthless headman of an industrial giant symbolizing the machine-like cfficiency-conscious tycoon whose concern is success and not people, and Richard Kiley as a rising young executive portraying the decent human being. There's a more personal conflict in Kiley's realization that he's been brought into the firm to replace. Ed Begley, a veteran of the firm whom he's come to respect and like. And Begley has his own inner conflict: whether to continue to take abuse and ridicule because he fears he can't get another job, or to stand up to the vicious Sloane. All these elements, along with the entire question of moralism in business, are blended into a piot that moves quickly and builds in impact to a subclimax when Begley dics of a heart attack and to the final denouement when Kiley agrees to stay with the firm with the intention of fighting Sloane all the way down the line. It's butterssed and complemented by some fine points of writing—the view-point of the secretaries, the ambitions of Kiley's wife, the solitary brutisiness of Sloane.

Production, under the supervision and direction of Flelder Cook, matched the teleplay. Casting couldn't have been better—Sloane was fiercely convincing as boss, Kiley was alternatingly tough and sensitiv

Variety bills in which each act does the chores well provide the most reliate kind of enter-tainment. In this respect, Ed Sullivan can play it safe on his "Toast of the Town" Sunday's on CBS-TV. It's one advantage that he has over his competition and one that has given him a considerable following no matter who's opposite him.

lowing no matter who's opposite him.

Last Sunday's (13) edition of "Toast" provided an excellent example. There were really no topheavy names that would bankrupt a blue-chip sponsor, but every act delivered. Grouping of the acts also provided a happy circumstance inasmuch as the routining provided room for growth. The only item lacking was a climax which could have put the show over in the sock column.

Openers were Pearl Balley from

Openers were Pearl Balley from
"House of Flowers" and her
brother, Bill, a tapdancer who
turned cleric and is now back on
the boards. The pair doodled
around the song, "Bill Balley," and
made with a few steps for a delightful opener. Following were
Willie, West & McGinty, whose
standard vaude-turn is a yockproducing event. The bricklayer
act remains a masterpiece of timing.

There seemed to be a lot of singing on this show, but all of it was

There seemed to be a lot of singing on this show, but all of it was entertaining. The start was by the Don Cossaek Choir one of the best in its metier, opening with "Song of the Volga Boatmen" and best in its metier, opening with
"Song of the Volga Boatmen" and
thenee into a lively bit accented
by two lithe terpers in a bit of
folkdaneing. The other big group
was the U. of Iillnois Glee Club.
It's generally a dangerous thing,
sending a group of ams against a
pro outfit like the moujik singers,
but the college boys made
out very well. They fortunately
took American themes which partially took them out of competition
with the Don Cossacks.

Les Paul & Mary Ford have a
nice and easy stride. Their guitar
pickings and singing by Miss Ford
plus a background voice, provided
a famillar session that was puncuated by their Capitol record hits.

Mata & Hari completed the
lineup. With the aid of an expert troupe they ribbed the filmed
spy dramas. It contained a lot of
humor and charm plus top terp
skill. A fine addenda to the show.

Sullivan gets a lotta cuffo guests
on his show. This time he really
pulled a coup getting a filmed clip
of Pres. Eisenhower introed by
Henry Ford 2d making a pitch for
Radio Free Europe. Suzan Ball

pulled a coup getting a filmed clip of Pres. Eisenhower introed by Henry Ford 2d making a pitch for Radio Free Europe. Suzan Ball and her husband, Richard Long, were the other cuffoists. Jose.

"Medic" undertook a project in its Monday (14) NBC-TV segment that was somewhat out of its depth, or for that matter the depth of any half-hour commercial film show. "Flash of Darkness," as the episode was titled, portrayed the effects of a nuclear Attack on American cities. And while the pictorialization of the flash and the blast seemed real enough, the scope of the segment was limited thereafter.

blast scemed real enough, the scope of the segment was limited thereafter.

Rest of the action took place in a makeshift medical center, with the series' Dr. Konrad Styner as the focal point of the action. Within these limitations, it was an effective dramatization of the job the doctors and nurses face when an A-Bomb attack occurs, and a somewhat reassuring one. But the impact of such a subject as an A-bomb attack was lessened through the fact that all the other effects—rioting, evacuation, looting, hysteria, etc.—were conveyed to the audience via a doctor using a portable radio tuned to Coneirad and the descriptions offered by a harried truck driver. Richard Boone, as the doctor, gave his customary tightly-drawn performance. Nan Boardman and Beverly Kidd as a pair of nurse headed up a good cast. John Meredyth Lucas' script and direction lacked scope, and therefore, impact.

Ed Murrow's "Person to Person

Ed Murrow's "Person to Per-son" has from time to time come up with surprising results, with (Continued on page 38)

Writers: William N. Robson, Gene Levitt, Jack Andrews H. J. HEINZ CO. NBC-TV, from N. Y. (film)

(Maxon)

Filmed descrt adventure series which teed last Sunday (13) has the ingredients for youngsters and adolescents, and since they eat a lot of soup (Heinz, in this case), lot of soup (Heinz, in this case), both sponsor and audience ought to be satisfied. Producers have gone to a great deal of trouble on this one, filming the series in North Africa with the cooperation of the French Forcign Legion. Use of Legion troups, North African natives, ancient French forts, Moroccan street scenes and expanses of Sahara Desert give the program a certain exotic appeal and authenticity, but in scripting and direction (judged by the opener) they've let the Legion down.

First airer has Captain Gallant

ict the Legion down.

First airer has Captain Gallant discovering a plot by bandits to murder a French general while he's huddling with the pasha in the latter's palace, and foiling the attempt. A beauteous, murderous blonde—'who is as brave as she is beautiful," according to the gang chieftain—tries to bump the gallant captain off. Such stock situations, familiar characters and trite dialog abound in the script. But what red-blooded adolescent cares.'

Buster Crabbe makes a manly

Buster Crabbe makes a manly Captain Gallant, and his son, Cullen, an appealing waif whom the captain adopts. Fuzzy Knight is the heavily-humorous aide. Bron.

STEPPING OUT
With Evelyn, Bob Lowell; Hal
Prince, guest
Producer: Portrait Productions
Director: Don Horan
15 Mins., Wed., 8 p.m.
HALSEY PACKARD MOTORS
WATV, Newark
"Stepping Out" was a 15-min-

ute video show that needed lots of stepping up in its preem last Wednesday (9). Evelyn and Bob Lowell, a handsome young brace that aired this same show on the same station in '52, did much extraneous gab in filling up the time. They were supposed to be cueing in Gothamites on the entertainment beat. Material and delivery were inadequatte.

Take for example the "review" of the pic, "The Racers." Gal held up still photos and explained what everybody already could see. (She even made a subconseious criticism of the pic's originality by referring to a scene about the pick of the pic's originality by reserved. even made a subconscious criticism of the pic's originality by referring to a seene about auto racers as being the "imevitable erackup." In the same regard, the
show's few fresh points all seemed
unintentional). Guest Hal Prince,
"Pajama Game" co - producer
spelled a couple of interesting
minutes on future legit plans, carrying the ball mostly by himself.
Not only was he a fine guest, but
subject matter was new. He mentioned that he'd soon be opening
Gwen Verdom on the boards in a
takeoff on the book on when the
Yankees lost the World Series.
Male half of duo was habitually

Male half of duo was habituaily using hack expressions, all gllb, usually unthinking. There was also too much commercial for a 15-mlnute show.

Art.

Tele Follow-Up Comment Tele Follow-Up Comment Inday night's (13) Colgate man. Every one of them did a superb job, and received excellent medy Hour" was something in superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent medy Hour man. Every one of them did a superb job, and received excellent med a superb job and recei 90-Minute Dud as TV Entertainment

world personalities into the home of a man sans "household name" attached. Others in the "conversation with" series are largely global names on the top heap of their professions. John Hall Wheelock, 63, is known and respected by hordes of authors who have come under his keen eye as a senior editor of Charles Scribner's Sons, the publishers, where he has worked for some 40 years (doubling as assistant treasurer). The film interview with Davldson Taylor, the web's nubile affairs chief, was concerned largely with Wheelock the poet, and was shot at his beloved home on Long Isiand.

Wheelock spoke feelingly about

and was shot at his beloved home on Long Isiand.

Wheelock spoke feelingly about lyric literature and its lyricists and read a couple of his own admirably. There was hardly any hint of the kind of life he leads, his philosophy, his views on literature aside from poetry. The session cried out for a bit of memorabilia on the writers who have crossed his pathplus, perhaps, a few aneedotes along the way. The lensing direction seemed deliberately intent upon "moving" Wheelock from his chair to fireplace to sofa, instead of concentrating upon the man and his words, closeup where he could be seen the better. This phase of the program appeared oddly contrived. Otherwise, it was an interesting study, though lacking in the lingredients that have made the previous eight or nine in this series memorable quickles in the lives of the great.

THE LONE RANGER

Ilves of the great.

THE LONE RANGER

With Clayton Moore, Jay Silverheels, Glenn Strange, Waiter Sande, others

Producer: Jack Chertok
Director-writer: George Seitz Jr.
60 Mins; Sat. (12), 1 p.m.; Sun.
(13), 8 p.m.
GENERAL MILLS

CBS-TV, ABC-TV, from N.Y. (film)
(Dancer-Fitzgerald-Sample)
Jack Wrather and Helen Alvarez.
who bought the entire Lone Ranger
inc, kit-and-kaboodle from TrendieCampbell-Meurer last fall, are celebrating the 22d annl of the property in a big way with a one-hour ebrating the 22d anni of the property in a big way with a one-hour filmed refresher course for the kids and those adults sentimental enough to look back on the old radio days of the property. Wrather got a couple of exposures for the special via ABC-TV Sunday (13) night and CBS-TV (where General Mills bankrolls the repeats) Saturday afternoon. As an intratrade aside, GM bankrolled the CBS-TV exposure, but ABC-TV's opposite-Ed Sullivan feel was a sustainer. Idea of the pic, produced as are

Ed Sullivan feel was a sustainer.
Idea of the pic, produced as are
the regular half-hours by Jack
Chertok, was to tell the entire
history of how the Lone Ranger became the Lone Ranger all over
again, from the time he was ambushed as a Texas Ranger and
Tonto nursed him back to health
through his acquisition of Silver,
his adoption of silver bullets, etc.
Remainder of the one-shot concerned his efforts in rounding up
his ambushers and deciding that
(Continued on page 36)

(Continued on page 36)

Format-wise, formal announcements of the Academy Award nominees Saturday night (12) on NBC producer: Henry Salomon Director-Editor: Issac Kleinerman 30 Mins., Sun., 3 p.m.

NBC-TV, from N. Y.
With this "elder wise man." NBC stepped away from national and world personalities into the nome of a man sans "household name"

Format-wise, formal announcements of the Academy Award nominees Saturday night (12) on NBC promised to be competent television. A total of 18 cameras were used, focusing on Jack Webb as emcee at the Burbank studio on the Coast and pleking up variously for Circ's Romanoff's and the Coccanut Grove.

Concept of the show had its plus

toncept of the show had its plus factors; the Oscar contenders would come on view as they're identified, and the three plush rooms would serve as appropriately glittering backdrops. The proglittering backdrops. The pro-gram, though, was lacking in one major respect; fresh entertainment. A fine job technically, for the mechanics of the balloting results were carefully explained and the cameras were well coordinated. But most of the "cast" didn't show up. Of the five best male candidates selected, only Humphrey Bogart selected, only Humphrey Bogart and Dan O'Herlihy were available for the spotlight. Bogart had been stationed at Romanoffs to share in the m.c. chores. The femme players were similarly absent.

In an effort to sustain expectan-cy, the tities of the five top pic-

NOMINATIONS CEREMONY, ACADEMY AWARDS With emcees Jack Webb, Irene Dunne, Louella Parsons, Donna Reed, Humphrey Bogart Producer-director: Alan Handley Writer: Richard Breen 90 Mins.; Sat. (12), 9 p.m. OLDSMOBILE NBC-TV, from Los Angeles

tures were announced one by one over the full hour and a half of running time. Interspersed were the supporting performers and stars along with top songs and a wide variety of credits.

Webb, who handled his assignment affaby, did alright in explaining the technical credits but these, including special effects and art decoration, still have little meaning to the public. They're too remote to provide interest for the non-tradester.

As for spreading announcement of the five top-rated pictures over the entire program, this caused loss of impact

Good Film Clips

Reminiscent of last year's Acad show, the Saturday night exposure was at its best when depleting clips from the various features being cited plus musical scenes from pix of the past. The strawberry "in-vestigation" from "Caine Mutiny"

of the past. The strawberry "investigation" from "Caine Mutiny" was a good highlight, for example. Another potent item was the "Waterfront" sequence in which Marion Brando telis Karl Malden, as a priest, to "go to hell."

Of the other "assistants" to Webb. Irene Dunne and Greer Garson were properly gracious in making with the introductions, Louella Parsons showed great difficulty in reading the announcement eards, a situation that drew uncomfortable chuckles from the Grove audience.

Still subject of a controversy is

Still subject of a controversy is whether the film industry itself should sponsor the Acad limelighting, nominations and final winners ing, nominations and final winners as well. Regardiess of the merits of the pros and cons on this, it's a cinch that there's need for substantial improvement or there won't be too great an audience to pitch the sales messages to.

Oldsmobile Division of General Motors bankrolled again and the sell was hard and repetitious. Alan Handley doubling as produces and

Handley, doubling as producer and director, gave the airer an impres-sive production layout but the looseness of the continuity and the looseness of the continuity and the missing personalities (did some of them figure the event as just not worth the effort?) made the whole business rather duil show business.

Gene.

CBS-TV's Hoop Extra

CBS-TV's Big Ten Basketbali will get an overtime stanza in the Saturget an overtime stanza in the Satur-day series. The hoop-la was to vacate the 3 to 4:30 time after the March 5 game under the running Amana and Maytog sponsorship, but a contest has been added for March 12.

Extra-curricular joust pits the razzle-dazzle Harlem Globetrotters against the Washington Generals.

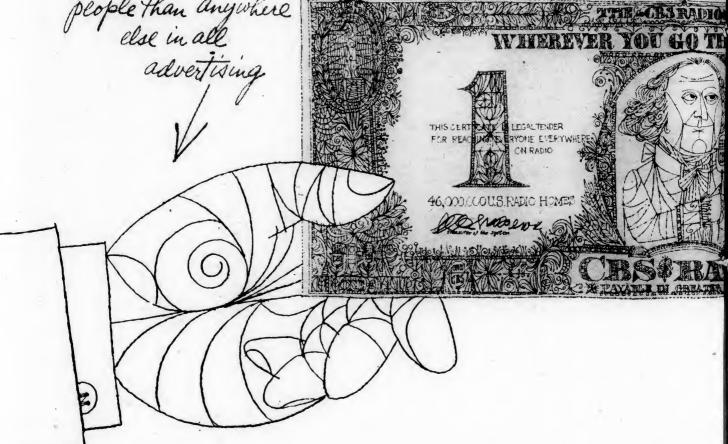
'Las Vegas Story' Just A Peep Show

Ed Murrow grabbed himself a \$100,000 bundle of cuffo taient when "See It Now" went "show biz" in a blg way last week and focussed its cameras on the "Las Vegas Story." But it came off as more of a peep show rather than a fulliblown exposition of the nation's fabulous play spot. Perhaps it takes a Todd-AO or a Cinerama to truly capture the sweeping panorama of the nation's No. 1 super boom town. The words were there in Murrow's glib espousal of a "gold rush in reverse" as the gambling addicts bring back the gold to Nevada soil, but the accompanying pictures only partially captured the true feel of the Vegas phenomenon.

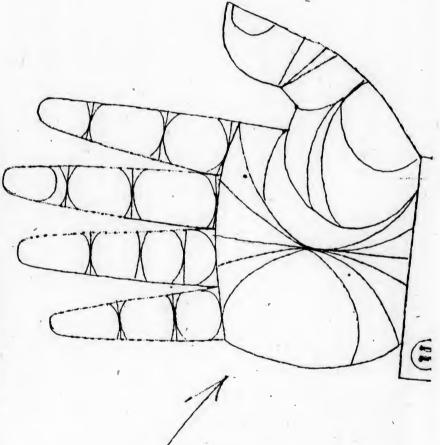
Not that the show was without its pleasurable moments. As the cameras roamed the Strip and the top hot spots the viewer was treated to a "dream parlay" in digest form: Lena Horne at the Sands; Jimmy Durante and Eddie Jackson at the Desert Inn; Sophie Tucker at the Sahara; Tony Martin at the Last Frontier; Louis Prima at the Flamingo, etc. But a true pictorial wrapup of the biggest 24-hour-a-day crap game in the world was missing. It also seemed a mistake to turn the latter portion of the show into a moral and sociological treatise on gambling as Murrow approached the Vegas story from the standpoint of the church, the press, the mobster move-in, êtc., with the pro and con debate slowing things up. It was a lot more fun when it pictured Vegas drumbeater Abe Schiller welcoming the suckers at the airport and telling them to unloosen their money belts.

Audio portions were transcribed in advance since Murrow was in London doing an interview with India Prime Minister Nebru.

When a business man
puts a dollar on OBS Radio
he talks to more
people than anywhere
else in all
advertising







Which is why CBS Radis
collects more advertising
dollars than any other
radio network! (In the year
just past, 59% more
than its closest competitor)

HERE'S TO YOUR HEART With Jackie Gleason, Jerry Mar-shall, Eddie Fisher, Patti Page, Gen. Mark W. Clark, others Producer: Hal Mare Arden Director: Dan Sutter Writers: George Layton, Earl Ham-mer, Arden 55 Mins., Sun., 7 p.m. NBC, from N. Y. (transcribed)

The American Heart Assn. got in a solid pitch with a 55-minute one-shot Sunday (13). Program one-shot Sunday (13). Program was pegged on the disk jockey con-tingent of the Fund with Jerry Marshall (WNEW) helming pickups

Marshall (WNEW) helming pickups of platter spinners around the country.

Stanza also crowned Eddie Fisher and Patti Page as "King and Queen of Hearts," dramatized a true-life yarn of deejay Arty Kay, squeezed in a spiel by Gen. Mark W. Clark and got some extra power via Jackie Gleason's acting as cohost with Marshall.

The deejay pickups amounted to

nost with Marshall.

The deejay pickups amounted to nothing more than a vote of confidence from each but it was a solid vote. The vignette abor Kay was effective but it took the diskers, Fisher and Miss Page, to hold interest. And they did with their platters, or course. Current slices as well as oldies reached the turntable and they all were a pleasant respite from the gab.

Marshall and Gleason rate a vote of thanks for their slick efforts from the New York end, Gros.

ALL NIGHT STARLAND With Arch Andrews 330 Mins.: Dally except Saturday, 12 midnight, WOW, Omaha

WOW, Omaha

"All Night Starland," an informal d.j. program that teed off WOW's 24-hour service on Dec. 5, is a booming show thanks to the sharp work of host Arch Andrews. An all-live production, in contrast to the taped offering of competitor KFAB, Andrews' only format is a five-minute news and weather summary on every hour. The weather bit, of course, snares many listeners alone because of the unpredictable Nebraska winters.

The other 55 minutes Andrews spins platters, chats informally with name guests in person and via telephone, and features a different pop album nightly (i.e. Ella Fitzgerald with Gershwin tunes), spread out throughout the 5½ hours.

hours.

Only gimmick Andrews has employed to date is what he terms a "Stay-awake gismo" in which he sends a couple of pills that supposedly keep you awake if you'll write him. Evidence of the show's popularity is that he received 600-dd letters the first 45 days of the "gismo." Including postmarks from New Zealand, Alaska, Canada, California, Florida, Washington State and Massachusetts. Trump.

BUFF ESTES SEXTET Producer: Paul Baylis 15 Mins.; Sat., 7 p.m. Sustaining CBC, from Ottawa

Kansas City-born Buff Estes, dlscovered at four by Gus Edwards, with whom he toured 10 years, went on to play with Lawrence Welk, Danny Russo, Lionel Hamp-ton and Benny Goodman bands. After eight years out of music with the Royal Canadian Air Force, part of it as a test pilot, he retlred as a squadron leader but Is still in the RCAF Reserve and has logged 5,400 hours. Now, 37, a Canadian citizen and

a car salesman in the capital, Ot-tawa, clarinetist Estes (who also plays flute, oboe and sax) has had plays flute, oboe and sax has had his own sextet since '49, playing at private parties. Colleagues are Peter Fleming on vibes, a radio control-room technician by day; Lyle Kohler, pianist; Tim Arthur, electric guitar; Bas Cullen, bass; and 22-year-old Glen Robb, an electronic technician with Crawley Films Ltd., on drums. Kohler, Arthur and Cullen work for the government, and Cullen also plays violin in the Ottawa Symphony.

Since last fall the sextet has had this Saturday evening spot on

Since last fall the sextet has had this Saturday evening spot on Canadian Broadcasting Corp.'s Trans-Canada Network, playing semi-jazz that reminds somewhat of John Kirby's smaller radio combo from N.Y. about 10 years ago, but with nothing like the pontificial "John Kirby says." which intruded too much into that show. It's often, too, a good deal like the old Goodman Sextet. This is the only regular live radio show out of Ottawa, since Cammie Howard, another excellent clarinetist, and his combo went off the net recently after almost 15 years.

Fading in with their theme, "In-

and his combo went off the net recently after almost 15 years.
Fading in with their theme, "Indiana," boys did a nice fresh job on "Alexander's Ragtime Band," then quieted down for Richard Rodgers' "Where or When," strong on the vlbes, with differently pitched clarinets solos fore and aft, "Ida, Sweet as Apple Cider" slipped from clarinet lead into a good guitar solo with strong bass background, and a neat piano solo near the end.

After a malnly-clarinet "That's My Desire," they pulsed up Into an announced jam session on "After You've Gone," with the drums finally getting some prominence and with a few real scat passages; then faded out with their theme. Show is extremely listenable, well blended, in impeccable taste, but rarely very exciting. It's somewhat heavy on Estes' 'clarinet solos, sparkling though many of them are. But the combo is a good bet for an album for the polite jazz trade.

Radio Followup

Mitch Miller, Columbia Records' artists & repertoire chief, seems to turn up on the airlanes every time there is a discussion about popular music. He was again the key man on the subject on NBC's "Conversation" show Saturday night (12). Publisher Howie Richmond and tunesmith Alec Wilder also joined in the informal gab which, as usual, was adroitly steered by Clitton Fadiman.

Once again the klekoff point was

ton Fadiman.

Once again, the klckoff point was "why are songs so bad today?," a query posed by Fadiman on the basis of such recent hits as "Si-Boom." Oop-Shoop," and other double-talk rhythm songs. Miller, however, didn't think that pop songs had deteriorated over the years, pointing to such opuses as "Barney Google" and "Yes. We Have No Bananas," which didn't make the 1920s out to be any kind of "golden age" of music.

There was general agreement

of "golden age" of music.

There was general agreement
that styles in pop songs have
changed over the recent years with
the inroads of hillbilly tunes, manbo and, currently, the rhythm &
blues beat. Wilder characterized
the r&b music as having the appeal of "distorted hymns" while
Richmond said that pop music, of
any period, must express a "pleblan
philosophy."

No formula for producing a -hit
song turned up on the show which

No formula for producing song turned up on the show which covered the creative and commercial aspects of songwriting and wound up with an analysis of Liberace, who was termed by Miller to be "as good a pianist as Oscar Levant" and "not a musician" by Howie Richmond.

With Clark Race
120 Mins.: Mon.-thru-Fri., 2 p.m.
Participating
WOKO, Albany
Program. deejayed by Clark
Race, is a listenable one of music,
news roundups and public service announcements. Race features
a chatty, intimate, sometimes
mildly kidding style. It is marred
by choppiness, occasional cloudiness of diction and too frequent
references to board work, but
Race's projectibility is Improving.
Race turntables a wide range of
numbers, including new platters;
speaks about popular music with
a certain authority. The spot advertising is adequately handled.
Jaco.

Providence—Hervey C. Carter assumes duties as commercial manager of WEAN and WPJB (FM), Providence Journal radio outlets. He makes the move from general managership of WMUR, radio and tv, in Manchester, N. H.



Broadcast Music Inc. has just brought off the presses its newest edition of 32 television talks transcribed from last season's BMI-TV clinics held around the country. It's one of the more authoritative industry volumes, tantamount to a college course in updated thinking within the industry, containing as it does talks by some of the most hep personalities in tv. touching on all facets of the medium. Book carries a forward by FCC Commissioner Rosel H. Hyde.

Group of New York live television packagers meet today (Wed.) to form an association designed to act as a public relations spokesman for indie packagers and to set up a recognition system to prevent misrepresentation by socialled producers who've never produced a program. Meeting will be preliminary in nature, aimed at electing officers and setting up the organization.

Spearheading the group is packager George F. Foley. He's keeping the names of others involved under wraps until officers are elected. Other plans of the group include a publicity program aimed at sponsors to underline the function of the indie packager in the broadcasting setup.

Trinity Telefilms Ltd., the Jean-Paul Blondeau-Jean Jack Vital French packaging combine which has "Dollar a Second" on ABC-TV currently, has set up its first American office, in N. Y. Operation will be headed by Don A. Davis, who's also been named a v.p. of the firm. Davis until recently was partnered in the Adams-Davis packaging outfit. Initial venture of the American office will be to buy a number of American shows for televising on the Continent. Blondeau has already optioned such properties as "What's My Line?" "Juvenile Jury" and "Life Begins At 80" for airing over the new Saar tv station on a comparation besign.

mercial basis.

The voice-on-film narrator of the first three and final five minutes of "Cinerama Holiday," which opened at the Warner Theatre, N. Y., is that of Martin Weldon. Louis de Rochemont, producer of "Holiday," heard Weldon last summer on "N. Y. Police Report," hot weather pinchhitter for the WCBS radio show, "Port of N. Y." Rochemont's audition of Weldon wrapped up the deal.

Weldon is producer of WCBS-TV "Junior Sports Session," and on WCBS Radio is producer-scripter-narrator of "Port of N. Y.," moderator on "Let's Find Out" and senior writer and coproducer of "This Lean Y."

erator on Is N. Y."

CBS board chairman William S. Paiey has been named to the 32-man Committee for the White House Conference on Education, the steering group which will hold conferences in each state culminating in a White House conference in late November of this year. Aside from Paley, the committee is sprinkled with others with a show biz-literary background, with Neil H. McElroy, Procter & Gamble prexy, as chairman, and the membership including Syivania board chairman Don G. Mitcheil, Time Inc. president Roy E. Larsen and Minneapolis Star & Tribune (Cowles newspapers) and WTMJ-TV prexy John Cowles. Honorary vice-chairman is Secretary of Health & Welfare Oveta Culp Hobby, an owner in the Houston Post and KPRC-TV.

Rear Admiral B. E. Bradley, CO of the Navy Hospital in Oakland, Cal., has put in a request with Westinghouse for the kine of Reginald Rose's "12:32 A.M.," presented several weeks ago on CBS-TV's "Studio One." McCann-Erickson, agency for the sponsor, is sending oif a kinnie for use by the hospital's neuropsychiatric service, which is engaged in conducting research on the therapeutic effects of various media with psychiatric patients there.

A threesome from NBC's owned & operated in New York are on an extra-curricula culture kick. Bob Blake, publicity chief of the web's o&o's, spot sales and WRCA-plus-tv, last week started the spring semester of his radio-tv publicity course at New York U. Also instructing at the same school is announcer Roger Bowman with a class in "Music for Radio and Television."

Roger White, program chief of WRCA, launched the spring session of Columbia U. covering the announcing craft.

White a cost-per-thousand conscious bankroller might not be so happy, the U. of Chicago Home Study department seems well satisfied with its first venture into pay-as-you-learn tv. University and NBC-TV's WNBQ are conducting a Sunday morning video course conducted by political science prof Herman Finer and tagged "Governments and Human Relations." At the close of registration, 69 vtewers had signed up for the formal credit course for the \$22.50 fee, Besides the credit "students," 282 others have signed up for the course's \$2 syllabus. As for the educational "freeloaders," their number awalts the American Research Bureau monthly tally.

Stanton Powwow

Continued from page 22 Continued from page 22
Dallas, and Dallas Times-Herald;
Storer; Bruce McConneli, who
owns WISH-TV in Indianapolis;
William J. McNally of WCCO-TV,
Minneapolis, and the Minneapolis
Star & Tribune; Richard Slocum,
representing WCAU-TV as generai
manager of the Philadelphia Evening Bulletin ownership; Witting;
John M. Rivers, sole owner of manager of the Philadelphia Evening Bulletin ownership; Witting; John M. Rivers, sole owner of WCSC-TV in Charleston; the Ridder brothers of Duluth, who own WDSM-TV and the Duluth Herald-News Tribune; Dorrance Roderick, who owns KROD-TV and the El Paso Times; the Allen boys, who own WLVA-TV in Lnchburg; Mrs. Jean Gannett Williams, owner of WGAN-TV and the Portland (Me.) Press-Herald & Express; John E. Fetzer, sole owner of KOLN, Lincoln; John T. Griffin, who owns 50% of Little Rock's KATV; Franklin D. Schurz, owner of the South Bend Tribune and WSBT-TV; William C. Grove, owner of KFBC-TV and the Cheyenne Eagle and Wyoming State Tribune; W. B. Smullin, 100% owner of KBES-TV, Medford, Ore.; Donald W. Reynolds, sole owner of KZTV in Reno; etc.

Along with Stanton, practically

Along with Stanton, practically the whole echelon command at CBS was in attendance.

Columbus—Henry O'Neill, announcer at WLW-C here for a number of years, has been transferred by the Crosley Broadcasting Co. to WLW-T, Cincinnati.

New Haven—Patrick J. Goode, president of the Elm City Broadcasting Corp., will receive the Gold Medal Award of New Haven Advertising Club for distinguished community service.







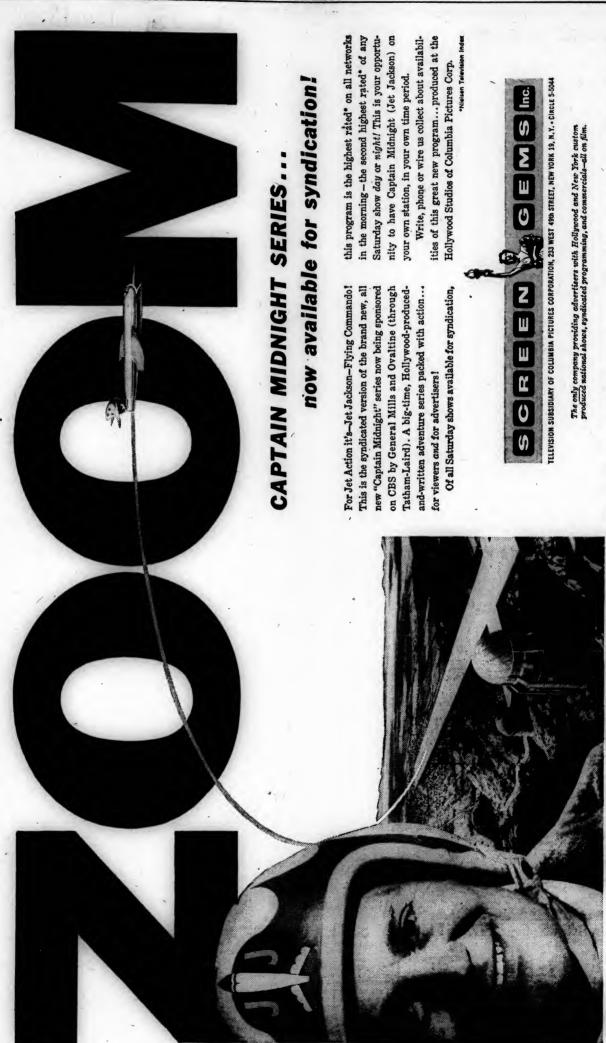
THANKS to the PHILCO organization for selecting me as your first DISK JOCKEY OF-THE-MONTH to appear on the new PHILCO "PHONORAMA TIME" RADIO SHOW commencing Saturday, February 19th, on the MUTUAL RADIO NETWORK Coast-to-Coast.

\mathbf{BILL} SILBERT

-My Sincerest Thanks also to the HUTCHINS ADVERTISING COMPANY

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Television Reviews

the remainder of his life to serving and strawhat producer) preemed cause of justice

the remainder of his life to serving the cause of justice.

Actually, except for the sentiment and memorabilla involved, it was just another western with more than its share of corn and cliches. That track record of the show on radio and tv isn't to be denied, though, and the kids must have gone for it in a big way. Production was okay, as was the story as edited by Fran Striker and the acreenplay by director George Seitz Jr. (although some of the dialog was awful). Acting was by and large bad, with Clayton Moore as the Lone Ranger reciting some of those cliche lines by rote and Jay Silverheels (who ought to know better) stumbling over his pidgin English as Tonto. Remainder of the cast was adequate. It's to be hoped that the regular half-hour stanzas are somewhat better done than the anni one-shot. Chan.

THIS IS THE DAY With Norman Ross Producer: David McElroy Director: Cliff Braun Writers: Ross, McElroy 10 Mins.; Mon.-thru-Frl., 11 p.m.

WBKB, Chicago

Norman Ross Jr., whose namesake was a top Windy City radio personality for more than two decades, is making his initial video splash as skipper of this nightly commentary with pix. Although hardly a brand new concept, it's one of those look-to-the-rear historical wrapups pegged on a particular day. But Ross' softspoken erudition and easy style, plus obvious research and preparation, lends an overtone of quality and significance considerably beyond the usual superficial handling of the device.

Stanza seen (4) dealt with Charles A. Lindbergh whose birth-

usual superficial handling of the device.

Stanza seen (4) dealt with Charles A. Lindbergh whose birth-day it was. Granted that 10 minutes is hardly time to more than scratch the surface of this colorful and complex figure, yet Ross was able to project a surprising amount of the excitement, tragedy and contradictions of the flyer's life and times. That this is no casually thrown-together enterprise was evidenced by the newsreel clips of Lindy's famous solo across the Atlantic, the contemporary newspaper Page 1's and the recording of one of his America Firster speeches during the Hitler era.

Ross brings to his work an obvious intelligence and sincertity that are always welcome in ty, especially at the local level. This young man will be around for a long time.

Dave.

STAND BY BROADWAY
With Mike Ellis
Producers: Ellis and Ben Squires
Director: Squires
15 Mins., Sun. 6:45 p.m.
IRONRITE WPTZ, Philadelphia

(Henning & Co.)

Encouraged by the success of his first tv effort, "Tonight in Philadelphia," Mike Ellis (Broadway

his second show biz session (13). New opus is switch. In "Tonight" Ellis interviews professionals and reviews legit openings and nitery shows. In "Stand By Broadway" snows. In Stand by Broadways he auditions stage tyros and lets theatre notables pick the winners. The weekly prize is a Stromberg Carlson radio and top reward is an appearance at either the Park Playhouse, NBC or Ellis' Bucks County Playbouse.

County Playhouse.

Judges were William Inge, whose
"Bus Stop" made its local bow
(14); Robert Whitehead, producer
of the Inge play, and Budd Schulberg "On the Waterfront"). These
three do not appear on screen,
although the presence and opinions
of such top calibre guests would
seem essential. Statement at end
of session that winner would be
announced next week leaves viewers with a "drop that other shoe"
feeling.

A former actor. Ellis enjoyet the

resimin a drop that other shoe feeling.

A former actor, Ellis enjoys the camera and while shot of empty theatre rows with the host viewling the performers is good; it would register even better with the "Bus Stop" contingent and Schulberg. Script by Earle T. Crooker, director of dramatics at Drexel Institute, provided good though sudsy material for talent display. Cast included students from Bryn Mawr and Penn, Neighborhood Players and Plays and Players. Production values were excellent—good sets, lighting and lensing. "Stand By" would benefit from an extra quarter hour. Film commercial with several plugs for sponsor jam 15 minute stretch and destroy mood. Sample talent on preem sets competent. Sample talent on preem sets com-petent standard. Gagh.

'Right of Privacy

Continued from page 21 ;

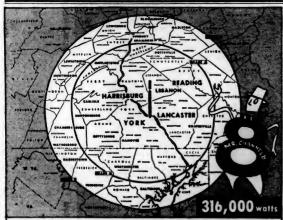
"quite emotionally disturbed," he "quite emotionally disturbed," he has been called "a murderer" and "a murdering S.O.B." He has been subjected to "public condemnation" and has nightmares recreating the electric chair and the two years he served in the death house, and has become "depressed."

The attorneys argued that their client has "a common law right of privacy . . . bottomed on man's right to be let alone." This right, they contended, was violated despite the use of a fictitious name since Bernstein was identified by others as the person whose story was portrayed.

NRC attorneys Person A Chan.

NBC attorneys, Percy A. Shay and Sidney H. Willner, countered that because fictitious names were used for all the principals in the story presented (except Miss Strayer), Bernstein could be identified in the story presented the story presented (except Miss Strayer), Bernstein could be identified in the story presented the st tified only by viewers who knew of his connection with the incidents portrayed.

They also contended that NBC



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STEINMAN STATION CLAIR McCOLLOUGH PRES.

Representatives MEEKER TV, INC.

VARIETY From the Heart

St. Louis, Feb. 15.

It was on KDS-TV and called "To the Ladies" (quiz-

zer). Charlie Sherwood, nouncer, on finishing the com-mercial, miscued and turned the show back to the m.c.

Behind a blank screen viewers could hear the bepuzzled Sherwood a sking "what's wrong here?" and "Oh, you want me to read the tag?"

Came the tag balop on the product and Sherwood's "The first 15 minutes of this pro-

gram came to you with the compliments of Red Heart dog food. Tune in again tomorrow." And then this epilogue: "And I truly hope I'll be back with you tomorrow.' was not liable because the program

was supplied by an independent

contractor. If Bernstein wins out in the courts, lawyers here predict, there will be "a rash" of suits directed against such programs as "Drag-net," "Mr. District Attorney," "FBI in Peace and War" and other shows based on actual cases.

McConnaughey Continued from page 23;

names of its witnesses, to enable hlm to prepare a defense.

Doerfer satisfied the Committee

botter satisfied the commissioners that he had not prejudged the case and that his fellow commissioners went along with him in voting for the inquiry. He further declared that he favored giving Lamb the bill of particulars (the Commission later furnished "partial" particulars but no names of witnesses despite an appeal from Bricker). Doerfer was unanimously confirmed.

McConnaughey was appointed to office after the Lamb hearings began, a fact which he will undoubtedly impress on the Committee. Nevertheless, his appearance will be utilized by some members of the Committee to inquire into agency policies in checking on witnesses.

Aside from the Lamb case least two Democrats on the Committee have indicated concern with least two mittee have indicated conces...
McConnaughey's attitude regarding Commission handling of UHF
Committee Chairman problems. Committee Chairman Warren Magnuson (D-Wash.) plans dations in the Plotkin report for changes in FCC network regula-

Great to Be 'Live'

Continued from page 21

the David Wayne starrer into a live show, despite the fact that nearly \$1,000,000 is invested in future color film installments.

All of which has raised the pertiand of which has raised the perti-nent question: "Why are so many sponsors taking it on the lam with their half-hour network film en-tries?" It's not only that the cel-luloid contenders lack the desired luloid contenders lack the desired spontaneity (which argument has been refuted when the shows are done properly, as in the case of Groucho Marx and "Lucy"), but overall, it's argued, they register as films that are wrapped up in a hurry and without adequate rehearsal (so that they won't be too demanding on the performers or cost too much.) As result the vast majority of them are brought in as majority of them are brought in as inferior B product.

As for the repeat values, one star with a % stake in a film series sums it up: "What's the good of residuals if your product's no good."

Avert Canada Strike

Ottawa, Feb. 15.

Danger of a strike that threatened to cripple radio and television
across Canada ended Monday (14)
with announcement of an agreement drawn up by representatives
of the Canadian Broadcasting Corp.
and the National Assn. of Broadand the National Assn. of Broadand the National Assn. of Broad-cast Employees and Technicians. CBC management and the union's 775 members in CBC are expected to okay the agreement this week.

Points of the settlement, reached at a Sun. (13) p.m. huddle between CBC and NABET reps, include an across-the-board 5% wage increase retroactive to Aug. 1. The contract will run to July 31, 1956.

Game of Day

= Continued from page 25

able nationally (other half being for co-op sales at the affils)—has included an "extra-added attraction" for the multiple-participation pactee. For two participations out of the nine sponger is given as and of the nine, sponsor is given an additional 2½% off. For three or of the nine, sponsor is given an additional 2½% off. For three or four participations 5% is subtracted, down to seven or more buysper-game when 10% is chopped from the then lowest figure reached through counting total number of game participations bought.

Also for sale is the Mutual "Game" pic is the five-minute stanza preceding each of the 182 games, total cost \$150,000.

Last year, Falstaff bought the entire national sponsorship three days out of the week, with the rest of the days unsold.

WSEE-TV

between the undercover agent and between the undercover agent and the gamblers. Appearing live were the four investigators who smashed the ring, District Attorney Damion McLaughlin, assistant D. A. Her-bert Johnson Jr. and policemen Herbert Foster and Russell Verga.

Herbert Foster and Russell Verga.

The day after the telecast the February grand jury indicted Schwartz on a second count of bribery. Attorney Edward L. Petrillo, representing Schwartz, moved in Common Pleas Court of Erie County that the trial on the second indictment should be moved out of the county because the unfavorable publicity made it impossible.

of the county because the unfavorable publicity made it impossible for Schwartz to get a fair trial.

Last week station news director Dick Morgan, who wrote and narrated the program, was ordered to appear as a witness, along with the kine. Petrillo argued that while WSEE-TV had produced an outstanding program, it did great damage to his client. Kine was then played, revealing that Schwartz's name was mentioned only once, at the outset in connection with his arrest. Judge Elmer Evans dismissed the motion.

Goodman Expands Catalog On Half-Hr. Radio Dramas

Harry S. Goodman is out to lay his hands on every half-hour matic package he can for radio use.
He added to his already extensive
catalog last week by taking four
transcribed shows off Russell
Comer Co. hands.

Comer Co. hands.
Goodman has been shooting for a big backlog because he feels that as affiliates break away from the radio network for more lucrative local advertising they'll still want drama. Shows from Comer include "Adventures of Jimmie Allen," "In the Air With Roger Gale," "Adventures of Frank Farrell" and "Ann of the Airlines." These 30-minuters are in the teenage class, and will be pitched individually or as a package.

SAG's Teleblurb Pact

Hollywood, Feb. 15.
Screen Actors Guild and vidfilm producers and ad agencies have reached agreement on a new teleblurb pact, but members of SAG won't know the terms until deal is ratified by boards of both groups. Joint release by negotiators merely said new contract was now being drawn up, with details to be made known after ratification by boards.

WHUM-TV'S BIZ UPBEAT

WHUM-TV'S BIZ UPBEAT
Reading, Pa., Feb. 15.
WHUM-TV, CBS affiliate here, has had a hot month in sales. For January the tele station inked 47 bankrollers to the tune of a \$119,870 gross. Station made a little footnote to this disclosure: for January of '54 sales were \$8,500 out of 11 contracts.

A UHF station, WHUM-TV (carrying 60 CBS sponsors) will have been airwise two years next Tuesday (22).

Boston—Addition of four staffers and one promotion were made at WGBH-FM & TV here last week. Top move was making Edward G. Sherburne Jr. director of video programming. In addition to Sherburne, WGBH prexy Ralph Lowell and g.m. Parker Wheatley have brought in Norman Gross as art director, Jerry Adler as engineer and Boardman O'Connor as staging facilities director.

Mixed Reaction On Educ'l TV

New Orleans, Feb. 15.

Educational tv has been greeted with mixed reaction throughout the U. S., according to survey con-ducted by the Public Affairs Re-search Council of Baton Rouge,

The PAR report, just released

Study groups in New York, New Jersey, Connecticut and Minne-sota, as well as voters in Wiscon-sin, have turned down proposed sin, have networks.

Alabama and Louisiana have appropriated money for educational tv facilities.

Backers of such a network argue that educational tv can appeal to specific audiences and specific groups without the concern of mass appeal and that talents of specially glitted teachers can be used most economically through this medium, according to PAR. PAR.

PAR.

Opponents of the idea have said that educational tv would be too ilmited to justify the cost, and the possibilities for use of commercial stations may not have been fully explored.

There is also some speculation, PAR says, that state-owned networks could become propagands outlets and whether operation of educational tv networks is approper function of government

roper function of government.

Les Atlass' Sales Alert In '54 Downward Dip; Hensley's Manager Berth

Hensley's Manager Berth
Chicago, Feb. 15.
With the WBBM sales curve taking its first dip downward last year, CBS veep H. Leslie Atlass has ordered a major revamping of the station's sales arm. Jim Hensley, ex-Radio spot sales, has been installed as sales manager, replacing Bill Miller. Latter hasn't announced his new plans.
Although local biz held up okay last year, national spot revenue dipped "moderately," according to Atlass. That's why added emphasis is being placed on the WBBM sales representation in New York with the consolidation of the WBBM and KMOX, St. Louis, sales reps and KMOX, St. Louis, sales reps and KMOX, St. Louis, sales reps and the addition of a third man. George Drase moves from the local sales Drase moves from the local sales crew to join Jack Boswell, present WBBM rep and Buck Hurst, who has been repping KMOX. Trio will work the Manhattan beat for both CBS Am'ers.

Sheaffer Pen Scrams Gleason Sponsorship

A third of the Jackie Gleason sponsorship for the balance of the season is up for grabs. Sheaffer Pen, which bankrolls the Saturday Pen, which bankrolls the Saturday night hour show along with Schick and Nestle, has decided to scram at the end of March and not renew for the final 13-week semester. Gleason goes off for the summer, returning in the fall as a half-hour film entry for Buick.

Scheaffer's in the market for its own show.



DECCA RECORDS * Feb. 15, 16, 17 JACK PAAR

CHARLIE APPLEWHITE

Per. Mgt. Direction
WYNN LASSNER WM. MORRIS AGENCY

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Current Release: SONG IN BLUE b/w SOMEDAY SWEETHEART

Division, which will be a separate entity, on same level as radio and tv operations, will produce and package live shows for organizations in the WTOP coverage area, package live shows for organizations in the WTOP coverage area,
which includes all or parts of five
states and the District of Columbia.
Special gimmick of the setup,
which generally follows pattern of
similiar ones run by broadcasting
stations in other parts of the country, is that it is not a booking
agency and collects no agent's cut
from the acts. Latter collects entire fee from total package charge
made by WTOP for the complete
service, which includes, besides the
talent, props, director, and a publicity kit, plus radio-tv spots. Overall charge will include the operation's profits, which will buy station time for bookkeeping purposes.

Innovation, first of its kind in the area, grew out of the intensive demands for talent from public service organizations. It is being service organizations. It is being hailed, here as not only a solid fund raising device for local communities and clubs but as a potential developer of new talent, as well as a source of revenue for local

acts.

Hall, who cut his show biz teeth In the capital, handling local stints of such headliners as Billie Holiday. Ethel Waters, Pearl Bailey and Frankie Laine, has most recently managed Billy Johnson, 27-year-old ex-Marine whose daily WTOP-TV show claims to be town's toprated telecast in its class. It was the constant demands for Johnson's appearances—450 in past year—which spearheaded plans for the new unit.

Nine on the Line

Nine on the Line

Nine on the Line

In its initial week of operation. project has already booked nine shows, consisting of one- and two-night stands in nearby Virginia communities, and generally averaging casts of nine players. WTOP personalities headline these shows, with individual contracts depending on the overall nut. Supporting talent is paid slightly above local AGVA rates, with both latter union and AFM cooperating in a waiver permitting appearances of AFTRA members. All performers must, however, belong to one of the three unions. Present plan is to draw on CBS talent pool, going outside the area for headliners as operation expands. permitting appearances of AFTRA members. All performers must, however, belong to one of the three unions. Present plan is to draw on CBS talent pool, going outside the area for headliners as operation expands.

In addition to current bookings for such civic causes as PTA, fire-

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NEW YORK CHICAGO

LOS ANGELES

WASHINGTON

Washington, Feb. 15.
Ernest H. 'Joe' Hall, 32-year-old vet of Washington show biz, has been named director of WTOP Entertainment Productions, new division of town's most powerful (50, 000 watt) station. New operation, brainchild of station prexy John S. Hayes, has been in the works for some time, but was given a legal finecombing before its launching last week.

The description of the local state and countries from department stores for bigtime appearances. In latter category, high-budget appearances of the Lone Ranger and singer Perry Como are already in the works for some time, but was given a legal finecombing before its launching last week.

ernment documentary films made in this area.

Entertainment Productions shapes as another potential money maker for the powerful radio-ty station, owned by the Washington Post & Times Herald, which recently bought the 45% share held by CBS, with which it is affiliated. Actually, many of the revenue producing bookings were formerly handled cuffo by the public service division of station, though talent was 'always paid in fund raising efforts. Outfit will continue to supply cuffo shows in special cases of need, both for its promotional value and as a goodwill gesture.

Though said to be unique in that it collects no fees from talent and assumes no obligation except to produce show, operation is actually very much like those currently established at such stations as WLW. Cincinnati; WLS, Chicago; WSM, Nashville; WRVA, Richmond; and WWVA, Wheeling, W. Va.

'Late Show'

Continued from page 23

"Late Show" rated a Telepulse of 7.8, followed by a 7.1 in '52, a 7.3 in '53 and a 7.1 in 1954, with audiences rising in the spread of telesets throughout the metropolitan district.

sets throughout the district.

60 'Clocks' Worn Out

'The Syncopated Clock,'' the slot's readily identifiable signature, was pushed into prominence, with the Leroy Anderson tune just coming up. Columbia Records put the Percy Faith orch on a pressing and that's the version used. Nearly 60 copies have been born out

("Clock" is also the themesong of "Early Show").

One of the biggest tongue-incheek pluggers of the show is Steve Allen. A few weeks ago he gave his viewers a quickie give-away of the Charlie Chan whodunit although it so happens there was no Chan opus that night.

As a title "Late Show" is owned by WCBS-TV, but an estimated 50 other feature filmeries around the country carry the same banner.

country carry the same banner, Station has never registered a com-

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and other principal cities in the U.S. and Canada

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Noon" was displayed April 2, 1952, within a couple of weeks after it was Oscared as the best original of the previous year. About half of within a couple of weeks after it was Oscired as the best original of the previous year. About half of the 824 "first N.Y. telecasts" were postwar product, with these and the subsequent runs rounded up through nearly 40 distributors. Negotiations, screenings, etc., for "Late" "Late Late" and the other feature slots are masterminded by William Laccy, manager of the department for a couple of years the's ex-DuMont), and the average pic gets six runs on "Late" and the others, with some repeats on the former in a daisy chain procedure. Playoffs are accomplished within about 18 months on the average.

The customers have their own ideas about product. Bulk of the mail asks for specific pictures, and the most-often-mentioned are such hush leaving times as "Gone With hush leaving them."

the most-often-mentioned are such bush league items as "Gone With the Wind," "Birth of a Nation" and "Imitation of Life." So what else

Disney

Continued from page 25

third runs as a means of keeping

third runs as a means of keeping the show on as a year-round proposition. The 10-week span is explained by the fact that the new Disney season starts earlier this year, Sept. 14 instead of Nov. 27. New season's product will consist of 26 new shows and 26 repeats.

As it now stacks up, the schedule calls for 15 repeat programs starting March 16 and running through June 22. On June 29, there'll be an original, comprising another "progress report" on Disneyland Park and a piece from "Fantasyland." Then, for the 10 weeks beginning July 6, there will be first repeats (second run) on the four shows that weren't repeated in the spring rerun skein, plus second respring rerun skein, plus second re-peats (third run) on six of the best of the year's shows, per a mail

of the year's snows, per a mail pull.

While the web is riding high in the Wednesday night rating saddle now with the "Disneyland" originals, it's got an alert research-eya toward the repeat pattern, looking not only for public reaction to the second and third repeats, but also to the rating picture. One reason for the interest, aside from the trade reaction it's going to stir, is the fact that Disney's upcoming daytimer, "Mickey Mouse 'Club," will follow the same pattern, with 20 weeks of originals, 20 weeks of repeats, and 12 weeks of second repeats.

Ed Lamb

says her original testimony against Lamb came from her "voice" but not Mer "sentiments," should have been accepted by the Government as a witness in the first place is a debatable question. Russell Brown, Lamb's attorney, called her "a pathological liar" and a "psychopath" when she testified last fall that she was approached in a Washington hotel cocktail lounge and offered a \$50,000 bribe to leave town. Brown later produced the mysterious stranger 'who turned out to be a railroad engineer off on a payday binge. In a dramatic display of gallantry, Brown last week offered to let Mrs. Natvig's entire testimony be stricken as false. FCC attorney Joseph Kittner turned down the offer. Kittner said he wanted to explore the "circumstances" which caused Mrs. Natvig to retract her testimony. Mrs. Natvig explained she had an "awakening."

Whether or not Lamb's attorneys produce more surprises in cross. examination of two additional witnesses to be recalled, there seems to be little doubt that the Government has falled to sufficiently back up its charges to withhold license renewal. A possible straw in the wind was the agency's reversal of an examiner's ruling denying Lamb more time to submit testimony in furtherance of his application in the contest for channel 11 in Toledo. says her original testimony against Lamb came from her "voice" but

Clipp Taps Koehler

Philadelphia, Feb. 15.
George A. Koehler has been named station manager of WFIL and WFIL-TV, Roger W. Clipp, general manager of the Inquirer stations, announced (8).
Clipp said the creation of the new post was in line with WFIL plans for expansion of service,

Tele Followup Comment

guests one would expect to be duil turning out to be quite warm and colorful in their home surroundings. At the same time, however, it have been a considerable turning out to be quite warm and colorful in their home surroundings. At the same time, however, it have been a considerable turning of the interview has varied from case to case.

Friday night (11), however, it seemed to be a question of poroapproach on Murrow's own handling of the interview has varied from case to case.

Friday night (11), however, it seemed to be a question of poroapproach on Murrow's part in the highly disappointing visit with Toots Shor. The restaurateur is one of the truly colorful characters of Broadway (and through the syndicated columns, the nation), apersonality in his own right and through his career a sort of mirror of the celebrities and legends of the '20's and '30's as well as today. Yet the best in the way of some Shorisms Murrow could muster was Toots reading the inscriptions on some of his autographed books (in the "now you'll have to learn how to read, Toots" vein). For Shor, it was a session of showing off the family, recalling sports events, telling whom he knew and widen't know and showing off the show and sho dling of the interview has varied from case to case.

Friday night (11), however, it seemed to be a question of poor approach on Murrow's part in the highly disappointing visit with Toots Shor. The restaurateur is one of the truly celorful characters of Broadway (and through the syndicated columns, the nation) a personality in his own right and through his career a sort of mirror of the celebrities and legends of the '20's and '30's as well as today. Yet the best in the way of some Shorisms Murrow could muster was Toots reading the inscriptions on some of his autographed books (in the "now you'll have to learn how to read, Toots' vein). For Shor, it was a session of showing off the family, recalling sports events, telling whom he knew and didn't know and showing off the Park Ave, apartment. Kind of dull stuff when compared with what Murrow could have elicited about the days of Leon & Eddie's, the beginnings of Shor's, the Prohibition era, etc.

murrow didn't fare much better at the home of Esther Williams and hubby Ben Gage. A look at the Gage children, a'chat about swimming and her pet project (teaching blind children to swim, a glance at the "laundry room" and an old-American kitchen, a brief mention of her forthcoming Aquacade and that was it, except for a remark by Gage that Miss Williams didn't like to be interrupted which she first made him retract and then went on to prove. In fact, despite Murrow's request, they didn't even show off the pool. Chan.

An impressive all-male cast headed by Brian Donlevy did a convincing job last week (10) on CBS-TV's "Climax" in "The Valiant Men." hour-long adaptation of Nicolas Monsarrat's tense sea story entitled "H.M.S. Marlborough Will Enter Harbor."

"H.M.S. Mariborough with Larbor."

Originating "live" on the Coast, this was a case of a show suffering from the lack of film, or at least filmed inserts, and yet benefitting from it at the same time. Conceivably, what with the confined quarters in which director William H. Brown Jr. had to move his players, some film footage could have been used apart from the occasional shots of a choppy sea. At the same time, the "live" feeling of the drama unfolding aboard the torpedoed destroyer escort, the U.S.S. Hamilton; had distinct merits.

Adaptation by Anthony Ellis suf-fered from occasional overdoses of conversational outbursts, but on the whole caught the spirit of the story, unfolding the reaction of the crew as the ship wallowed help-lessly, a perfect target for the sub.

Chi Vacuum

Continued from page 25 -

Jury. With the city in the midst of a hot mayoral primary fight, it was Page 1 copy.

Up until last year a similar program, tagged "Press Conference," was beamed on WGN-TV. And that civic quizzer likewise came in for its share of attention. It's been a prospect for revival for some time. On radio, WBBM is still airing its Sunday afternoon "WBBM Was There" looksee at the hometown but the show's earlier problings, especially into City Hall activities, have been toned down.

The documentary approach likewise has gone by the boards. Still recalled as classic examples of meaningful radio examinations of life in the big city were WBBM's "The Quiet Answer," on race relations, and "The Untouchables," on dope addiction. The Skee Wolff produced series copped practically every award extant. Nowadays the argument from the AM side is that "we no longer have the dough for such luxuries," and in tv it's the lack of open time.

Aside from discussion and documentary treatment it's conceded the record is much more favorable as far as hard and feature local news coverage is concerned. The NBC and CBS plants as well as WGN and WGN-TV and WLS all maintain generally extensive tape recorder operations to get that on-

WGN and WGN-TV and WLS all maintain generally extensive tape recorder operations to get that on-the-spot flavor into their community reporting. And CBS-TV and WGN-TV are earning increasing attention for their news shows with their newsreel setups. WGN-TV's "Chicagoland Newsreel" has long been a nightly visual wrapup of the local happenings.

clew as the snip wallowed neiplessly, a perfect target for the sub. As Capt. Knowles, Donlevy came through with a brittle performance that highlighted the inner conflicts of a man saddled with grave responsibilities and faced with difficult decisions involving his entire crew. Brisk and yet thoroughly human, Donlevy made the part of the captain live without giving in

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JOCKS JUNK PAYOLA PLATTERS

Major Diskers Move Cautiously NEW DET. ASSN. To Tape; Indie Labels Set Deals

Aithough a flock of indie longhair disk labels are moving into the pre-recorded tape field via deals with tape companies, the major disk companies are proceeding with extreme caution in the direction of packaged tape. To date, only RCA Victor, among the top companies, has been marketing pre-recorded tapes. The other majors are still studying the situa-

tion.

Even Victor, however, is treating its tape product experimentally. Before going in any deeper, the company is carefully feeling out the market potential. Sales of Victor tapes to date have been "limited" and apparently do not indicate that this field is ready for a merchandising program. The high price of the Victor tapes, ranging up to \$15 for a longhair selection that retails on disks for \$3.98, is concededly one of the important factors in the widespread adoption of tape. Another factor, of course, is the limited circulation of tape machines in the home.

Victor, in any case, has no plans

Victor, in any case, has no plans at the present time for an extensive library of tapes either in the pop or classified field, according to sales chief Larry Kanaga. He indicated that additions to the tape catalog would be "very selective."

Meantime, the A-V Tape Libraries signed the Vanguard, Elektra, Seeco and Rainbow labels to deals calling for release of their disks on tapes. Pacts give the A-V company rights to all suitable material in the diskeries' catalogs. A-V, one of the biggest companies in the packaged tape field, is planning to expand its tape repertoire via deals with these and other indies. A-V has not yet set its prices for the longplay tapes, which will be remit 90 minutes of playing time for the longplay tapes, which will permit 90 minutes of playing time on a standard seven-inch reel.

EMI Stock Issue To Buy Out Cap

Stockholders of Electric & Musical Industries, at a special general meeting in London Friday (11), voted to issue 3,000,000 shares at a par value of one pound (\$2.80) to enable EMI to acquire the majority stock interest in Capitol Records in the U. S. The shares will be offered for subscription to current EMI stockholders on a current EMI stockholders on a basis to be announced later. BMI has bought a total of 248,435 shares in Capitol Records at \$17.50 per share and has offered to buy the remaining 228,000 Capitol shares at the same price. The total cost of the buyout would then amount to \$8,500,000.

Top EMI execs are slated to proceed to New York early next month to wrap up the deal with Glenn Wallichs, Capitol Records prexy. According to plans, Wallichs will continue to run the company under the EMI ownership.

Another Kapp (Michael) **Enters Music Business**

Michael Kapp is the latest member of the Kapp family to enter the music biz. He's joined Kapp Records, operated by his father, Dave, as technical director and assistant to the planning of recording activities. Young Kapp recently completed a four-year tour of duty in the Navy, where he was active with the Armed Forces Radio Service.

Michael is the nephew of the late Jack Kapp, one of the founders of Decca Records and its president until his death about 10 years ago.

Diskophenia

Diskophenia

The disk industry's current Crazy Otto craze continues in high. Latest to enter the competition is Mercury Records with "The Crazy Otto Rag." Disk was cut by Hugo & Luigi with The Hoffbrau Singers. Hugo & Luigi, incidentally, are Merc's artists & repertoire heads in the east, Hugo Peretti and Luigi Creatore.

Tune, which was penned by Eddie White and Mac Wolfson, is the first "Otto" song with a lyric. It's published by George Pincus. Other Otto's in the disk race are Decca's original Der Schrager Otto (Crazy Otto) releases and Dot's "Crazy Otto," cut by Johnny Maddox. Both have the nickel-

"Crazy Otto," cut by Johnny Maddox. Both have the nickel-

Juve Vocal Groups Newest Vogue As Combos On Wax

The artists and repertoire men once again are prowling the juve field for new disking talent. This time, however, they're swinging to youthful vocal groups to keep in tune with the current vogue for combos on wax.

Pickup of interest in juve vocal groups was sparked by recent breakthrough of the Cowboy Church Sunday School Choir. The group is comprised of ministers' children from California, who were brought together by Stuart Hambrought together by Stuart Hamblen to etch "Open Up Your Heart" and "The Lord Is Counting On You." Disk, released by Decca, took off immediately, and currently is swinging to a strong disk-sale rackup.

took off immediately, and carsonal took off immediately, and carsonal service of the youth bandwagon this week with a platter cut by the Chappaqua High School Kids. Vocal group sliced "Never Mind The Noise In The Market" and "It's Time To Say Goodnight Again."

The kids, members of church and civic vocal groups in Chappaqua, N.Y., were brought together by musical director Jimmy Leydon, who conducted the session. All the teenagers in the chorus attend Chappaqua High School.

In the past, such moppet waxers as Jimmy Boyd (Columbia), Molly Bee (Capitol) and The Bell Sisters (RCA Victor) racked up solid selling platters.

ing platters.

Bob Thiele, Coral's a&r topper, commenting on the influx of juves on wax said, "It's getting so that the new show biz tag will be 'Have Blue Jeans. Will Travel'."

'CINERAMA' CELESTIN SEGMENT FOR DISKS

The Papa Celestin soundtrack segment from "Cinerama Holiday" will hit the disk market via Columbia Records. Celestin, vet tooter who died several weeks ago, did the sequence for the pic from the Absinthe House in New Orleans, The Col platter will be a coupling of "Tiger Rag" and "Darktown Strutters Ball."

Victor Dressing Up Its Bluebird Disks

RCA Victor's Bluebird line of low-priced longplay disks will receive a major hypo next month via a completely new packaging program. In place of stereotyped covers, the Bluebird disks will be dressed up in multi-colored jackets with liner notes.

The 12-inch Bluebirds, which represent many old Victor classics, sell for \$2.98 as against the Red Seal's \$3.98 price.

HITS DJ DEALS

A group of 16 Detroit area disk jockeys have banned all Coral, Jubilee, Label X and Kapp records until further notice. The 16, who Jubilee, Label X and Kapp records; until further notice. The 16, who have formed the Detroit Disk Jockey Assn., charge that the labels are paying two spinners in the area to give their records preferred treatment.

The Michigan Securities Exchange Commission records are change Commission records are said to list one of the Jockey's wives, under her maiden name, as being principal stockholder in the

wives, under her made halle, as being principal stockholder in the Label X-Kapp distributing com-pany in Detroit. The second jockey's wife, also registered un-der her maiden name, is said to be a large stockholder in the firm.

originally, Cadence and Epic labels were included in the ban. The distributor satisfied the 16 jockeys that he had only acted as middleman in transactions between publishers and the two spinners in publishers and the two spinners in question, according to spokesmen for the 16. He promised not to do so in the future, and it was decided by the 16 to remove Cadence and Epic from the banned list.

The 16 said monitoring of the pair's programs over a two-year period had shown that the banned labels comprised a majority of the records used, way out of proportion to their popularity.

Jerry Blaine, Jubilee prexy, was in town last week to attempt to straighten out the situation. The 16 quoted him as saying that there would be "no more discrimination" shown. The 16 decided to adopt a "wait and see" attitude.

"wait and see" attitude.

The 16 also have agreed to plug the "Detroit Disk Jockey Assn list of the top 10 records" on their programs. It was explained that the accused two spinners had doctored their lists with the payola labels and that the public should be given a "genuine" list of local faves.

R&B Gives BMI Edge on ASCAP

Movein of rhythm & blues on the pop field has catapulted BMI to the fore in the hit tune sweep-stakes. BMI's current dominance stakes. BMI's current dominance of the hit lists is similar to the splurge made last year when the hillbilly fad was riding in high

BMI now has four songs going for it on the hit lists. They are "Let Me Go, Lover," "Hearts of Stone," "Sincerely" and "That's All I Want From You." The r&b of Stone, "Sincerely" and Inat's All I Want From You." The r&b entries, "Sincerely" and Hearts of Stone," have given BMI the edge over ASCAP in the top bracket standings. "Let Me Go Lover," incidentally, is a hillbilly outgrowth

ASCAP usually dominates the hit lists when the song fads fade and straight pops take over.

Haley Combo 'Shake' Disk Hits 1,000,000 Marker

Riding the crest of the rhythm & blues boom. Bill Haley & His Comets have hit the 1,000,000 sales marker with their "Shake, Rattle and Roll" disk for Decca. Haley's combo has been one of the diskery's most consistent sellers in the past couple of years. past couple of years.

past couple of years.

The unit's latest release of "Mambo Rock" was launched with a 300,000 advance sale, one of the largest in Decca's history. Group is getting a major pic plug in MGM's forthcoming pic, "Blackboard Jungle," in which Haley's disk release, "Rock Around the Clock," will be spotlighted.

Clock," will be spotlighted.

Peculiarity of the "Shake, Rattle and Roll" disk is that it has been on the bestseller lists for the past 20 weeks without ever getting to the top five bracket.

SPA, MPPA Say Copyright Renewal Is 'New Right' in 'Summertime' Suit

Bonanza in Honks

The current rhythm & blues cycle has started a one-man boom for Sam (The Man) boom for Sam (The Man Taylor. Taylor is a tenor sax special

ist who specializes in r&b honking. He's being used as a sideman on most of the r&b dates cut in New York.

Victor Mapping Own World Setup After EMI Deal

George R. Marek, just back from England and Italy where he had gone to visit with Arturo Toscanini, sees RCA Victor establishing its own worldwide outlets as soon as the Electric & Musical Industries' contract with Victor expires in 1958. EMI's \$8,500,000 deal for control of Capitol Records will give EMI worldwide distribution directly instead of through licenses and agents, and will probably go through next month, when Cap prexy Glenn Wallichs is due in New York from Hollywood to formally sign the papers.

Meantime Marek, for Victor in the U.S., and HMV (His Master's Voice) in England are continuing their Anglo-British exchange of masters and records.

masters and records.

Marek is of the opinion that the 88-year-old Toscanini, whom he visited in Italy, wants to return to the NBC baton and probably will, health permitting. Touring, of course, will be eliminated. Marek's airline-railroad adventure to catch planes to and from Toscy's retreat in Durini is a personal saga all its own, but he says it "all was certainly very worthwhile."

IKE GREETS ASCAPERS BEFORE O'SEAS JUNKET

Washington, Feb. 15.
ASCAP prexy Stanley Adams
and business rep Paul Cunningham and business rep Paul Cunningham led a contingent of songwriters and singers who were received at the White House this morning (Tues.) several hours before they planed for Europe, where they will tour U. S. military establishments on a cheer-bringing junket. Col. Joseph Goetz, head of Armed Forces Professional Entertainment Branch, through which arrangements for such tours are made, accompanied the group. the group.

This is the first time the Presi-This is the first time the President has personally given his blessings to a junket of this kind since entering the Executive Mansion. President Truman received the Catholic U. Players before they embarked for Korea several years ago, but procedure is not standard.

ago, but procedure is not standard.
Unit, assembled by ASCAP, is
first of its kind to make the service
circuit. Songwriters Mack Gordon,
Abel Baer, Gerald Marks, Lew
Handman, Johnny Redmond and
Bee Walker, plus five singers,
planed for Europe this afternoon,
with Col. Goetz as escort.

David Rose Batons Oscar

Hollywood, Feb. 15.

David Rose has been named to lead the pit orch at next month's Oscar Parade. Rose begins lining up musical numbers which include nominated songs and scores and previous scores which won Oscars.

The composer-conductor is currently prepping the music for CBS-TV's Shower of Stars presentation of "That's Life," to be telecast Feb. 17 for Chrysler Products.

In a legal battle to reverse a Federal Court ruling that pre-1909 copyrights are not entitled to mechanical royalties, lawyers for the Songwriters Protective Assn. and the Music Publishers Protective Assn. argued in the N. Y. Federal Court of Appeals last week that the second 28-year convight term insecond 28-year copyright term involves a "new" right and not sin-ply a renewal. William Klein 2d and John Schulman, for SPA, and Sidney Wm. Wattenberg, for MPPA, in a joint brief as "friends of the court," also pleaded with the three-man court to decide the issue three-man court to decide the issue in light of Congress' original "main object" to protect the creator.

"Argument involved the case of E. B. Marks Music against Reming-ton Records over payment of royal-ties on the pre-1909 copyright, "In The Good Old Summertime." Marks lost the suit last year in N. Y. Federal Court which ruled that pre-1909 tunes can be recorded without payment of mechanical royalties. royalties

The SPA and MPPA lawyers argued that the Copyright Act did not exclude pre-1909 compositions from protection of the law and did include copyrights coming into exclude respectively. include copyrights coming into existence after its effective date. The second copyright term, according to the brief, was a new grant that entitles it to all the protection of the Act.

But even if there is no control over mechanical rights, the lawyers asserted that the question still remains whether a disker can make any version it pleases of such a work. The legalites argued that the manufacturer could only record "the song as it stood" under these (Continued on page 44)

Mason, Granz In Disker Tieup

Hollywood, Feb. 15.

James Mason and Norman Granz jazz concert promoter, have form

jazz concert promoter, have formed a recording company which will feature waxing of dramatic readings by stage and screen stars.

Mason, recently severed with Decca after cutting an album of Edgar Allen Poe's classics, will etch the first eight sides himself. Diskery as yet is unnamed.

Granz, currently in Europe, heads Cleff Records and Norgram Records, with both diskeries specializing in jazz. He has also released numerous "Jazz at the Philharmonic" albums through Mercury Records.

Indie Fights Penguins Moveover to Mercury

Los Angeles, Feb. 15.

The moveover of The Penguins vocal group which has a current click in "Earth Angel," to Mercury Records is being challenged by Dootsie Williams, prexy of Dootone Records. Williams claims that he holds a three-year American Federation of Musicians' disk pact with the combo in addition to other pacts.

the combo in addition to other pacts.
Williams claims that Mercury is violating his exclusive rights to The Penguins' services.

L. A.'s Trianon Terpery To Be Motor Showroom

Los Angeles, Feb. 15. Ballroom, southside dancery built in 1940 which coined a mint during War War II with big-name bands, has been leased by

name bands, has been leased by Horace Heidt to an automobile dealer for a 10-year period.

Heidt, who bought the spot in 1942 and used it for his own telecasts from time to time after biz trailed off at war's end, reports he will receive \$25,000 annually from the lease. Spot will now be converted into a motor showroom.

Jocks, Jukes and Disks

By MIKE GROSS

Best Bets

(Decca) :....

O TI

Bill Haley: "Mambo Rock""Birth of the Boogie" (Decea). It was only a question of time before the current "rock and roll" kick would be incorporated with the mambo fad. In "Mambo Rock" Bill Haley has another surefire click for lock and juke spins. The driving beat gets a lively wrokover by Haley and his Comets. "Birth of the Boogie" is in the same groove but the mambo will steal the plays.

Laurie Sisters: "No Chance." Side follow the rhythm & blues formula and the gals give lit the kind of zip that the coke set eats up. Due for plenty of action on all levels. "Dixie Danny" is a breezy item that rates some attention.

Four Aces: "You'll Always Be with as a few weeks ago when it was showcased on Walt Disney's and the was aready mit was showcased on Walt Disney's and the was areadymate it was showcased on Walt Disney's and the showcased on Walt Disney's and the showcased on Walt Disney's to was a call with as a here's who want a change from the specially from those platter spin-ners who want a change from the condition of the Boogie' is in the "Crockett" sweepstakes with a charge of Walter Schumann (Coral), Buri Ives (Decea) and The Voices of Walter Schumann (Victor). Parker makes "I Gave My Love," on the flip, a charming for the voices of Walter Schumann (Victor). Parker makes "I Gave My Love," on the flip, a charming for the voices of Walter Schumann (Victor). Parker makes "I Gave My Love," on the flip, a charming for voices, and the diskeries are hopping on it like it was a readymach it. It's a neatly-styled folk une and should get deejay action, especially from those platter spin-ners who want a change from the popping on it like it was a readymach it. It's a neatly-styled folk une and should get deejay action, especially from those platter spin-ners who want a change from the popping on it like it was a readymach it. It's a neatly-styled folk une and should get deejay action, especially from those platter spin-ners who want a change from the popping on it like it was a readymach it. It's a neatly-styled fol



LAWRENCE WELK

and his

CHAMPAGNE MUSIC

179th Consecutive Week, Arago
Ballroom, Santa Monica, Cal

Exclusively on Coral Records

"CRAZY MUSIC"

Featuring The Lancers

"TIMBER JACK"

Featuring The Lancers

Album Reviews

Liane & Boheme Bar Trio: "Vienna Midnight" (Vanguard). Companion disk to the previous "Paris Midnight," this is a tuneful, exotic disk, combining instrumental and vocal snatches of Viennese pop songs and dances for an appealing, nostalgic bit of Danubian night life. Many unhackneyed numbers are interposed with such familiar medleys as "White Horse Inn." all dished up in intriguing arrangements. Liane lends her creamy, soothing voice to ballads about love and Vienna, and scores especially in such tunes as "Liebe war es Nie" and "Wien, du bleibst der verwohnste Kind der Welt." Disk is full of flavor.

Lucien Farrar Sings (Andrea). Nitery singer Lucien Farrar is featured in this low-pressure package with some tasteful, quiet backing by the Clarence Williams trio. Farrar has an easy attack that generates an intime, relaxed sound aimed more for the cafe society set than the bobbysox trade.

Django Reinhardt: "Le Jazz Hot" numbers are interposed with such familiar medleys as "White

set than the bobbysox trade.

Django Reinhardt: "Le Jazz Hot" (Angel). The jazz guitaring of the late Django Reinhardt is still hard to beat. On this 10-lnch LP, waxed in France, Reinhardt shows up in top form. He packs a lot of excitement and gives a fresh and vibrant interpretation, to each number. "O!" Man River." for example, is developed into a hot and imaginative interpretation. Some lesser-known items which also get tiptop treatment are "Festival 48," "Nuages" and "Rhythme Futur."

BILL HALEY MAMBO ROCK
(Decca) Birth of the Boogie
LAURIE SISTERS NO CHANCE
(Mercury) Dixie Danny
FOUR ACES YOU'LL ALWAYS BE THE ONE
(Decca) There Goes My Heart

The One". There Goes My Heart" (Decca). "You'll Always Be The One" is a natural to keep the Four Aces on top of the platter fists. Song is in the straight pop ballad groove with a litting melodic line and a neat lyric. The boys give it their stylized harmony attack for a big payoff. Nothing wrong with "There Goes My Heart," the ballad on the flip side, and it too should get lots of spinning time.

Andy Griffith: "Make Yourself Comfortable"-"Ko Ko Mo" (Capitol). Hilbilly monologist Andy Griffith has fair game in "Make Yourself Comfortable"-"Ko Ko Mo" (Capitol). Hilbilly monologist Andy Griffith has fair game in "Make Yourself Comfortable"-"Ko Ko Mo" (Capitol). Hilbilly monologist Andy Griffith has fair game in "Make Yourself Comfortable". His folksy comments interpolated in the lyric ring a solid yock bell. He works with an unbilled warbler. Parody of "Ko Ko Mo," on the bottom deck, misses the boat.

Debbie Reynolds: "Never Mind The Noise in The Market!"-"Carolina In The Morning" (MGM). Debbie Reynolds takels the cally song, "Never Mind The Noise in The Market!"-"Carolina In The Morning", for a pleasant ride. "Brahms Lullaby" puts the ploble Reynolds takels the cally song, "Never Mind The Noise in The Market!"-"Carolina In The Morning," for a pleasant ride. "Capitol). "Young and Foolish" (Columbia). The Bridges of Paris."

Debbie Reynolds takeles the cally song, "Never Mind The Noise in The Morning," for a pleasant ride. "Capitol). "Young and Foolish" (Columbia). The Bridges of Paris."

"Capitol). "Young and Foolish" (Columbia). The Bridges of Paris."

"Capitol). "Young and Foolish" (Columbia). It's open season on more and the Poise and the Poise of Paris."

British Pop Reviews

The Johnston Bros.: "Majorca"

"Heartbroken" (Decca). "Majorca" is due for big exploitation and this waxing by the Johnston Bros. is bound to come in for some plays, though the rather British accents may throw some American listeners. "Heartbroken" follows the pattern of the earlier "Heartbreaker," but won't duplicate its success

Jerry Allen Trio & Allentones: "Kind" - "Delaunay's Dilemma". (Deca). This bright, punchy unit features the leader's electric organ, plus neatly-phrased unison vocals from the Allentones. This is slickly-presented material with apneal

silickly-presented material with appeal.

Winifred Atwell-Frank Chacksfield's Orch: "Black Mask"-"Song of the Sea" (Decca). Miss Atwell is the Negro 88er whose disks rack up fabulous sales in Britain. The Chacksfield name will help to sell this disk in the States. Both sides feature crisp piano with tasteful, string backing.

Petula Clark: "Majorca"-"Fasclnorca," a Continental piece with an "April in Portugal" flavor, is already registering strongly in Britain and may repeat in America. Reverse is the standard, taken in a way which seems to strain the songstress unduly.

TUROFF'S NEW TIEUP

Mel Turoff has joined Patricla-Kahl Music's contactman staff.

Turoff previously had been plugging for the Warner Bros. firms and Bourne Music.

Another Newport Jazz Fest Mapped

another jazz festival in Newport, R.I., this July. Newport opened up to jazz for the first time last year when George Wein produced a weekend jazz shindig there during the summer.

Wein has earmarked July 15-17 for the '55 fest and plans three fullscale concerts. Last year's outing only slotted two, Cuffo afternoon forums conducted by buffs from the Institute of Jazz Studies also are scheduled.

Duke Ellington's orch already has been pacted and such other jazzsters as Louis Armstrong, Count Basle and Dave Brubeck are

MGM's Holmes Forms Steady Orch for Proms

LeRoy Holmes, MGM Records musical director, has formed a permanent orch for college prom dates. Campus offers began coming in to Holmes after his slices of "High and the Mighty" and "Tara's Theme" began to make some noise in the disk market.

Holmes played his first college date Friday (11) at the Hotel Sheraton-Astor, N.Y., for Seton Hall, Already set are prom bookings for NYU, Rutgers and Princeton, Holmes will use the same orch on upcoming recording sessions.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index.
Published by Office of Research, Inc., Dr. John Gray Peatman,
Director. Alphabetically listed. * Legit musical. † Film.

Survey Week of February 4-10, 1955

A Man Chases A Cirl_t"Show Rusiness"

A Man Chases A Girl—I Show Business Berim	
All Of YouChappell	
Blue Mirage	
Count Your BlessingsBerlin	
Dixle DannySouthern	
Hearts Of Stone	
Hey Punchinello	
How Important Can It Be	
Ko Ko MoMeridian	
Let Me Go Lover Hill & Rang	
Life Of The Party Broadcast	5-
Make Yourself Comfortable	
Melody Of Love Shapiro-B-I	•
Mister Sandman E. H. Marl	
Mobile	
My Own True Love	
Naughty Lady Of Shady Lane	
No More	
Paper Valentine	
Silk Stockings—*"Silk Stockings"	
Sincerely	
Teach Me Tonight	,
That's All I Want From You	
These Are The Things We'll ShareFamous	
This Ole Heres	
This Ole House	
Tweedle Dee	
Unsuspecting Heart Tee Pee	
Why Don't They Leave Us Alone BVC	
You Too Can Be A Dreamer	
Young And Foolish-*"Plain And Fancy" Chappell	

Top 30 Songs on TV (More In Case of Ties)

A Man Chases A Girl-+"Show Business"	Berlin
Count Your Blessings	Berlin
Darling, Darling	Mayfair
Darling Je Vous Aime Reaucoup	Channell
Dlm, Dlm The Lights	Republic
Edward	Rylan
Hearts Of Stone	Regent
I Need You Now	Miller
Ko Ko Mo	Maridlan
Let Me Go Lover	Hill & Range
Let's Dance, Let's Dance	Fecay
Make Yourself Comfortable	Dulan
Melody Of Love	Shaniro-R-P
Mister Sandman	Mounte
Naughty Lady Of Shady Lane	Douton
Never Mind The Noise In The Market	Taxton Wellin
No Mone	noms
No More	Maple Leaf
Open Up Your Heart	Hamblen
Open Up Your Heart	Hamblen Raleigh
Open Up Your Heart Please Don't Freeze Rock Love	Hamblen Raleigh
Open Up Your Heart Please Don't Freeze Rock Love Sand And The Sea	Hamblen Raleigh Jay & Cee Winneton
Open Up Your Heart Please Don't Freeze Rock Love Sand And The Sea Sh-Boom	Hamblen Raleigh Jay & Cee Winneton
Open Up Your Heart Please Don't Freeze Rock Love Sand And The Sea Sh-Boom Shake, Rattle And Roll	Hamblen Raleigh Jay & Cee Winneton H & R
Open Up Your Heart Please Don't Freeze Rock Love Sand And The Sea Sh-Boom Shake, Rattle And Roll She Went That-A Way	Hamblen Raleigh Jay & Cee Winneton H & R Progressive
Open Up Your Heart Please Don't Freeze Rock Love Sand And The Sea Sh-Boom Shake, Rattle And Roll Skokiaan Skokiaan	Hamblen Raleigh Jay & Cee Winneton H & R Progressive Republic Shaniro-R
Open Up Your Heart Please Don't Freeze Rock Love Sand And The Sea Sh-Boom Sh-Boom She Went That-A Way Skokiaan Feach Me Tonight	Hamblen Raleigh Jay & Cee Winneton H & R Progressive Republic Shapiro-B
Open Up Your Heart Please Don't Freeze Rock Love Sand And The Sea Sh-Boom Shake, Rattle And Roll She Went That-A Way Skokiaan Teach Me Tonight That's All I Want From You	Hamblen Raleigh Jay & Cee Winneton H & R Progressive Republic Shapiro-B Hub-Leeds Waiss & R
Open Up Your Heart Please Don't Freeze Rock Love Sand And The Sea Sh-Boom Shake, Rattle And Roll She Went That-A Way Skoklaan Feach Me Tonight That's All I Want From You Tweedle Dee	Hamblen Raleigh Jay & Cee Winneton H & R Progressive Republic Shapiro-B Hub-Leeds Weiss & B
Open Up Your Heart Please Don't Freeze Rock Love Sand And The Sea Sh-Boom Shake, Rattle And Roll She Went That-A Way Skokiaan Teach Me Tonight That's All I Want From You	Hamblen Raleigh Jay. & Cee Winneton H & R Progressive Republic Shapiro-B Hub-Leeds Weiss & B Progressive

VARIETY. 10 Best Sellers on Coin-Machines

MELODY OF LOVE (6)	David CarrollMercury
	Frank Sinatra Capitol
THAT'S ALL I WANT FROM YOU (6)	Igua P Morgan Victor
HEARTS OF STONE (8)	(Fontane Sisters Dot
LET ME GO, LOVER (11)	Joan Weber Columbia
CRAZY OTTO (2)	
SINCERELY (6)	
ко ко мо (3)	Perry Como Victor Crew Cuts Mercury
MAKE YOURSELF COMFORTABLE (7)	Sarah Vaughan Mercury Peggy King Columbia
EARTH ANGEL (1)	Gloria Mann Sound Penguins Dootone Crew Cuts Mercury
MISTER SANDMAN (13)	Chordettes Cadence Pour Aces Decca Lancers Coral
Second Group	
	HEARTS OF STONE (8) LET ME GO, LOVER (11) CRAZY OTTO (2) SINCERELY (6) KO KO MO (3) MAKE YOURSELF COMFORTABLE (7) EARTH ANGEL (1) MISTER SANDMAN (13)

	Lancers
Second Group	
AUGHTY LADY OF SHADY LANE	Ames Brothers Victor
PEN UP VOUD HEADT	I about
O MORE	DeJohn Sisters Epic McGuire Sisters Mercury
WEEDLE DEE	Georgia Gibbs Mercury
MILES	Crary Otto Dogge
OW IMPORTANT CAN IT BE	{ Joni James MGM } Teresa Brewer Coral
OIM, DIM THE LIGHTS	Bill Haley's Comets Decca
EACH ME TONIGHT	DeCastro Sisters Abbott Jo Stafford Columbia
UNSUSPECTING HEART	Sunny GaleVictor
SHAKE, RATTLE AND ROLL	Bill Haley's Comets Decca

RATTLE AND ROLL Bill Haley's Comets

Figures in parentheses indicate number of weeks song has been in the Top 10] ·····

Barbershop Style Now Big Biz With Extra Coin for Vocal Groups

Barbershop quartet singing is developing into more than just a divertissement for the current crop of vocal groups clicking on wax. It's mushrooming into a big business that's giving 'em an additional \$50,000 to \$75,000 a year.

The swing to the barbershop style is being sparked by The Chordettes, who have been riding high with their Cadence slice of "Mr. Sandman" for the past four months. The gals have been taking dates with barbershop quartet societies to fill in the open spaces between tw shots, niteries and theatre bookings. Jack Bertell, The Chordettes, manager, claimed that he started looking around for new-outlets when the in-person opportunities began to dwindle and came up with the barbershop singing groups.

There are about 50 such groups

outlets when the in-person opportunities began to dwindle and came up with the barbershop singing groups.

There are about 50 such groups around the country today, operating under the aegis of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. Each group is on a constant prowl for vocal combos to appear at their shindigs. They shell out between \$1,000 and \$1.250 for a one-niter.

The Chordettes also are picking up extra coin for similiar stints with distaffer groups. These outfits are tagged "Sweet Adeline" societies and they're just as passionate about barbershop style counterpoint as their male counterparts.

Recently the Chordettes strengthened their foothold on the barbershop shop school with the release of a Cadence LP package tagged "Close Harmony." It's grooved for the barbershoppers and is being peddled in conjunction with a folio of the tunes sung in the album. The folio is being published by E. H. Morris Music.

The Chordettes, incidentally, have moved into the 1,000,000 disk-seller circle with "Mr. Sandman."

2d Paris Jazz Split in 11 Yrs.

Paris, Feb. 15.
The second big jazz schism occurred here this week when M. Jouet and Jacques Souplet broke away from their respective bosses, Hughues Panassie and Guy De-Launay, to form a new jazz club (Le Club Des Amis Du Jazz (Club of the Friends of Jazz) Break occurred because Jouet and Souplet feel that all forms of jazz are important, and against the idea that only certain aspects of it are vital.

important, and against the idea that only certain aspects of it are vital.

First big break in the jazz world here came in 1944 when Delaunay left Panassie's Hot Club De France, in existence since 1932, to form his own Federations Des Hot Club Francaises. Jouet and Souplet feel that their two ex-bosses, though so important in bringing jazz to France lately, were harmful to jazz enthusiasts, by backing certain schools of this music.

The CDAJ feels that there are too many jazz fans here now to be able to play this type of music. It plans to be most objective in bringing all forms of jazz to the members. The club also feels that a calm interest in jazz is preferable to the rather frenetic displays of Panassie and Delaunay.

CAP'S GRIFFITH IN TV **DEBUT ON 'STEEL HOUR'**

Andy Griffith, comedy disk monologist on the Capitol label, will make his tele thesping bow next month on ABC-TV's "U. S. Steel Hour." He's been set for the lead in the televersion of "No Time for Sergeants." It will be aired March 15.

Meantime, Cap is rushing into release this week Griffith's wax parody of "Make Yourself Comfortable, Baby."

INDPLS. ORCH'S 25TH ANNI
As part of the 25th anniversary celebration of the Indianapolis Symphony Orchestra, its director, Fabien Sevitzky, will bring the orch to Carnegie Halt, N. Y., Sunday, March 6, at 8:45 p.m.
Concert will be given in cooperation with the Sons of Indiana.

Angela Lansbury to Cut 16 Platters During '55

Hollywood, Feb. 15. Angela Lansbury has been pacted by Contemporary Records to cut a minimum of 16 sides dur-

to cut a minimum of 16 sides during 1955. Actress just completed a costarring role with Danny Kaye in Paramount's "The Court Jester." In the film she introduces a new tune, "Where Walks My True Love," by Sylvia Fine and Sammy Cahn.

Indie Label in Buildup On 'East Coast Jazz' Line

POSITIONS

8

Camden's Cuffo Jock Service for Its Pops

Camden Records, RCA Victor's line of low-priced disks, is initiating a cuffo disk jockey service for its pop releases. Camden, which most concentrates on standard classical, semi-classical and show-tune repertoire, has been clicking recently with EP packages of the current hit tunes.

Camden will service a limited

Camden will service a limited number of jockeys with releases by such pop names as Don Cornell, Mindy Carson and Johnny Des-mond, all of whom once had Victor deals but have since joined other labels.

JAMES, KENTON ADD **NEW BAND VOCALISTS**

Hollywood, Feb. 15. Harry James has pacted Patti Powers, 22-year-old UCLA coed, as new vocalist for his band. New

Bethlehem Records, indie jazz label, is going all out to build up its "Bast-Coast Jazz" line. Last week label pacted jazzsters Oscar Pettiford, Sam Most, Kai Winding and J. J. Johnson to exclusive disking pacts.

Pettiford, one of the top jazz bassists, previously had cut an LP pl. Ltter for the diskery. He was inked to a three-year deal. Most, a clarinetist, also was tagged for three years. Winding and Johnson were inked as a team. Duo already has cut a 12-inch LP, which will be the seventh set in Bethlehem's "East Coast Jazz" series.

mew vocalist for his band. New chirp replaces Paula Gilbert, who exited James' crew three weeks ago for another offer. James band is currently at the Hollywood Paladium where James is celebrating his 16th anni as a bandleader. So songstress, has been pacted by condist. Chirp, who previously was with Ray Anthony for a short sind, follows Chris Connors as band's singer. Meanwhile, Kenton three years. Winding and Johnson were inked as a team. Duo already has cut a 12-inch LP, which will be the seventh set in Bethlehem's "East Coast Jazz" series.

Angel Ties Up With BOMC for Club Market; Claim Dealer Protection

Liberace's Mother Seeks To Resume That Name Los Angeles, Feb. 15.

Liberace's mother, Mrs. Frances Casadonte, filed a petition in Su-priore Court asking permission to change her legal name back to Frances Liberace.

Petitioner explained that Casadonte was the name of her second husband, now deceased, and that she wants to be associated with the names of her three sons, born of her first spouse.

Majors Give Waivers On Disks for Braille Sale

The Louis Braille Music Institute, a non-profit organization designed to service blind people with music, is issuing a number of records from the catalogs of the ma-jor companies with special Braille labels and jackets for sale to the blind. Remington Records is handling the manufacture of the disks

The Brallle Institute is getting waivers from the major companies for the payment of artists' royalities. Included in the institute's disk repertory for the blind will be RCA Victor's "Show Biz" album.

few months ago inaugurated Music-Appreciation Record Club division, has signed with Angel Records to use the latter's disking of Debussy's "La Mer," as recorded by the Philharmonia Orch under Herbert von Karajan, as its April issue. This marks the first time BOMC is bringing a commercial labei into its setup.

Tieup is valuable for Angel (who'll probably offer more disks for future releases), in giving the label a completely new audience, and a tremendous exposure without cutting prices. Announcement out cutting prices. Announcement of the deal is going out to BOMC's 200,000 members. The record division's gimmick is to have a music work performed straight on one side of the disk, with a spoken analysis, with examples, on the reverse. The Little Orchestra Society, conducted by Thomas Scherman, son of BOMC founder, Harry Scherman, plays the explanatory side, with young Scherman discussing it.

Price of the BOMC disk is \$3.60,

cussing it.

Price of the BOMC disk is \$3.60, and since "La Mer" has been out some months now, Angel dealers won't be hurt. Feeling is, rather, that the BOMC disk will make potential customers for other Angel recordings. Angel took precautions over the weekend to notify all dealers of this BOMC tieup. It pointed out that neither the thrift package at \$3.48 nor the factory-sealed package at \$4.98 is being undersold, since the Angel "La Mer" has Ravel's "Rapsodie Espagnol" on the other side, as against one composition on the BOMC disk.

Now Canada Wants

Catawa, Feb. 15.

Estimating that jukeboxes in Canada collect an annual gross exceeding \$35,000,000, Composers, Authors and Publishers Assn. of Canada is asking the government to tighten copyright laws to allow collection of fees from juke operators. Association claims both the Exchequer and Supreme Courts of Canada have held the exemption was only intended to protect small operators but not proprietors using record machines for profit.

CAPAC also wants the right to

Fees From Jukes

ing record machines for profit.

CAPAC also wants the right to collect performing fees from organizations currently exempt, such as educational, social, charitable, fraternal and religious groups, claiming they "are not, entitled to ask for special privileges in respect of intellectual property.", CAPAC claims were made in a brief to a Royal Commission probing Canada's copyright, trademark, patent and industrial designs legislation.

lation.

"No special group of people," the brief reads, "has any meritorious claims to be exempted from respecting the property in copyright because of the activities of its members." CAPAC objected, too, to suggestions that performing rights groups file copies of their works with the copyright office, claiming it would be of no advantage.

The association estimated the re-

The association estimated the re-turn for each performance of a song or musical work is about 3c. After 20% for administration, re-turns were distributed to about 200 Canadian authors and composers. By affiliation with similar groups abroad, CAPAC estimated for every dollar received from Canadian sources for performing right, mem-bers got \$9 from other countries.

PUBLISHER

Shapiro-B&P

RICHMOND TO EUROPE ON PUBLISHING DEALS

Publisher Howie Richmond planes to Europe tomorrow (Thurs.) to set new deals with his publishing affiliates in England and on the Continent. Pacts between the various Richmond ASCAP and BMI firms and the European publishers all expire in March.

Richmond also plans to pick up song material while overseas.

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enu-merated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	FONTANE SISTERS (Dot)	Hearts of Stone
2	2	McGUIRE SISTERS (Coral)	(Sincerely)No More
3	3	BILLY VAUGHN (Dot)	Melody of Love
4	6	JAYE P. MORGAN (Victor)	That's All I Want From You
5	4	JOAN WEBER (Columbia)	Let Me Go, Lover
6	8	JOHNNY MADDOX (Dot)	Crazy Otto
7	7	CHORDETTES (Cadence)	Mister Sandman
8	••	CREW CUTS (Mercury)	(Ko Ko Mo Earth Angel
9	5	AMES BROTHERS (Victor)	Naughty Lady of Shady Lane
10	10	PERRY COMO (Victor)	Ко Ко Мо
		TUNES	4
POSI	TIONS	(*ASCAP. †BMI)	

This *MELODY OF LOVE..... 1

2	2	†HEARTS OF STONE	Regent
3 -	4	†SINCERELY	Arc-Regent
4	3	†LET ME GO, LOVER	.Hill & Range
5	5.	*MISTER SANDMAN	Morris
6	8	†КО КО МО	Meridian
7	7	+THAT'S ALL I WANT FROM YOU	Voice & Barry

6 *NAUGHTY LADY OF SHADY LANE..... Paxton †EARTH ANGEL......D. Williams 10 *CRAZY OTTO (ASCAP Medlev)

Top Record Talent and Tunes

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ORDER NOW! clip and mail this column to your RCA VICTOR record distributor

MARILYN MONROE* Heat Wave After You Get What You Want BETTY JOHNSON** Seven Pretty Dreams Be a Lover 45 rpm____78 rpm. BOSTON POPS ORCHESTRA** Polka Can Can-(both from: Gaîté Parisienne -Offenbach) 45 rpm. _78 rpm **ERNESTO BONINO**** What a Lucky Guy Am I White Orchid 45 rpm____78 rpm **HOMER AND JETHRO**** The Nutty Lady of Shady Lane Mister Sandman .45 rpm____78 rpm. RALPH FLANAGAN'S ORCHESTRA** Belong to You Go Moses Go _78 rpm 45 rpm___ PEE WEE KING'S BAND** You Can't Hardly Get Them No More Tweedlee Dee 45 rpm____78 rpm. TOMMY SANDS** Something's Bound to Go Wrong Kissin' Ain't No Fun 45 rpm____78 rpm LOIS BUTLER** Il Baccio (The Kiss) My Heart's Desire 45 rpm____78 rpm DARRELL GLENN** Bye Bye Young Girls No Tears, No Regrets 45 rpm____78 rpm. PORTER WAGONER** Hey, Maw! **How Quick** 45 rpm_ _78 rpm Stere. Address.

City___Zene__State_ (please print)

**New "Orthophonic" High Fidelity

*High Fidelity



MORSON.

MARILYN MONROE

with two big Irving Berlin hits from:
"There's No Business Like Show Business"

HEAT WAVE

AFTER YOU GET WHAT YOU WANT IT)

20/47-6033

HIGH FIDELITY



Victor's great new singing sensation cuts two sizzling sides

SEVEN PRETTY DREAMS

BE A LOVER

20/47-6034



"NEW ORTHOPHONIC" HIGH FIDELITY

RCA VICTOR



RIAA Moves to Get More Accurate Statistics On Disk Industry B. O.

The Record Industry Assn. of America is taking steps to fill the statistical vacuum in the disk business. A committee has been formed to prepare the goundwork to gather complete figures on total disk industry production and sales of records.

Since the disk industry has not perfect the formed that a questionnaire which will be first submitted to all companies solicit only information covering various sizes and speed of records.

Since the disk industry has not pected more detailed categories



		1	
THE BALLAD OF DAVY CROCKETT	Billbaard	Cash Box	Variety
(Wonderland) BILL HAYES (Cadence)	Spotlight	Sleeper of the Week	Very Good
RUSTY DRAPER (Mercury)		Sleeper of the Week	very occu
HONEY BUNCH (Monument)		8+	
THE FOUR KNIGHTS (Capital)	78 (Gaod)	(Excellent)	
TOMMY MARA (MGM)	75 (Good)	B (Very Good)	-
I'D NEVER FORGIVE MYSELF		Disk of	
KITTY KALLEN (Decca)	Spotlight	the Week	Best Bet
JERRY MARTIN (Savoy)	73 (Good)	B (Very Good)	•
IF HEARTS COULD TALK (Hill & Range)			
PERCY FAITH ORCH (Columbia)	79 (Good)	C+ (Good)	Very Good
IT MAY SOUND SILLY (Progressive)	80		
BILLY FARRELL (Mercury) McGUIRE SISTERS (Coral)	(Excellent) Spotlight	Best Bet	
IVORY JOE HUNTER (Atlantic)	> - P - 1 - 1 - 1 - 1	R&B Sleeper	
DOLORES GRAY (Decca)		B (Very Good)	
JOAN WEBER (Calumbia)		B (Very Good)	
I'VE BEEN THINKING (Acuff-Rose)		Sleeper of	
THE FOUR LADS (Columbia)	77 (Good) C&W	the Week	
EDDY ARNOLD (Victor)	Best Buy	Bullseye	
RUSTY DRAPER (Mercury)		Sleeper of the Week	
I WANNA HUG YA, KISS YA,			
SQUEEZE YA (Arc-Regent)		8+	
LU ANN SIMMS (Calumbia) BILLY WILLIAMS QUARTET (Coral)	74 (Good) 79 (Good)	(Excellent)	Best Bet
BUDDY GRIFFIN & CLAUDIA SWANN	P&B	248	
(Chess)	Spotlight	Best Bet	
MAIN EVENT (Meridian) VAUGHN MONROE (Victor)	75 (Good)	B+ (Excellent)	Good
PLEDGING MY LOVE (Lion)	75 (0000)		
THE FOUR LADS (Calumbia)	79 (Good)	Sleeper of the Week	
TERESA BREWER (Coral)	80 (Excellent)	Sleeper af	Best Bet
TOMMY MARA '(MGM)	78 (Good)	B+	1
LOUIS ARMSTRONG (Decca)	78 (Good)	(Excellent) B (Very Good)	
JOHNNY ACE (Duke)	RAB	Sleeper of	
RONNIE GAYLORD (Mercury)	Best Buy	B (Very Good)	
POISON IVY (Arc-Regent)		, , , , , ,	
BOYD BENNETT (King)	75 (Good)	C+ (Good)	
WILLIE MABON (Chess)	76 (Good)	R&B Sleeper	
ROCK LOVE (Jay & Coo)			
FONTANE SISTERS (Dot) EDDIE FONTAINE ("X")	Spotlight Spotlight	Sure Shot Sure Shot	Very Good Best Bet
BILLY FARRELL (Mercury)	79 (Good)	C+ (Good)	5421 541
ELAINE GAY (DeLuxe)		Best Bet	
DOLORES GRAY (Decca)		C+ (Good)	
THE SAND AND THE SEA (Winneton) NAT 'KING' COLE (Capital)	80	Disk of	
BOB SANTA MARIA (MGM)	(Excellent)	the Week	Best Bet
SAY IT ISN'T THE NIGHT		B (Very Good)	
(Johnstone-Montei) HUGO WINTERHALTER ORCH (Victor)	72 (Good)		
	72 (0000)	Best Bet	
TELL IT TO ME AGAIN (Weiss & Barry)			
JUNE VALLI (Victor)	79 (Good)	B+ (Excellent)	Excellent
DON CHERRY (Columbia)	73 (Good)		
TURN RIGHT (Starstan) KAY STARR (Victor)	Spotlight	Sure Shot	Good
WHAT A DIFFERENCE A DAY MADE	opo.nym	•	-00g
(E. B. Marks) VAUGHN MONROE (Victor)	74 (01)	9 (V 0 1)	
JERRY MARTIN (Coral)	74 (Good)	B (Very Good) B (Very Good)	Excellent

BROADCAST MUSIC. INC. 89 FIFTH AVENUE NEW YORK 17 NY

will be added to determine disks sales in various fields, popy long-hair, kiddle, etc. For the time being the figures supplied by the individual manufacturers will remain confidential.

remain confidential.

In its third annual report, issued last week, the RIAA revealed that its membership had dropped from 46 companies in 1952 five class D members and 12 class E members have either resigned or dropped from membership for non-payment of dues. Approximately half of these former members either merged with other record companies or withdrew from the disk business. During '54, RIAA acquired three new members all in class E.

The RIAA is set up in five

quired three new members all in class E.

The RIAA is set up in five grades to fit the earning capacity of each diskery. The record companies' dues are governed by the grade slotting. The org teed off in '52 with 31 members. Current membership represents close to 85% of the disk industry.

Report also indicated that the RIAA was paving the way for an all-out campaign to repeal the Federal excise tax and win the enactment of a piracy bill in the N.Y. State Legislature. A special committee has been formed for the excise tax repeal and the RIAA board of directors have agreed that all members should be assessed for the costs of the drive on Washington. The RIAA is basing tix repeal pitch on the fact that records are now in the religious cultural and educational field as well as entertainment.

According to the report, one of the top economic developments of the report, one of the top economic developments of

According to the report, one of the top economic developments of last year was the switchover from the use of 78 rpm to 45 rpm platters by disk jockeys. The companies which made the shift reported marked improvement in the service they are able to furnish stations.

stations.

The RIAA has set March 31 as the date for its annual election officers meet. The confab will be held at the N. Y. Athletic Club. Officer lineup for the past year has been James B. Conkling (Columbia, president; Harry C. Kruse (London), senior v.p.; Dario Soria (Angel), v.p.; Frank B. Walker (MGM), treasurer; and John W. Griffin, exec secretar.

BBC TO HONOR WRIGHT FOR 50 YEARS IN MUSIC

London, Feb. 15,
To celebrate his 50 years as
Britain's leading music publisher
and songwriter, Lawrence Wright
is to be the subject of a BBC close,
up program to be broadcast Feb,
27.

Celebrities from show business will be heard giving reminiscences and paying tribute to Wright who, as Horatio Nicholls, has been responsible for some famous compositions. Jack Hylton and Jack Payne will be among those paying tribute.

SPA, MPPA

Continued from page 39

circumstances. The lawyers stressed the separation of the mechanical rights and the "right to arrange." Hence, a publisher of a pre-1909 tune would have the right to control its adaptation. Any unauthorized recorded arrangement would, under this argument, constitute an infringement.

infringement.

Since the suit involves many important tunes written before 1909 but after 1899, when they would go into the public domain in any case, the final settlement is being closely watched by the industry. While the writer and publisher organizations are urging the Court of Appeals to reverse the lower court decision, the Record Industry Assn. of America has moved to intervene on the side of Remington Records, and its affiliated label, Continental Records, which also was a defend-Records, which also was a defend-ant in the case.

'Hit Parade' Lineup (On Feb 12 NRC-TV

(OH TEO, TO MIDE-I V SHOW)
1. Mister Sandman Morris
2. Melody of Love S-R&P
3. Let Me Go Lover H&R
4. Sincerely A-Regent
5. Naughty Lady Paxton
6. Heart of Stone Regent
7. Want From You W&B

Inside Stuff—Music

Chappell Music has published a comprehensive catalog of vocal solos for distribution to deejays, station librarians and disk companies. Hardcover book, which runs 263 pages, covers show and film songs, ballads and art songs and a cross index of legituners and filmusicals published by firms in the Chappell group. These firms are Buxton Hill, Chappell. DeSylva, Brown & Henderson, Gershwin, T. B. Harms, Mutual and Williamson.

Tribulations of launching a small label is spotlighted by the case of the new Thunderbird Records company. Thunderbird recently teed off with a release by Jack Haskell, only to find out that RCA's Camden label issued an album of recent hit tunes that Haskell made prior to signing with Thunderbird. Latter label now finds itself in the position of plugging an artist with a major company getting a free ride.

For disk jockies who may have become sensitive about what the Italian lyrics signified in the recent cycle of Italo-flavored numbers, Cadence Records has issued a glossary of Italian terms used in its latest release, "Leave 'a My Gal Alone," by the Four Tophatters, Pasta fazool, for instance, means beans and macaroni, and brulliona means one who always goofs. means one who always goofs.

In a promotion move for its original cast album, "House of Flowers," Columbia Records is offering via mall a special waxing of Truman Capote reciting his original short story of the same title. The Capote cut is being offered to album buyers cuffo except for a 25c mailing charge. Capote collabbed on the legituner with Harofd Arlen.

MGM Records is stepping up its extended play platter push with its Feb. 18 release. Diskery will send 10 new EP sets on the market. Sets will cover the pop, mood music, hillbilly and religioso fields.

Joyce Inks Valentine To Personal Mgt. Pact

Philadelphia, Feb. 15.

Jack Valentine, modern-style western songselier, has gone under the personal management of the Jolly Joyce Theatrical Agency. Joyce just closed a deal with Frank Walker, pacting Valentine for a longtermer with MGM-Records.

Valentine who was originally brought here by WCAU-TV for their live oater, "Action in the Afternoon," has just started an after-midnight tv show, "Insomnia Club," for the station, which is a potential feed to the net (1-3 a.m.),

Sennes Sues For Moulin Music

Frank Sennes, operator of the Moulin Rouge, filed suit yesterday (Mon.) against Irving Mills, music publisher-agent, and songwriters Doris Sherrell and Philip Moody, Boris Sherreil and Philip Moody, asking an injunction to prevent the defendants from halting use of their musical compositions in the current Moulin show, "Ca C'Est Paris." Court later in the day issued a show-case order, returnable in 10 days, why the injunction shouldn't be granted. According to the complaint, defendants threaten to bring legal action to have their musical score removed from the show which, Sennes claims, would necessitate closing the show with more than 200 personnel. Plaintiff claims the defendants were paid \$5,000 for complete ownership of the music, and now demand an additional \$20,000. Question of whether Sennes or Mills holds personal management pacts figures also in the suit. Sennes asserting the composers inked a management contract while previously contracted to Mills. asking an injunction to prevent the

Ambrose to Record 24 More for Stateside

London, Feb. 15.

Bandleader Ambrose has signed a contract to record 24 more titles during the next 12 months for the MGM label in the States.

Ambrose is leading an orchestra of over 20 musicians and the records are being made primarily for the American market. The new contract follows the success of two titles that he waxed with a 19-piece outfit—"My Guy's Come Back" and Fats Wailer's "Chelsea."

Mills. Anderson Hit With Infringe Suit

On 'Typewriter' Tune
Tunesmith Hahs Lengsfelder filed an infringement suit in N. Y. Supreme Court last week against Mills Music and Leroy Anderson over the latter's tune, "Typewriter." Lengsfelder claims that Anderson's composition competes unfairly with his own, tagged "Typewriter Concerto."
Anderson's "Typewriter" was copyrighted by Mills in 1953, while Lengsfelder stated that he composed his "Typewriter Concerto" in 1951 and that it was recorded abroad a year later. Pleasant Music publishes Lengsfelder's tune. Mills denies all allegations. Suit is now in the examination stage.

New BIG HITS!

The Incomparable !!!

EARTH ANGEL

THE PENGUINS - DOOTONE LES BAXTER — CAPITOL
PAT O'DAY — MGM
THE CREWGUTS — MERCURY
GLORIA MANN — SOUND

DOOTSIE WILLIAMS

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O E C C A America's Fastest - Selling Records!

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Kansas City-

Hudson

2

10

RETAIL DISK BEST SELLERS

Inc.)

sittsburgh-(Nat'l Record Mart)

Philadelphia (John

Louisville-(Variety Record Sho

Record Shops

(Spec's

VARIETY

Shop) Enterprise

Music

York-(Galety

Music Co.)

Washington-(Super

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

of the Barefoot Contessa LAVERN BAKER (Atlantic)
"Tweedle Dee"

COWBOY SCHOOL (Decca)
"Open Up Your Heart"...

HALEY'S COMETS (Decca)
"Dim, Dim the Lights"...

CATERINA VALENTE (Decca)
"Malaguena"

"Malaguena"

DeCASTRO SISTERS (Abbott)
"Teach Me Tonight"

HALEY'S COMETS (Decca)
"Shake, Rattle and Roll"

STUDENT PRINCE

Mario Lanza

Victor

Nation Rate This wk.		Artist, Label, Title
1	1	McGUIRE SISTERS (Coral) "Sincerely"
2	4	BILL VAUGHN (Dot) "Melody of Love"
3	2	FONTANE SISTERS (Dot) "Hearts of Stone"
4	6	JAYE P. MORGAN (Victor) "That's All I Want From You".
5A	3	JOAN WEBER (Columbia) "Let Me Go, Lover"
5B	6	CHORDETTES (Cadence) "Mister Sandman"
7	8	PERRY COMO (Victor) "Ko Ko Mo"
8	12	JOHNNY MADDOX (Dot) "Crazy Otto"
9	5	AMES BROTHERS (Victor) "Naughty Lady of Shady Lane"
10	10	GEORGIA GIBBS (Mercury) "Tweedle Dee'
11	14	CREW CUTS (Mercury) "Ko Ko Mo"
12	9	PENGUINS (Dootone) "Earth Angel"
13	11	"Make Yourself Comfortable".
14	16	JONI JAMES (MGM) "How Important Can It Be"
15	13	DeJOHN SISTERS (Epic) "No More"
16	16	"Melody of Love"
17A		CREW CUTS (Mercury) "Earth Angel"
17B		"Davey Crockett"
19	18	HUGO WINTERHALTER (Victor "Song of the Barefoot Contessa"

SIX TOP ALBUMS

Capitol W 509 LM 1837 ERB 1837 EAP 1, 2, 3, 4 -509

chairman. He claimed that their exports. worldwide, represented over 50% of the whole industry. (London Records is British Decca's U.S. outlet.)

Commenting on the loss of the Capitol label from June of next year (in consequence of EMI's recent buyout), the Decca chairman said that while that label had been "an interesting and profitable addition" to their business, the territorial limitations inherent in the contract limited sales. They in-

FANNY

Original Cast

Victor

LOC 1015 EOC 1015

an Francisco-(Columbia Music)

Dry

TOTAL

Seattle-(Sherman

1 109

73

64

59

53

51

46

40

36

35

21

20

9

PAJAMA GAME

Original Cast

Columbia

ML 4840

A 1098

Arnold, Littler Join Brit. Co. On **Musical Tunes**

Theatrical impresarios Tom Arnold and Emile Littler are two directors of a new music publishing company, Theatre Music Ltd., formed as a subsidiary of the Peter Maurice concern. Idea is that a British company can control the music of British shows, and so give

music of British shows, and so give them a fair break against heavily-plugged Broadway importations. First score handled by the new company comes from the Eric Mas-chwitz-George Posford show, "Hap-py Holiday," which includes a po-tential winner, "Surprisingly," even though the show folded in the West End.

West End.

Theatre Music will publish the scores of all shows produced by Littler or Arnold, or any that they may put on in their own theatres. Littler returned from America last week and his coming shows will automatically go to Theatre Music. Arnold plans two British musicals for the Spring, one tentatively for the Spring, one ten titled "Lady at the Wheel." tentatively

Children's Record Guild Wins Court Case On Use Of Tag in Platter Sales

The Children's Record Guild will continue to use its tag on platter labels and in its distribution and sales, as a result of a court order handed down at the windup of a three-week trial in N.Y. Supreme Court last week Court last week.

Court last week.

While Harold L. Friedman, prexy
of The Eccord Guild of America,
the plaintiff in the action, was still
testifying, Children's Record Guild
attorney Milton M. Bergman
moved to dismiss Friedman's complaint and latter's attorney agreed
to an order to discontinue action
without costs. Friedman had asked
\$250,000 damages and an injunction
to restrain John Stevenson and
Milo Sutliff, who operate Children's Record Guild, from using
the tag. Friedman claimed that he
had originated the name.

Sutliff claimed that the Chil-

Sutliff claimed that the Chil-dren's Record Guild had first ex-ploited the kidisk club and mail order biz under the CRG monicker and that he was prepared to prove that Friedman came into this par-ticular field at a later date.

Morte Sets Mgt. Outfit For Kenton Diskers

Hollywood, Feb. 15.
George Morte, road manager for the Stan Kenton Orch, has set up Ken-Mor Artists, a personal management outfit handling groups recording on the Capitol Records "Kenton Presents Jazz" label. Pactees thus far include the Frank Rosolino Sextet, Sal Salvador Quartet, Bill Holman Octet, Claude Williamson Trio, Boots Mussulli Quartet and Bob Cooper Sextet.

Latest group to record for the

Latest group to record for the Kenton label is the Belletto Quin-tet, currently at the Blue Note in Chicago. Rosolino is at the Haig in Hollywood while Salvador is currently at Birdland in New York.

Brit. Decca Chalks Up Peak Exports to U.S. In Jan.; Domestic 45s Lag ... London, Feb. 15.

A record month for disk exports to the U.S. was chalked up by British Decca in January. This was reported to stockholders at the 25th anual session of the company by Sir Cyril Entwistle, the

6

DEEP IN MY HEART

MGM

E 3153 X 276

MUSIC, MARTINIS

AND MEMORIES

Jackie Gleason

Mantovani LAZY GONDOLIER

THERE'S NO BUSINESS

Film Soundtrack Decca DL 8091 ED 828 DAU 957

VARIETY RAVES:

"Mantovani is no stranger to richly melodic composi-tions, so when one turns up he knows just what to de with It. His treatment of "Lzzy Gondoller" is jush and attractive . . . a natural for deelay programmers. Inter-esting sound gimmick of oar hitting the water enchance disk's overall charm."



Schmitt Music

. L. Music

3

New York

New York

Bill Cook, WAAT (Newark) disk jockey who doubles as Roy Hamilton's manager, vacationing from his deejay chores next week...

Doe Berger, now plugging for Wizell-Bay, on a 10-city midwest trek promoting Perry Come's "You'll Always Be My Lifetime Sweetheart". "Secret Love," by Sammy Fain and Paul Francis Webster, was last year's Academy Award winner, not "That's Amore" as erratumed in Variety, Feb. 9.

Whatever became of the zither?... Bob Merrill's firm, Valyr Music, tied up with Ruby Foo's to ship hot chow mein to the local deejays plugging The Gaylords' Mercury slice of "Chow Mein," natch. benefit of "Chow Mein," natch. Bernie Wayne on a 16-day cruise to the West Indies... Don Shirley, recently released on a Cadence LP, profiled in the March issue of Esquire mag... Joe Lustig joined John O'Malley's publicity office... Marguerite Blaise ankled her post as alde to Debbie Ishlon, Columbia's pub head, to join Maybruck Associates, public relations office. She's being replaced by Eleanor Morrison... Harvey Cowan into Arnold Meyers' spot as disk promotion man for Times-Columbia. 'Ida Warshower, secretary to Murray Baker at Robbins (Big Three) Music, died Feb. 4... Earl Bostic band currently one-nighting in the south... Tunesmith Alice Simms left on a junket to the Bahamas Monday (14) ... Victor thrush Jaye P. Morgan tapped by Yale U. to headline its junior prom March 4... William Sabersky appointed California sales rep for Caedmon Records.

California sales rep for Cacumon Records.

Don Cornell already set for the 43d annual auto show in Detroit next year. Lige McKety, Art Monney's manager, penned "Mrs. Sterling" for Steve Allen.

Myers Music has set "Rock Around The Clock" with Metro for its pic, "The Blackboard Jungle." Tune was initial click for Bill Haley on Decca.

Herb Jeffries, back in the U.S. after a European tour, plays a ferr a European tour, plays a

After a European tour, plays a steen a European tour, plays a week at the Patio, Washington, be-glanning Mon. (14), then moves to the Elegante, Brooklyn, on Feb. 24 for a week's stand... Coral Rec-



It's Music by

JESSE GREER

Program Today Yesterday's

JUST YOU. JUST ME

ords' Rover Boys set for a two-weeker at the Bal Tabarin Club, Quebec, starting Feb. 14... The Spoilighters, instrumental quartet, currently at the Cocktail Lounge of the Hotel Statler... Earl Bostic's combo played a one-nighter at the County Hall, Charleston, S. C., last week ... Ethel Smith waxing an album of chile rhythms for Decca. Title is "Ethel Smith Goes Latin," natch.

Title is "Ethel Smith Goes Laun, natch.

Joe Loco into the Birdland Feb. 24... The Four Coins slotted for a month's stay at the Hotel Roosevelt, New Orleans, beginning March 3 Leonard Feather has a piece on Louis Armstrong in the March issue of Esquire mag.

Hollywood

Hal Neely, Allied Records exec, has left for New York to confer with eastern clients. June Hope Mgt. has completed arrangements with Les Macdonnell of London for dancer Johnny Mac to headline at the Savoy Hotel for a three-week stand beginning April 11. Capitol has signed songstress Lee Kane to a recording pact.

Champ Butler currently at the Park-Cerf Hotel in Honolulu ... Bobby Troupe recording a new album for Bethlehem Records... Album includes old and new tunes by Johnny Mercer, including an original, "I'm With You." Troupe is currently appearing at the Celebrity Room ... Jesse Kaye, MGM Records Coast chief, climbed aboard the recording of "Ballad of Davy Crockett," by cutting tune with new singing pactee James Brown, star of "Rin-Tin-Tin" vidpix series Dinah Shore repacted by N. Y. Waldorf-Astoria for another stand in the near future.

Frank Sinatra has begun waxing the first of 16 sides for a new Capitol last week. Champ Butler is currently making a two-week stand at Honolulu's Park-Surf Hotel.

Gene Wesson, formerly of the Wesson Bros., has teamed up with Gordon Polk in a nitrey act, which debuted Monday (14) at Billy Gray's Band Box. ... The Red Noro Trio currently at Castle's Restaurant has been inked to enact role of "Prince Charming" on NBC-TV's "Truth or Consequences" show.

Dennis Farnon is set to arrange and conduct the Margie Raeburn disking of "So Near, So Far," for Coronet Records today (Wed). "Truth or Consequences" show.

Dennis Farnon is set to arrange and conduct the Margie Raeburn disking of "So Near, So Far," for Coronet Records today (Wed). "Truth or Consequences" show.

Jerry Colonna currently doing one-niters in Canada . Tico Robbins Orch opened last Monday, (14) at Hollywood for 10 months' booking at Moulin Rouge.

Jerry Colonna currently doing one-niters in Canada . Tico Robbins Orch opened last Monday, (14) at Hollywood Cinegrill to alternate on bandstand with Frankie Remeley crew . . Billy Gray, in prepping his act for Sand's Hotel, Vegas, opening, has inked Sid Kuller and addition

The RCA VICTOR Recording Artists BARBARA CARROLL Currently COMPOSER'S ROOM, NEW YORK Feb. 18 STEVE ALLEN SHOW . NBC-TV

ASSOCIATED BOOKING CORPORATION JOE GLASER, Pres.

k Chicago

RETAIL SHEET BEST SELLERS

Co.)

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

ASCAP † BMI

Natio			York-	n-(Mo	Philadelphia	ntonio	2)—08	100	It (Gr	nneapolis	s City	uls (S	Angeles	Car	POI
This wk.	Last wk.	Title and Publisher	New	Boston	Phila	San A	Chicago	Indian	Detroit	Minne	Kansas	St. Louis	Los A	Seattle	N T S
1	1	*Melody of Love (Shapiro—B&P).	1	1	1	1	1	1	1	1	1	1	1	1	120
2	2	*Mister Sandman (Morris)	7	3	6	2	2	2	4		4	2	2	2	85
3	3	†Let Me Go, Lover (H&R)	8	2	10	3	3	5	2	4	3	3	3	4	82
4	6	†Sincerely (Arc-R)	3	9	4	8	9	4	6	5		6	6	6	55
5	4	†Hearts of Stone (Regent)	6	٠.		5	4	10	3		6	4	- 7	3	51
6	5	*Naughty Lady (Paxton)			7	4	8	3	8	2	7	5		10	45
7	8	†Open Up Your Heart (Hamblen).	2			9		8	9	3	2	9	8	5	44
8A	9	*Make Comfortable, Baby (Rylan).		8		7		7	7	10		8	5	8	28
8B	10	†That's All I Want (D&B)			٠.	6		6		6		7	4	9	28
10	12	†Tweedle Dee (Progressive)	5	4	5		. 6								24
11	7	*Teach Me Tonight (Hub-L)		6		٠.	7	9	5		8	10	9		23
12	11	†Earth Angel (D. Williams)	4		3				10						16
13	14	No More (Maple Leaf)								7	5		10	7	15
14	12	†Ko Ko Mo (Meridian)	9	5	9		10			9	10				14
15	15	*Count Your Blessings (Berlin)		10		10	5				9				10
					_	_									

sides, one of which features a song penned by Hy Hammerman, Jewish cantor . . . Tony Romano began indefinite stand at Peacock Lane this past week . . Al Martino in town huddling with a&r man Voyle Gilmore anent future sessions at Capitol.

Harold Jovien, of Premiere Artists and Productions Agency, has pacted the Hoosler Hofshots and intery comic Arthur Walsh for a long period . . Jeri Sothern set to cut another album for Decca, before opening at the Tiffany. March 4, for a four-week stand . . . Seymour Heller is currently in Frisco Bay Area on a promotional tour for Lawrence Welk and Liberace . . . Walter Schumann checked into the Goldwayn lot to begin scoring the Paul Gregory production, "Night of the Hunter."

Chicago

Chicago
Frank Parker opening tomorrow (Thurs.) at the Cedar Rapids, Ia., Boat Show for four days, following into the Gay Haven, Detroit, March 4 in a weekend stint... Los Chavales de Espana opening at Copa City, Miami, Feb. 21 till April 3... Bob Cross set for the Buffalo Statler Feb. 18 to April 10... Chuck Foster closes at the Aragon Ballroom, Chi, March 11... Dick Jergens inked for the New York Statler Feb. 25 to March 24... Bob Kirk set for the Aragon Ballroom, Chi, Feb. 22 to April 8... Paul Neighbors closing at the Texas Hotel, Fort Worth, Feb. 20 to go on one-niters... Ted Weems currently at the Rice Hotel, Houston, through March 9... Vaughn Monroe, doing one-niters, due at the Keymen's, Chi, Feb. 28... Sauter-Finegan tours the midwest in March.

Pittsburgh

While Herman Middleman is conducting for the Georg von Bergelin ice show at the Floridian Hotel in Miami Beach, his Pit combo continues at the Club 30 without him . . . Joie Vance Trio

Best British Sheet Sellers

(Week ending Feb. 5)

London, Feb. 8.
Mister Sandman Morris
Mambo Italiano Connelly Finger of Suspicion..Pickwick Happy DaysWright Naughty Lady Sterling Softly Cavendish Can't Tell Waltz Reine No One But You ... Robbins Hold My Hand Wood Count Your Blessings .. Berlin This Ole House..... Duchess

Second 12

Second 12

If I Give My Heart . Robbins
I Still Believe . Macmelodies
Let Me Go . Aberbach
Blossom Fell . Fields
Heartbeat . Kassner
Somebody . Bourne
Happy Wanderer . Bosworth
Veni, Vidi, Vici . Dash
Mobile . Leeds
Slake Rattle Roll . Connelly
Smile . Bourne
Sky Blue Shirt . Wright

now playing William Penn Tavern on weekends . . . Al Morel foursome into the New Nixon for an indefinite stay. With Morel are Johnny Vincent, Bobby Boswell and Duke Spalding . . Ricco Turchetti, guitarist, opens a week's engagement Monday (21) at the Horizon Room . . Marion Marlowe's date at Twin Coaches pushed up from early May to week of April 25 . . . Carlton House has renewed two-piano team of Bobby Cardillo and Reid Jaynes . . Don McGovern, organist, into Frankie Elia's new Bandbox on Grant St. for a run. for a run.

Omaha

Adolph Lesser orch booked for Scottbluff's Terrytown Arena Saturday (19) . . Tony Bradley orch played Crofton, Neb., last Friday (11) . . Becker Ensemble touring state . . Russ Carlyle orch got \$2 top Sunday (12) at Lincoln's Turnpike . . . Harmony Boys playing Wednesdays, Fridays and Saturdays at Major Bar in Bellevue.

Kansas City

Kansas City

Eddy Howard Orch comes in for a one-nighter in the Pla-Mor Ball-room Feb. 19... George Rico Trio takes over the Picardy Cafe of Hotel Muehlebach, replacing the Joe Vera crew, which held the spot wany months... Julie Lee back in town at the Cuban Room after a long absence, with Clint & Scotty backing her in the room... Mindy Carson has been signed for the Auto Show, beginning Feb. 26. Show also includes Victoria Sherry and Roland Fiore, regulars at the Starlight Theatre Summer Musicals.

Scotland

Billy Eckstine set for week's vaude at Empire, Glasgow, April 25 . . Ronnie Harris, English crooner, pacted for vaude weeks at the Empires, Edinburgh and Glasgow, April 11 and 18 . Dickle Valentine's "Finger of Suspicion" still topping Scot list of bestselling disks . . British bow, March 28, of Four Aces, at Empire, Glasgow.

New San Antone Mgr.

Col. Thomas B. Woodburn (U.S. Army, Ret.) has been named business manager of the Symphony Society of San Antonio.

He succeeds George Morgulis, who leaves Feb. 18 to take over in a similar capacity with the Kansas City Symphony.

GODFREY, CARMEL QUINN IN TANDEM ON DISKS

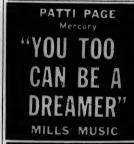
Carmel Quinn is the latest mem-ber of Arthur Godfrey's radio-tv family to be tapped for a disking deal by Columbia Records.

Thrush will be showcased in an album tagged "Arthur Godfrey Presents Carmel Quinn." She'ill warble a flock of Irish songs solo and in tandem with Godfrey. It's set for St. Patrick's Day promotion.

TV'ite Brown Set For Disk Debut With MGM

Tele personalities keep moving into the disk field. Latest tv'ite up for a crack at the wax market is James Brown, who's featured in ABC-TV's "Rin Tin Tin" series. He's set for a shellac debut on the MGM label with a slicing of "The Ballad of Davy Crockett."

Another addition to the MGM roster is thrush Ruby Murray. She'll debut with a workover of "Softly, Softly."



A WONDERFUL SEASONAL SONG

LET IT SNOW!" LET IT SNOW!

CAHN MUSIC COMPANY

THE HIT OF THE WEEK CK HYMAN

MGM 11916 78 RPM

K 11916 45 RPM

M.G. M. Lecords

'Rock & Roll' to Get Ofay Theatre Showcasing; Freed Set for Par, B'klyn

The rock and roll school of musical thought is enlarging its scope and will be tested in the ofay nabes. Harry Levine, booker for the Paramount circuit, has set Alan Freed, WINS disk jock and prime exponent of this jazz form, into the Paramount, Brooklyn, for one week starting April 8.

week starting April 8.

In the show will be Laverne Baker, Moonglows, The Penguins and perhaps Roy Hamilton.

Levine has been probing for some new attractions likely to make good in theatres. It's figured to produce the excitement of swing era circa 1936, and is believed to have enough temporary bounce to have enough temporary bounce to have enough temporary bounce to house. The date at the Brooklyn house is likely to be the pilot model of a lot of subsequent stands in theatres and concert bashes.

The Paramount circuit is also

in theatres and concert bashes.

The Paramount circuit is also trying for more jazz coin with the one-day booking of the "Birdland Revue" at the Brooklyn Par on March 4, and the one-day stand at the Par, Buffalo, March 5, This unit will contain Sarah Vaughan, George Shearing and Count Basie.

Freed recently put on a bash at the St. Nicholas Arena, N. Y., which played to SRO. It's prob-ably the most important musical movement since swing and certain-ly overshadows the fleeting musial rise of bop which had a short

career.

However, the rock and roll craze is getting to be one of the more controversial items in the musical world. At this point, a theatre relying on the family trade couldn't book it. However, the fad shows some signs of attaining respectability. At first it was a rhythm & blues development with quite a few Freudian nuances built into it. Since then, several top artists have latched onto this beat. Perry Comodid "Kokomo," Georgia Gibbs disked "Tweedle Dee Dee," McGuire Sisters recorded "Sincerely," Fontane Sisters piped "Hearts of Stone," Mindy Carson taped "The Fish" and there are other examples to attest the fact that respectable artists are distilling the erotic out of rock and roll. It may soon attain the necessary respectability to get dates in the better houses. career. However, the rock and roll craze

D.C. KAVAKOS REOPENS AFTER TAX SETTLEMENT

Washington, Feb. 15.
Club Kavakos, largest nitery in northeast Washington, reopened Saturday night (12) after working out a tax agreement with the U. S. Internal Revenue Service. The night spot was padlocked early last week and put on the auction block for non-payment of \$16,000 in back taxes.

block for non-payment of \$16,000 in back taxes.

The three Kavakos brothers promptly raised \$4,000 in part-payment of the claim and were permitted to reopen. Reopening bill included Jack Shafer and his band, Lily de Paree, exotic dancer, and songstress Toni Raye.

Hold Roller Skating Act On White Slave Charge

Clarence and Diane Anderson, husband and wife, whose roller skating act has been a frequent attraction at night clubs hereabouts, are out on \$4,000 bail after their arraignment on seven Federal grand jury indictments charging them with violating the white slave act.

Performers are accused of transporting women from Minneapolis to Des Moines and Buffalo, Ia., for to Des Moines and Bulliaus, A., 124, the purpose of prostitution. An-other charge is the transportation of a woman from Minneapolis to Winnipeg, Canada, for immoral

SCOTTLAND TO MERCURY

Stan Scottland has joined the Mercury Artist Corp, as head of the cafe dept. Scottland was formerly with the Ken Later Agency.

Singer Billy Fields to open the new Pittsburgh nitery, The White Elephant, Friday (18).

Kaye Starts Six-Weeker At Palladium May 23

Al Palladium May 23

Danny Kaye has been signed for the Palladium, London, for six weeks, starting May 23. It's been Kaye's custom to play this top British vauder alternating years.

The Palladium thus far has pacted Eddle Fisher, Joel Grey and Kaye. Deal for Kaye as well as the others was initiated during the recent U. S. visit of Val Parnell, managing director of the Moss Empires Circuit.

New Albany Try To Control %ers

Albany, Feb. 15.
Sen. Fred G. Moritt, Brooklyn
Democrat, has reintroduced a bill
affecting employment agency fees
charged actors. It provides that
the gross fee in Class B, under
Section 185 of the general business
law, as amended by chapter 731
of the Laws of 1955, shall not exceed the amount of the first week's
salary, "unless there is an agreement of hiring for one year or
more and the yearly salar;" or income is equivalent to \$2,500 or
more."

In no event shall the

more."

In no event shall the gross exceed 5% of such salary or come, the measure stipulates, would take effect immediately.

Ohio State Fair Winds In the Red for \$27,078; **New Building Job Seen**

Columbus, Feb. 15. The 1954 Ohio State Fair close The 1954 Ohio State Fair closed its books for the year in the red to the tune of \$27,078. Fair attendance last year was 240,794, the lowest since 1940; admissions revenue was off \$36,390 from 1953. Total receipts were \$654,142 while expenditures were \$681,221.

These sober facts underline the cries that have been going up in the Buckeye capital for some time—immediate decisive action is needed for the Ohio Fair to regain bygone popularity and start paying

needed for the Ohio Fair to regain bygone popularity and start paying its own way.

The Fair operates on a kind of treadmil. Its buildings are old and they are located in a section of the city which will not permit any expansion of the fairgrounds. Improvement funds are doled out by the Legislature but they are not sufficient to replace condemned buildings.

buildings.

Some decision must be made soon whether to do a complete remodeling job on buildings on the present grounds, or tear down and start from scratch—or even build a new fair at another location.

The Legislature appropriated \$92,848 for salaries and wages during the 1953-54 fiscal year and \$93,364 for 1954-55. Maintenance appropriation for 1953-54 was \$118,765 and for 1954-55, \$53,765, the \$75,000 balance being supplied by an emergency appropriation last November.

'Capades' Solid \$75,000 For Nine in New Haven

FOR NINE IN NEW NAVEN

New Haven, Feb. 15.

"Ice Capades" played a typically
solid week at the Arena (7-13). A
virtual sellout on its nine-perform
ance stand, at \$4.80 top, better than
30,000 payees pushed the gross to
an approximate \$75,000.

In line with its traditional policy
of auditioning local talent for possible additions to the touring
troupe, "Capades" came up with a
new glmmick this year by testing
moppets for one-stand (local only)
appearances as part of the personnel for next year's "Peter Pan"
production number. production number.

WILBUR EVANS' ACT

Legit musical singer Wilbur Evans, tandemed with Virginia Chevoy, will open at The Thunderbird, Las Vegas, April 3.
Act is being staged by Theodor Adolphus.

VARIETY Competish Ain't Funny

Competish Ain t runny
Chicago, Feb. 15.
Competish for work between
middle-priced comics here gets
a little rugged at times. When
it bacame known that one such
comedian had to cancel out of
a club date, within 24 hours
no less than four comics had
contacted the William Morris
office here off with their sorry. office here offering their serv-

And the race was not for a long-run engagement but for just one date.

Customers Want In On Act in Latino Vaude: Felix Wardrobe a Hit

The operation of a Latin vaudery is probably one of the more difficult feats in show biz. It's a tremendous challenge. Not only must an operator shell out king-sized sums for headliners, but the conditions attached thereto are sometimes prohibitive.

Carlos Montalban, who's hepped on promotions, takes this mental and frequently financial shellackand frequently nnancial shellacking with considerable regularity.
Take the current show at the
Puerto Rico Theatre in the Hispanic section of the Bronx, N. Y.,
in which Maria Felix headlines.
She's one of the best known Mexican filmsters extant, and one of the glamour kids of the chile belt, who would be sensational on stage appearances if she had an act.

Miss Felix, widow of the late Jorge Negrete and at one time married to the Mex composer Au-gustin Lara, has been in the news gustin Lara, has been in the news hately. There's a controversy over an expensive necklace in her possession, and the Latino colony is all agog over the matter. Consequently, she comes into this theatre at a propitious time.

To dress up the Maria Felix bill, Montalban booked an additional pair of Mex filmsters, Cesar Del Campo and Antonlo Badu. They both sing with various degrees of

skill.

However, the Latin clements in the theatre seem to feel that entertainment is secondary. Major item to the customers shelling out \$1.50 per-skull lies in the fact that they get an "en persona" glim at one of the hottest filmsters in all Meheeco. What's more, the customers seem to make their own show. There's a lively bit of badinage with the customers. Miss Felix's act, when caught, comprised a lively conversation en Espagnole with Badu, with the male doing most of the talking. However, there was a lively corner in front (Continued on page 55)

(Continued on page 55)

QUAKERTOWN QUAKERY DANCERS ARE CLEARED

Philadelphia, Feb. 15.

Three dancers at the Black Cat Cafe arrested in a police raid and charged with putting on an ob-scene and indecent show were dis-charged (10) by Magistrate Samuel Clark Jr. at a further hearing.

The show girls were Bella Fleming, 21, of Baltimore, known professionally as Blaze Starr; Genevieve Beasely, 27, of Hyattsville, Md., who dances under the name of Carol Dawn, and Nancy Mancini, of North Philadelphia, who is billed as Toni Page.

billed as Toni Page.

Manuel Jenkins, manager of the spot, testified that a representative of the American Guild of Variety Artists, in cooperation with Police Commissioner Thomas Gibbons' office, had viewed and approved the acts. Jenkins and Frank Scardino, 33, co-owner of the club, were held in \$300 bail, each charged with selling drinks after hours.

\$2,000,000 City Aud For Denver by 1958

Omaha, Feb. 15. Omaha, Feb. 15.
Directors of Denver Musicians
Assn. last week voted unanimous
approval of a proposed new \$2,000,
000 City Aud in south Denver.
Michael Muro, the group's prexy,
said Denver needs a new aud "to
provide for the future."
The aud, which would include
theatre, would be built in time for
Denver's centennial celeb in 1958,
according to present plans. Committee hopes to finance the project
through a \$2,000,000 bond issue.

British Would Now Slap Quota On Import of Foreign Acts

2d Brit. Vaude Tour Set

Sinatra Grossed

\$25,000 in Aussie

Babette's, Onetime 'Must'

For Atlantic City, Now

Student 'Lollopolooza'

Nashville, Feb. 15.

"Lollopolooza," annual musical
production of the Vanderbilt U.
Scampers, will be presented April
12-16 at the University Theatre

12-16 at the Chives.

Show will have book, music and lyrics by John Jennings, choreography by Nancy Simmons and staged by Hal Youngblood, with a cast headed by Sylvia Stahlman, George Jones, Betsy Conway, Con Demos and Marnie Sedberry.

London, Feb. 15.
Les Paul and Mary Ford are
heduled to make their second

London, Feb. 15.

An agreement for a British cabaret quota, concluded between the Variety Artists Federation and the Hotel and Restaurant Assn. of last September, is expected to be signatured within the next few days. This is a sequel to the ultimatum Issued by the vauders' union last month, which warned that it would press the Ministry of Labor to introduce a statutory scheme if the hoteliers failed to For Les Paul, Mary Ford variety four of Britain during July and August. Lew & Leslie Grade are negotiating the deal, and the scheme if the hoteliers failed tour is likely to last for about six weeks.

Duo first visited this country in the summer of 1952, when they piayed the London Palladium.

sign.
Leslie A. Macdonnell, who acted Leslie A. Macdonnell, wno acteu as intermediary and brought the two parties together for their original negotiations, was again brought in to urge the final settlement. He is now awaiting preparation of necessary documents for inking.

Under the agreement, inotels and cases employing caparet talent

necessary documents for inking.
Under the agreement, inctels and cafes employing cabaret talent will now have to sign one British act for every two imported. Pact provides that a dancing line shall be classified as an act and count against foreign importations.

A special provision is made to deal with cases in which hotel and cafe operators have committed themselves in advance to foreign cabaret talent. If the question cannot be resolved, the Ministry of Labor will be asked to adjudicate. No provision is made in pact for penalties for quota defaulters, but a more subtle method will be employed to deal with offenders. The Ministry of Labor will decline to issue work permits for foreign artists to cafe managements which have not complied with the terms of the agreement.

Macdonnell acted in an individual capacity as mediator and not in his official position of prexy of the Agents Assn. He is due to be reelected soon as A. A. prez for fifth consecutive term.

Sydney, Feb. 8. Frank Sinatra paid over to Aussie authorities more than \$12,000 income tax on his earnings for 10 days here and in Melbourne. Reported that his gross rakeoff from his short stint was between \$24,000 and \$25,000. Less the tax this still leaves around \$3,000 more than the \$10,000 tops he's permitted to take out of the country in any one year. The \$24,000-odd payoff to Sinatra, attested by the promoters of his appearances here, is well below the \$40,000 reported from N. Y. as the figure Frankle would get. They refute any suggestion that there's an additional handout to Sinatra and other U. S. performers when they get home from these short Aussie tours. Meantime, the actling Prime Minister, Sir Arthur Fadden, has softened his initially tough approach to questions raised about hard-to-earn dollars going out of the country as easy money in the pockets of U. S. entertainers. Sir Arthur now says there's ne evidence of abuse of the monetary COLE, HAMILTON HEAD, **TOURING 1-NITE UNITS** Sir Arthur now says there's no evidence of abuse of the monetary regulations. Also that it's not proposed to alter regulations at the moment but that the whole dollar position is constantly under

Nat (King) Cole and Roy Hamil-ton will head traveling one-night ton will head traveling one-night units. The Cole package will go out on the road April 11 for 19 days. Unit will have Laverne Baker, Drifters, Erskine Hawkins and Leo De Lyon. Cole will leave at the conclusion of this route to start at the Chez Paree, Chicago. Hamilton will take over shortly afterward and will have several of the performers routed with Cole continue the tour.

Both units are being packaged by the Gale Agency. These units will not take the place of the "Biggest Shows" series, which may resume in the fall.

Being Razed for Parking

Atlantic. City, Feb. 15.
Babette's, supper night club across from Convention Hall in midcity, operated the past few years under the Yacht Club flag, is being razed to make way for a parking lot and possible motel.

First as the Golden Inn, and then for many years as Babette's, this was a "must" for all Atlantic City visitors. During Prohibition days and after it was operated under one name or the other by the Stebbins, Dan and Babette, with "Bab" emceeling shows 52 weeks each year.

All show biz names of the day were headlined, with Eleanor Powall and Joe Penner, two of the many getting their start here.

When the gambling scene changed in the mid-40s, Stebbins and Babette tried to keep the night club going as of yore, but without casino cash it was no go. Early in the '50s Stebbins sold out and retired to Florida.

Nathan Goldberg succeeded Stebbins and found night club business just as tough. He tried names, and about every other glmmick, but each season seemed a bit rougher. Finally the Marbex Corp., who operated parking lots in other resort spots, struck a bargain with the Rajan Corp., owners of the spot, and late last week the wrecking crews went to work. Being Razed for Parking

McGuire Sisters Aid Ill. **Auto Show to Set Record**

Chicago, Feb. 15.

Chicago, Feb. 15.

The Quad City Autorama, held at the Rock Island (III.) Armory, broke all records with an attendance of 44,907 during the nine-day show which started Jan. 29. Show comprised the McGuire Sisters of the Arthur Godfrey tele program, Harmonicats, and Red Foley's Ozark Jubilee.

Peak attendance was reached during the four days of the McGuire Sisters' run. They appeared along with the Harmonicats. The Crew Cuts opened the show for two days, followed by Foley, who stayed for three.

Deep River Boys Set For London Vaude Dates

London, Feb. 15.

London, Feb. 15.

The Deep River Boys are returning to Britain for variety engagements and a series of broadcasts in the summer.

They will pre-record a series of broadcasts for the BBC during the early part of June and then do a short tour of London variety theatres. They'll go back to the States and return here in September.

Ralph Hunter, conductor of the Collegiate Chorale and choral director of N.Y.'s Radio City Music Hall, will again be conductor and director for the third time, of the Choral Clinic to be held at State Teachers College, New Paltz, N.Y.; March 19-20.

Welfare Fund Future Chief Problem On AGVA Nat'l Board Meet Agenda

The national board of the American Guild of Variety Artists, which will meet in a three-day confab starting next Tuesday (22) at the Henry Hudson Hotel, N. Y., will face the problem of making a major decision on welfare fund contributions. Decision is whether the plan shall be enforced completely or ditched. To many board members there can be no middle ground—either everybody pays or they get rid of the program.

they get rid of the program.

A major loss has been sustained by the welfare fund in the contract recently negotiated between the union and the Radio City Music Hall, N.Y. That pact made the Music Hall an exception in the payment of the welfare fund for its chorus members. Payment calls for \$2.50, weakly, per, performer, into chorus members. Payment calls for \$2.50 weekly per performer into the fund. Contract, which provided wage increases, kicked out any mention of the welfare contributions. Major reason was the immediate need of hikes by the cast and the fact that the Hall has a health and hospitalization program of its own. Members are insured under the terms of the N. Y. State Workmen's Compensation Act.

Outstign now before the heard is

men's Compensation Act.

Question now before the board is whether this contract will serve as a precedent in other negotiations or whether the board will reiterate its oft-repeated demand that welfare contributions must be written into all new pacts. Just what course of action will be taken by the board isn't known as yet.

the board isn't known as yet.

Another item to be taken up by the board is the matter of AGVA's dwindling treasury. It's believed that the union now has sufficient funds to finance next week's meeting, but the union has been skating on thin ice for some time. AGVA had to borrow funds to finance the last board confab three months ago. The matter of funds is also likely to lead to a shakeup in personnel. Various jobs will be reviewed and an attempt will be made to eliminate some and consolidate others.

Yank Acts Find Real Coin in 2 Top Cities On Recent Aussie Trips

Un Kecent Aussie Trips
Sydney, Feb. 8.
Experience of importing bigname American talent is showing that the real money Down Under is found only in the two principal cities, Sydney and Melbourne. The Ink Spots showed a loss for the promoter in New Zealand and Tasmania but a profit for the whole tour. Reported that the management's eventual profit may turn out to be comparatively small. However, the show was expensive, since it included Buddy de Franco and Rose Murphy, Champ Butler and some local acts, Further, air transportation across the Pacific proved a heavy exther, air transportation across Pacific proved a heavy ex-

Champ Butler and some local acts. Further, air transportation across the Pacific proved a heavy expense.

On this experience, Bill McColl now declares that in future he won't book dates in New Zealand or Tasmania. He probably will play Brisbane as well as Sydney and Melbourne. Nat King Cole fared badly in Brisbane, the patrons not spending as had been expected. McColl flies to the U. S. at the end of February, visiting Los Angeles and N. Y.

Meanwhile another promoter, Mike Castor, an American, is one of a group which plans to import Spike Jone and his band. Jones's gear is coming over in advance by ship, but is meeting with shipping delays. However, Jones likely will be by the end of the month. Troupe will play here, Melbourne and Adelaide.

Jones is to bring his full band.

and Adelaide.
Jones is to bring his full band.
Outfit will include Helen Grayco,
George Rock, Freddie Morgan,
Billy Barty and the Wayne-Marlin

Frances Langford has been booked for the Hotel Pierre, New York, March 8.

Vaude, Cafe Dates

New York

New York

Lili St. Cyr to El Rancho. Las
Vegas, March 2 for six weeks, to
be followed by a stand at Ciro's.
Hollywood . Frances Langford
goes into the Pierre Hotel, N. Y.,
March 3 . . Jane Powell booked
for a May date at the Desert Inn,
Las Vegas . . Jack E. Leonard to
the Town Casino, Buffalo, March
14 . . Frank Parker bows at the
Casino Royal, Washington, June
13 . . Jose Greco to flamenco at
the Palmer House, Chicago, May
12 . . . Eddie Garson, ventriloquist
at Radio City Music Hall, N. Y.,
and singer Frances Burns to wed
March 9 in New York . . . George
Wood, of the William Morris Agency, back from a Miami Beach trip.
Agency's Sam Bramson still there.

Chicago

Chicago°
Frankie Scott currently at the Chase Hotel, St. Louis, for an indefinite stay . . . Dorothy Shay set for the Baker Hotel, Dallas, March 17 for two rounds . . . Eileen Barton into the Roosevelt Hotel, New Orleans, March 31, for four weeks . . . Frankie Laine inked for the Chase Hotel, St. Louis. May 2, in a two-framer . . Nelson Eddy opens at the Lake Club, Spring-field. Feb. 18, for nine days . . . Wally Griffin and Anne Nichols slotted for the Park Lane, Denver, Feb. 24, for two frames . . Bill Lawrence to appear at the Firemen's Show, April 29, 30 and May 1, in Evansville, Ind. . . Bob Oakley, former agent on the Coast, opens at the Gaslight, Chi. Feb. 22.

Hollywood

Hollywood

Peggy Lee and Clark Bros. open
Feb. 24, at Ciro's, following Step
Bros., who tee off tonight (Wed.),
and The Lancers... Toni Arden
into Mocambo tonight (Wed.) for
two frames... Marie Austin singing weekends at Charley Foy's during renovation period... Romo
Vincent into Thunderbird in Vegas
tomorrow (Thurs.) for four weeks
... Robert Nesbitt, entertainment
director for The Dunes, Las Vegas,
will rehearse first show on a Hollywood sound stage next week...
Douglas W. Richards swings to
Dunes as resident manager.

Omnibus Contract Gets British OK; Voids U.S. Deal for Booking Acts

The worldwide or omnibus contract, which has been used by various talent agencies for the past few years received its first court validation recently in England, when a London court ruled on the Freddy Mullaly contract with David Whitfield.

The omnibus form, used in fields where there are no unions and guilds claiming the jurisdiction, in this case was held between Lew & Leslie Grade Agency and the singer. Recently, while Whitfield which there were no proposed to the singer of the singer with the William Morris Agency for representation in the States.

The Grade office in London subsequently took the issue to court, which ruled that Mullay couldn't okay any dates anywhere under the subsequently took the issue to court, which the work of the subsequently took the issue to court, which the form of the subsequently took the issue to court, which the form of the subsequently took the issue to court, which the form of the subsequently took the issue to court, which ruled that Mullay couldn't okay any dates anywhere under the subsequently took the issue to court, which ruled that Mullay couldn't okay any dates anywhere under the subsequently took the issue to court, which ruled that Mullay couldn't okay any dates anywhere under the subsequently took the issue to court, which ruled that Mullay couldn't okay any dates anywhere under the subsequently took the issue to court, which ruled that Mullay couldn't okay any dates anywhere under the subsequently took the issue to court, which ruled that Mullay couldn't okay any dates anywhere under the subsequently took the issue to court, which ruled that Mullay court of the subsequently took the issue to court, which ruled that Mullay court of the subsequently took the issue to court, which subsequently took the issue to court, which states they were booked through the subsequently took the issue to court, which subsequently took the issue to court, which states the subsequently took the issue to court, which states the subsequently took the issue to court, which states the s

Leslie Grade Agency and the singer. Recently, while Whitfield was in the U. S. with Mullaly, his personal manager, the latter signed

Saranac Lake

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Feb. 15.

William Morris, who is now rated as one of the town fathers, making a big effort to retain the Saranac Lake laboratory here. It is skedded to be moved. At a meeting here he said "local people are prepared to raise any amount necessary to keep the Trudeau Laboratory in Saranac Lake."

David Woodard, back from Dillon, S. C., where he attended the funeral of his mother who recently died of a heart ailment; resumes the rest routine while on his stage of observation.

A posey to Audrey Lumpkin,

resumes the rest routine while on his stage of observation.

A posey to Audrey Lumpkin, daughter of James Brennan, veepee of IATSE, for taking time out to line up entertainment for the gang at the Will Rogers. She graduated here class of 1952 and now lives in the downtown colony.

Major "Tony" Anderson manager of the Schine Pontiac theatre here, also the secretary of the Shamus Club which furnishes milk to the Will Morris Memorial Playground kiddies during the summer, announced that the Club will install a covered merry-go-round and six nursery flying swings.

Robert (IATSE) Potter, projectionist of Local No. 306 and for the last 25 years with 20th-Fox in N.Y., registered in for the general onceover while resting and getting specialist care.

count to key any dutes anywhere unless they were booked through the Grade office.

Omnibus contracts are a relatively new form in the talent agency field. Originally, they were drawn up to cover any field in which there was no union. It became widespread during the period prior to the organization of the American Federation of Television & Radio Artists to cover tele bookings. Today it is used mainly to cover overseas engagements.

Until recent years, foreign bookings had agencies dipping into the lists of other offices for dates abroad. Frequently, the William Morris Agency had acts from Music Corp. and most of the indies. Because of the fact that the American Guild of Variety Artists doesn't have jurisdiction in Europe, Morris collected a full commission which it didn't have to split with the other offices. The omnibus form eliminated that facet of the agency business.

The omnibus contract, however, hasn't yet been tested in the U. S. because most guilds and unions have an arbitration clause in their pacts. Should any artist sue or its sue dover a violation in an omnibus agreement, the issue would most likely go to arbitration.

Mambo at Morocco

The ultra spots in New York are starting to take cognizance of the spreading mambo movement. El Morocco will institute a mambo night starting Sunday (20) as a weekly event.

Dance team of Teddy & Phyllis Rodriguez, who have worked the eastsideries including the Cotillion Room of the Hotel Pierre, N. Y., will be in charge of the event.



LEE MORTIMER

N.Y. Daily Mirror

"The Copacabana...They practically steal the show."

MARTIN BURDEN

New York Post

"The Mello-Larks are a superior quartet; their act is full of sound and movement and excitement.

LOUIS SOBOL

Journal-American

"At the Copa—The real treats of the evening are the

VARIFTY

"The Mello-Larks is one of the best vocal groups around these days. The foursome has come up with something smart, original and fresh." Cohen.

"Mello-Larks are a lively group with a nicely developed sense of rhythm and comedy." Trau.

DALE STEVENS Dayton, Ohio

"It's appealing enough to fit any audience; smart enough to take them into any club in the country. It all adds up to R-A-V-E."

he MELLO-LARKS Currently COPACABANA, NEW YORK

Direction:



FUTURE BOOKINGS -

STATLER. Detroit

CONGRESS HOTEL, St. Louis

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EPIC RECORDS

AGE IN VEGAS! BIG

Las Vegas Review-Journal by LES DEVOR

"Sincere song styling by Vaughn Monroe In his opener at the Sahara Hotel rates good entertainment for show goers in the Congo Room for the next three weeks.

"His new approach captures and holds interest in that he employs no gimmicks or histrionics. His orthodoxy and ommission of "shock" treatment make for a different kind of song styling. Lately, the show community has been "treated" to singers who indulge in gabfests, and corny jokes laced around broken song sequences. Not so for Vaughn Monroe. He stands up there alone, and belts them out in a forgotten conventional manner.

"Down into the audience with the hand mike, he managed to embarrass a number of ringside ladies with his ardent gaze and mournful love songs.

"He drew solid applause.

"Monroe is a big fellow, and is heard to advantage throughout the room. Producer Bill Miller will be cheered when reports of this show reach him in New York."





Direction: MARSHARD MUSIC



CHICAGO
333 N. Michigan Avenue

Chez Parce, Chi

Chicago, Feb. 9.
Mae West (with Anthony Dexter, Richard DuBois, Louise Beavers, Eight International Adonises others) (16), Morty Gunty, Folie Miller, Brian Farnon Orch; \$1.50 cover, \$3.75 minimum.

If Mae West "did all day what she does all night" in the show she does all night" in the show here, this topdrawer Windy City nitery could switch to six-a-day and still turn 'em away. La West had the bistro hanging off the ratters opening night and she had the customers falling off their chairs before her stint was over.

Introed by five top-hatted gents who made it quite obvious that the theme is s-e-x. Miss West slinks onstage in a dazzling array slinks onstage in a dazzling array of feathers, sequins and diamonds to reemphasize the topic. She readies the house by opening with "I Like to do all Day what I do all Night" in her easily identified, suggestive tones. After a duct with her leading man, Anthony Dexter, on come the International Adoniese—eight powerful y-muscled young men, headed by Mr. America, Richa I Du Bols. The femme ringsiders give b'ushing gasps of admiration to the musclemen, while their paunchy and/or anemic escorts cringe before the display of physical excellence of the males.

Miss West's biological inspection

of physical excellence of the inales. Miss West's biological inspection and selection of the scantily clad male "chorus" is a howl. Her "I've Got Something for the Giris" continues the male skin show as a tidbit for the distaff side as the boys ripple their biceps, stomach and chest muscles. All that's missing is the usual twirling tassel.

With an introduction by Louise

ing is the usual twirling tassel. With an introduction by Louise Beavers, "Beulah" of "peel me a grape" fame, Miss West does a recitation from "Diamond Lil," winding up with "Frankie and Johnnie." The grand finale of this lusty and rather fabulous act is a riot as Miss West hands out keys to her Ambassador Hotel suite, along with time schedules, to her Adonises. From start to finish, the response is tremendous.

Ordinarily, with a headliner of

Ordinarily, with a headliner of liss West's callbre, the supporting



Eileen BARTON

RIVERSIDE Reno, Nevada

CORAL Records Dir - WILLIAM MORPIS AGENCY acts get scant audience response.
Usually there is a notleeable let'sget-on-with-the-main-act alr about
the Chez. It's to the credit of
young Mort Gunty, the comic in
this show, that he completely captivates the crowd from his opening
bit of "The Maharajah of Magadore." Borrowing heavily from the
schoolroom for some of his material, he ribs progressive schooling
and retarded pupils. His Danny
Kaye carbon gets nifty response.
Comic's timing is excellent and his
performance is completely uninhibited. One bit ends with sardonic
laughter conjuring a vision of the
sadistic bully — a hilarious vignet.
The bill debuts with Folle

laughter conjuring a vision of the sadistic bully — a hilarious vignet. The bill debuts with Folle Miller, a versatile hoofer who warms up the patrons nicely for what follows. Miss Miller terps in three distinctive styles, opening with a tap, switching to a fine Latino mambo, and winding with an Irish jig. Terp's patter ties the numbers together in a showmanly way.

It's a great show, ably back-stopped by Brian Farnon, Gabe.

Mt. Royal, Montreal

Montreal, Feb. 9.

Kay Thompson (with Paul Methuen), Max Chamitov Orch (9)
(with Norma Hutton), Bill Moodie
Trio \$2.\$2.50 cover.

Sophisticated Kay Thompson, assisted by the mid-Victorian mannered Paul Methuen, is the first act to play the Normandie Room of this hotel in more than six

of this hotel in more than six months and the first in the hotel's occasional show policy.

Following the capacity biz she drew two years ago, Miss Thompson was a logical choice for hotel's new plan, but the combination of several things failed to bring the spenders into this lofty room as in spenders into this lofty room as in the past. Without shows for so long, the habit has been lost by former regulars. The brief one normer regulars. The brief one-week engagement secms to catch the mechanical side of the show un-prepared, and then Miss Thompson has a new act sans the Williams Bros. as a topper.

mas a new act sans the Williams Bros. as a topper.

As a personality and someone wise in the ways of show biz. Miss Thompson has few equals. Throughout the offering is that constant striving for perfection that is not too apparent these days, but there are times (for the average room) when she goes overboard with the sophistication. In the present layout she takes the stage alone, garbed in the familiar slacks, for the first half, and between her clever but brittle patter scores with a descriptive and varied songalog. Her in between chatter about picking up things in various parts of the world builds to her introing Methuen, and vocal switchero between the two makes neat contrast to the prelim material.

Methuen is properly English and

to the prelim material.

Methuen is properly English and for someone just new to the business is remarkably sure and effective on stage. Ronnie Sclby, at the piano, batons the Chamitov orch for Miss Thompson's performances in capable manner, with Chamitov taking over during dance sessions. Chirper Norma Hutton does band vocals and the Bill Moodie trlo, in for the one week, does interlude sets.

Newt.

Miami Beach, Feb. 11.
Tony Martin with Hal Borne,
Alan King, Cabot & Dresden, Val
Olman Orch; Lecuna Cuban Boys;
\$2.50-\$4 minimum.

The La Ronde Club in this overwhelmery (it must be called that, so huge and impressive is this newest Beach hotel in its multi-acred setting) requires topliners with the authority, poise and experience to command the blase winterites who fill the tiered layout that allows for perfect viewing. Tony Martin fills these requirements in spades, albeit he's almost too relaxed and talky in some segments of his stint. The teeoffer, "Hallehujah," is a strong one, with special lyrics adding to the initial impact that grabs immediate attention. "All I want Is You" is a strong followup, but the version of "Vera Cruz" and the long drawmout calypso-type "Seso huge and impressive is this new

the version of version

Matters plek up quickly, however, when Martin sets his course on the song-hit trail, sparked by "Mr. Sandman," then keyed to standards he's been associated with through the years. In last sequence of the act, he launches a talk routine on television program commercials, based on his current series. The basic idea is a sound one; what it needs is punchier writing and delivery if the essay at comedy is to be continued. Martin winds strongly with "I'll See You In My Dreams," his clarinet-playing setting the tablers to pounding for more.

Alan King almost walks off with

Alan King almost walks off with the proceedings. The young comic is hitling, the lines contained in his act are edged with sharp timing, and his waggery is delivered with aplomb that earns him fast-building reaction. For this date he's come well prepared, the first portion a zesty session that concentrates on the hotel and guests—despite the growing series of gags about the Fontainebleau, King has an all new routine that tops them all. Combined with his bits on to's effect on kids, problems with mothall. Combined with his bits on tv's effect on kids, problems with mothers-in-law; the surge of "young couples" to suburban living, fully playing up the inherent comedy investments routine, King finds himself walking off to resounding returns. He proves also that a strong comedian can fracture them in this swankery.

Capot & Dresden sit well with their cleanly-achieved lifts, spins, assorted holds, and breathtaking neck-balance by the attractive femme half for the whirlwind finish. They comport themselves with grace throughout, blending their designs inventively to hold interset. Val Olman and his crew assist nobly on the show backings, with Hal Borne conducting the Martin segment in top manner. Lecuona Cuban Boys are on hand to dispense music for mambomania and rumbas.

Lary.

Chubby's, W. Collings-

wood, N. J.
Philadelphia, Feb. 13.
Gypsy Rose Lee & Girls (4),
Bobby Monaghan, Benny Ventura
Combo (3), Johnny Crawford, Lee
Henderson Line (6); Don Haven
Orch (7); Minimum \$2.50; weekends \$3.50,

Admittedly on her sixth fareweil tour, Gypsy Rose Lee is the lady who graduated from the striptease into the blue chips by kidding her former career. She combines pulchritude with just enough palaver to make a palatable package. Sunday (13) dinner crowd at Chub-by's was largely families and parties. While some of Miss Lee's nifties failed to stir a ripple, over-all effect was enthustastic. Cued on by four pips, Miss Lee takes prompt command and shows how disrobing was done in the good old burleycue days.

Translucent screen set up on-

disrobing was done in the good old burleycue days.

Translucent screen set up onstage enables stripper to do a provocative change, while a pitchman's
voice (recorded) selling such burlesque house staples as bonbons
and French pictures is worked
neatly into the bit. For the finale
she uses the Ed Wynn coutrier
routine dressing her four "apprentices" on stage, which provides the
getoff line "the girls have been
draped." Visit to Chubby's is Miss
Lee's first local appearance in several years, and the adults present
like the star' also seemed willing
to recali "the good old days."

House policy lately has coupled
a combo with the stellar act. Unit
works between shows at the bar.
Current outfit is a trio headed by
Benny Ventura, sax playing brother
of tenorman Charley Ventura. Trio
belts out acceptable rhythms, although it blazes no new tralls. Ia
the comedy slot is Bobby Monaghan, who reminds very much of
Billy Vine, and does the routine

Fontainebleau, M. B'ch deriding the wife, which didn't go strong Sunday with the haus, s present. Johnny Crawford raus present. Johnny Crawford, who knows his way around a vocal, is the singing-emcee and gets top returns with his "Loving You," an operatic-style ballad. Gagh.

Chi Chi, Palm Springs, Cal.

Palm Springs, Feb. 8.
Cab Calloway (2), Vivian Marshall, Bob & Betty Hightower; Bill Alexander Orch (6); couvert, \$2,

Cab Calloway opened tonite to a stomping, cheering crowd. Despite fallure of his trumpeter, Howard Roberts, to appear due to date mixup. Backed by a one-night replacement, pianist Morrow Young, and minus music or orch rehearsal, he put on a smash performance that left the customers limp. Vet AFMer is a solid showman. He wastes no time getting off with "Got My Love to Keep Me Warm" and left the customers limp. Vet AFMer is a solid showman. He wastes no time getting off with "Got My Love to Keep Me Warm" and serves up "One for the Road," "Birth of Blues" and "Black Magic" to wham returns. "Minnie The Moocher," "Shake, Rattle and Roll" and, of course, his "Porgy and Bess" excerpts he formerly starred in the Gershwin folk opera—zinged.

Same cannot be said for the

—zinged.

Same cannot be said for the deuce act, Vivian Marshall, whose talent may be obscured by the blue smog of her material. This desert resort caters chiefly to family trade, in the middle-age bracket, and they failed embarrassingly to appreciate the heavy-handed double-entendres and indigo songs dished up by Miss Marshall during their dinner chores. She might show to better reception if her act parred the tastes and standards of the customers she plans to sell.

Bill Alexander, who emcees,

Bill Alexander, who emcees, leads his well disciplined sexette for show and dancing. Brown.

Copa City, Miami Beach
(FOLLOWUP)
Miami Beach, Feb. 12.
Biggest draw in town currently
is the parlay of Jimmy Durante &
Co. and the Will Mastin Trio with
Sammy Davis Jr. Davis, on his own
for the first week, had them flocking in in "saving the season"
numbers, for operator Murray
Weinger. With Durante also on
hand, it's additional money in the
bank.
Notable this season has been the

bank.

Notable this season has been the fact that the boxoffice pendulum has swung from one club to another, the vacatloners and natives evidently picking carefully, many walting for word-of-mouth approval as well as amusement page reviews, before choosin. This is a disturbing factor for the bonifaces who are finding it tough to draw sufficient patronage for profit-taking if they haven't got "the show of the week."

Davis in this his second details

of the week."

Davis, in this, his second date since the unfortunate accident which cost him an eye, comes on to a several-minute ovation that turns into a continuous series of salvos as he unwinds his considerable repertoire. Whether it be the zingy hoofery with Will Mastin and dad, Davis Sr., or solo; the inclsive and sometimes startling vocal carbons of the singing toppers and film stars through to the Jerry Lewis duplicating, he keeps the mitt-build sustained. Surefire also is his own song-selling, comedy antics and all-around appeal that stamps his work. He rates the begoff marked up.

Durante comes up with a fast-

the begoff marked up.

Durante comes up with a fastpaced package with several new
mayhem ideas concocted by writer
Jackie Barnett. The Schnoz, working with all the zest of former
years, is his frenetic self all the
way, applying his showmamship to
such, new items as "Fun In The
Sun"; a top piece of material in
"It's The Man Who Makes The
Clothes," with wardrobe changing
twist, and "Let's Do The Old Act
Again." On hand to aid in projecting the surefire stuff are yet
aides Roth & Buffano at plano and
drums and Eddie Jackson with his
strutting.

There's a male model to raise

Stewart Rose, Wanda Smith & Cover Girls (5), Paul Hebert Orch (5), Joe Castro's Latin Combo (4); cover, \$2.

Fresh out of the Army, Stewart Rose shows promise in his first nitery date. Atop a strong, melotic voice, he parlays an ingratiating manner. However, lack of marquee magnetism militates against this

magnetism militates against this bill bringing much moola into the Mo. Wanda Smith and Her Cover Girls, all sookers, is the only other act. Those who do drop in will pass a pleasant hour.

"Live Till I Die" is a potent opening number for Rose, and "The Gal That Got Away" and "I Complained" also fit his style. However, his dancing needs professional touch-up.

In warhing "Sunny Side of the

In warbling "Sunny Side of the Street" he gets effective, colorful accompaniment by orch leader Paul Herbert on sax.

Wanda and her two blondes and two brunets gets off some snappy lyrics in specially written mate-rial, and displays shapely figures in a well-staged 20 minutes. Her-bert alternates with Joe Castro for dancing.

Moulin Rouge, Paris

Paris, Feb. 15.
Jacqueline Francois, Hurricanes
(4), Sce-Hee Troupe (4), Four
Najarro, Trio Massetty, Najas (3),
Alf Carson, Two Williams; \$1

The Moulin Rouge is getting the least attention in the Lido Syndicate hierarchy. Such abuses as keeping on the tired production number envelope that has not changed for four years, and allowing a badly assorted, too similar, bunch of acts pile up without the proper leavening and filing, is not good show biz sense. Attention has to be paid here before this golden goose's egg goes to lead. Biz still shapes fine but does not have the jammed aspects of yore.

of yore.

Jacqueline Francois headlines and displays a cool elegance and a solld pair of pipes that blast out her standards in room-filling tim-bre. However, she lacks projection,

(Continued on page 52)

NOTICE

TO:

ARNOLD JOHANN SWANSON, formerly of 82 Evanson Street, Winnipeg 10, Manitoba, Canada

TAKE NOTICE that a Statem of Cialm has been issued in the Court of Queen's Bench for Mani-Court of Queen's Bench for Mani-toba against you whereby SAMUEL NATHAN COHEN, the Plaintiff named therein, claims from you the sum of Fifteen Hundred (\$1500.00) Dollars, as moneys ad-vanced and to be repaid on or before May 15, 1953; and the Plaintiff further claims the costs of the said action.

TAKE FURTHER NOTICE that your Statement of Defence is to be filled in the Office of the Prothonotary in the Court of Queen's Bench at the Court House in the City of Winnipeg, in the Province of Manitoba, within four (4) weeks of the date of publication hereof, otherwise judgment may be signed against you.

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"For the spring edition of his current revue, Jules Podell has booked in Morey Amsterdam. The comic is at his top-level best, scorling practically continuous belly laughs for better than a 25-minute stint. It's all out fine, chuckle fare for a nitery floor."

Bob Francis.

EARL WILSON

New York Post

"Comics rally 'round comic; cheer Morey Amsterdam. It was Morey's big and very suc-cessful night."

LEE MORTIMER

New York Daily Mirror

"AMSTERDAM GIVES COPA A SHOWFUL OF

"Joey Adams, who is also a comic, enthusiastically touted the Copacabana opening of his friend, Morey Amsterdam. But at the show Joey said, 'I wanted him to be funny, but not THAT funnyl' Which gives you an idea how really wonderful this Amsterdam is."

FRANK FARRELL

New York World-Telegram

"At Morey Amsterdam's first night turnout in the Copa, he played to every top comic in the business and made them laugh . . ."

ROBERT DANA

New York World-Telegram

"Morey Amsterdam, a comedian's comedian, whose facile style records extremely well with TV audiences, is at home as ever in a night-club engagement. His sly one-liners set him up as an authority on every topic from home design to the tempo of the times. His signature tunes, 'Yuk a Puk' and 'Rum and Coca Cola,' serve as the framework for very funny lines and timed asides."

MARTIN BURDEN

New York Post

"This appearance is a treat. The chunky sleepy-eyed comic earns the title, The Human Jokebook, tossing gag lines engagingly; few comedians work harder or seem more relaxed . . Morey casually tosses away more gag lines nightly than many comics use in a week."

VARIETY

"Amsterdam is fracturing 'em in the standup and-to-hell-with-the-cello style that finds him back as a comedic threat on the nitery belt after shelving the Playgoers boite five years ago and meantime making with the tv."

Currently

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Night Club Reviews

Moulin Rouge, Paris Moulin Kouge, Faris and tendency towards reserve detracts from a nice turn. Miss Francois is primarily a disk name with a well-modulated voice that has a way with a ballad, but she will have to develop a way with an aud, and a more physical selling cohesion with a song.

and a more physical selling cohesion with a song.

Show has an overabundance of
acro and contorto acts, and though
most of them are fine in their own
right they suffer by giving an air
of repititiveness. The Four Najarro are an acro stint consisting of
a fat, bouncy woman and her
slimmer offspring, two boys and a
girl. It is her earthy fliptlops that
make this go, with the brood supplying lesser but smoother flipflops. See-Hee Troupe (4) is a fastmoving Chinese entry who essay
a rapid series of juggling and plate
twirling, and then go into some
solid contortion, with one man
twirling plates and leaning backwards to pick up a drink in his
teeth.

Alf Carson also twists his skinny

Aif Carson also twists his skinns hallucinating asp into ling this pleasing filler by oting at a balloon with his feel ile standing on his hands. Gun ending

DOLORES

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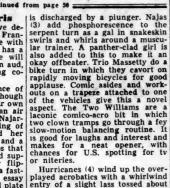
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LATIN QUARTER

Boston



or niteries.

Hurricanes (4) wind up the overplayed acrobatics with a whirlwind entry of a slight lass tossed about by three stalwarts. Whirls, throws and rhythm make this a standout bit and a solid vauder. Cover is still reasonable and dancing is supplied by two orchs.

Mosk.

Colony, London
London, Feb. 8.
Bethe Douglas; Felix King
Don Carlos Orchs; \$5 minimum. R

Although it's only a couple of months since she made her London debut, Bethe Douglas has given her cabaret routine a major transformation. It's not so much a change of material as a change of personality. In her current stint she is a bright, vital and sophisticated performer who is at her best with saucy, provocative, original songs. She deserved every bit of the opening-night ovation.

Garbed in a tightly-fitting gown

of the opening-night ovation.

Garbed in a tightly-fitting gown which accentuates her lush figure and her natural good looks, the chanteuse goes straight into a boff routine which includes a batch of click original songs which she sells with teiling effect. A lively calypso, "Man Gets the Gravy and Woman Gets the Grief," is a sure winner, and she also raises sly chuckles with "Men, Ah Men" and "A Lady Needs a Change." A torch song from "A Star is Born," "The Man That Got Away," is put over with dramatic effect but is somewhat out of place in the general lineup. The femme's personality always

out of place in the general lineup.

The femme's personality always emerges as a plus factor and she clearly knows how to make the best of a healthy set of pipes. The backgrounding by the Felix King combo is of familiar high standard and they share the dance sessions with the Don Carlos rhythm outfit.

Muro.

Ritz Carlton, Montreal

Montreal, Feb. 11. Frances Bergen, Johnny Gallar Joe Settano Trio; \$1.50-2 cover.

Frances Bergen, making her inltial Montreal appearance at the Ritz Cafe, is a happy combination for this room. She looks like a doil from the Social Register but works and sings like a reasonably experienced chanteuse with a good off-best reorgalies. beat songalog.

beat songalog.

Opening-night jitters were obvious but past the initial set, Miss Bergen set herself up solidly with the payees of this swank botte. The established breezy leadoff song over, she went into her special material items, the demure qualities gradually faded and attention throughout the room picked up.

"Breaking in the Note Curil' is

throughout the room pleked up.
"Breaking in the Next Guy" is
perhaps the best of her tunes in
the special bracket, and a group of
faves in several languages appeal.
A blues number, although sung
with assurance, just doesn't seem
to go with Miss Bergen's personality, but a collection of carefully
chosen oldies were right down her
line and brought her back for a
second encore.
Miss Bergen, wife of ventre Ed.

second encore.

Miss Bergen, wife of ventro Edgar, who should become a regular performer at the Ritz, is set for the St. Regis in New York following her three-week stay here.

Newt.

Latin Quarter, Boston

Georgia Gibbs (with Bill Russell), Caribbeans (3), Bill Drew, Howie Storm, Guy Guarino, Harry DeAngelis Orch (8), Zarde Bros.

Scuttling the capsule musical revue format following a three-week trial run during which the production failed to get off the ground, the L.Q. has reverted to its former "name" policy, teeing off with energetic thrush Georgia Gibbs. It's her first nitery date in the Hub in a couple of years and with her Mercury platter, "Tweedle Dee," climbing the popularity poll, opening-night indications were that the pint-sized singer would be a good bet here. One thing is certain; she dishes out a neat, showmanly job.

Attractively gowned, the femme injects plenty of pep and zing to her vocalistics, which include such varied numbers as "There'll Be Some Changes Made," "I Love Paris"; the oat-tune, "Seven Lonely Days," and the bouncy "Birth of the Blues." She also includes her disclicks, "Tweedle Dee" and "Kiss of Fire," topping off with a medley of oldies wrapped up in slick style for an all-around effective stint.

Surrounding bill is spotty with

for an all-around effective stint.

Surrounding bill is spotty with the Caribbeans, two males and a femme, who nab a couple of spots for clicko terping, the strongest. Trio fares nicely with a sexy "St. Louis Woman," a bit of frantic jitterbugging and some nifty Oriental stepping. Bill Drew, held over from the revue, is okay in a standard tap turn, but comic Howie Storm fails to generate much mirth with his routines. Guy Guarino handles the emceeing okay and Harry DeAngelis batons neatly, giving way to Bill Russell, Miss Gibbs' personal '86er, during her stint. The Zarde Bros. trio fills the lulls. lulis.

Decision to dump the revue was apparently so sudden that Bob Conrad had no time to recruit anew line of girls for this show, but they're skedded for the next bill.

Last Frontier, Las Vegas

Las Vegas, Feb. 7.
Four Aces, Kaye Ballard (with
Jack & Jerry), Trio Gypsy, Last
Frontier Girls (12), Garwood Van
Orch (11); no cover or minimum.

A 60-minute musical romp is provided by the Four Aces and Kaye Baliard in a show that, even including the two brief production numbers, moves almost too swiftly for diners to digest any real entertainment meat. With the whole town clocking astoundingly fine off-season biz, this three-weeks will garner a goodly percentage.

A fine singing group, the versa-

will garner a goodly percentage.

A fine singing group, the versatile Four Aces sock their Deccadisk faves in a nice 25-minute stand. "Should I Confess." "Three Coins In the Fountain," "Mr. Sandman," their ali-timer "Teil Me Why," and others punctuate the ability of the quartet to harmonize and bounce a tune in rhythmic cadence in a style that's all their own. Although they are not entertainers in the Ames Bros. sense, nevertheless the unique, interesting voice arrangements on their numbers make this outfit hard to top.

nevertheless the unique, interesting voice arrangements on their numbers make this outfit hard to top.

Sparking the entertainment is Kaye Ballard, a bundle of feminine talent who could do with about 10 minutes more in this brief show to offer up her socko wares for a more cleanly defined impression. Singing, dancing comedienne is loaded with talent and, assisted by her capable pair of singing and dancing partners known simply as Jack & Jerry, belts romantically or lustily for laughs with equal vigor and a bubbling-over personality. Attired in long, black spill builtighter type pants under a matching, short dress, the blacktressed Miss Ballard goes over with fine carbons of the Davis girls, Bette and Joan; Judy Holliday, and Barbara Stanwyck. Her takeoff topper is Judy Garland, whom she closely resembles, and this mimiery evokes saivos.

The Trio Gypsy is an acrobatic act involving a femme and two husky male partners who toss and balance her in a thrilling series of stunts. They contrast immobile striking pose-pictures holding the girl aloft, or swing her about with reckless abandon in a fast turn that pleases. The Garwood Van orch measures the music to the show in able fashion.

Bob.

Sams Souci, Miaml B'ch Miaml Beach, Feb. 12. Myron Cohen, Ann Herman Dancers, Sacasas Orch; \$3.50

Booking of Myron Cohen for this date serves to illustrate the cau-tious policy cafes around are ad-

hering to this season. Few are willing to set in acts which haven't played this area, or even those who come infrequently. In Cohen (among other regular returnes, winter and summer) the Sans Souci has a staple that will attract healthy business to its Blue Salis Room, although he's already played the Casablanca earlier this year.

Room, although he's already played the Casabianca earlier this year.

Cohen's lure is a potent one, the better hotel guests requesting the spots he plays hereabouts. The bald, erudite raconteur who left the garment district for better things in show biz is in top form, boasting a strong collection of new yarns turned out in authentic and yock-raising dialect, the gestures and mugging aiding no little in the risibility raising. He's added the cloak-and-suiters consorts to his character delineations for a more diversied collection. On for 40 minutes, he's brought back for encores to reprise his standard ribnings of the Seventh Ave. (Manhattan) characters with whom he was formerly associated. The strong contingent in the audience from that sector eats. it up; the outlanders howl it up.

Ann Herman and partner exhibit

Ann Herman and partner exhibit the mambo-samba designs for the considerable collection of derriere-twisters gathered, who later jam the floor when Sacasas and his ace the floor when Sacasas and his ace crew dispense the rhythms indigenous to the form. On the showbacks, he's one of the best batoneers in town, aithough with Cohen on hand he gets himself a showtime respite. Sacacas' draw values are such that the Fountainebleau has ticketed him for its La Ronde, beginning in May, outbidding several other hostels for his services. Lary.

Conrad Hilton, Chi

Chicago, Feb. 8.

"Spurs 'n' Skates," with Cathy & Blair, Robert Lenn & The Tatters, Marvin Roy, LeDuc Bros., Carol Williams, Rusty Kile & John Newson, Boulevar-Dears & Dons (12), Marcia Drewry, Frankie Masters Orch (11); \$2 cover.

Wild West trappings are spot-lighted in this hostelry's newest ice show, making for a colorful eyeful as well as a tuneful earful. Cos-tuming is terrif, with special kudos for designers John Baur and Ber-nard Peterson. Choreographer Bob Frellson's direction has wrapped this show up neatly, with zippy score and lyrics by Hessie Smith. Smooth orchestrations are by Nor-man Krone. man Krone.

Smooth orchestrations are by Norman Krone.

Cathy & Biair, held over from the previous show, headline "Spurs 'n' Skates" with effortless grace, gliding through a succession of precise, eye-pleasing terp figures.

Duo displays real artistry on ice.

The show opens with the Boulevar-Dons chanting girl-chase woes in "Just Give Us Girls." They are joined by the Boulevar-Dears, young girls following Horace Greeley's advice to young men in "Quest For A Man." This sets the theme for the show, with a windup of wedding belles and beaus.

Rusty Kile and John Newson are the two haives of "Cactus," cavorting comic equine who essays a steeplechase on biades with amusing results. Though more gluepot material than prancing steel, "Cactus" is proud; he snorts and weeps when undignified pratifalls are his reward in hurdling attempts, It's a how!.

when undignified pratfalls are his reward in hurdling attempts. It's a howl.

Fancy rope-twirler Carol Williams makes like she needs a lasso to get a man, and winds up spinning a 70-foot rope for a climax. She's a snappy femme, a looker with dangerous curves.

Slick magic ls handled by Marvin Roy in a sleight-of-hand turn featuring illusions of appearing and disappearing light bulbs, cimaxed by a string of lights trick which gets good palms.

The LeDuc Bros. are acro comics on skates. Their burlesquing brings hefty yocks and their acrobatics give this act still another facet to draw a hefty mitt. Marcia Drewry does an entertaining dance hall siren bit.

Musical background for the show is provided by Robert Lenn & The Tattlers, standout vocal group, Veteran Frankie Masters and orch showback their 11th ice show here nicely, as usual.

Saxony, Miami Beach Miami Beach, Feb. 11,

Xavier Cugat Orch with Abbe Lane, Ricky Lane & Velvel, Los Barrancos, Joe Wong: \$2.50-\$4.50 minimum.

Xavier Cugat is still the suave server-upper of the Latino arrangements with the commercial tinge that has kept him on top of the bongo-beating heap for so many years. In this annual engagement at the Saxony (which has become a retreat for the type of catic-goer whom one finds in Gotham's Plaza, St. Regis, et al.) he is very much at home and warmly received.

ceived.

Cugat seems to be concentrating more on the dansapation end, the unit he is currently carrying being on for some 30 or 40 minutes during showtimes. It's an odd combination, too, with a ventriloquist (Ricky Lane) who sports a Yiddish dialect dummy; Joe Wong, Chinese vocal impressionist, the Los Barrancos and sultry Abbe Lane. Miss Lane (Cugat's spouse) is a

Miss Lane (Cugat's spouse) is a tunner, a lush, bronze-headed toker whose decolletage leaves ttle to the imagination. She ap-Miss Lane (Cugat's spouse) is a stunner, a lush, bronze-headed looker whose decolletage leaves little to the imagination. She applies her small, husky voice to a bright collection of songs, all of latter-day vintage with south-of-the-border beat the dominant theme. She has come a long way as a performer, her confident, assured delivery bespeaking the knowhow and smoothening acquired through Intercontinental appearances with Cugat. The di-

(Continued on page 54)









KIRBY STONE

SAHARA, Las Vegas

WILLIAM MORRIS

WYNN LASSNER



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"Looking like a hundred million... As orchidacious as ever...
She has a lovely voice... Wardrobe is a conversation piece...
She and her name and background generate glamor!"

HOPE HAMPTON'S VERSAILLES DEBUT DRAWS BIRD and BOTTLE CAFE SET

By ROBERT J. LANDRY

"Miss Hampton comports herself with relaxed poise, looks lovely, sings beautifully."

VARIETY

"She was a vision to behold and a delight to the ear, and the applause and cheers were probably more precious to her than all the jewels in her vault."

LOUIS SOBOL,
N. Y. Journal-American

"Hope Hampton wore a beautiful white and black fox stole as long as a lariat, and buckets of diamonds. She sang amazingly well. The Duchess of Park Avenue was applauded as though she were a Dietrich."

EARL WILSON, N. Y. Post

"Looking blonde and lovely as an operetta singer should. She was a lady. She sang well and I wished she would sing those other operatic songs. Here's a toast to Hope Hampton and her cafe debut."

ROBERT W. DANA,
N. Y. World-Telegram and Sun

"Magnificiently gowned, jeweled and her voice still roaring."

RADIE HARRIS, Hollywood Reporter

Currently

VERSAILLES

NEW YORK



Flock of Show Biz Books

"Rodeo!" by Huntington Smith. | England" (Coward-McCann), "Rodeo!" by Huntington Smith. The same firm will also publish Mary Roberts Rinehart's anthology "The Best of Tish," and Philip Wylle's new annotated edition of "Generation of Vipers," which sold 180,000 copies in 26 printings, when first published a decade ago. Vernon Duke's biog, "Passport to Paris," is due v.a Little, Brown in March and Georgie Jessel's "This Way M'ss," with a foreword by William Saroyan, is due in April, by Holt.

Show biz item of another sort is

April, by Holt.

Show biz item of another sort is Rocky Graziano's "Somebody Up There Likes Me," in collaboration with Rowland Barber, which S&S is publishing. The same publisher is bringing cut Steve Allen's "Bop Fables," and Decca Records' editor, root Louis Internever, has his

is bringing out Steve Allen's "Bop Fables," and Docca Records' editor, poet Louis Untermeyer, has his "Makers of the Modern World" also due via S&S in March. N. Y. Herald Tribune drama critic Walter Kerr's "How Not to Write a Play" is another Simon & Schuster publication for April. And Paddy Chayefsky's anthology of six "Television Plays," including "Marty," which is being released as a picture, and "The Bachelor Party," which is the author's favorite and headed for Broadway, is due in April. Another videoite, is due in April. Another videoite, Wally Cox, simply calls his book "Mr. Peepers," due in April, also "Mr. Peby S&S.

Vincent Sheean's biog of "The Life and Exploits of the First Oscar Hammerstein," which he calls "The Man in the Silk Hat" will have a

Hammerstein," which he calls "The Man in the Silk Halt" will have a foreword by Oscar Hammerstein 2d, when S&S publishes it in June. Niven Busch's Hollywood novel, due in May, via S&S, is simply titled "The Actor."

Charles Einstein, INS sports writer, has aided Willie Mays in his blog "Born to Piay Ball," for Putnam in April.

A sports biog of another sort is "Fear Strikes Out" (The Jim Piersall Story) by Piersall and Al Hirschberg, which the publisher compares in drama to Lillian Roth's "I'll Cry Tomorrow" as Piersall, "baseball's bad boy," details how he fought his way back after being committed to a violent ward of a mental hospital. A Little, Brown publication.

Carlo Gatti, for years one of Italy's top music critics, is having his biography of "Vertit." The Man

taly's top music critics, is having his biography of "Verdi: The Man and his Music," originally published in 1939, updated and due via

lished in 1939, updated and due via Putnam in April.

"Daniel Bium's "Opera World" due via Putnam, is a companion to his annual "Theatre World" and "Screen World" items.

Dorothy and Joseph Samachson have authored "The Dramatic Story of the Theatre" as companion books to their "Let's Meet the Theatre" and "Let's Meet the Ballet", which Abelard-Schuman will publish in May.

George (Slim) Lewis, vet circus man, has done his memoirs "Elephant Tramp" in collaboration with Bryon Fish, for Little, Brown publication.

The first biog on Booth Tarking-

The first biog on Booth Tarking-n will be a Lippincott publica-on, by James Woodress, college

Knopf is reissuing H. L. Menc-Knopf is ressuing H. L. Menc-ken's three books of reminiscences individually this spring, at \$4.50 each, respectively titled "Happy Days," "Newspaper Days" and "Heathen Days."

Knopf is also publishing Samuel Chotzinoff's biog, "A Lost Para-

Chotzinoff's biog, "A Lost Paradise,"

Another literary biog is "The Moth and the Star," the story of Virginia Woolf, by Aileen Pippett, for Little, Brown.

Budd Schulberg has done the foreword to "Waterfront Priest," N. Y. Herald Tribune staffer Allen Raymond's saga of Father John Corridan, who figures in the "Waterfront" film, written by Schulberg, via Holt.

Alan Downer's "The Art of the Play" is another show biz item, via Holt, in May.

A show biz book of another sort is "The Rene Black Cookbook (Cuissine vs. Cooking)." by longtime famed Waldorf Astoria maître d't Rene Black, now ditto in the new Fontainebleau, Miami Beach, also Holt.

The Burns & Allen biog will be called "I Love Har The Surns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" I Love Har The Burns & Callen Diog will be called "I Love Har The Burns & Callen Diog will be called" Love Har The Burns & Callen Diog will be called "Love Har The Burns & Callen Diog wi

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England" (Coward-McCann), sets out to prove that the Earl of Oxford was really William Shakespeare. Another Shakespeare and whimey has to do with "A man who was dead who wrote Shakespeare's plays" (it says here in Julian Messner's publicity); the book is titled "The Murder of the Man Who, Was "Shakespeare'," written by Calvin Hoffman.

Night Club Reviews

Continued from page 52

Saxony, Miami Beach

staffers in the room like her-the men doubly so: in sum, a vital lass the Hayworth-Monroe genre. She's already hit pix; on a tv tinter Miss Lane would be a standout.

Ricky Lane is a solid ventro article to idea for the dummy a sound one, keeping and attention on his vis-a-vis to aid in the illusion created. With updating of the dialog he'd be ready for better things. As is, it's a pleasant turn. Wong's vocalistics and verbal jousts with Cugat get by; the Los Barrancos survey standard Cubano dance ideas adeptiy, their gyrations including a Havana jitterbug whingding.

The Cugat concepts in dance are Ricky Lane is a solid ventro art

The Cugat concepts in dance are shrewdly concocted with an eye to getting them on the floor and keeping them there with a clever blend of easy-to-hipswing-to arrangements. Newt.

El Morocco, Mont'l

Montreal, Feb. 11.
Fran Warren, Mickey Deems,
Ethel Lee, Bob Peters, Johnny
Laurendeau Orch (5), Paul Notar
trio; no cover or minimum.

El Morocco moved in on the advance publicity and near-capacity biz "Pajama Game" is currently doing here in Montreal, and signed the star of the show, Fran Warren, to double for nine days. The deal is paying off in spades.

Despite a heavy singing part in

is paying off in spades.

Despite a heavy singing part in "Pajama Game," Miss Warren gives all vocally when she hits the stage at El Morocco and wows the payees with a solid group of songs, with the accent on her better-known platters (and plenty of piugs for same). On opening night, boniface Peter Van Der North made Miss Warren's reception complete when he had all the waiters, hatcheck gals and staff garbed in fancy pajamas, including a line of night attire strung outside the entrance.

All principals from "Paises.

entrance.

All principals from "Pajama Game" ringsided for Miss Warren's preem and chantoosie responded vocally for plaudits. She has option on one or two shows a night, but two shows a night together with her regular performance at the theatre will leave her without a pipe if the first night's offering is continued.

Backing the Warren effort is the

a pipe it the first light's offering is continued.

Backing the Warren effort is the comedics of Mickey Deems, who has great possibilities. But just when he reaches the clinche, he deviates into something trite and unamusingly blue, killing both reception and act. His impresh bits have their moments but his casual manner labors the routire to a fare-thee-well. Overall tightening is needed before comedian becomes effective with this kind of clientele.

Chirper Ethel Lee, garbed in

clientele.

Chirper Ethel Lee, garbed in brief pajamas, is an Oriental miss with a penchant for the belting blues. Hardly in character, but Miss Lee does better than most and her breezy style more than

compensates.

Emcee Bob Peters is adequate, both in his patter and songalog, and Johnny Laurendeau's small orch cuts a fair show.

Newt.

Fairmount, Ottawa

Ottawa, Feb. 8.

Bruce Stevens, Avril Ames, Velonos (2), Bruce Sidlinger, Harry
Pozy Orch (8); 75c admission (\$1
Sat.).

Is "The Rene Black Cookbook (Cuisione vs. Cooking)," by longtime famed Waldorf Astoria maitre d'Rene Black, now ditto in the new Fontainebleau, Miami Beach, also Holt.

The Burns & Allen blog will be called "I Love Her—That's Why," which George N. Burns is writing in collaboration with Cynthia Lindsay.

Dorothy and Charlton Ogburn's book, "The Renaissance Man of book, "The Renaissance Man of collaboration with Cynthia Lindsay."

Dorothy and Charlton Ogburn's book, "The Renaissance Man of collaboration with Cynthia Lindsay."

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is w.k. in Canadian niteries for solid instrumental aping of Sammy Kaye, Wayne King, Harry James, Liberace and others, with top stage savvy to keep the stanza sparkling. Stevens also draws customer kudos to band drummer Eddie Ackland, boff skin-basher, who solos during the act.

Avril Ames is a pert chirper who gets begoff treatment with a clicko session that mingles several types of tunes, from the novelty. "Later Than You Think." to moody ca-narying of "Man That Got Away." Bruce Sidlinger keeps the narying of "Man That cook Away." Bruce Sidlinger keeps the palms slapping in a tense, socko trampoline single in which the trampoline itself gets into the act by bashing the leaper, collapsing under him on cue, and other mechanical gimmicks. The Velonos, terp pair, mix acro and adagio effectively, male bringing femme on in a zippered dufflebag for surprise opener.

Harry Pozy orchestra, formerly

surprise opener.

Harry Pozy orchestra, formerly at the Gatineau Club (shuttered for the season), handles showbacking and dance music chores to solid returns.

Gorm.

Bellevue (asino, Mont'l Montreal, Feb. 11.
Les Marcellis (2), Novellos (2), Gilbert & Russell, Evie Lynn, D'Attili, Harvey Ross, Barbara Sondy, Bill Deegan, Casino Loveles (10), Bix Belair Orch (11), Buddy Clayton Quartet, with Shirley Sheldon; staged and produced by Natalie Komarova, music by George Komaroff; \$1 admission.

George Komaroff; \$1 admission.

There is little that hard-working Harry Holmok has missed with his new Bellevue Casino revue. The fast-moving show, lasting 60 minutes, has just about everything the clients of this big saloon like; plenty of visual stuff and the lavish Natalie Komarova productions featuring the shapely pony line.

Headliners from Paris, Les Marcellis are standout with their rough-and-tumble, acro sessions. Working with speed and precision, these two boys make some very tonugh falls look easy and never spare themselves to bring an extra gasp or yock from the payees. Already repeaters at the Casino, Les Marcellis have an acro act that can reprise every six months without losing appeal.

The Novelios, in the next-to-prestrict shows

losing appeal.

The Noveilos, in the next-toopening slot, also maintain the
talent level, with the male half of
the team thrilling with his specialities on the high ladder. Femme,
who appears briefly in the first
part of the routine, sparks with her
trim figure and manner.

The hosting of City, and the control of th

The hoofing of Gilbert & Russell The hoofing of Gilbert & Russell is the only standard on the list. Both are talented, but with exception of challenge bits fail to rouse patrons above their normal plaudits. Evie Lynn (New Acts) brings a touch of the exotic to her ballet sequences and Harvey Ross shows definite promise as a vocalist, both during his solo set and with chirper Barbara Sondy in the finale.

Barbara Sondy in the finale.

For her big spectacle, Mme.
Komarova brings back "Chopiniana" which features pianist D'Attill, whose combined concert and jazz type of playing is a cinch in this room. Bix Belair's orth gives ample backing to the show and the Clayton quartet spelis for customer dancing.

Newt.

Zanuck O'Seas

Continued from page 4 =

London for powwows with Sir Alexander Korda and Anatole Litvak
on "The Deep Blue Sea" which
Korda is making for 20th release.
Zanuck also is finalizing plans with
Andre Hakim for "The Man Who
Never Was."

This week, Spyros P. Skouras,
20th prexy, will join Zanuck in
London from where they'll go to
Munich to view a rough cut of "The
Oasis," first CinemaScoper to be
filmed in French and German.

With 22 pix now on 20th sked,

VARIETY BILLS

Numerals in connection with bills below ipdicate opening day of show whether full or split week
Letter in parentheses indicates circuis. (I) Independent; (L) Leew; (M) Moss)
(P) Paramount; (R) RKO; (S) Stoli); (T) Tivoli; (W) Warner

NEW YORK CITY Music Hail (I) 17 Cerneys Patricia Rayney 3 Fayes Rocketies Corps de Ballet Sym Orc Palace (R) 18 Edna & Leon Rhythmettes Lottie Brunn

Don Cummings
Kurt Johns Dn
Maxie Rosenbic
Wells & 4 Fays
Derby Wilson
CHICAGO Chicago (P) 18

Gaylords
Roy Hamilton
Jack Carter
B & C Robinson

AUSTRALIA

AUCKLAND
ALIAMA SALEST CT 21
Jean Sabion
B Warren & Chic
B Warren & Chic
B Warren & Chic
Roy Berbour
A Sparks
Roy Berbour
2 Myrons
Harry Jacobson
Chadells
Max Blak
Max Blak
Max Blak
Max Blak
Max Blak
Max Green
Max Gr

Max Blake .
Dancing Boys
Ballet Girls
MELBOURNE
Tivoli (T) 21
Norma Miller
Dancers
Michael Bentine
David Hughes
Hweil Hughes
Hwell Affedros
Ursula & Gus

Tiveli (T) 21
Winifred Atwell
Chris Cross
Eddie Vitch
Fontarie & Vaughn
Joe Church
3 Hellos
Romaine & Claire
Julian Somers
Maureen Hudson
Show Girls
Nudes
Ballet Girls
Dancing Boys

BRITAIN

ASTON
Hippodrome (I) 14
Monty Norman
Diana Coupland
Jack Watson
Terry Reilly
Coronets
Fay Jover ay Jover ony Walsh

BLACKPOOL Paiace (I) 14 Talos 5 Talos
Joyce Golding
Eric James
Dowle & Kane
Sandow Sis
Edorics
Tex James Co
Douglas Maynard
Rita Martell

EDINBURGH
Empire (M) 14
Carroll Levis Co
Violet Pretty
Teen Agers
Les Duonos Les Duonos
FINSBURY PARK
Empire (M) 14
Edwin Styles
Dorothy Carless
Robin Richmond
Boyer & Ravel
Gray & Austin
Joan Gibbons
8 Emney Anemones

8 Emney Anemones
6LASGOW
Empire (M) 14
Frankie Howerd
can Hinde
Walthon & Dorraine
Nino Nino Granger Bros Lee Young Downey & Daye

Gale & Clark
Beryl & Bobo
MOTTINGHAM
Empire (M) 14
Dickie Valentine
J Jeff & June
C Warren & Jean
A Veril & Aurel
P & P Page
B & B Adams
L Shape & Gyal (M) 14
Ack Lewis
Sonny Dawkes
Prank Pare
Mel-O-Macs
Monifolia

Ronnie Joynes
Bertie Sellers
SOUTHAMPTON
Grand (1) 14
George Cameron
Billy Wherburn
Naria Pirelli
Manley & Austin
Baldwin & Castle
Tony Hughes
Balmorpal 4 castle

Tony Hughes
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SWANSEA

SWANSEA

Phypire (M) 14

Phypire (M) 14

Dorothy Reid & M

Kelroys

Bill Waddington
Lionel Kinest

Joan & Ernest

Joan & Ernest

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Empire (D 14

Bobby Thompson

Gene Patton

Tatler Girls

Le Ruban Bley
Julius Monk
Janet Brace
Norman Paris 3
Little Club
L'Apache
Faconi

Lou Levy Ruby Braff Cher Paree Mae West Morty Gurler Brian Farnon Ore Cloister Inn Sylvia Simms Laurie Allyn Ace Harris Dick Mar. Johnny Frigo

Conrad Hilton
"Spurs 'n Skates
Cathy & Blair
Robert Lenn
The Tattlers
Marvin Roy
Frankie Masters
Orc Frankle Masters
Orc
Palmer House
Genevieve
Dick Kerr
Empire Eight
Charlie Fisk Orc
Trini Reyes

LOS ANGELES

Ambassador. Motel Marguerite Plazza Honey Bros F Martin Orc Band Sox Wesson and Polk Bar of Music Pontomaniaca (2) Ceri Gallan Orc Billmore Motel Mae Willlams Consolo & Melba Bobby Sargent (2) Hal Derwin Orc Charley Foy's My Chesend Only) M Weekend Only M Charley Foy Mary Foy A Browne Orc Jimmy Ames Lord Buckley The Lancers (4) Step Bros (4)

ANGELES

I Dick Stablie Orc.
Bobby Ramos Orc.
Crescendo
Perz Prado Orc.
Michael Comments
Toni Arden
Paul Hebert Orc.
Joe Castro Orc.
Joe Castro Orc.
Francis Brader
Francis Brader
Four Bogdodis
Miss Malta & Co
Doubledaters (4)
Mime Ardelty
Frolliot Charlton
Tony Gentry
Caby Wooldridge
Luis Urbina
Bob Snyder Orc.
Stafler Hotel
Margie Lee
Perky, Twins
Charles & Lucille
Charles & Charles & Lucille
Charles & C Perky Twins Art Pinson Charles & Lucille Skinnay Ennls Orc

MIAMI-MIAMI BEACH

Clover Crub
Luii Christine
Luii Christine
Luii Christine
Luii Christine
Luii Christine
Luii Christine
Baron Buch
Betty Ford
Nor Buch
Betty Ford
Ony Lope2 Ore
Selma Marlowe Line
Woult Wouth
Out The Control
Joe E Lewis
Yvonne Menard
Stuart Morgan 3
Ray & Gomez
Renita Kramer
Lucien & Ashour
"Excess Baggage"
Ray & Gomez
Renita Kramer
Lucien & Ashour
"Excess Baggage"
Ray & Gomez
Renita Kramer
Lucien & Ashour
"Excess Baggage"
Ray & Gomez
Renita Kramer
Lucien & Ashour
"Excess Baggage"
Ray & Composition
Thompson
Gomes
Gomes Harvey Bell
Fred Thompson
Gene Bayle
Gene Bayle
Gene Bayle
Gene Bayle
Las Malangans
Wally Hankin Ore
Las Malangans
Wally Hankin Ore
Journal
Jo

RENO Lenny Gale Buddy King & His Ladies

Mapes Skyroom
Tippy & Cobina
Larry Allow
Larry Allow
Belles & Bowes
Jerry Pauloa
Bea Sweet
Sing Lee Family
D Dorben Dncrs
Eddie Fitzpatrick
Ore
New Golden
Wilder Bros

Will Osborne Ore Riverside Etleen Barton
Gene Louis trio
Arwooda
Starlets
Bill Clifford Ore

HAVANA

Tropicana
Darvas & Julia
D'Aida Q
Mercedes Valdes
Leonela Gonzalez
Gladys Roballet
Cele Espana Orq
S Suares Orq
A Romeu Orq
Carmen Amaya
Offa Chase
Chase Chase

Aurora Roche
Rivero Singers
Juana Bacallao
Ray Carson
R Ortega Orq
C Rodrigues Orq
Alba Marina
L Dulzaides Q
Nancy & Rolando
Ivette de la Fuent
Martha Veliz Orq
Montagratre Ballet
Santo Day a Orq
Falando Orq

NEWPORT, KY.

Beverly Hills
Ethel Smith
Sonny Howard
Ricardo & Norman
E Lindsay Dners
Jimmy Wilbur Trio

LAS VEGAS

George White Scandalettes Sahara Vaughn Monroe Kirby Stone 4 J Conrad Ders Golden Nugget

Golden Noss-Hilo Hattle El Cortez Four Tunes Showboat Minsky Follies of 1955 Silver Stipper Nite of Fun Revue

ev ale be to ligatly codas.

ossis, first Chemascoper to be filmed in French and German.

With 22 pix now on 20th sked, the company can be expected to release anywhere up to 30 films during the year, including outside productions. While 20th quoted exhib demands as the reason for increasing production, the company was also strongly influenced by complaints from its distribution and ad-pub execs who felt themselves handicapped by the speed with which they're forced to put new films into release. In many cases this has worked to block the kind of advance buildup that's considered necessary to acquaint the public with forthcoming releases. Despite increased studio activity, 20th expects to continue to release C'Scope pix at the rate of two a month.

Cabaret Bills NEW YORK CITY Clarissa Melodears Harmoneers Piroska Art Waner Ore B Harlowe Ore

Birdiand
Count Basic
Modern Jazd 4
Modern Jazd 4
Tony & Eddie
Jimmy Deniela
Eive Angel
Coursome
Portia Nelsom
Bart Howard Tric
Bart Howard Tric
Raiph Font Gre
Modern Hotel
Hotel Ambassader
Sarkod Orc
Hotel Pierre
Marios Marlowe
Stanley Medielo
Local Coperabana
Harry Belafonte
Morey Amsterdam
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Little Club
L'Apache
Faconi
L'Apache
Faconi
L'Apache
Faconi
L'Apache
L'Apache
Gleb Yellin Ore
La Fronton Ore
Twe Gulfars
Kustya Pollansky
Malya Pollansky
Lubov Hamshay
Allya Une
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"Bon Yoyage"
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Stanley Meibe Orc
Chico Relibens
Harry Belafonte
Morey Amsterdam
Mello Larks
Donna Williams
Donna Williams
Donna Williams
Donna Williams
Barbara Mayer
Larry Howard
M Durso Orc
Frank Marti Ore
Frank Marti Ore
Jackie Heller
Warner & McGulre
Larry Fostor
Larry Fostor
Teddy King Ore
Teddy King Ore
Warner & McGulre
Larry Fostor
Frank Marti Ore
Warner & McGulre
Larry Fostor
Frank Marti Ore
Warner & McGulre
Larry Fostor
Frank Marti Ore
More Smiley
Harold Fonville
Habet Plaza
Mata & Hart
Ann Crowley
Ted Straeter Ore
More Monte Ore
More Monte Ore
More Monte Ore
More St Regis
Billy Daniel
Georgette D'Arcy
Ray
Bari
Hotel Statter

Büly Daniel
Georgette D'Arcy
Milt Shaw Orc
Ray Bari
Hotel Statler
Woody Herman Orc
Hotel Taff
Vincent Loper Ore
Charlivels
Simpkins
Wier
Wier Ag Johnson
Bas Sheva

Vincent Loper Ore
Latin Quarter
Charlivels
Charley Manna
Wiere Bros
Chiquita & Johnson
Bas Sheva

CHICAGO

Black Orchiel
Four Joes
Jimmie Komack
Josh Whites
Red Wilson
CHICAGO

Black Orchiel
Four Joes
Jimmie Komack
Josh Whites
Red Wilson
Archie Robbins
Goofers
Rod Wilson
Archie Robbins
Goofers
Rod King) Cole
Last Frontier
Ben Blue
Blossom Seeley
Blossom Seeley
Frontier
Blossom Seeley
Blossom Seeley
Frontier
For Charmer
Verd Lo Presti
Blue Mere
Werd Lo Presti
Blue Mere
Werd Lo Presti
Blue Mere
Werd Lo Presti
Blue Mere
Blossom Seeley
Blossom

peria Schoen
Ermest Schoen
Ermest Schoen
Charles Albert
Village Barn
Hal Graham
Fred & Sally Barry
Joe Mavro
Pam Dennia
Melodiers
Plute Pete
Waldorf-Astoria
Line Renaud
Nat Brandwynne
Mischa Borneauard
Charley Manna
Rosetta Tharpe
Marie Knight
Lucy Reed
C Williams Trio

(177.

New Acts

MARION MARLOWE

MARION MARLOWE

Songs
35 Mins.

Itotel Pierre, N.Y.

It isn't often that the nightciub circuit latches on to a novice as thoroughly "presold" as Marion Marlowe, vocalist on Arthur Godfrey's CBS-TV show. And if Miss Marlow is a sample of what else along that line tv may have in store for the bistros, the latter better had open their arms wide. She's an entertainer with a lot of class and know-how. And she wows 'em at the Cotiliion Room.

There's no doubt that several years before the tv cameras breed both easy assurance and a fine techniques. Miss Marlowe proves that point to abundant satisfaction. She sails through her short but well-balanced songalog with the air of one performing for a group of close friends and enjoying herself thoroughly.

A looker with a voice that's operatic in texture, she's equally at home with the high notes and the moanin' blues, exhibiting flexibility and an imaginative approach that tags her as a coming favorite with the larger spots. Here's a real crowd pleaser.

Costumed in a stunning white off-the-shoulder dress, Miss Marlowe bows in with a pleasant in roductory number, 'Belle of the

Costumed in a stunning white off-the-shoulder dress, Miss Marlowe bows in with a pleasant introductory number, "Belle of the Bail," and then goes into a novelty routine, "Strictly Confidential," one of several written for her by Lyn Duddy. Number, which adds up to a big fat plug for the Godfrey crew and Godfrey himself—"Hie's the guy I'm grateful for"—has her moving around the floor and handing out surprises, which makes for nice audience contact. In "I'm in Love Again," another Lyn Duddy ditty, she shows off her voice and then gives the oldie "These Foolish Things" an expert onceover with some unexpected dramatic trimmings. Quick change of pace has her doing "Sweet and Hot" followed by "Hello Young Lovers." Both come across with sock effect and to plenty of mitting from the customers.

Lovers." Boin come across with sock effect and to plenty of mitting from the customers.

After that it's "Television's Tough on Love." a Duddy laughgetter in which Miss Marlowe exhibs a lot of charm; "Gypsy Dance" from Carmen, a showy bit proving the gal's really got a voice, and the windup, "Goodnight," very effectively staged and executed with a vet's sense of timing.

Show is staged by Jonathan Lucas with Jerry Bresier conducting from the piano. In Miss Marlowe, Stanley Melba, the Cotillion Room's entertainment director, has his second "discovery" of the year, liaving first introed Marguerite Piazza. It's a lucky find, Hift.

ANN MARSTON Archery

Mins.

5 Mins.
Palace, N. Y.
Youthful Ann Marston is a sureshot with a bow and arrow. Her expert marksmanship is apparent as she splits balloons, William Telis an apple on a dumny's head and splits an egg in the middle. But, act lacks any element of excitement. A buildup in that direction would probably prove beneficial.

Girl is aided by her father, who sets up the targets.

Jess.

BOLIANA IVANKO TRIO
Acro-Dance
5 Mins.
Apollo, N. Y.
The Boliana Ivanko Trio packs
a lot of action in its five-minute
stint. Ofay team, two guys and a
gal, works with ease and style as
it strikes some effective balancing
and spinning poses. The gal really
gets a workout as she's flung from
one pard to another, spun around
and at one point practically bent
in two.

It's fast and flashy and good for all sight showcasings. Gros.

AVRIL AMES

AVRIL AMES
Songs
12 Mins.
Fairmount Club, Ottawa
Avril Ames isn't new to the
nitery scene. She's done singles
and appeared with husband Bruce
Stevens, but this is the first solid
effort she's made to build a substantially effective single and it
shows powerful possibilities. Chicgowned, jet-haired looker offers
bounce, sultry biues and novelty
tunes with equal savvy, although
she would get more impact from
her nood numbers with more attention to shading and softness in
both chirping and band-backing.
Her pipe-handling exhibits okay
ability and training, particularly
in tunes like "Hey There!," "Man
That Got Away" and opener, "Beyond the Blue Horizon." Gorm.

SISTER ROSETTA THARPE MARIE KNIGHT Songs 25 Mins. Village Vanguard, N.Y.

Village Vanguard, N.Y.
Religious influences, which have been breaking out in various fields for several years, seem to be hitting the nitery field with greater impact. Certainly the religious overtones in the Johnnie Ray act helped the religioso along. The latest to hit with a sock that should be felt throughout the industry is by Sister Rosetta Tharpe & Marie Knight.

This Negro tandem have been

by Sister Rosetta Tharpe & Marie Knight.

This Negro tandem have been concertizing in churches and have played ballparks to overflow crowds in various southern cities. Theirs is truly a case where "The Lord Provides" and with abundance. Sister Tharpe, of course, is already w.k. solo on Decca disks. This team seems to have temporarily ditched the outright religiosos, but they aren't able to omit the deeply religious feelings that seem to enter into their songs. Yet it's a wholesome feeling even in a nitery. It seems that religion, as they see it, is one of joy and everything they express seems to come out in that metier. Under those circumstances, they could rock the house with a spiritual, and it wouldn't be amiss.

The Misses Tharpe & Knight

and it wouldn't be amiss.

The Misses Tharpe & Knight have a booming and wholesome delivery. Sister Tharpe, of considerable heft, provides the guitar accomps and gives out with a contraito register and Miss Knight, a slim holder makes with excellent slim looker, makes with excellent harmonics.

harmonics.

The team concertizes with "Shadrach" and "Daniel in the Lion's Den" and then renders unto Caesar a series of racy blues. Indeed this duo could fit into virtually any vocal situation. Their primitives have a universal appeal. They can convey a message from pulpits and they can be successful in saloons. Of course, their rhythm and blues are very unclerical indeed, but they do epitomize the wide range of feelings that the American Negro experiences, all of it told in melodic and rhythmic terms that make them top entertainment even for sophisticates.

LES DOUNOS (2) Acro Comedy Acro Comedy 6 Mins. Empire, Glasgow

Two males, garbed in sailor costume, work out a fairly entertaining knockabout act against a background setting of ship's deck and lifebelt. Acro twists, bends and contortions are amusing.

They engage in funny business with falls off a chair, then both mount a table and one skips via feet and hands together to good mitting. Display further agility in tieup of bodies on table. Exit one atop the other, hands to hands.

Useful act for general run' of vauderies.

WINDSORS (4)

Songs 8 Mins. Palace, N. Y.

Comprised of two males and two distaffers, the Windsors are mak-ing their first theatre appearance at the Palace. Members of the distances, ing their first theatre are at the Palace. Members of the quartet had previously sung in dividually in various operettas throughout the country. In banding together, they've come up with an entertaining act that's good for spotting in most show biz media and their rendicates of their rendicates.

spotting in most show biz media.

Quartet gives effective solo and group vocaliing to their renditions, which include a medley of, operetta and operatic numbers. They're also a presentable-looking crew, with Dennis Love, Emalyn Remmel, Norman Wigget and Marlys Johnston making up the foursome.

CHARLES MANNA

Village Vanguard, N.Y.
Charles Manna, a newcomer to
niteries, looms as a promising comic.
A pleasant looking lad, he has
a seemingly original vein of humor
running through his work. He has
a great degree of sophistication
which he is able to translate into
language that the general viewer
can appreciate even with a few
drinks. He has a refreshing viewpoint on many of his subjects.
Manna has a wide variety of

Manna has a wide variety of material which will ultimately make him eligible for most spots. At this time, he can hold down an assignment in the intimeries and should be able to pick up a few ries led to high film rentals.

quid in some video guesters. Manna ribs such diverse items as television, sports, names and others. He does it charmingly and with a lot of ease. He is still in need of further grooming, but the quappas st deus siut so Jose.

Mins.

Palace, N. Y.
Bobby Dae & Babs are a likeable tap team. Duo give a fresh
appearance and execute their routines capably. Turn is fashioned
along usual lines and as such is
limited to filler status. Couple,
neatly garbed, hold down the

neally garbed, hold down the opening slot on the current Palace bill.

bill.

Teeing off turn with a vocal rendition of "Just One of Those Things." pair switch to terping, with femme eventually slipping from a gown to a briefer costume for an okay mambo demonstration with her partner.

Jess.

with her partner. Jess.

EVIE LYNN
Dance
15 Mins.
Bellevue Casino, Montreal
Evie Lynn, a well-endowed terpster, is a cincneroo for the current
Bellevue Casino productions with
her neat interpretive hoofing. Of
medium height and loaded with
personality, Miss Lynn mixes the
near-exotic routines with ballet for
solid audience attention.

In her present Natalie Kamarova
show casings, Miss Lynn shows to
best advantage in the "Winter
Wonderland" and "Mambo" sequences, with a single spot in the
former that picks up solid mitting.
Legit training is apparent in most
dances offered and overall attractiveness makes it a sure bet for
now visual medium. tiveness makes it a any visual medium.

Customers Want

Continued from page 47

of the house which had quite a few of the house which had quite a few words to contribute. Frequently, the rest of the audience laughed more at the gratis contributions than from those of the pros.

At the end of the show, Badu, Del Campo and a few other males from the layout invited femmes up for a few steps of the mambo. The

At the end of the show, Bath Pol Campo and a few other males from the layout invited femmes up for a few steps of the mambo. The audience seemed quite satisfied about the democratic procedure in running the show, as well as the entertainment aspects of the bill. Miss Felix brought in quite a coutouriere collection. From among the Latin conversation, one could pick out such words as Fath, Dior, Balenciaga, et al. For \$15,000 Miss Felix at least brought a wardrobe, if not an act.

And as for the rest of the show, it was made very evident at the be-

And as for the rest of the snow, it was made very evident at the beginning that Montalban must have had some angle or some pressure in booking Perla Mar, a very pretty girl, but who shows very little talling the song and dange lines. ent in the song and dance lines ent in the song and dance lines. Montalban can recognize talent and no showmen would set this kind of turn unless the heat was on. A pleasant singing act is the Ca-ribe Trio, two guitars, marracas

ribe Trio, two guitars, marracas and three voices. Their rhythms are easy to take, albeit carrying very little excitement. There were three talking comics— Willie Chevalier, who emceed most of the show; Perucho Iri-

most of the snow; Perucho Irigoyen, a popular comic in the area,
and the mono-monickered Trosky,
who punctuated his talk with a
comedy in drag. The customers
liked it.
The Rafael Munoz orch provided

The Ratael Munoz oren provided good showbacking throughout. Pic, "Camelia," is a Latin version of the familiar story of the Lady of the Camellias, with a bullfight background. The star was Maria Felix—the same. Jose.

RAPS GRIND FILM SHOWS

Brit. Attorney Sez Continuous Screenings Insult Good Pix

Manchester, Feb. 15. Continuous performances are an insult to a good film, according to attorney Frank Johnson, speaking before Manchester exhibitors.

"Can you imagine any theatre or ballet allowing folks to walk in and out at any stage of the performance?" he asked. "Is the show so poor that it isn't worth waiting to see the film from the beginning."

ning."

He did not think it necessary, even for town cinemas, to show double-feature programs.

Johnson said it was time the

House Reviews

Chicago, Chi

Chicago, Feb. 11.
Gaylords (3), Roy Hamilton,
Jack Carter, Bud & Cece Robinson, Louis Basil Orch; "Three
Ring Circus" (Par).

Ring Circus" (Par).

Current layout at the Chicago is well-balanced, with three major spots filled by turns of substantial quality, and introed by a sock terp warmup act.

The Gaylords keep the crowd entertained and in their seats with a well-paced turn composed in equal parts of novelty and tunefulness. Accompanying themselves on the bass and 88, this trio leans heavily on the numbers, most of them with Italian-American type lyrics, which made their first recording splash. Such novelties as "From the Vine Came the Grape" and "The Little Shoemaker" register good response. In addition to the tried and true, The Gaylords devote the bulk of their turn to an ingenious novelty number, the "Mama and Papa" polka, a potpourri of dialect lyries which seems to sit right with the audience.

Roy Hamilton, sepia chanter. Roy Hamilton, sepia

Roy Hamilton, sepia chanter, displays poised showmanship and pleasing pipes in his first appear-ance here. Songster has a torchy, brooding type of delivery which goes over well, though at some points it seems a little forced. displays polsed showmanship and pleasing pipes in his first appearance here. Songster has a torchy, brooding type of delivery which goes over well, though at some points it seems a little forced, particularly in the offering of "Ebbtide" "From Here To Eternity" gets a new twist when delivered as an uptune by this vocalist, but the effect is pleasant. A tendency to too-fancy, overly drawn-out offbeat stylings appears occasionally in such numbers as "If I Loved You."

Jack Carter handles the comic end of this layout in a manner best appreciated by those who haven't already seen some of his material on television. Carter ribs imaginatively all over the lot, ranging from a European travel bit which is an opportunity to use some clever dialect material, spoofing television commercials and modern song styling. Comic's material is well diversified and his carbons are hilarious exaggerations.

Show is introed by pair of top-

tions.

Show is introed by pair of toprank hoofers, Bud and Cece Robinson, who do a smash job of warming up the house for what follows.
Duo is exceptionally well-costumed
and shows virtuosity, in a series of
terp impressions ranging through
20 years of dance crazes, from the
Charleston to the Lindy. Team
gets big applause.

Lou Basii and the house orch
showback neally.

Lou Basil and the house orch showback neatly. Gabe.

Empire, Glasgow Glasgow, Feb. 11. Carroll Levis & Discoveries with Violet Pretty (Allen Robson at plano); Edmund Goffron, Les Dounos (2), Bobby Dowds Orch.

Dounos (2), Bobby Dowds Orch.

Carroll Levis, Canadian-born producer, presents another lineup of new youthful vaude talent of varying quality. Most of his acts are carbon copies of established Britishs and American stars and reveal lack of originality. Result is uneven entertainment.

Grace & Mary Butcher, London duo, ape the English comedy two-some of Elsie & Doris Waters in a "Watching the Football Match" sketch. Pair have comedy potential but should strike a new note. Don Paul, young singer, shows his lack of newness in the billing, "Britain's Frankie Laine."

Rest of new talent as presented by Levis shows dearth of ideas. Travesties of Norman Wisdom, Archie Andrews, Beryl Reid are in the standard class. The Barry Sisters (3) are a brightly-garbed harmony trio. Wendy Edwards stands out as a personality distaffer in her dancing spot. Michael Morgan is a so-so comedian.

First-half of new talent is emceed by Violet Pretty, brunet looker with good measure of s.a., and Levis himself, portly graying showman, introduces the second part with iots of handclaps and baily. He includes in this segment the talented male singer Edmund Goffron, star of the "Bless the Bride" musical, who gives out to solid mitting "in a selection of tunes.

Les Dounos are an entertaining nening act in knockabout comedy.

Bride" musical, who gives out to solid mitting in a selection of tunes.

Les Dounos are an entertaining opening act in knockabout comedy, and showbacking is by the Bobby Dowds house orch. Layout is not a good sign for the quality of upcoming talent in the United Kingdom, where tv and radio success is becoming a pattern for newcomers as against hard slogging in vaude as in yesteryear. Imitative aspect of show biz is no pointer to type of fodder required. Gord.

Bobby Dae & Babs, Martin & Florenz, Buddy Clayton, Duanos (2), Al Gordon, Windsors (4), Cy Reeves, Ann Marston, Jo Lombardi Orch; "So This Is Paris" (U) reviewed in VARIETY, Nov. 17, '54.

Vaude bill at the Palace this week is generally pleasing. Although none of the acts is of sock calibre, show has enough on the ball to keep the customers happy. Included in approximately Thinte layout are three turns covered under New Acts, Bobby Dae & Babs, The Windsors, a vocai quartet, and archer Ann Marston. Of the other five stints. Al Gordon's dog act is definitely a plus attraction. It's a potent laugh-getter, with the mongreis trained to ignore Gordon's commands. Martin & Florenz demonstrate topdraw puppeteering, augmenting their string manipulation with some humorous dialog. Top bit is take-off on Jimmy Durante, with a miniature replica of the comedian working over a pintsized baby grand.

In the terp vein, The Duanos

grand.

In the terp vein, The Duanos confine their footwork to ballroom routines. Attractively garbed, the couple go through the paces gracefully and in class fashion. Buddy Clayton does a good job of carboning top vocal artists and also does some okay piping on his own. Holding down the comedy slot. Cv ing down the comedy slot, Cy Reeves pulls a few laughs, but for the most part his material fails short of the mark.

Ac usual, the Jo Lombardi aggregation gives show toplevel backing.

Jess.

Apollo, N. Y.

Joyce Bryant, Lucky Millinder
Orch (14), Three Riffs, Jay
Smythe, Nipsey Russell, Boliana
Ivanko Trio; "Taza, Son of
Cochise" (U).

The Apoilo, Harlem's stronghold for rhythm & blues, pulled out of the groove this sesh for a more orthodox vaude layout — and it's

Toplining the house for the first me is the silver-coiffed sepia time is the silver-coiffed sepia songstress, Joyce Bryant. She's got a soild six-song stint that keeps the aud entranced all the way. Thrush has plenty of style and packs a lot of piping emotion as she whips through the ballads and rhythm numbers. Gets top reaction from "Everything I've Got," "You Made Me Love You" and the frantic "Running Wild." She wraps 'em up from the start and doesn't let go until the begoff.

Bill tees off with Jay Smythe.

tic "Running Wild." She wraps 'em up from the start and doesn't let go until the begoff.

Bill tees off with Jay Smythe, a deft roller-skates tapster. It's a lively opener and he pleases as he works the rollers through the rhumba, mambo, softshoe and Charleston. His flashy windup atop a table brings the mitts.

In the deuce, the Three Riffs take over for a neat score. The boys have an easygoing stage demeanor and display enough wit in their songalog to keep everybody happy. They start pleasantly with "Jambalaya," work into a takeoff of the Highest Mountain." and follow with a Billy Daniels carbon of "Biack Magic." Encore with a smashing "Birth of the Blues" and close with a spiritual tagged "Amen." In all, a slick 15-minuter. Nipsey Russell, a Harlem perennial, handles the comedics this trip. Material and delivery are par for the course but he could doetter if he tightened it up a bit.

Lucky Millinder cuts the show tastefully and takes over midway in the show for a posh workover of "The Barefoot Contessa." The Boliana Ivanko Trio, ofay acro team, are review in New Acts.

New \$1,000,000 Minny

New \$1,000,000 Muny

New \$1,000,000 Muny

Aud. for Pensacola

Pensacola, Fia., Feb. 15.

A municipally-owned auditorium iocated on downtown Palafox Pier seating approximately 3,000 was formally dedicated last week by Mayor C. P. Mason. Building, costing almost a \$1,000,000, will now make it possible for Pensacola to see legit attractions, name bands and other touring groups.

While the auditorium is owned by the city, the booking of shows and attractions is to be independent. One such organization formed to handle bookings is the Pensacola Auditorium Attractions, Byrd Sims, manager.

Shows Out of Town

LEGITIMATE

Robert Whitehead & Roger L. Stevens and the state of the

There is much to be said in favor of "Bus Stop," new three-act "romance" by William Inge, but also are a few things to be said against it. As is often the case with a show at this stage of its tryout, everything, occasionally even including the title, could be changed by the time it gets to Broadway.

"Bus Stop" tells what happens to an odd lot of travelers forced to spend the night in a small mid-Western diner when their bus is marooned in a blizzard. It is pretty good, if not quite the best, Inge. After a slow-starting first act, the play has a brilllant second. There are moments of rollicking good comedy, others verging on boredom. There are pointed and poignant comments about first loves and final authorities. But in many cases, they are comments without conclusions.

A single major fault, perhaps, is a lack of balance a misplaced em-

conclusions.

A single major fault, perhaps, is a lack of balance, a misplaced emphasis. The character who holds the key to the play and around whom the theme is built, is not the character to whom the audience is drawn. The action centers around an arrogant, untamed young cowboy. He has never falled to conquer anything he has set out to get, and is in hot pursuit of an attractive, but hair-brained young nightclub singer whom he has forced to accompany him on the bus. In the end, he gets the girl, but only after a sharp lesson in lumility.

But it is not the cowboy where

bus. In the end, he gets the girl, but only after a sharp lesson in humility. But it is not the cowboy, played with commendable verve but shallowness by Jerome Court'and, that the audience watches. "Bus Stop" belongs to the cowboy's corn fe' chantoosy," played handsomely by Kim Stanley. As in Horton Foote's "Traveling Lady" last fail, Miss Stanley seems destined once again to rise above her company and score a personal triumph.

Second honors in the play are shared by Anthony Ross in a finely drawn role of an Intellectual in search of a discipline he himse'f cannot impose, and Phyllis Love as the teenager whose affections are touched for the first time by the older dilettante.

"Bus Stop" has been ably directed by Haroid Clurman, while the interesting setting was created by Boris Aronson.

Cyprienne

Milwaukee, Feb. 8.

Drama, Inc. production of comedy in three acts (three scenes), by Dorothy Monet, based on Victorien Sardou's "Divorcons." Stars Uta Hagen, Icrhent Berghof, features, Cybe Waddell, Dracon, Hale McKeen; scenery, Charles Evans, At Fred Miller Theatre, Milwaukee, Feb. 8; 81.59 top.
Henri des Prunelles Herbert Berghof Josepha Vera Tatun Hasten Uta Hagen Jaques Clavignac Clyde Waddell Estelle de Brionne Cheryl Maxwell Adhemar de Cratignac. Willard Thompson A Gendarme Thomas Laughlin

good run for the laugh money by Berghof. He reeis off a fine characterization of the middleaged hubby who's been taking the filly too much for granted.

These excellent scenes when the wife recounts her near-miss liaisons with the artist suitor and when the old boy sets a champagne supper trap for his about-to-escape butterfly. Clyde Waddell turns in a strong supporting contribution as the husband's friend in need. Willard Thompson is only partly successful as the fumbling home-breaker while Cheryl Maxwell is okay as the lady about town.

Hale McKeen's direction moves things along without a hitch in the in-the-round layout, giving a fair shake to all four sides of the neatly refurbished small-seater. Charles Evan's two sets nicely confine the action without restricting the view, Comedy runs for two weeks.

Dave.

Show on Broadway

The Desperate Hours

Howard Erskine & Joseph Hayes production of melodrama in three acts by Hayes, based on his own novel. Stars Karl Malden. Nancy Coleman: features Paul Newman, James Gregory, George Mathews, Kendall Clark, Patricia Peardon, Rusty Lane, Direction, Robert Montgomery; scenery and lighting, Howard Ethel Barrymore, N.Y., Feb. 10, 55; 85.75 top (87.50 opening).

Tim Winston Judson Pratt
Jesse Bard James Gregory
Harry Carson Kendall Clark
Eleanor Hilliard Nancy Coleman
Rulphie Hilliard Malcolm Brodrick
Dan Hilliard Karl Malden
Clndy Hilliard Patricia Peardon
Glenn Griffin Paul Newman
Hank Griffin George Grizzard
Robish George Mathews
Chuck Wright Fred Eisley
Mr. Patterson Wyriev Birch
Lt. Carl Fredericks Rusty Lone
Miss Swift Mary Orr

With style and discipline as his co-pilots, Joseph Hayes has thrown everything into the book—from his bestseller of the same name—to make "The Desperate Hours" Grade-A melodrama.

The thriller is a chiller and as staged by Robert Montgomery, the tv tactician, one of the swiftest and nifflest jobs that Broadway has seen in years. Its pace alone is comparable to the ultra-flexibility of the Hoilywood cameras with which Montgomery is more than a bit familiar as actor and quondam director.

The timing is incredibly sure, the playing superlative in the strategic parts and nearly equal in the complementary roles, and Howard Bay's dual-level residential set and sidebars, along with his lighting, are perfectly mated to provide an all-around smasheroo that shapes for a long lease at the Elhel Barrymore.

Potential as a film—already produced by Paramount and scheduled at some later date—is high against a minimum of basic resembiance to the "Suddenly" film starring Frank Sinatra. As a piece for the stock company ramparts, however, its destiny therein is speculative, principally because of the heavy physical accoutrements encased within a tight and telescoped area, the requirement for delicate timing, and fact that the fast-mover would tax the troupers, since the key roles are all but exhausting.

"Desperate Hours" is taut and terrific, with the suspense rising by surefire stages to a third-act crescendo that fills the house with electric excitement. It pits a trio of prison escapees versus a middie class Indianapolis household whose occupants are held at gunpoint throughout, while police work on the case in tight, back-and-forth action.

Karl Malden and Nancy Coleman are the beleaguered parents, with Patricia Peardon and young-ster Malcolm Brodrick as their children. Malden's work as the courageous husband-father, who's kicked around brutally before bringing the last of the invaders to his doom, is a stunner, played with resolve and inner fury that is compelling to watch. Miss Coleman gives a tense and properly under-orch

'Crucible' at Helsinki

Helsinki, Feb. 8.
"The Crucible," Arthur Miller drama about the Salem witch hunts, is the outstanding hit of the local season. Production at the Finnish National Theatre has drawn unanimous critical praise and excellent attendance.

and excellent attendance.

Drama was adapted and somewhat shortened by director Edvin Laine, and Roif Stegars designed the scenery. Cast includes Tauno Palo, Kaisu Leppanen, Joel Rinne, Kyllikki Forssell and Leena Hakinen.

Off-B'way Show

The Immortal Husband

Artists Theatre (in association with John Bernard Myers) production of comparing the second of the s

Cast: Anne Macham, William Sheidy, Mary Grace Canfield, Jean Ellyn. Scott Merrill. Frederick Rolf.

According to mythology, Aurora, the goddess of dawn, gave her mortal lover, Tithonus, eternal life without benefit of perpetual youth. "The Immortal Husband" is poet James Merrill's free treatment of this legend.

In this version, Aurora marries her young man in mid-Victorian England. When he is 60 years old she bears him a son in fin de siecle Russia, and when he reaches 120, finally deserts him for a romantic young American (also married). This is tagged a comedy, but stays on the philosophical side until the wry third act when the ancient husband babbles platitudes from his chaise Jounge.

Meticulously staged by Herbert Machiz, the play also has the boon of some pleasant acting. Anne Meacham's goddess is lithe and graceful, keeping a nice touch of other worldliness within the piay's quasi-realistic framework. William Sheidy, as the aging immortal, seems more comfortable in each succeeding era, his querulous final sceme providing most of the evening's levily.

The balance of the small company vary as the years pass, Mary Grace Canfileid's rueful quality is constantly helpful, especially in her polgnant scene as a deserted wife. Scott Merrill, who seems throughout to be intended as a symbol of male lustiness, swaggers his way into Aurora's affections. Frederick Rolf has a few risible moments as Tithonus' soldier son, and Jean Ellyn is gracious, whether as servant, chaperone-aunt or nurse.

The author is long on poetry and short on drama. There are agree-

vant, chaperone-aunt or nurse.

The author is long on poetry and short on drama. There are agreeable moments in his play and many that are thoughtful, but it doesn't compel. Despite Richard V. Hare's colorful sets, despite Machiz' attention to pictorial detail, despite intelligible and handsome actors, a strong suspicion lingers that Intelligible and handsome actors, a strong suspicion lingers that "Husband" would be more at home in the library than on the stage.

Geor.

Scheduled N. Y. Openings

(Theatre indicated if set)

There's Gold in Them Thar Barns

(The following is a news release, reprinted in its entirety)

(The following is a news release, reprinted in its entirety)
"John Lane, owner and manager of the Ogunquit Playhouse and
the Manhattan Theatre Colony in Ogunquit, Me., has purchased
an eight-room house overlooking the ocean on Israel's Head in
Ogunquit, according to Previews, Inc. Sturtevant Woodruff of Riverside, Conn., and C. H. Woodruff of Hemiock, N.Y., sold the property
through Evan W. Smith, Ogunquit real estate broker.

"The house, which has porches at either end, is situated so that
there are ocean views on three sides. It has a 42-foot sunken
living room with a fireplace, a dining room, kitchen and servant's
room with bath on the first floor. Upstairs are four master bedrooms and two baths. Two of the bedrooms open to sun decks.

"A private path leads from the property to the beach. There is
a two-car garage included in the sale."

Legit Bits

Coast Bits
Coast producer George Boroff in N. Y. to huddle with Roger L. Stevens on staging of "Once Upon a Tailor" under the Playwrights' Co. banner, and for discussions on "The Woman With Red Hair," current at Boroff's Circle Theatre in Holitywood . . Alex Gottlieb hops to London about April 1 for final revision of his play, "Melinda," which Jack Dunphy will produce there prior to Broadway opening . Arthur Hunnicutt returns to stage in "George Washington Slept Here," opening March 15 at Sombrero Playhouse, Phoenix. Jim and Henry Backus also in cast.

"national company" of "Silk Stockings."

Edwin Knili will be general manager for Gale Stine's production of "Champagne Complex." skedded to open on Broadway the week of April 4. Samuel J. Friedman is pressagent for the production, which will be directed by Michael Gordon ... Shella Delvin has been appointed supervisor of closed circuit ty for ANTA.

Globe International Productions, "One Sign of Spring" and "Day After Tomorrow" were given incorrect author billing in last week's London Bits Beverley Nichots has closed with Margaret Hewes and Peter Cotes to the vine," with Per Aabel and tryout folderoo this season under the title, "Put Them All Together," is by Theodore Hirsch and Jeanette Patton, while "Day" was scripted by Anne Walters.

Set for the off-Broadway Phoenix Theatre's Monday night "Sideshow" presentations are Joan Webster's "White Devil," March 14, with Jack Landau directing; Itor Stravinsky's one-act musle drama, "L'Histoire du Soldat," March 28, with Franchot Tone, Paul Draper,

Inside Stuff—Legit

The comparative frequency of long runs in West End legit was analyzed in a recent feature in the London Times, pegged to the success of "Airs on a Shoestring." This revue is skedded to fold next month after a run of 770 performances at the Royal Court Theatre. The war years, says the Times, were on the whole a period of extraordinary prosperity, but what is significant is the frequency since then of relatively longer runs. Their frequency, says the piece, is evidence that theatre managers have retained their hold on that vast new audience brought in from the suburbs and city offices when, after the war the earlier times of performances (originally introduced because of the blackout), were retained.

After elaborating on the necessity of artists becoming familiar, with long runs, the Times feature suggests that not all artists like them. Leading players, it notes, dread extended engagements, but actors with lesser parts, as well as managers and authors are "of another opinion." The survey also analyzes the suggestion that the number of long-runs demonstrates that the West End theatre is booming, and explains how the usual turnover of labor is interrupted.

Although the barn-rebuilding number, the second-act opener of "Plain and Fancy," has been compared to a similar sequence in the recent film, "Soven Brides for Seven/Brothers," it actually antedates the picture. Librettists Joseph Stein and Will Glickman, lyricist arnold B. Horwitt and composer Albert Hague had the idea of such a production number when they first began writing. "Plain and Fancy," and it is said to be one of the first scenes they got on paper. Fact that in the film apparently didn't disturb "Plain and Fancy," first-nighters and wasn't referred to in the reviews.

TEMPERAMENT'S OPEN SEASON

Star Responsibilities

(Following is an editorial, in part, published last fall by Equity, official publication of Actors Equity Assn. In the light of subsequent events, it seems particularly significant.)

Stardom is a very fine achievement and carries with it the recog-Stardom is a very line achievement and carries with it the recognition of artistic merit, of the asset of personality which induces patrons to attend the theatre primarily because of the presence of the star in a production. It includes salary increases and sometimes percentage agreements, general and flattering recognition outside of the theatre and many other intangibles which are satis-

times percentage agreements, general and flattering recognition outside of the theatre and many other intangibles which are satisfying and heartening.

But with all the aura of success, of recognition and affluence, he (the star) has, whether he recognizes it or not, assumed certain additional responsibilities with which as a lesser member of the theatre he did not need to concern himself to such an extent. And not all actors, or actresses either, who have the other qualifications for stardom have acquired that feeling of responsibility.

Now many otherwise excellent players do not realize the implications of stardom and some may even resent them. A star may object that he did not agree to undertake all of these responsibilities; that he doesn't like them and, in short, won't accept them.

But they are there whether he likes them, or resents them, or is willing to live up to them, or not. They go with the job and are as much a part of it as the money, prestige and the other perequisites of glory.

Now, here we are at the beginning of a new season which promises to be a good one, and we have or will have a new crop of stars coming along, some of whom may not realize all the resonsibilities of their new positions.

It is to them, as well as to established stars who may have forgotten or never known the requirements of their exalted position, that Equity addresses this general warning.

Their talents and their behavior are not matters of private concern exclusively, any more. Their activities, for good or bad, have a wider range and affect more people and to a greater extent than before.

Rush of B'way Closings Last Week; 3 More Due, Others Are Uncertain

Closings are finally catching up-with Broadway. Kicking off a flur-ry of Main Stem bowouts were three shutterings last Saturday (12) and one Sunday (13). Another three entries have set closing dates for later this month and early March, while three others are bor-derline cases. Of the trio that exited last Sat-

March, while three others are borderline cases.

Of the trio that exited last Saturday, two were hits and the other a flop. Payoff duo was "Solid Gold Cadillac" and "Rainmaker." Former show, which had a 66-week Broadway run, began a road tour Monday (14) at the Colonial, Boston

Broadway run, began a road tour Monday (14) at the Colonial, Boston.

"Rainmaker," on the N. Y. boards for only 16 weeks, takes to the hinterlands Feb. 28, with an engagement at the Wilbur, Boston. Folderoo was "Grand Prize," with a 21-performance run. An added bow-out was the limited-engagement "Wisterla Trees," concluding the N. Y. City Center drama season. Scheduled to end their runs Feb. 28 are "Mrs. Patterson," "Peter Pan" and "Saint of Bleecker Street." The only one of the trio set to tour, "Mrs. Patterson," has been playing to diminishing grosses for the past few weeks. Biz at "Bleecker Street" has been weak, forcing the posting of a closing notice, while "Pan" winds up an extended limited engagement.

In a shaky status are "Tea and Symypathy." "Southwest Corner" and "Wedding Breakfast." Grosses at all three have been film lately, and "Tea" is further jeopardized Feb. 26 with the exit of Joan Fontaine as star. Weekly grosses on "Breakfast" have been hovering around the \$10,000 mark since its opening 13 weeks ago.
"Corner," in its third week,

around the \$10,000 mark since its opening 13 weeks ago.
"Corner," in its third week, doesn't appear to be picking up steam, with gross for its first full week around \$8,000.
Up until now, the season has been unusual in not having any stampedes of closings.

'Joan,' With Irish Lead, Set for West End Run

London, Feb. 15.
Hailed on its original production at the Arts Theatre Club recently, Bernard Shaw's "Saint Joan," with Irish actress Siobhan McKenna in

Irish actress Siobhan McKenna in the title role, has been transferred almost unchanged to the St. Martin's Theatre, opening last Tuesday (8).

Presented by Henry Sherek and directed by John Fernald, the production is notable for the strength of the stellar portrayal, which was generally acclaimed by the press. It looks set for a healthy run.

Tour 'Trap' on 25G Nut; Rental-Purchase Deal

Rental-Purchase Deal
Touring edition of "Tender Trap" is financed at \$25,000. Comedy, managed by Arthur Waxman, Jay Luyre and Bernard Simon, was acquired by the trio from the original producer, Clinton Wilder, on a rental-purchase deal, plus royalty. Road producers pay Wilder rent for the physical production up to an undisclosed ceiling, after which it becomes their property outright.

Authors Max Shulman and Robert Paul Smith are taking a cut in royalties until the \$25,000 capitalization is recouped. After show pays off, royalties to the authors increase on a graduating scale. However, if show has any losing weeks, all payments to producer and playwrights are walved.

"Trap," which ran on Broadway for 13 weeks under Wilder's sponsorship, had a pre-production film sale, which was instrumental in giving the show a \$15,000-\$20,000 profit.

MOON' IS STILL BRIGHT: **ANOTHER \$8,500 DIVVY**

"Moon Is Blue" is continuing as an annuity for backers of the original Broadway production. After almost four years, investors are still receiving dividends. Latest distribution to backers, as of a Dec. 31 accounting, was \$8.500, bringing the total profit return to \$333,500 on the original \$75,000 stake.

Total net profit, according to the accountant's statement, was \$333,501, leaving \$31 balance after the \$8,500 payoff. Distribution was income received from the current George Brandt touring company, plus foreign royalties. Brandt's road show, starring Jerome Cowan, has brought in \$8,052, while the take from foreign productions was \$331,

\$331.

The F. Hugh Herbert comedy, produced by Richard Aldrich & Richard Myers, in association with Julius Fleischmann, opened in the spring of 1951 and had a 924-performance Broadway run, earning \$208,131 profit. Film sale coin, sale of stock rights and other subsidiary rights provided the balance of the revenue.

There were also two road companies, each separately financed,

There were also two road companies, each separately financed, one at \$60,000 and the other at \$50,000. The second production earned a \$160,593 profit, while the third came out even.

SHOW AND TOURS

This has become the season for legit star "temperament." Not in many years have ill health and/or emotionalism or public misbehavior created so many "incidents" or jeopardized so many shows.
That is highlighted by last week's events involving Paul Douglas, costar of a touring company of "Caine Mutiny Court Martial," and Eartha Kitt, star of the Broadway production of "Mrs. Patterson," soon to tour. Also, David Poleri left the cast of "Saint of Bleecker Street" on Broadway to fly to Italy, Illness was later given as the reason. the reason.

the reason.

Of course, ill health may be and frequently is genuine and unpreventable, and even more regrettable for the star involved than for the others it affects. It is, therefore, always difficult and risky to fingerpoint in any specific case.

Nevertheless, this season has been notable for the ill health or annice of name performers endam-

Nevertheless, this season has been notable for the ill health or antics of name performers endangering' the continuation of legit shows, both on Broadway and the road. For instance, whatever the real explanation, Betsy von Furstenberg's backstage actions and unauthorized absence from the cast of "Oh Men, Oh Women" were hardly calculated to prolong the Broadway run of the Edward Chodorov comedy.

Jean Arthur's illness, which Actors Equily became convinced was not only genuine but serious, directly forced the closing of the Producers Theatre revival of "Saint Joan." Also, Tyrone Power's attack of hepatitis (a form of jaundice), which he at first tried to ignore but which was too serious to permit his continuing to give performances, forced the current two-week postponement of the Broadway preem of "The Dark Is Light Enough."

Squabbles And Denials

Light Enough."

Squabb'es And Denials
Some weeks ago, during the
"House of Flowers" tryout in
Philly. Pearl Bailey suddenly became ill backstage after a squabble
with director Peter Brook, and
was out of the cast for several
performances. There were elaborate explanations and denials af(Continued on page 58)

'Fanny' Readies Payoff March 5

"Fanny," which is due to recoup its production cost by Feb. 26, will renay the balance of its \$275,000 investment to the backers by March 15, after 18 weeks on Broadway. That's on the basis of a continua-tion of its present standee-limit business at the Majestic, N. Y.

business at the Majestic, N. Y.
The David Merrick-Joshua Logan
production has already returned
40% of capital and repaid another
20% last Friday 111, bringing the
total capital return to \$165,000. It
is earning about \$19,000 a week
operating profit.

operating profit.

There is active Hollywood interest in the film rights to the S. N. Behrman-Joshua Logan-Harold Rome musical adaptation of three Marcel Pagnol stories, but a Paramount offer of a down payment plus a sliding scale arrangement to a \$500,000 ceiling was nixed last week.

Uta Hagen, Berghof Mull Barn Tour in 'Cyprienne'

Uta Hagen and Herbert Berghof. Uta Hagen and Herbert Berghof, costarring last week and this in "Cyprienne," at the Miller Theatre, Milwaukee, hope to appear in the comedy later this winter with Lee Falk's stock company in Nassau, B.W.I. They also have in mind a strawhat tour in the play next summer and possibly a Broadway production next fall.

Script has been adapted by Dorothy Monet from Sardou's "Divorcons."

'ILL' STARS PERIL Cy & Ernie, Modern But Classic; Who Can Argue With 100% Hits?

Realism

Toronto, Feb. 15.

Donald Davis, appearing in a play at the Crest Theatre here iast week, had his carstolen from a parking lot.

Actor was starring in Dalton Trumbo's "The Biggest Thief in Town."

Road 'Teahouse' Goes Into Black

the August Moon," repeating the success of the original, is due to get into the black next week, its 11th. The show, separately financed \$65,000, cost approximately \$58,000 to produce and as of last

\$58,000 to produce and as of last Saturday night (12) needed only about \$10,000 to recoup.

The Howard Lindsay-Russell Crouse venture repaid \$32,500 to the backers last week. Figuring transportation costs in the move next weekend from Los Angeles to San Francisco, it should net around \$8,000 this week, so it's a cinch to get into the clear on its initial stanza in the latter city.

The John Patrick-Vern Speider

The John Patrick-Vern Sneider The John Patrick-Vern Sneider comedy, costarring Burgess Meredith and Scott McKay, will have played six weeks at the Biltmore, L. A., and will remain indefinitely at the Curran, S. F. It will then play the northwest, after which bookings haven't seen set. It may return to L. A. next summer, but also has the midwest and other areas asking for dates.

OPPOSE PLAN TO RAZE 2 WEST END THEATRES

London, Feb. 15.
Reports that two West End theatres are to be pulled down to make way for office buildings have provoked a political storm in the House of Commons and the London County Council. A national campaign has also been launched to save the two houses, the St. to save the two houses, the St. James's in Piccadilly and the Stoll,

James's in Piccadilly and the Stoll, Kingsway.

As part of the drive, British Actors Equity has enlisted the aid of a number of organizations that have promised a last ditch support to help save the houses, while letters to the press have indicated widespread national support. At a recent meeting of the LCC it was reported that applications to pull down both theatres and erect offices on the sites had been received, but no firm decisions had been taken.

Building Violations Threaten Chi Thespers

Chicago, Feb. 15.
Playwrights Theatre Club, sole year-around professional stock group, narrowly escaped the closing of its Near North quarters last week because of building code violations. Order to close within five days was lifted temporarily after Club execs and attorney Richard Orlioff met with code inspectors and agreed to make the necessary alterations.

necessary alterations.

The building commissioner's office was tipped on the violations by an anonymous telephone call. Commissioner charged the second-floor theatre contained a number of fire ordinance violations such as movable chairs and combustible drapes and scenery.

Playwrights last summer ran afoul city inspectors when they attempted to put on a Shakespearan festival in the courtyard of the Art Center on Lake Shore Dr. Zoning laws were invoked and the project was dropped.

By HOBE MORRISON

Cy Feuer and Ernest H. Martin unique among contemporary legit producers, not so much for the fact that they've had an uninterrupted succession of hits, but because of the way they put their individual stamp on their shows. That is the opinion of a rival producer, a thoughtful observer of the Broadway theatre.

"Feuer & Martin are a paradox," "Feuer & Martin are a paradox," this producer asserts. "They use the most up-to-the-minute methods and their shows are in the latest form and are done in the most modern techniques. Yet Feuer & Martin, virtually alone among to day's producers, retain control over their shows: When they hired private detectives to exclude author-composer Sandy Wilson and director Vida Hope from the rehearsal of "The Boy Friend," it was like the old days of Ziegfeld, Frohman and Belasco. What other producer of today would dare do such a thing?

"As producers, Cy and Ernie are

thing?

"As producers, Cy and Ernie are wonderfully single-track-minded," the speaker explains. "They're in the business of producing hits, and they don't let precedent, sentiment or anyone's feelings, their own included, stand in the way. What's more, they're apparently ready to go to bat with anybody, from name authors and directors and the Dramatists Guild to Music Corp. of America and the Shuberts.

"There's something refreshingly

America and the Shuberts.

"There's something refreshingly old - fashioned about it — old-fashioned and healthy. No wonder they have had nothing but hits and make nothing but money. They have good judgment on scripts, songs and production matters; they're efficient and tireless, and they're not afraid of making enemies. As a fellow-producer, sure I'm envious—why shouldn't I be? But I'il bet

(Continued on page 58)

London Legit Theatres Would Limit Firstnight Passes: Foreign Crix Hit

London, Feb. 15.

A rigid plan for limiting press ducats on opening nights is under consideration by the Society of West End Theatre Managers. They

consideration by the Society of West End Theatre Managers, They have already had preliminary confabs with reps of the Assn. of London Theatre Press Agents.

The plan under discussion is to restrict the number of invitations to 40 in the case of small theatres, rising to 50 in the medium-size houses and with a maximum of 65 for the very large theatres used for big-scale musicals.

Adoption of this restricted schedule would affect many accredited press reps who are accredited press reps who are accredited press reps who are accredited press, many of whom put their reviews and news features on the wire immediately after the opening.

'GAME' MAIL ORDERS IN PITT FOR APRIL STAND

PITT FOR APRIL STAND

Nixon Theatre shattered local
precedent last week with omail
order ads in the dailies for the
engagement of "Pajama Game,"
opening April 4. It was the first
time in Pitt history that tickets for
a legiter were ever made available
two months in advance.
Understood the reason for the
far-ahead move is that the producers had originally promised the
Nixon three weeks of "Game" and
then decided maybe two weeks
would be enough. Gabe Rubin,
managing director of theatre, is
convinced show could sell out for
three stanzas, however, and hopes
a flood of early mail orders will
bear out his contention.

So the touring edition of the
Broadway musical hit is still holding open the week of April 18.

Shows Abroad

Saint Joan

London, Feb. 10.

llenry Sherek revival of dram in three acts by Bernard Shaw, Stars Siobhan McKenna. Direction, John Fernald; scenery and coatumes Paul Mayo and Michael Elik. 25522. Maren Theatre, John Stars Theatre, John Stars Sheatre, John Stars Sheatre, John Stars Sheatre, John McKenna Shobhan McKenna Shobhan McKenna Carlain de Poulenger, Peter Whithead Archbishop of Rheims Frank Royde Monseigneur de la Tremoulle Edmund Gray Gilles de Rais Seymour Green Capitain de la Hire: Stewart Weller Dauphin Edward Stewart Weller Dauphin Termoulle Rowena Ingram Rowena Ingram

uchess de la Tremouille
Rowena Ingram
unois Robert Cartland
eter Cauchon Oliver Burt
nquisitor Chas. Lloyd Pack
rother Martin Ladvenu Desmond Jordan

When "Saint Joan" was revived recently at the Arts Theatre Club, Siobhan McKenna's stellar portrayal drew unanimous huzzahs from the London critics, and this prompted Henry Sherek to take over the bulk of the company for a regular West End run. It looks like a shrewd decision which should pay off financially and artistically.

artistically.

Shaw's drama of the Maid of Orleans is given fresh and vigorous treatment by John Fernald's decisive direction, but the entire production is allowed to revoive round the star. And rightly so, for her sincere and impressive performance has a rare magnetic appeal and is the main b.o. asset of the show.

Miss McKenna, whose Irish brogue has a fascination of its own, portrays the simple peasant girlsaint with a touching naivette. Her real dramatic strength emerges, however, in the momentous trial scene.

cene.

In the large cast, Kenneth Willams as the Dauphin and Charles.

Lioyd Pack as the Inquisitor stand ut. The other roles are suitable liled. Decor and costumes hit the ight note.

Myro. right note.

The Chost Writers .

London, Feb. 10.

Arts Theatre Club, by arrangement ith Oscar Lewenstein, production of anna in three acts, by Ted Allen, Starseorge Coulouris, Direction, Bernard raden; scenery, Paul Mayo, At Artseatre Club, London, Feb. 9, '55; \$1.30

rge Coulouris
rt Hytchison
Jerry Stovin
ordon Tenner
ew Davidson
Paulle Clark
John Colicos
Andree Meily
Jill Melford
la Mackensle

A starkly dramatized picture of floilywood in the grip of Congressional investigation is painted by Ted Allen in "The Ghost Writers." It has little light or shade and might be described as a political leaflet in three acts. Although it should hold firm for its limited run at this club theatre, it is a questionable bet for West End transfer and an explosive subject for Broadway.

Facts, like beauty, are a matter for the beholder. The playwright gives his impression of the Hollywood scene and a grim picture it is. Named writers are selling their scripts for a pittance without screen credits, and despicable little characters without talent succeed in getting on to the studio

tle characters without talent suc-ceed in getting on to the studio payroll with long-term contracts by



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Character Actress

round two dozen dramatic tv shows.

means of evidence they are pre-

means of evidence they are prepared to fake.

Author Ted Ailen has chosen as his central character a glib, fast-atiking producer who is quite wiling to go in for this under-the-counter trading and cash in on the high-grade scripts which he is able to buy for a few bucks. The victim is a named scripter who is awaiting a rap for contempt, but meantime pursuing a breach claim against his former studio. An active observer is a young, almost naive Canadian writer who revolts against the Hollywood convention of putting a fast buck before principle.

Bernard Braden's direction lacks the force and urgency which the

Bernard Braden's direction lacks the force and urgency which the script demands, and there is evidence of inadequate rehearsal. Despite this, there are some solid performances, notably by George Coulourls as the producer, Jerry Stovin as the Canadian, and Gordon Tenner as the named writer, Jill Melford shines in one scene as the latter's wife.

Myro.

Pygmalion
Paris, Feb. 1.

Jean Marais production of comedy in two acts (five scenes) by George Bernard Shaw, adapted by Augustin and Henriette Hamon, new version by Claude-Andre Puret. Direction. costumes and sets by Jean Marais. At Bouffes-Parisiens Theaden State of the Marais and State of the Marais At Bouffes-Parisiens Theaden Henri Higgins Jean Moreau Henri Higgins Jean Moreau Madame Pearce Suzanne Dehelly Alfred Boolitte a Noel Roquevert Alain Nobis Zara Hill Francoise Soulie Madame Higgins Medical Hill Francoise Soulie Madame Hill Prancoise Soulie Madame Hill Blanche Ariel Vulgar Byslander Paul Rieger Chamber Maid Hugette Donca Passerby Leon Schultz Passerby Yonne Mariai Woman of the People Andree Leilevre Theaden Passerby Yonne Mariai Woman of the People Andree Leilevre iliza
denri hip

The plays of Bernard Shaw, handicapped by duli French versions made by his Belglan Socialist friends, Augustin and Henriette Hamon, to whom he entrusted exclusive French translation rights, have never gotten to first base in France. Sole exception was "Saint Joan," produced by the Pitoeffs in 1925.

Now, 41 years after its first appearance in London, "Pygmalion" is at last a Paris hit thanks to a bright, fresh version by capable playscribe, Claude-Andre Puget, which carrys over the Shavian humor and satire, and a stylish, well-acted production that makes the most of the sprightly dialogue and situations. The comedy has broken the house record at the 100-year-old Bouffes-Parisiens, a theatre once managed by Offenbach

and situations. The comedy has broken the house record at the 100-year-old Bouffes-Parisiens, a theatre once managed by Offenbachand the site of the premieres of most of his operettas.

Jean Marais, legit-film matinee idol, one of the few screen stars who can draw his screen fans into a playhouse, has directed the new staging in addition to designing lites scenery and costumes and playing lead as Prof. Higgins. Jean Moreau, a talented film beauty, scores strongly as the guttersnipe Eliza Doolittle, the slum girl who has ali Mayfair and her professor at her feet before evening is out. All supporting roles have been artfully cast, with Noel Roquevert as Eliza's comic cockney father. Michel Etcheverry as Higgins smooth colleague, Suzanne Dehelly as the prim housekeeper, Colette Regis as the professor's understanding mother and J. C. Fontan as a nit-witted playboy who courts Eliza.

Success of "Pygmalion" has kindled interest here in production of other Shaw plays, though revisions of the old Hamon translations is an admitted necessity. Revivial of this one profits enormously from intelligent direction and sure-fire performances, as well as from the adaptation and attractive costumes and sets.

Generationen

(Generations)
Berlin, Jan. 31. Berlin, Jan. 31.
Freie Volksbuehne production of drama
in four acts, by Gert Weymann. Stars
Herbert Huebner, Paul Edwin Roth, Annemarie Steinsieck. Direction, Christoph
Grosser; seenery, Ekkehard Gruebler. At
Theater am Kurtuerstendamm. Berlin:

marie Steinsieck Bussiering Gruebler. At Theater am Kurfuerstendamm, Berlin: 82-30 top. Prof. Baum Herbert Huebner Mathilde Annemarie Steinsieck Rolf Paul Edwin Roth Von Schneidewitz Otto Stoeckel Wanda Schneidewitz Maron Degler Bodo v. Schneidewitz Gerd Martienzen Grans Krueger Gerd Martienzen Giering Hans Albert Marten Siering Hans Albert Marten

"Generations" is by Gert Wey-mann, one of Germany's most promising young writers and co-

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winner of last year's Gerhart winner of last year's Gerhart Hauptmann Prize. Dealing with German postwar problems, the tragicomedy is pure accusation against German elements that seem to have forgotten about their country's past and now feel them-selves "good democrats." Such works usually have tough sledding in the repertoire of local theatres. Whatever the play's molifical

In the repertoire of local theatres.
Whatever the play's political
point of view, its general impact is
strong. It may even have a chance
for the U.S., perhaps getting attention for its treatment of German postwar problems which are
also of international and general
human interest.

human interest.

Piece shows the contrast between
the older and younger generation
after Germany's recent defeat.
Story involves a war veteran just
returned from captivity in Siberia, returned from captivity in Siberia, and his career-conscious father, a professor who faithfully served under Hitler and now is due to get a top local political position. Latter fears that the dark spot in his son's wartime past (he hung five soldiers because of desertion) may threaten his career and manages it to put his son's deed in a more favorable light via a newsaper article, incidentally easing his own conscience by explaining "his son did it by command of his superiors."

The son, however, feels respon-

did it by command of his superiors."

The son, however, feels responsible for the death of the five soldiers. The message going through the whole play is that nobody is free from human guilt, even if he did something wrong by superior command. "Generations" also argues that a man's politics rather than his ability is a vital factor, that there's only a short step from concession to corruption and that too many Germans merely turn their coats when a new regime takes over the power.

"Generations," which was given a studio production, is not clear-cut all the way and some of the characters appear rather vague, yet this doesn't spoil the overall impression. It's one of the most important provocative German plays written since World War II. The dialog is tight and there are brilliant comedy lines.

Direction by Christoph Groszer

edy lines.
Direction by Christoph Groszer is first-rate, and Ekkehard Grueb-ler's single living room set adds authentic flavor. The action is kept rolling swiftly. Herbert Huebner as the professor and Paul Edwin Roth as the returned soldler make full use of their possibilities. Annemarie Steinsieck as the professor's wife, has a number of good scenes.
Oth Steerkel portrays a retired

wife, has a number of good scenes.
Otto Stoeckel portrays a retired
colonel competently, as does Ilse
Fuerstenberg, but Gerd Martlenzen's role as young reporter appears not clear enough. A good
supporting performance is turned
in by Hans Albert Martens in the
part of a town-concillor. Marion
Degler and Wolfgang Voelz are
okay in short roles. Hans.

Montserrat

Zurich, Jan. 29.

Zurich, Jan. 29.
Schauspielhaus production of dramar in three acts. by Emmander of Direction, Kraft Alexander; set, Ilames Meyer: lechnical director, Franz Eberhard; lighting, Kurl Broult. It Theatre am Neumarkt, Zurich Jan. 26, 30.

Montserrat Wolfgang Stenda
Morales Karl Wagne
Zuazola Eduard Abe
Antonanzas Hans Jedlitschk:
Father Coronll Heinz Woeste
Potter Friedrich Braus
Merchant Edwin Parke
Mother Anneliese Betschar
Actor Hans-Heimut Dickov
Ricardo Peter Brogle
Elena Beatrice Foehr-Waldech

Beatrice Foehr-Waldeck
This is Schauspielhaus' first '54'55 production away from its own house. It's at the small Theatre am Neumarkt, destined as an outlet for offbeat plays as well as for the younger set of players who are rarely able to grab any juicy parts at regular performances.

"Montserrat," first drama by French novelist Emmanuel Robles is an excellent choice, offering a variety of topflight roles, beside being a shocker whose tension bullds up to a nerveracking climax. It has already failed in the U.S., as adapted by Lillian Hellman.

Aided by excellent reviews, this could easily develop into a sleeper here. 'Staging by Kraft-Alexander is standout and shows a lot of promise for this young director. Hannes Meyer's one set, simple but effective, contributes importantly to the sombre atmosphere. Performances range from fine to superb. In the latter category are Sigritt Stelner as the sadistic officer, and Anneliese Betschart, Erwin Parker and Hans-Helmut Dickow as hostages. Mezo.

Equity Shows

(Feb. 14-27)

Cy & Ernie, Modern but Classic

it, right now.

it, right now.

"The boys drive everybody they work with a bit crazy, of course. What would you expect? They're perfectionists. As I understand it. Cy used to be a difficult guy when he was musical director of Universal Pictures in Hollywood. He was never satisfied with less than the best, so, naturally, he was tough to work with. They tell me he's still a nice guy, but still difficult to please about a show, at least his own show.

Tough Realists

"Ernie was a brash production executive and ex-page boy with CBS in Hollywood. He was a freak in that paradise of yes-men, never hesitating to contradict Bill Paley himself, and he got away with it because he wasn't afraid and was almost always right. Ernie still acts as if he knew it all, and that infuriates people. But it's hard to object when it turns out that he knows what he's talking about.

"Another thing, both Cy and Ernie are willing to listen and are not too smug to accept other peo-

Ernie are willing to listen and are not too smug to accept other peoples' ideas. But they're both realists, very tough realists. And since they've always been right as producers, who's to argue with them? When they have their flops, we'll see. But so far, how can anyone dispute 100% success. Certainly backers won't, in spite of the producers' royalty off the top."

From their start on Broadway, it's recalled, Feurer & Martin have pursued their own ideas, regardless of whom they've allenated or whose feelings they've injured. On their first show, "Where's Charley?" they tiffed with librettist-

whose feelings they've injured. On their first show, "Where's Charley?" they tiffed with librettist-director George Abbott, and have not again been associated with him. Same with George Balanchine, choreographer on the show. There was also supposed to have been a spat with Ray Bolger over the question of a summer layoff.

After "Charley," composer-lyricist Frank Loesser told friends that he was through with F&M, but couldn't resist the opportunity to work on Damon Runyon material, so he supplied the songs for "Guys and Dolis," and was thereafter even more emphatic in swearing off Feuer & Martin. Several librettists were rumored to have burned at

reuer & Martin. Several librettists were rumored to have burned at the producers for turning down story treatment attempts, and there were hints that George S. Kaufman resented the F&M brand of perfectionism in regard to his stag

Who's Excited

man resented the FaM brand of perfectionism in regard to his staging.

Who's Excited

"Can-Can" was an exception in its relative freedom from production hassies, as relations with composer-lyricist Cole Porter and libretitist-stager Abe Burrows seemed to be comparatively amiable. Any differences were presumably overlooked in consequence of the lucrative royalties.

But "Boy Friend" brought the barring of Wilson and Miss Hope from rehearsals. On top of that, Kaufman withdrew a couple of weeks ago as co-librettist and director of the incoming "Silk Stockings," evidentally after differences with the producers.

Nor is that all, by any means. While "Guys and Dolls" was a hot touring item, a national political party could probably have been formed from the ranks of road theatre managers enraged over F&M sharing terms for the musical. The partners went to bat with Music Corp. of America over a tentative-ly-set film sale of "Guys and Dolls," and succeeded in getting four times as much (\$1,000,000), from Sam Goldwyn for the property.

They've since been on the outs with McA over that and the question of whether agents should take a commission on the producer's share of film sales. The latter hitch has also involved other agents and appears to be a major factor in the long delay in a new basic agreement between the League of N. Y. Theatres and the Dramatists Guild.

F&M have made a habit of getting advantageous theatre terms on Broadway as well as the road, which hasn't endeared them to the Shuberts. And, like virtually all producers, they've had their share of wrangles with actors and the latters' agents. In one recent instance, they haven't even hesitated to tell

of wrangles with actors and the lat-ters' agents. In one recent instance, they haven't even hesitated to tell off a drama reporter of the N. Y.

their new show, 'Silk Stockings,' throwback to the great days of will be a smash. I only wish I had it, right now.

"The boys drive everybody they work with a bit crazy, of course. What would you expect? They're the boss of his own show. "Imagine," this observer marvels, "not being pushed around by authors, what would you expect? They're the show the producer was the boss of his own show. "Imagine," this observer marvels, "not directors, stars, agents or even the

Shuberts.
"Just think of it—keeping up "Just think of it—keeping up the pressure to get the script and direction the way you want, even barring the author and director from the theatre if necessary. Four hits in a row, and no matter whose names have been on them as au-thors, composers, directors, and so on, they have been Feuer & Martin shows.

on, they shows, who shows, "As for 'Silk Stockings,' you can be sure that's a Feuer & Martin show, just as the others have been. Hit or flop, it'll be their own, and it'll have their trademark."

Star Temperament

Continued from page 57

terward as to whether the star walked out of the show or threat-ened to do so.

Last week's incidents involved

walked out of the show or threatened to do so.

Last week's incidents involved an explosive statement attributed to Douglas during the "Caine" engagement in Greensboro, N.C., abruptly ending the show's tour, and Miss Kitt's sudden exit from the theatre during a performance of "Mrs. Patterson," with subsequent announcement that she is under hospital treatment between shows. In Douglas' case, he claims he was misquoted in Miss Kitt's it's explained that she is in ill health. There are also trade whispers that the singer-actress is reluctant to go on tour, as scheduled. Such incidents as the recent illnesses of Lynn Fontanne, requiring the cancellation of a performance of "Quadrille," and of Tallulai Bankhead, causing several performance canceltations of "Dear Charles," clearly do not involve any question of temperament or self-indulgence, any more than does the case of Tyrone Power, or of Joan Fontaine in "Tea and Sympathy."

Who can say, for sure, when illness is merely temperament, or emotionalism, or self-indulgence, or deliberate tactics to obtain release from or revision of a contract? It may be a matter of degree. Some cases are obvious, or appear so. But management, Equity, doctors or psychiatrists, or even the star himself, cannot be certain.

But, making all allowances, this has been a season for star "tems"

But, making all allowances, this is been a season for star "temhas been a season for star perament."

Brings Equity Charges

Brings Equity Charges
Hollywood, Feb. 15.
Proceedings have been filed with
Actors Equity by Paul Gregory,
producer of "The Caine Mutiny
Court Martial," charging that remarks made by Paul Douglas, a
member of the troupe, caused the
cancellation of seven bookings in
the South. Gregory said the dates
would have amounted to \$134,000.
The star was quoted in the
Greensborough, N.C., Daily News
as saying "The South stinks. It is
a land of segregation and sow
bellles." Although the actor
claimed he was misquoted, the remarks were widely printed
throughout the southern states.
The show closed last Saturday
night (12) in Pittsburgh.

night (12) in Pittsburgh.

Congressman Defends South
Washington, Feb. 15.
Rep. L. Mendel Rivers (D., S.C.)
last week lambasted Paul Douglas
for his "intemperate, un-called for,
unnecessary, unwarranted, and
untrue" attack on the South. The
Congressman, a courtly man who
represents the city of Charleston,
told the House of Representatives
in a speech that the Douglas comment "caused the disbanding of
the entire troupe and the cancellation of the remaining program of
this company, over 70% of which
was scheduled to take place in that
land of fable, song, tradition, hospitality and prosperity known as
the South."
Rivers added that one member
of the troupe said recently when
the unit played Charieston that
"Douglas considered himself too
good to travel with the rest of the
company." One of the other costars
of the show was quoted as saying.
'He does not even see the South;

they haven't even hesitated to tell off a drama reporter of the N. Y. Times.

As the envious producer expresses it, Feuer & Martin are a Steve Brodie.

'Kismet' \$38,000, 'Boy Friend' \$36,500

Chi Perks a Little; 'King' \$46,800, 'Mutiny' \$26,800, 'Season' \$14,800

Chicago, Feb. 15.
Loop biz held generally steady last week. despite a midweek snowstorm and a severe cold wave. A couple of plays even registered gains. Ruth Draper ended her two-week stay last week.
Upcoming schedule has "South Pacific" at the Opera House, March 6, three weeks; "Tea and Sympathy," Blackstone, March 7, for run, subscription. "Dear Charles," Ertimager, March 7.
Ertimager for Last Week agent week week 15.

Caine Mutiny Court-Mar on its second time around, runged only \$4.200 at \$3.85 ttax

Estimates for Last Week

Caine Mutiny Court Martial, Blackstone (2d wk) (\$4.40; 1.385) (Lloyd Nolan, John Hodiak, Barry Sullivan), Nearly \$26,800 (pre-vious week, \$23,900).

Fifth Season, Erlanger (13th wk) (54: 1,300) (Chester Morris, Joseph Buloff). Over \$14,800 (previous week, \$13,400).

week, \$13,400).

King and T. Shubert (12th wk) (55; 2,100) (Yul Brynner, Patricia Morison). Almost \$46,800 (previous week, \$45,400).

Oh Men, Oh Women, Harris (10th wk) (55; 1,000). (Ralph Bellamy). About \$17,000 (previous week, \$19,-100); has been overquoted recently. Ruth Draper, Selwyn (2d wk) (83,30; 1,000). Almost \$8,400 (previous week, \$9,200); closed Saturday (12).

'Samarkand' 11G. 'Trap' 14G, Wash.

Washington, Feb. 15.
An all-day rain and snowstorm, coupled with a cold wave, swept into Washington last Friday (11) to wreck weekend boxoffice. "Tender Frap," at the Shubert, started well. but wound up its first stanza with \$14.000. It is figured to do a little better this week.
"Tonight In Samarkand," in for a single week at the National Thesatte, drew generally good reviews.

tre, drew generally good reviews, out finished with a little over \$11.-000 on its final week before New ork. Tallulah Bankhead opened a single week at the National last night (Mon.) in "Dear Charles."

'Stockings' Wow \$52,300 On Detroit Holdover

Detroit, Feb. 15.
Smasheroo \$52,300 was grossed last week for the second stanza of a three-week pre-Broadway tryout of "Silk Stockings at the Shubert. The 2,050-seat house is scaled at \$6.60 weekends, \$5.50 other nights.

Feuer & Martin musical is still undergoing pre-Broadway revisions, including the replacement of Yvonne Adair by Gretchen Wyler and Clarence Hoffman by David Opatoshu.

Future bookings: At the Cass, "Pajama Game," Feb. 20, two weeks, "Tender Trap," March 7, two weeks, and "Solid Gold Cadillac," April 4, three weeks. At the Shubert: "Dear Charles," Feb. 28, one week, and "Fifth Season," March 7, two weeks. Detroit, Feb. 15. Smasheroo \$52,300 was gross

Current Road Shows

(Feb. 14-26)
Home With Ethel Waters—Geary.

-26). Stop (tryout)—Walnut St., Phila.

ss 5top (tryout)—Wainut St., r.mia.

ine Mutiny Court Martial (Lloyd
in. John Hodiak, Barry Sullivan)—
ksone, Chi. (14-26).

ksone,

Ash. (34-19): Hanna, Cleve.

(5): Assion (Chester Morris, Joseph
(7): Erlanger, Chi. (14-26). ond (14-19).

Aud. Raleigh (22-23): Fox. Charlotte.
(5): Township Aud., Columbia (26).

(6): Martin (14-19).

Aud. Raleigh (22-23): Fox. Charlotte.
(7): Township Aud., Columbia (26).

(8): Martin (14-19): Milmore. LA (21-26).

(14-19): Billmore. LA (21-26).

(14-19): Billmore. LA (21-26).

(14-19): Hilmore. LA (21-26).

(14-19): Law. Warren. Larry.

(14-19): Law. Warren. Larry.

(14-19): Law. Warren. Larry.

(14-19): Cass. Detroit (21-26).

(14-19): Cass. Detroit (24-26).

(14-19): Cass. Detroit (24-27).

(14-19): Cass. Detroit (24-27).

(14-19): Cass. Detroit (24-27). Suster West)—Her Majesty's, response to the suster west)—Her Majesty's, response to the suster of th

'Caine' \$4,200 for Col.

"Caine" \$4,200 for Col.

Columbus, Feb. 15.

"Tea and Sympathy" garnered a rousing \$15,000 in four performances at the Hartman here last Monday-Wednesday (7-9). Top was \$4.60 (tax included).

"Caine Mutiny Court-Martial" on its second time around, managed only \$4,200 at \$3.85 (tax included) for a one-night stand last Wednesday (9) in the 3,000-seat Memorial Hall.

Deborah \$16,400, L'ville
Louisville, Feb. 15.
Deborah Kerr, in the touring edition of "Tea and Sympathy,"
grossed \$16,400 in four performances last Thursday-Saturday (1012) at the Memorial Auditorium
here.

'Wayward' \$21,000, 2d Week, Boston

Boston, Feb. 15.

"Wayward Saint," with Paul Lukas, wound its two-and-a-half week
stand at the 1.590-seat Colonial
with a nice \$21,000, slightly better
then the first fuil week. House
was scaled at \$4.40 and \$3.85.
Lone newtomer this week is
"Solid Gold Cadillac," which bowed
into the Colonial last night (Mon.)
for three weeks.

'PAJAMA GAME' \$44,000 IN MONTREAL OPENER

Montreal, Feb. 15.

"Pajama Game" with Fran Warren, Larry Douglas and Buster West, drew a sock \$44,000 at the 1,702-seat Her Majesty's last week at a \$5.63 top. Show drew raves from all critics, with special attention to featured comedienne Pat Stanley.

tion to featured comedienne Pat Stanley. Musical currently is in its second week with biz still heavy. Eartha Kitt in "Mrs. Patter-son" for late April and Edith Piaf definite May 9 for two weeks.

'Itch' 23G in Split

New Orleans, Feb. 15.

"Seven Year Itch" took in \$23,-000 last week in a two-way split. The Eddie Bracken starrer played the Lanier High School auditorium, Montgomery, last Monday (7), moving to the Civic here Wednesday (9) for the remainder of the week. Comedy remains here through Sunday (20).

Current London Shows

Current London Shows
London, Feb. 15.

(Figures denote presented the short of the s

CLOSED LAST WEEK Both Ends Maet, Apollo (6-9-34). Crima of Canyon Wayd, "Q" (2-1-55), Raiations Apart, Carrick, (8-3-54).

Current Stock Bills

'S.P.' \$42,500 in Split

"South Pacific," starring Iva Withers and Alan Gerrard, did a bangup \$42.500 last week in eight performances split between the Palace, Youngstown, and the Para-mount here.

Musical grabbed \$29,000 in five performances at the former spot Monday-Thursday (7-10) and \$13,-500 in three performances here Friday-Saturday (11-12).

Tallulah \$22,000, Solo Wk., Philly

Philadelphia, Feb. 15.
Tallulah Bankhead waiked off
with the notices and by sheer brio
carried the limping "Dear Charles" carried the limping "Dear Charles" through a, successful one-week stand at the Forrest. Only stage attraction this frame is "Bus Stop," William Inge play which arrived last night at the Walnut.

last night at the Walnut.
Future bookings list March 7,
"Cat on a Hot Tin Roof," Forrest,
tryout, two weeks; March 14, "Mrs.
Patterson," Locust, two weeks, March
at lonal Ballet of Canada, Shubert,
one week; March 28, "The Honcys,"
Walnut, tryout, two weeks.
Estimate for Last Week

Pear Charles Forset (C) (46.20).

Estimate for Last Week
Dear Charles, Forrest (C) (\$4.20;
1,760) (Tallulah Bankhead). Ever
kind Philiy crix brushed off play,
but did nip-ups for Tallu.

Teahouse' Hot \$38,900. 'Mikado' Moderate 4G. Leo Fuchs \$4,000, L.A.

Los Angeles, Feb. 15.
Local legit saw a "couple of new entries last week." Teahouse of the August Moon" continued to do huge biz at the Biltmore in its fifth week, and "This Is Your Life, Mendel" was also big at the Civic Playhouse.

Openers were "The Mikado," first of seven of ferrings in the first of seven of ferrings in the

Openers were "The Mikado," first of seven offerings in the American Savoyards' eight-week Gilbert & Sullivan season at the Las Palmas, and "The Ticklish Acrobat," a Stage Society presentation in its tiny house. Holdovers were "Finian's Rainbow," at Holiywood Repertory Theatre; "Green Fields," New Playhouse; and "The Woman With Red Hair," Circle Theatre.

Estimates for Last Week
Teahouse of the August Moon, Biltmore (C) (5th wk) (\$4.40; 1,636) (Burgess Meredith, Scott McKay). Smash \$38,900; exits town this week.

Mikado, Las Palmas (1st wk)

Smash \$38,900; exits conweek.
Mikado, Las Palmas (1st wk)
(\$3.30; 400). Fair \$4,000.
This Is Your Life, Mendel, Civic
Playhouse (C) (2d wk) (\$3; 400)
(Leo Fuchs). Nice \$4,000.
Finian's Rainbow, Hollywood
Repertory (7th wk) (\$3.30; 276)
(Charies Davis). Modest \$1,500.

Tops' 13½G in Split

Hartford, Feb. 15.

Three-day (five-performance) stand of "Pajama Tops." played to near capacity at the Parsons Theatre here Thursday-Saturday (10-12) for a gross of \$8,500. Show was on a twofer basis.

The comedy drew \$5,000 in three performances Monday-Wednesday (7-9) at the Court Square, Springfield.

'Bus' 91/2G (4), Princeton

Bus 9'/2'G (4), Frinceton Princeton, Feb. 15.
"Bus Stop" took in around \$9,500 in a four-performance breakin last Thursday-Saturday (10-12) at the McCarter Theatre.
The Robert Whitchead-Roger L. Stevens production of William Inge's drama is current at the Walnut Street, Philadelphia.

B'way Still Off: 'Hours' \$18,800 (5), 'Corner' 8G, 'Peach' 17G, 'Saint' 24G,

Broadway continued to take a beating last week. Biz was off for the second consecutive frame, with several shows taking substantial drops. That repeated the pattern from the corresponding week last

season.

There were four closing last week, with two new entries coming in this week. Last week's sole opener was "Desperate Hours."

Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revne), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

CO (Consedy-Drama). R (Rether), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operatia).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City for any but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (7th wk; 53; \$5.75-\$4.60; 955; \$23,389) (Vicca Lindfors, Eugenie Leontovich). Almost \$19,600 (previous week, \$20,300).

Aniversary Waltz, Booth (C) (45th wk; 355; \$4.60; 166; \$20,000) (Macdonald Carey). Nearly \$15,-800 (previous week, \$15,600); the star is vacationing this week.

Bad Seed, 46th St. (D) (10th wk; 155; \$6.90; 1,1319; \$37,000) (Nancy Keily). Almost \$27,600 (previous week, \$31,800).

Boy Friend, Röyale (MC) (20th wk; 155; \$6.90; 1,172; \$38,200). Nearly \$36,500 (previous week, \$36,300).

Can-Can, Shubert (MC) (93d wk; 740; \$8.90; 1,361; \$50,160). Almost \$38,000 (previous week, \$37,500).

Desperate Hours, Barrymore (D) (1st wk; 4; \$5.75-\$4.60; 1,214; \$28,300) (pereious week, \$37,500).

Desperate Hours, Barrymore (D) (1st wk; 4; \$5.75-\$4.60; 1,214; \$28,300) (pereious week, \$37,500).

Pesperate Hours, Barrymore (D) (1st wk; 4; \$5.75-\$4.60; 1,214; \$28,300) (pereious week, \$37,500).

\$18.800 for first four performances and one preview.

Fanny, Majestic (MD) (15th wk; 116; \$7.50; 1.510; \$65,300) (Ezlo Pinza, Walter Slezak). Capacity again, nearly \$66,000.

Flowering Peach, Belasco (D) (7th wk; 55; \$5.75-\$4.60; 1.077; \$2.8.3 0 0) Menasha Skulnick). Nearly \$17,000 (prevous week, \$18,400).

\$28.30 0) (Menasha Skuinick). Nearly \$17,000 (prevous week, \$18,-400).

House of Flowers, Alvin (MC) (7th wk; 52; \$6.90; 1,150; \$47,000). Nearly \$44,000, with theatre parties (previous week, \$44,000).

Kismet, Ziegfeld (OP) (63d wk; 500; \$6.90; 1,528; \$57,908) (William Johnson, Elalne Malbin), Over \$38,000 (previous week, \$41,300). Lunaties & Lovers, Broadhurst (C) (9th wk; 72; \$5.75-\$4.60; 1,160; \$29,500). Nearly \$28,000 (previous week, \$41,300). Mrs. Patterson, National (D) (11th wk; 86; \$6.90-\$5.75; 1,172; \$36,000) (Eartha Kitt). About \$8,000 for seven performances (previous week, \$13,000). Closes Feb. 26, to tour.

Pajama Game, St. James (MC) (40th wk; 316; \$6.90; 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy, Jr.; Capacity as always, \$52,100.

Peter Pan, Winter Garden (MD) (17th wk; 133; \$6.90; 1,510; \$57,500) (Mary Martin). Over \$37,300 (previous week, \$38,700); closes Feb. 26.

Plain and Fancy, Hellinger (MC) (3d wk; 20; \$6.90; 1,513; \$53,917) Over \$52,100, with theatre parties (previous week, \$51,000); moves Feb. 28 to the Winter Garden.

Quadrille, Coronet (C) (15th wk; 17; \$6.90-\$5.75-\$4.60; 1,027; \$30,000) (Aifred Lunt, Lynn, Fontanne, Edna Best, Brian Aherne). Almost \$21,000 (previous week, \$24,000); closes March 12.

Saint of Bleecker Street, Broadway (MD) (5th wk; 49; \$6.90-\$6.00;

1,900; \$54,000). Nearly \$24,000 (ppevious week, \$30,300); closing notice posted for Feb. 26.

Seven Year Itch, Fülton (C) (117th wk: 933; \$5.75-\$4.60; 1.063; \$24,000) (Pom Ewell). Over \$15,000 (previous week, \$17,300). Southwest Corner, Holiday (D) (2d wk: 12; \$5.75-\$4.60; 334; \$28,000) (Eva LeGallienne). Nearly \$8,000 (previous week, \$5,100 for first four performances).

Tea and Sympathy, Longacre (D) (71st wk; 565; \$5.75-\$4.60; 1.214; \$28,300) (Joan Fontaire). Almost \$11,100 (previous week, \$16,300); Star was out ill for six performances, with understudy Mary Fickett replacing; laiter officially takes over Feb. 28 when Miss Fontaine exits.

exits.
Teahouse of the August Moon,
Beck (C) (70th wk; 564; \$6.22-\$4.60;
1.214; \$33,608) (David Wayne, John
Forsythe). Over capacity as always,

Teahouse of the August Moon, Beck (C) (70% wk; 564; 8:622-84:60; 1.214; 833.608) (David Wayne, John Forsythe). Over capacity as always, topped \$34.000; Eli Wallach replaced Wayne iast Monday (14). Wedding Breakfast, 48th St. (C) (13th wk; 97; 85.75-84:60; 925; \$23, 720). Almost \$9,100 on twofers (previous week, \$9,000 on twofers). Witness for the Prosecution, Milier (D) 19th wk; 68; \$5.75-\$4.60; 920; \$23.248). Over capacity again, topped \$23,600 (previous week, \$23,700).

Miscellaneous

Doctor's Dilemma, Phoenix (C) (5th wk; 40; \$4.60-3.45; 1,150; \$24,-067). Nearly \$11,000 (previous week, \$12,500).

CLOSED LAST WEEK
Grand Prize, Plymouth (C) (3d wk; 21; \$4.60; 1,107; \$29,500) (June Lockhart, John Newland). Almost \$5,300. (previous week, \$10,000); closed last Saturday (12) at a loss of approximately \$55,000 on a \$60.000 investment.
Rainmaker, Cort (C) (16th wk; 124; \$3.45; 1,656; \$18,900) (Geraidire Page). Over \$12,400 (previous week, \$9,900); closed iast Saturday (12) at an approximate \$75,000 profit on a \$75,000 investment; begins touring March 3.

Solid Gold Cadillac, Music Box (C) (66th wk; 525; \$5.75-\$4.60; 1,077; \$27,811). Nearly \$12,800 (previous week, \$13,600; closed last Saturday (12) at an approximate \$75,000 profit on a \$100,000 investment; begins touring March 3.

Solid Gold Cadillac, Music Box (C) (66th wk; 525; \$5.75-\$4.60; 1,077; \$27,811). Nearly \$12,800 (previous week, \$13,600; closed last Saturday (12) at an approximate \$15,000 (previous week, \$13,600; closed last Saturday (12) at an approximate \$15,000 (previous week, \$13,600; closed last Saturday (12) at an approximate \$15,000 (previous week, \$13,600; closed last Saturday (12) at an approximate \$15,000 (previous week, \$13,600; closed last Saturday (12) at an approximate \$15,000 (previous week). ment; began touring last Mon-day (14);

Saturday (12) at an approximate \$180,000 profit on a \$100,000 investment; began touring last Monday (14).

Wist-ria Trees, City Center (D) (2nd wk: 16; \$3.60; 3.090; \$50,160) (Heien Hayes). Over \$30,500 (previous week, \$30,600 for first eight performances): closed last Sunday (13), winding up the Center's four play drama season. Total gross for the series was \$276,700 on a \$200,000 production-operation budget.

OPENING THIS WEEK
Tonight in Samarkand, Morosco (D) (\$6-\$5: 9.55; \$31,000) (Louis Jourdan). Play by Jacques Deval, adapted by Lorenzo Semple Jr., presented by Bruce Becker and Robert Ellis Miller; production financed at \$100,000, cost about \$100,000 to bring including approximately \$20,000 tryout loss, but excluding bonds, and can break even at around \$16,500; opens tonight (Wed.).

Wayward Saint, Cort (C) (\$5.75-\$4.60; 1,656; \$29,000) (Paul Lukas). Comedy by Paul Vincent Carroll, presented by Courtney Burr-John Byram-Elliott Nugent; production financed at \$75,000, incl' ding 20% overcali, cost about \$70,000 toring in, including approximately \$12,000 tryout loss, but excluding bonds, and can break even at around \$16,000; opens tomorrow night (Thurs.).

OFF BROADWAY SHOWS
(Figures denote opening dates)
Grass Greener, Downtown Nat'l
(2-15-55).
Immortal Husband, de Lys (2-14-55).
Importance Being Earnest, Provincetown (11-9).
Merchant of Venice, Club Theatre (1-17-55).
Thieves Carnival, Cherry Lane (2-1-55).

'Guys' Jackpot \$20,100 For 3d Stad in Balto

Season 27
714
\$706,200
\$19,796,100
45
Back for its third stand in two scacons, "Guys And Dolls" was brisk here at Ford's last week. Despite snow and freezing temperatures, the Manny Davis touring troupe garnered \$20,100 with a top of \$3 plus tax.
Ford's is currently dark, but relights Feb. 21 with "Tender Trap," fifth offering of the local Guild-ATS subscription season.

Total Legit Grosses

Following are the comparative figures based on Var(ETT's box-office reports for last week (the 37th week of the season) and the corresponding week of last season: BROADWAY

Number of shows current	28	21	27
Total weeks played so far by all shows.	764		714
Total gross for all shows last week	\$716.800		\$706.200
Season's total gross so far	\$20,236,500		\$19,796,10
Number of new productions	43		45
ROAD			

 Number of current shows reported ...
 23

 Total weeks played so far by all shows
 621

 Total gross for all shows last week
 \$462,800

 Season's total gross so far
 \$14,634,700

Col. Artists Sues French for 200G; **Conspiracy Charged in 2 Complaints**

suit in N. Y. Supreme Court last Friday (11) against Ward French, Gale's Vic Herbert Fest Robert Ferguson, Virginia Hender son, Flora Walker, Vivian Taylor, Harold Welch and Ben Lobdill for \$100,000, alleging conspiracy to destroy part of CAMI's business. Bureau also filed a second cause of action for \$100,000 against French. Ferguson and Miss Henderson,

Ferguson and Miss Henderson, charging they induced the others to enter the alleged conspiracy. Rosenman, Goldmark, Colin & Kaye were the filing attorneys, with Ambrose Doskow handling.

French, until last November, Community Concerts. Ferguson was prez of a CAMI subsidiary, Community Concerts. Ferguson was veepee, and the others were exces of the outfit. All were vet employees of CAMI. French and Ferguson were ousted by CAMI's board of directors in a policy dispute, and with the others mentioned above formed a competing outfit to Community, called International Concert Service.

CAMI alleges that International

national Concert Service.

CAMI alleges that International was in the works for some time, even while its execs were with Community. International wooed about five cities away from Community, but folded after a month's operations for lack of capital. The five cities have joined with Civic Concerts, a subsid of CAMI's rival bureau. National Concerts & Artists Corp.

Miami's Opera Season Is Closing With 'Lucia'; **85G Budget on Shows**

Miami, Feb. 15.

Miami, Feb. 15.

The Opera Guild of Greater Miami will present "Lucla" here this weekend, for the second of its opera offerings this year. Three Met Opera stars, Dolores Wilson, Perruccio Tagliavini and Frank Guarrera, will sing the leads, with Emerson Buckley conducting. Remainder of cast, Including chorus, is local. "Lucia" will be given four times, Feb. 19, 21, 24 and 26, with two performances in Dade County Aud here, one in Miami Beach Aud and one in Fort Lauderdale.

This is the 14th year for the

Aud and one in Fort Lauderdale.

This is the 14th year for the opera company, which presents two works a season, for seven performances in all. "Barber of Seville," with Eugene Conley, Robert Merrill, Nicola Moscona and Graciela Rivers, was heard Jan. 29 and 31 and Feb. 2, with two shows in Miami, and one in Miami Beach.

Company has been steadily building, in talent, prestige and audience, and now has a budget of audience, and now has a budget or \$85,000 for the two annual produc-tions. Seven performances take in about \$40,000 to \$45,000, with bal-ance being made up by cultural-minded donors.

minded donors.

Arturo Di Filippi, a localite, is artistic director and general manager, and Buckley, from N.Y., has been musical director for the last six years. Orch of 40 consists of the professional members of the Miaml U. Symph. Chorus of 80 is local.

Pulling on 12-Wk. Tour

Pulling on 12-Wk. Tour
The Victor Herbert Festival, a
Moe Gale package created and produced for the agency by Emerson
Buckley, is now at the halfway
mark of a 12-week tour of 66 dates,
with b.o. reaction good. Company
of 18, headed by Robert Rounseville and Lillian Murphy, and aided by two pianos, started out Jan.
10 at Lynn, Mass. It goes as far
west as Minneapolis, and south to
Texas and Florida, returning to
N. Y. by April 3.
Group, booked by the National

Group, booked by the National Concert & Artists Corp., sells at \$1,750, with special rates in certain

Rumanian State Dance Co. Cancels Brit. Date; London Mgr.'s 8G Loss

London, Feb. 15.
The Rumanian State Dance Co.,
due to have opened in London last
night (Mon.), cancelled its season.
Troupe had been scheduled for a
three-week engagement at the
Stoll Theatre under Peter Daubeny's management.

beny's management.

When the company was recalled from Paris by the Rumanian government 12 days ago, it was stated they would fulfill their London engagement, and Daubeny so far has had no official notice intimation of the cancellation. A member of his staff said last week that they had been told thet if they did they had been told that if they did not hear by last Tuesday (8), they were to assume the dancers would not be coming.

not be coming,

The Daubeny office is fiiing a claim against Fernand Lumbroso, the Paris impresario who, in turn, will claim against the Rumanian government. The cancellation involves a loss of between \$6,000 and \$8,000 and came too late to arrange an alternate program.

CAN. BALLET HITS 46G IN TORONTO FORTNIGHT

Toronto, Feb. 15.
With every performance, including matinees, sold out to turnaway biz on the second stanza, National Ballet of Canada racked up a smash \$24,700 last week, with the Royal Alexandra Theatre, 1,525-seater, scaled at \$3.50 top. First week was \$21,500, giving a hefty gross of \$46,200 for the fortnight's engagement here. Toronto, Feb. 15.

gross of \$40,200 for the transfer engagement here.

With William Morris Agency taking over its management, troupe opens a week's engagement (14) at The Great Northern, Chicago.

Ballet Russe 30G, S.F.

San Francisco, Feb. 15.
Ballet Russe de Monte Carlo was a disappointing \$30,000 in six performances at the Opera House in a split week at \$4 top.

Draw was better than Baliet Theatre or Festival Baliet, previ-ously, though.

"A WONDERFUL SHOW!"-Martin, Times

ESCUDERO

"Proved That a Legend of Greatness Was Fact. It Was, Indeed, Sheer Magic!" — Terry, Herald Tribune.

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CONSOLIDATED CONCERTS CORPORATION

Two Polish Operas Set For Manhattan Bow

VARIETY

Two Polish operas by Stanislaw Monluszko, "Verbum Nobile," (Nobleman's Word of Honor) and "Flis" (The Raftman), will be given March 6 at Manhattan Center, N. Y., by the Polonia Opera Co, under direction of Louis Kowalski. Soloists will be Longina Nano, soprano; Ladis Kiepura, tenor; Casimir Zajac-Zan and Zygmunt Kossakowski, baritones, and George Pawlukowski and Casimir Ganski, bassos.

Met's Attractive 60G 'Arabella' in U.S. Preem: 18G to Welfare Fund

186 to Welfare Fund

The Metropolitan Opera gave the U. S. premiere of Strauss' "Arabella" in N. Y. last Thursday night (10), in a lavish \$60,000 production that filled the eye and ear. It also filled the house at arr upped \$15 top, grossing about \$34,000, and with extra donor gifts realizing about \$18,000 for the recently-established Met Opera Employees Welfare Fund.

Opera finally reached the Met 26 years after its composition, and it isn't difficult to see why. The only other Strauss work besides "Rosenkavalier" with a Viennese "Rosenkavalier" with a Viennese "Rosenkavalier" with a Viennese "Rosenkavalier" (which It sounds like in many places). But minor Strauss is better than a lot of major contemporarles.

A more modern drawing-room comedy, "Arabelia" has a thin, vapid book and a lean, somewhat diffuse music line. But there are frequent moments of the lush romantic Strauss orchestration, and some fine though Isolated musical writing, as in the first-act duet of the sisters and Mandryka's first and second act monologs. Sum total is an engaging evening despite various flaws, and a praiseworthy addition to the Met repertoire.

Opera was given in a new and quite serviceable English version by Met assistant manager John Gutman. But the difficult music made most of the singers unintelligible, with the strong exception of Eleanor Steber and George London. Miss Steber made an imposing Arabella, vocally and thespically. London found this his best Met role, distinguishing, himself as a robust singer and vivid actor as Mandryka.

Hilde Gueden sang beautifully as the younger sister, Zdenka. Brian Sullivan made a maniy

a robust singer and vivid actor as Mandryka.

Hilde Gueden sang beautifully as the younger sister, Zdenka. Brian Sullivan made a maniy though obscure Matteo, and Blanche Thebom a visually strikling and competent Adelaide. Roberta Peters was a pert filly in the brief but difficult Fiakermilli role, while Ralph Herbert made an amusing, adequate Waldner In his Met debut. Rudoif Kempe, recent Met baton acquisition, handled the difficult score, and orchestra pit, quite-capably. Herbert Graf's staging was attractive and uncluttered and Rolf Gerard's sets and costumes were topdrawer. Bron.

BACH ARIA GROUP SET FOR PRADES FESTIVAL

Prades, France, Feb. 8.

This year's Prades Festival, headed as usual by the noted cellist, Pablo Casals, will open July 2 and run two weeks. Fest will be devoted to Bach, Schubert and Brahms. The Bach Aria Group of N.Y. will visit Europe for the first time to open the series, appearing again on July 8. There'll be one replacement in the BAG, Eleanor Steber subbing for Elleen Farrell. Also appearing as soloists will be David Oppenheim, Columbia Records classical artists & repertoire chief; Eugene Istomin, Yehudi Menuhin, David Lloyd, Dietrich Fischer-Dieskau.

First American Tour of the European Recording Phenomenon

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AND HIS NEW MUSIC (Orchestra of 45)

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By Arrangement with UNIVERSAL VARIETY AGENCY, LTD. London London ffrr Records

Era of Oldsters?

Top names in the concert field last week were Wilhelm Backhaus and Vicente Escudero. Backhaus, 71-year-old German-Swiss pianist, gave a recital in Carnegle Hall, N. Y., Sunday night (13) that not only filled the hall, but every, available bit of seating space onstage. Danoer Escudero, well in his 60's, opened an engagement at the Playhouse, N. Y., Monday (7) that brought raves about his zapateado (foot dancing), and an extension of the run. Last Thursday (10), a 65-year-old Myra Hess drew a full house for her appearance as piano soloist with the N. Y. Philharmonic. With 80-year-old Pierre Monteux and 79-year-old Bruno Walter guest-conducting in opera and concert around the globe; 76-year-old harpslehordist Wanda Landowski busy making recordings as well as concertizing; 78-year-old Ruth St. Denis still making dance appearances; a sixtyish Beniamino Gigli still tenoring to crowds abroad, and a fliftyish Alexandra Danilova still delighting ballet audiences in this country, who's got room for kids?

Arturo Toscanini, retiring last year at 87 as NBC Symph maestro, quit when he was ahead.

Kid Impresario Scores in First N. Y. Concert Try; Recital Setup Mapped

Concert Bits

Concert Bits

Emerson Buckley, former musical director for the Mutual network, and Everett Lee have been added to the conductor roster for the N. Y. City Opera spring season, starting March 17. Lee is believed to be the first Negro musician to conduct a major opera company in America. Troupe also added 13 new singers, including Lois Hunt, ex-Met and radio-tv soprano; Adele Addison, Negro soprano, and Gilbert, Russell, son of N. Y. City Center stage director Vladimir Rosing. Incidentally, N. Y.'s Board of Estimate last week agreed to give the City Center a 10-year lease at a nominal \$1 a year rent, and forgive \$57,000 of back unpaid rent, due by the previous arrangement of 1½% of all receipts.

William Steinberg, musical director of the Ethicken of the service of the Ethicken of the Steinberg.

william Steinberg, musical di-rector of the Pittsburgh Symphony Orchestra, flew to Europe after the orch's performance in N. Y's Car-negie Hall Friday (11), to appear as guest conductor in 16 concerts with six orchestras in a five-week period.

wolfgang Schneiderhan, who's currently doing solo violin performances in Europe with the Vienna Philharmonic, is set for his first tour of the U. S. in the fall of 1956, under aegis of Columbia Artists Mgt.

Interracial

Continued from page 1 :

conductor is Kelly Wyatt. All are members of the American Guild of Musical Artists, and Campbell put up the usual bond before the troupe went out.

troupe went out.

Troupe had a fall tour of three weeks (17 dates) that went as far as Virginia. The second, or winter tour, which just finished, comprised 10 dates into North and South Carolina, as far as Greenville. Third tour, in the spring, will run five weeks, Into Texas, Arkansas and Mississippl, with one-niters, for about three a week.

Negroes, of course are the pre-

one-niers, for about three a week.

Negroes, of course, are the promoters or sponsors (colleges, fraternities, etc.), but whites come and sit with Negroes, says Campbell, and there's no segregation. Whites are as happy to see an interracial company as Negroes, according to Campbell.

cording to Campbell.

Eyeing, Off-Broadway Try
Troupe has been coached in the
opera by Herman Weigert, ex-Met
conductor, and Ignace Strasfogel,
Met coach, with Charles Weidman
staging it. Because "Salome" is a
short work, Campbell added a 20minute ballet, "Ballet Negre,"
staged by Edward Christopher and
J. F. Riley, For the forthcoming
spring tour, Campbell plans to alternate "Salome" with a concert
version of the musical, "Finian's
Rainbow." Campbell will stage,
with Christopher as choreographer.

Rainbow." Campbell will stage, with Christopher as choreographer. Campbell also hopes to bring his troupe into New York in late spring for two or three weeks, at some off-Broadway house. Group would present "Saiome" and "Finian's Rainbow," or "Carmen Jones," last-named depending on Oscar Hammerstein 2d's okay. Campbell started off his touring ventures three years ago with "Carmen Jones," starring his wife. When he lost the rights to "Jones" this season, due to the release of the film version, he turned to "Salome," introducing the mixed cast.

Joseph H. Conlin Jr., young Westchester, N. Y., concert manager and pub-relations exec, made such a quick success of his first Gotham music venture, that he's not only skedded a repeat, but plans to launch a regular concert series in N. Y. next season. Conlin rented the 3,612-seat Met Opera House for an operatic recital next Sunday (20) with Met stars Renata Tebaldi, Mario Del Monaco, Ettore Bastianini and a symph orch.
With an unusual high (for a re-

Bastianini and a symph orch.
With an unusual high (for a recital) of \$6.90 a box seat and \$5.75 orchestra, and on three ads, the concert was half sold out on mail order, and the other half went the day the b.o. opened. Conlin, who says he has enough mail orders left over to fill another third of a house, wanted to do a quick repeat Feb. 27, but couldn't get the Met for the purpose. He's taken it for March 15 Instead.
Conlin has two of the top concert.

March 15 Instead.

Conlin has two of the top concert draws currently in Del Monaco and Mme. Tebaldi, but even then he was warned by major music execs against trying such a venture, due to its unusual nature and the risks involved. With the three singers, Met conductor Fausto Cleva and a full orch, the budget runs to about \$10,000, certainly the most expensive in many a season for a recital setup. Gate, with standees, can run to \$16,000.

Conlin and Richard Petrucci.

standees, can run to \$16,000.

Conlin and Richard Petrucci, both recently out of the Army, set up as pub relations exees and impresarios in Westchester this season, skedding six events at the County Center. Both men, each 26, are probably the youngest concert managers in the business.

cert managers in the business.

The Westchester series, in their first year at it, has gone well. The Voice of Firestone orch drew 3,500 people to the 4,500-seat aud; Andre Kostelanetz and the N. Y. Philharmonic pulled over 4,000, and the Boston Pops Tour Orch was SRO. Mischa Elman drew fairly well. Two remaining events are the Longines Symphonette March 16 and Baliet Russe de Monte Carlo April 11.

Coplin went in an his authority and formal form

and Ballet Russe de Monte Carlo April 11.

Conlin went in on his own for the Met Opera recital event. While continuing the Westchester arrangement with Petrucci, he wants to set up as a local manager in N. Y., doing a minimum of six concerts a season with big names. Concert setup in N. Y. is unusual. Although the metropolis is filled with music bureaus and concert managers, all handling artists, there is none as a manager or impresario whose business is solely to pregent various artists of the different managements in concerts. Artists who appear in recital in N. Y., do it on their own, with the help of their own managements. Nearest approach to a "local" impresario is the Hunter College series in Gotham, Academy of Music presentations in Brooklynor the Carnegie Hail and Town Hall booking setups.

Literati

be published in the fall by Oxford University Press, in what is hoped to be the first of an annual survey of activity in music and disks.

Tome will be compiled and written by Fred Grunfeld, as editor-inchief, and Quaintance Eaton, as associate ed. Walter Bursten will be photo ed. Grunfeld, a writer with WOR, N. Y., formerly worked on WQXR, N. Y.'s "Musical Maga-zine." Miss Eaton was associate editor of Musical America.

Atlantic City 311G Budget

Atlantic City 311G Budget
The City Press bureau of Atlantic City, which has a year-round job of promoting the resort, has asked the city for \$311,820 to continue its functions this year. This is a drop of \$5,710 from last year, when the Centennial celebration was underway, and the budget was up some \$65,000 to pay for a train which made tours up and down the Boardwalk daily.

Biggest item in the budget is the \$120,000 for newspaper and magazine space and promotion advertising. Others call for \$12,000 for public entertainment and concerts, and covers summer programs on the uptown Garden pier plus a subsidy for the Atlantic City Symphony Orchestra, which will again give free concerts on certain holidays. The Press bureau will spend \$23,000 for special features and promotions this year, plus \$3,000 more for the Palm Sunday and Easter boardwalk parade events. National Headliner and Press Photographer events will consume another \$6,000.

Costs of maintaining the bureau is listed at \$66,245. a hike of

consume another \$6,000.

Costs of maintaining the bureau is listed at \$66,245, a hike of \$4.390. Salaries and wages eat up \$29,810 and account for most of the hike. Bureau is operated by Mal Dodson, who has charge of the advertising and promotion, and Louis F. Cunningham, who handles publicity. Three photographers are employed, pius an office staff of four.

5-Year Labanotation Pact J. Tatian Roach, manager of the standard and educational department of Music Publishers Holding Corp., a Warner Bros. subsid, last week signed a five-year contract with Ann Hutchinson, president of the Dance Notation Bureau Inc., for publication of Labanotation.

In the near future, choreography with music will be available in printed form. This will be a means for teachers and students of the dance to obtain scores of famous bailets for practice and study.

Neue Zeitung Closes Shop

With a substantial 32-page Sunday issue (Jan. 30), Die Neue Zeitung (U.S. Information Service's newspaper in Berlin) ended its career in Berlin. Last-minute efforts undertaken by its staffers to continue the paper under private continue the paper under private German sponsorship failed. The paper was known for excellence of its editorials and particularly its cultural section. No other local paper could stand comparison. Editor of the cultural section, Friedrich Luft, was perhaps the number one film and theatre critic in Berlin.

The last issue carried well-meaning farewell words by Sec. of State Dulles, James B. Conant, U.S. High Commissioner in Germany; General Honnen, U.S. Commany; General Honnen, U.S. Com-mander in Berlin, and other high-rank personalities.

Brit. Horror Comics Bill

Brit. Horror Comics Bill
The British government is to
introduce legislation to control
horror comics. "The Children and
Young Persons (Harmful Publications) Bill" had its formal first
reading in the House of Commons
last Thursday (10).
The bill will permit wide discretion of magistrates to decide what
publications are harmful to children. Penalties include a fourmonth jail term for publishers and
distributors.

Music In Recordings: 1955" will issue appeared on June 30, 1855.

issue appeared on June 30, 1855.
Nelson W. Bryant, who has been associated with the Gloucester (Mass.) Times, named new managing editor of the Claremont (N. H.) Daily Eagle.

Daily Eagle.
Charles L. Whittier, longtime
Young & Rubicam ad exec, has
done an encyclopedic book on
'Creative Advertising," which Holt
will bring out this spring.

Leslie Gilbert Pine, formerly assistant editor of Burke's "Landed Gentry," and now editor of "Burke's-Peerage," has authored "They Came with the Conqueror," for Putnam publication.

Time correspondent John Scott, now assistant to the publisher of that magazine, has authored "Political Warfare: A Guide to Competitive Coexistence" for John Day, with C. D. Jackson, Luce exec, doing the foreward.

doing the foreward.

Newport (N. H.) Times sold to Nicholas J. Mahoney, Jr., owner of the Newport Argus-Champlon, who has consolidated the two weekly newspapers. The Times was established in October of 1948 by George D. Graves Sr. and Jr.

George D. Graves Sr. and Jr.
Charlotte Ebener, a foreign
correspondent for the Chicago
Daily News (as is also her husband, George Weller) is author of
"No Facilities For Women," which
Knopf is publishing this month.
It's an account of her experiences
behind the Bamboo Curtain.

behind the Bamboo Curtain.

Ken Giniger, v.p.-g.m. of Hawthorn Books, off on a quick trip
to Europe Feb. 26 to confer with
publishers and authors in London,
Paris and Rome, returning to New
York for the publication of his own
book, "The Compact Treasury of
Inspiration," by Hawthorn on
April 8.

Inspiration," by Hawthorn on April 8.

Mabel R. Bennett, the wife of Richard R. Bennett, public relations director in Washington of the National Assn. of Manufacturers, and mother of three children who were all struck down with poliomyelitis and was instrumental in organizing the first Polio Parents Clubs, has written a personal memodr, "Hidden Garden" for John Day.

'The Fish'

= Continued from page 1 =

however, "the fish" is definitely bringing back the dance beat. In this case, it's the r&b, or rock 'n' roll, combos which make a career out of honking their tenor sections to a sound and a beat which tech-nically has been called "dirty," even before "the fish" was sighted.

Its impact on pop music already as been felt. Sid Wayne and has been felt. Sid Wayne and Phil Springer penned a tune. "The Fish," which was cut by Mindy Carson for Columbia Records. "The Fish," paradoxically, is not in "fish" tempo and some of the hipsters regard it as slightly on the square. It was designed as a pop entry in which songs don't have to be what they are titled just as "Till I Waltz Again With You" was in fox-trot tempo.

as "Till I Waltz Again With You" was in fox-trot tempo.
Even before Miss Carson's slicing of "the fish," a flock of pop names has already made the r&b switch. Perry Como climbed aboard with "Ko Ko Mo," Tony Bennett with "Close Your Eyes," the McGuire Sisters with "Sincerely" and Georgia Gibbs with "Tweedle-Dee," among a flock of other pop singers and r&b tunes.

Millionaire Hooey = Continued from page 1;

ducers' current importance to film

ducers current importance to hindustry is described on page this issue—Editor).

Ford's bitterness is perhi

this issue—Editor).

The bill will permit wide discretion of magistrates to decide what publications are harmful to children. Penalties include a fourmonth jail term for publishers and distributors.

CHATTER

Newsweek doing eight-column apread on the New Yorker mag on occasion of latter's 30th anni.
Gilbert Phelps, BBC program set, that a suthored "A Man in His Prime," a novel, for John Day publication,
Warners' "Dragnet" pic being News, Glasgow, plus cartoon strip featuring "Dragnet" characters.
Glasgow, plus cartoon strip featuring "Dragnet" characters.
The Scotsman, Editor).

This issue—Editor).

Ford's bitterness is perhaps heightened by a recent personal experience. It involved the production by an indie company of "The American." I don't want to end up in the middle of the Brazilian jungle again without a producer, director, and cast—and particularly no money," he said. "I had to bail the whole crew out of a hotel."

Thesp's new deal with Metro is a unique departure for the company in that it will allow Ford to make one outside picture a year.

Glasgow, plus cartoon strip featuring "Dragnet" characters.
The Scotsman, Editor).

The volume of source of commons is perhaps heightened by a recent personal experience. It involved the production by an indie company of "The American." I don't want to end up in the middle of the Brazilian jungle again without a producer, director, and cast—and particularly no money," he said. "I had to bail a unique departure for the company in that it will allow Ford to make one outside picture a year.

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Minnesota towns in which such editorials have appeared during the pact which and the producer, director, and cast—and particularly no money." The source of the molecula

pictures over a two-year stanza, payment is to be stretched a year

yond his five-year contract.
Under on old agreement, Ford Ford

still owes Columbia three pictures, at the rate of one a year. He said Metro was making efforts to buy up this commitment.

His first appearance under the M-G contract banner will be in "Trial," the film version of Don Mankiewicz's novel. He's also been mentioned for Metro's filmization of the stage hit "Teahouse of the August Moon."

Ford's one-a-vert outside pic-

Ford's one-a-year outside pic-ture does not involve television. "Why compete with yourself?" is his general attitude at the moment toward video.

Niteries' Screwy Setup

Continued from page 1

he'd reopen the spot should he get

he'd reopen the spot should he get the right name.

On the other hand, there are many acts that have headlined in some of the major spots in New York. A lot of the places have closed during the past few years and consequently, there's trouble in getting a showing. An indication of this situation is seen in the booking of Ben Lessy & Patti Møore for the Blue Angel, N.Y., March 3. This team last played at La Vie en Rose and prior to that at the Harem.

Talent agencies and personal

Talent agencies and personal managers are hardpressed to find managers are naropressed to make suitable outlets for some acts. There are many acts that haven't played a top N.Y. spot in years and prospects of hitting in one are virtually nil. Except for the Copacabana and Latin Quarter, many of cabana and Latin Quarter, many of the top showcases are gone. In former years, a top performer could play some of the fringe spots and still be considered as working bigtime, but most of these spots are gone. It's either a case of go-ing into the intimeries or some of the lesser spots, if the top two aren't available.

Seaton Continued from page 1 =

erature." They were composed in prose which bordered on poetry. He had read them over and over again and found it impossible to tire of them—which, he suggested, was the test of brilliant writing.

Continuing in the same tongue-in-cheek vein Seaton reported that he found other directors had peaks of appreciation for film criticism which usually coincided with a well-received release of theirs. Ka-zan had been admiring critical in-telligence last July and August, telligence last July and August, Hitchcock in September, and so on.

Hitchcock in September, and so on.
Seaton was not sure that he would hold his present enthuslasm into next year. Sometimes when he studies the script on which he is currently working he has a dreadful foreboding that he may awaken at a later date to the fact that the critics have returned to their "snide, smug, unfunny, narrowminded, unintelligent, sadistic style of criticism."

Haroid V. Cohen, winner of the Critics' Award this year (Bosiey Crowther got the first award last year) stated in his remarks that the significant thing was the policy of his paper, the Pittsburgh Post-Gazette, which permits a critic "the great luxury of thinking for himself." Elia Kazan won Screen Directors

Elia Kazan won Screen 22 Guild's fourth annual award for best directorial achievement, 1954, per Horizon-Columbia's front." Roy Kollifront." Roy Kellino got best tele-pix director award, per Four Star Productions' "The Answer."

Town Needs Theatre

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

In the Westward Ho, Phoenix, a tall gray hostelry that looks like the architect gazed too long and too lovingly at Sing Sing before deciding to settle for a western version of the watch tower at West Point, an act was breaking in. It had competition. Winter was breaking

Both opened cold. The song-and-dance team opened with one of those clock-eaters which some fuehrer of new acts decrees for begin-ners. The opening song about we haven't got an opening.

While this sort of thing killed vaudeville, there comes a team now and then that seems able to transcend it. This couple was big enough and gay enough and, despite their obvious youth, experienced enough to overcome the handicap. He was six feet tall and blond. She was five feet 7½ inches and brunet. They sang duets like people in love. I'm a sucker for duets. I thought they were great.

Her name was Suzan Ball and his was Dick Long. These were their real names and they were trying to combine a first season around niteries with a first year of marriage. This is known as the tungsten test. Any marriage that survives it is practically indestructible.

test. Any marriage that survives it is practically indestructible. —
Once in a moment of pure inspiration I tossed off the aphorism
that life gives you what you want, if you want it long enough, but
not at the time you want it most. The gal in this act, when a school
kid at Hollywood High, dreamed of starring in musical comedy and
night clubs. She was about as tall and as beautiful then at 17 as she
is now at 22. But the best she could do at 17 was to get Saturday
night dates as the singer with Mel Baker's band. They performed at
coilege hops and around airplane factories.

This helped to keep her in good financial standing at Marie Cote's House of Seven Garbos—the eatery that mothered Ruth Roman, Linda Christian and others.

The Low-Cut Kid of U.I.

The beagles at Universal, ever on the hunt for bright young things, were told by Mme. Cote that this kid was mighty promising. She had been to a school of models, not so much to mannequin as to stop stooping to hide her height. That taught her to stand erect and to be proud of her statuesque beauty.

Universal screentested her and the report read: "A natural. Breath-taking . . . Fills a lowcut period costume better than anyone since Maureen O'Hara." P.S. She got the job.

Her first picture was "Untamed Frontier" with Scott Brady and Shelley Winters. But that wasn't the one that got her the man in her life. It was the second one, called "Yankee Buccaneer."

In far away Tokyo, a GI was sweating out his hitch. He too had ome from Hollywood High. He too had been picked up when he was 7. He too had been signed by UI.

In fact, he'd been catapulted into stardom in "Air Cadet" by 1950, before being yanked into the Armed Forces.

He was curious to see what kind of pictures his old studio was turning out without his being around to boister them up. So he took a look at "Yankee Buccaneer." He liked what he saw, especially what he saw of Suzan Bail.

By 1952 he was back to work at Universal City. He was coupled with Barbara Stanwyck in "Aii I Desire." Suzan Ball was working on an adjoining stage in "East of Sumatra." He saw her walk by on the set. She wore a sarong. She was very beautiful.

"This was the only time I ever saw her waik normally," he said. In that picture she had a native dance to do, but it unfortunately wasn't done on native soil. She stipped and banged her right knee on the cement. It hurt terribly but she tried to walk it off.

Pardon My Knee, Again

The next year on a personal appearance tour in New England, the car she was in was sideswiped by another. That right knee took another beating.

She kept trying to walk the injury off, but it kept getting worse and she had to resort to crutches between takes. Doctors suspected everything from osteomyelitis to t.b. and cancer.

While she was crutching around, Dick Long managed to strike up a conversation piece with her in the studio restaurant. She was the gayest thing on the lot and he seemed dreadfully in need of gayety. He had to go to Canada with Alan Ladd and Shelley Winters for a picture. Suzy had a picture coming up too. This one was an X-ray, He wired her asking her how it made out. She grabbed her crutches and flew to Canada to tell him. Her picture was n.s.g.

In fact, it was so n.s.g. that the croakers told her, "You can ke that leg to get buried with, or you can send it off to a cemetery its own and live." "You can keep

By now the 125-pound goddess was down to 92. A bone graft which had left her in a cast from her feet to her chest had flopped. While making the decision about the amputation she and Long played gin rummy at her bedside. She won the game, and lost the leg.

The Trick Leg At The Wedding

They had planned to get married on Palm Sunday. That was a year ango. They wanted a church wedding. So Suzy speeded up the processes of learning to waik with an artificial leg so that she might walk down the aisle to her own wedding. The orthopedist ordered a clasp device to lock the knee joint. She had to remember this at every step or she'd sprawl on her beautiful face.

On one take she came through with a flawless performance. In a few months she was back to work. She went on location to South Dakota and played top squaw in "Chief Crazy Horse." Then she and her husband decided to fuifill that early ambition, tour the country in a nitery act.

There were added reasons now. Such an act was one of the ways, if you didn't flop, to get money fast. They wanted to buy a home and have a nestegg for a family.

I caught them at Chi-Chi's in Palm Springs. Chi-Chi's isn't the best

leagnt them at Chi-Chi's in Paim Springs. Chi-Chi's isn't the best place to work—except for acrobats. The entrance is narrow and the stage is two or three steps down. That also means two or three steps up when you try to exit smiling. Try that with one leg that might buckle on you and you know a mental hazard in the most terrifying meaning of the word.

buckle on you and you know a mental nazard in the most territying meaning of the word.

Well, Suzy made it. It was slow, but she made it. She came back for encores and even simulated a few dance steps. She made costume changes fast. Altogether it was a mighty pleasing act. Long didn't sing "If you knew Suzy like I know Suzy" but he could have given it a deeper meaning than Eddie Cantor has all these years.

Their last day at Paim Springs they had to fly to Holiywood for a tv show and get back to Chi-Chi's in time for the 10 o'clock show at the nitery. They performed again at midnight and then planned to drive back to town at dawn, because they had to pack for a trip to New York in connection with the opening of "Chief Crazy Horse."

I thought, perhaps, as an old general in the great army of pain, that here was a brave young couple I could help. Perhaps I could play Old Man Benzedrine to their moraie. But after an hour of gay gagging and trading some laughs about peglegs between the acts, I went home bucked up with a yeasty feeling that these kids didn't need anything but time to prove that Tinsel Town can also turn out real heroes and real heroines.

Robert S. Benjamin, United Artists board chairman, off to Jamaica.
BWI, for a 10-day rest.

BWI, for a 10-day rest.

Fashion authority Tobe Coller
Davis off to Montego Bay, Jamaica,
for a vacation until March 14.

Vet maitre d'hotel Ernest Seute.
43 years at Luchow's, celebrates
his 70th birthday with a big shindig Feb. 23 at that eatery.

Laszlo Halasz was due in last
night (Tues.) from six weeks of
guest conducting stints, in opera
and concerts, in Paris and Barcelona.

Al Rieser, the old radio pianist,
is tending bar at Paul Miller's
Regency House, Manhasset, L. I.,
after recovering from a siege of
blindness.

Regency rouse, after recovering from a siegulindness.

Cesare Valiettl, Met Opera tenor, left N.Y. by air Sunday (13) for Milan, where he will spend the next three months performing at La Scala.

Maggi McNellis will handle the fashion show pitch at the benefit being staged by the National Council to Combat Blindness at the Hotel Plaza, Feb. 26.

Doretta Morrow of

being staged by the states at the Hotel Plaza, Feb. 26.
Alfred Drake, Doretta Morrow and Joan Diener, original stars of "Kismet," sailed on the Queen Mary last Friday (11) to appear in the London production of the musical.

Affred Drake, Doretta Morrow and Joan Diener, original start of "Kismet," sailed on the Queen Mary last Friday (11) to appear in the London production of the musical.

Ed Sullivan back from London on a filming quickie of sequences with Beatrice Lillie and Sarah Churchill for next Sunday's (20) rext Sunday's (20) cBS video salute to Gertrude Lawrence.

Howard Lindsay elected prexy of The Players, succeeding Waiter Hampden who resigned. Lindsay is the org's fifth prez since it was founded by Edwin Booth, in 1888. Dennis King was named veepee succeeding Lindsay.

Composers Richard Rodgers, Bohuslav Martinu and Edgar Varese were among 14 names elected to membership in the National Institute of Arts & Letters last week. Others included novelist Hamilton Basso and Phyllis McGinley, poet.

Jerry Pickman back from his flying trip to the Coast with the good news that brother Milton Pickman's operation was a success and also that there is no malignancy. Their mother also flew out on the SOS quickie to Hollywood last week.

Pegeen & Ed) Fitzgerald, whose penchant for the cult known as "cat people," i.e. a iover of cats as well as dogs, has evidenced that influence with a one-woman art show at Saks 5th Ave. and at the Hotel Pierre. A painting of Winston Churchill, with a feline influence of facial caste, was her instruction of the National Society of Painters in Casein at the Riverside Museum. The exhibition of the National Society of Painters in Casein at the Riverside Museum. The exhibition will continue through Feb. 27.

Lucy Monroe lunched with the U. S. ambassador in Bangkok on Monday (14) and was in Hongkong yesterday on her voluntary one woman show for USO. She's paying her own way for the Far East in the first painting to the East Stimber of the Parts and the Riverside Museum. The exhibition will continue through Feb. 27.

U. S. ambassador in Bangkok on Monday (14) and was in Hongkong yesterday on her voluntary one-woman show for USO. She's paying her own way for the Far East junket, after playing the European theatre officially for USO. Incidentally, the thrush is probably the first and only trouper to do a complete globetrot tour for Army installations in one sequence.

C. Douglas Dillion, American Ambassador to France, and Robert W. Dowling, chairman of the American National Theatre & Academy, will be hosts at a "Salute to France" dinner Sunday (20) at the Waldorf-Astoria, N. Y., with Judith Anderson and Jose Limon skedded to perform. Dinner is to tee off drive for support of American show biz's "Salute To France" presentations in Paris this spring. Ex-singing juvenile Phil Regan, now super-sales exploiteer for Anheuser-Busch's beer, got his last daughter married in Passadena, took 23 of the wedding party to the Racquet Club, Palm Springs, for a weekend-party—the honey-mooners went off by themselves—and SuperChief'd east for a Budwelser sales excepowwow, but

SuperChief'd east for a weiser sales exec powwow, but took the train back pronto for more family stuff at his Pasadena home. All within the same week.

Washington

By Florence S. Lowe
Met Opera will play Washington
for first time since 1953 for two
nights in April at Loew's Capitol.
Cornelia Otis Skinner due here
for a one-night cland at St. Mary's
Junior College next Friday (18)
night.

duction, preemed at Arena Stage, town's theatre-in-round this week. Orville Crouch, Loew's area manager, named chairman of annual Cherry Blossom Festival, March 29-April 3, for which tenor Morton Downey has been inked as headliner.

Anthony Muto, Movietone News bureau chief, to be installed as prexy of White House Photographers Assn. at organization's annual dinner honoring President Eisenhower March 19.

"Birdland Stars of '55," headed by Count Basie orch, Sarah Vauguan, George Snearing Quintet and Erroll Garner Trio, here for a National Guard Armory stint last Sunday (13).

RKO Keith's, capital landmark since it opened as a class vaude in 1913, with complete facelifting, opened for last week's brasshat benefit preem of "Long Gray Line." RKO showase boasts a long line of chief executives, starting with vaude fam Woodrow Wilson, benefit premi of the Line." RKO showcase boasts a long line of chief executives, starting with vaude fan Woodrow Wilson, and last week's preem produced the First Lady.

Paris

By Gene Moskowitz (28 Rue Huchette; Odeon 49-44) Lewis Milestone in to dub "The Widow," which he directed in

Widow," which he directed in Italy.
Charles Chaplin claims he probably will make his next film in France.
Eddie Constantine and ballet dancer wife, Helene, have a new baby daughter.
Haroid Rome here looking at various Gallic properties for possible future musical adaptation.
Harry Kurnitz ogling the art galleries while waiting for his legiter, "Reclining Figure," to be put on in London. iegiter, "Reclining Figure," to be put on in London. Preston Sturges has finished the

script on the pic he will make here called "Les Carnets De Major Thompson."

here called Les Carnets De Major Thompson."
Georgette Paul's new play, "Mademoiselle Fanny," will be done by Jean Mercure at his Theatre St. George in September.
Marcel Pagnol heads for the U.S. in April to see "Fanny" and then take his first trip around the U.S. in the company of novelist Albert Simonin.
Danielle Darrieux to Spain for starring role in Robert Rossen's "Alexander the Great" (UA) opposite Richard Burton, Fredric March and Claire Bloom.
Ludmilia Tcherina returns to the stage here to do a ballet before heading for London to star in the Michael Powell-Emeric Pressburger pic, "Rosslinde."
Art Buchwald, Olivia De Haviliand, Sue Stanley and 'Sidney Bechet making up U.S. part of the March of Dimes Show, for the U.S. Army, which unrolled this week.

Miami Beach

Miami Beach

By Lary Solloway

Cyd Charisse with Tony Martin at the Fontainebleau while he plays two-week date there.

Jane Powell beling set for Copa City date by Wm. Morris' George Woods and Sam Bramson.

Martin Block hosted 60 guests at daughter Joan Adele's marriage to Wall-streeter Ken Granger.

Empress Hotel departed from one-nighter policy with Henny Youngman set for one-week run.

Joe E. Lewis will rest here after concluding two-week stint at Latin Quarter, returning to the Lou Walters plushery in March.

Talent agent Sid Harris again will book shows for the Saxony beginning April 1. Hostel's owner George Sax and wife Rhoda leave in several weeks on a South American tour.

Rome

Ry Robert F. Hawkins
(Archimede 145; 800 211)
Son born to Silvana Mangano
in local clinic. Star has two girls.
Rhonda Fieming may do "Lina
Cavalieri" for Malenottl productions on return here following her
current U.S. trip.
"Madame Buttersty, local-made
first Jap-Italian coproduction,
which Carmine Gallone recently
produced-directed at Cinecitta, will
have its world preem in Tokyo
next April during the Italian Film
Week there.
Linda Darneil expected in Rome
soon to costar with Vittorio DeSica
in Giuseppe Amato's production
of "The Last Five Minutes," from
a play by Aldo De Benedetti. Actress made "Forbidden Women"
for Amato here last year.

Palm Springs

Cornelia Otis Skinner due here for a ons-night ctand at St. Mary's Junior College next Friday (18) night.

"The World of Sholom Aleichem," utilizing costumes and flying back to San Francisco where music of original Broadway pro-

VARIETY London

Harold Lloyd Jr, arrived last week to appear in "A Yank in Ermine" for Monarch.

Ermine" for Monarch.

Jack Hawkins re-enacting his screen role in "The Cruel Sea" in a BBC radio adaptation.

Actress Valerie White's second book, "Case for Treachery," set to be published this week.

Helene Cordet opened a cabaret season at the Cafe de Paris immediately on her return from Canada

Helene Cordet opened a cabaret season at the Cafe de Paris immediately on her return from Canada. Joan Regan doing a personal at tomorrow's (Thurs.) preem of "A Prize of Gold" at the Odeon, Leicester Square.

Roy Disney arrived last weekend for confabs with Cyril Edgar on the setting up of a local distributing organization.

Jack Hylton is to conduct a replica of his 1924 combo in a scrapbook program to be aired by the BBC today (Wed.).

Richard Greene and Bernadette O'Farrell starring in a "Robin Hood" teleptx series being lensed by Hannah Weinstein.

Yana. currently starring in cabaret at the Pigalle, making her screen debut at Ealing in "The Ship That Died of Shame."

J. Denis Forman ankied his post as director of the British Film Institute to join Sidney L. Bernstein's television organization.

Agatha Christie, author of the current Broadway hit, "Witness for the Prosecution," and two London smashes, featured in a BBC radio program last weekend.

Norman Payne, of the vaude division of MCA, planed to N, Y, last

Norman Payne, of the vaude vision of MCA, planed to N. Y. Vision of MCA, planed to N. Y. last Thursday (10) on a special talent-hunting mission for Claude Lang-don's ice shows. He goes on to Hollywood before returning to London.

Scotland

By Gordon Irving
(Glasgow; Kevin 1590)
Nicky Ricaro, Scot accordionist,
forming new musical trio.
Jack Anthony & Co. topping
vaude at Empire, Edinburgh.
Terry Thomas will head vaude
weck at Empire, Glasgow, Feb. 28.
"Peter Pan" missing Scot centers
this year for first time in a decade.
"A Star Is Born" (WB) being
shown to cinema trade here Feb.
22.

22.
Flora Robson to Lyceum, Edinburgh, in new comedy, "A Kind of Folly."
Moira Shearer now likely to play King's, Glasgow, in "I Am A Camera."

'amera." Les Dounos guest act in Carrol Levis vaude week at Empire,

Levis vaude week at Empire, Glasgow.
Big new tv center planned at site adjorning Glasgow's Broadcasting House.
Babette & Raoul, Scot adagioduo, clicking in cabaret at Ambassador Hotel, New Delphi, India.
John McLaughlin, Edinburgh accountant, elected new vice-prexy of Scot Cinematograph Exhibitors Assn.

Assn.
Greta Lauder, niece of late Sir
Harry Lauder, played big part in
organizing Glasgow theatrical ball
Feb. 17.
Covent Garden Opera Co.
skedded for two-week visit to
King's, Glasgow, Feb. 28. D'Oyly
Carte Opera group due at same
theatre March 28.

Vienna

By Emil W. Maass
(Grosse Schiffgasse 1A; 45045)
Sascha Film Co. preparing new
script of Pushkin's novel. "The
Postmaster," for early production.
Film star Maria Scheil will give
her Salzburg legit debut in Schiiler's drama, "Kabaue und Liebe."
Oskar Werner inked for Mozart
role in the forthcoming Max
Ophuls production by the Komet
Co.

American orch leader Fritz Reiner inked by Red-White Red network to direct Philharmonic Orchestra. Planist Adele Marcus fell uncon-scious while playing a Chopin Son-ata in Schubert Hall. Performance was stopped, but it continued the following day successfully.

Minneapolis

at Arena here for annual date March 29-April 17 has already opened mail order ticket sale.

opened mail order ticket sale.

In addition to one-nighter at
Twin Cities' Prom Ballroom, Ralph
Flanagan band also making similar
appearances this week at Rochester and Austin, Minn.

Bob Hope and his Hollywood
unit in Twin Cities currently, playing two performances here and
one in St. Paul for potato chips'
manufacturer that made show
available. available.

available.
"South Pacific" at St. Paul Auditorium this week for exclusive Twin Cities' five-performance run under aegis of Jay Lurye who brought show in under package deal for his northwest circuit.

Philadelphia

By Jerry Gaghan
Local singer Tony Carey signed
with Columbia Records.
Ethel Waters' visit to Academy
of Music cancelled because of ili-

Gordon MacRae, starring a Latin Casino, performed for pa tients of the Veteran's Hospital.

Jill Corey, former Dave Garroway thrush, to be featured enter-tainer at annual Chamber of Com-merce Dinner this week (16) in the Bellevue-Stratford.

Chicago

Betty Brennan joined the Max Cooper flackery.

Josh White opened at the Black Orchid last night (Tues.).

Eiroy Hirsch, grid star turned actor, here to bally the pic, "Unchained."

comedienne Jean Arnoid currentiy heading the bill at the Leland Hotel, Aurora.

Marge and Gower Champion made the radio-tv rounds in behalf of their new Columbia album.

Columbia's Mitch Miller and Mindy Carson here Friday (11) for huddies with the local deejays.

Grace Keliy due tomorrow (Thurs.) for opening of "Country Girl." in which she has a star roie. Agent Leo Salkin rounding up the talent for the City of Hope telethon this weekend via WGN-TV.

TV. Maraleita Dutton (Mrs. Don Herbert) in N. Y. this week setting up publicity for fourth anni of Herbert's "Mr. Wizard" show on NBC-TV.

Memphis

Harold Kimmeil, New York UA pressagent, now working out of office here.

Tony Tedesco, UA sales chief here, back to his desk from a trip to Mexico with his wife.

Commercial Appeal radio-tv ed Paul Molloy to N. Y. for a tour on networks headquartering there.

Thomas Mitchell skedded for a four-day p.a. tour here starting Feb. 16 to hypo "Mayor of Town" tv series. Some 100 mid-south mayors invited here for the hoopla.

Pittsburgh

By Hal V. Cohen
Booker Don D'Carlo home again
after week of checkups at Cieveland Clinic.

after week of checkups at Cieveland Clinic.

Earliest that Lenny Litman could
get the Four Freshmen back at his
Copa was May 30.

Dancers Johnny and Maxine
Starr motoring to West Coast for
month of engagements.

Tech drama grad Eddie Green
now publicity director for Playhouse Theatre in Houston.

"Ice Capades" coming back to
The Gardens Feb. 27 for three
days and four performances.
Uncle Sam's greetings have
arrived for John H. Harris, Jr.,
and he will shove off any day now.
Helen Richards in ahead of
Ballets Espagnols and Bernard
Simon beating drums for "Tender
Trap."

Sydney

Dutch fiim producer K. Nort, of the Proofiliti Film Co., here to make a film about Dutch migrants settling into the Australian way of

Minneapolis
By Les Rees
Star Theatre offering "Gigi."
"Auintette Allegro" back at Hotel Radisson Flame Room for third time.
Syndicated columnist Earl Wilson in Twin Cities to give St. Paul Winter Carnivai and local niteries the o.o.
"Tea and Sympathy," starring Deborah Kerr, at Lyceum here currently, is theatre's first show since New Year's week.
Ray Speer, Minnesota State Fair publicity director, handling same assignment for Florida State Fair second successive season.

Shipstad-Johnson "Ice Follies"

make a fiim about Dutch migrants settling into the Australian way of life.
Viennese conductor Kurt Woess arrived for a concert tour for the Australian Broadcasting Commission, starting with a Beethoven Festival here.
Paul Regan, American Impressionist, and vocalist Jeannine Arrived for a concert tour for the Australian Broadcasting Commission, starting with a Beethoven Festival here.
Viennese conductor Kurt Woess arrived for a concert tour for the Australian Broadcasting Commission, starting with a Beethoven Festival here.
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Viennese conductor Kurt Woess arrived for a concert tour for the Australian way of the Australian way of the Australian was object and the Au

Hollywood

Connie Moore to Texas for nitery stints.

Mitchell Hamilburg in town after three weeks of business huddles in N.Y.

in N.Y.

Cameron Mitchell left for Tokyo
to join 20th-Fox's "House of
Bamboo" troupe.

Pat O'Brien and Barbara Stanwyck taped radio pleas for the 1955
United Jewish Appeal.

Henry Berman due back at his
Metro producer desk next week
following hospitalization.

Gene Raymond planed to Day-ton, Ohio, to report for active duty with the Army Air Corps.

with the Army Air Corps.

Hal R. Makelim returned from another tour to sell exhibs on his guaranteed playing time plan.

Walter Hampton bedded with flu. James Hill checked back into Hecht-Lancaster after six weeks abroad for "Trapeze."

Edward J. Snyder repacted by 20th for another year as lenser; to head background projection dept, Walter Cronkite due in next week from N. Y. to tape narration on several "You Are There" telefilms.

on se

on several "You Are There" telefilms.

Jose Rodriguez Granadas, Mexican art director, awarded membership in Society of Motion Picture Art Directors.

Eddie Mack is exiting his exploiting job for the RKO and Hillstreet theatnes to handle publicity for Disneyland Park.

Jacques Gauthier, French producer, here to cast his bi-lingual pic, "Impasse du Desire," to be iensed in Hong Kong.

Ronny Lubin, associated with The Jaffe Agency, Inc., for past several years, has been made a veepee and given a stock interest in firm.

Playwright and former radio

in firm.

Playwright and former radio scripter-producer Jerry Devine planning a European vacation this summer with his wife and son. They'll travel by freighter.

Frankfurt

By Hazel Guild (24Rheinstrasse; 76751)

Burg's Ellis Elliot nightclub dubbed its new girly show, "All About Eve."
"Bartered Bride," after the Friedrich Smetana opera, is being made in C'Scope by German Sud Films.

Films.
"Burning Glass," Charles Morgan drama, will be given its first German showcase this month at Goettingen.
Maxwell Anderson's "What Price Glory" is now playing on the Co-

Glory" is now playing on the Cologne stage, in a German adaptation by Carl Zuckermayer.

Orson Welles, filming "Die Fledermaus" in Vienna, says his next will be "Noah's Ark," which he will produce. Paola Mori will star

he will produce. Paola Mori will star.
Yves Clampi beglins work April 1 In Pails on the German-French coproduction, "The Heroes Are Weary," starring Maria Felix and Yves Montald.
"Journey to Sudan," final pic Victor Vicas directs in Europe before going to Hollywood where he has a 20th-Fox contract, is now in work in Zurich.
"Rebellion of the Hanged," Pedro Armendariz' starrer first of a series of Jose Cohn productions in Mexico, is set for United Artists release; will be shown first in Germany.

Boston

Guitarist Don Alessi and bassist Ross Centamore join the music staff of WHDH Feb. 22.

Fred Hall, Showbar's perennial emcee, returned to the nitery following a vacation in Florida.

Booker Danny White sails from New York Feb. 17 on the S.S. Constitution for extended talent-scouting tour of Europe.

Billy Dewolfe inked for a three-

Billy DeWolfe inked for a three-day stand at the Sheraton Plaza's Oval Room starting Feb. 24. This will mark first time in a couple of years that the room has played

a name act. **New Haven**

By Harold M. Bone

By Harold M. Bone
British pianist Solomon is next
New Haven Symphony artist at
Woolsey Hall March 1.
Shubert staff taking mid-season
coffee break with nothing booked
for month of February.
Yale Dramat staging Moliere's
"Le Tartuffe's" at University The
atre Feb. 26-27 and March 4-5.
IATSE localite Ike Lowenthal
still limping from broken gam suffered in crosswalk motor rundown.
Yale Drama Dept.'s next major
production, "The Seagull," will be
the first direction by new chairman F. Curtis Canfield.

OBITUARIES

ONA MUNSON

Ona Munson, 48, actress, was found dead in her New York apartment Feb. 11, a suicide, according to police. Death was attributed to an overdose of sleeping pills.

Miss Munson, who began her career in vaudeville in 1922, later appeared in legit, films, radio and tv. In 1925, she toured in "No, No Nanette" in the title role. The following year she repeated that assignment at the Globe Theatre, N. Y.

Other shows in which Miss Mun.

assignment at the Globe Theatre,
N. Y.
Other shows in which Miss Munson performed included "Twinkle,
Twinkle," "Manhattan Mary,"
'Hold Everything," "Five Star
Final" and "Ghosts," with Alla
Nazimova. She also appeared in
a number of films including "Gone
With the Wind." Two years ago
she had a role in the City Center
production of "First Lady."
Her husband, artist-designer
Eugene Berman, survives. A previous marriage to film director
Eddie Buzzell ended in divorce.

S. Z. SAKALL

S. Z. (Cuddles) Sakall, 67, actor, died Feb. 12 in Hollywood. Born in Budapest, he appeared in films and legit in Vienna and Berlin. He came to the U. S. in 1939, following Hitler's rise to power.

Since his arrival in this country, Sakall appeared in a flock of Hollywood films including "Casablanca," "Look for the Silver Lining." "The Dolly Sisters," "Lullaby of Broadway." "Yankee Doodle Dandy." "Christmas in Connecticut," "Two Clays from Milwaukee," "April Showers," "The Devil and Misser and "Tea for Two."

After laboring as a playwright for a while, Sakall switched to acting and was cast in the Hungarian film, "Two Hearts in Three-Quarter Time." He was partnered with European filmmaker Max Glass for three years. He also acted in legit in Prague, Vienna, the Netherlands and other European countries.

Wife survives.

Wife survives.

TOM MOORE

Tom Moore, 71, vet legit-film actor, died Feb. 12, in Santa Monica, Cal., after a year's illness. Born in Ireland, he went to Hollywood in 1917, where he appeared in such silent pictures as "Manhandled."

"A Kiss for Cinderella" and "A Song and Dance Man."

Other pix in which Moore played included "Under the Rouge." "The sle of Vanishing Men," "Dangerous Money," "Pretty Ladies," "Adventure," "Good and Naughty," "The Trouble with Wives," "Syncopating Sue," "The Last Parade," "Cabaret" and "The Love Thrill." Two years ago he appeared in legit with Billie Burke in 'Life With Mother" and later was on twith Doris Kenyon.

His wife, actress Eleanor Merry, a son and a daughter by one of his two previous marriages survive. He was divorced from silent

his two previous marriages survive. He was divorced from silent film actresses Alice Joyce and Renee Adoree. His brother Matt, an actor, also survives.

ABIGAIL ADAMS

ABIGAIL ADAMS
Abigail (Tommye) Adams, 32, former actress, died Feb. 13 in Beverly Hills of an overdose of sleeping pills. Miss Adams started her theatrical career in Charlotte, N. C., appearing with the Civic Ballet, then came to Broadway, where she appeared in Olson & Johnson revues. She was signed by Columbia Pictures in 1947 but her option had been dropped before she made a picture. This was her second suicide attempt. She slashed her wrists in 1952 but recovered.

Miss Adams was divorced from actor Lyle Talbot and had been romantically linked with George Jessel. Burial is to be in Charlotte, N. C.

FORD BUCK
Ford Lee Washington, known
professionally as Ford Buck, of the
team of Buck & Bubbles, died Jan.
31 after a brief illness in New
York. The duo, one of the bestknown Negro comedy teams, had
been together for more than 30
years. They had separated recentily.

been together for more than 30 years. They had separated recently.

Buck & Bubbles were the only Ncgro team to play for Florenz Ziegfeld Jr. During their career, they had worked in musicals and illms and appeared in "Porgy & Bess" and "Carmen Jones." They had also worked on radio with Rudy Vallee. They started in show biz with Nat Nazarro, who had them as part of his act. He later managed them for 30 years. Three years ago, they broke away from Nazarro.

Buck was recently released from Buck was recently released from a narcotics a Canadian jail on a narcotics

charge. After his release, the team had difficulty in getting employ-ment. Bubbles is now touring Eu-rope with "Porgy." Survived by his widow, Flash.

Survived by his widow, Flash.,

CHARLES H. GATES

Charles H. Gates, 64, former vaude performer who trouped on the Keith-Albee, Loew and other circuits when vaude was at its peak, died Jan. 30 in Wareham. Mass., after a brief illness. He started his theatrical career at the age of 14 with his father in an act known as Gates & Blake.

Gates, whose family name was Breckle, later married Marion Finlay. The couple teamed as Gates & Finlay in a song and comedy skit. Appraising one of their 1920 performances Variety's libee. opined that the turn "may not have the heft in the present routine to gain much in the way of bigtime attention but the act should travel along nicely in the other houses."

More recently Gates helped found the Onset (Mass.) Players and long served as the group's makeup man. A native of New York, he was one of the early members of the National Vaudeville Artists.

bers of the National Vaudeville Artists.
Surviving are his wife, a son, and two daughters, one of whom is wed to Jerry Fujikawa, cast member of "The Teahouse of the August Moon." A brother also survives.

ELSA G. ENGLISH

Mrs. Elsa Granger English, 51, actress, died Feb. 8, in New York, after a long illness. Born in Australia, she played featured roles in silent plx there. She later came to the U. S. and was a featured player for Samuel Goldwyn for two years

player for Samuel Goldwyn for two years.

Performing under her maiden name, Mrs. English also appeared im musicomedies and in recent years coached actors, singers and dancers in her New York studio. Surviving are her husband, Samuel English, a songwriters' agent, and a daughter.

PHYLLIS MANNING

Mrs. Jerome W. Mendelsohn, 31, who sang in Broadway musicals under her maiden name of Phyllis Manning, died Jan. 31 in Cleveland after a short illness. A soprano, she went to New York in 1942 and for 10 years appeared in tuneshows. Including touring versions of "Student Prince," "Blossom Time" and "Naughty Marietta." She quit the stage several seasons ago to take care of her ill mother.

Survived by husband, father.

Survived by husband, father, two sisters and two brothers.

MRS. MARIE ROSE

Mrs. Marie Rose, 91, onetime
vaudevillian, died Feb. 2 at a rest
home in Freehold, N. J. She had
appeared in vaude with her late
husband, Max Rose, for approximately 50 years in an act tagged
"Marcella's Bird Cabaret."

The act toured the U. S., Europe,
Australia and New Zealand. Mrs.
Emilie Rose Friedlander, Rose's
sister, replaced him in the turn
from 1924-1930.

RUBY OWEN
Ruby Owen, 56, known as "Rubey
de Fontenoy, the Sharpshooter"
when she toured Europe, Africa
and Australia with a vaude team,
died Feb. 13 in St. Louis. She lived
alone and was destitute and forgotten.

gotten.

Miss Owen joined a group of
French entertainers in St. Louis,
returned to France with them and
learned to shoot pistols and rifles.
In later years she was a beauty
shop operator in St. Louis.

HARRY DUSHOFF
Harry Dushoff, 47, nitery operator and onetime photographer, died Feb. 8 in Philadelphia. He was associated with his brother, David, and Dallas Gerson in management of the Latin Casino, top Philly night club. He was known as a pix and still photographer and was employed by Newsreel Laboratories from 1939-43. His wife, son, daughter and two brothers survive.

in Miami, where he was spending the winter. Formerly a dancer, he was once on union staffs of pioneer White Rats, American Guild of Variety Artists and Ohio Guild of Theatrical Agents, of which he was secretary-treasurer.

There were no known survivors.

PAUL ARON

PAUL ARON
Paul Aron, 59, pianist, conductor
and founder of the Opera Players,
which presents contemporary
operas for short runs, died Feb. 6,
in New York. Born in Germany,
he made several tours of Europe
as a two-piano team with the late
Max Reger.

He came to the U. S. in early

GEORGE A. BAMFORD
George A. Bamford, 50, saxophonist - flutist, died Feb. 7 in
Brookline, Mass., following a heart attack. Prominent in Boston musi-cal circles, he played with the Paul Whiteman and Carmen Cavallero orchs and later was associated with a number of Hub bands.

Surviving are his wife, a son and wo daughters.

REGINALD HALCROW
Reginald Halcrow, 60, planist
with the Ballet Rambert Co., died
of a heart attack Feb. 9 in Edinburgh. With the Rambert group
for five years, he insisted upon
playing at the company's opening
performance at the Gateway Theatre, Edinburgh, although he felt
ill. Previously he was with the
Metropolitan Ballet Co.
His wife survives.

JOHN STALZER

John G. Stalzer, 79, onetime professional strong man who came to the U. S. from Germany, at the age of 18, dicd Jan. 31 in Kansas City. He traveled with circuses and toured the Orpheum circuit for a dozen years, then left show business. A daughter survives.

SID BROD
Sid Brod, 54, production manager for years at Paramount and Samuel Goldwyn studios, died of a heart attack Feb. 10 in Hollywood. He had recently returned from retirement to produce two tv shows for Bing Crosby.
Surviving is his wife, novelist Rosemond Marshall.

Edwin H. Mayer, 76, VARIETY rep for years in Hamilton, O.. died there Feb. 7 after a brief illness. He was ad manager of the Mosler Safe Co., in that city, and was a charter member of Variety Club Tent 3, Cincinnati. His wife, a daughter and a sister survive.

Clifford L. Niles, 76, onetime theatre operator who owned eight houses in eastern Iowa, died of cancer Feb. 7 in Anamosa, Ia. Besides his wife and five daughters, he is survived by a son, Charles, former theatre operator and secretary of Iowa-Nebraska Allied. and secretary Allied.

Michel Michon, manager of Roth's Plaza Theatre, middown art cinema, died Feb. 5 in Washing-ton, D.C. A former French actor, he came to the U.S. in a play and decided to stay. He became man-ager of the Plaza two years ago.

Flora Dick, secretary to F. G. Dickely, manager of Altec Service Corp.'s central division office in Chicago, died last week in Chi. With Altec since 1943, she formerly was with the company's Detroit office.

Julio Alonso, 49, screen actor and brother of Gilbert Roland, died Feb. 9 in Hollywood. He left his wife, Agnes, and another brother, Chico Day, assistant di-rector at Paramount.

John Bell Clayton, 48, novelist and brother-in-law of songwriter Hoagy Carmichael, died Feb. 19, in Los Angeles. Surviving are his wife, Martha Carmichael Clayton, a son and a sister.

Paul Cerf, 42, partner in the business management firm of Cerf & Ginter dealing with theatrical accounts, died of a coronary ailment Feb. 7 in Beverly Hills, Cal. A sister survives.

Donald Dudley Craig, 46, director of several Sheffield, Eng., cinemas, died Feb. 5 in Bamford, Eng. He was a former chairman of the Sheffield exhibs' organization.

Roland "Duke" Daggy, 69, with Paramount's special effects depart-ment for the past 32 years, died Feb. 12 in Hollywood.

Father, 86, of legit-tv actress Luella Gear, died Feb. 8, in Bay-side, Queens, N. Y.

songwriter and record promotion man for number of stars, includ-ing Tony Bennett, died in Pitts-burgh Feb. 7 from a stroke.

Arthur Dubuque, vaude and nitery performer, professionally known as Allan Drake, died Feb. 13, in New York.

78, of Morton Omaha theatreowner and former salesman there for Col, died Feb. 4 in Pittsburgh.

Mrs, Anne O'Malley Reardon, 63, organist and pianist for years in Chicago film theatres, dicd Feb. 8 in Chicago.

Wife, 69, of Leo Stahr, art di-rector for the Balaban & Katz theatre chain, died Feb. 9 in Chi-

Larry Clifford, 77, member of the vaudeville team of Clifford & Burke, died Feb. 9 in Hollywood.

George Leonard Jefferson radio pianist and choral condu died recently in Whitby, Eng.

Dr. John M. Reed, 73, stepfather of Otto Krenn, of radio and tv in Pittsburgh, died in that city Feb. 7.

Mardi Gras

Continued from page 2 = gar Bowl game last New Year's

Spots like the Blue Room at the Roosevelt, Swan Room at the Monteleone and Cotillion Room at the Jung have booked topdrawer names and bands to lure in the payees. The Bourbon streeters, too, have garnished their entertainment menus. Lines of visitors is the rule nightly, standing outside the better known spots for a chance to see such torso tossers as Marcia Edgington, Stormy, Allouette, etc., and Cupcake, the naughty singer. Spots like the Blue Room at

The city fathers and Chamber of Commerce officials estimate that the visitors and tourists attending this year's celebration will spend

the visitors and tourists attending this year's celebration will spend in excess of \$5,000,000.

The Feb. 20 Colgate "Comedy Hour" will originate here. The telecast over WDSU-TV will spottlight singer-emcee Gordon Mac-Rae, Louis "Satchmo" Armstrong, an annual returnee who was king of the Zulus, Negro countcrpart of Rex several years ago; Peggy Lee and Gene Sheldon. Jim Jordan Jr., director, heads a West Coast team for the show, which will include segments from the old Absinthe House, Antoine's famed restaurant, the Court of Two Sisters patio and courtyard of the Maison de Ville.

Palm Springs

Continued from page 2

or less permanent resident here

or less permanent resident here. Grace and George Brown, ex-Paramount Studios pub-ad chief and vet film pub-ad exec, having sold their La Serena Hotel, Palm Springs, likewise are looking for a larger operation, which was the major reason for selling out and taking a capital gain. Their 13-unit hotel was too small for the volume of in-season business. Frankie and Leo Spitz, the George Montgomerys (D in a h Shore), the Jack Bennys (Mary Livingstone), Fay and Sol Lesser, Frank Sinatra, Bing Crosby, the Phil Harrises (Alice Faye) are other permanent PS residents, more or less. Harris and Crosby are among the Thunderbird golf course development owners. Crosby also now has a new trailer park, appropriately called the Blue by also now has a new trailer park, appropriately called the Blue appropriately Skies

Tallulah

Continued from page 1 the show's accountant to that effect. Ed.)

the shows accountant to the feet. Ed.)
Washington and 'Frisco audiences are the "best in the world."
But, for benefit of a Houston Post reporter, so, too, are Texas audiences, and, come to think of it, there's nothing like a London audience.

Also, dozens of censorable quotes on national political figures, GOP

variety.

Earlier, Miss Bankhead urged
Congress by telegram to approve
legislation for a Civic Auditorium
& Arts Center in Washington.
However, she declined an invite to Mother, 75, of Elmer Willet, House committee.

Paris Fashion

Continued from page 2;

midnight outfits are practical and the total lack of tricky ornaments shows the perfect balance Dior's architectural talent can achieve. Shy and blushing, he was smoth-ered by the enthusiastic press.

Oh, Those 'OH' Stockings

ered by the enthusiastic press.

Oh, Those 'OH' Stockings

Another type of emotion awaited the audience at the Fath premiere. Genevieve, the pretty widow of young Jacques Fath, who died only a few weeks ago, had decided to carry on. Everyone was tense and rooting for her. In the real Fath tradition, the curtain rose on a gay scene, as if Jacques himself had ordered "enough of this sadness"... The famous "OH" stockings with their lace tops and diamond garters, the little puffed bloomers, the sheer summer nightgowns, the crazy beachwear, were followed by a youthful collection: striped blazers, starched Eton collars, slim boyish coats, pleated dresses with fitting bodices like a coat of mail, skin - tight draped cocktail dresses and evening dresses inviting one to dance all night. The applause must have chered the heart of Genevieve, hiding in the manneouins' dressing-

cheered the heart of Genevieve, hiding in the mannequins' dressing-room. The whole staff was in tears.

When asked about the A line, Mme. Chanel shrugged her shoulders. How can you make an A out of a double O? Her clothes are made to fit the natural lines of the body. Looking like a young girl bchind her smoked glasses, she sat on top of the stairs watching the reactions of a severe public. Most applauded were her simple navy jersey suits and the nostalgic Irene Castle chiffon dresses. Her chalkedfaced mannequins with chewed haircuts enlivened the mannequins with haircuts

At Balenciaga, a typical atmosphere: no flowers, no champagne, no welcome—a frozen-faced staff guarding the doors. After four seasons of unchanged line, the invisible Cristobal has re-discovered the tube-like tunic of pre-World War I to the delight of a badtempered press. Unwillingly they had to agree his collection was superb—at least those who-could get in. Many had been turned away. Among those refused admittance were Clare Boothe Luce, U.S. Ambassador to Italy, in Paris for a few hours only. She had no 1955 fashion press card.

MARRIAGES

Margaret Back to Peter Schelen-ker, New York, Feb. 5. Bride is exec secretary to the president at Transfilm, the ty production out-fit, he's former Transfilm treas-

fit; he's former Transfilm treasurer.

Theresa L. Handy to James E. Gamache, Burlington, Vt., Feb. 5. Bride is on State Theatre staff; he's a projectionist.

Mary Ann Jalosky to Clyde Bellin, Pittsburgh, Feb. 3. Bride's a chorus girl at Pitt's Casino Theatre; groom plays there in Howdy Baum's house orch.

Marjorie Ann Fineman to Alvin J. Ramanoff, Pittsburgh, Jan. 16. Bride's the daughter of David Fineman, longtime Pitt theatre owner.

owner.
Isabelle Buckner to Mort Lewis,
New York, Feb. 12. Bride is a
fashion coordinator; he's a radio-ty

RIRTHS

BIRTHS

Mr. and Mrs. Nat Fields, daughter, Brooklyn, Jan. 28. Father is indie pressagent.

Mr. and Mrs. Philip Ingalls, son, Hackensack, N. J., Feb. 10. Mother, the former Rosemary O'Shea, is a legit singer and actress; father is a musical director.

Mr. and Mrs. Don Roth, son, Chicago, Feb. 9. Father is owner-op of Blackhawk eatery there.

Mr. and Mrs. Rom Poulton, son, Toronto, Feb. 9. Father is radio-relevision columnist of The Toronto Telegram.

Mr. and Mrs. Charles Scott Jr., daughter, Burbank, Cal., Feb. 10. Father is assistant head of UI's transportation dept; mother is actress Doris Barton.

Mr. and Mrs. Charlton Heston, son, Hollywood, Feb. 12. Father is a screen actor; mother is actress Lydia Clarke.

Mr. and Mrs. Eddie Hoffman, son, Hollywood, Jan. 19. Father is manager of Royal Guards, singing combo; mother is former English dancer Marguerite French.

Mr. and Mrs. Lige Brien, daughter, New York, Feb. 12. Father is special events director of United Artists.

Mr. and Mrs. Emanuel Feinberg, daughter, New York, Feb. 8.

and Mrs. Emanuel Feinberg, Mr. daughter, New York, Feb. 8. Mother is twactress Ruth Gilbert.



HAZEL, we mean

Her Personality Her Plano and Her Songs

After nationwide supperclub appearances

NOW ON SOLDOUT TRANSCONTINENTAL CONCERT TOUR

Opening Feb. 18 as Soloist with Taronta Symphony

European nightclub and theatre appearances in late spring

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Watch for LP album for JAZZ LABEL "DEBUT" soon to be released.

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VOL. 197 No. 12

NEW YORK, WEDNESDAY, FEBRUARY 23, 1955

PRICE 25 CENTS

'COMMUTING COMICS' FOR TV

H'wood's 'This Is Your Life' Binge; 40 Biographical Films on Sked

Hollywood, Feb. 22.

Hoilywood producers are off on a biographical binge unequalied since 20th-Fox brought Don Ameche up from rags to riches in a score of films, and Warners made medical history with Muni and Robinson.

Ready for release, in production or in script form are 40 films which draw on real-life characters. Paramount leads the field with a total of 10, with indie producers lending a helping hand.

Mel Shavelson and Jack Rose have their biopic of Eddie Foy completed, "The Seven Little Foys," with Bob Hope in role of the star. This film, In which Jimmy Cagney recreates his role as George M. Cohan, will be a June release for Paramount. Shavelson-Rose also are prepping a script on the Wright Brothers of aerial fame under title of "Kitty Hawk," and in their coffers also is Gene Fowler's yarn of the late N. Y. Mayor James Walker, "Beau James," whom Hope is set to portray.

Biggest of the blog films must be

Biggest of the blog films must be C. B. DeMille's "10 Commandments." the saga of Moses. Balance of Par's 10 are "The Loves of (Continued on page 62)

Classing Up Hollywood; Faces of 4,800 Stars Imbedded in Sidewalks

Hollywood, Feb. 22.
Hollywood is embarking upon a gigantic \$1,000,000 facelifting to beautify The Little City of the Stars. Residents and visitors leav-

beautify The Little City of the Stars. Residents and visitors leaving now and returning at the end of the Chamber of Commerce five-year development plan will find an entirely different aura and it will be in fact what the average middle-westerner has always Imagined Hollywood would be like.

Most startling of the innovations will be multi-colored squares of pavements on both Hollywood Blvd. and Vine Street, the two main drags which are to undergo the glamour treatment, each of the squares to be imbedded with likenesses of stars from films, radio, tv and recordings. Totalling 4,800, no less!

C of C has dubbed its project The Hollywood Story, with the first phase to become a reality before the end of the year. Merchants and property owners are getting behind the effort, which will see elimimation of "schlock shops," gingerbready facades at the Hollywood and Vine corners and diamond light reflectors to give streets a dazzling effect.

Plans encompass spectacular in-

No Whips on Wives; Coast Bans R&B Tune

Coast Bans R&B Tune
Hollywood, Feb. 22.

"Crack the Whip." written and recorded by Allan Copeland, of the Modernaires. under the Arwin Jabei, has been banned by Dan Russell, KFWB program chief, on grounds that the rhythm and blues piatter is "sadistic" and in "very bad taste."

Russeil said he found most r-&-b tunes "pretty vulgar, while some are dirty. We just don't play them." He said of this platter. "There's a sadistic element in its lyrics, one of the lines advertising the use of cat-of-nine-tails on your wife if she goes out, and the sound of whip-cracking as it's sung."

Heart Assn. Defies **Theatre Authority** On Telefilm Nix

The American Heart Assn. has openly and successfully defied the jurisdiction of Theatre Authority over a television film distributed to stations in connection with the Heart Fund drlve. Action of the Heart Fund, which succeeded in getting the film telecast all over by TA to grant clearance to the pic, is expected to pinpoint the entire question of limits of TA's jurisdletion over fundralsing shows.

Case in point was a haif-hour film, "Heart to Heart," starring Lucilie Bali & Desi Arnaz, Jimmy Durante, June Havoc, Eddie Cantor, Donaid O'Connor & Sid Miller, tor, Donaid O'Connor & Sid Miller, Frankie Laine, Jo Stafford and Paul Weston orch. Film was compiled from some freshiy shot footage along with clips from shows of the varlous stars. It was distributed to

(Continued on page 63)

Welles to Play 1st Vegas Date in May at \$25,000

property owners are getting behind the effort, which will see elimination of "schlock shops," ginger-bready facades at the Hollywood and Vine corners and diamond light reflectors to give streets a dazzling effect.

Plans encompass spectacular innovations found nowhere else in the world, according to the C of C, even down to the most artistic trash cans and stands for newsies on street corners. For the tourist, there'll be hostesses to call at their motels and map out a rubberneck tour for 'em.

SAVING 'EM FOR TROUBLE SPOTS

NBC-TV is in the process of evolving an extraordinary, unique pattern of rotating the comics for next season. Details of the "commuting comics" formula is being kept under strict wraps until the schedule has been formalized, but it's known that it will probably entail a wholesale reshuftling of personalities and programs in which the topflight comics on the network—including some additional ones for whom the network is presently negotiating—will move in as "troubleshooters" in areas where the competition from CBS-TV is particularly rough.

Thus, a Milton Berle, a Sid Caesar, a Martin & Lewis or a Martha Raye, for example, would no longer be confined to a single time berth throughout next season, but may find themselves checkerboarding around the NBC schedule to head up the "Commuter Specials" as the web's major rotating ammunition against such formidable CBS blockbusters as Ed Sullivan's "Toast of the Town, Jackie Gleason, the double-pronged Wednesday night "Disneyland". Arthur Godfrey challenge, etc.

When the occasion demands they'll also do "spectacular" duty, particularly in the Sunday segment against the "Toast" competition. (Continued on page 54)

st the "Toast" competition. (Continued on page 54)

Play Possum On 'Bait & Switch'

The "bait" and "switch" investigation into N. Y. radio and tv Is being treated most gingerly by the station mangements these past few days. It seems that matters have reached their most strained position between broadcasters and the man that started it ail, Brooklyn D.A. Edward Silver. In the meantime, Silver's office has started to subpoena the records of advertisers.

subpoena the records of advertisers.

The delicacy of the situation has made a good many broadesters clam up about the matter entirely, with some saying that attempts to clean house, in conjunction with the N. Y. branch of Better Business Bureau, are being made now. Nobody, however, could be reached who would divulge the steps the radio-ty tradesters were taking to throw out objectionable airtime pitches.

It's felt evident that the chief (Contlnued on page 18)

Sacred & Profane

Buffalo, Feb. 22. George Jessel's double fea-

ture:
Delivering Sabbath eve (25)
sermon at Beth-El Temple at
8:30 and back to the Town
Casino's floorshow at 9:30.

Top Names Now Singing the Blues As Newcomers Roll on R&B Tide

Mpls. Stripper in New Guise As Disk Jockey

Guise As Disk Jockey

Minneapolis, Feb. 22.

June March, erstwhile burlesque
star who bridged the wide span
between stripteasing and the spoken drama, is here in still another
entertainment capacity. She's now
a disk jockey at the local 620 Club.
Miss March, whose first local appearances here were as the featured exotic dancer with various
burlesque troupes, graduated into
a higher amusement realm when
the Old Log, Minneapolis strawhatter, engaged her as a guest star.
She played the feminine leads in
'White Cargo,' "Rain" and several
other offerings. She also has been
a headliner at several night clubs
here.

Boycott Protest Urged on Negroes On AM-TV Hirings

Tired of hearing sympathetic promises from tradesters and getting no action against aileged discriminatory hiring practices, a committee of N. Y. Negroes Is urging a two-hour boycott of all radio and video next Saturday (26). The committee includes members of the N. Y. branch of the Natlonal Assn. for the Advancement of Colored People, the Coordinating Council for Negro Performers and the Urban League.

Wanting to end "an Amos 'n'.

Wanting to end "an Amos 'n'
Andy" stereotype, NAACP and the
Council have led a fight to get
members of their race acting jobs (Continued on page 54)

Like the major disk companies Like the major disk companies, the established pop vocaiists are finding the current rhythm & blues phase of the music biz to be tough stedding. At the present time, the only veteran names in the topseling brackets are Perry Como and Georgia Gibbs. Both are rolling with the cycle and have turned r&b tunes, such as "Ko Ko Mo" and "Tweedle Dee," into pop hits. The major diskers are not finding.

and "Tweedle Dee," into pop hits.

The major diskers are not finding it easy to crack the r&b formula. For one thing, most of the artists & repertoire chiefs frankly can't recognize a potential r&b hit when they hear one. As a result, they are all waiting for the tunes to break through on the indie labeis and then they decide to cover.

and then they decide to cover.

However, unlike a straight pop tune on which a major could usually take the play away from an indie, this does not necessarily hold true of r&b tunes. The kids not only are going for the tunes and the beat, but they seem to be going for the original interpretations as well. Several covers of r&b tunes by pop names have not been able to gain ground because they lacked that authentic low-down quality accented on the indie labels.

The major labels are not only

The major labels are not only (Continued on page 63)

NBC-TV To Shoot The Works the Night Color Bows at Burbank Studio

Official dedication of NBC-TV's
Burbank studios on the Coast as a
compatible color operation on
March 27 will have an ail-encompassing "show biz from vaude to
video" spec attached. Idea is to
celebrate the "coming of color" to
California with a 90-minute hurrah that Sunday night bringing together the web's stars under an
umbrella of the major components
(Continued on page 62)

CHASE HOTEL

ST. LOUIS

Currently presents

The Hour of Charm

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

L.A. to N.Y. by Train Lacks Glamor -And Porters Can't Read 'Quiet' Signs

The N.Y. to L.A. traffic for show people is at a minimum so far as trains are concerned and the Broadway-Hollywood bunch blames nobody but the railroads. The Broadway-Hollywood bunch blames nobody but the railroads. The SuperChief-Century through-train hookup is a belated idea after, for a long time, confining it to the regular Chief (Santa Fe) and the N.Y. Central's crack train from N.Y. to Chicago, the Century. But for yea s passengers had to repack—and many still do, if not booked on the "through cars"—in Chicago, struggling with luggage from the Dearborn to the LaSalie stations.

the Dearborn to the LaSalle stations.

This nuisance is avoided on planes. The tipping problem, also, is nil. There's no queueing up for meals on the ione diner, which sometimes is too much space for the meagre passenger list but semetimes, when there's a convenion in Chicago, is inadequate. Show people, themselves the vicinus of glemor, for the past years have observed, "There's hardly ever a personality aboard a Hollywood to New York train." Conditioned to service, and themselves dispensers of ultra quality and service (productions, huckstering, theatres, etc.), they have been appalled at the relatively primitive methods of the railroads.

The RRs, in justice, have tried, but not hard enough. Why the radios should work from LA, to Chicago but the Pullman drawingroom or compartment radios don't (Continued on page 62)

Spigelgass Lambasts Distortion. No Credit On Lux Video Series

Un Lux Video Series

Hollywood screen writer Leonard
Spigelgass has let loose with a
double-barrefled blast at Lever
Bros. concerning its televersions of
motion pictures on Lux Video Theatre (NBC). He beefs that one
of his properties was recently "distorted" in the tv adaptation and
that the authors of original screenplays receive no credit mention.
Spiegelgass gets across his gripe
in a letter published in Bulletin of
Writers Guild of America, West.
Discussing the tv airing of "So
Evii My Love," the writer charges:
"(1) It completely missed the point
of the film; (2) The writing screen
(Continued on page 62)

Joan Harrison Aids Hitchy On His Television Venture

Hollywood, Feb. 22.

Joan Harrison, who was Alfred Hitchcock's assistant and writer for years before turning producer herself, returns to her former boss to assist him in his upcoming entry into television.

Hitchcock is slated to co-produce a series of telepix with Revue Productions.

Voluptua's Time in Vegas

Voluptua's Time in Vegas
Gloria Pall has been signed for
the Silver Slipper, Las Vegas, starting March 11. Miss Pall had been
doing a night show on Coast video
in sexy habillements under the
name of Voluptua. She was concelled out after many protests that
the program went much too far
How for shell ac in her nitory.

How far she'll go in her nitery act isn't disclosed as yet.

154 West 46th Street

Set Cannes Film Fest

Favre LeBret, director general of the Cannes Film Festival, is due in New York today (Wed.) on festival business, and plans visits to Washington and Hollywood during his stay in this country. LeBret his stay in this country. LeBret will remain in New York until Feb. 27 when he goes to Washington to confer with Eric Johnston on U. S. participation in the next Cannes Film Festival.

He leaves here either Feb. 28 or March 1 for Hollywood to line up stars for personal appearances at Cannes.



HORACE HEIDT For Swift & Co.
Offices—J. Walter Thompson,
Chicago

Downes' Triple Attack, 'Inspired' Story Claims, Keep N.Y. Center Pot Boiling

Bobo Olson Eyeing Night Club Routine

Night Club Koutine

San Francisco, Feb. 22.

Bobo Olson, middleweight boxing champt has been offered a contract for night club engagements by the Milt Deutsch Agency of Hollywood and wiii probably accept, his manager, Sid Flaherty, announced.

Olson will be busy most of the rest of the summer with ring dates but is expected to take up night-clubbing in the fall. A two-week date in Las Vegas will probably open the tour. Asked what Olson can do in a night club, Flaherty said, "he can play the ukelele a little and if the money's right he'll learn to sing!"

Wednesday, February 23, 1955

By ARTHUR BRONSON

Whether the N.Y. City Center of Music & Drama will survive the current administrative crisis is the hottest topic of conversation in the opera and dance fields.

The recent clash of personalities at the Center, with Lincoln Kirstein resigning as managing director due to policy disputes with the board of directors, and the board of directors, and the board split 13 to 12 over the renewal of Joseph Rosenstock's contract as opera director, was bound to attract a lot of attention in the trade. It was expected to spill over as well to the general press, both dailies and weeklies, because of the Center's quasi-civic status.

What perhaps hadn't been anticipated is the continued widespread interest in the Center's affairs, the snowballing quality of this curiosity, and some unusual turns in the situation which could conceivably bring about a couple of explosions. The timing on certain stories, and what looks like inspired pronouncements, have also caused a little eyebrow-lifting.

About a week after the original announcement of Kirsten's bowout, the N. Y. Times' Olin Downes discussed the situation in his Sunday column. This was to be expected. Downes is not only the dean of N.Y. music critics, but the most authoritative, respected and powerful figure in American newspaper music circles. What wasn't expected was a followup column a week later, hammering away at the same subject. What was most unusual was another column on the Center affair, for the third week in a row, in last Sunday's (20) Times.

'Second-Class Status' In his first Sunday column

in a row, in last Sundays (20) Times.

'Second-Class Status'
In his first Sunday column Downes took Kirstein's side, and criticized Rosenstock because un-(Continued on page 63)

Adv. Up 4% in '54 To 8.1 Billions; TV Gets 10% of Total

Gets 10% of Total

A Prentice-Hall statistical survey shows a 4% increase in 1954 advertising expenditures in all media over the year before. The all-media advertising expenditure is \$8,100,000,000.

The figures break down to show that tv ad spending was up 33% in '54 over 1953, magazine advertising was up only 1%. Television now accounts for 10% of all advertising dollar expenditures but the newspapers still get the lion's share, that is, 33%, It's about the same as in '54.

Before television, radio got 12% of the entire ad budget, but in '54 radio got only 7%. However, network radio was down 13% below 1953 but local radio tilted 2%. CLocal radio expenditures have risen every year since 1948, but network radio has declined every year since '48.)

Next to newspaper advertising, however, direct mail was the second

Next to newspaper advertising, however, direct mail was the second biggest advertising dollar item—14% of the expenditures go in that direction. (For a time one's local postman stuffed letterboxes with all sorts of giveawy and throwawy (Continued on page 18) rts of giveawy and throwawy
(Continued on page 18)

Bruce Cabot Sues Flynn

London, Feb. 22.
A writ against Errol Flynn, with a claim for about \$47,600, was issued in London last week by Bruce Cabot. The action relates to the fiming of "William Tell" in Italy last year. The production was never finished.
A London firm of lawyers, Theodore Goddard & Co., is acting for Cabot.

Writers Guild Bargaining

Writers Guild Bargaining
Hollywood, Feb. 22.
Four separate contracts are under negotiation by the Writers
Guild of America dealing with motion pictures, radio and five and
filmed television.
Pact with CBS radio is nearing
completion. Meanwhile, committees are working out a new agreement with major film studios and
preparing a deal with the Alliance
of Television Producers and a live
tv pact with the networks.

A Warning To The Music Business

Music "leer-ics" are touching new lows and if Music "leer-ics" are touching new lows and if the fast-buck songsmiths and musicmakers are incapable of social responsibility and self-restraint then regulation—policing, if you will—will have to come from more responsible sources. Meaning the phonograph record manufacturers and their network daddies. These companies have a longterm stake rather than a quick turnaround role. It won't wash for them to echo the cheap cynicism of the songsmiths who justify their "leer-ic" garbage by declaring "that's what the kids want" or "that's the only thing that sells today." sells today."

What are we talking about? We're talking about "rock and roll," about "hug," and "squeeze," and kindred euphemims which are attempting a total breakdown of all reticences about sex. In the past such material was common enough but restricted to special places and out-and-out barrelhouses. Today "leer-ics" are offered as standard popular music for general consumption, including consumption by teenagers. Our teenagers are already setting something of a record in delinquency without this raw musical idiom to smell up the environment still more.

The time is now for some serious soul-searching by the popular music industry. This is a call to the conscience of that business. Don't invite to the conscience of that business. Don't invite the Governmental and religious lightning that is sure to strike. Forget the fiithy fast buck. Nor is it just the little music "independents" who are heedless of responsibility.

The major diskeries, with the apparently same disregard as to where the blue notes may fall, are as guilty. Guiltier, perhaps, considering the greater obligation—their maturer backgrounds—their time-honored relations with the record-buying public.

The most casual look at the current crop of "lyrics" must tell even the most naive that dirty postcards have been translated into songs. Compared to some of the language that loosely passes for song "lyrics" today, the "pool-table papa" and "jellyroll" terminology of yesteryear is polite palaver. Only difference is that this sort of lyric then was off in a corner by itself. It was the music underworld—not the main stream.

For the music men—publishers and diskeries—to say that "that's what the kids want" and "that's the only thing that sells nowadays," is akin to condoning publication of back-fence language. Earthy dialog may belong in "art novels" but mass media have tremendous obligation. If

they forget, they'll hear from authority. Seemingly that is not the case in the music business.

Before it's too late for the welfare of the dustry—forgetting for the moment the welfare of young Americans—Variety urges a strong self-examination of the record business by its most examination of the record business by its most responsible chief executive officers. A strong suspicion lingers with Variety that these business men are too concerned with the profit statements to take stock of what's causing some of their items to sell. Or maybe they just don't care. A suspicion has been expressed that even the network-affiliated and Hollywood-affiliated and exercise companies have the high off with "that's record companies brush things off with "that's the music business." This is illogical because it is morally wrong and in the longrun it's wrong

Today's "angles" and sharp practices in the Today's "angles" and sharp practices in the music business are an intra-trade problem. Much of it, time-dishonored. The promulgation and propagation of a pop song, ever since there was a Tin Pan Alley, was synonymous with shrewdness; astuteness and deviousness that often bordered on racketeering in its subornation of talent, subsidy, cajolery and out-and-out bribery.

In its trade functions no trade paper, Variety included, wants to be accused of "blowing the whistle." But the music business is firting with the shrill commands of an outer influence if it doesn't wake up and police itself.

This is not the first time Variety has spot-lighted the pyramiding evils of the music busi-ness as it operates today. One of the roots is the payola. If some freak "beat" captures the kids' imagination, the boys are in there quick, wooing, romancing, cajoling the a&r men.

Here is where the responsible chief officers of the major diskeries should come in. They can continue to either blind themselves, as apparent-ly seems to be the case, or they can compel their moral obligations to stand in the way of a little quick profit. This has an accumulative force, be-cause their own radio outlets can limit the ex-ploitation of this spurious stuff. Not only the commodities of their own affiliation, but others.

Some may argue that this is a proposal of "censorship." Not at all. It is a plea to ownership to assume the responsibilities of ownership and eliminate practices which will otherwise in-vite censorship. In short, chums, do it yourself or have it done for you. You're not going to get or have it done for you. Abel.

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OLD GROOM SWEEPS CLEAN

Lotsa Parties For George Jean Nathan and Julie Haydon

George Jean Nathan's wedding in June to actress Julie Haydon. after a 17-year romance, will see an old groom sweeping the Gotham bistros clean when the June date is set. American Airiines veep Rex Smith is assembling a group to journey to Curacao, Netherlands West Indies, where the nuptials will take place, and also possibly accompanying the couple to Car-acas, Venezuela, where they will honeymoon.

Meantime, the 73-year-old dramatic critic has been the recipient of sundry "farewell," bachelor and other quasi-prenuptial parties by cronies from the Colony to "21."

Nurse! Scalpel, Suture, Shears, Gauze & Disk

In the latest song-making tieup with video, Decca Records and the Dow Chemical Co. are planning a major joint campaign on the Victor Young disking of the musical theme for the NBC-TV show, "Medic." Young wrote the theme and his version is played weekly on the video series.

the video series.

Decca is issuing display material to dealers and will cover the full list of disk jockeys with the Young recordings. Dow Chemical, meantime, is sending samples of its product to the deejays. The Decca disk will also be billed in the show's credits and Dow Chemical will spotlight the disk in its product wrappings.

PARAMOUNT'S FEE-TV POSITION

'Carmen Jones' Boxoffice Click **Improves Negro Casting Chances**; May Do O'Neill's 'Emperor Jones'

Success of 20th-Fox's all-Negro production, "Carmen Jones," both in the domestic and world market, in the domestic and world market, plus the nomination of its star, Dorothy Qandridge, for an Academy Award as well as 20th's decision to ink Miss Dandridge to a contract is seen as paving the way for Hollywood's consideration of additional Negro subjects and the piacement of Negro performers on an equal basis with their white counterparts.

the piacement of Negro performers on an equal basis with their white counterparts.

Although Hollywood has tackled Negro subjects in the past, it has aiways been with a great deal of trepidation, with distribution executives always fearing the reaction of the South. However, the recent Supreme Court decision ending segregation in the schools plus the reception of "Carmen Jones," perhaps from the film companies' standpoint a more realistic dollars and cents barometer, may succeed in lifting once and for all the so-called "curse" of presenting the Negro with dignity and as an (Continued on page 16)

Weill Sets 10-12 **Dubbed French** Pix for States

Jules Weill, having entered into a coproduction deal with the French Sinag Corp. in Paris, expects to release between 10 and 12 dubbed French feature pix a year in the U.S. via his Speciaity Pictures Inc.

weili, in past year primarily concerned with films for tv, is leaving for Paris today (Wed.) for powwows with Sinag execs. He said he would have a 50% stake in the Sinag productions, most of which would be tinters.

Specialty will release these films to the theatres in dubbed version, the dubbing to be done in N. Y. and/or Paris, Weill said. Costs of lip-sync on a feature-length film runs to \$15,000 or more, he estimated. Specialty will get the Sinag productions for the western hemisphere.

Weill said his outfit may also take

hemisphere.
Weill said his outfit may also take on Italo feature pix (dubbed) for U. S. distribution. His first two Sinag releases will be "This Man Is Dangerous" and "Bengal Treasures," the latter starring Lex Barker. Weill's deal with Sinag calls for him to help in signing U. S. stars. He may also send over a director.

Canadian Episcopalians Squawk That Cameras Single Out Only Catholics

Single Out Only Catholics

Ottawa, Feb. 22.

High authorities of the Anglican (Episcopalian) church in Canada have asked the National Film Board to stop aiming its documentary cameras at so many Roman Catholic workers in the Canadian north and turn a few at Anglican workers. Most Rev. W. F. Barfoot, primate of the Anglican church in Carada, protested that NFB films on Eskimo activities show only the work done by the Catholics, conveying impression Romans are alone in working an.ong the Eskimos.

Barfoot's letter went to a Cabinet minister, Hon. J. W. Pickersgill, and drew replies from Pickersgill and the NFB commissioner, Dr. A. W. Trueman, Both promised consideration of the criticism.

NFB and the Canadian Broadcasting Corp. have recently come under editorial needling for allegedly spending too much film and time on Eskimos.

Hidden Hedged Bets

Hidden Hedged Bets
Which side of the toll-ty
question are the exhibitors
reality on?
Recent check on Sklatron
Electronics & TV corp. stockholders revealed that close to
10% of the Skiatron stock is
being held by exhib interests.
Little over 1,000,000 Skiatron
shares are outstanding.

Selznick Terms: \$100,000 in Hand, 15% Participation

Deal being worked out looking to the re-association of David O. Selznick with Metro gives the producer a fancy cash guarantee. Pact provides for Selznick to make two pictures on an autonomous basis, with starting time and the properties yet to be disclosed.

As for the payoff, N. Y. sources asy Selznick is to receive \$100,000 against a 15% participation in the net profits for each of the two pictures.

Filmmaker's last tieup with M-G was in 1938 via the company's reiease of his "Gone With the Wind" production.

Frances Inglis Denies Any Snub to TV Brethren **By Coast Screen Scribes** By ART WOODSTONE

By ART WOODSTONE

Frances Inglis, executive director of Writers Guild of America
West, denied any rift in the new organization between screen
writers and either their radio or tv counterparts. At the conclusion of a trip to N. Y. last week, she insisted that failure to invite radio and tv writers to the screen writers' awards dinner on Feb. 28 had been misinterpreted. She said the decision not to join in the affair was entirely that of the radio and video branches of the writers' union; it was not a snub by screen writers.

Reason Miss Inglis gave for tv's seif-imposed absence at the forth-coming screen affair was that the video scribblers felt their own system of giving awards too "cumbersome." She said that video writers some." She said that video writers merely wanted additional time beyond Feb. 28 to iron out a new system for picking award winners from their own ranks. She added that, matters being thus, the tv'ers preferred not detaining their screen sidekicks from pursuing longstanding plans. She aiso felt finding room for the entire 1,200 (Continued on page 16)

'ONDINE' FINANCING

Stars Teamed With Pressburger And Powell—Par Co-Producing

And Powell—Par Co-Producing

Hoilywood, Feb. 22.

"Ondine," to be filmed in London by a new indie company set up by co-stars Audrey Hepburn and Mei Ferrer and Emeric Pressburger and Michael Powell, wili be financed and distributed by Paramount and Associated British Pictures Corp. Both companies will put up the coin after completed picture, due to start at ABC Elstree studios outside London in May, is delivered.

Par will release film globally with exception of the United Kingdom, reserved by ABC. Pressburger will produce and Poweii direct picturization of the Broadway piay, in which both stars appeared last year.

In an increasingly aggressive mood, International Telemeter Corp., now 80% Paramount owned, is about to sound off in favor of its Telemeter colnbox system of pay-as-you-see tv, according to Paul MacNamara, Telemeter v.p.

Paul MacNamara, Telemeter v.p.
Outfit, which has been plugging
toll-tv more quietly than either
one of its competitors—Zenith and
Skiatron—is muiling a Washington
demonstration of its system this
year and is also planning a publicity campaign both on behalf of
its own system and of fee-tv in
general

general.

MacNamara explained in N. Y.
Monday (21) why Telemeter hadn't
joined Zenith and Skiatron in ap-plying to the Federal Communica-tions Commission for authority plying to the Federal Communica-tions Commission for authorization of its system as a commercial serv-ice, a circumstance which has left many observers puzzled as to Tele-meter's (i.e. Paramount's) inten-

many observers puzzled as to Telemeter's (i.e. Paramount's) intentions.

"We don't think that it was either the Zenith or the Skiatron application that brought about the FCC's move to institute rule-making procedure." he stated. "We were convinced from the very start that, sooner or later, this had to happen because of the various economic factors involved. Now we feel we're in a much better position than the rest, and we haven't shown our hand."

Exhibs Can Cut In

MacNamara reiterated Telemeter's position that the film exhibitors could cut their slice of the toll-tv pie via franchises. "It's going to cost more than \$50,000,000 to get this thing off the ground when the FCC gives us the green light," MacNamara commented. "Obviously, the only practical way to launch it is through franchise arrangements.

"We think the exhibitors beloag

arrangements.
"We think the exhibitors belong there because they've been selling entertainment. But we also think that franchise holders should inthat franchise holders should in-clude publishing interests, cultural interests, the broadcasters them-seives, etc." Telemeter would coi-lect royalties and would also hold some of the key franchises in the country. However, MacNamara

(Continued on page 8)

SEE EXHIBS IN Firstest With the Mostest Tolstoy, Yugoslav Cavalry, Finnish Snow For Italian 'War and Peace'

By GENE ARNEEL

Uniess someone does some backtracking, there will be two versions, possibly three, of "War and Peace." At Paramount's N. Y, homeoffice Friday (18), Italian filmmakers Dino DeLaurentiis and Carlo Ponti stated they're underway with a filmization of the Leo Tolstoy novei, in association with Par, and they're "not at all concerned about the plans of others—if someone else wants to make the picture, it's their business."

Contacted subsequent to the DeLaurentiis-Ponti-Par announcement of plans, Mike Todd declared: "I will not be stampeded or even affected by what they're going to do." Todd stressed that he has lined up Robert E. Sherwood to write and Fred Zinnemann to direct his "W & P" project and everything about it is quite definite. It will be done entirely independent of Par or anyone else, said Todd.

Some time ago David O. Selznick announced a "W & P" endeavor, (Continued on page 8)

(Continued on page 8)

Dubious as To

'Originality'?

Oscar Nominees

Russians, Too

Washington, Feb. 2.
The Russians, who announced last week they were entering the "War and Peace" Derby, and would produce a film based on the Tolstoy novel, also listed some other pix they plan.

They said they will do Tol-stoy's "Resurrection," and films based on books by Shake-speare, Jack London, Balzac, Flaubert, Schiller, Charles Dickens, and Howard Fast.

New Era Shapes For Roadshowing **Super-Features**

A new roadshow era appears cioser at hand, Paramount being the latest to join in race to get widened film-size pictures on a special-showing basis. Russell Holspecial-snowing basis. Nusself norman, Par's eastern production chief, dropped the comment in N.Y. last week that the company "is going to equip a number of theatres throughout the world" for horizontal projection of certain VistaVision pix.

VistaVision pix.

In this system, two standard 35m frames of film will be projected on the screen at the same time, just as they're exposed in negative form. N. Y.'s Radio Clty Muslc Hall now is equipped for such a booth operation. For standard projection, the two horizontally-lensed frames are printed on conventional 35m release prints.

Holman made the statement in

Holman made the statement in the course of a discussion anent "War and Peace," which Carlo Ponti and Dino DeLaurentils are slated to produce abroad in asso-

ARIETY

(Continued on page 8)

Gripe is being aired in writer circles that a couple of the nominees for the new "best story" Oscar awards are doubtful contenders from the standpoint of qualification. The ciassification covers only stories written for the screen, not previously published or produced in any other medium. Rapped as the questionable starters in the Academy sweep-

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National Boxoffice Survey

Holiday, Milder Weather Up Biz; 'Battle' New Champ, 'Girl' 2d, 'Country' 3d; 'Line,' 'Toko-ri' Next

Washington Birthday this session is giving film biz a real hypo, with mider weather in many localities proving an additional help. Some new, strong product playing in key cities covered by VARIETY—also has exhibitors happier than they have been in many weeks.

"Battle Cry" (WB), second last rouad, is pushing up to No. 1 spot this session, only the second week it has been out to any extent. It is supplanting "Bridges at Toko-ri" (Par) as top grosser after the Paramount pic had been champ for three consecutive weeks. "Country Giri," another Par film, is moving up into second spot although playing only in eight keys, and promises to be heard from further in the future.

"Far Country" (U), which was ninth a week ago, is soaring to third spot by dint of numerous playdates and excellent showings. Fourth money is going to "Long Gray Line" (Col), just getting started in bigger key spots.

"Toko-ri" is winding in fifth nosition while "Leagues Under

Started in bigger key spots.

"Toko-rl" is winding in fifth position while "Leagues Under Sea" (BV) is dipping to sixth. "Bad Day at Black Rock" (M-G) is firming a bit to cop seventh position although still a bit uneven. "Underwater!" (RKO) is taking eighth place. "Cinerama" (Indie) is slipping to ninth, since only in nine key cities.

"B Bridges To Cross" (U). "White Feather" (20th) and "Racers" (Pages 9-12).

(20th) round out the Top 12 list in that order. "Sign of Pagan" (U) and "Many Rivers To Cross" (M-G) are the two runnerup pix in that sequence.

"Cinerama Hoiiday" (Indie) cur-"Cinerama Hoiiday" (Indie) cur-rently is playing in four key cities, and smash in ali of them. It is virtual capacity in first fuil week in N.Y. at the Warner, and great-in Philly, Detroit and St. Louis. "Capt. Lightfoot" (U), also new, shapes justy in Chi.

shapes justy in Chi.

"Jupiter's Darling" (M-G), another new entry, is spotty, being big in N.Y., okay in Detroit, fine in Indianapolis and oke in Seattle.

"Long John Silver" (UA) looks good in Providence and Boston.
"N.Y. Confidential" (WB) shapes terrific on preem week in N.Y. City.

"Green Fire" (MG) shapes tall in Chi but only mild in Omaha and okay in K.C. "Alda" (IFE) is stout in Chi. "Cry Vengeance" (AA) is loud in N.Y. "Doctor in House" (Rep) is heading for near-record in N.Y.

Officials Divide on 'Confidential'

Meanwhile Those Who Fear New Gangster Cycle Feel Release May Suffer Overseas

There seems to be a difference of epinion on the value of presenting auch films as "New York Confidential," which shows in almost documentary style the operation of a crime syndicate. Hugh M. Flick, the N. Y. censor, deplores this type of film since it has a tendency to portray gangsterism with a degree of sympathy. Flick also believes that Hollywood films accenting underworld violence seems to invite a certain admiration for the underworld code. He is also fearful that the success of a new gangster film may start a new cycle.

On the other hand, the N. Y. City

may start a new cycle.

On the other hand, the N. Y. City Anti-Crime Committee feels that Warner Bros., which is releasing the Edward Small production, is performing "a distinct public service in alerting the public to the realization that syndicated crime is still 'big business' in America." In a letter to WB, signed by John M. O'Mara, executive director, the Anti-Crime Committee says "N.Y. Confidential" is authentie in its portrayal of syndicated crime as it Anti-Crime Committee says "N.Y. Confidential" is authentie in its portrayal of syndicated erime as it exists in the U. S. today. O'Mara notes that it faithfully coples the parlance of the underworld and "perhaps, more importantly it is shows that organized crime in not only a hired killer from the local pool hall . . . it is the sum total of eager, grasping hoodlums, corrupt politicians and greedy businessmen."

Despite the endorsement of the Despite the endorsement of the anti-crime group, there are many quarters in the film business who are fearful of the effect of the release of a picture such as "N. Y. Confidential" in the foreign market. "Here we go again." said a company executive. "Foreigners will again believe that America is nothing more than a country of gangsters. All the efforts that are being made to give a real picture of America will go down the drain. Because of censorship régulations or America will go down the drain.

Because of censorship régulations
in many countries, which restrict
crime pictures, the exec felt that
"Confidential" would be barred in
at least 75% of the countries
abroad.

ALLEN-BROCCOLI SET 4 MORE WITH COL

Columbia and Warwick Productions, latter headed by Irving Allen and A. R. (Cubby) Broccoli, have extended their association to include four additional pictures to be made by Warwick with Col providing the financing and taking on distribution rights. on distribution rights.

on distribution rights.

Two of the four properties already have been selected, namely "Fire Down Below," a Max Catto novel with script by Irwin Shaw, and "Zarak Kahn," a Richard Maibaum script based on the life of an Indian bandit and war hero.

Under previous deals, three War-Under previous deals, three war-wick pix already have been deliv-ered to Col and three are due this year. Latter include "Prize of Gold," already completed; "Cock-leshell Heroes," slated to roll in England in April, and "Safari," which is to start in Africa in May.

Aften and Broccoli are now in London at work on the "Heroes" preliminaries.

Rival Van Gogh Films

Hollywood, Feb. 22.

Another hassle to come out first with a property is in the offing, with both Metro prepping a yarn based on the painter Vincent Van Gogh and indie producer Robert Goldstein huddling with Italian Pepi Amato on an immediate filming in Rome.

Latter would make use of an American star and director, working from Harry Brown's already completed screenplay.

Dudley's British Subsid Hollywood, Feb. 22.

New subsidiary company in Britain has been set up by the Dudley Pictures Corp. to handle its international expansion plans.

Carl Dudley, prexy, reports it will be in charge of company's constantly increasing European pro-

Who Dat Scene-Stealer?

Who Dat Scene-Stealer (
Director Richard Sale tells
of some business in "Gentlemen Marry Brunettes" where
a triple-split screen is used
and Alan Young plays three
parts, himself, his mother and
his elderly father.
Young had a beef when he
saw the rushes on the sequence. "The old man steals
the scene," he complained.

Perspecta-Using Group Enlarges, 20th Solo Stereo

With Universal joining Metro, Warner Bros., and Paramount in the use of Perspecta optical stere-ophonic sound in all its productions, 20th-Fox will be all by itself with its magnetic stereophonic system. Addition of U to the Perspecta ranks increases the number of pictures carrying the optical soundtrack that are immediately available to exhibitors in the U.S. and abroad. and abroad.

Despite the increasing number Despite the increasing number of pictures in the optical "manner," U.S. exhibitors have been slow to convert to Perspecta. When 20th introduces Cinema-Seope with magnetic stereo sound, U.S. exhibits made the necessary installations and have been reluctant to again change to a new system. However, those who failed to install stereo sound initially are perportedly selecting Perspecta selecting Perspectadecide to convert to sound. Perspecta reportedly selecting Perspecta when they decide to convert to multi-channel sound. Perspecta has made greater headway abroad largely through the aggressive efforts of Loews International which owns a piece of the sound company.

Perspecta is dickering with Co-Perspecta is dickering with co-lumbia and other American com-panies which may soon adopt the system. In addition, a number of independents, both in the U.S. and abroad, are using Perspecta, among them producers in France, Italy, and Switzerland. and Switzerland.

Frank Rosenberg, Warner producer, has been elected chairman of the Hollywood Motion Picture Industry Council's public relations committee, succeeding Allen Rivkin who has occupied post for the past year.

Name of a Superscope distribution of Rome and state that 25 film producers in Italy will make about 50 features in that medium this year.

Distribution of Superscope lenses will be handled by Nicole Bizzaro and Castelli & Co.

'GENTS SLUG REDHEADS' LATEST LOOS SAGA

Richard Sale, who has director, co-producer and co-scripter credits on the upcoming "Gentlemen Marry Brunettes," figures he has a possible solution to the cost problem in acquiring rights to a click Broadway play for the screen. He'll produce the play himself, this to be followed by the filmization.

In Gotham last week after completing "Brunettes" in Europe, Sale disclosed he has the legit property well set. It's "Gentlemen Slug Redheads," an original story by Anita Loos, aunt of Sale's wife, Mary Loos. Sale figures he might do the adapting and adds he'd like to have Carol Haney and Gwen Verdon for key parts. As for the title, he's averse to the word "slug" and is looking for a substitute. Story focuses on two femme researchers on Time mag who dig data on history's famed redheads. Although "Marry Brunettes" is from an original by Anita Loos, it's not substantially a sequel to. Miss Loos' "Gentlemen Prefer Blondes." Rights to the Dorothy and Lorelei characters in "Blondes" are owned by 20th-Fox.

New film, lensed in Cinema-

by 20th-Fox.

New film, lensed in Cinema-Scope, was brought in at close to \$2,000,000 in negative cost. Sale claims the indie production for United Artists release would have cost an additional \$1,000,000 if the cost an additional \$1,000,000 h in were made at a major studio, figuring in the overhead charges. Pic was done mainly on location. Sale collaborated on the script with his wife and co-producer with Robert Basslér and Robert Waterfield. Jane Russell and Jeanne Crain are

Todd-AO 'Oklahoma' Seen -But in CinemaScope

Hollywood, Feb. 22.

Much publicized Todd-AO process first used for Rodgers-Hammerstein's "Oaklahoma" was replaced by CinemaScope for the first sneak preview of musical, in Riverside.

Work still was being done to film's Todd-AO version, so producers took along the work print of the C'Scope version. Pic was lensed in both processes.

Tushinsky in Italy

Hollywood, Feb. 22.

Joseph and Irving Tushinsky have closed a deal for the establishment of a Superscope distributor in Rome and state that 25 film producers in Italy will make about 50 features in that medium this year

Germans Plan U.S. Office and Fete

Carol Hellmann Sees Omnia Future Bright - Not Sure UFA Will Be Rehabilitated

future" expects to recapture a good part of its lost foreign market and is now intensifying its

ket and is now intensifying its efforts towards that end, Carol Hellmann, general manager of Omnia, Germany's largest export outfit, said in N. Y. last week. Hellmann, who's also a director of the German Export-Union, which seeks to promote the circulation of German films abroad, said that organization envisioned opening an office in the U. S. in the not too distant future and that, at that time, a German film festival may also be arranged.

Export-Union, which functions in the p.r. realm only, has already opened an office in Paris and intends to follow up with a second one in Italy by March, Hellmann disclosed. He said the outfit hoped to get financial assistance from the government in carrying through its

German industry "in the near 100% over 1953, Hellmann esti-ture" expects to recapture a mated. He said that between 8% and 10% of the German films'

and 10% of the German films' overall revenue now was coming from outside the domestic market. On his way to Canada (and home) from the Punta-del-Este film festival in Uruguay and a swing through Latin America, Hellmann (brother of Britain's Marcel Hellmann) stressed the increasingly international aspect of German production and the continuing attempt at coproduction. at coproduction.

lation of German films abroad, said that organization envisioned opening an office in the U. S. in the not too distant future and that, at that time, a German film festival may also be arranged.

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As for Omnia, export agent for 40% to 50% of all of German product is agented in America by Munio Podhorzer.

He said German producers generally realized their limitations in the U. S., but that there were now a number of productions which to him looked like a good bet for this country. He named "Cabaret" (with Paul Henreid), "Admiral Canaris," the Government in carrying through its program.

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************************************* New York Sound Track

Los Angeles police authorities decided that the death of Abigail (Tommye) Adams was from natural causes, and not suicidal. After toxicological tests showed the presence of alcohol, seconal and ethynyl in her body, Police Chief Anderson overruled the findings earlier in the week and ruled that the death would be listed as accidental. Miss Adams, who was once under Columbia Pictures contract, was a listed at that time as a descendant of both Presidents John Adams and John Quincy Adams. When George Jessel, an ardent Democrat, was a White House visitor during the Roosevelt and Truman administrations, on one state occasion he escorted Miss Adams. The solons were impressed by her Colonial lineage and obvious charms but, as the evening progressed, Miss Adams' unconventional language put a different complexion on matters. She and Jessel were linked formantically for some years and because of the comedian's prominence she was much to the fore on Broadway and in Hollywood, sometimes too much so.

Incidentally, United Press' Aline Mosby apparently got hold of advance proofs of Jesser's due-in-April memoirs, "This Way Miss" (Henry Holt & Co.) and dwelt on a chapter in the book titled "Beauty and Busts," wherein Jessel observes, in all seriousness, that so many of them "wind up with the sleeping pills." A final love letter to Jessel from Miss Adams indicated, further, that her death was accidental; that she looked forward to their date on the morrow (he was out-of-town on one of his regular junkets) and flippantly signed off, "I love you more than life liself and 'you can hardly get them things any more," borrowing from the current George Gobel catchphrase.

Marge and Gower Champion to the Coast for promotional work on Columbia's "Three for the Show." They're due back in Gotham a week before the bow of their Broadway show, "Three for Tonight" on March 31 . . . Warner Bros. which is releasing the Edward Small production, "N.Y. Confidential," has a letter from the N.Y. City Anti-Crime Commission declaring the picture "is a po

KORDA-COLUMBIA PLAN SHAW'S 'ARMS & MAN'

Gorge Bernard Shaw's "Arms and the Man" will be picturized under a deal now being worked out between British producer Sir Alexander Korda, who owns the screen rights. and Columbia. The two will collaborate on the production, if all works out as planned.

That a pact looks fairly definite is indicated by the fact that the key member of the cast already is virtually set. Alec Guinness is to play the lead.

the lead.

N. Y. to L. A. Stanley Adams Lois Bolton

Glenn Ford Shirley Herz Sam Handelman George Hoffman Alex C. Kramer John Patrick Charles M. Reagan Debbie Reynolds Si Seadler Howard St. John Jill Warren

L. A. to N. Y.

L. A. to f Anne Bancroft Polly Bergen Ray Bolger Cab Calloway Jack Carson Claudette Colbert Jose Ferrer Stewart Granger Mike Hall Mike Hall Leland Hayward William R. Howard Nunnally Johnson Dorothy Lamour Joshua Logan Arthur M. Loew Ann Miller Vincente Minnelli Cleo Moore Cleo Moore
David Rose
Lee Savin
Mark Stevens
Frances Stillman
Franchot Tone

Par Cut Contract Terms On 'Sangaree'; Now Claims **UA Theatres Didn't Pay**

Although Paramount Film Distributing Corp. was, considerate tributing Corp. was, considerate enough to reduce the Los Angeles United Artists Theatre's rental on a 1953 booking of "Sangaree," the house still owes part of the adjusted terms and refuses to pay. That's Par's beef as filed in a N.Y. Federal Court suit Mon. (21) to recover \$7.298 from United Artists Theatre Circuit, parent chain of the L. A. theatre.
Original deal, it's asserted, called

the L. A. theatre.

Original deal, it's asserted, called for the United Artists to pay \$17,600 for the Arlene Dahl-Fernando Lamas 3-D costumer in its run from June 24 through July 14, 1953. When UATC sought a reduction, Par trimmed the rental to \$15,600. Of this sum, it's charged, only \$8,301 was paid and UATC has balked at turning over the balance of \$7,298.

N. Y. to Europe

Jacques Abram Fred Carpenter Nat Cohen Tom Curtiss Ganjou Bros.
Winifred Gaskin
Ken Giniger
Milton Gordon
Alan Hewltt Alan Hewitt
Karoly Kovacs
Herman Levin
Alan Jay Lerner
Frederick Loewe
Joy Mary Marlow
Cole Porter
Lily Prendergast
John W. Rumsey
Don Sharpe
Jules Weill

Europe to N. Y.

Art Buchwald Corinne Calvet Jean Benoit-Levy Arturo Toscanini

\$8,500,000 FOR O'SEAS ADS

'That Lady' Too Hot for Spain?

Franco's banning of "That Lady," a 20th-Fox release produced by Sy Bartlett with a good deal of the location work done in Spain, had 20th plenty sore last week.

Company spokesmen said they were at a loss to understand the Generalissimo's action which superseded that of his own censor, who had passed the CinemaScope pic.

Film, which preems in the U.S. in May, stars Olivia De Havilland as Ana de Mendoza, princess of Eboli, who lived in the 16th century and counted among her lovers Philip III. It's thought possible that political angles involving the monarchy may have influenced Franco's decision. Costuming, and the theme of the story also may have played a part. may have played a part.

Times Sq. Flagship's \$100,000 Screen **Cues Paramount Chain Vista Visioning**

In a move strongly indicated as foreshadowing the new era of "bigness" in the picture end of show business the N. Y. Paramount Theatre, flagship house of the 650-theatre United Paramount chain, is underway with a conversion sprogram that will give it the largest screen of any indoor pic situation in the world and new equipment to accommodate the presentation of films of any size.

presentation of films of any size.

Leonard Goldenson, president of American Broadcasting-United Paramount, commented this week that the exact dimensions depend on final details in architectural blueprinting but the screen will measure at least 65 feet in width. He added that contracts are to be let shortly for the work, including removal of the two proscenium arches, and the job should be completed by mid-April.

The project further includes in.

The project further includes installation of two specially-built double-magazine proection machines which can throw on the screen any of the variety of new-sized pictures now coming into being.

being.

The house will tee off with its "bigness" policy with presentation of Paramount's "Strategic Air Command," which has been lensed in Par's VistaVision process. In this respect, the Par Theatre overhaul is regarded as a major plug for this system, which in large measure is Par Pictures' bid for the bigscreen bigtime in competithe bigscreen bigtime in competition with 20th-Fox's CinemaScope, the 65m processes such as Todd-AO and, to some extent, Cinerama.

Post Theatres Not to Precede **Nearby Towns**

Washington, Feb. 22.
Indications here are that the Department of Defense will accept, with few if any changes, a plan by the film industry to prevent some military posts from showing films in advance of theatres in nearby

exchange for the concession, which exhibitors have been de-manding for months, film industry manding for months, film industry will liberalize conditions of who may see pix at the low tab theatres on the posts. The new proposal by the motion picture reps does not affect any concessions previously given to military hospitals. While the plan covers only Army Air Force bases, it will probably be expanded to Navy bases in this country, if adopted. The plan was presented at the Pentagon last week by spokesmen for the exhibitors and distributors, with another meeting slated for

EYE AIRPORTS FOR **EXHIBITION SITES**

Plan to establish a string of theatres at the country's leading airports is currently being mulled by Alan Slifka who has chartered Airport Theatres Inc. in Albany for that purpose.

Arnold R. Krakower, Slifka's attorney and director of the company, said last week that the company was scouting the various possibilities of obtaining theatre concessions at the airports. He said these would not be newsreel houses but would present regular feature programs.

TOA's N.Y. Office Now Restaffed **For Economies**

Theatre Owners of America has completely overhauled its N. Y. homeoffice setup. With the departure of Dick Pitts as public relations director and Howard Bryant as service coordinator, TOA has installed Joseph P. Alterman as office manager. According to a TOA executive, Alterman will also handle the public relations chores

handle the public relations chores under the direction of general counsel Herman M. Levy. Alterman is new to the picture business, a former Boston business man. The shift in the operation of the homeoffice is the second TOA has made since 1952. Prior to Pitts-Bryant operation, TOA had in its employ former Democratic National Chairman Gael Sullivan as a \$40,000 a year executive director. With the resignation of Sullivan, TOA decided to operate on a smaller budget.

smaller budget.

Change in the homeoffice operation is tied in with TOA's desire to seep up its field activities. Exhiborg now employs George Gaughan as a fulltime field representative and is currently on the prowl for three more field reps who would tour the company contacting member theatres and also signing up new members. Success of the grassroots effort in getting a reduction in the Federal admission tax has apparently convinced TOA of the importance of closer liaison with exhibitors throughout the country. It's felt that it can be done better by personal contact than by letters from the N. Y. office.

The plan was presented at the Pentagon last week by spokesmen for the exhibitors and distributors, with another meeting slated for March 3 by which time the Department of Defense will have had full opportunity to study the details.

Loew's 25c Quarterly

Board of directors of Loew's, Inc., declared a quarterly dividend of 25c per share on common stock at board meet last week.

Slice is payable March 31 to stockholders of record March 15.

SOME FOREIGNERS Commerce Dept. Says Remittances REFUSE TO SHARE

American film distributing companies spent an estimated \$8,500,-000 during 1954 to advertise U. S. features in European, Asiatic, South American and other foreign lands. Of the total sum, at least 75% involved some "participation" in the advertising by foreign exhibitors, although in certain countries film theatremen, with the backing of their governments, refuse to share-the advertising burden

Largest amount of ad coin went Largest amount of ad coin went to the western European countries which, excluding England, received an estimated \$2,100,000. England was down for about \$1,750,000. Im-portance of Japan as a market for U.S. pictures is pointed up by the fact that almost \$1,000,000 was al-letted for advertising in the coulotted for advertising in that coun-try. Brazil, with an expenditure of about \$210,000, topped the Latin American market. A total of some \$175,000 was spent in Australiia.

\$175,000 was spent in Australiia.

Coin outlay, excluding the salaries of foreign pub-ad staffers, involves costs for newspaper and magazine advertising, foreign trade paper ads, trade shows, printed matter, exploitation expenses, accessories shipped from N. Y. (including duty), radio plugs and star photos. (The \$8,500,000 outlay represents foreign currence of ourselve. resents foreign currency at current exchange rates.)

resents foreign currency at current exchange rates.)

The total spent to bring to the attention of exhibitors and the foreign public the wares of Hollywood represents an average of about 3½% of the total billing of U. S. film companies in foreign countries. The amount spent in each individual country depends (1) on local customs, and (2) the film rental potential of each country. It varies from a low of one-quarter of 1% to a high of 6% or 7% of the billing in each country. In many cases, the extent of the advertising participation with each exhibitor is in accordance with the contract terms on each picture. For example, on a 50% film rental the film company may participate in (Continued on page 54)

At \$200,000,000 Mark Last Year; Free World's 108,537 Film Theatres

FOREIGN PRESS AWARDS TAKE FORM OF 'GLOBES'

Hollywood, Feb. 22.
At the Cocoanut Grove on Thursday night two separate groups of film reporters, the Hollywood Foreign Correspondents Assn. and the Foreign Press Assn., will get together temporarily to hand out their annual awards.
Total of 29 Golden Globes and, Henriettas will be presented by the two organizations. Jointly they will deliver awards for the best motion picture of 1954 and for the one that best promotes understanding between nations.

TV, Once Hit As Foe, Now a Film **Industry Ally**

That once unmentionable word "television" continues to grow as the film industry's most potent ally, particularly as a bally outlet for the promotion of pictures. Film pluggers have succeeded in harnessing the medium to such an extent that realists are putting up the warning flag that perhaps it's being overdone.

warning flag that perhaps it's being overdone.

Once the film companies dropped the "no tv" barrier, the pubad staffers went after video with a vengeance. The tv programs, happy to get a film star for free in return for a plug, gladiy accepted Hollywood's glamor parade. It's reached the stage that a tv interview or panel program is not complete without a film guest. Although the radio-tv contacts have to woo the big it shows, the lesser

to woo the big tv shows, the lesser (Continued on page 18)

Divinity School's Commercial Terms

Insists on Dignity for Theatrical Release of 'Wine Of Morning'

By GEORGE GILBERT

Newest entry in the cycle of religious pictures comes not from a Hollywood studio but from Unusual Films, a division of Bob Jones U. of Greenville, S. C. Three years in the making, "Wine of Morning" was lensed on the campus in 16m Kodachrome commercial and is set for showings in 20 cities following its world presen March 20 displayed to the commercial and the set of the its world preem March 30-in Greenville.

Based on an historical novel of Based on an instorical nover or the same name by Dr. Bob Jones Jr., who heads the evangelical uni-versity, the film is a spectacle of Biblical times. Theatrical distri-bution of the venture hasn't been bution of the venture hasn't been seriously considered according to director Katherine Stenholm for "we're more interested in spreading the word of God than in making a profit."

ner that "Martin Luther" was distributed by the Louis de Rochemont organization. Meantime, she's arranging a preview of "Wine" to be held in N. Y. early in March for the press and sundry other groups.

be held in N. Y. early in March for the press and sundry other groups.

While no professionals were used in the cast, scale of the production is indicated by the fact that some 35 sound stage sets were employed in the shooting. Players were cuiled entirely from university personnel, costuming was handled by the school's staff as were makeup, sound, music, camerawork and other technical contributions.

Used Centre Theatre Gear One big advantage the production crew had, Mrs. Stenholm recalled, was use of the revolving stage and stage elevator which formerly graced the now razed Center Theatre, N. Y. There was no charge for this equipment, she said, just cost of taking it away. Actual filming, incidentally, began in Jan., 1954, and was completed in December.

Print processing is being handled by Precision Elim Labora.

Washington, Feb. 22.
U.S. film companies had foreign remittances aggregating about \$200,000,000 last year, for an altime high, according to Government data.
Most incontrol

ment data.

Most important factor of our increasing foreign business has been the greater number of high class films exported, with a worldwide increase in theatre facilities outside the Iron Curtain also helping.

This overall increase in theatres is especially noteworthy, because of the decline in the United States.

From 1951 to the beginning of

of the decline in the United States. From 1951 to the beginning of 1955, the number of conventional theatres in this country dropped from 19,797 to 14,301, or about 20%. However, the number of U.S. dflve-ins increased in that same period from 3,323 to 4,050, with a capacity for about 2,800,000 persons in cars.

New large screen techniques also count abroad, especially in Europe, reports Nathan D. Golden and Earl II. Young, of the U. S. Department of Commerce motion picture divi-

II. Young, of the U. S. Department of Commerce motion picture division, in a worldwide survey of film theatre facilities. Recently there's been a substantial increase of rebuilding of theatres destroyed in World War II. The new houses are larger than those they replace. Significant data follows.

Worldwide: As of Jan. 1, 1955, it is estimated, there were 108,537 theatres showing 35m films in 120 countries and territories of the free

countries and territories of the free world, an increase of nearly 9,000 theatres, or about 9% more than in 1951. Seating capacity was over

(Continued on page 18)

8 Producers Add **Fraud Charges** Vs. 5 Distribs

Los Angeles, Fcb. 22.

New charges of fraud wcre filed in the 10-month-old suit in Superior Court by eight film producers against five distributors. Plaintiffs, against five distributors. Plaintiffs, who ask \$2,500,000 damages, are Equity Pictures. Equity Films, Inc., Jack Schwarz Productions, Frost Films, Orbit Pictures, Inc., Orbit Productions, Inc., Russ Vincent and Dave Kessel. Defendants are Chesapeake Industries, Inc., United Artists Corp., Eagle Lion-Classics, Inc., Eagle Lion-Films, Inc., and Motion Pictures for Television, Inc. Plaintiffs contend the defendants failed to distribute the films properly and sold them to television before their theatrical runs were completed.

TURKEY AND GREECE **VEXATIONS TO MPEA**

New tax threat looming in Greece and the continuing lack of

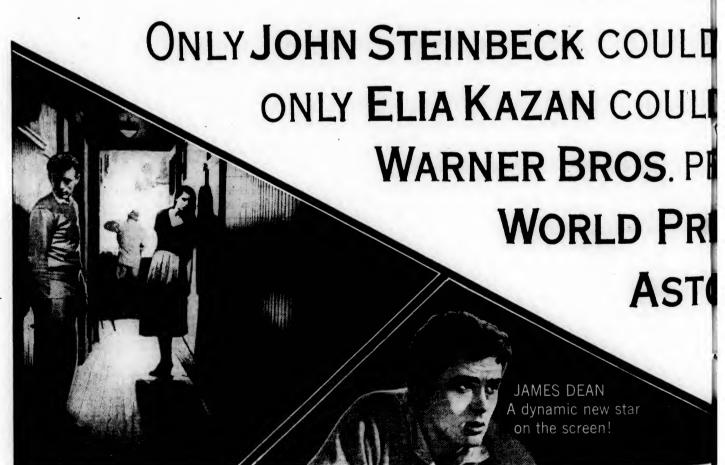
Greece and the continuing lack of dollar remittances from Turkey are currently worrying the Motion Picture Export Assn. Eugene Van Dee, MPEA rep in Rome, has been to both countries recently.

Greek tax is one on admissions and is being contested by the U. S. distribs who want admissions raised tax-free. Greek government allocates to the American outfits a remittance quota of \$500,000 a year. If there isn't enough local exchange to cover it, the difference can be made up out of blocked coin. MPEA is now concerned lest Greek au-

made up out of blocked coin. MPEA is now concerned lest Greek authorities decide to cut down on the \$600,000.

In Turkey, where the economy is dollar-short, the central bank has taken over all remittances and has refused to transfer dollars pending an improvement in the dollar balance. U. S. companies trade in Turkey via local distribs. An ad valorem tax also is pending in Turkey.





starring JULIE HARRIS · JAMES DEAN · RAYMOND MASSEY



most shocking enge a girl ever one brother take another! Willen to

Bien houte

WRITE IT SO RAW!

FILM IT SO REAL!

ISENT THE

MIERE MARCH 9TH

THEATRE, N.Y.





moves in breath-close to bring you realism and intimacy as never before!

WARNERCOLOR · STEREOPHONIC SOUND

BURL IVES • RICHARD DAVALOS LEET ALBERT DEKKER LOIS SMITH PAUL OSBORN ELIA KAZAN LEONARD ROSENMAN TECHNICOLOR

Screen Play by

Directed by

(C'SCOPE—COLOR)

Rise and fall of Lakota-Sioux chief who downed General Custer, presenting Indians' side of story sympathetically; for regulation outdoor action market.

Hollywood, Feb. 22.
Universal release of William Aliand oduction. co-producer, Leonard Goldein. Stars Victor Mature. Suzan Ball. In Lund; features Ray Danton. Keith in Lund; features Ray Danton. Keith insen. Fau Culivo. Millican. Directed (George Sherman. Screenplay, Franklin ben, Gerald Drayson Adams; slory by diams; camera (Technicolor). Harold patein; editor. Al Clark; music. Franklinger, Freelewed Feb. 15. 35. Running

Skinner, Previewed Feb. 15. '55. Running time, 86 MiNS.

Crazy Horse Victor Mature Black Shawl Suzan Ball Major Twith Shawl Suzan Ball Major Twith Shawl Sha

The settlement of the Black Hills of Dakota is here told from the Indians' side of the fighting with a sympathetic treatment that comes off okay, and with enough action to make "Chief Crazy Horse" suitable material for the general outdoor market.

able material for the general outdoor market.

Of side interest to the presentation, and also with a sympathetic
angle, is the fact Suzan Ball makes
her first camera outing since her
leg amputation. The doubling in
scenes requiring movement is very
good, and elsewhere she acquits
herself well in handling the role
of the bride of Victor Mature, seen
in the title role as the Indian who
lived out a tribal prophecy. John
Lund, as a white friend to the Indian couple, is the third star of the
William Alland production and also
does good work.

On his deathbed a Lakota-Sioux
chief predicts that a great warrior

does good work.

On his deathbed a Lakota-Sioux chief predicts that a great warrior would arise in the tribe and lead it to victory over the invading whites, only to meet his death at the hands of a fellow Lakota. The Franklin Coen and Gerald Drayson Adams screenplay brings this about with sufficient dispatch for the demands of the market where this release will find its level, and gives George Sherman's direction plenty of action setups, which he plays with fast novement. Among these sequences is Crazy Horse's ambush of General Custer, and a number of other forays against the whites that pack a good action punch.

With the three topliners doing their characters in good style, the support also as firstrate. Ray Danton shows up well as the renegade Indian who murders Crazy Horse after the latter has made his peace with the soldiers led by James Millican. Keith Larsen, David Janssen. Paul Guilfoyle and Robert Warwick are others in feature spot lending capable support.

The CinemaScope lensing of outdoor locations by Haro'd Lipstein gives the picture scenic beauty. This is so good, however, it makes

door locations by Haro'd Lipstein gives the picture scenic beauty. This is so good, however, it makes the stock footage scenes inserted here and there seem very poor, particularly since these film library scenes have not-blown up to C'Scope with any clarity, appearing badly grained and fuzzy. Seore by Frank Skinner is good. Brog.

Out of the Clouds (BRITISH-COLOR)

Semi-documentary, with new London airport as principal locale, but embodying unac-ceptable romantic theme, set for fair grosses.

the pilot with a yen for gambling who gets involved in a smuggling racket; Robert Beatty, the chief duty officer, who is waiting for the day when the medico will again pass him for flying duties; James Robertson Justice, a bearded pilot with a justifiable superstition about a particular aircraft; and Eunice Gayson, who prefers the solidity of Beatty to the gaiety of Steel. As these characterizations are developing, the script brings together David Knight and Margo Lorenz. He is an American engineer enroute to Israel and she is a German-Jewish girl on her way to marry a wealthy widower in Wisconsin. Their last minute switch to fly off together almost defies acceptance.

marry a wealthy widower in Hisconsin. Their last minute switch to
fly off together almost defies
acceptance.

That there is drama in the everyday life of the airport is proved
convincingly: and a prolonged
scene in which James Robertson
Justice is being talked down by
radar in dense fog is crammed with
suspense. Brief glimpses of some
of the ports of call, including air
shots of the Pyramids and Rome
present a colorful background.

Anthony Steel offers a typical
light-hearted portrayal as, the
happy-go-lucky pilot. Robert
Beatty does a believable job as the
duty officer while David Knight
and Margo Lorenz, both of whom
perform with great delicaey, can
not overcome the inherent weaknesses of their roles. A fine portrayal of a cockney cabdriver
comes from Gordon Harker while
James Robertson Justice gives a
vital performance as the pilot.
Eunice Gayson always looks attractive as the hostess. Direction and
other technical credits are up to
average standard.

Myro.

Les Diaboliques

T.es Diaboliques
(The Diabolical Ones)
(FRENCH)
Paris, Feb. 15.
Cinedia release of Filmonor production.
Stars Simone Signort, Vera Clouzot, Paul Meurlase. Directed by H. G. Clouzot, Sereenplay, Clouzot, Jerome Geromini.
Rene Basson. Frederic Grendel from Rene Basson. Frederic Grendel from Company of the C

time, te																	
Nicole		٠,															Simone Signoret
Christin	8		٠,														 . Vera Clouzot
Michel													·			·	Paul Meurisse
Fichet											,	٠					Charles Vanel
Drain .																	Pierre Larquey
Herbour	K										, .						Noel Roquevert
Plantine	2	1	Ц														. Jean Brochard
Raymon	C	l	١.													٠,	Michel Serrault
P-D-Tarrier -																	

Relentless sordidness never made a great film unless it was tempered with sincerity and fervor. A mystery about H. G. Clouzot's new film, besides that of its plot, is that it got the Gallic pic Crix Delluc Prize, supposedly for the highest film achievement in the realm of originally, even before its release. This was followed up by rave notices terming the pic a masterpiece.

Although it does not have a few hallucinating bits of terror, the fact is that the film is primarily a creaky-door type melodrama, its grim, downbeat groping for suspense is arrived at by too heavy-handed a dose of brutality and gratutitous baseness, which keeps this melodrama out of the art category so fervently seen by crix here.

Big-gun launching makes it look like a bit here with the film in the primarily and gratuitions baseness which keeps this melodrama out of the art category so fervently seen by crix here.

Big-gun launching makes it look like a hit here, with word-of-mouth and crix-lauding a help. But for the U.S., it is primarily for special situations. Its macabre aspects and lack of sympathy for the characters make this a hybrid which flounders between a blasting look at human infamy and an out-and-out contrived whodumit. For America, this will have to be pushed on shock value. Theme is one which may well run into censorship troubles.

Semi-documentary, with new London airport as principal locale, but embodying unacceptable romantic theme, set for fair grosses.

London, Feb. 15. General Film Distribs release of Eding Studios-Misheri Barbis release of Eding Studios-Misheri Barbi

Warns of Fee-TV

Minneapolis, Feb. 22. Current North Central Current North Central Al-lied bulletin request the ter-ritory's independent exhibitors to respond to the present call for financial assistance in "the fight for survival vs. toll-tv." Bulletin describes toll-tv as

Bulletin describes toll-tv as "this monstrous menace" and advises exhibitors to "make no mistake of it—this thing is more serious than most theatre owners realize."

If toll tv ever gets going, "it will cut like a razor, and from the bottom up," according to the bulletin.

"We have no need to be ashamed of our efforts to kill off this threat," says the bulletin. "We are fighting not only for our own economic survival, but also are fighting the good fight to keep the air of America free."

Skiatron Blasts Zenith's Tactics

While they may have a unity of purpose, proponents of the three major toll-tv systems are facing the Federal Communications Commission with something less than unity of design. In fact, it looks as if each company intends to go its own separate way, notwithstanding the possibility of some serious disagreements when it comes to the showdown.

comes to the showdown.

Failure to arrive at a common approach to the problem of convincing the FCC that the boxoffice in the home should be authorized was pointed out dramatically following the FCC's move to initiative. lowing the FCC's move to initi-ate rule-making procedure on the question of pay-as-you-see. The Commission, in so doing, nixed Zenith's bid for immediate authorization of fee-ty, without a hear-

Lay press generally fastened on that negative aspect of the FCC dethat negative aspect of the FCC de-cision, reporting it more promi-nently than the general decision to move ahead and elicit written comments from interested parties. This caused a heap of unhappiness at Zenith's competitors, particu-larly Shighton larly Skiatron.

larly Skiatron.

In a letter to his stockholders, Arthur Levey, Skiatron Electronie & TV prexy, last week explained that Sklatron TV (the operating company) deliberately did not join in the Zenith request. "It was your management's view that it was not only highly unrealistic but not in accordance with the public interest to request the Commismission to undertake such a move without a thorough and comprewithout a thorough and compre-hensive investigation of all the relevant facts," he wrote.

"The action of the Commission. "The action of the Commission." said Levey, "conforms exactly with the request made by Skiatron TV in its petition and constitutes a most important and most favorable development of the problems of securing the authorization of commercial television service."

commercial television service."

"There is some area of agreement among the toll-twers that a united stand before the FCC would be of help. Some months back, an attempt to correlate and unify the different points-of-view, and more specifically those of Zenith and Skiatron, was made but didn't come off. One of the reasons was that Zenith didn't care for the approach of Skiatron in its petition to the FCC. Skiatron wanted to have toll-tv limited to UHF bands for the first three years of operation. tion.

It's felt that the individualistic attitude on the part of the pay-as-you-see forces is apt to hurt them when it comes to FCC considerawhen it comes to FCC considera-tion of the whole question of toll-ty. One of the vital questions the Commission must tackle is whether it should authorize a specific sys-tem or set broad standards within which a number of systems could operate and compete.

operate and compete.

Interesting difference has developed between Zenith, Skiatron and Telemeter (Paramount) re the prospects of future cooperation with exhibs. Telemeter is openly plugging for exhib cooperation, going on the theory that exhibs could obtain territorial franchises for what is in effect a closed-circuit.

Zenith outfat to the second of the cooperation of the cooperation of the cooperation of the cooperation of the cooperation.

Paramount's Fee-TV Position

that purpose.

MacNamara emphasized Telemeter's firm belief in the coinbox as the only practical means of realizing toll-tv. "We're soid on it," he declared. "We have no interest at all in the code card systems. As a matter of fact, I don't think they're practical."

New Coinbox

Telemeter has developed a new type of coinbox which would allow the customer credit, so that no exact change would be necessary. The gadget, using magnetic tape, would deduct the cost of the program on the air and would credit the rest to subsequent uses. MacNamara said there would be an \$8 to \$10 "installation" charge for the equipment and the subscriber would have to spend a minimum arrount each month on toll-tv shows.

MacNamara said he felt certain MacNamara said he felt certain the FCC or any other agency authorizing pay-as-you-see would standardize the transmission part of the service, but not the "merchandising" part, i.e. the decoder units at the set. In this connection he held that Telemeter had a strike on the rest of the system v'a its exclusive "barker" method. It works this way: works this way:

works this way:

While the scrambled program is broadcast, a voice is superimposed and at regular intervals repeats the type of program being shown, its cost, and the amount of time it's already been on the air. Regular sound comes on only when the subscriber puts his coins into the sibertiler puts his coins into the sibertiler puts his coins into the sibertiler. scriber puts his coins into the slot.

MacNamara said he fully agreed MacNamara said he fully agreed it was "a crying shame" that the three toll-tv systems should go before the FCC without even an attempt made to correlate their positions. However, he added, this wasn't surprising in view of the individualistic attitudes of the top execs involved.

He saw no conflict between the interests of Paramount, the film distrib, and Paramount, owner of Telemeter. "They keep those two operations completely separate," operations completely separate," he said, pointing out that any num-ber of exhibs also operated tv sta-

ber of exhibs also operated tv stations.

Paramount used to own 50% of Telemeter. Some months back Par bought up David Loew's holdings in the company, bringing its own percentage up to 80%. Carl Lesserman and MacNamara retain their small % holdings in the company, and so does the Lehman Bros. banking outfit. MacNamara estimated that Par had about \$3,000,000 invested in Telemeter so far. He said the film outfit was very bullish on Telemeter's future.

Rouse Sportsmen

The Telemeter vp. said he and his associates had spent much time to get publishers and the sports world roused to the possibilities of Telemeter and toll-tv. "Those are the people whose pressure really counts," he says. "We don't think that the exhibitors' arguments carry much weight in Washington. Everyone knows they're only fighting to protect their own interests."

Asked about the problem of coin collection in the homes. MacNamara said Telemeter had done considerable research on the question and was likely to come to an arrangement with the Brink people to handle collections. He agreed that, in the event of FCC authorization of toll-tv, a big patent fight was likely to break out among the various systems.

was likely to break out among the

was likely to break out among the various systems.

Telemeter was tested on the Coast both over-the-air and via closed-circuit (In Palm Springs), MacNamara reported that, 1600 to sets currently hooked up to the Palm Springs community to system, and 1750 on order, the system is now almost in the black. Telemeter's toll-to system had a sixmonth run in Palm Springs, Current subscribers to the (free) to service, which relays L.A. programs, are charged \$150 for installation and another \$5 a month service charge. MacNamara said Telemeter was not interested in any further community-ty setups.

As for the FCC invite for interested of the service of th

stressed, it wouldn't go into the manufacturing end of the enterprise, leaving the making of the coinboxes to others. Also, he thought, programming would have to be handled on both a national and a local level, with a special company possibly being formed for that purpose.

MacNamara emphasized Telemeter's firm belief in the coinbox as the only practical means of realizing toll-tv. "We're soid on it," he declared, "We have no interest at all in the code card systems. As

'War and Peace'

= Continued from page 3 =

with Ben Hecht doing the screen-play. The producer has made no subsequent announcements.

There's a wide variety of asides and conflicts.

DeLaurentiis claimed he'li have DeLaurentis claimed he'll have the cooperation of the Yugoslaw Army for his production. He showed a cable from his brother, Luigi, from Belgrade stating that Marshal Tito has promised to make a cavalry division available.

Previously, Todd said Tito had promised him "sole right" to use the Army. Todd's statement was confirmed by the Yugo Consulate

confirmed by the Yugo Consulate in N. Y.

Russell Holman, Par's eastern production head, pointed out that Metro has first registration rights to the "W & P" title in the U.S. As a consequence, the Par production may not be called "W & P."

Via an interpreter, Ponti and DeLaurentiis said the Battle of Borodino and the burning of Moscow will be lensed in Yugoslavia. The Yugo Army (needed because it has the only cavalry division in the world) will be used in the march on Moscow. Other outdoor filming wifi be done in Finland (a light snow is required) and interiors are set for Rome. King Vidor, who's to direct, left N. Y. Thursday (17) for Italy on advance work.

The Italo producers said they've had the picture in preparation two years and costumes and production, layouts already are set. They said Igor Stravinsky has asked to score the picture (his only previous film was "Fantasia" for Walt Disney) but Aaron Sapiro, the composer's legal rep., said Stravinsky had been asked to take on the assignment and declined. Confusion also centered on the

Stravinsky had been asked to take on the assignment and declined.
Confusion also centered on the identity of Avala Film, a Yugo outfit which is to own all rights to the film in Yugoslavia. Statements were in conflict on whether this is a private or government-owned company.

Par has distribution rights in all

countries except Yugoslavia, Fin-land and Russia, a Par press handout stated.

out stated.

Film will be lensed in the VistaVision process, will run 220 minutes and the script is by R. C.
Sherriff. Budget has been estimated at close to \$4,000.000. with
Par participating in the financing.
Cast is as yet unset but Vidor has
expressed preference for Gregory
Pack and Jean Simmons. Dialog
will be in English throughout with
pic to be dubbed for non-English
speaking countries.

speaking countries.

As for the various conflicts,
Ponti and DeLaurentiis stated:
"Time will prove all our points."

Oscar 'Originals'

= Continued from page 3 =

stakes are "Broken Lance" and "There's No Business Like Show Business." Two prominent scripters, in making the charge, said they wanted to be anonymous "because we don't want it to sound like sour grapes."
"Lance," they insisted, is a remarke of "House of Strangers."
"Lance," they insisted, is a remarke of "House of Strangers."
Latter was produced at 20th-Fox by Sol C. Siegel in 1949. The screenplay by Philip Yordan was based on a novel by Yerome Weidman. "Lance" also was produced by Siegel at 20th and the writer credits were Richard Murphy for screenplay, based on a story by Yordan.

going on the theory that exhibs could obtain territorial franchises for what is in effect a closed-circuit.

Zenith outfit, too, has dangled the lure of franchises before the theatremen. Skiatron, on the other hand, has stood aloof.

The late Lamar Trotti did the "Show Business" story, and, according to the beefs, this is a Telemeter was not interested in any further community-ty setups.

As for the FCC invite for interested in the theatremen. Skiatron, on the other hand, has stood aloof.

Chi Warmer, Biz Hot; 'Girl' Mighty \$42,000, 'Lightfoot' Lively at 21G, 'Fire' Bright 29G, 'Bridges' 10G, 3d

Chicago, Feb. 22.
Biz looks on the upbeat here this sund, with five well-plugged pix pening, several of them smashes. Isewhere, warmer weather also is ringing out the crowds.
Big opener is "Country Girl" at e United Artists, with a glant 12,000. "Green Fire" at Oriental lapes hefty \$29,000 on preem eck.

iapes hefty \$29,000 on preem eeck.
The McVicker's "Captain Light-not" iooms fat \$21,000 for first sesons while "Little Kidnappers" is ot \$5,200 at Surf Edward Free So. Young" and Champagne Safarit" combo at oop iooks fair \$7,000 in first.
"3 Ring Circus" with The Gay-ords helming vaude, is strong at the Chicago in the second round. Cattle Queen of Montana" and Masterson of Kansas" at Roose-clt is holding nicely for same came. The Ziegfeld's "Mile. Goette" is rated peppy in second reck.

x Bridges To Cross" and "Pi-of Tripoli" combo at the d shapes nifty at Grand in frame. "Bad Day At Black is sluggish at the Woods for

ame week.

"20,000 Leagues Under the Sea" hapes dullish In the ninth round t the State-Lake as "Alda" stays trong at the World in same week. Cinerama" is still holding well in 2d week at the Palace.

Estimates For This Week Carnegie (Telem't) (480; 95)— ig Day" (Indie) (2d wk). Nifty

Chicago (B&K) (3,900; 98-\$1.50)

"3-Ring Circus" (Par) with the aylords topping stageshow (2d k). Nice \$45,000. Last week,

Grand (Nomikos) (1,200; 98-\$1)—6 Bridges To Cross" (U) and "Piates Tripoli" (Col) (3d wk). taunch \$10,000. Last week, \$13,-

Loop (Telem't) (606; 90-\$1.25)—
They Were So Young" (Indie) and
Champagne Safarl" (Indie). Fair
7,000. Last week, "Dead Reckning" (Coi) and "I Am The Law"
Coi) (reissues), \$7,000.
MeVickers (IL & S) (2,200; 651.25)—"Captain Lightfoot" (U).
well \$21,000. Last week, "White
eather" (20th) (2d wk), \$10,000.
Oriental (Indie) (3,400; 98-\$1.25)
"Green Fire" (M-G). Lofty \$29.00. Last week, "Violent Men"
Coi) (3d wk), \$16,000.
Palace (Eitel) (1,484; \$1,25-\$3,40)

Oli (3d WR), \$15,000.
Palace (Eitel) (1,484; \$1.25-\$3.40)
"Cinerama" (Indie) (82d wk).
(City \$25,000. Last week, \$27,000.
Roosevelt (B&K) (1,400; 65-98)—
(attle Queen Montana" (RKO)
d "Masterson Kansas" (Col) (2dk).
Modest \$14,500. Last week,

ki. Modest \$14,500. Last week, 22,000. State-Lake (B&K) (2,400; 65-98) "20,000 Leagues Under Sea" 3V (9th wk). Fair \$14,000. Last eck, \$16,000. Last eck, \$16,000. Last week "Detective 5,200. Last week "Detective 5,200. Last week "Detective 5,200. Last week "Detective 5,200. Last week, "Goli (8th wk), \$2,800. United Artists (B&K) (1,700; 98-1,25) — "Country Girl" (Parl, mash \$42,000. Last week, "Sign Pagan" (U) (3d wk), \$12,000. Woods (Essaness) (1,206; 98-1,25)— "Bad Day At Black Rock" M-G) (4th wk). Okay \$16,000. ast week, \$17,000. World (Indie) (697; 98)—"Alda" (FE) (9th wk). Strong \$3,800. Last eck, \$4,200.

week, \$4,200.

Ziegfeld (Lopert) (430; 98)—
"Mile Gobette" (Indie (2d wk).
Good \$4,000. Snappy. Last week,
\$5,700.

'Gray Line' Great 41G, Hub; 'Silver' Fine 23G, 'Girl' Rousing 30G, 2d

Biz is holding very steady this frame aided by mid-winter school vacations and Feb. 22 holliday crowds. Of the newcomers, "Long Gray Line" at the Orpheum and State is excellent while "Long John Silver" at Paramount and Fenway shapes fine. "The Country Girl" in second week at the Astor continues smash. "20,000 Leagues Under Sea," also in second round at the Memoriai shapes sock.

Estimates Are Net

ous key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

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

Holiday' Terrif \$26,000, St. Louis

St. Louis, Feb. 22.

Washington's Birthday holiday is boosting biz at all big firstrun houses after a lull over the weekend which had prolonged rain. "Cinerama Holiday" is making an impressive debut and looks sockeroo for outstanding on in city at Ambassador. "Bad Day at Black Rock" also is lusty at Loew's. "Violent Men" looms nice at the St. Louis without attracting too much attention. "Bread, Love, Dreams" still is good in fourth round at Shady Oak.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (55th week, "Cinerama" (Indie) (55th wk), \$23,000.

Fox (F&M) (5,000; 85)—"Battle Cry" (WB). Opened tonight (Tues.) Last week, "Far Country" (U) and "West of Zanzibar" (U), solid \$16,000.

Loew's (Loew's) (3,100; 60-85)—

0. Loew's (Loew's) (3,100; 60-85) Day at Black Rock" (M-"Bad Day at Black Rock" (M-G) and "Operation Manhunt" (UA). Lusty \$18,000. Last week, "Green Fire" (MG) and "Steel Cage" (UA),

Fire" (MG) and "Steel Cage" (UA), \$12,000.

Orpheum (Loew's) (1,400; 60-85)

—"Athena" (M-G) and "Crest of Wave" (MG) (2d wk). Good \$8,000 after \$10,000 initial session.

Pageant (St. L. Amus.) (1,000; 82)—"Heart of Matter" (Indie). Oke \$1,500. Last week, "Daughters of Destiny" (Indie), \$2,000.

Richmond (St. Louis Amus) (400; 82)—"Heart of Matter" (Indie). Good \$2,000. Last week, "Daughters of Destiny" (Indie), \$3,000.

St. Louis (St. L. Amus.) (4,000; 75)—"Violent Men" (Col). Neat \$14,000. Last week, "Carmen Jones" (20th) (2d wk), \$10,500.

Shady Oak (St. Louis Amus.) (800; 82)—"Bread, Love, Dreams" (IFE) (4th wk). Good \$2,500 after \$3,000 last week.

'Chalice' Crisp \$24,000, Toronto; 'Bridges' Wham 14G, 'Sea' Tall 19G, 2d

Toronto, Feb. 22.
With biz hep at all downtown houses on product appeal, "Silver Chalice" at a two-house combo, is topping the town with wham returns. "6 Bridges to Cross" also is socko. But with exception of "Chalice," holdovers are doing better than the newcomers, notably "20,000 Leagues Under Sea" and "Carmen Jones," both in second stanzas, Second frame of "Bad Day at Black Rock" also is big.

Estimates for This Week

at Black Rock" also is big.

Estimates for This Week
Christie, Hyland (Rank) (848;
1,354; 75-\$1)—"Lease of Life"
(Rank) (2d wk), Okay \$5,000. Last
week, \$6,000.

Downtown, Glendale, Scarboro,
State (Taylor) (1,050; 955; 698; 4070)—"They Were So Young" (Indie) and "Port of Hell" (IFD), Oke
\$12,500. Last week "Sitting Buil" \$12,500. Last week, "Sitting Buil" (UA) and "Diamond Wizard" (UA), \$14.000

Eglinton, University (FP) (1,080; 1,558; 75-\$1)—"Silver Chaiice" (WB). Smash \$24,000. Last week, "Desiree" (20th) (3d wk) in 2 days, \$3,500.

irl" in second week at the Astor number Sea," also in second round the Memoriai shapes sock. Estimates For This Week Astor (B&Q) (1,500; 75-\$1.25)—
Country Girl" (Par) (2d wk). olding at huge \$30,000 following cord \$34,000 opener; Beacon Hill) (800; (Continued on page 54)

'Rock' Solid \$15,000 In Buff.; 'Country' Hep 12G

"Far Country" looms fancy at Lafayette here this stanza. "Bad Day at Black Rock" is doing lusty biz at the Buffaio. Standout coin, however, is going to "Country Girl," now in second stanza at Paramount. "Battle Cry" is holding surprisingly well in third round at the Center.

Estimates for This Week

Estimates (4.000): 60.983.

Buffalo (Loew's) (3,000; 60-85)—
"Bad Day at Black Rock" 'M-G)
and "Operation Manhunt" (Indie).
Lusty \$15,000. Last week, "Vera
Cruz" (UA) (2d wk), \$10,000 at 95c

Cruz" (UA) (2d wk), \$10,000 at 95c top.

Paramount (Par) (3,000; 70-\$1)—
"Country Girl" (Par) (2d wk).

Sturdy \$20,000. Last week, \$25,-000.

000.

Center (Par) (2,000; 65-\$1)—
"Battie Cry" (WB) (3d wk). Spry \$15,000. Last week, \$18,000.

Lafayete (Basil) (3,000; 50-80)—
"Far Country" (U) and "Both Sides of Law" (U). Fancy \$12,000. Last week, "Women's Prison" (Col) and "The Bamboo Prison" (Col), \$11,000.

Century (Buhawk) (3,000; 60-85)
—"Underwater!" (RKO) (2d wk).
Okay \$8,000. Last week, \$14,000.

'Country' Hot 15G, D.C.; 'Line' 25G, 2d

Washington, Feb. 22.
Washington's Birthday today, a hollday in the nation's capital, brought plenty of people Into the midtown area and is boosting this week's boxoffice. "Long Grey Line" and "Country Girl" continue to lead the city, with "Battle Cry doing fine in its third week daydating in two houses. "Many Rivers to Cross" looks fast but "Bad Day at Black Rock" is disappointing. "Far Country" looks lusty.

Estimates for This Week

Estimates for This Week
Ambassador (SW) (1,490; 90\$1.25)—"Battle Cry" (WB) (3d wk).
Fine \$6,000. Stays on. Last week,
\$7,000.

\$7.000. (Loew's) (3.434; 70-95)—
"Far Country" (U). Nice \$15,000.
Last week, "Carmen Jones" (20th)
(3d wk-6 days), \$6,500.
Columbia (Loew's) (1,174; 70-95)
—"Many Rivers to Cross" (M-G).
Fine \$12,000. Last week, "Prince of Players" (20th), \$5,000 for 6 days.

lays.

Dupont (Lopert) (372; 65-\$1)—
Romeo and Juliet" (UA) (9th wk).
Scant \$2,000 in 4 days. Last week,
3,000.

\$3,000.

Keith's (RKO) (1,939; 90-\$1.25)

"'Long Grey Line" (Coi) (2d wk).

Smash \$25,000 after \$27,000 open-

er.
Metropolitan (SW) (1,200; 90\$1.25)—"Battle Cry" (WB) (3d wk).
Solid \$12,000. Last week, \$13,000.

Solid \$12,000. Last week, \$13,000. Holds over.

Palace (Loew's) (2,370; 70-95)—

"Bad Day at Black Rock" (M-G)

'2d wk). Mild \$10,000. Last week, \$13,000.

Playhouse (Lopert) (435; 70-\$1)

—"Aida" (Indie). Fairish \$6,000. Last week, "Sign of Pagan" (U)

19th-final wk), \$1,500 in \$4 days.

Warner (SW) (1,300; \$1,20-\$2.40)

"Clinerama" (Indie) (67th wk). Climbs back up to good \$14,500 after \$13,500 last stanza.

Trans-Lux (T-L) (600; 70-\$1)—

"Country Girl" (Par) (3d wk). Bounced up to sock \$17,000 after \$16,000 last week.

B'way Up; 'Confidential' Loud 40G, 'Jupiter' Jumps to 155G, 'Doctor' Fancy 18G, 'Feather' Soft 34G in 8

hitting bottom last Thursday (17). This rebound coupled with the usual great Washington Birthday's holiday trade yesterday (Tues.) Is glving the first-runs a big week, with some few exceptions. Fact that the holiday fell on Tuesday Instead of Monday (as It was last year) prevented the usual long holiday weekend for many. Also N.Y. schools had no holiday Monday although nearby communities like Westchester gave pupils the extra day. Some pix are running ahead of last week.

"N.Y. Confidential" looks terrific \$40,000 at the Victoria to pace newcomers. "Jupiter's Darling" with stageshow, which opened disappointingly, is heading for a big \$155,000 in first week at the Music Hall. Show did big Monday and was terrific yesterday. "Doctor in House" shapes to rack up a mighty \$18,000, or close, near the house record, at the arty Trans-Lux 52d Street. "Cry Vengeance" with vaude-

Street. "Cry Vengeance" with vaude-ville likely will hit a soild \$26,500 at the Palace. "White Feather" looks only light \$34,000 or near in the single 8-day week it is playing the Roxy. House brings in "Three For Show" tomorrow (Thurs.) "Wages of Fear" landed sturdy \$12,500 opening week at the arty Paris.

"Wages of Fear" landed sturdy Paris.
"Long Gray Line" is pushing ahead of initial session to grab a sock \$53,000 or near in second round at the Capitol. "Sign of Pagan" looks nice \$19,000 in second week at the State. "Underwater!" edged ahead of opening frame to reach solid \$27,000 in second Mayfair week.

Helped by great word-of-mouth, "Battle Cry" is climbing to smash \$66,000 in third session at the Paramount. This is ahead of second week, and means an indefinite stay. "Far Country" is holding with good \$12,000 or close in first holdover stanza at the Giobe. "Gate of Heli" is edging up ahead of ninth week to great \$13,800 for 10th week at the Guild. "Country Girl" continues the longrun champ, with a smash \$35.000 probable for current (10th) week—\$9,000 ahead of ninth frame at the Criterion. "20,000 Leagues Under Sea" also is pushing ahead of previous round with a great \$32,500 in sight for ninth week at the Astor. "Bad Day at Black Rock" looks just okay with \$9,500 for third week at the Rivoli.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$1.75)

"Leagues Under Sea" (BV) (9th
wk). Present stanza winding today
(Wed.) is heading for smash \$32,500
as against \$25,000 for eighth week.
Holds again.

Little Carnegie (L. Carnegie)
(550; \$1.25-\$2.20)—"Aida" (IFE)
(15th wk). Current round ending
today (Wed.) looks to reach \$5,500,
okay, after \$4,800 for 14th week.
Holds a little longer.

Baronet (Reade) (430; 90-\$1.55)
—"Game of Love" (Indie) (11th
wk). The 10th round ended yester-day (Tues.) was sturdy \$4,500 after
\$4,800 for ninth week. Stays, with
"Trouble in Gien" (Rep) set to

foliow.

Capitol (Loews) (4,820; 85-\$2.20)

"Long Gray Line" (Col) (2d wk).

This is pushing to sock \$53,000 in

initial holdover session finishing today (Wed.) to beat opening week which was \$44,000. First week was disappointing for a preem round. Holding.

Holding.

Criterion (Moss) (1,700; 75-\$2.20)

"'Country Girl" (Par) (10th wk).

Present week concluding today
(Wed). is soaring to great \$35,000
as against ninth week's \$26,000.

Continues indef.

Continues indef.

Fine Arts (Davis) (468; 90-\$1.80)

—"Hotiday for Henrietta" (Arde) (5th wk). The fourth round ended Sunday (20) was socko \$7,200. Third week was \$8,200.

Third week was \$8.200; 70-\$1.50)
—"Far Country" (U) (2d wk). Initial holdover session winding up Friday (25) looks to reach good \$12.000. Opening week was \$13.000.

Guild (Guild) (450; \$1-\$1.75)—"Gate of Hell" (Indie) (11th wk).
The 10th frame ended Monday (21) pushed to big \$13.800 to top the \$13.000 done in ninth week. Stays on, with end far from being in sight.

signt.

Mayfair (Brandt) (1,736; 79-\$1.80)

"Underwater!" (RKO) (3d wk).

First holdover round finished yesteerday (Tues.) was big \$27,000 or

teerday (Tues.) was big \$27,000 or near after \$24,000 in first week.

Normandie (Trans-Lux) (592; \$1.15-\$1.65)—"Camille" (M-G) (relassue) (4th wk). Third round ended Monday (21) was terrific \$15,500. Second week was \$17,300, for second record round in succession.

Palace (RKO) (1,700; 50-\$1.60)—"Cry Vengeance" (AA) and vaude-ville. Week finishing tomorrow (Thurs.) looks to land dandy \$26.500, the Feb. 22 holiday naturality helping. Last week, "55 This Is Paris" (U) and vaude, \$23,000.

Paramount (ABC-Par) (3,664; 85-\$1.75)—"Battle Cry" (WB) (4th wk). Third stanza concluded last night (Tues.) climbed to great \$66.000 after \$59,000 for second. Now set to stay on indef.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Wages of Fear" (Indie) (2d wk). First frame ended last night (Tues.) was headed for soiid \$12,500. In ahead. "Animal Farm" (Indie) (7th wk). \$5,500.

Radio City Music Hall (Rockefellers' (6,200; 95-\$2.75)—"Jupiter's Dariling" (M-G) and stageshow. Likely will hit bigs \$155,000 in opening stanza ending today (Wed.). Trade was amazingly big

| fellers | (6,200; 95-82.75) — "Jupiler's Darinig" (M-G) and stageshow. Likely will hit big.\$155,000
in opening stanza ending today
(Wed.). Trade was amazingly big
Monday and terrific most of yesterday. Showing is very fine in
view of slow start Thursday.
Holds. In ahead, "Bridges at Tokori" (Par) and stageshow (4th wk),
\$101,000, but winding up very solid run here. particularly for time
of year and very bad weather.
Rivoli (UAT) (2,092; 85-\$2)"Bad Day at Black Rock" (M-G)
(4th wk). Third stanza ended Monday (21) held with okay \$9,500
after \$10,000 for second week.
Roxy (Nat'l. Th.) (5,717; 65\$2.40) — "White Feather" (20th.
Holding eight days, with lone week
ending today (Wed.) looking to get
iight \$34,000. Absence of marquee
names hurt this, obviously, "Three
For Show" (Col) opens tomorrow
(Thurs.), first pic not from 20thFox in some time.

State (Loew's) (3,450; 78-\$1.75)
—"Sign of Pagan" (U) (2d wk).
Initial holdover session finishing
Friday (25) probably will hold
with fine \$19,000 after \$21,000
opening week. Stays on.

Sutton (R&B) (561; \$1-\$1.80)
—"Romeo and Juliet" (UA) (10th
wk). The ninth round ended yesterday (Tues.) pushed to solid \$8,200 after \$6,700 for eighth. Stays
on, with no new pic set.

Trans-Lux \$2nd \$t. (T-L) (540;
\$1-\$1.50) — "Doctor in House"
(Rep). Initial stanza ending today
(Wed.) likely will hit \$18,000 or
onear, and close to house record.
Stays over. In ahead, "Tonight's
the Night" (AA) (8th wk), \$2,600.
Victoria (City Inv.) (1,066; 50\$1,751—"N. Y. Confidential" (WB).

Detroit, Feb. 22.
Biz is uneven this week at downtowners, albeit "Battle Cry" at the
Madison and "Cinerama Holiday"
at the Music Hall are smasheroo.
White Feather" is average at te
Fox. "Many Rivers to Cross"
shapes slow at the United Artists.
"Jupiter's Darling" is about okay
at the Adams. Holdovers "Bridges
of Toko-ri" at the Michigan and
"Violent Men" 'at the Palms look
nice.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1\$1.25}—"Many Rivers to Cross"
shipes Slow at the United Artists.
"Siz-"Many Rivers to Cross"
of Toko-ri" at the Michigan and
"Violent Men" 'at the Palms look
nice.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1\$1.25}—"Many Rivers to Cross"
(M-G), Silm \$10,000, Last week, "Gacers" (20th)
(2d wk), \$18,000.

Michigan (United Detroit) (4,000;
95-\$1.25)—"Bridges At Toko-ri"
(Par) (3d wk). Trim \$15,000, Last
week, \$24,000.

Michigan (United Detroit) (4,000;
95-\$1.25)—"Bridges At Toko-ri"
(Par) (3d wk). Trim \$15,000, Last
week, \$24,000.

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95-\$1.25)—"Bridges At Toko-ri"
(Par) (3d wk). Trim \$15,000. Last
week, \$24,000.

Michigan (United Detroit) (4,000;
95-\$1.25)—"Bridges At Toko-ri"
(Par) (3d wk). Trim \$15,000. Last
week, \$24,000.

Michigan (United Detroit) (4,000;
95-\$1.25)—"Bridges At Toko-ri"
(Par) (3d wk). Trim \$15,000. Last
week, \$24,000.

Michigan (United Detroit) (4,000;
95-\$1.25)—"Bridges At Toko-ri"
(Par) (3d wk). Trim \$15,000. Last
week, \$24,000.

Michigan (United Detroit) (4,000;
95-\$1.25)—"Snoke (4,000;
95-\$1.25)—"Snoke

'Battle' Giant 35G, Det.; 'Darling' Oke 9G, 'Holiday' Sock 32G, 'Feather' 25G

THAT GREAT BOXOFFICE EVENTThe Academy Awards

casts its golden shadow toward Paramount

WITH THESE SWEEPING NOMINATIONS!

Climating unparalleled honors from Photoplay, Redbook, Fame and many other sources, Paramount attractions were singled out again and again in NBC's history-making 90-minute telecast that covered America with the eagerly awaited news of this year's Oscar nominations.

Exhibitors recognize the ticket-selling significance of the annual Academy Awards and are now invited to contact Paramount to date and redate the 6 Paramount hits which are Oscar candidates in this impressive scoring.

Paramount congratulates its talented nominees—thanks the Motion and looks forward to the night of

. Sam Comer and Grace Gregory

THE COUNTRY GIRL

Set Decoration

SABRINA

REAR WINDOW

WHITE CHRISTMAS

BEST SONG Irving Berlin's "Count Your Blessings"

KNOCK ON WOOD

BEST STORY Norman Panama and Melvin Frank

RED GARTERS

cture Açademy of Arts and Sciences arch 30th when the world will be waiting for the final awards . . .

West End Strong; 'Cruz' Sock \$13,000,

'Desiree' Fat 8G, 'Fire' Bright 14G,

'Show Biz' 12G, 2d, 'Colditz' 9G, 3d

L.A. Perks Sharply; 'Country' Brisk \$62,000, 'Line' Smooth 34G, 'Feather' 26G, 'Racers' NSG 19G, 'Battle' 33G

presping the general improve-the holiday also figuring in all upbeat. "Long Gray Line" good \$34.000 in two theatres standout is "Far Country." brisk \$28,000 in three conven-ls plus a neat \$34,000 in four locations.

Is plus a neat \$34,000 in four locations.
hite Feather" looks pleasing 00 in four spots. "The Raclooms moderate \$19,000 for casing at the Chinese. long the holdovers and exdruns, "Battle Cry" still is y at \$33,000 in third round in sites. Outstanding is the taken by "Country Girl," nearly \$12,000 in ninth sestat Warner Beverly, ulot's Holiday" is holding y with \$6,000 in fourth week nall Fine Arts. "Bridges at -ri" looks snappy \$11,500 in round at Hollywood Para-tt.

dd "Women's Prison" (Col) (8
ays), \$18,000.
Chinese (FWC) (1,905; \$1-\$1.75)
Racers' (20th). Moderate \$19,00. Last week, "Show Business"
0th) (8th wk), \$8,700.
Warner Downtown, Wiltern, Holwood (SW-FWC) (1,757; 2,344;
16; 80-\$1.25)—"Far Country" (A),
risk \$28,000, plus neat \$34,000 in
ur other locations. Last week, exuding Hollywood, "Americano"
(KO) and "Target Earth" (AA)
d wk), \$12,000.

r Woman" (20th). Pleasant
lo. Last week, in other units.
heum, New Fox, Uplown
) 12.213; 965; 1.715; 80-\$1.25;
leodora" (IFE) and "Tarzan's
n Jungle" (RKO). Sad
in 6 days. Last week. Orn, with Hollywood, "Mau(Indie) and "Intruder"),
6 Bridges to Cross" (U) and
Keystone Kops" (U) (2d wk),
h.

" (IFE) (2d wk). Last week, \$8,100. Hawaii (UATC-G

; 1,100; 80-\$1.50)—B&d Day ; Rock" (M-G) and "Jungle ;" (AA) (State only) (2d wk). \$9,500. Last week, \$15.60, wntown Paramount, Egyptian T-UATC) (3,200; 1,536; \$1-—"Battle Cry" (WB) (3d wk). 50)—"Battle Cry" (WB) (3d wk). urdy \$33.000. Last week, \$40,-

gue (FWC) (885; \$1-\$1.50)— efoot Contessa" (UA) and ration Manhunt" (UA) (3d Light \$3.500. Last week, Los Angeles, Loyola, Uptown,

). Arts (FWC) (631; \$1-\$1.50) |ot's Holiday'' (GBD) (4th |Smart \$6,000. Last week,

Hiywood Paramount (F&M)
0; \$1.81.50)—"Bridges TokoPar) (5th wk). Snappy \$11.Last week, \$13.000.
x Wilshire (FWC) (2.296; \$1--20.000 Leagues" (BV) (9th
Steady \$10,000. Last week,

0.000. Warner Beverly (SW) (1,612; 90-50)—"Country Girl" (Par) (9th b). Bright \$11,500. Oscar nom-tions boosting it. Last week,

10.700. El Rey (FWC) (861; \$1-\$1.50)— Romeo and Juliet" (UA) (9th wk). Scant \$1,200 in 6 days. Last week,

Warner Hollywood (SW) (\$1.20-\$2.65)—"Cinerama" (Indie) (95th wk), Started current frame Sun-day (20) after big \$24,800 last

Wagabond (Rosener) (390; \$1.50)
—"Gate of Hell" (Indie) (9th wk).
Good \$3.500. Last week, \$3,800.

Vogue Case Up April 4

Los Angeles, Feb. 22.
Vogue Theatre Corp.'s \$4,-00,000 antitrust suit against film najors and distribs for assertedly tolding back firstrun product will be heard here April 4.
Federal Judge Harry C. Westower denied defendants' motion to continue the set trial date for three weeks.

Broadway Grosses

Estimated Total Gross
This Week ... \$650,700
(Based on 21 theatres.)
Last Year ... \$673,900
(Based on 23 theatres.)

'Darling' Fast 10G, Indpls.; Janie 11G

Indianapolis, Feb. 22.
Biz is spotty at firstrum situations are this stanza despite the return finild weather. "Underwater!" a ndiana is setting the coin pactiful a good take. However, "Jupier's Darling" at Loew's loom itandout, with a nice total. "To night's The Night" at Circle is mild.

Estimates for This Week
Circie (Cockrill-Dolle) (2,800; 505)—"Tonight's The Night" (AA)
nd "Cry Vengeance" (AA), Mild
7,000. Last week, "Far Country"
U), \$11,500.
Indiana (C-D) (3,200; 50-85) —
Underwater!" (RKO). Stout \$11,00
for Jane Russell starrer. Last
reek, "The Racers" (20th), \$10,500.
Loew's (Loew's (2,427; 50-80)—
Lupiter's Darling" (M-G) and veek, "The Racers" (20th), \$10,500. Loew's (Loew's (2,427; 50-80)— Jupiter's Darling" (M-G) and Crossed Swords" (UA). Nifty \$10,-00. Last week, "Violent Men" Colonad "Bamboo Prison" (Col),

stage show replacing secon-ure Sunday only at \$1.25. week, "Private Hell" (FM 'Utopia" (Indie), \$4,500, sam

Holiday Tilts Prov. Biz; 'Sea' Wow 20G, 'Battle' Ditto: 'Toko-ri' 9G, 2d

with "Bridges at Toko-ri."

Estimates for This Week
Albee (RKO) (2,200; 65-90)—
"Leagues Under Sea" (BV). Capacity \$20,000. Last week, "Americano" (RKO) and "Steel Cage"
(RKO), \$8,000.
Majestie (Fav) (2000)

RKO), \$8,000.

Majestic (Fay) (2,200; 70-\$1) —
Battle Cry" (WB). Wow \$22,000.
ast week, "Racers" (20th) and
Devil's Harbor" (20th), \$12,000.
State (Loew) (3,200; 50-75) —
Long John Silver" (UA) and
Masterson of Kansas" (Col). Good
12,500. Last week, "Green Fire"
M-G) and "Steel Cage" (UA),
111,000.

'RIVERS' OKAY \$6,500,

ing because of the holiday. Strongest holdover is "Bridges at Tokori," big at the Orpheum. "Underwater!" at the Brandels and water!" at the Brandeis and "Green Fire," at the State are both fairish in their second stanzas.

Estimates for This Week Brandeis (RKO) (1,100; 65-85) "Underwater!" (RKO) and "Sleep-ing Tiger" (Indie) (2d wk). Okay \$4,000 or near. Last week, \$6,000.

Deep" (Indie), \$6,000.

Orpheum (Tristates) (2,890; 7090)—"Bridges at Toko-ri" (Par)
(2d wk), Big \$10,000. Last week,
\$16,000.

State (Goldberg) (875; 55-90)—
"Green Fire" (M-G) (2d wk). Mild
\$3,500. Last week, \$7,000.

'Girl' Record 91/2G, Mpls.; 'Battle' 15G

Minneapolis, Feb. 22.
With temperatures dropping below zero after a 24-hour sleet
storm, first run biz herd was
sloughed after a pickup earlier.
However, "Country Girl," cashing in on its Academy Award
nominations, is a dilly among the
newcomers and will break the
newcomers and will break the
sure-seater World's house on initial
stanza. Otherwise, holdovers are
setting the pace. In its second
round "Battle Cry" still is smash
at Radio City It's the third okay
stanza for "Bad Day at Black
Rock" while "White Christmas"
in third round at the State, both
being hit by storm.
Estimates for This Week
Century (S-W) (1.140); \$1.75-

in third round at the State, both being hit by storm.

Estimates for This Week
Century (S-W) (1,140; \$1.75-\$2.65)—"Cinerama" (Indie) (45th wk). Extra holiday and other matinees plus large party booking boosting take. Superb \$15,000.
Last week, \$14,000.
Gopher (Berger) (1,000: 65-85)—"Bad Day at. Black Rock" (M-G) (3d wk). Highly acclaimed pic, but hasn't lived up to high hopes. Lean \$2,000 in six days. Last week, \$4,300.

\$4,300. H six days.

Lytic (Par) (1,000; 65-85)—"Unchained" (WB). Only mild \$3.500 or near. Last week, "Reap Wild Wind" (Par) (reissue), \$4,500.

Radio City (Par) (4,100; 85-\$1)—"Battle Cry" (WB) (2d wk)- A real blockbuster. Giant \$15.000. Last week, \$21,000. Stays on.

RKO-Orpheum (RKO) (2,800; 65-85)—"10 Wanted Men" (Col). Mild \$6,000 in 6 days. Last week,

6,000 in 6 days. Last week, Underwater!" (RKO), \$9,500 at

rrison (Col) and "Bamboo Prison" (Col), \$6,000 at 65-85c.
State (Par) (2,300; 85-\$1) —
"White Christmas" (Par) (3d wk), Off to okay \$6,000. Last week, \$10,000

OMAHA; 'TOKO-RI' 10G

Key City Grosses

Estimated Total Gross
This Week\$2,780,650
(Based on 22 cities and 211
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year\$3,137,300
(Based on 24 cities and 232
theatres.)

Girl' Terrif 30G In 3d Wk., Philly

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.35)—
"Deep in Heart" (M-G) (9th wk).
Oke \$5,000. Last week, \$6,800.
Boyd (SW) (1,430; \$1,25-\$2.60)—
"Cinerama Holiday" (Indie). Smash
\$14,000 in first three days. Last
week, "Cinerama" (Indie), \$26,000
for 71st and final week.
Fox (20th) (2,250; 90-\$1.40)—
"Racers" (20th) (22d wk). So-so
\$15,000. Last week, \$17,000.
Goldman (Goldman) (1,200; 55\$1,30)—"Underwater" (RKO) (2d
wk). Potent \$13,000. Last week,
\$20,000.
Mastbaum (SW) (4,370; 75-\$1,30)
—"Vera Cruz" (UA) (2d wk). Fine
\$22,000. Last week, \$32,000.
Midtown (Goldman) (1,200; 74\$21,49)—"Country Girl" (Par) (3d
wk). Mighty \$30,000, same as last

\$1.49)—"Country Girl" (Par) (3d wk). Mighty \$30,000, same as last

Randolph (Goldman) (2.500; 75-\$1.40)—"Bridges at Toko-ri" (Par) (5th wk). Fair \$8,500. Last week, \$13,000.

(5th wk) Fair \$8,500. Last week, \$13,000.

Stanley (SW) (2,900; 74-\$1.40)—

"Far Country" (U) (2d wk). Off to \$11,000. Last week, \$18,000.

Stanton (SW) (1,473; 50-99) —

"10 Wanted Men" (Col) and "Stormy" (Disney). Fair \$8,500. Last week "Women's Prison" (Col) and "Bamboo Prison" (Col) (2d wk). \$7,000.

Trans-Lux (TL) (500; 99-\$1.50)

"Camille" (M-G) (reissue) (3d wk). Nice \$4,200. Last week, \$5,000.

Viking (Sley) (1,000; 74-\$1.50)—

"Tonight's the Night" (AA). Good \$15,000. Last week, "Last Time Saw Paris" (M-G), \$6,500 for 9th week.

Trans-Lux World (TL) (604; 99-\$1.50)—"Green Fire" (M-G) (2d wk). Fast \$5,500. Last week, \$7,000.

FEATHER' FINE \$8,000. PORT.: 'ROCK' FIRM 9G

Portland, Ore, Feb. 22.
Town is loaded with strong action product this round. Biz is perking despite the holdovers. "Battle Cry" and Toko-ri" move into a second and third stanza, both big. "White Feather" looks nice at the Orpheum. "Black Road" is neat. "Romeo and Juliet" is socko at Guild.

\$5,000. Last week, "Bread, Love, Dreams" (JFE) (2d wk), \$2,200. Liberty (Hamrick) (1,875; \$1-\$1.25)—"Bad Day At Black Rock" (M-G) and "Fast and Furious" (Indie). Neat \$9,000, Last week, "Vera Cruz" (UA) and "Return Treasure Island" (UA) (3d wk-6 days), \$6,500 after two sizzling seshes. Ornbeum (Evergroop) (1,600 ct.

seshes.
Orpheum (Evergreen) (1,600; \$1-\$1.25)—"White Feather" (20th) and "Laughing Anne" (Rep). Fine \$8,-000. Last week, "Racers" (20th) and "Black 13" (20th), \$8,900.
Paramount (Port-Par) (3,400; \$1-\$1.25)—"Bridges At Toko-ri" (Par) (3d wk). Big \$8,500. Last week, \$12,000.

at the London Pavilion. "Cine-rama" is getting about the same in 19th week at the Casino. "Desiree" shapes solid \$8,000 at Cariton.

"Green Fire" looks fine \$14,000 opening session at the Empire.
"Colditz Story" still is big in third round at the Gaumont.

Eastmates for Last Week

Eastmates for Last Week
Carlton (20th) (1,128; 55-\$1.70)—
"Desiree" (20th). Heading for solid
\$8,000 or better. Stays on.
Casino (Indie) (1,337; 70-\$2.15)
—"Cinerama" (Robin) (19th wk),
Still strong at \$12,600. Holds.
Empire (M-G) (3,099; 55-\$1.70)—
"Green Fire" (M-G). Looks to hit
smooth \$14,000 or better. "End of
Affair" (Col) preems Feb. 24.
Gaumont (CMA) (1,500; 50-\$1.70)
—"Colditz Story" (BL) (3d wk),
Over \$9,000 looms this round,
Previous week great \$10,500,
"Underwater!" (RKO) comes in
Feb. 24.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Out of Clouds" (GFD). Below hopes at around

London Pavilion (UA) (1,217; 50-\$1.70)—"Vera Cruz" (UA). Set for sock \$13,000 or close. Weekend gross of \$5,300 established new

gross of \$5,300 established new house record here. Continues. Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Rough Com-peny" (Col) '3d-final wk). Fair \$5,800. Previous week was \$7,000. "Prize of Gold" (Col) opens Feb.

17. Odeon, Marble Arch (20th) (2,-200; 50-\$1.70)—"Show Business" (20th) (2d wk). Great \$12.500 or a bit over. Opening week was \$14,700.

\$14,700. Plaza (Par) (1,902; 70-\$1.70)—
"Lyons in Paris" ,Excl.) Only fair \$5,500 or near.
Rialto (20th) (592; 50-\$1.30)—
"Carmen Jones" (20th) (3d wk). Fine \$4,200 after \$4,700 in second week. Holds.

Ritz (M-G) (432; 50-\$1.70)—

week. Holds.
Ritz (M-G) (432; 50-\$1.70)—
"7 Brides for 7 Brothers" (M-G).
Neat \$3,300. Stays.
Warner (WB) (1,735; 50-\$1.70)
—"Young at Heart" (WB) (2d wk).
Nice \$9,500 after \$11,000 opening round.

'Bridges' Lofty \$14,000, 'K.C.; 'Battle' Ditto 2d, 'Rock' Weakish at 91G

Kansas City, Feb. 22.
Play is largely in three situ
tions, with many holdovers an
wet, chilly weather strongly in tl
picture. "Battle Cry" in secon

Estimates for This Week

Estimates for This Week
Glen (Dickinson) (750; 75-\$1)—
"One Summer Happiness" (Indie),
Sock \$3,000. Holds. Last week,
"Manon" (Indie) (2d wk), \$700.
Kimo (504; 25-\$1)—"Little Kidnappers" (UA). Just so-so \$2,000.
Last week, "Romeo and Juliet"
(UA) (8th wk), \$700.
Midland (Loew's) (3,500; 60-80)
—"Bad Day at Black Rock" (M-G),
Midland (Loew's) (3,500; 60-80)
—"Bad Day at Black Rock" (M-G),
Glad (Crest of Wave" (M-G), Only
fair at \$9,500. Last week, "Violent Men" (Col) and "3 Hours To
Kill" (Col) (2d wk), \$6,000.
Missouri (RKO) (2,650; 50-80)—
"10 Wanted Men" (Col) and "Pirates of Tripoli" (Col), Sad \$4,000
in 6 days, Last week, "Black Tuesday" (UA) and "Snow Creature"
(UA), \$5,500.
Orpheum (Fox Midwest) (1,913;
75-\$1)—"Far Country" (U) (3d wk).
Satisfactory \$6,000. Last week,
\$7,000.
Paramount (United Par) (1,900;

Satisfactory \$7,000. Paramount (United Par) (1,900; 75-\$11—"Battle Cry" (WB) (2d wk). Sock \$14,000 for giant second (Continued on page 54)

'Toko-ri' Huge \$20,000, Cincy Ace; 'Battle' Same, 'Country' Lusty 8G

at Toko-ri," terrific shaper at the much smaller Keith's. "Far Coun-try" stocks up for a nice round at

at least. Last week. "Barefoot Con-tessa" (UA) 3d wk), \$7,000. Palace (RKO) (2,600; 75-84)— "Black Knight" (Col). Six days. Fairish, \$8,500. Last week, "Under-water!" (RKO), \$12,500 at 75-90c

just another reason why it's a pleasure to do business with 20th Century-Fox!



H UPS '55 PROD'N TO 22 PI)

Vol. 86

Zanuck Boosts Sked From Originally Planned 16; All

To Be In C'Scope, Color

Production sked for 20th-Fox is being upped for 1955 to 22 films, all in CinemaScope and color, as compared to the previously planned 16 pix, Darryl F. Zanuck said yesterday. Added product will be top bracket pix based on legiter, recently purchased "Anastasia," as well as best-selling tomes such as "Katherine" and "View from Pompey's Head."

just what you asked for... just when you need it!

FORCED USE OF ITALIAN LABS TO TINT YANK FILMS RUNS INTO SNARLS

With still no official guide them in the Italian color print situation, the American film companies are, to an extent, changing their thinking on some aspects of any edict that would force them to do their tint work in Italo labs.

They're as opposed as ever to the basic idea of being forced to do anything, if for no other reason than that their acceptance of the principle is bound to have repercussions in other European countries, notably Germany.

tries, notably Germany.

At the same time, there is now some sentiment among these lines:
(1) If the Italian labs can keep their costs down, it might actually pay to service the Italo market print-wise from Rome, (2) Perhaps it's a mistake to apply too strict standards to the quality of the tint work being produced by the Italo labs.

Italo labs.

There is now no question at all that the Italians are committed to a decision forcing the American companies to dole out all of their color print work (excepting Technicolor imbibition printing) to Italian labs. This pales the significance of the second test undertaken by Warner Bros. to essablish the quality of prints made by the Italians on Ferrania positive stock from an Eastman color dupe negative. The first such test was completely unsatisfactory to the Americans.

There are some American film

Americans.

There are some American film execs who feel that it's a mistake to be too finnicky in judging the Italian color quaitly. "After all," said one, "if the color is okay with the Italians, why shouldn't it be okay for us?". This is not a viewpoint uniformly shared, but it is indicative of the resigned attitude some of the companies are adopting.

Where's The Money?

Where's The Money?
There is a good deal of speculation on how the Italiah labs propose to handle the added volume if and when the Italian decision is formally announced. There are 10 big labs in Rome but only one—Stacofilm—has new equipment. The rest would have to spend some time digging up the necessary finances to equip.

The Italian labs. via their as-

sary finances to equip.

The Italian labs, via their association, headed by Alberto Genesi, are behind the pressure to force the Americans to do their tint printing in Italy. More pressure comes from the unions. The lab assn. is said to be disturbed over the effect the new Italian film law may have on their biz since it's bound to cut down, via decreased "protection," on the number of tint documentaries now being put tint documentaries now being put

One moot point at the moment is whether or not Americans, if in mood to fight, could count on the support of the U. S. State Department. Genesi is on record as asying that they would not. However, it's understood that this isn't so; that the Embassy only recently asked for a brief on the whole matter. matter.
Ferrania Status?

Another somewhat obscure factor in local developments is Ferrania, the Italo color outfit, which enjoys government subsidies and is indirectly controlled by FIAT, the automobile outfit. Ferrania for some time has been angling for the Technicolor concession in Italy and it's been passing the word that it has signed with Techni for a Milan plant. Feeling in Rome is that Ferrania would like to have Techni included in the color print ban as well; then be prepared to step in, set up a lab and get the Italian monopoly on the Techni process, which is still preponderantly used by Italian producers.

The other labs. it's indicated, are concerned re Ferrania and its possible future as Technicolor. Though Ferrania at the moment is said to claim that it would do Techni work only, plus the surplus of what the other labs can't handle, latter feel this might put Ferrania eventually into an over-powerful position. It's this internal dispute which, according to Rome sources, has prevented any official Italo edict in the tint printing to date.

Code.

Miss Young said last week that for more complaints than usual about titled similarities. Last year, out of the 4.475 submitted, 153 were returned due to similarity with other titles on file, latter feel this might put Ferrania eventually into an over-powerful position. It's this internal dispute which, according to Rome sources, has prevented any official Italo edict in the tint printing to date. The other labs, it's indicated,

STINGY WITH CREDIT

COMPO Ad Makes Point Against N. Y. Times

Council of Motion Picture Organizations gave the back of its hand to the N. Y. Times last week in the form of a page ad in Editor & Publisher. Subtle criticism is made by COMPO of the brushoff which the Times gave a story on the patriotic and public service activities of Hollywood personalities.

The industry organization merely

personalities.

The industry organization merely reproduced the story, which ran a paragraph, identifies it as being taken from the daily and heads the E&P page in bold-face type, "Just a Stick of Type on Page 28."

COMPO's point, of course, is that such favorable news reports about picture people should be given a play, not buried.

Watertown Exhibitor Sues UA, Schine Charging His Fight Exclusive Crimped

Albany, Feb. 15.
Damages of \$10,163 are asked of nited Artists and the same Damages of \$10,163 are asked of United Artists and the same amount plus "exemplary and punitive" damages of Schine Service Corp. in an unusual action filed in Supreme Court here by Sylvan Leff, operator of the Town Theatre, Watertown, N. Y.

Leff claims he licensed the Marciano-Charies fight picture from UA on an exclusive basis last fall. The film was played in Schine's

The film was played in Schine's Avon Theatre, also in Watertown, at the same time and this caused Leff, he alleges, "great financial loss" and "great loss of reputation and prestige."

BOOTHMEN STILL WORK AFTER STRIKE VOTE

Rhoden Credits Quality Product for National's **Better Quarterly Gross**

Hollywood, Feb. 22. High quality pictures in the second quarter of the fiscal year helped National Theatres offset the downward trend of the first stanza downward trend of the first stanza, according to prexy Elmer C. Rhoden. At the annual stockholders meeting here last week, Rhoden, voicing confidence both in the chain's and the film industry's future prospects, stated that the first seven weeks of the first quarter showed a hike of 4.2% in the gross and an estimated increase of 12% in profits before Federal taxes over the same period of a year ago. year ago.

Rhoden said the improved trend will be sufficient to overcome the first quarter decrease of \$103,000 against comparable quarter last year, topper basing his optimism for the future months on the large inventory of top-draw pictures, estimated to number 14 important attractions as compared to eight in the same 1954 period.

Rhoden said the upcoming pictures were "the strongest we have had in a long, long time which should swell the grosses of picture theatres throughout the country." theatres throughout the country."

As a result of NT's compliance with the Government's consent decree and its divestiture of 105 theatres, Rhoden stated that the company was now in a position to embark upon a program to increase its earnings, which calls for, among other things, investment in additional theatres and allied phases of the amusement industry, liquidation of unproductive properties, stimulating attendance via expanded campaigns, and introducing new techniques such as Todd-AO.

Reelected directorate includes Gregson Bautzer, John B. Bertero, Peter Colefax, B. F. Giles, Earl G. Hines, Willard W. Keith, Alan May, Richard W. Millar, Rhoden, F. H. Ricketson Jr., Graham L. Sterling Jr. New addition to the board is George H. Heyman Jr., partner Abraham & Co., member firm of the N.Y. Stock Exchange.

Stockholders approved a stock postion plan to permit 20 key execs. a result of NT's compliance h the Government's consent

After Strike vote

Minneapolis, Feb. 22.
Although they've voted a strike,
AFL projectionists still remain at their independent theatre posts here sans any contract.

A showdown, however, is expected this week on the proposition of carrying over the terms of the expired contract into a new three-year pact, as insisted upon by the committee representing all local downtown and neighborhood theatres, or walking out.

The AFL union demands a 7% pay boost for each of the second and third years and 15 minutes additional Scope preparatory time to a total of 30.

United Paramount Theatres and RKO Theatres have their own contract separate from the independents' and it recently was extended three years on the basis of 7% scale tilts for each of the final two stanzas.

Indudated directorate includes Reelected directorate includes Reelected directorate includes Reelected directorate includes Releast Berter, Deter Colefax, B. F. Giles, Earl G. Hines, Willard W. Keith, Alan May, Ricketson Jr., Graham L. Sterling George H. Heyman Jr., partner Abraham & Co., member firm of the N.Y. Stock Exchange.

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4,475 Screen Titles Filed Last Year

50,000 Back to 1901-No One Producer May Have More Than 100 Titles Under Registry

Activity in the indie production field in 1954 boosted to 4,475 the number of film titles submitted to the Motion Picture Assn. of America's title registration bureau. Accepted titles of features and shorts in 1954 ran to 4,199, compared with 3,794 in 1953.

The bureau, under the direction of Margaret Ann Young, is currently enjoying the largest membership in its history, with 216 producers using its facilities. Of these, 200 are independents or Brit-

ducers using its facilities. Of these, 200 are independents or Brit-ish producers submitting to the

Disney Going Fission

Title of a feature registered with the Motion Picture Assn. of America by Walt Disney: "U*O*."

Film the producer has in mind focuses in part on atomic energy developments, it's understood.

ducer can have more than 100 titles ducer can have more than 100 titles registered at any one time, along with 200 shorts titles. There's no limit to the number of copyrighted properties and song titles that can be registered. In the unproduced file, there are 15,000 feature and shorts titles.

Protection on an original title runs for one year. Therester up.

TV Angle In Sabbath Argument

Montpelier, Vt., Feb. 22.

Some 15 theatres have been closed in Vermont in recent months, exhibitors told a legislative committee here in supporting a measure to permit Sunday afternoon operation.

resource to permit Sunday atternoon operation.

Film shows are already perfiitted Sunday nights in this state, and the theatremen pointed out that receipts from these shows constitute one-third of their gross revenue for the week.

They argued that if people can watch films on television in their homes on Sunday afternoon, they should be allowed to do likewise in the theatres.

20th's Deal With F.P.-Canadian Doesn't Exclude Odeon, Others

COLUMBUS SHOWMEN QUIT

Shinbach to Drive-Ins—Schreiber Into Candy Business

Columbus, Feb. 22. Two well-known theatre men in this area who have worked decades for RKO have resigned their posts: Jerry Shinbach, as RKO midwest division manager; and C. Harry Schreiber as RKO city manager in Columbus.

Shinbach, who was RKO Columbus manager from 1944 to 1947 and midwest division manager since 1947, has resigned to become presi-1947, has resigned to become president and general manager of Monarch Theatres, a new chain that consists of the East and Dixie drive-ins in Louisville, the North Flint in Flint, Mich., one here (due to open March 10) and an indoor, the 105th Street Theatre in Cleveland, which Shinbach recently purchased himself. With Shinbach in Monarch is the Chicago law firm of Holleb and Yeats. Lou Holleb, former manager of the Majestic and Uptown here, will manage the In-Town, Monarch's ozoner here. Schreiber is retiring after 26

Schreiber is retiring after 26 years with RKO to take over management of his family's wholesale candy business in Chestertown, Md. He started with RKO in 1929 on the staff of the Fordham Theatre in New York and worked in RKO the staff of the Fordham Theatre in New York and worked in RKO houses in Washington and Cin-cinnati before coming to Columbus in 1933 as city manager. From 1944 until 1947 he was assistant district manager for RKO in Chi-cago and RKO city manager in Cleveland. He returned to Co-lumbus in 1947.

No successors have yet been named for either post.

7 BALABAN HOUSES JOIN ILLINOIS ALLIED

Chicago, Feb. 22.
Seven theatres of the H&E Balaban chain here have joined Allied Theatres of Illinois. They are the Bryn Mawr, Commercial, Esquire, Milford, Surf and Windsor theatres in Chicago and the Des Plaines Theatre, Des Plaines, Ill.

Theatre, Des Plaines, Ill.
Other recent additions to the Allied Theatres of Illinois roster are the Melrose Theatre, Melrose Park, Ill., the McHenry Theatre, McHenry, Ill., the Northside and Tivoli Theatres in Mishawaka. Indiana, the Avon, the Colfax and the Moonlite Drive-In in South Bend, Ind., and the Starlite Drive-In in Osceola, Ind.
Allied of Illinois is apprently as

Allied of Illinois is currently ex-Allied of Illinois is currently ex-panding its membership and has hired Kermit Russell as assistant film buyer to Jack Kirsch, Allied prexy, to handle the heavier load of buying and booking occasioned by the membership increase.

Political Change Affects Drive-In Tax Load

Saskatoon, Sask., Feb. 22.
City council has reaffirmed a decision that two drive-in the atres, now within the Saskatoon city limits, have to collect amusement taxes, just as downtown theatres do.

until Jan. 1 the drive-ins were in Cory municipality, where no amusement tax is collected. When the area was incorporated in the city, council set a license rate of \$1.25 per speaker, whereas before they had paid \$2 per speaker to Cory.

One of the reasons for the reduction by the city was that the saving would partly compensate the theatre for their new duty of collecting the 10% amusement tax.

Exhibition deal under which Famous Players Canadian Corp., leading Canadian theatre circuit, is to take all of the 20th-Fox product for three years, isn't exclusive and envisions sales also to Odeon Theatres and other Canadian chairs. dian chains.

dian chains.

Arrangement with Famous Players runs through 1957 and, according to 20th, is expected to result in excess of \$10,000,000 in film rentals—for those years. 20th's Canadian rentals last year ran to close to \$6,000,000.

Under the deal, Famous Players agreed to take all of the 20th features and shorts, giving it "A" time in its "A" houses. Contract, said to be the largest ever signed by 20th for its CinemaScope product, is actually more far-reaching

by 20th for its CinemaScope product, is actually more far-reaching than would appear since it affects not only the Famous Players houses but also situation in which the circuit is partnered. Most of the Famous Players theatres are equipped for CinemaScope. The Rank-owned Odeon chain also is equipping. equipping.

equipping.

Deal was worked out by John J.
Fitzgibbons, Famous Players prez,
and his team on one side and
20th's Al Lichtman, Arthur Silverstone and Peter Myers on the
other. Famous Players controls
and operates nearly 200 Canadian
houses. The largest circuit in the
Dominion, its headquarters are in
Toronto.

Drive-In Nixed Because New Freeway Uncompleted; Turnoffs Seen a Danger

Los Angeles, Feb. 22.
Because the construction of a drive-in theatre would constitute "a menace to public safety," the L. A. City Council has instructed the Supt. of Building to nix the application of the Fernando Drive-In Theatre Corp. to erect an ozoner on San Fernando Road, until the proposed Golden State Freeway is completed. Move Freeway is completed. Move marks the first time that the city fathers have taken such a step.

fathers have taken such a step.

Claim is that the road is the second heavlest travelled thoroughfare in the city. Two members of the council, however, stated they didn't think the resolution would stand up in court if protested. Start of the new freeway isn't due for five years.

MARCH OF DIMES LOBBY **DRIVE GETS \$21,204**

Chicago, Feb. 22.
The theatres of Cook County raised \$21,204.90 in lobby collections for the 1955 March of Dimes during the week of January 7.

This amount was 10% greater than last year's total. The Balabn & Katz chain led with a collection of \$9,789.28; other theatre totals were as follows: Allied Theatres, \$6,161.22; Coston Enterprises, \$1,070.43; Essaness Theatres, \$941.64; H&E Balaban, \$1,108.05; Stanley-Warner Theatres, \$1,103.93, other independent theatres \$1,120.35.

McGowans Planning Feature
Hollywood, Feb. 22.
Dorrell and Stuart McGowan, porreii and Stuart McGowan, former screen producers who turn out the "Death Valley Days" vid-pix series, will return to theatrical production later in the year with a feature to be lensed in South America. America

America.

Pic, budgeted close to \$1.000-000, for which financing already has been arranged, according to the producers, will be a modernday story of Rio de Janeiro.

NDECELEBRATED FAST



MICHAEL WILDING

ELSA LANCHESTER · BARRY IONES

Written For the Screen by HELEN DEUTSCH . Ballets by ROLAND PETIT Featuring BALLET de PARIS . Photographed in EASTMAN COLOR Directed by CHARLES WALTERS . Produced by EDWIN H. KNOPF

The suburbs of large American-cities, with their rapidly increasing population, loom large in film ex-hibition's scheme of things. Cir-cuits and indies alike are sharply aware of the shifting population pattern and are laying plans to mould their operations in accord-ance with it ance with it.

ance with it.

The move to the suburbs, tied closely to the rising income curve, has been taking shape since the war and has already made itself felt via the theatre b.o. in many areas of the country, with the neighborhood firstruns picking up a growing slice of the downtown business.

business.

This has gone so far that, in some specific situations, distribs have actually launched their pix in the suburbia keys rather than loop the suburbia keys rather than loop showcases. Results of these experiments haven't always justified the distribs' expectations, but they have been sufficiently encouraging to have sales exees watch the changing population pattern with more than ordinary interest and to generate a good deal of policy-level thinking on the subject.

Statistical proof of the changes taking place came last week with the release in Albany of a report showing that by 1960, in N. Y. state, some 85% of the population of the state will be living either in critics or suburbs.

cities or suburbs.

cities or suburbs.

The su vey, made by the Temporary Commission on Fiscal Affairs of State Government, observed that the big population growth within the next five years could be expected in incorporated town areas that now make up the heartland of suburbia.

Since the N. Y. trend can be p. ojected to other states, it's interesting to note that, in some areas

p. ojected to other states, it's inter-sting to note that, in some areas of N. Y. state, the suburban pop-ulation now is greater than the urban population. This is true, among others, of Utica-Rome and Binghamton. Around Buffalo, the bingnamion. Around Bullato, the suburban population now almost equals the city population and a similar condition is shaping up in Syracuse and Rochester. Exhibs are taking their cue from such figures, the import of which

such figures, the import of which they have felt and evaluated for some time now.

'Carmen Jones'

ordinary citizen and integral part of the American community. The film industry apparently is ready to follow the trend toward non-segregation. It all fits in with the pattern that has recently seen the Metropolitan Opera hiring Negro singers, a tour of the South by an interracial opera company, the use of Negro performers in key roles on tv, and the use of Negro models in a downtown N. Y. fashion show.

models in a downtown N. Y. fashion show.

The boxoffice figures for "Carmen" has convinced fimites that other properties dealing with Negroes and acted by Negroes could chalk up similar results. William Perlberg and George Seaton are prepared to make a film version of "Porgy and Bess," which has already achieved world-wide acclaim as an American classic.

There is renewed interest for a new film version of "Emperor Jones," based on the famous play by Eugene O'Neill. A 1934 film, p oduced by John Krimsky and Gifford Cochoran, starred Paul Robeson and was released by United Artists. Krimsky still owns the film rights, and since the suc-

United Artists. Krimsky still owns the film rights, and since the success of "Carmen" has received a number of inquiries from major companies and indie producers. The offe: *have mentioned the names of Nat "King" Cole and Harry Belafonte as possible leads. Irving Lazar is handling the property for Krimsky in Coast negotiations.

Since the announcement that

tiations.

Since the announcement that Kraft would do "Emperor Jones" in a one-hour color telecast on MBC-TV tonight (Wed.), Krimsky has received several new feelers on the property. Jane Rubin, agent for the O'Neill estate, received Krimsky's okay for the kine rights of the telecast. Krimsky, now with the Donahue & Coe ad agency, feels the tele outing not only will serve as a good pre-test but will also enhance the value of the property.

ANOTHER OHIO PROPOSAL

Censor Films for Viewers Under 21 Years of age

Columbus, Feb. 22.

One last film censorship bill was dropped in the hopper at the Ohio Legislature during the post-dead-line rush last week and it appears to be one of the most lenient yet. House Bill 640 proposed by Rep. Louis J. Schneider (R., Cincinnati) would censor all films for persons under 21 years of age. Except are trailers and newsreels. The proposal also makes censorship inexpensive since it sets a fee of only \$3 per reel that is censored. There is no mention of any fee for adno mention of any fee for additional prints.

ALLIED ARTISTS NETS \$352,696 IN 26 WKS.

Hollywood, Feb. 22.

Steve Broidy, president of Allied Artists, reported that the company and its wholly owned subsidiaries gained a net profit, before Federal taxes, of \$352,696 for the 26-week period ending Jan. 1, 1955. Figure for the same period last year was \$361,871. Company has set up a reserve of \$178,000 for the pay-ment of taxes.

Gross income for the 26-week eriod was \$5,786,784, compared ith \$5,359,196 for the preceding period

Hail Ezell's 50th Anni

Dallas, Feb. 22.
Claude C. Ezell is to be honored here on March 9 at the Baker Hotel for his more than 50 years in show biz. A Golden Jubilee banquet will be held at the Crystal Ballroom of the Baker Hotel, Early in his career he opened the Bass Film Co., in New Orleans, He moved here as southern district manager for General Film Co. He later opened an office here for later opened an office here for Lewis J. Selznick, became division manager and then was promoted to assistant to Selznick in New York. He later became division manager for Warner Bros.

He returned here and with the late W. B. Underwood bought the territorial franchise for distributing Monogram Pictures. Later the two entered the drive-in theatre

VARIETY LARRY COWEN ARRESTED

Theatre Manager Picked Up-Wife and Mother Made Charges.

Albany, Feb. 22. Albany, Feb. 22.

Larry Cowen, former manager of Proctor's Theatre in Troy and long-time trusted Fabian employee, was arrested in Biloxi, Miss., Thursday (17), and was held on warrants for forgery and grand larceny. Troy Police Chief Enoch Eaton said that extradition papers were being prepared to return Cowen. Cowen.

Cowen.

The forgory warrant, signed by Cowen's wife, Kathleen, alleged he forged her name as co-maker on a promissary note for \$413 last March. The grand larceny warrant was issued at the request of his mother, Mrs. Frances Cowen, 80, a resident of the Jewish Home for the Aged in Troy. Mrs. Cowen 80, a resident of the Jewish Hume for the Aged in Troy. Mrs. Cowen charged she gave her son \$6,000 worth of jewelry on May 18, 1953, for depositing in a safe deposit valut at an Albany bank, and he "diverted it to his own use."

Pioncer Credit Corp. of Troy, attempting to repossess the ex-theatre manager's car, which he attempting to repossess the ex-theatre manager's car, which he allegedly took along when he dis-appeared from his home in subur-ban Melrose last Sept. 4. Cowen told his wife he was going to the home office of Fabian Theatres in New York, but he never arrived.

Cowen, who had command of the Albany Zone office of Naval In-telligence during World War II, with the rank of lieutenant com-

SIEGEL-PAR NO JELL; TALKS WITH BERLIN

Sol C. Siegel's deal with Paramount for a 10-picture indie setup having fallen through, the producer is talking with Irving Berlin on a unit operation.

Siegel's windup by 20th-Fox was Berlin's "No Business Like Show Business" and both have been associated together in other films.

'Hold Back'. Held Back

Hollywood, Feb. 22.

MPAA's Production Code has nixed Hugo Haas' recently-com-pleted indie, "Hold Back Tomorpleted indie, "Hold Back Tomor-row," and sent it back for revision. Understood that the Johnston Of-fice believes film in its present state is "too immoral." Subject deals with the last night of a con-victed slayer in the death cell and femme he marries before the ex-ception.

Haas' other production, "Tender Hearts," has been granted a Pro-duction Seal.

London Selloff Affects Wall Street

Shares Standout Among Amusements-Skiatron Improves on FCC Action

By MIKE WEAR

Last week film company and Last week him company and cinema shares generally were un-even to lower. Wall Street man-aged to keep the blue-chip issues in high ground even though there were unfavorable developments inwere unfavorable developments including a sharp selloff in the London market last Friday (18). Film shares and pix theatre stocks fell back from loss of interest more than anything else. Then, too, a batch of mediocre pictures and murderous film theatre weather over the last few weeks hurt the boxoffice.

boxoffice.

The lone film stock to move into new high ground was Republic, which hit 73s for a fractional advance on the week. However, American Broadcasting-Paramount Theatres again registered a new peak while another film theatre company, National Theatres, firmed up to \$10 where it was only fractionally away from the 1954-55 high.

Stanley Warner, after making a new peak in the previous week, slipped off 1½ points. RKO Theatres moved up fractionally to within less than a point of the best 1954-55 price. Columbia Pictures, sans dividend, dropped one point to 36, the expected stock split not being forthcoming. Apparently the record earnings for six months of 5.

already had been discounted upwards.

General Precision Equipment

wards.

General Precision Equipment, which is gradually moving into the blue-chip stock category, was the champ performer for the week. It soared to a new peak at 65½ and a net gain of 6½ points on the week. This represents an advance of around 15 points in little more than three weeks time. The move apparently was predicated on future prospects of the company.

In the Amusement Group, radioty shares were markedly strong. RCA pushed to a new high of 45 and a gain of 2½ on the week. The stock continues the big favorite with those who are buying stocks on the installment plan. Zenith also was a strong favorite, hitting a new high of 97¾ for an advance of 5¾ on the week. CBS issues were off 2 points for the Class A and 33¼ for the "B" shares.

Loew's tapered off after the previous week's rise but still managed to hold above \$20. There were reports of a new group picking up shares with hopes of gaining control of the company, but this speculation was categorically denied by insiders.

Skiatron came to the fore again, after lagging for a couple of weeks.

Bedridden—Sees All the Films

Minneapolis, Feb. 22.

Although he has been completely paralyzed and bedridden for the past seven years, Charles Muller of Spring Valley, Minn., near here, hasn't missed a single picture that has played at his home town's lone theatre, the Grove, in all that time.

With Muller living next door to the showhouse, Charles Merserau, its owner, built a periscope through the theatre's roof. This periscope throws the screen image upward and into Muller's second floor room—a mirror trick.

with Multi- with a periscope through the theatre's root. And periscope throws the screen image upward and into Muller's second floor room—a mirror trick.

A radio speaker is tied into the theatre's sound system to bring

With AFL-CIO Merger Looming, See All Ad-Pub Staffers Joined

WISECRACKS CONTINUE

Allied Bulletin Still Mows Down Current Releases

Minneapolis, Feb. 22.
North Central Allied's "own reviewing stand," with its capsuled one sentence appraisals of pictures for the territory's independent exhibitors' guidance, again takes caustie professional and takes caustie professional again. hibitors' guidance, again takes caustic potshots at current releases. Here are latest cracks:

"Don't let 'Prince of Players'
(Fox) make a clown out of you."

"'A Star Is Born' (WB) is dying;
this picture is just now dragging them in.'

"There's No Business Like Show Business (20th-Fox) states it correctly; this one just isn't click-

"Don't let RKO's 'Underwater' nk You—50'6 yet." "The arrogant company (WB) Sink

"The arrogant company (WB) hasn't had anything in a long time. So what happens? When they have a 'Battle Cry' it is 70%."

'BATTLE CRY' HEADING FOR POSSIBLE 9-MIL-\$

On the basis of the results in early engagements, Warner Bros. thinks "Battle Cry" may be its top thinks "Battle Cry" may be its top all-time grosser, bettering "High and the Mighty," the Wayne-Fellows production 'released by WB. "Battle Cry," a strictly Warner entry, is expected to exceed "Mightys" take by several million. It's estimated that "Mighty," still making the rounds, will hit between \$5,000,000 and \$6,000,000.

\$5,000,000 and \$6,000,000.

Neutral observers are estimating between \$9,000,000 and \$10,000,000 for "Battle Cry" if the current pace continues. In 33 initial pir-release engagements across the country, the filmization of Leon Uris' novel chalked up a hefty \$1,250,000, according to Warners. The total was achieved despite adverse weather coroning to warners. The total was achieved despite adverse weather conditions in the east and midwest. Picture was held over in 100% of the situations in its first dates. It goes into general distribution on March 12.

Pickford Vs. Goldwyn

Los Angeles, Feb. 22.

Los Angeles, Feb. 22.

After a two-day pre-trial hearing to determine what pertinent issues will be intro'd in the upcoming Morch 21 Mary Pickford-Samuel Goldwyn suits against each other over the Goldwyn studios, Superior Judge Paul Nourse took exhibits and documents under submission.

and documents under submission.

Partners in ownership of studio

—Miss Pickford holding 41/80th
and Goldwyn 39/80th— are
suing each o t h e r on various
counts, as climax to a five-year
hassle over disposal of studio
which court last January ordered
sold in 60 days. Among other
counts, Miss Pickford is asking for
an accounting of rentals from
Goldwyn and latter is asking for
her share in operating costs of
studio.

Attach Oboler's Home

Los Angeles, Feb. 22.

Legal battle over the 3-D film, "Bwana Devil," took a new turn when Branco Pictures attached Arch Oboler's home in an action demanding an accounting and pay-ment of profits on the picture which Oboler produced.

Consolidation of all N. Y company publicity - advertising staffers into one union is seen resulting from the decision of the AFL and CIO to merge into one gigantic labor outfit.

gigantic labor outfit.

At present, the N. Y. film bally men are spread among three unions, two with AFL affiliation and one with ClO. The Screen Publicists Guild, connected with the ClO Retail, Wholesale, and Department Store Union, represents staffers at Warner Bros., Universal, 20th-Fox. Columbia, and Universal. staffers at Warner Bros., Universal, 20th-Fox, Columbia, and United Artists. Paramount pub-ad men belong to Local H-63, Homeoffice Employees Union, IATSE, AFL while RKO Pictures, RKO Theatres, Loew's Theatres staffers are members of Local 230, Sign, Pictorial & Display Union, AFL.

When the AFL-CIO merger goes through, the separate locals will have to convene to decide who gets jurisdiction over the publicists,

through, the separate have to convene to decide who gets jurisdiction over the publicists. With the SPG already spokesman for staffers at five companies, it will naturally make the pitch to corral the others.

Except for the N. Y. publicists, the AFL-CIO merger is seen as having little effect in union operations in the film industry, since most unionites in the picture biz are members of the IA.

No Writer Snub

Continued from page 3 = members of WGA West to hold a banquet was also a problem in

Hollywood.

The radio and tv writers, she re-

The radio and to writers, she re-ports, haven't decided on a way to handle their own awards dinner, but, barring a few minor details, had pretty much set the new sys-tem for picking award recipients. Last year at the screen dinner when the television writers were present (that being before forma-tion of an integrated radio-tv-screen writers union like WGA) the screen writers union like WGA) the video awards were given on the basis of two consecutive ballots by the entire membership of Television Writers Group (a Writers Guild subsid). Miss Inglis said that, though time proved this ballot system unwieldy, it was the first attempt to find a voting system on awards. She pointed out that, unlike screen writers, there wasn't and still isn't a large enough group of tv writers to have seen enough tv shows to make an indicative judgment.

Under the new plan, however,

tv shows to make an indicative judgment.
Under the new plan, however, the tv branch expects to set up its own screening committee, instead of taking written nominations from the members at large. The committee, composed of writers who specialize in a particular type program (e.g., soapers, juve shows, hoss opera types, comedy, etc.) and who will only judge that type, will meet periodically in as many sessions as necessary, to see all shows. She said that Coast tv writers felt this was the only manner truly indicative of award winners in tv. It's likely radio will follow the same system in picking its winners. In clarifying her insistence that the screen writers did not slough off the tv and radio members of WGA West, Miss Inglis asserted that in planning the Feb. 28 dinner three members from each branch of the union were present. The six radio and tv guys were not pressured into their decision by the three screen members, she said.

Danny Kaye's "Assignment Chilment of profits on the picture which Oboler produced.

Branco contends it put up \$100.-000 for a share in the profits and further claims there was no coin forthcoming when the producer sold the negative to United Artists.



On February 17th, 1955 there was placed before the Cinema Scope Cameras at the Sevilla Studio, Madrid

the production of ROBERT ROSSEN'S



Color by Technicolor

Shooting will continue later in Manzanares, Fl Molar, Rascafria, Segovia, and Malaga in Spain, and in various parts of Greece.

TOA Aims Its Film Program by May; Fence-Sits Re Allied's Govt. Plan

Theatre Owners of America confidently forward launching its film production unit the Exhibitors Film Financial Group-by mid-May, it was disclosed at TOA's midwinter board meeting here.

Subscriptions to the corporation, Subscriptions to the corporation, whose purpose is to stimulate more production, are pouring in and, at the first stockholders meeting on May 15, "We hope and expect to make an important announcement of production plans," it was stated.

Other-developments at the board

- sessions:

 1. The board voted a resolution to throw the full weight of TOA behind the Joint Committee on Toll TV, and will recommend information kits for grassroots exhibitors and nationwide clinics to "expose the inherent fallacies of subscription claims."
- subscription claims."

 2. The board decided to take no portion \(\text{o}\), the Allied States plan for legislation to place distributor seiling prices under federal control, pending a meeting with Allied toppers. The planned meeting will cover a wide range of industry problems, including arbitration, extended runs, product shortage, e'c., to seek a wide base of cooperation among the exhibitor assoc ations. associations
- assoc'ations.

 4. E. D. Martin, TOA prexy, appointed a committee comprising Eimer Rhoden, J. J. O'Leary, Arthur Lockwood and R. J. O'Donnell to select the next "Star of the Year" award winner, with the award to be put on a permanent besit.
- basis.

 5. The board voted to hold the national TOA convention in L. A. next October, with the exact date still to be decided.

 6. The board "reaffirmed its faith" in COMPO, but did not ask COMPO to take a hand in the toll ty feth!

Alfred Starr, co-chairman of the Joint Committee on Toll TV, reported to the board that exhibitors will be joined in their fight by many other interests which would be adversely affected by toll television. He named particularly broadcasters, advertising agencies, industries allied with the theatre, transit companies, organizations to save downtown business areas from economic blight, etc. "Of course eaffesh interest in this," Alfred Starr, co-chairman of the economic blight, etc. "Of course we have a selfish interest in this," said Starr, "but this is also in the public interest."

EFFG was of special interest to the product hungry exhibitors. By the time the stockholders meeting is held May 15, said Walter Reade Jr., "our subscriptions will be well up in seven figures if funds con-tinue to come in at the present rate."

Roadshow Era

Continued from page 3;

ciation with Par. According to present plans, the pic will run three hours and 40 minutes, re-quiring an intermission. Whether it will play two a day, as with the roadshows of old, depends on future decision.

Just how Par will go about equipping theatres hasn't been made piblic knowledge. But it's indicated the company might underwrite the costs of exhib installations of the equipment. Or, if the legal eleganteers he or in the legal e if the legal clearances can be ob-tained, Par might rent theatres on

four-wall deals.

In any event, it's clear that Par is intent on taking part in the big film, big screen sweepstakes, competing with the upcoming Todd-AO pictures, Cinerama and the 55m roadshow product to be turned out by 20th-Fox.

New York Theatre

RADIO CITY MUSIC HALL "JUPITER'S DARLING" in Cinemascope and Color Starring
Esther WILLIAMS - Howard KEEL
Marge & Gower CHAMPION - George SANDERS AN M.G.M PICTURE and SPECTACULAR STAGE PRESENTATION

Play Possum

reason broadcasters are sliying reason broadcasters are shying from the subject these days is in an effort to avoid aggravating the D. A. into further action. So far he's limited his actual investigating and threatened legal steps to adverstisers, while merely "warning" stations. Therefore, it is said that stations are in the precarious position of trying to clean their own house quietly before the D.A. feels forced to step in, thus creating undue furor. ing undue furor.

Countless dollars are in jeapordy Countiess doilars are in Jeapordy throughout N. Y. Stations face an unenviable decision: try to find a way to retain borderline bankrolling and simultaneously make it publicly acceptable.

publicly acceptable.

One subject the close-mouthed broadcasters became most vociferous about was that D. A. Silver didn't start on the newspapers, which, they allege, are "as bad as any group could be in 'bait' and switch' advertising." When Silver called the Rackets Grand Jury before Judge Samuel Leibowitz last month, the question was shortly raised why radio and tv should have been singled out for investigation. The D. A. reportedly told a closed meeting of broadcasters that it was because radio and tv were involved in 90% of the complaints.

plaints.

The exact steps to be taken by broadcasters regarding the investigation is being kept a close secret for the time being. One or two broadcasters, believed on the industry vigilante committee set up to weed out objectionable spiels. have volunteered that some results might be forthcoming in three or four weeks.

As the broadcasters continue to

As the broadcasters continue to wax cryptic, Silver's staff took out search warrants on a few of the more belligerent advertisers accused of "switch" advertising by listeners and viewers, it's said. Others permitted police entry to offices and came across with books when they were requested. The subpoenas are believed the result of evidence garnered.

Advertising Up 4%

Continued from page 2 leaflets until the Postmaster-Gen-

leaflets until the Postmaster-General edicted against it.)
Newspaper circulation was up 1% in 1954 but magazine circulation dipped a trifle that year; however, the mags' decline was less than 1%.
The biggest losers in magazine advertising have been the women's and farm magazines; these are way down. The general mags (weeklies and monthly) gained in '54.
Among the new trends, there are two salients: (1) to increase suburban newspaper advertising; and (2) to more spot tv commercials.
There is also an inclination to (1) share tv sponsorship with

(1) share tv sponsorship with "magazine"-type shows; (2) to more local radio; and (3) to a cheaper form of network radio advertising.

Baltimore, Feb. 22. Maryland's House of Delegates oted last week to exempt news-

reels from censorship by a two vote

reels from censorship by a two vote margin. After heated debate, an initial vote showed 52 in favor and 60 against the amendment. Under House rules, each delegate was obliged to "explain" his vote and during 'this period enough votes were changed to pass the amendment with 59 voting for and 57 against.

Delegate Jerome Robinson of the Baltimore Fourth District led the

33 CURRENTLY WORK METRO WRITING MILL

Hollywood, Feb. 22.

Writing mill at Metro is busier than at any time in the past two years, with 33 scripters working on 29 film stories, including novels, legit plays, musicals and originals.

legit plays, musicals and originals.

Writers and their tasks include:
Lenore Coffey on "Mary Onne;"
Don Mankiewicz, "Trial;" Richard
Brooks, "The Last Hunt;" George
Froeschel, "Hans Brinker;" Sonja
Levein and Ivan Moffat, "Phowani
Junction;" Dorothy Kinskley,
"Robin Hood;" Jan Lustig, "The
Golden Princess;" Millard Kaufman, "Raintree County;" William
Roberts, "The Power and the
Prize;" Frank Gruber, "The Big
Sin;" Helen Deutsch, "I'll Cry Tomorrow;" Karl Tunberg, "Ben
Hur;" Betty Comden and Adolph
Green, "Cole Porter "Cavalcade."
Frances Goodrich and Albert
Hackett, "Gaby."
Isobel Lennart, "Week-end at

Hackett, "Gaby."

Isobel Lennart, "Week-end at Lao Vegas;" Guy Trosper, "Your Cheatin' Heart;" Leonard Spigelgass, "International Revue;" William Ludwig and Ruth Brooks Flippen, "Star Bright;" Ernest Lehman, "Bannon;" Norman Corwim, "Lust for Life;" Christopher Knopf, "Running of the Tide;" Christopher Sherwood, "Dianne" and "The Wayfarer;" William Wister Haines and Admiral John D. Price, an untitled Navy yarn.

Charles Schnee, "The Romance of Leonardo da Vinc;" Michael Blackford, "Jeremy Rodock;" Julius Epstein, "The Tender Trap;" Charles Lederer and Luther Davis, "Kismet."

'Kismet.

Sympathy" and John Patrick on "The Teahouse of the August Moon."

Exhib Convention Book Rejects 'Mom & Dad

Columbia, Feb. 22.

Robert A. Wile, Independent Theatre Owners of Ohio executive secretary, last week turned down an ad for "Mom and Dad" in the forthcoming ITO convention pro-

gram.
"Much as we need the money," he wrote Kroger Babb of Hallmark Productions, "and as much as I regret doing so for this reason, I must decline to publish the ad you offer in our program. The advertising that has been done on "Mom offer in our program. The advertising that has been done on "Mom and Dad" has done incalculable harm in our fight to keep censorship off the books in Ohio. If you would carry your ad with a picture such as "Prince of Peace," we shall he most than before the public of the program of the prog such as "Prince of Peace," we shall be more than happy to publish it."

Film Eds Retain Todd

Film Editors, Local 776, IATSE, rim Editors, Local 776, IATSE, re-elected Sherman Todd president, with Robert Joseph chosen as sec-retary, Walter Feldman as treas-urer and Ving Hershon as sergeantat-arms. Contest between Gene Fowler Jr., and Tom Neff for vee-pee ended in a draw and will re-quire a runoff.

At the same time Sid Sidney was elected head of Cine-Music Editors of Local 766, with Harry King as vecpee, Evelyn Kennedy as secre-tary and Joe Glassman as treasurer.

Censors, argued that newsreel censorship brings the board a vital yearly income of \$10,000. Other opponents of the amendment asked

opponents of the amendment asked from the floor why no representa-tive of the newsreel distributors had appeared at hearings. Sidney Lust, a Washington exhib, was the only person to ask for newsreel

Md. Votes Down Newsreel Censorship

Chief Snipper's Straight We-Need-the-Fees

Argument Loses

exemption.

20th Shoots Extra Footage Abroad For Television Ballyhoo Campaign

Remittances

= Continued from page 5 =

56.745,000, compared with 54,107,-000 in 1951.

Canada: Has had a building boom in recent years, with 330 theatres added since 1951, of which about 160 are drive-ins. In addition, there are 36 drive-ins and 49 hearten theatres other under conhardtop theatres either under con-struction or planned, at present.

struction or planned, at present.

New Zealand and Australia:
Here is found most complete theatre coverage, with an average of one seat for every 7½ persons, In Italy the ratio is 1 seat to 11 persons; in Canada, 1 to 13; in Britain to 12; in the U. S. 1 to 14. Worldwide, except for the Iron Curtain countries, the ratio is 1 seat to every 41 persons, a slight gain from 1951.

Europe: Has over 63,000 theatres. The 18,351 in the U. S. (including drive-ins) puts us second. There are 6,600 in South America, over 9,700 in the Far East; 2,351 in the South Pacific; 2,829 in Mexical Control of the South Pacific 2,829 in Mexical Con co and Central America; nearly 1,700 in Africa, with the remainder in scattered places.

Italy: Has more theatres than any Italy: Has more theatres than any other country in free Europe—9,543, with 4,248.000 seats. Germany, including East Germany, is estimated to have over 8,100, with 3,300,000 seats. France has 5,635 theatres; Spain about 5,000; and Britain over 4.500. The Russians claim 15,700 theatres seating 6,-200,000. These figures include trade union halls etc.

200,000. These figures include trade union halls, etc.
Mexico: Tops the Latin American nations with 2,459 theatres with 1,591,000 seats. Argentina is second with 2,300 houses; and Brazil is third with nearly 2,000. Cuba has 537 theatres: Colombia 560; Chile 400; Peru 334; Ecuador 150; Uruguay 211; Venezuela 496; and Costa Rica 106. No-other Latin American country has as many as American country has as many as

Japan: With 3,734 theatres having 1,900,000 seats, is in the lead in Asia. India is second with 3,200 theatres and 2,000,000 seats. Australia has 1,730 theatres and 1,189,-

tralia has 1,730 theatres and 1,189,-000 seats.

Africa: Biggest tally is in Union of South Africa, which has 475 theatres with 265,000 seats. Second is Egypt—355 theatres and 343,000 is Egypt—355 theatres and 343,000 seats. Algeria has 288 theatres and 144,000 seating capacity; French Morocco has 125 houses with a capacity of 75,000. No other nation or territory in Africa has as many 100 theatres

Atlantic Islands: The Canary Islands have the most theatres—105 with 49,000 seats. Iceland is second—48 theatres and 12,000 seats.

Jannings, Eisenstein Pairings Extended

Program of foreign-made silent films, which had been booked for an eight-week run at N. Y.'s 55th Street Playhouse, is being held over

Street Playhouse, is being need over indefinitely.

Series, under the overall title of "The Golden Age of the Cinema," include "Tartuffe," starring Emil Jannings, and "Ten Days That Shook the World," directed by Ser-rael Ficentein gei Eisenstein

Hoyts' Topper Off For U.S. This Month

Sydney, Feb. 15.

John C. Glass, general manager of the Hoyts loop, leaves for a trip to the U. S. and Europe Feb. 26.
He'll be accompanied by Mrs. Glass, and will be away four months.

months.

John Evans, a director of Greater Union Theatres and chairman of
the loop's management committee,
has been given the nod by his boss,
Norman Rydge, to start packing for
an overseas o.o. later in the year.
It's unlikely Evans will take off
before Glass' return, as both are
at present involved in an application for a Melbourne commercial
tv license.
Glass will not regulated diverses

obliged to "explain" his vote and during this period enough votes were changed to pass the amendment will now be included in the revised censorship of against.

Delegate Jerome Robinson of the Baltimore Fourth District led the debate favoring the amendment. He called newsreel censorship bill is based on U. S. Supreme Court rulings and prohibits censorship of is material to the freedom of the press under the First Amendment of the Constitution."

Sydney Traub, chairman of the Maryland Board of Motion Picture

Part of an overall attempt to hypo promotion of its features on tv, 20th-Fox is going to lens extra background footage on all of its films being shot abroad. Purpose is to give audiences a behind-thescenes glimpse of film-making in foreign locales.

foreign locales.

First feature on which this policy goes into effect is "A Many-Splendored Thing," starring William Holden and Jennifer Jones and being done in Hong Kong. While the companies have not hesitated to splurge with free to elips, drawn from the films themselves, drawn from the films themselves, drawn from the films themselves, drawn from the films of the services of his way to show the actual making of a picture as part of an exploitation campaign.

ing of a picture as part of an exploitation campaign.

Universal did it once on one of its top westerns, "Bend of the River," and Samuel Goldwyn raised the curtain high when he let Edward R. Murrow's "See It Now" cameras roam on the set of "Hans Christian Andersen." Walt Disney recently used special footage to plug "20,000 Leagues Under the Sea" on his "Disneyland" TV show.

show.

General attitude in the past has been to tell the public as little as possible about the actual making of the pix, feeling being that any overdone of such material might spoil the final screen illusion. However, most newspapers thrive on "how it's done" yarns about various pix in production.

As 20th sees it, tv is beginning to require more individual attentions.

As 20th sees it, tv is beginning to require more individual attention. On "Untamed," for instance, shot in South Africa, a special short—"Zululand"—was produced in 2-D version. It's not directly connected with the problems of making the film, but will be made available to tv—and also possible to theatres—as a useful promotional tool in plugging the Cinema-Scope release.

tional tool in plugging the CinemaScope release.

On "Untamed," too, in reply to
exhib requests for free material
to place on tv, 20th has unsqueezed
five short scenes and is shooting
them out with a script. They'll be
for use on the gab shows and will
give the film a heavy plug both
visually and via anecdotes, story
outline, etc.

On another upcoming 20th release, "Soldier of Fortune," Clark
Gable's first 20th film, Movietone
cameras trailed the star's journey
to the Far East, including stops in
Hawaii, Tokyo, etc.

TV Now 'Ally'

programs are pursuing the film companies with who's in town."

Steve Allen's "Tonight" show is beginning to rival Ed Sullivan's "Toast of the Town" as a friend of the industry. Allen has been playing up preems of pictures, either via a hot kine or a direct remote. In the space of a week, "Tonight" carried the festivities attendant to the opening of "Cinerama Holiday" in New York and subsequently went to Washington to catch the kleig-light opening of Columbia's "Long Gray Line." The "Cinerama" remote turned out to be something of a fiasco as Gene Rayburn was left standing without a celebrity to interview.

The Washington excursion fared much better, since the video cameras were able to catch Mrs. Dwight Eisenhower, Secretary of the Army Stevens, General Matthew Ridgway, Pearl Mesta, and the star of the picture, Maureen O'Hara. Col arranged the details with military precision. Value of the proceedings as entertainment, however, has been questioned in many quarters.

New gimmick to film-tv tieups was added this week when NBC launched a contest in cooperation with "Cinerama Holiday." Deal, arranged by Margaret Larson of the Lynn Farnol office, involves the twenty the contest of the proceeding of the contest of the proceeding of the contest of the proceedings as entertainment, however, has been questioned in many quarters.

with "Cinerama Holiday." Deal, arranged by Margaret Larson of the Lynn Farnol office, involves the three NBC-TV network shows, "Today," "Home" and "Tonight." Contest offers a free all-expense vacation to Switzerland for the writer of the best letter on "Why I would like a Cinerama Holiday in Switzerland ..."

Sullivan's "Toast" on CBS-TV continues to be an important nationwide outlet, either via the introduction of personalities or special shows devoted exclusively to

cial shows devoted exclusively to the film industry, as Sullivan's re-cent "The Columbia Story."

"THE BIG COMBO can tap the big money that rewarded such smash films as ON THE WATERFRONT and DRAGNET. It has sock and shock!"

-HOLLYWOOD REPORTER



Keep Your Eyes On ALLIED ARTISTS The Company That's In The News!

Neatest Trick of '56: Chi-to-Frisco Convention Shuttling of Politicos; A 250G Added Rap for TV Networks

Any way you figure it, each of the tv networks will have to pony up an extra \$250,000 or so to effect transfer of the 1956 political powwow from the Demos' Chicago site to the GOP's San Francisco selection. Both the CBS and NBC camps had hoped to use the Presidential nominating conventions as bait for the sale of color sets, with 1956 shaping up as the target year to introduce tint on a large scale. The stymic at the moment is that an interim of eight weeks is needed to make the switch between Chi an interim of eight weeks is needed to make the switch between Chi
and Frisco if color programs are
to originate from both cities. As
of now, it looks like the Demo
starting date will be July 23
(though on Aug. 13 teeoff is possible, depending on certification of
nominees under the various state
law deadlines) and the Republicans will open their Coast show
Aug. 20. 20.

cans will open their Coast show Aug. 20.

Both CBS' Sig Mickelson and NBC's Davidson Taylor, public affairs v.p.'s, are agreed on live action all the way, though toying with the possibility of telescoping some of the sessions on film. One of their chief concerns is with the extra attractions—the "sidebars" during the dull phases when big politicos and pundits are grabbed off for quickies. These often produce the most interesting phases of the politico classics. Under a two-city setup, some of these may have to be scrapped for lack of equipment.

two-city setup, some of these may have to be scrapped for lack of equipment.

There's little to choose between the Chi Amphitheatre's 50,000 square feet and the Cow Palace's 49,000. The nets build their own facilities in the arenas and can adapt themselves to whatever elbow room is available. But there is keen disappointment mixed with surprise that the political parties failed to get together on an agreement to use the same site—Chicago, which has housed the two conventions since 1940.

Television is remembered as the medium which gave the two parleys slambang coverage in 1952 and, with the added technical savvy stemming from the four-year gap, could devise ways of putting over a super-spectacular next year. On the other hand, it's felt the public will be served with a change of pace by the introduction of two (Continued on page 38)

John Henry Faulk **Set for TV Show**

John Henry Faulk, longtime fixture on WCBS, N.Y., gets television exposure in a regular series of his own, "John Henry Faulk Show," an audience-participationer on WABC-TV, N. Y. which starts Monday (28). Series, a Gross-Baer package, goes into the 9-10 a.m. crossboard siot as a local replace-ment for the ABC-TVersion of "Breakfast Club," which the net has dropped on tele.

Faulk's done several guest shots on tele, especially on the "Leave on tele, especially on the "Leave It to the Girls" segment that last aired on ABC-TV. But this is his first regular series. It's an audience-participation and amateur segment, with the first half-hour devoted to preschool-age moppets, the second devoted to a contest wherein contestants finish a story Faulk begins. WABC-TV slotting doesn't interfere with his chores at WCBS.

A WCBS.

Show is being installed coincidental with an overall reshuffling of the daytime setup at the station, and Nancy Craig, whose afternoon show is being dropped, will stay on to host a morning duo of half-hour film segments titled "Road of Romance" and "Drama of Life," which will air in the 10-11 a.m. slot. Joe Franklin, originally slated to replace "Breaktast Club" with his own "Memory Lane" stint, remains by the afternoon with a half-hour version of the show at 3.30, but also hosts dramatic film at 3 on "Romantic Interludes."

'Lucy' Topdog Again

"I Love Lucy" regained the No. 1 spot, lost recently to CBS-TV colleague Jackie Glea-son, in Nielsen's Top 10 for the second January report. Gleason is runner-up. The standings: standings:

| standings: | Love Lucy (CBS-P.M.) | 55.2 | Jackle Gleason (CBS) | 52.8 | Love Lucy (CBS-P&G) | 52.1 | Disneyland (ABC) | 50.1 | Dragnet (NBC) | 50.0 | Groucho Marx (NBC) | 49.4 | Milton Berle (NBC) | 48.7 | Martha Raye (NBC) | 47.5 | Toast of Town (CBS) | 45.9 | Comedy Hour (NBC) | 45.0 |

Mrs. Matvig Faces **Grand Jury Probe** In Lamb Recant

Washington, Feb. 22

Dept. of Justice yesterday (Mon.) ordered an immediate Grand Jury investigation of testimony by Mrs. investigation of testimony by Mrs Marie Matvig, a Government wit ness at the Federal Communica-tions Commission hearings into Commie charges against broadcast-er-publisher Edward Lamb.

er-publisher Edward Lamb.

Mrs. Matvig, who is still under subpoena by the FCC, retracted testimony she gave against Lamb after what she described as "an awakening as if from a nightmare." Hearing examiner Herbert Sharfman has called her a "completely incredible" witness but has deferred a ruling on a motion to strike her testimony.

The Grand Jury action came as

The Grand Jury action came as FCC attorney Edward Brown was inquiring into the circumstances by which another Government witness, Lowell Watson, rescinded his testimony "to live with my con-science." Watson is consultant to the Dept. of Justice on immigration

Brown charged Watson with "at-tempting to evade the statute on perjury" and "skating around it very thinly" by the way he an-swered his questions.

Watson, the FCC attorney brought out, wrote a letter to Lamb's counsel, Russell Brown, a (Continued on page 38)

CBS-COL, GEN. MILLS 2-WAY TV STRETCH

CBS-Columbia wili join General CBS-Columbia will join General Mills and vice versa in alternate backing of "Willy" and "Life With Father" on CBS-TV. GM is the regular sponsor of "Willy," which moves from Saturday night at 10:30 to the same time Thursday (ousting "Name That Tune") to make way for Screen Gems' "Damon Runyon Theatre."

The phonorly subsidiary of the

The phono-tv subsidiary of the CBS corporation is the regular on Tuesday's "Father."

Philco's \$1,200,000 'Miss America' Stake; Plan '55 Telecast

Atlantie City, Feb. 22.

With negotiations for a contract to telecast the 1955 Miss America Pageant underway and due to be terminated by March 15, reported deadline for signing such a pact, Philco Corp., which inaugurated the first telecast of the Pageant last summer, in a statement by R. B. George, v.p. in charge of merchandising, said that the corporation had invested \$1,200,000 in promoting "Miss America" over the country since the September event.

George's statement came as directors of the Pageant, a group of unsalaried business and hotelman who stage the \$100,000 five-day extravaganza, featuring so me 52 girls from all parts of the country, in huge Convention hall, discussed plans for the 1955 telecast (17) and nominated Hugh A. Wathen, last year's pageant president, to again head their group this year. George's statement came as di-

again head their group this year.
Pageant last year was paid
\$10,000 by Philco for tv rights.
Preliminary talks with Philco officials have been held and it is no
secret that Pageant officials this
year hope to do better, with others
besides Philco purchasing television rights.

20th Into TV 'In a Big Way'; **Major Entries**

Entrance of 20th-Fox into television will be on a big scale, according to Sid Rogell, veteran of 30 years of picture-making, who will be in charge of the studio's video subsidiary.

"We're getting into television," he said, "with the full knowledge of its vast potential and considerable impact, and the very fact that we're using the parent company's name should be proof enough that quality will be of utmost consid-eration in our production of film for ty"

Rogell's plans for the conversion of the Western Avenue studio call for the transformation of the lot's seven movie sound stages into 15 for television, at a cost of more than \$1,000,000.

than \$1,000,000.

Study is being made of story properties to be made available for tv filming. Among those to which the studio holds video rights are "The Jones Family," "Mr. Moto," "Charlie Chan," "My Friend Flicka" and "Dr. Belvedere."

Subsid would actually produce "Belvedere," and while it hasn't yet been decided, Clifton Webb, who starred in the pix, may top-line the video series.

Studio would either produce "Flicka" series on its own or lease rights on a participation basis. "Flicka" pix were filmed in the mid 1940's, and were based on hoss yarn by Mary O'Hara.

Michel Kraike, who exited as

Blueprint for a Tale of 2 Cities

The radio-television industry is launching into plans for coverage of the 1956 Republican and Democratic national conventions with a built-in, ready made headache-how to cut its expected losses?

In 1952, despite both conventions being located in the same city and the fat sponsorship tabs picked up by Westinghouse, Philco, Admiral, etc., the webs and stations went an estimated \$3.000,000 or more into the red.

In 1956, with separate convention cities and a much larger area covered by more video stations, it could be worse.

There is, however, a way in which the broadcasters might reduce the anticipated wallop and, at the same time, make it a much better show for the anticipated radio-tv audience of 100,000,000 or more Americans.

The industry could get into the political convention hosting business itself, as a partner of the host cities . . . Chicago and San Francisco.

Here is how it would work.

As is customary, Chicago has guaranteed the Democratic National Committee \$250,000 toward its convention expenses, and tional Committee \$250,000 toward its convention expenses, and San Francisco has made the same guarantee to the Republican National Committee. This money is raised from merchants, mainly from the hotel and restaurant people who will benefit most from the conventions. In exchange for the \$250,000 contributions, each city is assured that the conventions will last a minimum of four days. In other words, the delegates, alternates and other convention visitors will be held there that long to give the merchants a chance to get back their nut and make a profit, if possible

Telescope the Dullness

In order to provide a four-day minimum, the first two days of every national convention are mostly waste motion and waste time. Nominations don't start until the third day. There is nothing in the first two days which cannot be telescoped into one day, without loss of the democratic process of nominating a President and Vice President.

These first two days are mainly productive of dull and windy oratory and most delegate seats in the convention hails empty most of the time. It makes bad listening for those at their home of the time. It makes bad listening for those at their home radio sets and bad listening and looking for the televiewers. And it is liable to cost the broadcasting industry close to \$1,000,000 per day for each such day.

But, suppose the industry offers to pay one-fourth, or even one-third, of the \$250,000 guarantee from each city, providing the first two days of each convention are telescoped into one.

Cite Benefits

These benefits would result:

The adio and television networks and stations would be well ahead of the game financially.

The programs which go out over the ether would be snappier, faster moving and more interesting to the American public.

The hotels and restaurants of the convention cities would not lose anything since they would be required to contribute less to the two national committees.

the two hational committees.

The delegates, other convention guests, and their wives, would save a little money on food and hotel expenses.

Finally, assuming the strong possibility that the conventions may be back-to-back, with only a day or two between the windup of the Demmy hassle and the beginning of the Republican shindig, the Republicans could start one day later. This would give the broadcast industry one more day to transport its personnel, and such equipment as can be moved, from Chicago to San Francisco. So . . . why not?

DIXIE CUP COIN FOR ABC-TV 'SUPER CIRCUS'

Dixie Cup makes its first plunge into network television with alternate week half-hours on ABC-TV's "Super Circus" starting in April. Dixie Cup replaces Mars Candy, which has shared half-hours on the show with Keliogg on an everyweek basis for the past several years except for summer hatuses. This time, however, it appears that Mars is off for good, with budget ary problems blamed. Candy outfit, via Leo Burnett, recently bought into the "Buffalo Bill Jr." vidpixer which it's cosponsoring in about 100 markets on a spot-booked basis.

Dixie sale leaves ABC-TV, with a Michel Kraike, who exited as producer at Screen Gems, joins the 20th tv subsid, TCF Productions, Inc., as exec assistant to Rogell.

Dixie sale leaves ABC-TV, with a producer at Screen Gems, joins the be sold. Deal for Dixie, which will peddle ice cream, was set via Hicks Greist.

'Porgy' TV Pickup **Nixed by Equity**

A design to film a slice of "Porgy and Bess" in Europe for the CBS-TV "See It Now" fell apart last week when Actors Equity nixed the "no pay" project. The George Gershwin folk opera was to be filmed at La Scala in Milan at its preem Monday (21) as part of a tour under the State

Dept.

Equity took a vote on the matter after Blevins Davis and Robert Breen, producers of "Porgy." had waived monetary rights. Union's council voted down the proposal on the ground that the cast must be paid a week's salary when a performance is televised (in the neighborhood of \$11,000). It's figured that the rule might have been waived if "See It Now" were a sustainer (it's sponsored by Aluminum Co. of America).

Ed Murrow and cameramen were

Ed Murrow and cameramen were poised to fly to Europe, having ob-tained clearance from the Gersh-

will carry the ABC Film Division distribution tag. This is the "female Tarzan" series which will star a newcomer, Irish McCalla, in the title role (she'll also join the "safari" for South African background shooting).

2. Negotiating a new deal whereby the "Rheingold Theatre" series goes to ABC Film Syndication, after kicking around from NBC Film Division to Interstate TV to Eliot Hyman's Associated Artists Productions.

3. Negotiating for the shooting of 34 more "Four Star Playhouse" (ilms next season, with a fourthyear-around status quo on sponsorship practically assured.

4. Huddling with Official Films

Feel Sharp, Be Sharp, Don Sharpe

Departure of Don Sharpe for ngland (along with Milton Goron, prexy of Television Programs of America) to negotiate for British idpix distribution of the Ronald olman-Benita Hume "Halls of vy" and "Lassie" series when the ew commercial tv operation opens per this summer, has sparked a possible to the summer, has sparked a spa England (along with Milton Gordon, prexy of Television Programs of America) to negotiate for British vidpix distribution of the Ronald Colman-Benita Hume "Halls of

NBC'S 'ONE BIG WEEKEND SHOW'

'So Who Needs Boca?'

A few years back, when NBC was having troubles galore with its tv affiliates, there was nothing on the agenda that a Boca Raton, Fla., convention couldn't resolve within the four-five-day span of the powwow-under-the-sun. But indicative of the "how times have changed" and the "who needs Boca?" sentiments prevailing at NBC was the meeting held last week among the tv web's high command and key affiliate membership to set the groundwork for the annual meeting to be held in New York April 21-22.

As a reflection of the harmonious relations now existing, the only "pressing" problems the boys could find to kick around were such matters as: "How will daylight saving affect the Steve Allen "Tonight' show?"; or "Can you persuade the network to speed up the accounting procedures?"

True, the question of crystallizing the network's daytime to schedule came up again, but this was strictly a hangover from previous years. Nobody was noisome about it.

Some, in fact, were wondering why it was necessary to hold the April meet.

the April meet.

Hi Ho Silvers

'Don't Show Catsup Label, You Never Know Who Your Sponsor Will Be'

Hazards of making a telefilm series more or less on spec by getting a flock of them in the can without any inkling as to who (or even if) your sponsor will be, are cited by comic Phil Silvers, who over the past few months has been doing five-days-a-week duty at the rented DuMont studios on East 67th st., New York, grinding out his new soldier-themed half-hour vidfilm series for CBS-TV.

"You can't, for example, just introduce any old song that comes to mind," says Silvers. "That's all right for a live show. But films are something else again, so it's not just a one-shot song, and a whole thing develops in terms of ASCAP.

Then there's the cigaret problem. I generally smoke about two per 30-minute sequence. I like filters. So you gotta hide the fact that you're smoking filters, because

filters. So you gotta hide the fact that you're smoking filters, because how to do you know who your sponsor's gonna be? It could be an anti-filter cigaret company. So you learn new ways how to smoke.

"Then we come to a mess hall scene. You gotta have catsup. But watch out for the label. Your sponsor might be a food co.npany with a different brand of catsup. If you get caught that means reshooting and the costs go up."

But Silvers is sold on "going film." Not just for residual potentials, which he realizes can also be iffy. And not because It's easier, for Silvers' five-day spread over a single installment is just as strenuous a routine as playing it live. But the whole process of patting a show together on film fascinates him. That goes, too, for writer-producer-director Nat Hiken, although it's hoot in the dark too long" and pile up too many segments without having some inkling of audience reaction as to where you're going. "We're too close to it to know," says linken.

But CBS-TV is pretty confident it knows just where it's going. With (Continued on page 40)

(Continued on page 40)

NBC Spot Sales In Exec Shuffle

NBC spot sales has created two key executive posts under v. p. Thomas B. McFadden. John H. Reber is promoted to director of the tv end. He's ex-national tv sales manager, a post that becomes vacant for the time being. H. W. (Hank) Shepard, manager of new business and promotion, is tapped as SS director on the radio side. His berth goes to Mort Gaffin, adpromotion manager. It's expected that Charles Denny, who's to assume the overall reins of the web's radio ramparts, will have other appointments to make in concert with McFadden. with McFadden.

George Dietrich continues as national radio manager of the division and Edwin T. Jameson, exeastern radio sales manager switches to same post in tv.

Why Not?

Why Not?

In view of the "richest man in television" status applied to Jackle Gleason in the wake of his \$8,000,000-and-plus Buick sponsorship deal, Phil Silvers last week proposed to Gleason that the "Mr. Saturday Night" comic should personally sponsor the upcoming Silvers series on CBS as a means of siphoning off some of his heavy tax rap.

"T've even got the commercial," said Silvers. "It reads: 'Gleason is good for you.' "

Everybody's on A TV Cartoon Kick, Thanks to Disney

Sale of westerns and cartoons to local stations has shown a sharp local stations has shown a sharp upbeat over the past three weeks, ever since it was disclosed that Walt Disney is entering the day-time field with his upcoming "Mickey Mouse Club." Apparently the feeling among non-ABC affiliates is that they'd better start making plans early about how to compete for the kids audience once the kids audience once with the cartoon field, the situation is especially interesting, coming at

In the cartion field, the situation is especially interesting, coming at a time when the demand for cartoons would ordinarily be far outwelphed by supply. Acquisition by Guild Films last week of, 191 Warner Bros. cartoons brings the total of new cartoons available to, television to nearly 600 over the past three months. This is more than enough to satisfy the requirements of most stations, which buy carof most stations, which buy car toons under library deals and in-sert them into existing kiddle

Nonetheless, Guild reports lots of interest in the cartoon package, and can only attribute it to the possibility that stations are planning an expansion of their cartoon shows, presumably to buck the Disney segment. Similarly, CBS Television Film Sales reports a sharp upbeat in interest in the firm's western library, one of the biggest. It's assumed here also that other stations will take an opposite tack, slottling westerns and posite tack, slotting westerns and adventure shows against Disney in a bid to keep the moppet audience.

Classy Corn Coin

Corn Products' buy of a quarter-hour segment of Arthur Godfrey's morning show on CBS radio and tv puts it back on full network AM for the first time in a dozen years. ("Stage Door Canteen" was the sponsor's last "shoot the works" spread.) Outfit also goes Godfrey

spread.) Outif also goes Godfrey every-fourth-Friday on radio only for its Mazola. CP picked up "Sunshine Sue" on the aural web a couple of years ago, but this was a 78-station re-

AM OPERATION?

By GEORGE ROSEN

Resignation of William H. Fineshriber, Jr., as veepee in charge
of the NBC Radio network, effective March 1 (following by a week
the administrative overhauling of
the video operation in which Tom
McAvity assumed the status of v.p.
in charge of NBC-TV), stems primarily from conflicts on basic policy matters shared by the outgoing
executive and prexy Pat Weaver.
Those close to the scape say if

executive and prexy Pat Weaver.

Those close to the scene say it had been coming for some time and thus it wasn't too surprising when exec veepee Robert W. Sarnoff went on a closed-circuit last Thursday to inform the radio affiliates that Fineshriber had resigned for personal reasons and that henceforth he (Sarnoff) would assume active command of the AM network.

Actually Sarnoff's doubling in

Actually Sarnoff's doubling in brass will be on a pro tem basis only (In view of the pressures of his own administrative functions),

his own administrative functions, with everything pointing to the fact that Charles R. Denny will move back into the radlo fold (over which he previously presided before taking command of the NBC owned & operated setup). It was Denny who recently projected to the Weaver-Sarnoff command the proposal for a radical change in weekend programming which the network is about to daunch, and it's understood that Fineshriber's opposition to the plan was a major factor in widening the policy breach which culminated in the announcement of his resignation. resignation.

Operation Redesign

'Opération Redesign'

In his closed-circuit talk to the affiliates, Sarnoff apprised them of the full-speed-ahead on what he described as NBC Radio's "Operation Redesign." The Denny-conceived weekend programming plan, it's reported, will be the initial step toward its implementation. This, in effect, will involve tossing off the present Saturday-Sunday program schedules and installing a 48-hour weekend show to attract sponsors on a participating basis. In some respects it will be an extension of the radio network's present Sunday afternoon "Weekend" show, with its variegated program tension of the radio network's pres-ent Sunday afternoon "Weekend" show, with its variegated program components (news, music, weather, etc.). Whether or not the few Sat-urday-Sunday commercial segments that now exist will be tossed off with the others to permit for the full 48-hour continuity in program-ming or be integrated into the new scheme remains a question mark

ming or be integrated into the new scheme remains a question mark. Also a question mark is how the affiliates will respond to the new weekend idea, and it's understood that this was one of the areas of conflicting viewpoint in the deci-sion of Fineshriber and his bosses to call it quits.

Fineshriber to Caribbean

Fineshriber to Caribbean
Fineshriber jolned NBC in
March, 1953, as veepee and general manager of the radio-tv networks, moving over from Mutual
with his ex-associate Frank White,
the former NBC (and Mutual) president. He became head of the radio
(Continued on page 40)

'MODERN ROMANCES' IN ABC RADIO EXIT

"Modern Romances" ends a skeln of a couple of years on ABC Radio this week. With Junket having cancelled out on its three-a-week sponsorship of the soaper, the network is dropping the Stark-Layton package, which was one of the first of the "completed story" category. Moving in as a replacement is "Companion," another dramatic segment based on marriage counselling case histories from the Woman's Home Companion, which moves down from 11:15 a.m. Going into the 11:15 slot is a newcomer, "Paging the New," a dramatic sterles produced in conjunction with the National Book Counticle for same program, in "Prosper's old Mother."

ble are being pitched up the Rose Millonal Harvester and National Biscuit Co., with indications the hot weather filler.

"Lucy" reruns will still be on the summer spectrum, but in a Sunday afternoon slot starting in April.

Siewart's GE Stint

Hollywood, Feb. 22.

James Stewart, now touring the Orient, will make his dramatic to win one of the "General Electric Theatre" series, tagged "The Windmill," scripted by Borden Chase. Filming is due to start around March 1.

Ethel Barrymore also is skedded for same program, in "Prosper's old Mother."

DENNY TO HEAD Matusow Recant Cueing Reevaluation Of Blacklisting by Ad Agencies?

Valiant Boy

Valiant Boy
When Jim Kirkwood Jr.,
who plays the juve lead on
CBS-TV's "Valiant Lady"
soaper, showed up for work
Monday (21) he was suffering
from a bad case of laryngitis
and found he couldn't talk.
There was only two hours to
noon, playing time for the
show, which presented something of a dilemma.
Out of a huddle came the
solution: Kirkwood went
through all the motions; an
off-camera mike picked up the
voice of a stand-in, while
Kirkwood synccd the lip inovements. It came off okay.

Everything's Up In the Air About 'Norby's' Future

Herr's the status of the Eastman Kodak-sponsored "Norby" series, as result of some weekend huddling by the major factotums concerned:
Shooting of the tinted vidfilm series has already been halted and it's fairly certain that they won't be resumed. There are 13 half-hour segments now in the can, to be played out, but what happens after that is anybody's guess. With Fred Coe hired in an advisory capacity and David Swift dropped as producer of the series (giving him a percent ownership stake in the package and nothing more), the task of trying to come up in the interim weeks with a sultable live format is being entrusted to Coe. If the live entry meets with everybody's satisfaction (star David Wayne, it's been indicated, won't continue unless the script meets with his approval). Eastman Kodak will continue to ride along with the show. Otherwise, the client will scram out of the 'picture altogether.

The 7 o'clock Wednesday time

gether.

The 7 o'clock Wednesday time The 7 o'clock Wednesday time still poses a major hurdle. If the shows goes live, EK will undoubt-edly press for a better period capa-ble of delivering a rating, so as not to dissipate such a costly show in fringe time.

'Girls In Greasepaint' Pitched to PM, P&G As 'Lucy' Summer Sub

Lucille Ball & Desi Arnaz are Lucille Ball & Desi Arnaz are now keeping watch over their sumer replacement time, as are Jackie Gleason, Sid Caesar, et al. Desilu Productions, the filming outfit of the "I Love Lucy" setup has signed Rose Marie for a filmed series "Girls in Greasepaint," a musical with a backstage locale.

Last summer, CBS-TV departed from the usual procedure of exhibiting "I Love Lucy" reruns and slotted "Public Defender" in that slot. This year "Lucy" sponsors Philip Morris and Procter & Gamble are being pitched up the Rose

ble are being pitched up the Rose Marie series as the hot weather filler.

informer - turned - recanter Harvey informer - turned - recanter Harvey Matusow, along with the turnabout parlay in Washington in the Edward Lamb hearings, may usher in a reevaluation of the entire blacklisting and subversion philosophy in the radio-tv industry. If blacklisting is abolished or curtailed, it'll be done in the name of good public relations, just as it was initiated for that reason.

The Matusow testimony in

It was initiated for that reason.

The Matusow testimony, in which he claimed he gave false blacklist information to BBD&O and Lennen & Newell, has kicked off general speculation about the reliability of the information on which the blacklists are based. If Matusow is typical of the sources of blacklist information, then the agencies are going to start a hurry-up check on their lists of informers. Backing this up is the realization of the general unreliability of Communists-turned-informers as spotlighted by the retraction of testimony against Lamb by two witnesses in the current FCC hearings.

Matusow said that in 1952, while

traction of testimony against Lamb by two witnesses in the current FCC hearings.

Matusow said that in 1952, while working for Counterattack, he was paid \$150 by Lennen & Newell to make up a blacklist. He was called in by the agency, he said, in connection with "Schiltz Playhouse of Stars," after a Syracuse supermárket operator and partitime blacklist publisher objected to the then producer on the show. Also, he said, he helped work up a blacklist for BBD&O. Persons he named on the list, he said last week, weren't to his knowledge Reds or Red-connected, and many of them were not even known to him.

His testimony in N. Y. federal court brought general denials by the agencies involved. Lennen & Newell claimed that Matusow hadn't been paid for a blacklist but for three years of back issues of Counterattack purchased from Matusow had be bloom to be bloom metaling its one and only contact with Matusow came in connection with Sam Levenson, whom Matusow had accused in the N. Y. Journal-American of belonging to a Communist booking and entertainment agency. "We felt the performer was a perfectly good American," BBD&O said, "and called the Journal-American to correct this false accusation. Under their prodding, Matusow came to our office and gave us a written retraction admitting his accusation as false. We had no further dealing with him."

Additionally, Matusow testified he had falsely accused director Sidney Lumct and later written (Continued on page 40)

Nabisco Iffy On TV 'Halls of Ivy'

Disposition of the "Halls of Ivy" Disposition of the "Halls of Ivy" vidfilm entry on CBS-TV will probably be resolved on March 1, which is option time on the two-way sponsorship renewal or cancellation. Tab for the 8:30 to 9 (opposite Milton Berle) series is being shared by International Harvester and National Biscuit Co., with indications that the latter will drop out of the picture.

There's been some fresh activity on the Mutual network affiliate front. That web last week joined NBC in a dual affiliation at 5.000 watter WORZ in Orlando. Fla. Consummated this week was another dual affiliation for Mutual at KEYS, Corpus Christi, previously a CBS basic. It's said other such moves are in the wind for Mulval.

moves are in the wind for Mu.val.
It's been learned that when
WORZ prexy Naomi Murrell
pledged part of her time to Mutual, she decided to bretk her
NBC affiliation which has approximately another six months to run.
However, the net refused to allow
the break until the legal termination date. One NBC spokesman denied knowledge of this.
KEYS, a 1.000 waiter days and

tion date. One NBC spokesman denied knowledge of this.

KEYS, a 1,000 watter days and 500 wett at wint, became to from CBS-MBS dual affiliate in about three years and the third in history. WORZ, on the other hand, has been an NBC affiliate since its start eight years ago.

A novel situation has evolved since the announcement of the WORZ dual affiliation. It's been verified that the greatest wat age radio outlet in the market, ABC affil WHOO pitched for the MBS tie, but by the time it came the WORZ deal was firmed.

Speculation centering about the moves is interesting. Though it is too early to actually tell, some tradesters are associating the two new additions to the Mutual herd with the trend by radio indies toward strictly local programming in order to absolve themselves of heavy network demands on their time. order to absolve themselves of heavy network demands on their

heavy network demands on their time.

Mutual has fewer daytime programs, for example, than CBS or NBC. The stat ons, it's observed, want as much time as possible to sell locally at full rates. According to these sources, the indie radio operator's chief interest in a network pact these days is for special events programming (nat'onal or international in scope), but not for revenue. So since Mutual makes limited demands on affil time while doing a fair amount of special events stuff, it's feit in centain quarters, that a move into the MBS lineup is only logical.

NBC Hits Back In New Haven Claims

New Haven's WNHC-TV—Connecticut's sole V station—which last week attacked NBC's purchase of WKNB-TV, UHF'er in New Britain, as "a naked cree of trafficking in permits," was answered by the network and lecal principals this week in a brief filed with the FCC.

principals this week in a brief filed with the FCC.

The web and majority stock-holders of the New Britain operation charged WNHC with "delaying tacties" in preventing NBC's acquisition, that its objective was to perpetuate "its present VHF monopoly, frustrate development of competition and delay expansion and development of UHF in the Connecticut Valley region." It accused the petitioner of "bad faith" and of making "reckless charges."

NBC said the New Haven station failed to show "direct and substantial injury in the allegation on information and belief that that WNHC-TV-will not receive a

TV, Great Leveler

Mayor Robert Wagner of New York (Dem.) and former Gov. Thomas E. Dewey (Rep.) are bitter political and per-sonal enemies. They were un-til last week, when protocol dictated a publicly acclaimed affection.

affection.

The mayor and the former Presidential candidate shook hands at the "Junior League Mardi Gras Ball," seen last week over Gotham's WCBS-TV, which latter is an old hand at "kiss and make up" devices for international rivals stemming from its ex-"United Nations in Action."

Writers Guild Set for Major **TV-Sponsor Test**

The radio and television nets, sponsors, agencies and packagers will undergo their first major negotiations with the new Writers Guild of America within the next two or three weeks. WGA East is ready to serve notice on scribbler employers now, after a huddle of membership last week in N. Y. WGA West holds a similar pownow in California today (Wed.) to draw up demands for tv. Coast membership will meet again shortly to similarly o.0. the radio writly to similarly o.o. the radio writ-Demands will cover all freelance

radio and tv. (The now defunct Television Writers of America held sway jurisdictionally among free-lance video writers before writers merged into WGA.) The forthcommerged into WGA.) The forthcom-ing negotiations shape as the larg-est in unionized scribbler history. WGA, having spent the last few months in organizing, took its time reaching the present stage.

A spokesman for WGA East discloses that the union constitution provides that contracts national in scope, as will be the forthcoming ones, must go through "concurrent stages of approval" on both Coasts, meaning plans for negotiations with employers must first go through meaning plans for negotiations with employers must first go through the hands of the two exec boards, the radio and tv councils on both Coasts and the entire membership body, now totalling in excess of 1.600. WGA West exec director Frances Inglis was in N. Y. last week to aid in integrating steps by both sections of WGA.

WGA East would not disclose the nature of its demands against em-ployers at this time for fear of showing its hand too far in advance to do anything other than give webs, sponsors, etc., a strategic advantage.

Starbuck to Coca Show

Hollywood, Feb. 22. James Starbuck has been inked to take over choreographer chores on the Imogene Coca show and leaves for New York immediately.

Starbuck, who staged the chore-ography on "Show of Shows" last year, just completed same assign-ment on Paramount's "The Court Jester."

Red Barber Plays The Field: CBS Pact Meant Bypassing Lotsa Loot

Byrassing Lotsa Loot

Red Barber, no longer deskbound
now that he's ankled CBS as sports
councelor, will try to rake in the
dough in his newly won freelance
status. It's known that Barber
was thrown for a loss of about \$40.
000 when the web refused to clear
him for a stint in behalf of Texaco
on NBC-TV's Donald O'Connor
show. Since this wasn't for a sports
assignment but for straight commercials, he felt, it's understood
that the "conflict" was academic
under his exclusive CBS pact. Last
season he performed the Camel
plugs on his pre-and-postgame Yankee telecasts, with the filmed commercials used later on another network without drawing a squawk
from Columbia.

As a free agent, Barber figures

from Columbia.

As a free agent, Barber figures he can latch on to non-sports berths as well as his specialty. Latter includes the fore and aft segments of the Yankee games and the current "Red Barber's Corner" on the web seguing from the Pabst Wednesday fightcasts. Barber, who leaves for the ballclub's spring training camp in St. Petersburg next week, will By back for the "Corner" show. Between now and start of the pennant race he'll do a little work on his autobiog.

The sportscaster is busy promo-tionally, too, with a Red Barber Award established that goes annu-ally to a U. of Florida student broadcaster selected for industry, improvement, initiative and integ-rity. Barber himself was a stude-caster at WRUF, the U.'s station at Gainesville, 25 years ago. Winner will get \$100 and a sterling silver Paul Revere bowl engraved with

Amy Vanderbilt In **New Round of Briefies**

Rew Round of Driefles

Etiquet expert Amy Vanderbilt
planes to Chicago March 9 to begin production of another series of
five-minute telepix on etiquet for
American Bakeries, which sponsored her last 39 on a three-a-week
basis over the past year in 18 markets. Films are being produced by
Walter Colmes' Emerson Films under a deal with Jules Alberti, Endorsements Inc. prexy, who represents Miss Vanderbilt.

American Greetings Corp., for

sents Miss Vanderbilt.

American Greetings Corp., for whom Miss Vanderbilt did a series of spots last year, has also picked up her option for another series to be shot in New York in April. In addition, she's taping a five-minute radio series for American Bakeries.

Official Sets Station Deals On 'Juliet' as 1st Telepix Soaper

Cincy Symph's Spot

Cincy Symph's Spot
Cincinnati, Feb. 22.
One of the biggest orchestras ever set to perform on a singing commercial has been set for a one-minute spot which will be distributed to stations here. It's the 87-piece Clincinnati Symphony Orch, which will do a one-minute spot being prepared by WKRC vocalist Barbara Cameron, who does a prolific jingles business on the side.

Best part of the entire deal is that the Symph is donating its services. Commercial is being made and aired in behalf of the Cincinnati Fine Arts Drive, which raises money for such institutions as the Art Museum, the Summer Opera and the Symphony.

Storer's 'Miami Story' on Agenda For FCC Hearing

Federal Communications Commis Federal Communications Commission will hear oral arguments next Monday (28) on questions raised regarding transactions by which Storer Broadcasting Co. obtained an NBC affiliation for its WGBS-TV ultra high station, in Miami, Fla. The proceedings will be held before the full Commission which will issue a final decision immediately afterwards.

will issue a final decision immediately afterwards.

Agency ordered the "expedited" hearing on allegations by radio station WINZ, which holds a UHF permit in Miami, that Storer's acquisitions of two stations in southern Florida resulted in depriving Ft. Lauderdale of a second local station, the assets of which. local station, the assets of which, including the NBC affiliation, were bought by Storer.

The Commission will also inquire

into possible monopoly questions raised in permitting Storer to have seven tv stations, in view of the company's large radio holdings and its newspaper interests in Miami.

Miami.

In ordering the hearing, the Commission rejected charges by WINZ that the Storer purchase of the assets of WFTL-TV in Ft. Lauderdale and the construction permit of WMIE-TV in Miami constituted "trafficking in broadcast authorizations and network affiliations." The agency also refused to accept as an issue for inquiry an allegation that Storer is planning to convert all receivers in the area to tune in only one UHF station, WGBS-TV.

WINZ has contended that Storer paid \$300.000 for the assets of

WINZ has contended that Storer paid \$300,000 for the assets of

Washington, Feb. 22.

(Continued on page 40)

Closed-Circuit's 'Open Sesame'

This is closed-circuit video's "Devision and Bill Rosensohn's box Office Television, the two estable the medium, which has been battling to get off the ground for the past six years, is just beginning to reach the payoff stage for the entrepreneurs in the field. Started as medium for the presentation of boxoffice events to theatres, it saw its emphasis shifted to business meetings and the use of hotels and auditoriums. Closed-circuit

the Tide Water Oil Co. Last Tues. (15) it supervised a manage-ment-labor confab in Chicago for the American Management Assn. and tomorrow (Thurs.) it will pre-

information and belief that that WNHC-TV will not receive a renewal of its NBC basic affiliation agreement upon its expiration eight months hence. Certainly WNHC-TV is not claiming here a right to (Continued on page 40)

"Johns Hopkins Review"

"Johns Hopkins Review"

As ABC-TV Kid Show It's virtually set for "Johns Hopkins Science Review," which has been dropped by DuMont, to switch to ABC-TV under a new formation been dropped by DuMont, to switch to ABC-TV under a new formation and itile stressing the attractions of a science career for youngsters. ABC news veep John Daly and Johns Hopkins television chief Lynn Poole meet today (Wed.) to was proved a potent hypo for hemedium. It has served to convoice would go into the Saturday-at-7 position.

Program will originate over WAAM-TV in Baltimore.

The static presented a thotels and to reach the payoff stage for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started as medium for the enterpreneurs in the field. Started to business shelfed to busines

Official Films looks a sure bet to be first in the filmed soapopera field. Official this week picked up its options on Charles Irving's "The Heart of Juliet Jones" soaper, and plans to start production on 26 or 39 weeks of five quarter-hours each in May in New York, probably at the Parsonnet Studios where the pilot was shot last summer. Irving will produce the series, which will go into immeditate delivery as fast as it's shot. as it's shot.

as it's shot.

Official had the property under a two-month option, granted by Irving and the William Morris office, while it peddled the package on a conditional basis. It's now in the process of wrapping up the conditional deals, changing them to permanent contracts. Feeling of Official while it was peddling the soaps was that if it could sell conditional contracts amounting to 40% of the production cost (believed somewhere about \$17,000), it would sign the show. While it didn't succeed in wrapping up that much biz, station reaction was healthy enough tion reaction was healthy enough to make Official believe there's a strong market for the soaps.

strong market for the soaps.

Already set are KSD-TV in St.
Louis and WFAA-TV in Dallas,
with conditional deals still to be
finalized with KDKA-TV in Pittsburgh and WSPD-TV to Toledo,
among others. Official's charging
the highest half-hour Class A rate
in the market as the package price
in each situation for the five quarter-hours. In other words, a station would get five quarter-hours
at a price equivalent to the highest half-hour Class A rate of his
own station or his competitor's,
whichever is higher.

Pilot strip of the series, which is

Pilot strip of the series, which is based on a King Features comic strip, was filmed last summer by Irving, who owns the property, with financing from Motion Pictures for Television. MPTV released the show after feeling out stations, with the condition that it would get its coin back as soon as Irving sold it. Official will finance the new series. Deal makes Official first in the soap field in film, although other firms have been feeling their way about. Television Programs of way about. Television Programs of America has the Bernard Prockter pilot strip of "Family Next Door," while ABC Film Syndication has pacted with Trans-America's John Clark for a pilot strip based on "Life Can Be Beautiful." Neither is going into actual production on a week-by-week basis, however.

Wick Flickers On **Own Distrib Setup**

Charles Wick is reportedly considering giving up the ghost on his Telefilm Enterprises distribution business. Wick last week screened his only property, "Inspector Fabian of Scotland Yard," for a couple of major distributors toward working out a deal whereby one of them would take over distribution of the series, thereby enabling him to get his coin out and wind up his own distribution setup.

Wick's had "Fabian" for over a year (he's got a financial stake in the series as well as distribution righte but has been unable to move the property to any great extent, despite some excellent publicity breaks in the U. S. and Canada on Robert Fabian, the title character of the series. Wick landed two regionals on the show, one on the Coast with KTTV in Los Angeles and its regional sctup, another with Molson's Brewery (Canadian) for a number of key northern U. S. markets. His distribution setup has undergone personnel changes, with Bud Austin having left a couple of months ago as v.p. in charge of sales, to be succeeded by John Allicoate.

Lower-Case 'Patterns'

"U. S, Steel Hour's" March 1
ABC-TV outing, "Man in a Corner,"
promises to be a lower-case version
of the now-celebrated "Patterns."
Ernest Pendrell teleplay, which will
star Jack Carson and Ernest Truex,
is a drama about an assistant factory foreman's conflict with his
boss.

"Patterns" dealt with the same topic, but on an executive level.

A HOUSE (& SENATE) DIVIDED

Rating the Rating Services

Latest detailed study on the relative merits of the rating services came out of Philadelphia, a wrapup by U. of Pennsylvania masters degree candidate Edwin F. Lefkowith under a grant from WFIL-TV there. Lefkowith's study, titled "A Brief Discussion of Radio-Television Rating Methods," doesn't come to any constructive conclusions on how rating services can be bettered or how the whole overall problem of the evils of the system can be solved, but it does make some telling comparisons of the various methods used.

methods used.

Lefkowith uses as his approach some 25 points which represent the ideal attributes of a rating method, among which are such items as speediness, low cost, representative sample, adequate sample size, standardization of approach and questions, non-effect of changing conditions on the sample, orientation of respondent, human factor of mistakes and misunderstandings not being a key, surveying of foreign-language groups, proper handling of "not-at-hopres," "no-answers," busy signals and party lines, memory not being a factor, measurement of "conscious listening," measurement of all sets in the home, measurement of out-of-home listening, ability to obtain complete information and supplementary info, etc.

He then breaks down the methods into six categories, the recall telephone, coincidental telephone, recorder, roster personal, short-term diary, and long term diary, and goes into a detailed discussion on how each method fulfills each of the 25 desirable attributes. Wrapup is a chart in which each method is rated by a numerical assignment corresponding to the manner in which each method fulfills the attribute.

fulfills the attribute.

While Lefkowith admonishes his readers not to make an overall conclusion on the basis of the chart, since the 25 attributes vary in importance and the assignment of a numerical value is in many cases arbitrary, a glance at the chart shows the recorder method (Nielsen) to come out on top on an overall basis. Next best are the diaries and the roster, with the telephone methods last. Phones show up best in terms of speed, cost, standard approach, but are poor in terms of representative sample, adequate sample, orientation of respondent and evaluation of the trustworthiness of respondent, human factors, memory, etc. Nielsen's show up best on representative sample, standardized approach, human factor, memory not being a factor, measurements of all breakdowns, while its disadvantages are lack of speed, high cost, refusal rate, non-measurement of conscious listening, non-measurement of out-of-home listening and inability to secure supplementary information.

Bob Hope on Layoff: 'Who, Me?'

Not a Question of Money, Just Won't Be Happy Without TV

Minneapolis, Feb. 22.

It's not a matter of money because, of course, the Government takes most of his earnings for taxes and the recent \$3,300,000 in cash which he received for his oil well holdings and not inconsiderable other accumulated wealth make it unlikely he and his family will go hungry. But Bob Hope has changed his mind, and will not iliv will go hungry. But Bob Hope has changed his mind, and will not lay off tv after present commit-ments' fulfillment, as recently an-

Lealization that he can't be really happy unless he's toiling strenu-ously, his health's good shape and medical opinion that it's unneces-sary and even inadvisable for him to change his working habits are the reasons for the decision's re-versal, Hope explains. "I apparently wasn't born to take life easy," says the comedian. "I really enjoy the kind of work I'm

(Continued on page 40)

NBC-TV Dropping Studebaker in Chi

Chicago, Feb. 22.
According to present plans, NBC-TV will relinquish its lease of the Studebaker Theatre and will confine its production activities to the Merchandise Mart headquarters. Dropping of the Michigan Ave. theatre, which it has been renting since 1950, would seem to preclude any major upbeat in Chi network tv production for the web in the foreseeable future.

For the most part, the Studebaker was used for network shows with the WNBQ localers coming from the Mart, Currently the sole occupant is the "Hawkins Falls" serial which will be moved back to the homebase. Exiting of Studebaker will leave the Chi plant without an audience studio of any size for the berthing of such infrequent visitors as the recent Ralph Edwards "This is Your Life" and an occasional "Comedy Hour."

Home's \$5,000,000

NBC-TV's "Home" show will rack up its first anni March 1 with the assurance that the 1955 billings will reach \$5,000,000. The figures are projected through the year's end on the basis of the current list of 34 shareholders plus those latching on as the year progresses. year progresses.

For the 10 months last year, the take was \$3,050,000.

Knight's Editor **Throws Right At** TV Midsection

Chicago, Feb. 22.

Chicago, Feb. 22.
An insight into the soulsearching that's going on in the more alert newspaper front offices around the country regarding the dailles' stake in the television era was tossed out last week by Basil Walters, exec editor of the John S. Knight newspapers. Major portion of Walters' speech at the Inland Daily Press convention was devoted to tw which he described as a "challenge, a peril and an opportunity."

CAN'T AGREE ON NETWORK SIFTING

Washington, Feb. 22.
Differences among the membership of the Senate Interstate Comship of the Senate Interstate Commerce Committee as to whether legislation is needed to regulate the networks appear to have developed with the issuance of the report by former FCC Comm. Robert Jones on the Committee's inquiry into the UHF problem.

In connection with the release of the report last week, Sen. John W. Bricker (R-O.), former chairman of the Committee and now its ranking Republican member, made

man of the Committee and now its ranking Republican member, made it clear he thinks legislation is necessary to bring about "a truly competitive tv system" in the United States. Bricker has introduced a bill to place networks under direct FCC regulation. His measure set off the current probe.

The previous report by Harry Plotkin declared that the FCC already has the power to regulate the networks. Bricker said he doesn't agree. Actually, Bricker went beyond the Jones report, which found that there is not sufficient information available as yet to justify bringing the nets under FCC regulation. However, Jones saw justification for further study of the proposal.

saw justincation for further study of the proposal.

While no disagreement with Bricker's views have been ex-pressed by other members of the Committee, it's believed that many

Even Prexies Are Typed

Frank Stanton, CBS prexy, went on a closed-circuit for a second time in as many weeks last Friday immediately after publication of the Jones report, to alert the affiliates to the "our-whole-future-is-at-stake" import of the networks and affils fighting the D.C. currents. currents.

Not until he finished did he realize the ironic twist: He was talking from the studio that's the originating point of "Search For Tomorrow."

of the Democrats would be inclined to go along with Plotkin, who was appointed minority counsel before the change in party control of Congress. Jones was appointed by Bricker. It's recalled that in transmitting the Plotkin report to the Committee, Chairman Warren Magnuson (D-Wash.) commended it as "an excellent basis" for the forthcoming hearings.

Magnuson (D-Wash) commended it as "an excellent basis" for the forthcoming hearings.

On the other hand, Bricker praised the Jones report as "a penetrating analysis" of tv problems and delivered something of a slap at the Plotkin report by saying that Jones did not attempt "to project unwarranted recommendations" from the "incomplete" information presently available.

Conflicting Views

The Plotkin report contained specific recommendations for dealing with the UHF problem. Jones report was devoted largely to findings, but carried some recommendations for industry action and for gathering acditional data needed for continuing the inquiry.

On the basis of Jones' findings. Bricker said that it appeared that

On the basis of Jones' indings, Bricker said that it appeared that the networks, rather than the FCC, control the number of tv stations.

(Continued on page 40)

Scheiner on Tap

Washington, Feb. 22. With Senate Interstate Com-With Senate Interstate Commerce Committee due to act this week on selection of a chief counsel for its fortheoming hearings on network-UHF problems, it's expected that Arthur Scheiner, former chief of the Rules and Standards Division of the FCC, will get the post.

Scheiner is now associated with Benedict Cottone, former FCC general counsel, in radio law practice. A native of New York, Schelner is a graduate of Columbia Law School. Ite is 37.

Doerfer Cautions on Too Many Controls, Censorship in B'casting; 'U.S. Way Far Ahead of British'

Revlon's Paaradise

Revlon's Paaradise
CBS-TV's "Morning Show"
headed by Jack Paar wound up
the week's work last Friday
(18) clearly "in the red."
The Rexall commercial had
been pitched. Next up for
plugging was Revlon. This
was read off via the TelePrompter while the Rexall
card was still on camera; a
prop man had forgotten to
remove the card.
Ad lib or no, the rest of the
show was devoted to Revlon to
make amends for the glaring error. For instance:
Charles Collingwood delivered "Revlon News."
Pupi Campo stepped forth
with the product all over his
Latin lips.
Jose Melis daubed the piano

Latin lips.

Jose Melis daubed the piano

show wasn't in color).

Paar presented "Revion Productions."

DuM Pruning Now Hits Publicity Dept. **Eyes 'Filmed Web'?**

Though there is no exact count available, it appears like the Du-Mont television network, perhaps temporarily, is being shaved to a staff large enough to service adequately only the needs of N. Y. o&o WABD. Additionally, there are a few extra people being retained in programming, it seems, as liaison between the web and the remaining o&o, WTTG, Washington, D. C. On top of cutbacks in network sales, sales service, programming and earlier in engineering and other departments, the outfit has taken the razor for the first time in six months to the publicity department.

first time in six months to the publicity department.

DuMont publicity is now down to four staffers, Including department head Gerry Lyons and his secretary. Also remaining are writers Connie Ryan and Bob Bernstein. The remaining five publicity payrollers got waiking papers on Friday (18) or earlier in the week.

Despite personnel retrenchments. DuMont still operates as a tele web, although on what is obviously a shrunken basis. The three network salesmen remaining (including the sales chief and the eastern sales manager) teamed to renew

work salesmen remaining (including the sales chief and the eastern sales manager) teamed to renew the co-sponsors on Frlday's "Chance of a Lifetime." It's not known whether bankrollers Lentheric or Miles Labs are included, but it is said that some DuMont sponsors insisted upon and got contracts cancellable by the week or fortnightly.

Moreover, any sponsor pact with DuMont amounts to pretty much of a regional deal (north-castern U.S.). As it stands it's hard to figure just how DuMont will te this regional matter up with plans re its new film camera it says it will probably disclose next month. Though it's said in some quarters that the camera is known that DuMont has been discussing ways to bring affiliates in on it, portending a "film network."

Gleason's Gleem

Sheaffer Pen having written off the CBS-TV Jackie Gleason show for the balance of the season (as of end of March) Procter and Gamble

end of March Procter and Gamble steps in as one of the three participating sponsors, along with Schick and Nestle.

P&G will plug Gleem, having been repped on the Saturday nighter once before with Lilt.

Whatever its faults, the American way of broadcasting has many of government operation and would lose "cherished freedoms" if radio and tv were subjected to "stricter controls or more censorship." FCC Comr. John C. Doerfet told the Commonwealth Club here last week.

On almost every form

told the Commonwealth Club here last week.

On almost every front—sets it use, choice of programs, hours of programming, development of the broadcasting industry, and advancements in the art, such at color television—Comr. Doerfer found the American system fat ahead of the British.

As to quality of programs, Comr. Doerfer did not attempt a comparison because of differences it tastes and fleeds of the two countries. But he observed that while there is some criticism of the quality of American radio and ty programs "there exists a wide field of approval and satisfaction. Even Englishmen who have regarded approval and satisfaction. Even Englishmen who have regarded some of our broadcasts as abhor-rent and abysmal will admit that much of it is good, educational and of high quality."

Competition between stations and Competition between stations and choice of programs, Doerfer found, provides a powerful incentive for good broadcasting. People who are "appalled" by lack of censorship, he said, do not realize that the broadcasting and advertising industries are accomplishing by self-regulation "much that could be hoped for" by government supervision. vision.

Code Making Progress

Code Making Progress
Code operations of the NARTB,
he continued, are "quietly, but . . .
effectively" making "substantial
progress" in climination of material "not in good taste or constituting excessive advertising." The advertising industry, he added, also
has a code to educate sponsors on
the "futility" of excessiveness in
commercials and poor taste in programs.

commercials and poor taste in programs.
"For a station to make money,"
Doerfer declared, "it must acquire
and hold substantial listeners, Listeners who become bored either
tune to a different station or turn
off their sets. This is reflected in
polls and ratings. Obviously, there

(Continued on page 40)

RCA in TV Film **Push**; Name White

Custom Record Dept. of the RCA Custom Record Dept, of the RCA Victor Division, which has been branching out into tv film distribution on its own (as distinct and separate from the NBC Film Division, also an RCA subsid), is inaugurating a five-year expansion program for its RCA Recorded Program Services in a bid to attain a major status in the field. As one of its initial steps, it has named Paul White, exprexy of Procker Syndications and a vet in the radioty-film field, in an advisory capacity.

ity.

It's known that several ambiity. It's known that several ambitious programming schemes are on the upcoming agenda, designed to inject some fresh ideas into the ty film picture. While basically the division functions in sales and distribution of films for television, white has been blueprinting some ambitious programming ideas to implement the five-year plan. White says emphasis will be placed particularly on daytime program categories, including musical shows, audience participation, sports subjects, offbeat human interest yarns and film library shows. Color programming will also be stressed. White is prexy of Paul White Productions and is associated with Bernard L. Schubert. James P. Davis is manager of the Custom Record Dept.



When you take inventory for the entire year of 1954, here's what you get:

	NBC	2nd Network	NBC Advantage
Total advertisers	187	121	54.5%
Advertisers exclusive to the network	114	51	123.5%
Advertisers in network TV for the first time	54	20	170.0%
Advertisers with budgets of \$100,000 or less in all media	25	9	177.8%

Source: P. I. B. and Media Records



Why is NBC the best-stocked showcase for products in all television?

Because of its pioneer programming, the vitality and excitement of the 90-minute Color Spectaculars...because of the advertising flexibility of its great participation shows, TODAY, HOME and TONIGHT... because of the total effect of NBC leadership.

More advertisers keep coming to NBC because they find that the products they display there move faster off retail shelves.

And what pays off for other smart advertisers will pay off for you.

EXCITING THINGS ARE HAPPENING ON



TELEVISION

a service of RCA

Television Followup Comment

They shoulda' stayed in bed, or the ex-"High Button Shoes." joined the at least back in Hollywood. "Col-gate Comedy Hour," that is. Sun-day night's (20) NBC-TV'er, amid much ballyhoo, originated from New Orleans coincidental with the Mardi Gras celebration. But as much as viewers caught of the festivities (apart from, a crowded and tivities (apart from, a crowded and uncostumed street shot) and the local co.or, the show might have originated from anywhere. Two key points were the Court of the Two Sisters and the Absinthe House, but producer Bill Morrow and director Jim Jordan succeeded somehow in keeping the salient features off the television screen. Otherwise, it was a standard "Colgate" outing. Ted Bates agency and NBC have been unable to lift the "Comedy Hour" from a low groove of mediocrity, and Sunday's was as good an example as any.

the "Comedy Hour" from a low groove of mediocrity, and Sunday's was as good an example as any. Gordon MacRae starred, with guests Peggy Lee, Louis Armstrong, street dancers Skeet & Pete, a teenage Dixieland band from N. O., regular pantomimist Gene Sheldon and a superably camouflaged Carmen Dragon orch. Each of the acts, let's face it, is tops in its class, but as a show they just failed to mesh. Best it can be called is a variety show, and the overindulgence in music, while perhaps suited to the occasion, made for a dull and longish ession. Typical of the production elements that went into the show was the finale, "Birth of the Blues," in which MacRae and Misc. Lee sang from a balcony, with harlequins standing there throwing down streamers.

chan.

CBS-TV did another bangup job with "You Are There" on Sunday (20). recreating "The Liberation of Paris" (Aug. 14, 1944) and under Walter Cronkite's narration, Lee Davis' scripting, Sidney Lumet's direction and George W. Russell's production once again the tw medium brought home to the public how quickly Americans forget. Recreated vividly, showmanly, pungently and dramatically was the military question whether it was wise for the Parisian civilian population to uprise against the Nazi occupation forces, and possibly upset the Allied war strategy, and while the Sunday night audiences were left to interpret for themselves, it also had two other tidits to toy with. One is the current P, I hassle about the Berlin Philharmonic's American tour under the baton of admitted Nazi maestro Herbert von Karajan and the other is a recollection of a little folksy tidbit in a currently releasing Paramount film, "The Bridges of Toko-Ri." Therein an American family dreaded by William Holden and Grace Kelly) and a Japanese counterpart family are leasing Paramount Bridges of Toko-Ri." Therein an American family (headed by William Holden and Grace Kells) and a Japanese counterpart family are shown indulging in that popular Nippon indoor (and presumably also outdoor) sport of bathing in the nude in indoor (and presumably also outdoor) pools. And it all seems only like yesterday!

Art Carney, Patrice Munsel and Harold Lang are not bad rush-'emin material for the Godfrey-less 'Arthur Godfrey & Friends' on CBS-TV. And neither is that other name. G. Washington, used as pre-birthday backdrop for the hour session last week (16), and pipe that Federal Hall replica which set the show back a reputed \$10,000 merely to establish after all these years that the nation's Father was inaugurated there.

Tradewise, some interest een-tered on Lester Gottlieb as guest producer drafted from his radio sanctum where he v.p.'s it over programs. Gottlieb has pointed out smartly that he's no video out smartly that he's no video newcomer except to the 21-inch set; he catered to the successive newcomer except to the 21-inch set; he catered to the successive seven-and-10-inch clientele back in the not so long ago vintage years, but things are no different today in tv's CinemaScope dimensions. The show is still the payoff, if the cliche fits, and Gottlieb as masterminder without Godfrey's master mind and presence came through with a well paced and hearty stanza.

canna.

Carney was an okay ringmaster and right away tossed off a quickie takeoff on AG just to show that he hasn't lost his impressionist savvy. The Metopera oriole was in there pitching her elassy coloratura while Marion Marlowe is Cotillion Rooming in N. Y. (with the McGuire Sisters also on a nitery Kick). She did "Love Is Where You Find It" and later carried the load in the "I Still Get Jealous" number from

"Col-Sun-Parker in the old vaude styled rouser which included individual dance challenges that showed off dance chairenges that snowed on chantootsie's pinup pins. Lang, that lithe musicomedy hoofer-singer, shot over "I Only Have Eyes for You" in terp and chant, finishing with those fouette leaps that have carried him to the top.

that have carried him to the top.

Of the Godfrey regulars, the "Ancient" Mariners (4) tried on the "Landlubbers" sea chantey for size that fit snugly, Lu Ann Simms gave a rather squeaky treatment to "Thou Swell" and Janette Davis piped in with an okay "It's a Lovely Day Today." Parker's contribution aside from in-and-out folderol was "I'll Know." Parker is able to make a virtue out of self-effacement as Jay Today." Parker's contribution aside from in-and-out folderol was "I'll Know." Parker is able to make a virtue out of self-effacement as per nixing reference to "one of the oldest" tenors, altering it to the oldest. Carney had himself a semi-panto ball knocking down the pins down by the Bowling Green, to square the colonial motif, and also emerged in his Ed Norton character to make with a ditty. The inauguration sequence segued into Miss Munsel & Co.'s "God Bless America" wrapup to make it a Washington-to-Berlin deal, proving that they always have to come back to the tunesmith when even capering with history is the fulcrum. Jimmy Carroll handled the baton and a lot of it.

and a lot of it.

As a postscript, one of the commercials took a curious turn. Carney had introed Tony Marvin, all risged out in colonial garb, and asked him to take it away for Toni for 60 seconds. (Alternating sponsors are Frigidaire and Pillsbury.) Marvin blurbed for better than two and a half minutes. Postscript No. 2: Sid Garfield, the CBS Radio exploiteer, supplied guest material.

The story of Leon Trotsky's murder in Mexico 15 years ago was turned into a wordy and murky drama on the "Phileo Television Playhouse" Sunday (20). Written by Bernard Wolfe, a former secretary to the exiled Bolshevik leader, the 60-minute script failed to come alive in its attempt to define the motivation of Jacques Mornard, the assassin who was generally credited with being in the hire of the Russian GPU.

Nehemiah Persoff, in the role of

the hire of the Russian GPU.

Nehemiah Persoff, in the role of the assassin, gave a superb performance that carried whatever conviction this stanza had. He depicted the character as a moral weakling who, because of his devotion to his mother, was picked for this particular crime. Jo Van Fleet, the assassin's mother, was also effective as the dedicated Russian agent who was ready to send her son to death in the name of "history."

Jacob Ben-Ami, as Trotsky, had the assassin's mother, was also fleetive as the dedicated Russian gent who was ready to send her on to death in the name of "hisrory."

Jacob Ben-Ami, as Trotsky, had

the most difficulty in creating a coperator tapping out his S.O.S. credible character and the failure of the script in this respect was decisive for the whole play. The drama of the Stalin-Trotsky struggle, which culminated in the assassination, was reduced by Wolfe to an effort by Stalin to stop Trotsky's writing of his biography. Aside from conversations between the Mexican police chief and Trotsky. Wolfe avoided any discussion of the underlying politics. While this may have been difficult for the average viewer, the long arguments in the script about the role of the individual in history were just as obscure.

Other members of the cast, including Gaby Rodgers as the assasin's girl friend, Celia Adler as Trotsky's wife and Carlos Montaban as the Mexican police chief, also played well. But, fundamentally, the script failed to draw flesh-and-blood characters about whose fate one could be concerned about.

Herm.

Despite a good deal of technical

Despite a good deal of technical buoyancy, "Freighter" on the U. S. Despite of the U. S. Steel Hour over ABC-TV plied some pretty sluggish dramatic waters last week (15). Suffering from an overdose of cliches throughout, show did pick up to some rousing elimaxes under the capable hands of director Alex Segal who rarely fails to impart his special touch.

his special touch.

George Lowther's original script, set aboard the creaky S. S. Singapore on her last voyage before heading for the scrap heap, threw together a lot of intriguing characters with intriguing problems, none of which were ever brought into 'clear foeus. Result was that the ending, with everyone finding his answers, fell far short of credibility.

his answers, fer har should be treed bility.

There certainly were a bunch of literate seamen aboard that boat. Thomas Mitchell played a grizzled and philosophical Chief Engineer, and as usual, played him well; James Daly did what he could with the role of the bottle-happy first mate, and Henry Hull put a lot of heart into the captain determined to go down with his ship rather than give her up. Jamie Smith did well as the ambitious young third engineer who failed to get his promotion, and Jocelyn Brando pleased in a bit part as Daly's wife.

Credit for most of what was

Daly's wife.

Credit for most of what was good in the production must go to Segal who tried, successfully in parts, to weld together the various character elements and subordinate them to the larger problem of a crippled freighter tossing helplessly in a raging storm, its parting out of comprising the subject of the sub

ding on that particular topnotch.

Lowther's dialog, even when pertinent, tended to be on the draggy side and, as mentioned before, his solutions appeared ridicular part. In the end, the captain was in a hospital and recovering; the first mate had given up the bottle and the young engineer had regained his confidence. All that was missing was a message from the operators to say that the S. S. Singapore wouldn't be scrapped after all. U. S. Steel commercials, remotes from an experimental farm in Wisconsin, provided a welcome change.

come change. Hift.

"The Stranger" series looked very good on its farewell teleeast over DuMont, if the strident, repetitious and offensive Serutan commercials are overlooked. James Blumgarten, who did about half the scripts during the 34-week run provided the final story and Olive Deering, Edwin Binns, Betty Garde and Robert Carroll acted it out under Frank Telford's direction. Show hit nine stations live, 16 on kine and that apparently sums up the sponsor and agency (Edward Kletter) gripe. That a dramatic series of this technical excellence is now free (under a flukey non-orthodox setup, the property reverts immediately, without any waiting period, to Telford's ownership) impresses as more of DuMont's jinxed showmanship—creating commendable properties and then not reaping the rewards, although 34 weeks sponsored is still 34 weeks sponsored is still 34 weeks sponsored.

Teleford uses lots of closeups, in fact employs the faces of a few players to draw a eamera-map of emotion. His story-telling technique has a firm authority and a "simplicity of line" which manages to

emotion. His story-telling technique has a firm authority and a "simplicity of line" which manages to make the action suspenseful and denouement important. Serutan forced the three acts, and that's a tough writing problem on a half bour. Land.

When 'he year's best of 'Ford Theatre' telefilm series is compiled it can be safely ventured that 'To-morrow We'll Love,' a tender love story, will be up in the forefront. What gives it an important ranking is the sensitive and wistful performance of Nicole Maurey, the French girl first seen with Bing Crosby in Paramount's "Little Boy Lost." She hasn't been heard from since, with any prominence, but she'll be kept as busy as she wants to be after this performance. The stock of Larry Parks will also get a bullish spiral.

The story as such by Karen De-

will also get a bullish spiral.

The story as such by Karen DeWolf from Gerry Day's original
would have occasioned only passing interest in hands less expert
than the two leads and strongly
mooded direction by Arnold Laven.
The romance of a flier and a nurse
in the Orient is given such a warm
depiction that the tale becomes
subservient to the actors and they
earry it off with deep feeling and
unpretentious naturalness. Once
caught up in its swirling current
of simplicity the clutch at the
healt takes hold and tightens, the
hallmark of persuasive acting. heart takes hold and tightens, thallmark of persuasive acting.

The narrative is this simple.

The narrative is this simple. A flier sacrifices his own love for the one girl in his life because of the harrowing thought that his calling is so fraught with danger he would leave her a widow. It's this emotional tug between the two that motivates the pangs of their inner feelings. The miracle of a medal pendant clutched in her hand when she is visited by him in a dream is so poignantly developed that none can be too critical of this poetic license to intensify the impact when he goes to his death in a flery crash.

Eduard Franz, Laurie Carroll and Peter Hansen lend admirable supported that gag strip or humor panel.

it has one of the biggest audiences of any Canadian video session.

"Tabloid" moved from Toronto to Ottawa for the two days of the International Dog Derby and its two Ottawa-originating productions surpassed anything it had done to date. Producer Ross McLean and east Elaine Grand, Dick McDougall, Gil Christie and Percy Saltzmann elicked solidly every second. The first (10) Ottawa airing included filmed inserts of the dog sled races where the four players were starters. Live sections included filmed and outdoor sequences at the CBC Ottawa studios, climaxing with McDougall, Grand, Christie and Saltzmann exiting in a Quebec police car taking them to the Fairmount Club to help present dog derby awards and prizes.

CBC has four boffo people in "Tabloid." Saltzmann, a govt. meteorologist with a natural talent for showmanship and comedy, has built what eould have been ainspield weather segment into a top

teorologist with a natural talent for showmanship and comedy, has built what eould have been an insipid weather segment into a top gab session and works easily into the rest of the show. Christie is "Tabloids" femme interest, a good-looking lad with a flair for natural charm. Miss Grand, a non-pro before she opened in "Tabloid," fits the easy-going format perfectly and, like emeee McDougall, handles interviews and other guest activities with an easy smoothness. McDougall, also emeee of CBC's talent showcase, "Pick The Stars," is a fleshy- Heywood Broun type who, even in his most active moments, gives the impression of lolling. Ross McLean, show's producer, has exhibited increasing ability in sustaining the relaxed atmosphere and builds dialer interest by seldom following a single idea line, allowing ad libs and cuing only where required for camera or web demands.

Knight Editor

Continued from page 23 =

pressures, he asked how many of his listeners had "heard any re-ports on television about the con-troversy which has been raging the

Editor did figuratively doff his hat to tv for its enterprise and salesmanship and warned that the newspapers must modernize their news standards to stay in tune with the tele age. He referred to the to-do the tv webs made of their coverage of the Russian high command shakeup and asked how many editors carried the United Press yarn of its Kremlin coverage when for seven and half hours it kept open the Moscow to London telephone line, at \$1 a minute, to relay the latest developments. "Can you imagine the capital a television station would have made of a similar dramatic episode in television achievement." he asked.

"If we fail to fit our products to

"If we fail to fit our products to the television age, we'll find our readers more and more turning to the national news magazines. Or unless we do the job better than do the television newseasters, we'll let our readers get fooled into thinking they can get all their news over the air," Walters warned his newspaper cellegues

Mr. S. Salutes 'Mrs. A.'

Ed Sullivan's "Toast of the Town" (CBS-TV) salute to the late Gertrude Lawrence, pegged to the current bestseller "Mrs. A." biog authored by the star's husband, legit producer Richard Aldrich, could pretty well stand as a model of what show biz tributes should look and sound like on tv. There was none of the usual wordy sentimentality associated with such occasions; it never got sticky or over-nostalgic, nor did it wind up as just another overstuffed songfest. Result was a well-balanced, nicely-paced integration of live and film material in a production super-charged with potent marquee values (Helen Hayes, Judith Anderson, Dorothy Sarnoff, Gracie Fields, Lily Pons, Beatriee Lillie, Sarah Churchill, Mindy Carson—and "Mr. A." himself to take a bow from the audience). Sullivan could well be proud of this one.

Right off the bat there was a kine playback of Miss Lawrence singing "Getting To Know You" from her final musical, "King and I," as she sang it on the "Toast" show back in "51.

Then there was a throwback to "Charlot's Revue" of 1927 (in which Miss Lawrence was introduced to American audiences for the first time) for a "Limehouse Blues" production number given an effective offbeat camera-slanted treadmill twist. Sarah Churchill voieed a tribute on behalf of the British theatre. Mindy Carson did a medley of Gertie faves—"Sunny Side of Street" from "International Revue"; "Some Day I'll Find You" from "Private Lives" and "Jenny" from "Lady In the Dark," the latter particularly well done with accompanying visual background treatment. Next came Sullivan's integration of the filmed sequences—his flight to England (with Mrs. S.) to retrace the childhood days of the ex-eockney from Clapham, with a panoramie sweep of Piccadilly and into the Globe Theatre for some of the show's most delightful moments—onstage and backstage pickups of Beatrice Lillie in some of her favorite bits on the night the Queen Mother saw the show. Lily Pons (with whom Miss Lawrence teamed for warrime benefits) came on, seldom looking more fetc

JUNIOR ACHIEVEMENT SPOTLIGHT
With Sandy Mack, Bob Wood, Bill
Evans, guests
Producer: Yale Roe
Diréctor: Cfiff Braun
30 Mins; Wed., 9 p.m.
CHICAGO PLASTERING
INSTITUTE
WBKB, Chicago
After a curtainraiser that is best forgotten, this Junior Achievement
Vilear by doing" entry into tele

After a curtainraiser that is best forgotten, this Junior Achievement "learn by doing" entry into tele production on the second try (17) more nearly measured up in more nearly measured up i junior grade entertainment value to the laudable purpose of th

to the laudable purpose of the project.
Certainly no one can find fault the basic premise of the series which has a JA group building its own tv show as its particular "business enterprise." complete with stock capitalization and board of directors. The WBKB-sponsored "firm" is believed to be the first instance of budding capitalists getting their practical schooling in any facet of show biz. Usual JA activities are confined to more tangible handicrafts. While the tv package is essentially the teenagers' baby, from script to "sales," some of the necessary guidance from the regular WBKB pros was evident, so what emerged was an intriguing demonstration of youthful enthusiasm and enterprise.

It's to be hoped that further edi-

It's to be hoped that further edi-ons will escape at least partially It's to be noped that rutther editions will escape at least partially the straight vaudeo format, with its complete reliance on high school talent of the amateur variety. Unless they branch out into meatier fare such as panel discussions of juve problems or perhaps a try at dramatics, the impression is going to be left that the kids of Chicago spent most of their time mugging to records. First two acts were variations on the disk mimic theme which were okay but the sort of thing which a little of goes a long way. Other guest turns, a modern dance duo, a young tenor and a budding femme thrush were at least par for the tyro circuit. Kids were all nicely showcased videowise.

Co-hosts for the first several shows are teenagers Sandy Mack and Bob Wood and both turned in acceptable jobs. Lass, especially, showed an instinctive knack for picking up those dangling ad libs. "Participations" in the series are sold to other JA groups to ping their individual wares and the spokesmen for the two "clients" delivered highly polished sells, Bill Evans handles smoothly the institutionals for the Plastering Institute which is underwriting the time.

WBKB's tieup with the JA'ers s will escape at least partially straight vaudeo format, with complete reliance on high

WBKB's tieup with the JA'ers could well set the pattern elsewhere as its' a natural goodwill vehicle.

Dave.

INVITATION TO THE BIBLE
With Dr. J. Edward Carothe
Rev. Daniel Y. Brink, Dr. F
K. Kirchner, Robert Fegley
30 Mins.; Sun., 2 p.m.
Sustaining
WRGB-TV, Schenectady

WRGB-TV, Schenectady

A specific passage in the Bible is discussed, analyzed backgrounded and interpreted, in an informal living room set, by two ministers and two laymen on high level program presented by Schenectady County Council of Protestant Churches, with Albany and Troy councils as co-sponsors. The panel not only discusses, searchingly and provocatively, a particular section, but its ramifications, morally, sociologically, historically and theologically.

Dr. J. Edward Carothers, featur-

Dr. J. Edward Carothers, featured on previous video originations and on a weekly commentary via radio station WGY, is an experienced broadcaster; has served as radio-television chairman for the State Council of Churches.

Present feature seems to be a

State Council of Churches.

Present feature seems to be a video followup or outgrowth of a program presented on WTRY, froy, several years ago with Dr. Fred K. Kirchner, Albany research chemist, included in that panel, too. Rev. Daniel Y. Brink, minister of Scotia Reformed Church, and Robert Fegley, member of General Electric's advertising department, round out the cast. Foursome are obviously Biblical students and highly articulate.

(Bder)

Here is a 30-minute stanza with no social message and just diversified family entertainment. Goesto a 19-station hookup of the Canadian Broadcasting Corp., and will probably sell refrigerators, thanks to the astute emeeing of Byng Whitteker and the smooth, concensed commercials of blond Beth Lockerbie. Show opened with The Crosswinds, probably one of the most unique trios that tv has turned up in its search for novelty. It's two mer and a gal, with Marvin Fudella on accordion; Jenny Greer on bass; and Ann Summers as vocalist. (Greer is director of music at St. Michael's Cathedral boys' school, which has turned out The Four Lads and The Crew Cuts.)

Crosswinds had a bouncy population of the control of the cont

boys' school, which has turned out The Four Lads and The Crew Cuts.)

Crosswinds had a bouncy pop medley opening, with Jimmy Namaro's band on for "Brazil," with Namaro hefty on the Hammond organ solo work; a newsreei cut-in of the international Sled Dog Derby; and then Bernard Turgeon, bartione, for "The Green-Eyed Dragon," this sung to a kid in bed about to go to sleep, although seemingly it's not a soothing lullaby.

Jimmie Caesar, as guestar, was on for a rousing songabout of "All in Favor Say Aye" and then into his voice imitations of screen star greats, and all over big; only viewer-listener regret being that he wasn't brought back until the finish and then for a brief thank-you begoff. In there was Frosia Gregory for a sweet balladeering of "If I Loved You"; the Jimmy Namaro orch back with a whammo "Has Anybody Seen My Gal" and then into a tempo switch of "Moonlight Bay" and "Bicycle Built for Two," p'us his celeste and solovox stints. Whole made for a pleasant 30-minute stanza, with the engaging emceeing of White-ker, and the commercials never obtrusive.

WORLD OF SPORTS
With Dick Nesbitt
Producer: Ken Barry
Director: Earl Nieml
Writer: Dale Lynch
10 Mins.: Mon. thru Sat., 10:20 p.m.
Participating
KSTP-TV, Minneapolis-St. Paul

Following the familiar format for this type of show, this sports news program depends primarily for its success, of course, upon the sportscaster's projecting talent.

caster's projecting talent.

In rugged looking Dick Nesbitt, who recently took over as sports director and handles "World of Sports," KSTP-TV seems to have a winner. He's a likeable, friendly former pro and college football star whose opinions and analyses carry weight and authority. And he boasts the necessary vocal and diction equipment and gabbing knack, plus a measure of showmanship, to propel him among the local leaders in his line.

As to be 'expected, Nesbitt rat-

cal leaders in his line.

As to be expected, Nesbitt rattles off the basketball and hockey
scores and the day's sports news
generally, doing a minimum of
reading. He also injects his personal comments on happenings.
There usually, too, are some film
clips and an interview with a
sports celebrity.

Show has advantage of good
scripting and direction and commercials aren't overdone. Rees.

PRESS CONFERENCE With Blair Fraser, Tania Long, Robert McKeown, C. J. Woods-worth; guest, His Excellency Liu Chieh

Producer: Pierre Normandin 30 Mins.; Thur., 8 p.m.

30 Mins.; Inc... Sustaining CBC-TV, from Ottawa "Press Conference," one of Ca-nadian Broadcasting Corp.'s more delevision stanzas, origi-depending Robert Fegley, member of General Robert Fegley, member of General Electric's advertising department, round out the cast, Foursome are obviously Biblical students and highly articulate.

An interesting angle, on last show viewed, was the church-made affiliations of Abraham Lincoln and Dwight D. Eisenhower, after they became president. It was emphasized their religious convictions and attitudes long antedated formal church membership. Jaco.

Memphis — Thomas Mitchel! Checked in here for four days to hypo his t veries "Mayor of the Town," piped over WHBQ-TY, CBS outlet. Star was hosted at several possed to cande for Norman and the Robert Rob

Participating WRCA-TV, N. Y.

Norman Brokenshire is now how do-you-doing a variety crossboarder for the daytime crowd as NBC's New York key realigns the early afternoon sked under program chief Steve Krantz. Opener on Monday (21) was a relaxing stanza at a leisurely gait and with no special departure from the norm. However, there's a potential good gimmick in which the headman and his principals, singers Bill Hayes and Jet McDonald, engage in folderol with studio aud on subjects suggested by the tunes themselves. For instance, after Miss McDonald had put away "It's a Most Unusual Day" there was a session with a voice coach and other do-you-doing a variety crossboardsession with a voice coach and others on diction, structure and lyric values in songsmith product.

ers on diction, structure and lyric values in songsmith product.

Hayes' workover of his "Ballad of Davy Crockett" waxing segued into palaver on how a guitar can punctuate dramatic action, with Miss McDonald joining him on two ways of playing a skit—with and without the instrumental background. Nothing to tax the imagniation or create a stir; just a post-song fillip to round out 25 minutes. Hayes can do better than his 'Crockett' effort and will undoubtedly be fronted in solider tunes. He's also a handynan to have around for skits and capers. Miss McDonald is a blonde looker—in the wholesome sense—who can handle songs capably and participate in the side fare. Dick llyman's orch is the backer-upper. Preem finale had "Broke" and the chirpers in a strawhat fling exchanging cornball jokes in mock vaude vein. vein.

Brokenshire paces the show in his w.k. "easy does it" style, with his paternal mien figuring to set well with daytime dialers. After all these years in radio and tv, he's entitled to a hit show of his own. Too early to say whether this is it. Program is in a participating basis with Chesterfield first in. There was also a "salute" to the Peter Reeves Markets that should have been paid for if it wasn't, since the plug values were high.

EADLINE ith Herb Robinson, Keith Jacksen Producer-director: Ed Lackner 30 Mins; Mon.-thru-Fri., 6 p.m.

70 mins; Mon. Structure 10 p.m.
Participating
KOMO-TV, Seattle
This half-hour news program is really a television newscast, with pictorial content and quality emphasized by use of tv Movietone clips for national and international coverage and of film shot by coverage and of film shot by cameramen Merle Severn and Howard Ramaley for local cover-

cameramen Merle Severn and Howard Ramaley for local coverage.

Producer-director Ed Lackner makes good use of shifting emphasis and camera from KOMO-TV news editor Herl Robinson to Keith Jackson and back again to Keith Jackson and back again to keep news rolling along in staccato manner from tightly-written script by Robinson and Jackson. Mixture of local, national and international news makes for continuing interest; well-rounded picture of day's happenings in Seattle and nearby area adds interest.

Reporter Keith Jackson handles sports page of newscast in addition to working on local stories.

Various commercials are interspersed without blocking flow of news. Use of spollight shifting from man to man in darkened studio adds dramatic note to news coverage.

A good job all around, with plenty of evidence that KOMO-TV news staff is working toward interesting format of television news that is in effect a well-balanced daily newsreel and a valuable run-down on the day for viewers.

niell, is Ottawa correspondent for the New York Times, tossed lively queries at the guest. Not a program to be lapped up by teeners and below, "Press Conference" was plenty okay for the more serious members of CBC's video audience. Production by Pierre Normandin was smooth, cameras sticking mostly to c'oseups as panelists spoke. Show's theme is key-elacking "Typewriter" tune, with titles in typewriter lettering. Gorm.

NORMAN BROKENSHIRE SHOW JAN MURRAY SHOW With Bill Hayes, Jet McDonald, Dick Hyman Orch Producer-director: Dick Eckler Wrlter: Bebby Lane 25 Mins.; Mon.-thru-Fri., 1:05 p.m. (Following Fri. Fights) TON1 (Following Fri. Fights) NBC-TV, from New You (Maxon)

Jan Murray and staff are working under an exceedingly peculiar setup with his show which follows immediately the Friday night Gil-lette fights on NBC-TV. If the fight results in an early knockout Murray is liable to find himself with more time than he has prepared material, and in the case of a 15-rounder, he may not even have time for a commercial. Murray has an 11 p.m. deadline before he's cut and that's the only limitation.

Such a setup isn't inducive to top video, but the format seems to be the best under these circumstances. Murray is essentially a

stances. Murray is essentially a likeahle and capable comic. He has the ability to adlib and he has collected a batch of accompanying talent able to do more than that which is called for in the script.

On Friday (18) session, Murray after a few introductory remarks went into a song with pianist-singer Fletcher Peck. a good novelty, pernitted a musical selection by the Novelites and had time to tell the audience that Tina Louise couldn't go on. With the odds on the Charles-Norkus fight at 4 to 1. Murray must have been planning for a show which he would have lots of time. Fight, however, went the entire 10-round route and Murray had to go through as much as possible in a hurry. The show is advertised at 10:45 p.m., but this is a flexible starting point. Josc.

CHILD PSYCHOLOGY With Prof. Dale Harris Producer: Sheldon Goldstein Director: Norman Page 30 Mins.: Tues., Thurs., 1:30 p.m. Sustaining. Sustaining WMIN-TV, Minneapolis

WMIN-TV, Minneapolis

This sample of what educational tv can mean should prove a stimulant to the current movement to bring it about here separate from commercial video. If anything is more capable of enlisting a vast audience of feminine dialers—mothers and prospective ones—than the opportunity to learn how best to understand and raise their children and to become happier and more relaxed parents and to achieve more successful parent-hood through knowledge of the problems involved, it escapes this reporter.

That's what this twice-a-week

problems involved, it escapes this reporter.

That's what this twice-a-week 13-week 30-minute U-of Minnesota tv course in child psychology offers. And in doing it the program reaches for the ultimate in significance and human interest. The fact that the preem show launched the project interestingly and effectively gives it a fast start on the road to video success. Coming at a time when juvenile delinquency is so much in the limelight, it's particularly apt.

Presented by the U-of Minnesola General Extension Division and the school's radio station. KUOM, in conjunction with WMIN-TV, which enhances its prestige by this noteworthy public service, this home study via video marks a educational tv milestone here. For the first time selowners can earn the chance to obtain credits toward a university degree. They pay a \$15 registration fee which also entitles them to literature on the subject. Dialers not interested in such credits are assessed nothing, of course, but for \$1 they can secure a written outline of the lectures and also a list of suggested readings.

Opening program consisted en-

lectures and also a list of suggested readings.

Opening program consisted entirely of the lecture by Prof. Dale B. Harris, director of the university's Child Welfare Institute and president of the American Psychological Association childhood and adolescence division. He simply stood facing the camera and gabbed, with occasional recourse to blackboard and charts. But it's his ability as a lecturer and teacher and the vital subject's universal appeal that are calculated to make the show a "must" for thousands of femme setowners. Later shows also will include some film demonstrations with children, it was announced.

SHOWER OF STARS
With William Lundigan, Harry
James, Johnnie Ray, Larry
Storch, Anna Marie Alberghetti,
Shirley MacLaine, Kelley
Brown, Wally Boag, David Rose
Orch, others.
Producer: Nat Perrin
Director: Seymour Berns
60 Mins: Thurs., 8:30 p.m.
CHRYSLER
(McCann-Erickson)
The CBS Chrysler colorcast

CHRYSLER
CBS-TV, from Hollywood (Color)
(McCann-Erickson)
The CBS Chrysler colorcast played it as safe as possible on Thursday's (17) edition, having collected a batch of top names, all with reputations for ability to deliver entertainment. There were some last-minute switches due primarily to the inability of Betty (Grable to appear because of injuries. Consequently there were some subs, notably Shirley MacLaine, who has gotten into the habit of making good as a standin. She replaced Carol Haney temporarily in "The Pajama Game" on Broadway.

It's the newcomers that provided the bulk of the excitement. From citizens like Johnnie Ray, Larry Storch, Harry James, it's presumed that they know their jobs and will deliver a certain standard of entertainment. When a combarative newcomer, such as Miss MacLaine makes good, the gentry in the living room are let in on a scarce commodity—that of a discovery, and it's an added and extremely valuable plus to any show. Miss MacLaine had several comportunities to make good and she did the maximum with both. Her bit with Kelley Brown on ballet dancers at home had wit and charm. Her delineation of "Indiana Dinner" and "Art of Conversation" also stamped her as grade A material. Another good bit with virtual unknowns was a street scene which was distinguished by some good terp work.

Second half of the show had considerably more steam than the initial segment. Part of this was due to the stronger comedy contributions by Storch who did a collection of characters. Miss Alberghett's wo coloratura voeals, Mozart's "Queen of the Night" and Friml's "Gianina Mia" passed muster.

Johnnie Ray's frequently exciting delivery made itself eyident

ter.

Johnnie Ray's frequently exciting delivery made itself eyident in his song groups, and he got good results with the numbers that he's been purveying on his nitery stands. Harry James had a good production bit with his fronting of a band in a "Pied Piper" scene, and William Lundigan sullivaned the proceedings smoothly.

This CBS colorsper was a good

This CBS colorspec was a good indication that the usual and well traversed paths of entertainment have dropped some of the inherent excitement. It's the departures that provide the extras. Jose.

HEART TO HEART
With Lucille Ball & Desi Arnaz,
Denald O'Comor & Sid Miller,
Eddie Cantor, June Havoe, Jo
Stafford, Frankle Laine, Jimmy
Durante, Paul Weston & Orch
Producer-writer: Hal Marc Arden
30 Mins.; Sun., 2 p.m.
WCES-TV, New York (Him)
American Heart Assn.'s 1955
Heart Fund film, which received
wide distribution during the past
week (WCBS-TV showing was only
one of six in the N.Y. areal will
probably be remembered less for
its entertainment value than the
fact that it was released dessile the
refusal of Theatre Authority (see
news story). It's merely a loosely
tied package of freshly shot and
rerun footage featuring a group of
stars, some doing their television
stuff, others simply pitching audience-consciousness of the progress
against heart disease.
Tying the package together is a
telephone chain gimmick through
which one star introes the next by
telling him they're getting together
a show for the Heart Fund. Integrating footage was shot in a
number of studios on the Coast,
while a couple of the guest stints
themselves were also shot new.
Remainder were clips from the
various stars' shows. Considering
the manner in which the show had
to be produced, it didn't come off
badly. At least it got its message
across, and from some sincere and
talented people.
Lucy & Desi served merely as
the springboard for the affair, Donald O'Connor & Sid Miller reprised
their Beethoven musical skit; Eddie
Cantor did a straight talk on heart
disease: June Havoc reprised the
"benefit" bit from one of her
"Willy" shows; Jo Stafford and
Frankie Laine did one number
and conducting the orch throughout; and Jimmy Durante wrapped
it with a brief number and a telephone handover back to Lucy &
Desi Production was good throughout, except for a bad laughtrack,
and the integration served the
purpose.

WABC-TV



LAUGHS with emcee Tom Poston, comedy "find" and an overnight sensation in the new Broadway hit "The Grand Prize."



singing and DANCING by charmer Marion Colby, who was featured in Broadway's "The Pajama Game." Plus more stars every day!



songs by Bob Carroll, MGM recording star, who's equally good on the piano and guitar. He dances, too. Very talented fellow.



music by Ray McKinley and an orchestra that includes such "hep" people as Billy Butterfield, Tommy Howard, Bobby Christian.





Starting next Monday, February 28th at 12:30 P.M., WABC-TV upsets all the traditions of daytime TV and introduces a new show with new talent and a great new idea. The idea is that in the daytime, no less than at night, people watch television for fun and entertainment. So we're giving them fun and entertainment... 150 minutes of it every day . . . in a cheerful, tuneful, talent-full show called, Entertainment, a 2½-hour extravaganza with all the

excitement and glamour and variety of big night-time TV. In fact, we're so hipped on this fun idea, we're building our whole daytime schedule around it. No more chitchat, no more interviews, no more cooking classes. We're introducing a brand-new, fun-filled line-up of shows that offer solid entertainment... especially Entertainment. We're sure a dandy time will be had by all, and most of all by the participating sponsors!

WABC-TV CHANNEL 7 IN NEW YORK

Television Chatter

New York

Producer Hal Friedman to Panama next week on Air Force mission ... Bob Wilson subbing for vacationing Ken Banghart on WICA-TV weekday news spot ... Charles Twike, producer-director of CBS-TV "Scarch for Tomorrow". Is out of the hosp where he was treated for blood clot, with ling in ... Lee Hanna, ex-Benton & Bowles, to WCBS-TV's production of the lood clot, with ling in ... Lee Hanna, ex-Benton & Bowles, to WCBS-TV's production of the lood clot, with ling in ... Lee Hanna, ex-Benton & Bowles, to WCBS-TV's production of the lood clot, with ling in ... Lee Hanna, ex-Benton & Bowles, to WCBS-TV's production of the lood of the lood clot with ling in ... Lee Hanna, ex-Benton & Bowles, to WCBS-TV's production of the lood of the lood clot, with ling in ... Lee Hanna, ex-Benton & Bowles, to WCBS-TV's production of the lood of the lood clot, with ling in slands for 17 days ... Michael Kane will one-man show "Tellate leart" as second in Pos series on WCBS-TV's "Camear Three and leart" as second in Pos series on WCBS-TV's "Camear Three staff to other treatment nationally by the Learn of the lood of the lood clot, with the late of the lood of lood of the lood of loo

grams . . . ABC-TV's "Pond Thea-tre" doing a Nicholas Bachr orig-inal, "Second Chance," tomorrow (24) night.

Chicago

Chicago

Chi NBC-TV veep Ed Hitz vacationing in Florida . . After a month of convalescence from ulcer surgery, Tom Duggan returned to his WBKB shows last week . . . It was old home week for singer Monica Lewis when she guested on WBBM-TV's "In Town Tonight" last week. Her father was Chi CBS' first musical director and many of the staff toollers remembered her as a tyke . . Ruff Davis has bowed out of his WBKB pact to concentrate in the club date field . . . Heileman Brewing renewed "Racket Squad" on WGN-TV for another 52 weeks . . ABC-TV's "Creative Cookery" notches its 1.000th show Friday (25) . . . WNBQ helped launch Brotherhood week with a special telecast Friday night (18) under the auspices of the National Conference of Christians and Jews . . . WBKB's "Splatter Party" was quietly stowed on the shelf last week.

Inside Stuff—Radio-T

John F. Patt, prexy of WJR, Detroit, on nighttime rate adjustments as a postscript to a story in Variety: "Our action simply brings WJR rates in line with similar decisions made by most leading radio stations and other networks. Of course, our individual rates have been somewhat higher than our network rates for WJR for many years, but this is not unusual in that dozens of other stations have similar differ-

ences.

"As the advertising industry has long known, there is no necessary equality between a network affiliate's time rates and those charged for the affiliate's facilities as a part of the network. All stations set their own prices without any influence from the network, while the network rate is determined by arms-length negotiation between the network and the station. A great many factors influence a decision on network charges and these factors vary according to size and type of market, competition and character of channel allocation. In spot broadcasting a national advertiser takes advantage of a station's full coverage; in network broadcasting overlap of signals may reduce the effective value of many of the stations.

"These are husiness matters which we have negotiated amicably

"These are business matters which we have negotiated amicably for many years, and to put any other light on our relationship is unfair to CBS and to WJR. The fact that we have just re-signed our affiliation agreement with CBS for the 21st and 22d consecutive years should be an indication that we are happy with that affiliation, and are not 'angry' or 'miffed,' as your article would have a reader believe."

National Assn. of Radio and TV Broadcasters has undertaken a com-prehensive study of use of music by radio and tv stations. The info is being compiled to help the Assn. in reaching conclusions with respect to existing copyright legislation.

Decision to proceed with the survey was taken by the NARTB Copyright Committee at a meeting here Friday (18). Committee is headed by Joseph E. Baudino of Westinghouse Broadcasting Co.

First live remote from the U.S. Military Academy at West Point is set for March 3 via ABC-TV, but it won't be a tour of the installation. Event is the regular Thursday night telecast of "Soldier Parade," the Arlene Francis-femceed variety segment featuring talent from the Army, which foots the production bill.

Show will feature a number of cadets along with the West Point Glee Club.

"Science Fiction Theatre," which Ziv Television Programs put on the market a couple of weeks ago, becomes the eighth Ziv show to undergo the Spanish-soundtrack treatment. Ziv's Mexico City dubbing plant is beginning to work on the series, which will be offered for sale in Latin American markets this spring.

Last Ziv entry to get a Spanish soundtrack was "I Led Three Lives," earlier this year.

Four Star Productions will distribute its David Niven starrer, "The Answer," for which Roy Kellino won the Screen Directors Guild's annual award for best telepix of 1954, to schools and churches. Company, in response to over 760 requests from these sources, has ordered 50 additional prints, which will be released through its local office

Subject carries an inspirational premise which concerns a modern dramatic application of the 10 Commandments.

So Long For a While

To my many friends who have aided in making my five seasons with the 'Hit Parade' a most enjoyable and successful part of my career.

I'm presently at the Mark Hellinger Theatre doing the choreography for a new Broadway musical—'Ankles Aweigh', which opens in mid-April.

I'll return to the 'Hit Parade' shortly after the Broadway opening.

So 'So Long For a While'.

Tony Charmoli

"YOUR HIT PARADE"

"ANKLES AWEIGH"

From the Production Centres

IN NEW YORK CITY ...

CBS sales veep John Karoi due back today (Wed.) after one-nighter spiels in Frisco, Portland, Seattle and South Carolina . . . Son born spiels in Frisco, Portland, Seattle and South Carolina . . . Son born to NBC info director Mike Horton last week was first on U.S. soil. Other three (a boy and two girls) were born abroad though U.S. eitizens. It's twins, incidentally, for Nicholas Gordon, of web's o&o division, born Feb. 13 at Polyelinic hosp. . . . WCBS sportscaster Herman Hickman has introduced recipes on his airing . . Ex-AP radio-tv editor Charlie Butterfield sends word from Lakeland, Fla, where he's retired, that he had an offer from the local college to work as its pressagent but nixed it. "If I wanted to keep on working I'd have stayed at the AP," he says . . Bob Haymesy the WCBS'er, is songsmith of "Let's Stay Hlome Tonight" and another tune just recorded by Julius LaRosa for Cadence . . . Singer Doris Drew replacing Joanie O'Brien on CBS "Tennessee Ernie Show" Monday (28).

President Eisenhower and Tallulah Bankhead share the speakers

O'Brien on CBS "Tennessee Ernie Show" Monday (28).

President Eisenhower and Tallulah Bankhead share the speakers rostrum via Mutual next Monday (28) in a dedication to the start of the '55 Red Cross campaign . . . Joseph Lenn climbs from sales director of L.I. indie WHLI to seat of exec vice-prez . . ABC's "Horizons" this Sabbath (27) builds show around United Cerebral Palsy, with John Beal narrating and Dr. Houston Merritt, UCP medical veepee, summarizing agency's role . . . Bernard Zeidman takes command in a new Mutual post, that of supervisor of sales info. He moves from the radio net's commercial department . . Mrs. Hal Kormans, wife of the WWRL announcer, gave birth to a boy, Glen, at Manhattan's Women's Hospital.

IN CHICAGO . . .

Bill Hyer, associated for the past 10 years with the late W. Biggie Levin's packaging firm, signs on with Foote, Cone & Belding hapril as radio-tv production supervisor... Budd Blume, ex-staff writer, is WBBM's new p.r. director, succeeding Gene St. Pierre... George Herro assigned a Mutual sales beat but will continue to oversee the web's Chi promotion and publicity to be handled by Liz Troughton... Don MeNeill emceeing Chi Federated Ad Club's luncheon tomorrow (Thurs.)... Ell Henry, Chi ABC promotion-publicity chief, in New York for homeoffice briefings this week... NBC o&o veep Charles Denny checked into the Chi plant for a looksee last week... WLS National Barn Dance comic Cousin Tilford missed his first hayloft appearance in more than 10 years after being bedded down with minor surgery... "Breakfast Club" played to 178,208 studio fans last year, including 19,100 guests who visited the show during its two road junkets... Howard Stalnaker, sales manager at KPHO. Phoenix, in last week to make the agency circuit... Judith Waller, Chi NBC public affairs and education topper and assistant Betty Ross taking part in the Church Federation of Greater Chicago's annual radio-tv institute Monday (28)... C. B. O'Malley bought the Monday and Wednesday quarter-hour segments of Bill Evans' 5:30 p.m. platter session on WGN.

IN SAN FRANCISCO . . .

KCBS auditioning new disk jockey shows including one on Dixieland jazz and another variety music show... "Point of Law." KCBS program on legal problems, has won an award from the Freedom's Foundation... KPIX showed films from Formosa Sunday in a special telecast. They were taken by staffer Sue Bennett who has just returned from the Island and the 30-minute film was called "Formosa Exclusive"... Ferdle Grofe Jr. now doing a new show, "Of Shoes and Ships" on KSAN-TV... Russ Cogtin now featuring a "Pick of the Week" disk on his daily show on KROW. Coglin spins the platter every day for a week... Terry Lee, executive vp and manager of KOVR, has been elected to the board of directors.

IN DETROIT ...

Gar Meadowcroft has been named to the newly-created post of assistant managing director of WJBK. Before joining station's sales staff in 1952, he was district advertising manager of Household Finance Corp. He recently was the Detroit winner of the Storer Broadcasting Co. nationwide sales contest . . . WWJ has issued a handsome new brochure presenting information on facilities, coverage and economic characteristics of the area . . Elaine von Grimmenstein, of WJBK's promotion department, has been transferred to Storer's UHF WGBS-TV in Fort Lauderdale. Her successor is Pat Elliott, formerly of WJBK-TV

IN CLEVELAND . .

Joe Howard, pianist with WNBK Friday comics, has organized a new quartet . . . Ronnie Bohne, organist, with WGAR . . . WXEL's Alice Weston back after three-week bout with pneumonia . . . American Bank made radio debut with five-minute purchase of WTAM's "Mayer & Co." daily live music stanza . . . Merle J. Levin named WHK flack . . WERE's Bill Randle added rhythm and blues period to his shellac twirling . . WNBK assistant directors turned thespians include Rou DeGravelles, Ron Bacon at Lakewood Little Theatre, Don Rumbaugh at Chagrin with Bill McGaw directing Chagrin's "Thunder Rock" . . . Patty Rowe and Tom Fletcher signed for Dodge commercials on WEWS film stint . . . Cleveland Auto Show meant extra contractual jobs for WGAR's Hal Morgan, WTAM's Jay Miliner and Ken Coleman, free-lance.

IN PHILADELPHIA . . .

Charles Shaw, director of news at WCAU, accepted on behalf of Edward R. Murrow, the annual Brotherhood Award of the Religious Council of Temple U..., General Manager Rolland V. Tooke was one of 13 WPTZ artists holding their First Annual Show at Gimbel Bros. (Feb. 17-March 3)... George Goldman elevated to assistant promotion director of the WCAU stations... Lee Stewart, former co-host of the WFLTV "Bandstand," preems his "Dance Party" session on WDEL-TV Monday. Wilmington station is seen locally on Channel 12... William H. Sylk, WPEN president, elected to the board of trustees of Temple U.... Johnny Desmond in town to visit ad execs at Philco, sponsor of "Phonorama." his new Sat. disk session... Wm. B. Caskey, vp. and general manager of WPEN, on a two-week Miami vacation... Paula Horton, former asst. traffic manager at WCAU-TV, now traffic manager at WFMZ-TV, Allentown.

IN MINNEAPOLIS . . .

Heeding requests, KSTP-TV has returned Bill Ingram's sponsored Heeding requests, KSTP-TV has returned Bill Ingram's sponsored "Edition" news show back to its former 6:15 p.m. spot, but also retains the new 9:30 p.m. time for it, giving it two instead of only one shot. Ingram now broadcasts the 9:30 p.m. program from his own home . . With WCCO-TV going in for a bingo type show now, four of the five Twin Cities video stations offer the game for which sponsors seem to be plentiful . . Incidentally, KSTP-TV claims mail on its NATCO (bingo game program) hit 114,750 registration blanks last week . . Larry Benson, president of WMIN-TV, which consolidates with WTCN-TV under new ownership as soon as the FCC approves the merger, planning to take over at Sioux Falls, S.D., tv station of which he's part owner.

son, oth

son, others; Alfredo Campoll, violinist
Producer: Harry Aian Towers
30 Mins.; Sun., 9 p.m.
NBC. from N.Y. (transcribed)
British producer Harry Alan
Towers provides NBC with a new
radio show and big names, plus a
little class. Present session of the
Arthur Conan Doyle sleuth might
seem unusual to American listeners
and theatregoers; the Gielgud
depiction in the domestic edition
(20) was more emotional than the
popular concept established by
Basil Rathbone; and Ralph Richardson's Dr. Watson wasn't the
gibbering lackey created by Nigel
Pruce. The story seemed the same,
however: a brilliant detective
proper to telling prospective clients Bruce. The story seemed the same, however: a brilliant detective prone to telling prospective clients at first glance what they do, how old they are and their sister's first names; also a detective prone to ask for things like straw and a names; also a detective prone to ask for things like straw and a bucket of water in pursuing erime solution, without telling either Watson or the audience what he's up to. In all, the Towers' stanza shaped as light unviolent and moderately entertaining fare in its first U.S. go. Perhaps the "name" null is strong enough to satisfy the NBC radio affils on Sunday night. Plus Gielgud and Richardson, there'll be Orson Welles as villain Prof. Moriarty (though he didn't appear on this showcasing), and Gielgud's brother Val as Mycroft, brother of Holmes.

Additional note is that incidental

Additional note is that incidental Additional note is that incremental music was composed for violin by Sidney Torch. As played by Alfredo Campoli, it was used as a receiting bridge between acts but not to motivate action. Art.

WASHINGTON WEEK With Paul Niven, Daniel Schorr, Griffing Bancroft Producer: Theodore F. Koop 15 Mins.; Sun., 12:45 p.m.

Producer: Theodore F. Koop

'15 Mins.; Sun., 12:45 p.m.

Sustaining

CBS. from Washington

"Washington Week." a new 15minute "review-of-the-week" series
originating in the nation's capital,
got under way Sun. (20) with CBS
newsmen Paul Niven, Daniel
Schorr and Griffing Bancroft dishing up the comment for the initial
airer. "There'll be no fixed format
for the series, according to Niven,
and the entire CBS Washington
staff will participate in the stanza.

For the opener Niven touched
briefly on nuclear warfare, Schorr
viewed the Formosa situation as a
"diplomatic stalemate" and Bancroft opined that the Republicans
will "just go through the motions"
at its 1956 San Francisco convention for it's a foregone conclusion
that President Elsenhower will run
again. On the whole, "Washington
Week" represents a good attempt
at analyzing and interpreting the
significance, of the week's top news
events.

Gib.

BACK TO GOD

events.

BACK TO GOD
30 Mins., Sun. (20), 8 p.m.

NBC, from N.Y.
As part of its "Back to God" movement, the American Legion sponsored an annual half-hour simulcast last Sunday (20) over ABC-TV and NBC radio. Program took the expected religious format, comprising sermons by representatives of various denominations and hymns by the West Point Chapel Choir. Principles of the Legion's movement. calling for regular public worship, daily family prayer and religious instruction of youth, were stressed.

Simulcast was carried from the West Balcony of Grand Central Station, with a final spiel by President Eisenhower.

Jess.

HERBIE KOCH SHOW Producer-director: Jack Felerabend 30 Mins.; Thurs., 9 p.m.

30 Mins.; Thurs., 9 p.m. Sustaining WHAS, Louisville Adult listeners should react favorably to this half-hour live and record show informally m.c.'d by Herbie Koch, vet WHAS organist. While he has been "on location" at the WHAS studios for many years, Koch's early activities as a theatre organist took him over much of the U. S. and European countries in the days when a mammoth pipe organ was stock equipcountries in the days when a mani-moth pipe organ was stock equip-ment in bigtime presentation houses. Aided by record fans and friends, he manages to corral old time disks, many of them perhaps collectors' items, which he inter-sperses with his live organ num-bers

bers.
While his "making with the words" is not on a par with his digital dexterity, Koeh manages to convey the impresh of just sitting around with some friends, and enjoying nostalgic tunes, many of which were top stuff in their day. Younger listeners no doubt could be intrigued by the disk performances of former record toppers like Rudy Vallee and Ray Noble.

Show is a natural for radio.

Wied.

THE ADVENTURES OF SHER-LOCK HOLMES
Writers: Bob and Eileen Pollack
With John Gieigud, Ralph Richardson, others; Alfredo Campoli,
BURTON-DIXIE (Transcribed from New

After a whirl on tv, the Burton Dixie mattress firm has switched to AM for its regional exposure primarily in the central time zone with this twice-weekly Les Paul and Mary Ford dinner hour tidbit. It stacks up as a hep buy. P&F have long stayed on the hot side of the griddle with their string of Capitol etchings and their patented guitar gymnastics have that zingy zip to arrest the casual dial spinner.

zip to arrest the casual dial spinner.

Squib is an easy-to-take combo
of folksy patter and music and, incidentally, a fine showcase for their
latest recordings. One of their
current releases, "Song In Blue,"
with vocals by Miss Ford, got the
closing spot on the initial stanse.

(18) Opener was been "Fallians! with vocals by Miss Ford, got the closing spot on the initial stanza (16). Opener was her "Falling In Love With Love," with Paul's "Meet Mr. Callahan" guitar specialty the midpoint paeechanger. Packet was topped off with a couple of nicely interwoven blurbs from the host and hostess. Dave.

PHONORAMA TIME
With Johnny Desmond
Producer-director: Jim Burton
25 Mins., Sat., 11:30 a.m.
PHILCO
Mutual, from New York
(Hutchins)

The coke set should go for this new platter show in a big way, especially if Johnny Desmond continue to pull in the top calibre guests he drew on his initial stanza Saturday (19), Desmond, the guests and the teeners in the aud kept it all moving at a gay pace and there was enough enthusiasm projected to rub off on the stay-at-homes.

Desmond is an amiable host with plenty of appeal for the juves. His palaver goes well with the blue jeans set and he knows what they like as far as current disks go.

like as far as current disks go.

Show's format sticks to the tricd and tested path. Disks, diskers and guest deejays. Bill Silbert, local N. Y. deejay, was on hand to help Desmond and he, too, has the teen-talk down pat.

Opening show emanated from Gotham's Hotel Statler and it sounded like they packed a hefty number of kids into the ballroom to watch the stanza. It was a rollicking and noisy crowd but the kids appeared to be enjoying themselves.

Radio Followup

Names make news, news can make names, and Laura Z. Hobson was probably closest to closing in on the nub of the subject when she was probably closest to closing in on the nub of the subject when she noted the wide gap between being famous and being a celebrity. The author was grouped on NBC's "Conversation" last Saturday (19) in a roundelay on "The Publicity Buildup." The others were N. Y. Post syndicated columnist Leonard Lyons and author-screenwriter Leo C. Rosten (alias Leonard Q. Ross), with Clifton Fadiman in his customary host's chair. It was a snappy session of sage comment on a broad canvas with the quips falling where they may. While such a fertile subject can hardly be exhausted in a too brief half-hour, the foursome managed to pitch in Individually with fascinatin' analysis, dissection, case histories and anecdotage.

Hep listeners might have taken

tories and anecdotage.

Hep listeners might have taken a stab at identifying one pressagent character cited who for 5G comes through for a client with a membership in the French Legion of Honor, an honorary university degree and the cover of Time. At least that's on the agenda before the fee is in hand, 'tis said. No word about Phineas T. Barnum, the No. 1 ballyhoolst of the last 100 years, but plenty about his latterday counterparts, with no-names-please attached. Lyons might have contributed, a good deal about the nature of the 'huild-up' and its mainnost practitionup" and its maininost practition-ers, as reflected in the fodder he receives for his daily stint, but who can blame him for trying to protect his sources? His objective s who can blame him for trying to protect his sources? His objective is to gravitate toward those who are newsworthy—hoping, as he said, that they'd see him in the restaurant and call him over for the chitchat routine. Rosten seemed in a loftier sphere, cynical, acidulous betimes and always witty. Fadiman steered the trio into snappy memorabilis on the famous and infamous, the noted and notorious, but as to exactly how they got that way would be worthy of an extended treatment. "Conversation" can make a career of this topic alone.

MEET CARL SANDBURG With Dave Garroway, Harvey Breit, Harry Hansen, Carl Murphy, Ben Hecht, Bob Casey, Vincent Starrett, Judith Waller, Vincent Starrett. Judith Waller, Ralph Newman, Edward Steichen, Bruce Cation, Allan Nevins, Leonard Lyons, Robert E. Sher-wood, Adlai Stevenson, William Saroyan, others 55 Mins., Sun. (20), 7 p.m. Sustaining NBC, from N.Y. (transcribed)

NBC Radlo last Sunday (20) presented a graceful tribute to Carl Sandburg, as the latest in its "Bi-ographies in Sound" series. The 55-minute transcribed airer brought

Sandburg, as the latest in its "Biographies in Sound" series. The
55-minute transcribed airer brought
in a host of the poet-historian's
friends to pay brief tribute to him,
to discuss his early newspaper days
in Chicaso, to tell anecdotes about
him, and otherwise recreate something of the savor of this homespin teller and singer of tales.

This was accomplished in large
measure, although at times the
hour was a little pedestrian as one
tribute followed another in list-ofcredits fashion. But when Sandburg came on, to tell a story, to
recite a poem, or sing a song, it
was radio magic.

Sandburg's
melodious voice, singsonging his
verses, or exaggerating his stories
stas with his delightful rendition of
his "Five Marvelous Pretzels"),
was music.

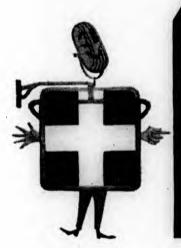
Airer opened simply with Sandburg singing some of his songs to
his own gultar accompaniment.
(The guitar kept backgrounding
much of the show). Dave Garroway was an effacing narrator as
he presented a running biog, with
Sandburg's cronies to spell it out.
Ben Ilecht told how he got Sandburg his Chi reporter job; Harvey
Brett imitated Sandburg's drawl in
discussing Hentingway's tribute
anent the Nobel prize; Leonard
Lyons told several anecdotes about
the poet; Robert E. Sherwood described a walk with Sandburg, and
Bruce Catten and Allan Nevins
summed up his place among historians for his books on Lincoln.

There were some very fine moments, as when Adlai Stevenson
gave his appraisal of Sandhurg as
"epitomizing the American dream,"
or when the photographer Edward
Steichen amusingly described how
Sandburg (now his brother-in-law)
first came a-courting his sister.
But when Sandburg sang his songs,
or told his stories; when he read
his poetry, but especially when he
came to the discussion of Lincoln
and his place in America, the airer
became surclarged with emotion
and cloquence.

AMBASSADOR AT LARGE

AMBASSADOR AT LARGE
With Danny Kaye, others
Producer: Jeff Sparks
30 Mins., Sun. (20), 6:30 p.m.
ABC, from N.Y. (transcribed)
Rarely has any producer built a
radio show, out of the waste product
of a film production. But that's
what Jeff Sparks did for the UN
Int'l Children's Emer. Fund in celebration of Brotherhood Week. After
finishing theatre commitments
in Europe not too long ago, Danny
Kaye took off on an Asiatic tour or
UNICEF as "ambassador-at-large."
In the meantime, he acted as pivotal point in a film about UNICEF
work that was lensed and is soon
being distribbed by Paramount.
There were a lot of unusual sounds
on the ABCast (20) of the Kaye
trip; something about them stimulated the imagination, others were
confusing, but, generally, Sparks
found in this stanza a fitting tribute to Brotherhood Week by seeing it through the needs of juves
the world around.
The audio tape spen toverly long
setting the scene for Kaye's journey, what with nearly half the 30
minutes spent in stuff recorded
at stuff made while he was making
preparations in the comfort of the
UN, N.Y. building. Finally, he got
to the UN, Subsid operated. (There
twas little actual UNICEF combatted tuberculosis; then to Burma.
Thailand, Hong Kong, Tokyo and
Korea, to see how other facets of
the UN subsid operated. (There
twas little actual UNICEF biz in
the show; occasionally, a UN of
ficial gave a brief rundown of ordiphanage or medical aid programs.)
But most of the time was taken by
Kaye directing the film or just
the standard of the side and
was confusing, yet at others it was
setting familiar with the kids.
At times the listener-only status
was confusing, yet at others it was
setting familiar with the kids.
He was must of the time was taken by
Kaye directing the film or just
specifically as a prephic as seeing him
on the screen.
Incidentally, Par is releasing the
pic on Kaye's junket in March,
with all theatre proceeds going to
UNICEF's piggybank.





XIII RIAIXII OFILAI QUEEN



de facts with a fluoroscope or x-ray. And what x-ray does for the doctor, the 600,000 IBM cards compiling the J. A. Ward revey can do for an advertiser. With them he can, for the first me, assure a more successful business operation.

lere, for example, is an x-ray analysis of one of radio's most fluential daytime radio shows—QUEEN FOR A DAY; heard five ays a week on Mutual coast-to-coast (11:30-12:00 noon):

irst—a big audience—2,487,000 daily listeners on the average.

Ind remember, these are people listening, not just sets tuned in.

Second—more than 75% of all shopping is done after QUEEN is

heard. Queen's listeners make most of their purchases while the commercials are fresh in their minds. And more than a third of them hear it regularly in the kitchen. You can help make up their minds while they're making up shopping lists.

Third—nearly 70% of Queen for a Day's audience can not be reached by any television show no matter how popular, because 1,721,000 of them simply do not have TV sets.

This x-ray shows what P. Lorillard gets for its Old Gold on QUEEN FOR A DAY in its fourth year of sponsorship. There's still room for a companion advertiser five mornings a week.

Let Mutual's Mister Plus develop the picture further for you.



MUTUAL BROADCASTING SYSTEM
1440 Broadway
New York 18, New York

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent informa-tion about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with cor-responding results for the sponsor aiming at the children's market. Abbre. viations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN	TOP COMPETE	ING PROGRAM STA.	RATING
CHICAGO	Appr	ox. Set Count—	-1,850,000	Stations-	-WBBM	(2), WN	NBQ (5), WBKE	3 (7), WG	N (9)
1. Mayor of the Town (Dr)	WNBQ	MCA	. Sat. 10:00-10:30	26.7					+10.0
2. Annie Oakley (W) 3. Cisco Kid (W)	WBKB	CBS	Sun. 5:00-5:30	20.4	43	47.2	Star Fire Theatre Meet the Press	WNBQ	10.4
4. Racket Squad (Adv) 5. Janet Dean, R.N. (Dr)	WNBQ	UM&M	Tues. 8:30-9:00 Sat. 10:30-11:00	18.5	43	42.7	U. S. Steel Hour Wrestling	WGN	11.1
6. Wild Bill Hickok (W) 7. Superman (Adv)	WBKB	Flamingo	. Sat. 5:00-5:30	18.0	55	32.7	Sunday Showtime	WGN	
8. Gene Autry Time (W) 9. Hans Christian Andersen (Cr) WBKB	Interstate	. MonFri. 5:30-6:00 . Sun. 2:30-3:00	16.9	60	28.0	Close-Up	WBBM .	5.3
10. Badge 714 (Myst) * Average Weekly Rating		NBC	Tues. 8:00-8:30	16.4	24	68.1	Fireside Theatre	WNBQ	18.2
PHILADELPHIA	Appr	ox. Set Count—	-1,840,000	•	atio	ons—WP	TZ (3), WFIL (6), WCAU	(10)
		MCA					Janet Dean, RN Award Theatre		6.9
3. Annie Oakley (W)	WFIL	CBS	. Sun. 6:00-6:30		60	36.8		WCAU	10.4
4. I Led Three Lives (Dr) 5. Wild Bili Hickok (W)	WPTZ	Flamingo	Wed. 6:00-6:30	17.5	50	35.2	Ramar of the Jungle	WF1L	11.3
7. Badge 714 (Myst)	WCAU	CBS	Fri. 7:00-7:30	16.8	45	37.3	Ramar of the Jungle Award Theatre	WPTZ	12.7
8. Boston Blackie (Myst) 9. Abbott and Costello (Com)	WCAU	MCA	. Sat. 11:30-12:00	16.4	73	22.5	Award Theatre Grady and Hurst	WPTZ	4.7
		Ziv		16.2			NCAA Football		
CLEVELAND		prox. Set Count					BK (3), WEWS		
1. Annie Oakley (W)							Sports Page; TV IQ.	WEWS .	0.5
2. Liberace (Mus)	WNBK	Flamingo	Mon. 6:00-6:30		79	39.6	Kraft TV Theatre Desert Deputy	WXEL	5.4
4. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30		51 57		You Asked for It Cavalcade of Sports	WXEL	17.1
6. Cisco Kid (W)	WNBK		. Sat. 6:00-6:30	25.5	78		Sports: Moments in S Polka Time	Sports WNBK	9.9
7. Abbott and Costello (Com)		MCA			70	33.5	Desert Deputy Desert Deputy	WXEL	7.4
9. Files of Jeffrey Jones (Myst) 10. Badge 714 (Myst)	WNBK	CBS	. Sat. 7:00-7:30	22.3	55	40.9	Gene Autry	WEWS .	17.7
BALTIMORE	Ap	prox. Set Coun	t—550,000				(2), WBAL (1	1). WAAM	(13)
1. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	26.4	73	36.0	7 O'Clock Final	WMAR .	6.9
		/					7 O'Clock Final News—John Daly Blue Ribbon Bouts	WAAM .	4.3
 Cisco Kid (W) I Led Three Lives (Dr) Superman (Adv) 	WBAL	Ziv	Wed. 10:30-11:00	25.9	51	50.7	News—John Daly Blue Ribbon Bouts Bouts; Sports Spot	WAAM WMAR WMAR .	21.6
 I Led Three Lives (Dr) Superman (Adv) 	WBAL	Ziv	Wed. 10:30-11:00	25.9	51	50.7 35.9	News—John Daly Blue Ribbon Bouts Bouts; Sports Spot 7 O'Clock Final News—John Daly	WAAM	4.3 21.6 18.4 10.2 6.9
2. I Led Three Lives (Dr) 3. Superman (Adv)	WBAL	ZivFlamingo	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30	25.9	51 68 ,. 70	50.7 35.9 34.3	News—John Daly. Blue Ribbon Bouts Bouts; Sports Spot. 7 O'Clock Final News—John Daly 7 O'Clock Final News—John Daly	WAAM WMAR WMAR WMAR WAAM WAAM WAAM	
 I Led Three Lives (Dr) Superman (Adv) Ramar of the Jungle (Adv) Wild Bill Hickok (W) 	WBALWBALWBAL	Ziv	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30	25.9	51 68 70 69	35.9 34.3 29.6	News—John Daly Blue Ribbon Bouts Bouts: Sports Spot 7 O'Clock Final News—John Daly 7 O'Clock Final News—John Daly 7 O'Clock Final News—John Daly News—John Daly	WAAM WMAR WMAR WMAR WAAM WAAM WAAM WAAM	4.3 .21.6 .18.4 .10.2 .6.9 .8.9 .5.9 .5.6
2. I Led Three Lives (Dr) 3. Superman (Adv)	WBALWBALWBAL	Ziv	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30 Sat. 5:30-6:00	25.9	51 68 , 70 69	50.7 35.9 34.3 29.6 44.1	News—John Daly. Blue Ribbon Bouts. Bouts: Sports Spot. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly. Fo'Clock Final News—John Daly. Football News; Sports; Weather	WAAM WMAR WMAR WMAR WAAM WAAM WAAM WAAM	4.3
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv) 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv) 8. Badge 714 (Myst)	WBALWBALWBALWBALWBALWBALWBALWBALWBALWBAL	Ziv	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30 Sat. 5:30-6:00 Sun. 11:00-11:30 Tues. 10:30-11:00	25.9 24.3 24.1 20.4 19.5 19.0 18.7	51 68 70 69 44 66	50.7 35.9 34.3 29.6 44.1 28.9	News—John Daly Blue Ribbon Bouts Bouts, Sports Spot 7 O'Clock Final News—John Daly 7 O'Clock Final News—John Daly 7 O'Clock Final News—John Daly Football News; Sports; Weather Pleture Playhouse. Wrestling	WAAM WMAR WMAR WAAM WMAR WAAM WMAR WAAM WMAR WAAM WAAM	4.3 .21.6 .18.4 .10.2 .6.9 .5.6 .9.2 .5.6 .29.8 .10.2 .3.6 .15.4
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv) 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv)	WBALWBALWBALWBALWBALWBALWBALWBALWBALWBAL	Ziv	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30 Sat. 5:30-6:00 Sun. 11:00-11:30 Tues. 10:30-11:00	25.9 24.3 24.1 20.4 19.5 19.0 18.7	51 68 70 69 44 66	50.7 35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8	News—John Daly. Blue Ribbon Bouts. Bouts; Sports Spot. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly. Football News; Sports; Weather Picture Playhouse. Wrestling You Are There	WAAM WMAR WMAR WAAM WMAR WAAM WMAR WAAM WMAR WAAM WAAM	43 216 184 102 6.8 8.9 5.6 29.8 102 3.6 12.0
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv). 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv) 8. Badge 714 (Myst) 9. Abbott and Costello (Com) 10. Hans Christian Andersen (Ch	WBAL WBAL WBAL WBAL WMAR WMAR WBAL WAAM WBAL	Ziv	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30 Sat. 5:30-6:00 Sun. 11:00-11:30 Tues. 10:30-11:00 Sun. 6:30-7:00 Thurs. 7:00-7:30	25.9 24.3 24.1 20.4 19.5 19.0 18.7 15.1 14.5		50.7 35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8	News—John Daly. Blue Ribbon Bouts. Bouts; Sports Spot. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly Football News—John Daly Football News; Sports; Weather Picture Playhouse. Wrestling You Are There 7 O'Clock Final News—John Daly WMIN (11)* Minney	WAAM WMAR WMAR WAAM WAAM WAAM WAAM WAAM	4.3 21.6 18.4 10.2 6.5 8.8 5.5 9.2 10.2 3.6 15.4 12.6 8.8
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv). 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv) 8. Badge 714 (Myst) 9. Abbott and Costello (Com) 10. Hans Christian Andersen (Ch	WBAL WBAL WBAL WBAL WMAR WBAL WBAL WBAL WBAL WAAM WBAL	Elamingo TPA Flamingo CBS MCA NBC MCA Interstate	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30 Sat. 5:30-6:00 Sun. 11:00-11:30 Tues. 10:30-11:00 Sun. 6:30-7:00 Thurs. 7:00-7:30	25.9 24.3 24.1 20.4 19.5 19.0 18.7 15.1 14.5 Stat	51 68 70 69 44 66 43 46 54 54 54 54	35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8 CCO (4), V	News—John Daly. Blue Ribbon Bouts. Bouts; Sports Spot. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly. Football News; Sports; Weather Picture Playhouse. Wrestling You Are There 7 O'Clock Final News—John Daly WMIN (11)* Minner VTCN (11)* St. Paul That's My Dad	WAAM WMAR WMAR WMAR WAAM WAAM WMAR WAAM WAAM	4.3 4.3 2.1.6 18.4 10.2 18.4 10.2 18.4 10.2 18.4 10.2 18.5 18.5 18.5 10.2 18.5 10.2 18.5 18.5 18.5 18.5 18.5 18.5 18.5 18.5
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv) 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv) 8. Badge 714 (Myst) 9. Abbott and Costello (Com). 10. Hans Christian Andersen (Ch. MINNEAPOLIS-ST. PA 1. Wild Bill Hickok (W) 2. I Led Three Lives (Dr)	WBAL WBAL WBAL WBAL WBAL WBAL WBAL WAAM WBAL WAAM WBAL WAAM WBAL WAAM WBAL	Ziv	Wed. 10:30-11:00Wed. 7:00-7:30Mon. 7:00-7:30Fri. 7:00-7:30Sat. 5:30-6:00Sun. 11:00-11:30Tues. 10:30-11:00Thurs. 7:00-7:30Thurs. 7:00-7:30Thurs. 7:00-7:30Thurs. 7:00-7:30Thurs. 7:00-7:30	25.9 24.3 24.1 20.4 19.5 19.0 18.7 15.1 14.5 Stat 28.3 25.5		50.7 35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8 26.8	News—John Daly. Blue Ribbon Bouts. Bouts: Sports Spot. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly. 7 O'Clock Final News—John Daly. Football News; Sports; Weather Picture Playhouse. Wrestling You Are There 7 O'Clock Final News—John Daly WMIN (11)* Minnee WTCN (11)* St. Paul That's My Dad Captain II Stop the Music	WAAM WMAR WMAR WAAM WMAR WAAM WMAR WAAM WAAM	4.3 2.1.6 18.4 10.2 6.9 8.9 5.9 9.2 10.2 2.9.6 15.4 12.0 8.9 8.9 8.9 1.1 1.1 1.1 1.1 1.1 1.1 1.1 1.1 1.1 1
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv). 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv) 8. Badge 714 (Myst) 9. Abbott and Costello (Com). 10. Hans Christian Andersen (Ch. MINNEAPOLIS-ST. PA 1. Wild Bill Hickok (W) 2. I Led Three Lives (Dr) 3. Annie Oakley (W) 4. Hopalong Cassidy (W)	WBAL WBAL WBAL WBAL WMAR WBAL WAAM WBAL WCCO KSTP WCCO	Flamingo CBS MCA NBC MCA Interstate Flamingo Ziv CBS NBC	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30 Sat. 5:30-6:00 Sun. 11:00-11:30 Tues. 10:30-11:00 Thurs. 7:00-7:30 Thurs. 7:00-7:30 Thurs. 7:00-00 Sat. 5:30-6:00 Tues. 9:30-10:00 Sun. 5:00-5:30 Sat. 6:00-6:30 Sat. 6:00-6:30	25.9 24.3 24.1 20.4 19.5 19.0 18.7 15.1 14.5 Stat 28.3 25.5 23.6 23.2		50.7 35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8 26.8 31.7 31.7 31.7 31.7 31.7	News—John Daly. Blue Ribbon Bouts. Bouts: Sports Spot. 7 O'Clock Final News—John Daly. Washer Playhouse. Wrestling You Are There 7 O'Clock Final News—John Daly. WMIN (11)* Minner WTCN (11)* St. Paul That's My Dad. Captain II Stop the Music People Are Funny. Championship Bowling	WAAM WMAR WMAR WAAM WAAM WAAM WAAM WAAM	4.3 2.16 18.4 10.2 6.5 8.9 9.5 5.6 10.2 2.8 10.2 2.6 15.4 12.0 8.8 8.8 e-Time
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv). 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv). 8. Badge 714 (Myst) 9. Abbott and Costello (Com) 10. Hans Christian Andersen (Ch MINNEAPOLIS-ST. PA 1. Wild Bill Hickok (W) 2. I Led Three Lives (Dr) 3. Annie Oakley (W) 5. Life of Riley (Com) 6. Foreign Intrigue (Adv)	WBAL WBAL WBAL WBAL WMAR WBAL WAAM WBAL WAAM WBAL WCCO KSTP WTCN WCCO KSTP	Flamingo CBS MCA NBC MCA Interstate Prox. Set Codnuc Flamingo Ziv CBS NBC NBC NBC NBC NBC Sheldon-Reynolds	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30 Sat. 5:30-6:00 Sun. 11:00-11:30 Tues. 10:30-11:00 Sun. 6:30-7:00 Thurs. 7:00-7:30 Thurs. 7:00-7:30 Tues. 9:30-10:00 Sat. 5:30-6:00 Sun. 5:00-5:30 Sat. 6:00-6:30 Sun. 6:00-6:30 Sun. 9:30-10:00 Sun. 9:30-10:00 Sun. 9:30-10:00 Sun. 9:30-10:00 Sun. 9:30-10:00 Sun. 9:30-10:00	25.9 24.3 24.1 20.4 19.5 19.0 18.7 15.1 14.5 Stat 28.3 25.5 23.6 23.2 21.7 20.4		35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8 CCO (4), W 31.7 52.5 43.6 37.4 48.1 51.5	News—John Daly Blue Ribbon Bouts Bouts; Sports Spot. 7 O'Clock Final News—John Daly Football News; Sports; Weather Picture Playhouse Wrestling You Are There 7 O'Clock Final News—John Daly WMIN (11)* Minner WMIN (11)* St. Paul That's My Dad Captain II Stop the Music People Are Funny Championship Bowling You Asked for It Masterpiece Theatre	WAAM WMAR WMAR WMAR WAAM WMAR WAAM WMAR WAAM WAAM	4.3 21.6 18.4 10.2 18.4 10.2 18.4 10.2 18.4 10.2 18.5 19.5 19.5 19.5 19.5 19.5 19.5 19.5 19
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv) 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv) 8. Badge 714 (Myst). 9. Abbott and Costello (Com) 10. Hans Christian Andersen (Ch MINNEAPOLIS-ST. PA 1. Wild Bill Hickok (W) 2. I Led Three Lives (Dr) 3. Annie Oakley (W) 4. Hopalong Cassidy (W) 5. Life of Riley (Com) 6. Foreign Intrigue (Adv) 7. Ramar of the Jungle (Adv)	WBAL WBAL WBAL WBAL WMAR WBAL WAAM WBAL WAAM WBAL WCCO KSTP WCCO KSTP WCCO KSTP WCCO	Flamingo CBS MCA NBC MCA Interstate Prox. Set Count Flamingo Ziv CBS NBC NBC NBC Sheldon-Reynolds TPA	. Wed. 10:30-11:00 . Wed. 7:00-7:30 . Mon. 7:00-7:30 . Fri. 7:00-7:30 . Sat. 5:30-6:00 . Sun. 11:00-11:30 . Tues. 10:30-11:00 . Sun. 6:30-7:00 . Thurs. 7:00-7:30 . Tues. 9:30-10:00 . Sat. 5:30-6:00 . Tues. 9:30-10:00 . Sun. 6:00-6:30 . Sun. 6:00-6:30 . Sun. 6:00-6:30 . Sun. 6:00-6:30 . Sun. 9:30-10:00 . Sat. 4:30-5:00 . Sat. 4:30-5:00	25.9 24.3 24.1 20.4 19.5 19.0 18.7 15.1 14.5 Stat 28.3 25.5 23.6 23.2 21.7 20.4 20.0	51 68 70 69 44 66 43 46 54 ions W K: 89 49 54 62 45 45 81	50.7 35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8 CCO (4), W 5TP (5), W 31.7 43.6 37.4 48.1 48.1 51.5 51.5	News—John Daly Blue Ribbon Bouts Bouts; Sports Spot. 7 O'Clock Final News—John Daly Football News; Sports; Weather Picture Playhouse. Wrestling You Are There 7 O'Clock Final News—John Daly WMIN (11)* Minney WMIN (11)* Minney TCN (11)* St. Paul That's My Dad Captain II Stop the Music People Are Funny Championship Bowling You Asked for It Masterpiece Theatre. NCAA Football Local 1145	WAAM WMAR WMAR WMAR WAAM WMAR WAAM WMAR WAAM WAAM	4.3 4.3 21.6 18.4 19.2 6.5 6.5 9.3 6.5 19.3 10.2 10.2 10.2 10.2 10.2 10.2 10.2 10.2
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv). 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv). 8. Badge 714 (Myst) 9. Abbott and Costello (Com) 10. Hans Christian Andersen (Ch MINNEAPOLIS-ST. PA 1. Wild Bill Hickok (W) 2. I Led Three Lives (Dr) 3. Annie Oakley (W) 5. Life of Riley (Com) 6. Foreign Intrigue (Adv)	WBAL WBAL WBAL WBAL WMAR WBAL WMAR WBAL WAAM WBAL WCCO KSTP KSTP WCCO KSTP KSTP	Ziv		25.9	ions—W 49 54 49 54 49 54 40 32	50.7 35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8 CCO (4), W 5TP (5), W 31.7 43.6 37.4 48.1 51.5 24.8 50.6 54.6	News—John Daly Blue Ribbon Bouts Bouts; Sports Spot. 7 O'Clock Final News—John Daly Football News; Sports; Weather Plcture Playhouse. Wrestling You Are There 7 O'Clock Final News—John Daly WMIN (11)* Minner VTCN (11)* St. Paul That's My Dad Captain II Stop the Music People Are Funny Championship Bowling You Asked for It Masterpiece Theatre NCAA Football Local 1145 TODDET	WAAM WMAR WMAR WMAR WAAM WMAR WAAM WMAR WAAM WAAM	4.3
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv) 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv) 8. Badge 714 (Myst) 9. Abbott and Costello (Com) 10. Hans Christian Andersen (Ch MINNEAPOLIS-ST. PA 1. Wild Bill Hickok (W) 2. I Led Three Lives (Dr) 3. Annie Oakley (W) 4. Hopalong Cassidy (W) 5. Life of Ritey (Com) 6. Foreign Intrigue (Adv) 7. Ramar of the Jungle (Adv) Mr. District Attorney (Myst) 10. Ellery Queen (Myst) 10. Ellery Queen (Myst)	WBAL WBAL WBAL WBAL WMAR WBAL WMAR WBAL WAAM WBAL WCCO KSTP WCCO KSTP KSTP KSTP KSTP WCCO KSTP KSTP WCCO	Ziv	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30 Sat. 5:30-6:00 Sun. 11:00-11:30 Tues. 10:30-11:00 Sun. 6:30-7:00 Thurs. 7:00-7:30 t—460,000 Sat. 5:30-6:00 Tues. 9:30-10:00 Sun. 5:00-5:30 Sun. 6:00-6:30 Sun. 9:30-10:00 Sat. 4:30-5:00 Fri. 7:30-8:00 Mon. 9:30-10:00 Sat. 9:30-10:00 Sat. 9:30-10:00 Sat. 9:30-10:00	25.9	ions—W 49 54 49 54 49 54 40 32	50.7 35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8 CCO (4), W 5TP (5), W 31.7 43.6 37.4 48.1 51.5 24.8 50.6 54.6	News—John Daly. Blue Ribbon Bouts. Bouts; Sports Spot. 7 O'Clock Final News—John Daly. Football News—John Daly WMIN (11)* Minney TCN (11)* St. Paul That's My Dad Captain II Stop the Music People Are Funny Championship Bowling You Asked for It Masterpiece Theatre NCAA Football Local 1145 Topper Studio One Your Hit Parade	WAAM WMAR WMAR WMAR WAAM WMAR WAAM WMAR WAAM WAAM	4.3 21.6 18.4 10.2 16.2 8.8 9.2 9.6 29.8 10.2 3.6 12.1 1.5 12.1 1.6 26.4 27.9 27.9 34.7
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv) 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv) 8. Badge 714 (Myst) 9. Abbott and Costello (Com) 10. Hans Christian Andersen (Ch MINNEAPOLIS-ST. PA 1. Wild Bill Hickok (W) 2. I Led Three Lives (Dr) 3. Annie Oakley (W) 4. Hopalong Cassidy (W) 5. Life of Riley (Com) 6. Foreign Intrigue (Adv) 7. Ramar of the Jungte (Adv) 7. Ramar of the Jungte (Adv). 9. Badge 714 (Myst). 10. Ellery Queen (Myst) SEATTLE-TACOMA 1. Life of Riley (Com)	WBAL WBAL WBAL WBAL WBAL WBAL WBAL WBAL	Ziv	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30 Sat. 5:30-6:00 Sun. 11:00-11:30 Tues. 10:30-11:00 Sun. 6:30-7:00 Thurs. 7:00-7:30 **Thurs. 7:00-7:30 Sat. 6:00-6:30 Sun. 6:00-6:30 Sun. 6:00-6:30 Sun. 6:00-6:30 Sun. 6:00-6:30 Sun. 6:00-6:30 Sat. 4:30-5:00 **Frl. 7:30-8:00 Mon. 9:30-10:00 Sat. 9:30-10:00 Sat. 9:30-10:00 Thurs. 7:30-8:00 **Thurs. 7:30-8:00	25.9 24.3 24.1 20.4 19.5 19.0 18.7 15.1 14.5 28.3 25.5 23.6 23.2 21.7 20.4 20.0 20.0 17.4 15.9 15.9	ions W 49 49 40 40 40 40 40 40 40 40	50.7 35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8 CCO (4), V STP (5), W 31.7 52.5 43.6 37.4 48.1 51.5 52.5 53.6 54.0 55.9 Station	News—John Daly Blue Ribbon Bouts Bouts; Sports Spot. 7 O'Clock Final News—John Daly Football News; Sports; Weather Picture Playhouse Wrestling You Are There 7 O'Clock Final News—John Daly WMIN (11)* Minnes WTCN (11)* St. Paul That's My Dad Captain II Stop the Music Captain II Stop the Music People Are Funny Championship Bowling You Asked for It Masterpiece Theatre NCAA Football Local 1145 Topper Studio One Your Hit Parade KOMO (4), ONS—KTNT (11), Name That Tune	WAAM WMAR WMAR WMAR WAAM WMAR WAAM WMAR WAAM WAAM	4.3 21.6 18.4 10.2 6.8 8.9 9.3 10.2 13.4 12.0 12.4 12.0 12.4 12.0 12.4 12.0 12.4 12.0 12.4 12.0 12.4 12.4 12.4 12.4 12.4 12.4 12.4 12.4
2. I Led Three Lives (Dr) 3. Superman (Adv) 4. Ramar of the Jungle (Adv) 5. Wild Bill Hickok (W) 6. Annie Oakley (W) 7. City Detective (Adv) 8. Badge 714 (Myst) 9. Abbott and Costello (Com). 10. Hans Christian Andersen (Ch. MINNEAPOLIS-ST. PA 1. Wild Bill Hickok (W) 2. I Led Three Lives (Dr) 3. Annie Oakley (W) 4. Hopalong Cassidy (W) 5. Life of Riley (Com) 6. Foreign Intrigue (Adv) 7. Ramar of the Jungte (Adv) Mr. District Attorney (Myst) 9. Badge 714 (Myst) 10. Ellery Queen (Myst) SEATTLE-TACOMA	WBAL WBAL WBAL WBAL WBAL WMAR WBAL WMAR WBAL WAAM WBAL WAAM WBAL WCCO KSTP WTCN WCCO KSTP WTCN WCCO KSTP WCCO KSTP KSTP WCCO KSTP KSTP WCCO KSTP KSTP WCCO KSTP KSTP WCCO	Ziv	Wed. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Fri. 7:00-7:30 Sat. 5:30-6:00 Sun. 11:00-11:30 Tues. 10:30-11:00 Sun. 6:30-7:00 Thurs. 7:00-7:30 t—160,000 Sat. 5:30-6:00 Tues. 9:30-10:00 Sun. 5:00-5:30 Sun. 6:00-6:30 Sun. 6:00-6:30 Sun. 6:00-6:30 Sun. 6:00-6:30 Sun. 6:00-6:30 Sun. 6:00-6:30 Sun. 9:30-10:00 Sat. 9:30-10:00 Thurs. 7:30-8:00 Mon. 9:30-10:00 Thurs. 7:30-8:00 Thurs. 7:30-8:00 Thurs. 6:00-6:30 Thurs. 6:00-6:30	25.9	ions—W 44 ions—W 48 46 46 46 47 49 49 49 40 32 29 67 79 43	50.7 35.9 34.3 29.6 44.1 28.9 44.0 33.0 26.8 CCO (4), W STP (5), W 31.7 52.5 43.6 37.4 48.1 51.5 24.8 50.6 54.0 55.9 Statio	News—John Daly Blue Ribbon Bouts Bouts; Sports Spot. 7 O'Clock Final News—John Daly Football News; Sports; Weather Picture Playhouse. Wrestling You Are There 7 O'Clock Final News—John Daly WMIN (11)* Minney WMIN (11)* St. Paul That's My Dad Captain II Stop the Music People Are Funny Championship Bowling You Asked for It Masterpiece Theatre NCAA Football Local 1145 Topper Studio One Your Hit Parade KOMO (4), DNS—KTNT (11), Name That Tune Sports; News News; Bashful Billy Le My Little Marzie	WAAM WMAR WMAR WMAR WAAM WMAR WAAM WMAR WAAM WAAM	4.3 21.6 18.4 10.2 6.5 29.8 10.2 3.6 4.3 12.0 8.9 12.1 12.1 7.2 23.4 7.2 24.9 27.9 34.7 25.6 4.5 2.3 6.5 2.3 6.6 2.3 6.6 2.3 6.6 2.3 6.6 2.3 6.6 2.3 6.5 6.5 6.5 6.5 6.5 6.5 6.5 6.5 6.5 6.5
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As always, the most recent Pulse shows WCBS Radio has a greater audience during the average quarter-hour than any other New York radio station...50% larger than the next network station, 23% larger than the next local station. Now, Pulse has released a new report

A NEW MEASURE OF SUCCESS FOR WCBS RADIO!

The first CPA (Cumulative Pulse Audience) report is in. For the first time, Pulse shows how many different families listen to each of metropolitan New York's 4 network and 9 leading local radio stations.

MORNING, AFTERNOON AND NIGHTTIME, TOTAL DAY AND TOTAL WEEK, WCBS RADIO LEADS IN EVERY SINGLE CATEGORY! For example, on a total week basis, WCBS Radio reaches a whopping 80.9% of all radio families in the entire 12-county area measured in the survey...11% more different families than the next network station and 32% more different families than the next local station. In fact, WCBS is the only radio station (network or local) to reach 3 million different families weekly in this 12-county area! (And WCBS reaches well beyond this area to an additional 17 counties.) We would be happy to go into the whole story with you. For all of the details, get in touch with CBS Radio Spot Sales or The Number One Station in The Number One Market...WCBS RADIO

'Disneyland's' '55-'56 Future in The - Bag; Same Clients to Ride Again Studio Films is lensing a half-hour vidfilm series starring Frank

While everybody else is worry ing about renewals for the rest of this season, ABC-TV has been projecting somewhat, with the result that it's tied up the three current "Disneyland" sponsors for next season ('55-'56). American Motors, American Dairy Assn. and Derby Foods are in the fold for another year (including summer repeats) under the same arrangement as currently, with American Motors taking a half-hour every week and taking a hair-nour every week and the other two alternating on the remaining half-hour. Not that the renewal wasn't expected, in light of Disney's phenomenal rating suc-cess, but ABC-TV lost no time in

dess, but ABC-TV took latching on to it.

Meanwhile, the web took the official wraps off Disney's day-timer, "Mickey Mouse Club," admitting its existence for the first time via a joint announcement Rob Kinter and mitting its existence for the first time via a joint announcement from ABC prexy Bob Kinter and Disney. Daytimer starts Oct. 3 at 5-6 daily in all time zones as was reported. Kintner, however, wouldn't say anything about who's already in as bankrollers, declaring the silenæ was for "sales reasons." It's reported, however, that Ipana has joined the roster, along with General Mills, Campbell Soups and Borden's.

Al Singer's 'Professor' As 'GE Theatre' 1-Shot

one-shot exposure of the Al ger-conceived "Professor Goes College" is being planned for Sunday night CBS-TV "Gen-Electric Theatre," Audience eral Electric Theatre." Audience response will determine whether the network will go about

response will determine whether the network will go ahead with its projected plans to do a weckly "Professor" series, on which Singer has been working for some time. "GE Theatre" on-the-air audi-tion will star Walter Slezak, with the show originating in New York, since Slezak is currently co-star-ring in the "Fanny" musical legiter on Broadway. ring in the "F on Broadway.

FOR RENT OFFICE SPACE (North Light) 1000 Sq. Ft.

48 WEST 48th ST.

(Radio City Area)

HARRIS, NEWMARK & CO.

Car Sick

Max E. Buck, ad and promotion chief of the NBC owned & operated in New York, asked for a license plate reading "CH 4" (for WRCA-TV's Channel 4).

Plate arrived last week. It reads CH 2 (for rival WCBS-TV).

'Save UHF' Group Rallies Its Forces

Washington, Feb. 22.

Washington, Feb. 22.
Leaders of the UHF industry gathered here over the weekend to revitalize the UHF Industry Coordinating Committee for presenting a testimony at forthcoming hearings before the Senate Interstate and Foreign Commerce Committee. Among the group were Harold Thoms, owner of WISE-TV in Asheville, N. C., and Fred Weber, president of WFPG (AM) in Atlantic City, N. J.

Benedict, Cottone, coursel, for

City, N. J.

Benedict Cottone, counsel for the group, said the Committee will support the recommendations made in the Senate report by Harry Plotkin, but will also push for deintermixture, which the report favored only in areas where VIIF stations have not yet been built, and regulation of heights and powers.

and regulation of heights and powers.

The ultra highs, Cottone indicated, will make a strong pitch for action to save their stations, many of which are hanging on only because of the hope that something will result from the Senate inquiry. They will support, he said, "every thing short" of a move of all stations to UHF.

CBS Scraps Plan For Hayes-Healy AM Return

CBS Radio's plans for resuming the Peter Lind Hayes-Mary Healy half-hour series have been shelved. Web had toyed around with slotting the duo Saturday night at 8:30, exiting Peter Potter's "Jukebox" will remain and Hayes-Healy, who had a Saturday afternoor run last season, are unplaced.

Hayes continues as replacement

Hayes continues as replacement for Arthur Godfrey on daytime shows, and was joined by his wife yesterday (22) morning on the CBSimuleast of Godfrey's Shrove Thesday stanza, with pair cut in from the New Orleans Mardi Gras and Godfrey & Co. on the N. Y. end.



The Channel 8 Mighty Market Place

all yours WGAL·TV

NBC . CBS DUMONT

STEINMAN STATION LANCASTER, PA. CLAIR McCOLLOUGH PRES

Representatives MEEKER TV, INC.

SET FRANK FONTAINE IN TV FILM SERIES

Studio Films is lensing a half-Fontaine, which it expects to put into the syndication mill by April 1. Ten of the musical-and-comedy telefilms have already been done on the Coast at the Mercury In-ternational Studios, with 39 pix es-tablished as the total.

tablished as the total.

Deal, financed by SF's Ben Frye and investor Sam Costello, brings Fontaine back into the scene after about a two-year layoff as a video regular. He was a steady on two NBC shows, the "Swift Show" in 43 with Lanny Ross, and, lastly, "Scott Music Hall."

Pilot on the skein had batoneer Ralph Flanagan and thrush Peggy Lee. Others used so far include Teresa Brewer, Frankie Carle, De Castro Sisters, Tex Ritter, Sunny Gale, Mel Torme, et al.

Prockter's Flock Of New Entries

duction slate of at least six new properties get underway at Prock-Television Enterprises within the next month. Shooting on the pilots, one of which is a pirate and sea-stories series, another on romantic dramas and the third a bio-graphical series, starts about March 15 on 20th-Fox's Western lot in Hollywood, Conne-Stephens, who are 20th's first telefilm tenant, are handling the physical production on the pilots, which haven't been titled or cast yet. Prockter v.p. Jerome Robinson heads up production, with an expanded staff yet to be tanged. to be tapped.

to be tapped.

Other three properties will be shot later in the spring. All six will be put up for national sale, but syndication hasn't been ruled out as a possibility for some of them. Expanded production slate for the Prockter setup follows the appointment of Andy Jaeger as sales vp.

FCC Orders Hearing On Charge Lowell Thomas, CBS Made 'Secret Deal'

Washington, Feb. 22.

FCC decided yesterday (Mon.) on an "evidentiary" hearing before an examiner to receive evidence to support a protest against the purchase by Lowell Thomas and associates of stations WROW and WROW-TV in Albany, N. Y.

Complaint was filed by WTRI-TV which charged that Thomas and CHS entered into "secret understandings" to shift the network affiliation to WROW. A charge of anti-trust violation was also lodged. Decision to hold a hearing was

Decision to hold a hearing was made by oral arguments on the case before the full Commission. No objection was raised by attorneys for WROW.

Victor Lasky Files 250G Suit Vs. Barry Gray, WMCA

Suit Vs. Barry Gray, WMCA

Author-lecturer Victor Lasky
has filed a \$250,000 damage suit
against commentator Barry Gray,
station WMCA, N. Y., and a group
of Gray's late-night sponsors on
the grounds that Gray held him up
to ridicule and otherwise injured him. Suit was filed in New
York Supreme Court, and came to
light on a motion to dismiss the
action by the defendants.

Lasky claims that on March 16
of last year, Gray read an article
on the air which linked Lasky to
the so-called "Hartnet" group, said
in the article to be a group which
clears people of subversive taints
for money. Lasky charges Gray's
action was one of malice, spite and
intent to injure, and claims to have
been held up to ridicule and otherwise injured to the tune of a quarter of a million.

Cincinnati—Richard F. McCarthy joined the WKRC stations Monday (21) as director of public relations and publicity. He formerly was di-rector of radio promotion for the Crosley Broadcasting Corp.

Survey Shows Local Service-Type **Shows Yielding to Daytime Films**

Bank, Beer Ball B.R.

The Cleveland, Feb. 22
The Cleveland Indians' baseball broadcasts have been pacted by Central National Bank and Carling's Brewery over WERE through Fuller & Smith & Ross and Lang, Fisher and Stashower.

Sportscasters again this year will be Jimmy Dudley and Ed Edwards.

'Paris Precinct's' 35-Market Sale

UM&M Inc., the telefilm distribution company comprising a 200-man sales force drawn out of a couple of theatrical commercials houses, has landed its first major sale, a 35-market deal on "Paris Precinct," the Louis Jourdan-Claude Dauphin starrer owned by Motion Pictuces for Television. UM&M set the deal with Shulton Co., makers of the Old Spice products, via Wesley Associates. sociates.

Deal covers major markets, with

15 of them already cleared for a 15 of them already cleared for a start two weeks from now and the rest in the process of being slotted. It's Old Spice's first program buy, after a couple of years restriction to spot announcements. Initial negotiations were started by Spice 15 of the LWH by started by

tion to spot announcements. Initial negotiations were started by Sy Donnigan, one of the UM&M field supervisors recruited from MPTV when the latter turned over distribution of its program packages to UM&M. Charles Amory, UM&M prexy, wrapped up the deal. Sale is especially interesting to the syndication trade, which has been watching the UM&M setup with more than ordinary interest. Majority of the 200-man sales force comes from the staffs of Motion Picture Advertising Service and United Film Service, two of the major outfits in the business of selling and producing commercials for ing and producing commercials for theatre screens. Trade feeling when Matty Fox assigned his syndicated properties to the new organization was that while the UM&M staff might know the motion picture business, it didn't know television, and thus the industry was somewhat downbeat on the project. Old Spice sale, along with other business turned in by UM&M, may one a reevaluation of this type of setup. ing and producing commercials for

GERALD MAYER TO HELM DUKOFF VIDPIX

Hollywood, Feb. 22. Hollywood, Feb. 22.
Gerald Mayer will be producerdirector of "African Adventure,"
vidfilm series being readied by Edward Dukoff, prexy of Intercontinental Productions Ltd., new company operating tv interests of the Schlesinger Organization in South

First three episodes, being writ-First three episodes, being written by Larry Marcus, will be lensed in Eastman Color in Africa, Writer is now there, selecting locations for series. Interiors will be shot at Killarney Studios in Johannesburg.

Dukoff and Mayer cast first three vidpictures which go into production June 1. Mayer leaves for South Africa May 1.

Heart Fund's 161G Take

Hollywood, Feb. 22.

Heart Fund telethon on KNXT garnered \$161.315 in pledges when it went off the air Sunday, with producer Jack Rourke saying he is extremely happy with results and that they exceeded expectations. Telethon began midnight Saturday. Goal originally was \$200.000 but time was sliced due to last-minute programming changes. Heart Fund telethon on KNXT

Highlight of event was actual heart operation at General Hospital, telethon cutting into hospital intermittently during the three-hour operation, with George Putnam narrating.

Cleveland—Mel Tenenbaum last week ankled Ohio Advertising Agency as radio-tv veepee to join the Paul Warren agency. His new post is also as radio-tv chief,

Local service-type shows (cook-ing, sewing, decorating, etc.) are either being eliminated altogether or being cut down to five- and 15-minute length among key televi-sion stations around, the country, That's one of the findings of a sur-vey undertaken by CBS Television Film Sales to determine the poten-tial market for syndicated soap opera.

Other findings of the survey are being kept under wraps, but Les-lie T. Harris, v.p.-general manager of Film Sales, says that stations are of Film Sales, says that stations are substituting film shows in place of the fast-disappearing service segments. While Harris' longrange plans include the filming and syndication of soap operas for afternoon time, the immediate move of the CBS subside is to earmark the Gloria Swanson show, "Crown Theatre," for exclusive daytime use, Show will be gut down to allow

ria Swanson show, "Crown Theatre," for exclusive daytime use.

Show will be cut down to allow more commercial minutes and will be sold as a two-run package at a lower price, calculated on the basis of Class C time instead of Class A. Harris is shopping around for 26 more films, to be drawn from pilots, to add to the current 52 in "Crown," to enable stations to strip the show for 13 weeks, Total of 65 shows are necessary for this (13 weeks, five shows a week). Following the first 13 weeks, stations would depeat the skein for another 13. Survey doesn't include the reaons for the decline & fall of the service show, but it's assumed that audience is falling off rapidly, for one thing, and that live production costs are increasing. Substitution of film segments, especially films bought in quantity on a rerun basis, bring station operating costs way down while at the same time maintaining fairly high audience levels, it's felt.

G&T's 'Buckley' Pilot

Hollywood, Feb. 22.
Goodson and Todman, N. Y.
packagers, have finalized deal for
Desilu Productions to shoot a
pilot on its new series, "Buckley." Don Quinn created series starring Reginald Gardiner.



• Radio Registry •

\$ \$ \$ DOLLARS \$ \$ FOR YOUR OBSOLETE 16mm. TELEVISION FILMS

nawk will buy any legitimate lomm prints of your used and obsolet television programs for resale for and non-theatrical use. Any quan-exactly what you have by title and number of prints, "We even a market for obsolete commercials." BLACKHAWK FILMS

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ED BULLIVAN

"TOAST OF THE TOWN"
C B S. TV, SUNDAY NIGHT

HOTEL DELMONICO NEW YORK CITY

February 10, 1955

Dear Adrian:

The fantastic reaction to our show about the radio industry continues to astonish me. Every mail is loaded with letters from all over the country and, as you know, our show that night played to one of the greatest national audiences that "Toast of the Town" has ever attracted.

If there was any doubt of the tremendous place that radio holds in the country, this national response answers it. The top personalities of radio are still the No. 1 attraction.

Sincerely, Ed Sullivan

Mr. Adrian Murphy President, CBS Radio 485 Madison Avenue New York 22, N. Y.

> Just as we've been Saying all along! CBS Radio Network

"In the relative solitude of my own humble home I have had op-portunity to reflect on the happen-ings of the most disillusioning week of my life—the week I spent in conference with attorneys of the FCC in Washington."

The letter went on to say that Watson "had the feeling at the end of my eross-examination that the disclosures fell somewhat short of our expectations" and that he would appreciate it if Russell Brown would inform Lamb that "if there is anything I can do additionally to see that the truth prevails . . I will be happy to do so."

Watson admitted that he then became a consultant for Lamb, for a fee of \$200, to assist in ehecking testimony of other Government witnesses. He swore that he has not been promised any further payment

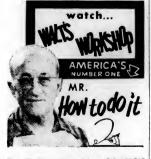
When Watson insisted that he was "coached and conditioned" by a former FCC lawyer to testify against Lamb, attorney Edward Brown questioned him at length as to how this was done.

Watson said the Commission law-yer, Walter Powell, did it by pre-paring his testimony in question-and-answer form and making "nu-merous revisions" after talking to him and showing him "voluminous documents" based on Laamb's writ-ings and files of the Daily Worker.

When Lamb's attorney protested against "dragging out the proceedings," the Commission counsel said he was intent on finding out what

TEN BILLION DOLLARS

The Do - It - Yourself Home - Owners Market! These people come to YOUR place of business when they



m show with a COMPLETE merchandising package! Write for FACTS

Reid H. Ray Film Industries

2267 Ford Pkwy. - St. Paul, Minn.

few days after he testified against caused Watson to give false testi-Lamb last September. The letter began: and to determine if he changed his testimony after becom-ing "In the relative solitude of my ing "paid consultant" to Lamb.

The FCC attorney said Watson's story was "incredible." Watson, he added, is "a professional witness, not a neophyte." And could not "easily be led from telling the "easily truth."

Lamb's attorney, Russell Brown, retorted that Watson's contact with the FCC was a new experience. "The Dept. of Justice," he said, "never tried to change his testimony. He had a right to have confidence in the representatives of the Government."

Chi-to-Frisco

Continued from page 20

arenas wherein the quadrennial wars will be fought.

As Harold See Sees It
San Francisco, Feb. 22.
The prospect of covering the
1956 Republican national convention doesn't dismay the Frisco ty
stations. Ample ty equipment will
be available, and by cooperation
of the nets and borrowing of cameras and other equipment from eras and other equipment from various Coast stations there should be no problem.

various Coast stations there should be no problem.

Harold P. See, manager of KRON-TV, says, "All the stations on the Coast will be glad to eo-operate with the major networks." If will not be necessary, he says, to move the whole tv setup lock, stock and barrel from Chicago after the Democratic convention. There are 25 cameras in the three major San Francisco stations, See points are 25 cameras in the three major San Francisco stations, See points out, and most of them could be made available for convention work. Each of the seven major Los Angeles stations could loan a minimum of two additional cam-eras and more can be borrowed from Seattle, Portland and other cities

with the nets providing remote with the nets providing remote trucks, practically every problem can be easily solved, See says. ABC has already surveyed the Cow Palace, site of the upcoming convention, for help in planning the cov-

Weitzman's New Status

L. S. (Duke) Weitzman, who up a month ago had been handling to a month ago had been handling advertising and promotion for WABC and WABC-TV, the ABC Gotham flags, has moved over to the network side in a newly-created post, manager of audience promotion for the radio and tw webs. His new assignment had been pending for the past month, following the appointment of Harriet Feinberg to the local post.

Before joining the web in 1951. Weitzman was with the N. Y. Times' sales promotion department.

A top performance Lets you know That TelePrompTer's On the show. GET





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—and other principal cities in the U. S. and Canada

Maizlish Anni Hoopla

Hollywood, Feb. 22. Hollywood, Feb. 22.
KFWB, the Harry Maizlishowned indie here, celebrates its 30th anniversary next month. The one-time Warner Bros. outlet, which Maizlish has managed for the past 19 years and owned for the past five, will commemorate the event with lots of hoopla. Station is rounding up congratulatory notes from top show biz personalities as part of the campaign.
Frank Bull agency is handling the campaign.

the campaign.

Host-Narrator Slots Now 'Open Enders' Too For Local Personalities

CBS Television Film Sales is pull-CBS Television Film Sales is pulling a real switcheroo. Whereas other telefilm distribs, upon packaging a group of half-hour dramatic shows, usually shoot a personality into the pix as host-narrator to provide an integrating factor (Television Programs of America's Edward Arnold, Guild's Conrad Nagel, NBC's Walter Abel, etc.), CBS is taking its host out of a series altogether. Series is "Crown Theatre," an anthology in which Gloria Swanson is host-narrator.

Now that it's preparing to sell

Now that it's preparing to sell "Crown" as a daytime strip, CBS is splicing Miss Swanson out of the pix. There's a dual reason: to propix. There's a dual reason: to pro vide more commercial time for sta vide more commercial time for stations buying the package, and to allow the station to put in a local personality as host and pitchman. Feeling is on the upbeat, says CBS, that local personalities can do a better selling job if they are integrated into the show as host than if a star who has no identification with the local sponsors hosts the show. Similar setup was arranged recently with Official Films' "Star & the Story," when Cedric Adams took over hosting chores in Minneapolis and Duluth.

'MARGINAL MARKETS' A BIG TELEPIX PLUS

A BIG IELEPIX PLUS

CBS Television Film Sales has
taken on syndication to "marginal
markets" of the "Buffalo Bill Jr."
show which Brown Shoe and Mars
Candy are spot-bankrolling in over
100 markets. CBS will handle distribution in markets not covered
under the Brown-Mars sponsorship
arrangement with Flying A Productions, which is producing the
segment for the Leo Burnett agency. Deal marks the fourth Flying A
property CBS is handling, others
being "Gene Autry," "Range
Rider" and "Annie Oakley."
Handling of "marginal markets,"

Rider" and "Annie Oakley."

Handling of "marginal markets," as under the "Buffalo Bill Jr." deal, is rapidly becoming one of the more important facets of the CBS Film Sales operation. It also handles the marginals on "The Lineup," a CBS network segment sponsored by Brown & Williamson, and foreign and rerun sales on "I Love Luey," In the works is a possible deal whereby it will do the same on "You Are There," which recently switched to film.

Gross-Baer Packagers Ink Klein as Coast Head

Bob Klein, recently associated with Hollywood's Jules Goldstone Agency, named west coast general manager of Gerry Gross-Norman Baer packaging firm.

Klein, who produced Tex & Jinx tv shows for four years, as well as radio-tv's "Citizens Union Search-light," will work on Coast versions of "Junior Champions"; "Keepers," and "Let's Take Sides."

WATV's 'Casa Serena'

WATV, Newark, N. J., tele indie, has sometlying new in soap operas. It started last Monday (21) after a surprise deal with a half-sponsor. Show has half-hour daily format; it's stripped seven days a week at 9 ayem, and is played in Italian. Only thing not particularly new about the general description is the title: "Home, Sweet Home," liberally translated from "Casa Serena."

Program chronicles lighter side

Program chronicles lighter side of a husband-wife-mother-in-law situation. Star is Gino Caimi. Filippone & Co. (olive oil) is bankrolling the second quarter of the seven-day strip.

'Spotlight In Harlem' Set for WATV Sked

WATV, Newark tele outlet, now has all four of the big minority audience groups in metropole cov-ered by its program sked. On March 5, the for-Negroes-by-Ne-groes "Spotlight In Harlem" show ioles the stellor. joins the station.

The better part of WATV's move The better part of WATV's move toward specialized programming is recent. It started in the fall with a Latino show that shifted from WOR-TV. More recently, it added another Spanish show, followed closely last month by a whole block of Italo telecasts. Now it's the Negro show.

WATV is now the only N. Y. lestation with specialized protelestation grainming.

Frisco NABET Will **Protest Suspensions** In Strike Aftermath

San Francisco, Feb. 22.
An immediate appeal to the FCC against the temporary suspension of five members of the National Association of Broadcast Employees and Technicians will be made as soon as the men have received notification of the FCC action. Clifford Rothery, national president of the union, says.

The five men were suspended.

The five men were suspended following an investigation by the FCC of charges of sabotage and damage to station equipment in the recent KPIX and KEAR strikes.

Three of the men, all suspended for 90 days, were KPIX technicians on duty when that station was struck on Dec. 14. They are Anthony Severdia, chairman of the Frisco chapter of the union; Ronald W. Didrickson and Carleton W. Schwartz.

The two KEAR engineers were suspended for 60 days. They are Howard A. Chamberlin and Fred P. Muller.

Bob Cooke's WABC Show

New York Herald Tribune sports editor Bob Cooke joins the growing list of fourth estaters pulling down some radio-tv coin. He preems a six-a-week half-hour sports show, "11:30 Clubhouse," on WABC, the ABC flagship in New York, starting March 21 on a Monday-thru-Saturday basis.

Program, which will feature interviews and bulletins, is set for the 11:30 to midnight post.

BLEIER'S ABC-TV RETURN

BLEIER'S ABC-TV RETURN

Ed Bleier, who exited the sales staff of WABC-TV, the ABC flagship in New York, a couple of weeks after Ted Oberfelder took over the outlet, has returned to the network, this time under his old boss, tv veep John Mitchell, in the network sales department. Bleier is one of two additions to the staff, the other being Helen Guy.

It's also a return to the network for Miss Guy.

Columbus — Bob Adkins, disk jockey and producer from WIBC, Indianapolis, has joined WTVN Radio here as coordinator of com-mercial production.

Kansas College's 'Lay Off My V'

Kansas City, Feb. 22.
A tussle is shaping up in Kansas over VHF Channel 8, now assigned to Kansas State College, Manhattan, the state's cow college, and a channel which has become the envy of Station KEDD, Wichita.

KEDD, now operating on UHF
16, proposed to the FCC that
Channel 8 be moved to Hutchinson (not far from Wichita), and
the College permit be changed to
UHF Channel 58, KEDD would
then move its transmission to then move Hutchinson.

Hutchinson.

Kansas State, through its prexy Dr. James A. McCain, has been quick to pick up the gauntlet on the grounds that Channel 8 in Manhattan is a vital link in a statewide educational tv net which five Kansas state colleges hope to hook up in the near future. The plan was proposed several weeks ago, involving a channel in Lawrence, one in Manhattan, and tv labs and programming by three other state schools over these channels.

Fly in the ointment, is the Kan-

Fly in the ointment is the Kan-is Legislature, now in session, but which meets only every other year. This session is looking with a cool eye on the McCain five-sehool proposal, which called for something over \$1,000,000 to get it going.

More ABC News Coin

ABC Radio's "Weekend News" package of 22 five-minute news-casts continues to be the web's most consistent coin-getter. Latest in for an eight-week bundle is Thomas Leeming & Co., for Pacquin Hand Cream and Ben-Gay lotion. Leeming started its eight-week sponsorship this weekend,

CREATIVE TV Man Available

11 Yrs. Experience:

- PROGRAM DEVELOPMENT
- ADVERTISING AND **PROMOTION**
- (a leading network)
- PUBLICITY

(a major film company) 32 Years Old College Graduate

Excellent References

Box V-21455, Variety 154 W. 46th St., New York

TOUPEES THAT DEFY DETECTION

Hollywood - Crewcut - Pompadaurs Can be used for Sleeping • Swimming

Sports, etc. FREE CONSULTATION

Samples on Hand
Mail Orders Guaranteed
THEATRICAL WIGS OF ALL TYPES
FOR RENT & SALE

LERCH 67 W 46 St., N. Y. C.

HIGHER RATINGS! MORE RENEWALS! BIGGER RESULTS!

And We Can Prove It!

CURRENT HITS: THE EDDIE CANTOR COMEDY THEATRE MEET CORLISS ARCHER MR. DISTRICT ATTORNEY FAVORITE STORY CISCO KID BOSTON BLACKIE

of the

FOREIGN

LEGION

Buster Crabbe

Crabbe

Cullen "Cuffy"

FLASH! SOLD IN

GG MARKETS TO H. J. HEINZ

VIA MAXON

CHOICE MARKETS STILL AVAILABLE

CAPTAIN

The first show of its kind in all television . . .

the first sales plan of its kind in all advertising!

By Allah! This program has everything!

The French Foreign Legion! The intriguing and mysterious desert. Native peoples and animals and customs.

Unprecedented government cooperation for highest authenticity.

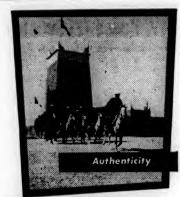
Add a name star like Buster Crabbe . . . and his son "Cuffy", in a role children of all ages will envy . . . and scripts that weave them all into top TV viewing—and you get a glimmer of the tremendous appeal of this program.

FREE: A complete, integrated sales plant

Included in the package is a built-in merchandising program featuring 36,000 free premiums for every market ordered: trading cards . . . autographed photos of Buster and Cuffy . . . comic books . . . membership cards and certificates. Plus free posters and special commercials, also free.

It's all absolutely free-and trouble free, when you buy the show.

"Captain Gallant" is a show whose performance in the living room and at the cash register will delight every sponsor. For full details and availabilities, call, write or wire-fast!









* 10 0

Television Programs of America, Inc

A77 MADISON AVENUE, N. Y. C. . PLAZA 5-2100





A House (& Senate) Divided

"The power of tv networks to de-termine whether or not to make areas of the country. programs available to an individual station," he added, "amounts prac-tically to control of the number of stations which can subsist finan-

In various respects, the Jones report supported the Plotkin docu-ment. It agreed that the proposal to shift all VHF stations to UHF is impractical. Neither the public nor the industry would accept a plan to drop VHF, it found, what with more than 30,000,000 VHF with more sets in use.

sets in use.

The report also agreed that the salvation of UHF is essential. "A means must be found," it held, "to place UHF on a competitive basis with VHF in all markets. Specifically, UHF must be enabled (by law or regulation) to overcome the artificial economic and technical disadvantages" resulting from the FCC allocation plan "and the natural economics which concentrate network operations in populous centers."

The report found that the top The report found that the top ranking markets are getting too heavy a share of the total tv revenues and that a larger share "must be channeled to UHF outiets in smaller markets." It pointed out that in smaller markets there are VHF stations, as well, which are facing financial difficulties. culties.

The networks, Jones suggested, "could do much on a voluntary basis to support the tv economy outside the larger markets by (1) adoption of a more liberal and impartial policy toward affiliation and (2) offering price discount advantages to national advertisers to buy time overall outlets of network rather than selected stations in large markets."

The report declared that the share of the business received by all tv stations outside the top ranking markets is "insufficient to support a nationwide competitive tv network." It would be "in the public interest," it asserted, to find a way of getting more revenue in the



areas of the country.

On the basis of information available, Jones said he could not determine whether networks "need to, or should, own broadcasting or television stations to subsidize network operations." (The Plotkin report suggested that FCC consider limiting networks to three owned and operated by stations.)

Lones differed with Plotkin on

and operated tv stations.)

Jones differed with Piotkin on the value of eliminating the excise tax to stimulate production of alichannel sets. He thought it would be an "insufficient incentive" although it might have "some benefit." Plotkin suggested that if the tax is to be removed, safeguards be taken to insure that producers who benefit make all-channel sets who benefit make all-channel sets

The Jones report discourages deintermixture as too costly, "Any action to make UHF service areas competitive with VHF," it finds, "would require a wholesale reassignment of VHF channels and ensignment of VHF channels and en-tail staggering capital expenditures by VHF permittees and licensees. Deintermixture also would entail staggering capital expenditures by every VHF station located in pro-posed UHF-only cities and rullions of VHF-only set owners in the pro-posed deintermixed UHF-only service areas."

The Plotkin report recommended that "selective deintermixture" be undertaken in communities which do not yet have an existing VHF station.

Finally, the Jones report recomrinally, the Jones report recom-mended that each network "adopt" a uniform and impartial affiliation policy which will take into con-sideration the basic objective of the Communications Act to serve all people of the nation."

Bob Hope

Continued from page 23

doing and I'd be miserable forsaking it."

there with his Hollywood unit. Hope revealed that he has refused thus far a stunning NBC-TV five-show offer, but that he has decided to do a number of guest video appearances.

pearances.

After two of his close associates were suddenly stricken during the past year, Hope became worried, he said, and decided he'd better curtail his activities. But he has just completed a physical checkup which found him in perfect condition and he realizes he'd be dissatisfied if he didn't keep going in the same manner as hitherto. Also, his physicians advised him not to go into even partial retirement—it wouldn't be good for him physically or otherwise to change his way of life at this stage.

Moreover, in addition to tv activ-

ities Hope, who recently completed the Eddie Foy film, will continue to make and star in at least one to make and star in at least one picture a year for his own company and he now has two screen stories under consideration. He'll also make his usual limited number of personal appearances with his own shows because he derives so much pleasure from them. But he's passing up a fortune to open up one of the new Las Vegas hotels now under construction. Las Vegas is still out for him at preent, despite numerous attractive offers, he says. fers, he says.

Re video, Hope feels that tv's voracious appetite for material doesn't necessarily need to drive comedians like himself to situation and story funmaking. He's confi-dent that the supply of gags, jokes and stories will continue inexhausand stories will continue inexhaustible and always be able to meet the huge demand. It's a certainty, in his opinion, that there'll aiways be a large and good crop of wits and humorists who will not be found wanting in ability to keep the tweels grinding, despite the tremendous amount of ever new momentum needed. Preferring the video revue type of entertainment for himsif, he'll stick to it, he says.

Doerfer

Continued from page 23

is a direct relationship between au-dience retention and advertising revenues of any broadcasting sta-tion. The clicking on or off of the dials in the home is definitely 'heard' in the front offices of broadcoasters and sponsors." broadcoasters and sponsors.

Aside 'from its important con-tributions to the economy of the country and its superior technical developments, Doerfer found "re-liable" indications that the Ameriliable" indications that the American system of broadcasting is substantially enriching the culture of the nation. "A convincing argument can be made," he said, that the American broadcasting system has brought about an increased appreciation of classical music and light argument. He pointed to a present literature. He pointed to a survey last year showing that a high pro-portion of radio stations are de-voting at least one hour a week to classical, light classical or concert music

cert music.

"There are in this country today," he said, "15 AM radio stations which are 100% predominantly dedicated to this format;
124 other radio stations are airing
a minimum of 10 hours per week
of this type of programming."

He aiso pointed to a survey of

He also pointed to a survey of network radio programming show-ing that from 1953 to 1954 listen-ers to concert music programs in-creased from 3,680,000 to 4,203,000 while listeners to popular music programs dropped from 5,610,000 to 3,648,000.

Doerfer noted that attendance at symphony concerts has increased over 80% since 1940, that classical nusic records now account for over 40% of the total sale of disks, that sale of musical instruments has shown a large increase, and that book sales have risen 57% since 1947,

"While the effect of broadcast ing on the development of English ing on the development of English culture is done only with the consent or approval of a government agency." he observed. "America is permitting the people to participate directly in its growth and without the intervening or guiding hand of a government agency."

NBC's Big Weekend

Continued from page 21 =

network in August, 1953. His funetwork in August, 1955, his Iu-ture plans are undecided, although it's understood he's weighing a number of considerations. He'll vacation in the Caribbean before making up his mind.

Another, question mark is how the o&o administrative setup will be resolved in the event that Denny moves back to helming the radio operation. The moves, from all accounts, will have no bearing on the status of Ted Cott as veepee in charge of operations for the radio network, although there have been some reports that he would been some reports that he would be a likely candidate for the o&o berth unless, as likely, Denny shuttles between both. Cott pre-viously did administrative o&o duty, in which he made something of a splash in terms of merchandis-

ing patterns, etc.
That NBC Radio has been having rough going isn't exactly a trade secret, with frequent attempts to-

ward revitalizing the program-sales patterns failing to check the Lotsa Jockeying

It's known that prexy Weaver has been blueprinting a master plan for the radio network's future, which tosses out of the window all the present concepts of operat-ing an AM web in translating it into a counterpart of an AP or UP service, but this is something projected in terms of a future date and has nothing to do with the present emergency.

NBC—New Haven

Continued from page 22

perpetual network affiliation or a perpetual network affiliation or a guaranty by the commission that the agreement will be renewed. On the contrary, rules were pro-vent rather than assure perpetuity in network affiliation," referring also to the possibility that the sta-tion might in the future have its network affiliations reduced from the current four to three.

the current four to three.

As to the "trafficking in licenses" charge, NBC said the FCC has granted numerous applications involving the same principle of transfer and "has settled the propriety of such proposal beyond question," citing several such cases. It also said there would be no violation of the duopoly rule under WNHC's contention that NBC's New York flagship, WRCA-TV, would overlap into areas served by WKNB-TV. It pointed to a number of available services in the area that "destroys any argument that NBC ownership of a single station in this locality would substantially restrain competition either among stations or petition either among stations or among networks" and hit at the petitioner's charge concerning RCA's "extensive history of anti-trust violations."

Matusow

Continued from page 21

his sponsor a written retraction. He also said he had called Elmer Davis, Drew Pearson, N. Y. Post editor James Wechsier and a number of Senators to recant on what he said were wrongful statements he had made about them.

he had made about them.

Regardless of who's telling the truth, the testimony of Matusow covering not only show business but politics, has served to throw doubt on the accuracy of the blacklists in a manner that would get agencies off the hook if they threw them out. To the general public the blacklist now seems a black eye, and the agencies could easily drop them without fear of much controversy. In addition, Fund for the Republic prexy Robert M. Hutchins disclosed last week that agencies had told the Fund, which is conducting a blacklist investigation, that the blacklist procedure is now more trouble than it's worth. worth.

Hi Ho Silvers

Continued from page 21

10 shows in the can as of this week, CBS has a \$500,000 investment thus CBS has a \$500.000 investment thus far in the series. The Paley-Stanton-Robinson high command was bullish over the pilot and ordered full speed ahead. The web, in fact, is purposely holding back on any sponsorship commitment ("it could have been sold already, believe me" is a direct quote from one of the exces), but the web factotums feel the Silvers show rates a pivotal time slot next season a pivotal time slot next season designed to boost the overall evening's rating potential. That's why Silvers, Hiken, et al., in the face of the week-to-week "shooting in the dark," aren't overly concerned.

"As long as you watch the cat-sup botties," hi hos Silvers.

For Latin Coin

N.Y. radio indies WHOM and WWRL have started fighting it out in the post-midnight slot for the Spanish listener. Though neither Spanish instead. Inough neither station will as much as admit the other is even a remote threat to Latino program superiority, they are constantly jockeying for su-resignity.

are constantly jockeying for superiority.

Latest shennanigans take place at radio times heretofore untouched by Spanish. Last week WWRI, began an all-night deejay show for that audience. This week WHOM announces its own entry into post-midnight time. (Actually, from 11 p.m. to 2 ayem.) By doing so, it apparently is trying to knock the WWRL advertising pitch off stride by competing during the most important two hours of any midnight to-six ayem sked. (Incidentally, the new three hours nightly on WHOM spell the end at station to longtime for Negroes deejay Willie Bryant.)

Keenness of the competition is evident in amount of time spent daily by each in aiming for Latinos in N.Y.—both stations will hereafter have exactly 13 such hours a day. Dealings shape as more of a struggle than the mambo.

Storer

Continued from page 22

WFTL-TV in order to get its NBC affiliation. Since the purchase, WFTL-TV went off the air and turned in its construction permit. The channel on which it operated (23) is now used by WGBS-TV.

The Commission turned down a request by WINZ that service of WGBS-TV be interrupted pending the outcome of the hearing.

the outcome of the hearing.

Comrs. Frieda Hennock and
Robert Bartley dissented from the
majority action. Comr. Hennock
favored "a full evidentiary hearing" and a stay of operations by
WGBS-TV. Comr. Bartley was opposed to any hearing on grounds
that WINZ failed to prove itself as
a party in interest. a party in interest.

THE COLGATE COMEDY HOUR

presents

THE **WIERE BROS.**

On March 6th 8 P.M. EST **NBC-TV**

Direction: MCA

WANTED

Bound volumes of Billboard, Variety and Broadcasting (1935–1954) for research on histary of entertainment in-dustry. Write giving dates of issues and price. Suite 1301, 347 Madison Ave., New York 17, N. Y.

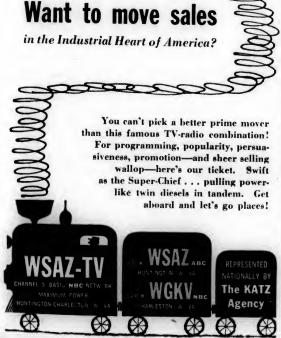
ATTENTION FILM PRODUCERS!

Now Available for Your New Season's Production Schedule

TELSON FILM STUDIOS ASTORIA, L. I.

- Fully Equipped 35 M.M. Sound Studio
 60x60 Clear Shooting Space 22 High
 10 Minutes from Mid-Manhattan

For Added Information Call Carl Ritchie Phone RAvenswood 8-8988



DISKLEGGERS RIDE AGAIN

16 Det. Jocks Continue No-Spin Policy | CORAL HIRES On 4 Labels Because of Payola, Tie-ins

Detroit, Feb. 22.

The ban against Coral, Jubilee, Label X and Kapp records by a group of Detroit area disk jockeys continued this week after a meeting called by one of the distributors to "clear the air" resulted only in heating it more.

Mutual agreement by a group said to number 16 leading jocks resulted in a no-spin policy against Label X-Kapp because of a charge two jocks' wives were stockholders in the distrib firm and against Coral-Jubilee in a belief there was a payola.

Coral-Jubilee in a belief there was a payola.

Henry Droz, president of Arc Distributing Co. which handles Label X-Kapp, called a meeting of 16 jocks at the Fort Shelby Hotel last week, he said, "to clear rumors relating to practices of my firm." Joe Delaney, general sales manager of Label X, and Ralph Jewel, veepee of Arc, also were present.

Jewel, veepee of Arc, also were present.

Toby David, of CKLW, angrily stalked out of the meeting in protest against the presence of Jewel. He said he had come for a friendly discussion, that Jewel was a lawyer and that he wasn't going to get involved in legal horsefeathers. Frad volved in legal horsefeathers. Fred Wolf, of WXYZ, followed David

Wolf. of WXYZ, followed David out the door.

Droz said: "It is my belief that some disk jockeys are not playing Label X records because Robin Seymour's wife is connected with Arc." Seymour is a platter spinner at WKMH, Dearborn. "I know definitely that about four or five

Arc." Seymour is a platter spinner at WKMH, Dearborn. "I know
definitely that about four or five
jocks are not playing Label X.
There has been no appreciable decrease in sales as a result."
Seymour admitted to the jocks
at the meeting that his wife, listed
under her maiden name of Mary
Jane Schweitzer, owned 7.350
shares of the 20,000 shares in Arc.
He said he saw nothing wrong in
the arrangement, while the jocks
considered it to be "unethical" and
that it put them in a position of
plugging records for a competitor.
Several among the 16 jocks insisted the ban would continue until
Seymours connection with Label X
were severed and until they had
assurances Coral was not involved assurances Coral was not involved

Seymour said he told the jocks that while the maiden name of WJBK's Don McLeod's wife, V. M. Weddington, appeared on the Arc subscription agreement, neither she nor McLeod ever owned stock

(Continued on page 46)

DECCA PREPS PUSH ON ITS JAZZ CATALOG

Decca Records is currently prep-Decea Records is currently prepping a major push in the jazz market with its extensive catalog of
nasters extending over the past 20
years. In addition to counter display pieces for retailers, the diskery is issuing a special listing of
80 jazz albums broken down into
various categories of dixieland,
progressive, vocalists, international, piano, swing and one Louis
Armstrong section.

Armstrong section.

Tom Mack, who handles jazz for Decca on the Coast, has written a piece on "progressive music" for the Decca branch execs.

Merc in Eastern Division **Buildup**; Martin Pacted

Mercury Records is gearing for a

Mercury Records is gearing for a buildup of its eastern division. Diskery, which headquarters in Chicago, now is laying the groundwork for the enlargement of its New York branch activities.

Latest move in its "Operation Buildup" is the appointment of Joe Martin as director of the Gotham branch. Martin will serve as liaison between the N. Y. base and the Chi homeoffice in the sales and promotion departments. Martin ankles his post at The Billboard to take over the Merc spot.

Pop artists and repertoire in the east will continue to be headed up by Hugo Perreti and Luigi Creatore.

ASCAP-Gilbert Night

San Francisco, Feb. 22.

The San Francisco Press & Un-ion Club is staging an ASCAP-L. Wolfe Gilbert night March 10. Gil-bert is ASCAP's Coast rep and board member.

Gilbert will do an "And Then Wrote" routine at the affair,

Epic's Biz 68% Over Last Year

hot sales pace. Diskery, a Columbia subsid, had a 68% increase in sales for January of this year over a similar period in '54. For the first nine days this February, diskery's sales topped the figure racked up for February last year.

Such pop artists as the De John Sisters, Roy Hamilton, The Four Coins and Somethin' Smith are leading the pack but Epic's rhythm & blues and longhair line stepped up as well.

Label's operation is handled by Label's operation is natured by Bill Nielsen, national sales manager. Charles Schicke, general merchandise manager, and Marvin Holtzman, artists & repertoire chief. The diskery was launched in October, 1953.

Stanley Adams Seen Sure To Serve as ASCAP Prexy For Maximum 3-Yr. Term

With membership balloting for the board of directors of the American Society of Composers, Authors & Publishers due to get Authors & Publishers due to get underway within the next 60 days, incumbent prexy Stanley Adams is seen as a virtual certainty to be renamed to the same post. Adams has already served two one-year terms and, under the bylaws en-acted two years ago, he can only serve one more year as ASCAP

prexy.

Reigning over one of the most peaceful eras in ASCAP's internal history since it was founded 40 years ago, Adams has become solidly entrenched with both the writer and publisher members of the board. The 24-man board, which will be elected this spring for a two-year term, names the ASCAP officers from its own ranks.

Meantime, the ASCAP membership is currently voting for members of the board of appeals. In the bers of the board of appeals. In the writer division, the nominees are Abel Baer, Bennie Benjamin, Bud Green, Lou Handman, John Redmond, Harold J. Rome. Samuel Barber, Philip James and Douglas Moore. In the publisher division, nominees are Dave Dreyer, Fred Fox, George Paxton, George Pincus, Joseph H. Santly, Tommy Valando, Joseph A. Fisher and Edwin L. Guenther. In both divisions, two reps of the pop field and one rep from the standard field will be elected.

ONE PRADO ENOUGH IN MUSIC BIZ—HE SEZ

Los Angeles, Feb. 22.

One Perez Prado is enough in the music business, according to Da-maso Perez Prado, billed as the Mambo King, who has filed suit in Superior Court for permission to eliminate his first name and to be known legally by his second and third cognomens.

Reason is that his Cuban brother, Pantaleone Perez Prado, has organized a band for engagements in Eu-rope under the names of Perez Prado. Damso wants Pantaleone to quit band-leading as Perez.

Disk bootlegging is cropping up again as a serious industry problem. Although the diskers and music publishers sporadically crack down on the pirates whenever the evidence warrants it, it has become virtually impossible to stamp out these operators completely.

Latest instance involves the McGuire Sisters slice of "Sincerely' for Coral Records, Latter company has discovered that copies of the disk are being sold to dealers in the Long Island area. The diskery has assigned private detectives to the area to work on the case.

the area to work on the case.

Another current case of bootlegging involves the longplay platter, "The Investigator," which was taken from a CBC radio show about Sen. Joseph McCarthy. This disk, put out under the Discuriosities label, is now being sold by a variety of distributors in the N.Y. area. Prices to the retailers also vary, depending on who's selling the disk. This platter turned into a plum for the bootleggers, since it was a bestseller under a small label, with no musical rights inlabel, with no musical rights involved, and hence no copyright in-fringement retaliation due from this direction.

SPA Projecting New Basic Pact

With the basic agreement of the Songwriters Protective Assn. with the publishers due to run out at the end of next year, SPA is now polling its membership on suggestions for a new pact. On the basis of these recommendations, SPA execs may revise some of the provisions of the basic pact.

SPA's current pact was made in 1947 and will have run for 10 years when it expires. The last pact was negotiated with the Music Publishers Protective Assn. members and then extended to non-MPPA publishers. It's expected that the form of negotiations will change for the new pact to give all publishers now signed up a chance to sign up immediately.

The SPA basic contract provides The SPA basic contract provides varied protection for songwriters in placing songs with publishers. The contract sets a ninimum royalty figure on sheet music, provides for a 50% division of coin from mechanicals and foreign earnings, and automatically returns the copyright to the writer after the initial 28-year copyright term.

BIG THREE LAUNCHING MODERN MUSIC SERIES

The Big Three music combine (Robbins, Feist & Miller) is inaugurating a new series of modern music under the technical supervision of Ferde Grofe. Series will be specially arranged for program use in diverse media such as concert orchestras and television. Alfred Newman, Miklos Rozsa, Louis Alter, Granville English, Grofe and the late Peter DeRose will be among the composers featured in the series.

tured in the series.

Project was sparked by interest of music educational groups and symphony orchs in new arrangements of standards as well as new compositions. Upcoming, for instance, are the St. Louis Symphony's performance of Alter's "Manhattan Serenade," the Baltimore Symphony's performance of Programs of Symphony's performance of Merican Symphony's performance of Merican Symphony's performance Symphony Symphony's performance Symphony Symph "Manhattan Serenade," the Balti-more Symphony's performance of English's "Mood Tropicale" and Andre Kostelanetz' performance of Grofe's "Hendrick Hudson Suite" at Carnegie Hall in N.Y. in July, Grofe is also preparing his "Death Valley Suite" as part of this mod-ern music series.

Mickey Scopp, Big Three vice-prexy, is handling the project for the publishing company.

Other Majors Hold Line on LP Prices As Mercury Withdraws Reductions

No More 'Honey'

Tipoff on how far the rhythm & blues craze has gone is this vow from a major record company artists & repertoire man:

"I'm not going to record any ore songs with the words more songs with the words honey or 'baby' in the lyric."

Col, Cap Set New Nat'l Sales Mgrs.

Top sales level shunting hit Columbia and Capitol last week and after the smoke had cleared each diskery had a new national sales manager. Hal B. Cook takes over the Col spot in a few weeks while John K. (Mike) Maitland already is on the job at Capitol.

'Reshuffling was sparked by Cook, who resigned his veepee-national sales managers spot at Capitol to switch over to Columbia, replacing Paul Wexler, Col veepee since 1951 and national sales manager since '50. Wexler's new assignment has not yet been announced. He has been with the Coloperation since '41.

operation since '41.

Maitland, who takes over Cook's slot at Cap, was brought in from Chicago where he had been district sales manager. He has been upped to v.p. Maitland has been with the diskery's sales division since 1946. He'll operate from Cap's New York national sales and promotion offices.

EMI Prexy Sez Capitol Buyout Will Better Co. In World Disk Market

London, Feb. 22

An assurance that their acquisi-tion of a controlling interest in Capitol Records would not inter-Capitol Records would not inter-fere with the arrangements they have had for many years with RCA was made by J. F. Lockwood when presiding at a special stockhold-ers meeting of Electric & Musical Industries.

The company is to issue 3,000,000 second preference shares of \$2.80 each to finance the Capitol buy.

each to finance the Capitol buy.

After explaining to stockholders that it was essential for EMI to make adequate provision to support their vast business in the field of pop music and that some of the best in this field originated in the U.S., Lockwood said they needed a large number of recordings by American leading artists, in addition to those already at their disposal, for manufacture and exporting their various trademarks in under their various trademarks in the many countries where they operate.

EMI has its own factories or plants in 18 overseas countries where they have branches and agents. He emphasized also that the U.S. market was the largest in the world and it was vitally important that they should have adequate distribution in America for quate distribution in America for pop artists of the world who record for them. Capitol would provide that outlet.

CAP'S WALLICHS O'SEAS FOR EMI EXEC HUDDLES

Capitol Records prexy Glenn E. Wallichs headed for London last week for huddles with Electric & Musical Industries brass. Confabs will revolve around the EMI takeover of Cap and future operating plans.

Wallichs is expected to wind up his London stay in about two weeks.

his London stay in about two weeks and will make a brief stopover in New York before returning to the diskery's headquarters on the

moved to hike its LP prices after a run with the reduced schedule since early in January, the rest of the major companies are planning to hold the line at present price levels. Merc's move came as a particular surprise to the industry, since it was among the companies which originally hailed the reductions when they were launched by Victor at the outset of this year.

Mercury's decision to boost

Mercury's decision to boost prices back to the \$5 per 12-inch platter level reflects a widespread uneasiness among the major diskers uneasiness among the major diskers over the effects of the price auts. Victor is solidly behind the reductions, claiming that increased business has more than justified the policy. London Records also has been doing solid package business since the reductions, but the other major diskers are frankly not too happy about the price situation. These majors, however, have to price their disks competitively with Victor.

Mercury revised prices of its L1 Mercury revised prices of its LF classical series upward from \$3.98 to \$4.98 and upped the dealer price on its 78 and 45 rpm singles. Reasons given for the increase were dealer sentiment that purchasers of the classical series were not buying price but performances and would buy a desired record whether it retailed at \$4.98 or \$3.98. Also Mercury found that it could not profitably produce a classical series at a \$3.98 retail price.

\$3.98 retail price.

Thus, Mercury's 12-inch LP's, the MG-10,000, MG-40,000 and MG-50,000 Olympian series, go from \$3.98 to \$4.98. The dealer price on 78rpm singles retailing at 98c goes from 57c to 60c, and the price for 89c 45rpm singles is upped from 52c to 55c. Other prices remain as previously announced.

Mercury execs feel that Victor (Continued on page 43)

MERRILL-KAUFMAN INTO MGT. WITH BURTON SIS

Songwriter Bob Merrill, who branched out into the publishing business last year in partnership with Murray Kufman, is now going into personal management. He and Kaufman are now handling the Burton Sisters, a duo who were signed to a Victor pact last week.

to a Victor pact last week.

The sister team cut their first sides last week with Joe Reisman batoning the studio orch. It was also the first studio date for Reisman since joining the label as musical director. The duo will cut both rhythm & blues and pop sides for the diskery.

Jazz Bigger Draw In W. Germany Than Symph

W. Germany Than Symph
Frankfurt, Feb. 22.
The fact that "it takes a lot less time to grow a short haircut than it does a longhair" was proved Sunday night (Feb. 13) at Frankfurt, West Germany. Ella Fitzgerald, topping the jive-happy Jazz at the Philharmonic show presented by Norman Granz, was a complete seliout at both matinee and night performances at the town's 2,300 seat Congress Saal, with seats selling at \$2.50 tpp. Just one week previously, the famed Vienna Symphony, with guest soloist Wolfgang Schneiderhan, at the same hall and with the same scale, played only one evening show, and had a third of the seats going begging.

Both the Vienna Symphony and

Both the Vienna Symphony and the Jazz at the Philharmonic show had a mixed audience of U. S. troops stationed in the Frankfurt area and the regular German thea-tre patrons. Difference in the man-ners of the two groups, though, was pointed out in the signs at the Jazz show. For the rule-abiding Germans, a polite "Bitte Nicht Rauchen" (Please No Smoking) sign, and for the Americans, a firm "Definitely No Smoking."

The Kenton Era (Capitol). This e luxe four 12-inch platter set potlights one of the major influnces in jazz music since the early possible. Stan Kenton was one of the ioneers of the "progressive mucic" movement and, throughout nost of his career as bandleader, centon has been an experimental-stand therefore a center of conroversy. This set traces Kenton's levelopment from 1940 through 954 with heretofore unreleased.

Bing Crosby: "The Country Girl" The Kenton Era (Capitol). This de luxe four 12-Inch platter set spotlights one of the major influences in jazz music since the early 1940s. Stan Kenton was one of the pioneers of the "progressive music" movement and, throughout most of his career as bandleader. Kenton has been an experimentalist and therefore a center of controversy. This set traces Kenton's development from 1940 through 1954 with heretofore unreleased disks illustrating each era and each successive band. On the first and last sides, Kenton narrates his musical biography with Illustrative short band excerpts. Gab on jazz disks, even when done as in this case with intelligence, is just a stage wait and Kenton's remarks could have been included in the accompanying notes. The album, incidentally, contains a superb 44-page layout on Kenton with an informative, tightly written story by Bud Freeman plus numerous pho-Bud Freeman plus numerous pho-

Bud Freeman plus numerous photos.

Each of the sides focuses on a decisive stage in the Kenton saga. The earliest and one of the best is titled "Balboa Bandwagon," featuring sides that the band made at the Rendezvous Ballroom In Balboa, Cal., back in 1941. This was a distinctive crew with a dance beat. On Side Three, titled "Growing Pains." the current Kenton quality was emerging, a combination of new sounds and swinging tempoes. Side Four is from the 1945-46 era when the Kenton imprint was assumed definite outlines, while Side Five stems from the following two years and includes solid illustrations of Kenton's way, with Latin-

Blues."

Bing Crosby: "The Country Girl"
(Decca). This set includes tunes
from two recent Crosby films, Paramount's "The Country Girl" and
"Little Boy Lost." Altogether
neither film produced any hit tunes,
this set has some fine numbers that
stand up nicely in this package.
Particularly good are the numbers
from "Little Boy Lost," including
one tune. "Dissertation on the
State of Bliss," which Crosby duets
with Patty Andrews.

Buck Clayton Jams Benny Good-

with Patty Andrews.

Buck Clayton Jams Benny Goodman Favorites (Columbia). In this jazz set, Buck Clayton fronts a top-flight aggregation of sidemen on three standards of the old Benny Goodman band. One whole 12-inch side is a jam session on "Christopher Columbus" while "Don't Bethat Way" and "Undecided" share the other side in extending swing versions. Although these versions, because of their length, don't have the sock of the BG renditions, particularly in the 1938 Carnegie Hall Concert versions, they have plenty of pace and color in addition to some fine solo licks.

Henri Rene: "Passion In Paint"



LAWRENCE WELK

and his
CHAMPAGNE MUSIC

180th Consecutive Week, Aragon
Ballroom, Santa Monica, Calif
Exclusively on Coral Records
"CRAZY MUSIC"
Featuring The Lancers
"TIMBER JACK"
Featuring The Lancers

by Henri Rene. The end product is a selection of atmospheric pieces which add up to another "mood music" package. Cover features a semi-nude painting and the reverse cover has photos of 12 master paintings which inspired the various Rene numbers.

EVERYBODY GETS INTO TV SONGMAKING ACT

Epic Records is now getting into Epic Records is now getting into the tele act with Roy Hamilton's cut of "If Each One Would Teach One." Disk has been set for five consecutive days of plugging on CBS-TV's "Strike It Rich" show. Record will get similar plugging exposure on the show's radio outing on the Mutual network.

Promotion which teed off Monday (21), will coincide with "Brotherhood Week." Tune was written by Buddy Kaye and Jules Loman and is published by Budd Music.

Jim Ameche to Narrate Two More for Capitol

Hollywood, Feb. 22.
Publicist Red Doff, who produced the LP album, "Rubalyat of Omar Khayyam," released by Capitol Records, is prepping two similar projects with narration by Jim Ameche.
Harold Spina will handle the musical score, with the albums set for an April release.

Jocks, Jukes and Disks

Gordon Jenkins Orch: "My Own"-"Tired Of Waiting" (Label X). For his first slice under the Label X banner, Gordon Jenkins has come up with a sock ballad in

"My (Label more competent sides by the Mccabel more competent sides by the Mcabel more has come up with a sock ballad in "My Own." It's a solld tune with a fine lyric and Jenkins gives it one of his most attractive arrangements, with Bob Grabeau scoring in the solo vocal part. It's due for lots of jock spins. Flip is a strong rhythm side which could make it too, Tabby Calvin handling the vocal with the right feel.

Don Cornell: "Give Me Your Love". "Goral). One of the more consistent male singers now around, Don Cornell has another likely hit in "Give Me Your Love," a rhythm ballad with a good idea. Cornell

James Brown: "The Ballad of Davy Crockett"-"He's A Rocking-

Best Bets

GORDON JENKINS ORCH	MY OWN Waiting
DON CORNELL GIVE ME YOU (Coral)	UR LOVE
TONY TRAVIS	GHTA BE
LIBERACE UNCHAINED (Columbia) The Bridges at	MELODY

bounces it with verve enough to land the juke spins. "When You Are In Love" is a change-of-pace romantic ballad with a lilting tempo and lush format.

Tony Travis; "We Oughta Be"-"Tm Gonna Be A Long Time Forgetting You" (RCA Victor). A newcomer on the Victor label, Tony Travis is a Coast singer with a smooth crooning attack that's reminiscent, but not imitative, of Frank Sinatra. He clicks neatly on "We Oughta Be." a slick light rhythm entry. The Sinatra influence is more marked on the reverse, a stickout class ballad that might turn into the top side over the long pull.

Liberace: "Unchained Melody"—The Bridges At Toko-Ri" "Columbia). The trademarked Liberace pianistic style, with plenty of schmaltz and arpeggios, gets fully exercised in this coupling of picture title theme songs. "Unchained Melody" is melodic enough to catch on strongly in the pop market, although Liberace gives it a quasi-classical, interpretation. "Bridges" is another atmospheric number, effectively rendered by the pianist with his brother, George, batoning the symphony orch.

The McGuire Sisters: "It May Sound Silly" "Diesen't Anyone smooth crooning attack that's reminiscent, but not imitative, of Frank Sinatra. He clicks neatly on "We Oughta Be:" a slick light rhythm entry. The Sinatra influence is more marked on the reverse, a stickout class ballad that might turn into the top side over the long pull.

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The McGuire Sisters: "It May Sound Silly"-"Doesn't Anyone

Horse Cowboy" (MGM). "Davy Crockett" has been piling up an impressive stack of wax versions since its launching on the Walt Disney tv show. James Brown has a simple, effective slice in a pleasant folk-style manner. Rusty Draper also gives it an attractive workover for the Mercury label. On the MGM, flip, Brown delivers a juve-styled number in western garb.

The Stylers: "Show Charter of the Mercury label."

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. † Film.

Survey Week of February 11-17, 1955 A Man Chases A Girl—†"Show Business" Berlin

All Of You—* Slik Stockings	
Ballad Of Davey Crockett	Wonderland
Blue Mirage	Mills
Close Your Eyes	Miller
Count Your Blessings-+"White Christmas"	Berlin
Dixie Danny	
Finger Of Suspicion	Pickwick
Hearts Of Stone	Regent .
How Important Can It Be	Aspen
I Need You Now	
If I Give My Heart To You	Miller *
It's A Big, Wide, Wonderful World-+"3 Ring Circus"	Broadcast
Ко Ко Мо	
Let Me Go Lover	
Make Yourself Comfortable	
Melody Of Love	Shapiro-B-P
Mister Sandman	
Mobile	Ardmore
My Own True Love-+"Gone With The Wind"	
Naughty Lady Of Shady Lane	
No More	
Paper Valentine	
Sincerely	
Song Of Barefoot Contessa-+"Barefoot Contessa"	
That's All I Want From You	W & B
These Are The Things We'll Share	
Tweedle Dee	
Wedding Bells	
You'll Always Be My Lifetime Sweetheart	
Young And Foolish—*"Plain And Fancy"	
and a comment of the state of t	Chappen

Top 30 Songs on TV

(More In Case of Ties)

Any Questions	. Mark VII
Art Of Conversation Has Declined	Morris
Bella Notte	
Belle From Barcelona	
Count Your Blessings-"White Christmas"	
Hearts Of Stone	
He's A Tramp	
Hold My Hand- "Susan Slept Here"	Raphael
If You Believe- "Show Business"	
Ко Ко Мо	
La La Lu	
Let Me Go Lover	
Melody Of Love	
Mister Sandman	
Mobile	
Naughty Lady Of Shady Lane	
Paper Valentine	
Paths Of Paradise	
Sheesh, What A Grouch	
Siamese Cat Song	
Sincerely	
Song In Blue	
That's All I Want From You	
Three Times Around	
Tweedle Dee	
Unsuspecting Heart	
Welcome Home	
Why Not Me	
You'll Always Be My Lifetlme Sweetheart	. W & D
Young And Foollsh-*"Plain And Fancy"	Chappell

ARIETY 10 Best Sellers on Coin-Machines Billy Vaughn Dot David Carroll Mercury

1. MELODY OF LOVE (7)	Four Aces T
	Ink SpotsKing
2. CRAZY OTTO MEDLEY (3)	\(\) Johnny Maddox Dot \(\) Crazy Otto Decca
3. SINCERELY (7)	

4. KO KO MO (4)	Crew Cuts Mercury
5. HEARTS OF STONE (9)	Fontane Sisters Dot Charms DeLuxe
6. THAT'S ALL I WANT FROM YOU (7)	
	Crew Cuts Mercury
7. EARTH ANGEL (2)	Gloria Mann Sound Penguins Dootone
	Pat O'DayMGM
8. TWEEDLE DEE (2)	Georgia Gibbs Mercury
	(Joan Weber Columbia I
9. LET ME GO, LOVER (12)	Teresa Brewer Coral
	Patti PageMercury (Sarah Vaughan Mercury
10. MAKE YOURSELF COMFORTABLE (8)	Peggy King Columbia
Second Group	
Second Group	
NO MORE	\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \
HOW IMPORTANT CAN IT BE	Joni James MGM
NAUGHTY LADY OF SHADY LANE	Teresa Brewer Corat
	C +
MISTER SANDMAN	Four Aces Decca +
,	[Lancers
SMILES	
BIRTH OF THE BOOGIE	
DIM, DIM THE LIGHTS	
OPEN UP YOUR HEART	S Lancers
UNSUSPECTING HEART	Sunny Gale Victor 1
TEACH ME TONIGHT	Georgie Shaw
	I Jo Stafford
Figures in parentheses indicate number of weeks	song has been in the Top 101
***** ********************************	***********

Other Majors Hold Price Level

has a two-edged advantage, which lized and that revisions upward are makes the \$3.98 price possible. Victor can finance a possible shortterm loss in hopes of broadening term loss in hopes of broadening its market at an eventual larger profit and, with its immense catalog, can spread a possible loss on a large symphony recording over the many chamber music and solo records it offers, records which are much cheaper to produce.

In Chicago, Herman Forrest, record buyer for Hudson-Ross, largest local retail record chain, states that the observable effect of Victor's cut locally has been to bring more customers into Hud-

bring more customers into Hud-son-Ross stores but has resulted in son-Ross stores but has resulted in a drop in net profits. Forrest thinks it possible, however, that the increase in customers may eventually result in greater net. Hudson-Ross' volume of business for the last five months of 1954 had been 25'6 greater than for the corresponding period in 1953. Business in January, 1955, though, was only 18% better than in January, 1954; whether it would have been still worse without the price cuts is strictly 'a matter for speculation. Feeling among the dealers here is that the present price structure present price structure has not as yet been really stabi- those prices.

VARIETY

lized and that revisions upward are in the offing.

The record buyer at Marshall Field's, largest Chi department store, which does a heavy classical business, feels, like Mercury, that customers buy performances rather than price and that as many records would be sold at \$4.98 as at \$3.98. Business at Field's, like at Hudson-Ross, has shown an increase in customers, but a drop in dollar profits.

In New York many large declars.

dollar profits.

In New York, many large dealers have reported increased sales and profits since the advent of the price cuts. Liberty Music Shops, for example, upped its business since the first of the year.

One predicted consequence of the price cuts, however, has not taken place. It was believed that the lower prices would put the discount operators out of business, To date, there are no signs of this development: On the contrary, San Goody, largest of the discount operators, has been doing a boom business since he began selling 12-inch disks at \$2.50. That's the price that ordinary dealers have to pay for longplay platters, and major execs are still wondering how Goody can sell his merchandise at those prices.

Anthem Fees

Ottawa, Feb. 22.

Eyebrows were upped at a Royal Commission studying Canada's copyright law when S. G. Simpson, Toronto dance S. G. Simpson, Toronto dance spot operator, said performing rights fees were being col-lected on athems such as "God Save the Queen" and "The Maple Leaf Forever," even though original copyrights had expired years ago. Simpson told the commission the Composers, Authors & Publishers Assn. of Canada and BMI-Canada Ltd. were claiming fees for performances of new arrangements of those tunes

ments of those tunes.
Canadian regulations force
dancery operators and all other
music-using events to close
each performance with "God
Save the Queen."

Kitty Kallen to Chirp Sex' Tunes for Decca

Hollywood, Feb. 22.
Kitty Kallen, inked by UI to costar in "The Second Greatest Sex." also will chirp the title tune and five other numbers penned by Phil Moody and Pony Sherrell.
Thrush waxes the six for Decca Records, with platter releases set for six weeks prior to film's opening.

R&B Best Thing That's Happened In Disk Biz in Years: Bob Thiele

ASCAPer Jimmy McHugh, BevHills Man of Year'

Los Angeles, Feb. 22.

Los Angeles, Feb. 22.

Jimmy McHugh was named the
"Beverly Hills Man of the Year"
at the annual banquet of the local
Chamber of Commerce and Civic
Ass'n last week. The presentation
to the songwriter was made by
chamber prexy James W. MeDonald Danny Thomas exweed the chamber prexy James W. Mc-Donald. Danny Thomas emceed the

McHugh was palmed for his pro-motion of high school sporting events and youth movements, his philanthropic contributions, and his civic and religious activities.

New Indie Label

Henry Olmsted, head of a N.Y. studio under his recording recording studio under his own name, has organized a new diskery, Ruby Records, in partnership with Martin Jones.

Jones will operate the label while Olmsted, a sound engineer, will continue to head the sound will co

When the late Jack Kapp helm When the late Jack Kapp helmed the Decca Records operation the slogan was "Where's the melody?" Now, at Coral, Decca's subsid, it's being changed to "Where's the beat?" At least, that's the way Bob Thiele, Coral's pop artists & reper-toire chief, would like to have it. While some a&r chiefs regard it

While some a&r chiefs regard it as another quickie cycle, Thiele says the rhythm & blues beat is the best thing that's happened to the industry in years. "It's good for the business." he said, "because it sells records. And that's what counts." He added that too many people are rapping the "rock-and roll" style because they don't understand it. The same resistance to new sounds took place, he explained, when jazz and swing first came to the musical forefront.

Thiele admits that pop disks al-

came to the musical forefront.

Thiele admits that pop disks always have been made for the teenage market and if r&b is the beat they want now, there's no reason not to give it to them. The r&b disks, he claims, are creating a new excitement in the biz that runs from the recording room right down to the retailer. "Every new release," he said, "is like New Year's Eve."

Year's Eve."

Another plus for the new beat, according to Thiele, is that it's built acceptance for a lot of artists who previously couldn't get off the ground with straight pop-style waxings. In answer to the claim that it's bad music, Thiele rebuts "If it was bad it wouldn't have acceptance or last, and it's just beginning to gain momentum."

A number of indie r&b labels

A number of indie r&b labels have been squawking about the pop covers of their originals. Thiele doesn't believe the major covers of the irdie hits will take any of their potential sales away. "We each sell to different markets," he said, "and get our platter exposure from different decjays."

Thiele claims the hele act and

Thiele claims that he's not sluf-fing off recordings of orthodox pop material to stress r&b releases. He does admit, however, that he may hold back on pop releases to get the most out of the current r&b

'Shtiggy' Disk Marathon With Over 58 Hrs. Play

Three New Orleans deejays cracked the front pages across the country last week with a disk marathon of "Shtiggy Boom," cut by The Nuggets for Capitol. The platter spinners, Bill Stewart, Bill Elliott and Bill Stanley, held the WNOE airlanes for 58 hours, four minutes and 31 seconds with 1,349 consecutive spins of the etching.

The deejay run caught local dis-

The deejay run caught local distributors off guard. Capitol, which pressed the disk, did not have a shipment on hand to meet demand. Victor, which cut the tune as a harmonica solo by Leo Diamond, also was caught short, Diamond penned the song with Al Jarvis, Hollywood d.j.

Versified Wire
Holywood, Feb. 22.
L. Wolfe Gilbert, Coast ASCAP
rep, upon hearing of the 58-hour
spin-a-thon of the Capitol release,
"Shtiggy Boom," at a radio station
in the South, sent the following
wire to Al Jarvis, KFWB deejay
and composer of "Boom."
To ease the situation,
I phoned that Southern station,
To remove poor Al Jarvis'
gloom,

gloom,

And stop playing "Shtiggy Boom." I talked so long, I persuaded them at last,

1 saved your song, but for me the die was cast, As a substitute, I allowed them

to do

"Mr. Publisher Have I Got a Song For You."

L. Wolfe Gilbert. P.S.—Gilbert authored "Publisher."

Decca Buys Master

Decca Buys master
Decca Records has bought out
the master of a new tune, "I'm
Sincere," from Wanda Records in
Cleveland. Tune was cut by Joe
Barrett and created some noise in
Cleveland where it got deejay ex-

Barrett is a vocalist newcomer from Boston.

RETAIL DISK BEST SELLERS

Survey of retail disk best sellers based on reports ob tained from leading stores in 19 cities and showing com-Seattle-(Sherman Clay (Don 1 parative sales rating for this and last week. Kansas City-Philadelphia San Antonio-Louisville National Artist, Label, Title McGUIRE SISTERS (Coral) "Sincerely"
BILLY VAUGHN (Dot)
"Melody of Love"
FONTANE SISTERS (Dot)
"Hearts of Stone" JOHNNY MADDOX (Dot)
"Crazy Otto Medley" GEORGIA GIBBS (Mercury)
"Tweedle Dee" PERRY COMO (Victor)
"Ko Ko Mo" PENGUINS (Dootone)
"Earth Avgel"

JAYE P. MORGAN (Victor)
"That's All I Want From You" COWBOY SUNDAY SCHOOL (Decca)
"Open Up Your Heart"..... BILL HAYES (Cadence)
"Ballad of Davey Crockett". JOAN WEBER (Columbia)
"Let Me Go, Lover" CREW-CUTS (Mercury)
"Ko Ko Mo" CHORDETTES (Cadence)
"Mister Sandman" AMES BROTHERS (Victor)
"Naughty Lady of Shady Lane".
SARAH VAUGHAN (Mercury)
"Make Yourself Comfortable".
BILL HALFY! BILL HALEY'S COMETS (Decca)
"Birth of the Boogie"...... JONI JAMES (MGM)
"Ilow Important Can It Be" 16B 14 CREW-CUTS (Mercury)
"Earth Angel"
HUGO WINTERHALTER (Victor)
"Song of the Barefoot Contessa".
FOUR ACES (Decca)
"Mister Sandman" 20 CATERINA VALENTE (Decca)
"Malaguena" 21A 22 LAVERN BAKER (Atlantic)
"Tweedle Dee" 21B 20 "Tweedle Dee"
CRAZY OTTO (Decca)
"Glad Rag Doll"
BILL HALEY'S COMETS (Decca)
"Dim, Dim the Lights". 21C 8 24A 22 CRAZY OTTO (Decca)
"Smiles" 24B 2

SIX TOP ALBUMS STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837

MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4-509

DEEP IN MY HEART Film Soundtrack MGM

FANNY Original Cast Victor LOC 1015 EOC 1015

THERE'S NO BUSINESS Film Soundtrack Decca DL 8091 ED 828 DAU 957

PAJAMA GAME **Original Cast** Columbia

ML 4840 A 1098

'op Record Talent and Tunes

wrence Binqu -Boston 910 -Portland naven Haven Хогк med to indicate those records rising in on top. Ratings are computed on the

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is designed to indicate those records rising in as those on top. Ratings are computed on the for a No. 1 mention, nine for a No. 2, and so on Wherever possible, only records with two or Wherever nossible, only records with two on issued, even though their total points are less in lose which receive only one mention. Cities and from useek to useek to present a comprehensive is of the country regionally.	Label Core	Dot	Victor	MGM	rs Epic .	Dot	Victory	Mercury	Mercury		s Cadence	Morone Morone	Double A	Cadence	Columbia	Victor	Decca	Morenta.	Ford Capitol	Label X	Mercury .	Duke	Detca	Victor	Mercury	Columbia	Victor	Capitol	Coral	Decca	Victor	DeLuxe	Abbott	Mercury		:
DISK JOCKEY PO	Label Core	Dot	Victor	MGM	rs Epic .	Dot	Victory	Mercury	Mercury		s Cadence	Morone Morone	Double A	Cadence	Columbia	Victor	Decca	Morenta.	Ford Capitol	Label X	Mercury .	Duke	Detca	Victor	Mercury	Columbia	Victor	Capitol	Coral	Decca	Victor	DeLuxe	Abbott	Mercury		:
dation is usell as point. It is are list and those and those wary from sectors of BMI	Artist Label	Fontane Sisters Dot	Victor	MGM		Johnny Maddox Dot	Perry Como Victory		Crew-Cuts Mercury	Mercury	Bill Hayes Cadence	Sarah Vallehan Moroury	Double A	Chordettes Cadence	Joan Weber Columbia	Eddie Fisher Victor	Cowboy Sunday School. Decea		Les Paul-Mary Ford Capitol	Frankle LesterLabel X	Mercury .	Duke	Detca		Mercury		Victor	itol	Coral	o Decca	Victor	Charms DeLuxe	DeCastro Sisters Abbott			:
dation is usell as point. It is are list and those and those wary from sectors of BMI	Artist Label	Dot	Jaye P. Morgan Victor	MGM	rs Epic .	Johnny Maddox Dot	Victory	Mercury	Mercury		Bill Hayes Cadence	Morone Morone	Terri Stevens Double A	Cadence	Columbia	Eddie Fisher Victor	Cowboy Sunday School. Decea	Morenta.	Les Paul-Mary Ford Capitol	Label X	Ralph Marterie Mercury	Duke	Commanders Detca	Victor	David Carroll Mercury	Mahalia Jackson Columbia	Kay Starr Victor	Capitol	Teresa Brewer	Guy Lombardo Decca	Ames BrothersVictor	Charms DeLuxe	Abbott	Mercury	Nat (King) Cole Capitol	Sammy Davis, Jr Decca
dation is usell as point. It is are list and those and those wary from sectors of BMI	Artist Label	Fontane Sisters Dot	15 Jaye P. Morgan Victor	4 Joni James MGM	DeJohn Sisters Epic	5 Johnny Maddox Dot	5 Perry Como Victory	Mercury	Crew-Cuts Mercury	Crew-Cuts Mcreury	1 Bill Hayes Cadence	Sarah Vanehan Moroure	7 Terri Stevens Double A	18 Chordettes Cadence	Joan Weber Columbia	Eddie FisherVictor	9 Cowboy Sunday School. Decea	2 Fontane Sisters Dot	6 Les Paul-Mary Ford Capitol	5 Frankie LesterLabel X.	2 Ralph Marterie Mercury	Johnny Ace Duke	4 Commanders Detca	8 Sunv Gale	8 David Carroll Mercury	Mahalia Jackson Columbia	2 Kay Starr Victor	6 Frank Sinatra Capitol	7 Teresa Brewer Coral	Guy Lombardo Decca	14 Ames Brothers Victor	Charms DeLuxe	DeCastro Sisters Abbott	1 Sarah Vaughan Mercury	2 Nat (King) Cole Capitol	1 Sammy Davis, Jr Decca
This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from theek to the present a comprehensible picture of all sectors of the country regionally. *ASCAP † BMI	Artist Label	11 Fontane Sisters Dot	15 Jaye P. Morgan Victor	12 4 Joni James MGM .	11 DeJohn Sisters Epic	10 5 Johnny Maddox Dot	7 5 Perry ComoVictory	7 Georgia Gibbs Mercury.	5 Crew-Cuts	5 5 Crew-Cuts Mercury	Bill Hayes Cadence	15 Sarah Vauehan Mercury	23 7 Terri Stevens Double A	11 18 ChordettesCadence	11 Joan Weber Columbia	Eddie Fisher Victor	21 9 Cowboy Sunday School. Decea	Fontane Sisters Dot	27 6 Les Paul-Mary Ford Capitol	Frankle LesterLabel X	34 2 Ralph Marterie Mercury.	Johnny Ace Duke	Commanders Detca	20 8 Sunny Gale	17 8 David Carroll Mercury	2 Mahalia Jackson Columbia	2 Kay Starr Victor	Frank Sinatra Capitol	A 2 Teresa Brewer Coral	1 Guy Lombardo Decca	27 14 Ames BrothersVictor	6 Charms DeLuxe	18 DeCastro Sisters Abbott	Sarah Vaughan Mercury	A 34 2 Nat (King) Cole Capitol	1 Sammy Davis, Jr Decca

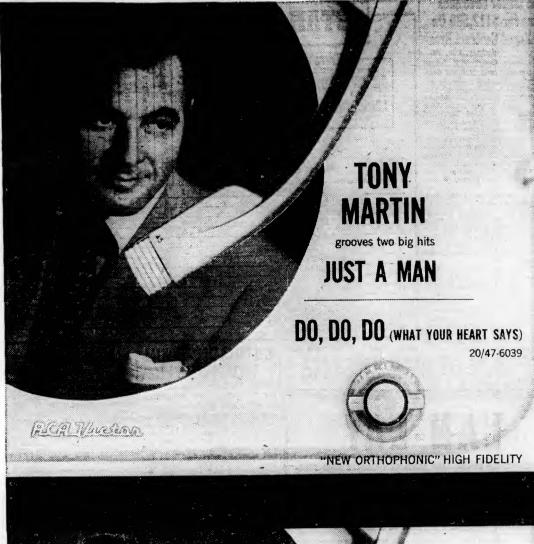
ORDER NOW! clip and mail this column to your RCA'VICTOR record distributor

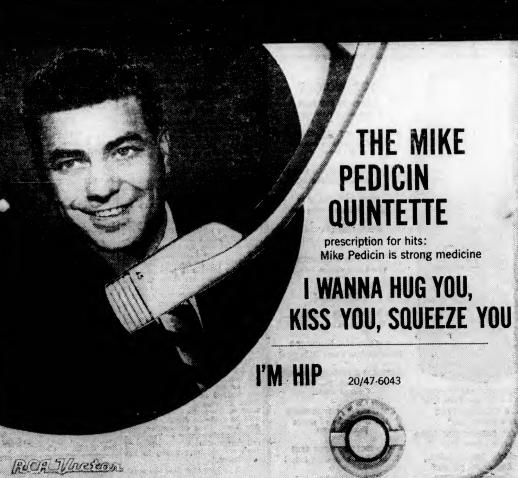
TONY MARTIN Just a Man Do, Do, Do 45 rpm. _78 rpm MIKE PEDICIN QUINTETTE Wanna Hug You, Kiss You, Squeeze You I'm Hip 45 rpm____78 rpm_ STUART HAMBLEN Go On By Just a Man 45 rpm_ __78 rpm. Qty. LEO DIAMOND Shtiggy Boom Now is the Hour 45 rpm____78 rpm VOICES OF WALTER SCHUMANN The Ballad of **Davy Crocket** Let's Make Up _45 rpm____78 rpm_ NORO MORALES Knock, Knock, Knockin* Fair Exchange 45 rpm____78 rpm. REDD STEWART Which One of Us Is to Blame Don't Make Me Fall in Love with You _45 rpm___78 rpm JIMMY MARTIN AND THE OSBORNE BROS. I Pulled a Boo Boo Chalk Up Another One _45 rpm____78 rpm Re-Order These Hits! RALPH FLANAGAN'S **ORCHESTRA** I Belong to You Go Moses Go Qty. 45 rpm _78 rpm BETTY JOHNSON Seven Pretty Dreams Be A Lover 45 rpm___78 rpm HOMER AND JETHRO The Nutty Lady of Shady Lane Mister Sandman _45 rpm____78 rpm_ Dealer's Address

Zone.

(please print) All Recordings Listed Are
"New Orthophonic" High Fidelity!

_State





"NEW ORTHOPHONIO" HIGH FIDELITY

46

Aussie Liquor Exec Sues Laine for \$112,500 On **Alleged Contract Break**

Sydney, Feb. 15.

A Supreme Court writ issued here claiming about \$112,500 damhere claiming about \$12,500 dain-ages against Frankle Laine, is un-derstood to allege breach of con-tract, although grounds are not spe-cifically stated at this stage. Writ is on behalf of Ziegfeld Theatrical Productions in the name of David Blank, local liquor trade exec.

Biank, local liquor trade exec.

Laine opened his two-week stint for the Lee Gordon-Benn Reyes management at the Sydney stadium Feb. 9, with a bangup performance that wowed a total of rround 17.000 customers at two shows, 6 and 8.45 p. m.

Souke recenting form the first trade.

Socko reception from the first-night fans presages a big-money tour—with the American promot-ers (Gordon and Reyes) looking sure to tuck away a profit that may top their payoff from previous money-spinners like Johnnie Ray, Louis Armstrong, Nat (King) Cole and Frank Sinatra.

and Frank Sinatra.

The Blank interests figure that Laine—a natural for this country with a legion of devotees created by disks, locks, jukes and films—should rightly have been their property, following negotiations involving Blank and another, George Hilder. Hilder, former radio man, joined the Gordon-Reyes setup several months ago, after Blank believed he had a deal with Laine.

There seems to be some differ-

There seems to be some difference of conception between U.S. 10-percenters and Aussie entrepreneurs on what constitues a con-

RETAIL SHEET BEST SELLERS

ohia-(Charles Dumont)

Co.)

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National

Rat	ing		S	1 1	adel	Ant	8	a	1	1 8	S	1 =	1 4	I
This wk.	Last wk.	Title and Publisher	New	Boston	Philad	San Aı	Chica	Indianar	Detroit	Minneap	Kansas	St. Louis	Seattle	N T S
1	1	+Melody of Love (Shapiro-B)	1	1	1	1	1	1	2	1	1	1	1	109
2	4	†Sincerely (Arc-R)	3	2	4	6	5	5	4	4	4	3	7	74
3	7	†Open Up Your Heart (Hamblen)	2		10	5		4	1	2	2	6	4	63
4	3	†Let Me Go, Lover (H&R)		6		3	3	2	6	5	5	4	3	62
5	2	*Mister Sandman (Morris)	8	5		2	2	3			3	2	2	61
6	5	†Hearts of Stone (Regent)	4	٠.		4	4	6	8		6	5	5	46
7	10	†Tweedle Dee (Progressive)	6	3	8			8	3		8			30
8	12	†Earth Angel (Williams)	5	10	3	9		7	5				:.	27
9	6	*Naughty Lady (Paxton)				7		9		3	7	7	8	25
10	14	†Ko Ko Mo (Meridian)	7	4	9				7	9			9	21
11	8	†That's All I Want From You (W&B)				8	6			7		8	6	20
12	8	*Make Comfortable, Baby (Rylan)		9		10	7			8	9	10		13
13		*Finger of Suspicion (Leeds)			2	٠	9							11
14		*How Important Can It Be (Aspen)	9		7		10					9		9
15	13	†No More (Maple Leaf)								6	10		10	7

The Supreme Court's ruling (assuming the Blank action against Laine goes that far) may clear the air.

6TH BURKAN MEMORIAL VOLUME DUE IN MAY

Columbia Univ. Press will bring out "Copyright Law Symposium, No. 6" in May (\$3.50), another vol-No. 6" in May (\$3.50), another volume in the annual Nathan Burkan Memorial Competitions sponsored by ASCAP. Richard Pogue's "Borderland—Where Copyright and Design Patent Meet" won first prize, and other winners deal with fair use, UNESCO and international copyright, moral right and the common law, state regulation of musical copyright, etc.

Burkan was the founder attorney

Burkan was the founder attorney for ASCAP since it was cradled in 1914 and his successor firm, Schwartz & Frohlich (Judge Ferdinand Pecora, of counsel) and the Society's house attorney, Herman Finkelstein, are all of the Burkan

Detroit Jocks

Continued from page 41;

in the firm. He explained that shares originally were issued to her but that the "McLeods were buying a house" at the time "so buying a house" at the time "so were not able to come up with the money," Because of legal technicalities of the Michigan Securities Commission, her name could not be deleted from the subscription agreement, Seymour said.

McLeod verified Seymour's re-

Seymour declared: "I see noth-Seymour declared: "I see nothmore wrong with my wife investing
in Arc stock. I wouldn't favor Label X because my first duty is to
my show and I am not going to
jeopardize it in anyway. My wife
certainly intends to hold onto the
stock. I can't see what a social
group (Seymour referred to the 16
jocks who have informally organized the Detroit Disc Jockey
Assn.) can do about it. I don't
know who they are referring to,
in regard to payola by Coral."

McLeod said he didn't want to

McLeod said he didn't want to "dignify" rumors about payola with any comment.

Droz said he planned to report Droz said he planned to report what took place at the meeting to his board of directors within 10 days or two weeks. He said he has not decided on any recommendations. In regard to demands by some of the jocks that Seymour's wife be made to divest herself of Arc stock, Droz commented that "stockholders cannot be forced to sell shares of stock." He added: "I don't see anything wrong in her don't see anything wrong in her investment."

Disk jockeys attending the meeting were: From WWJ, Ross Mulholland. Bob Maxwell and Art Lazarow; from WXYZ, Ed McKenzie, Fred Wolf, Paul Winter and Jack Surrell; from CKLW, Toby David, Eddie Chase and Bob Davies; from WJB, Marty McNeeley and Clark Reid; from WKMH, Frank Sims and Robin Seymour, and from WEXL, Ben Johnson and Bob Terry. Bob Terry.

ASCAP's Coast Meet

Hollywood, Feb. 22.

L. Music Supply)

(Capitol Music Co.)

olis-(Schmitt Music

Grinnell Brothers)

This year's annual ASCAP dinner and meeting, Thursday (24) at the Beverly Hills Hotel, will be the largest turnout ever in ASCAP Coast history, according to L. Wolfe Gilbert, Coast ASCAP director.

Early arrivals include ASCAP prexy Stanley Adams; George Hoffman, comptroller; Saul Bourne, treasurer, and Alex Kramer,

FREDDIE RICH LOSES SUIT VS. PARAMOUNT

Los Angeles, Feb. 22. Los Angeles, Feb. 22.

Song-writer Freddie Rich lost his \$600,000 suit against Paramount in the California State District Court of Appeals, which upheld a previous verdict in Superior Court in favor of the film company. Action involved the song, "Buttons and Bows."

Plaintiff had charged Paramount with plagiarism, contending that a passage of the song, used in the picture, "The Paleface," was copied from a tune he wrote as background music for the Pine-Thomas film, "The Wildcat."

RCA Inks Spear Family In Sacred Music Push

RCA Victor has signed the Spear Family, a vocal ensemble who will cut religioso disks. Victor is currently readying a campaign to push sacred music with the disk

In the country & western field, Victor repacted the Sons of the Pioneers.

Copeland's Two-Way OK For Arwin R&B Sides

For Arwin R&B Sides

Hollywood, Feb. 22.

Allen Copeland, member of The

Modernaires, which records for

Coral Records, has cut two rhythmand-blues sides for Marty Melcher's Arwin Records. Duo,
cleffed by Copeland and Jack
Lloyd, embrace "Rock Candy Baby"
and "Crack the Whip."

Waxing marks the first time
Copeland has acted as a single and
he had to get a two-way okay. First
was permission from the Modernaires group to step aside on his
own, and he also had to clear with
Bob Thiele, of Coral.

Two More Song Sharks Bite the Dust on Coast With Fines, Jail Terms

San Francisco, Feb. 22.

San Francisco, Feb. 22.
The remaining two defendants in the Oakland song shark case were sentenced last week to fines and jail terms after they pleaded guilty to charges of bilking amateur songwriters.
George W. Wald, of North Hollywood, was given eight years probation and sentenced to spend the first six months of it in the Alameda County' jail. He was also fined \$1,000. John A. Leoni, of Oakland, was fined \$250 and placed on five years probation. Keith W. Erickson, the third defendant, was

fined \$1,000. John A. Leoni, of Oakland, was fined \$250 and placed on five years probation. Keith W. Erickson, the third defendant, was given a term of from one to 10 years last month.

The three pleaded guilty to defrauding amteur songwriters. They had operated an Oakland concern. 20th Century Music, and Wald had operated two Los Angeles song publishing concerns. Amateur songwriters were taken for sums ranging into the thousands of dollars on the promise of getting their songs published and recorded by major labels. In addition, the trio operated Horizon Records, a local label which recorded their tunes. The three were indicted last summer after a year long investigation into their activities launched by the Alameda County district attorney's office after complaints were made by numerous songwriters.

Richard Tucker, Met Opera tenor, appearing at the Hunter College Concert Series Saturday (26), will be making his N.Y. recital bow then.

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CORRECTS DRY SKIN (Used as a night-cream)

SMOOTHES DRY WRINKLED LIPS (Used as make-up remover and base)

ELIMINATES DISHPAN HANDS (Used as a hand lotion)

KEEPS CUTICLES SOFT (Used as a manicuring oil)

HELPS FEET STAND-UP

SUN AND WIND BURN

FOR MEN

A MAN'S HAIR GROOMER (A little goes a long way)

A MAN'S SKIN PROTECTOR (No alcohol, no water, 100% pure)

PROTECTS OUTDOOR WORKERS (Hands, Face, Lips Won't Crack or Chafe)

NECESSITY FOR SPORTSMEN (An all-weather all season protection oil)

CORRECTS SCRAPED SKIN (Used as an after-shave lotion)

LICK'S KID'S COWLICKS (Lays Jr.'s hair where he wants It)

IDEAL VACATION SKIN AID (Used as a sun and wind burn oil)

SAN FRANCISCO, CALIF.



COIN-OPS!

Here's your chance to launch a Bright New Singing Star ... and help her win an RCA Victor Recording Contract

THE M.O.A. AND RCA VICTOR INVITE YOU TO SUBMIT NOMINATIONS FOR "MISS JUKE BOX OF 1955"

- ★ You select the contestants now!
- ★ You elect the winner at the MOA convention!

★ You, too, win a prize if your contestant wins!

Your role is easy. Our rules are simple:

- 1 Any Coin-Operator may submit entries, which will be judged on the basis of talent and beauty.
- 2 Entries must consist of a photograph (full-length view) and a record or tape (7½" speed) of the contestant singing any pop standard with piano accompaniment only. All entries become the property of RCA Victor and none will be returned.
- 3 Any girl 21 or over, either amateur or professional and not under contract to any recording company, is eligible.
- 4 Entries must include the name, address and age of the contestant as well as the name and address of the sponsoring coin-op.
- **5** Entries must be submitted to "Miss Juke Box," RCA Victor Record Division, 630 Fifth Avenue, N. Y. 20, N. Y., not later than March 15, 1955.

- 6 The judges—Paul Ackerman of The Billboard, Bob Austin of The Cash Box, Herm Schoenfeld of Variety and Joe Carlton of RCA Victor—will select three of the contestants as finalists. Their decision will be final.
- 7 The finalists will become candidates for the title "Miss Juke Box of 1955" and will be brought to Chicago at RCA Victor's expense to appear at the MOA Convention March 28, 29, 30. Finalists will be notified on March 21.
- **8** In the RCA Victor Exhibit at the convention, coinops will meet the candidates, hear their recordings and elect a winner.
- **9** "Miss Juke Box of 1955" will win an RCA Victor recording contract, and her sponsor will receive an RCA Victor 21" Color TV set. The other two candidates will be awarded RCA Victor "New Orthophonic" High Fidelity "Victrola" phonographs.

Duplicate prizes awarded in case of a tie

ACT FAST!

THE DEADLINE IS MARCH 15TH!



RCA Victor continues to pace the field in the original cast album sweepstakes. Diskery wrapped up its sixth legituner set of the 1954-55 season this week by latching on to the rights to "Damn Yankees."

Musical which be a set of the property of the propert

to the rights to "Damn Yankees."
Musical, which is set to bow on Broadway in May, has a score by Dick Adler and Je rry Ross. Duo clicked last year with "Pajama Game," which was one of the top album sellers for Columbia. "Hey There," one of the tunes from the "Pajama Game" score, was one of the first songs out of a Broadway musical in many years to pass the 1,000,000 disk sales mark. Golden circle platter was etched by Rosemary Clooney for Columbia.
Original cast sets already re-

mary Clooney for Columbia.

Original cast sets already released by Victor this season are "Boy Friend," "Mrs. Patterson," "Peter Pan" and "Fanny," Label also has the new Cole Porter musical, "Silk Stockings," tied up. The Porter show preems on Broadway tomorrow (Thurs.).

Other major diskeries that have come up with original cast sets this year are Columbia with "House of Flowers," Decca with "On Your Toes" and Capitol with "Plain and Fancy."

POSITIONS

"Ankles Aweigh," new musical due in April, has not yet been set by any label. Score for "Ankles Aweigh" was penned by Fain and Danny Shapiro.

Rhonda Fleming Album Hollywood, Feb. 22,

Deal is in the making for Rhon-da Fleming to cut an album for RCA Victor titled "Rendezvous With Rhonda." Actress is current-Vith Rhonda." Actress is current-y working with Ray Gilbert anent future nitery act.

Recently, Miss Fleming has been cutting for Coral in tandem with Jane Russell, Beryl Davis and Connie Haines.



Lyrics by Al Lewis

BURLINGTON MUSIC CORP.

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VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets**

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

This Week	Last Week	ARTIST AND LABEL	TUNE
1	2	McCHIPE SISTERS (Corel)	Sincerely No More
2	1	FONTANE SISTERS (Dot)	(Hearts of Stone Rock Love
3	6	JOHNNY MADDOX (Dot)	Crazy Otto
4	3	BILLY VAUGHN (Dot)	Melody of Love
5		GEORGIA GIBBS (Mercury)	
6	10	PERRY COMO (Victor)	(Ko Ko Mo Be My Lifetime Sweetheart
7	4	JAYE P. MORGAN (Victor)	That's All I Want From You
8	8	CREW CUTS (Mercury)	
9		BILL HALEY'S COMETS (Decca)	Birth of the Boogie Dim, Dim the Lights Shake, Rattle and Roll
10	5	JOAN WEBER (Columbia)	Let Me Go, Lover

TUNES

	TIONS	(*ASCAP. †BMI)
This Week	Last Week	TUNE PUBLISHER
1	1	*MELODY OF LOVE Shapiro-Bernstein
2	3	†SINCERELY Arc-Regent
3	2	†HEARTS OF STONE Regent
4	6	†KO KO MOMeridian
5		†TWEEDLE DEE Progressive
6	4	†LET ME GO, LOVER
7	9	
8	10	*CRAZY OTTO MEDLEY (ASCAP Medley)
9	5	*MISTER SANDMANMorris
10	7	†THAT'S ALL I WANT FROM YOUWeiss & Barry

Flanagan Orch Clicks In Midwest One-Nighters

In Midwest Une-Nighters
Ralph Flanagan's orch, which is
currently on a road trip through
the west and midwest, has been
racking up steady grosses on a
string of one-niters. To date, it's
the most successful trek the band
has made since it hit the road for
the first time in 1950 after a heavy
RCA Victor disk promotion.
Flanagan's crew drew 1,900 customers for a \$2,000 gross in a recent Wichita one-night stand, then
followed up with a \$2,450 gross at
the Pla Mor Ballroom in Kansas
City and a \$2,130 gross at Peony
Park in Omaha.

Best British Sheet Sellers

Week ending Feb. 12)
London, Feb. 12)
London, Feb. 15.
Mambo Italiano ... Connelly
Mister Sandman ... Morris
Finger of Suspicion ... Pickwick
Softly ... Cavendish
Naughty Lady ... Sterling
Happy Days ... Wright
No One But You ... Robbins
Majorca ... Mills
Can't Tell Waltz ... Reine
Blossom Fell ... Fields
Let Me Go ... Aberbach
Heartbeat ... Kassner

Second 12

I Still Believe ... Macmelodies

Second 12

Still Believe ... Macmelodies
Somebody ... Bourne
This Ole House ... Duchess
Hold My Hand ... Wood
Count Your Blessings ... Berlin
Mobile ... Leeds
Tomorrow ... Cavendish
If I Give My Heart ... Robbins
Happy Wanderer ... Bosworth
Give Your Word ... Connelly
Shake Rattle Roll ... Connelly
Veni, Vidi, Vici ... Dash

Arwin Inks Hotrodders

Arwin Inks Hotrodders

*Hollywood, Feb. 22.

Alan Kopeland & his Hotrodders were pacted by Marty Melcher, prexy of Arwin Productions, to cut four rhythm-&-blues sides.

Frank Comstock handles the musical direction on the four tunes, "Rock Candy Baby," "Flip Flop," "Lots More Love," and "Crack the Whip." Melcher plans to record the four numbers and release them within three weeks.

The signing of Kopeland marks

The signing of Kopeland marks Arwin's entry into the r-&-b field. Previously, the platter firm pacted Frank DeVol and songstress Kitty White.

Bolger, Decca to Huddle On 'Oz Stories' Album

Hollywood, Feb. 22. Ray Bolger will confer with Decca Record toppers while in New York for his guest stint on the Max Liebman Spec telecast

Feb. 27, on NBC-TV.
Confabs will be anent a forthcoming LP album Bolger will wax, comprised of "The Oz Stories" by Frank Baum, Sonny Burke, Coast Decca Chief, is tuning up background music to be used in the projected album, In addition to the album, Bolger will cut four ad-ditional pop sides.

Cap Reorganizing Nat'l Promotion. Distrib Setups

Capitol Records is reorganizing its national promotion and distribu-tion operation to accent an indi-vidual push for its album and single releases. New setup goes into ef-fect March 1.

Principal feature of Cap's new plan will be the formation of an enlarged national singles promo-tion staff under Dick Linke, disktion staff under Dick Linke, diskery's eastern promotion manager,
Staff will include specialists in the
pop, country & western and
rhythm & blues fields. Under the
new setup, Bob Burell will remain
as c&w promotion man with headquarters in Atlanta. The label's
branch promotion men, Manny Kellems (Philadelphia), Don Oven
(New York), Buck Stapleton (Los
Angeles) and Don Hassler (Chicago), will retain the same status
but will work more closely with
the national promotion office in
New York.
Cap also is streamlining its dis-

the national promotion office in New York.

Cap also is streamlining its district sales managers operation. Diskery is trimming its sales districts from seven down to five by enlarging current territorial boundaries. All district sales managers in key positions will be transferred and reassigned. New assignments will be announced next week when the sales managers converge on the New York office for a series of confabs. The five district sales managers will lay special stress on the peddling and merchandising of Cap's packaged goods line.

The entire operation will be under the supervision of John Maitland, who took over as Cap's veepee and national sales manager last week. (See separate story.)

MCA SIGNS COOPER

Neil Cooper, recently discharged from the Army, has been signed by Music Corp. of America for their band-act department.

Cooper was formerly publicity head for the Ivoryton (Conn.) Playhouse and was connected with Huntington Hartford in New York,



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On The Upbeat

New York

New York

Jack Mills leaving on a jaunt to Boca Raton, Fla, and Nassau today (Wed). Mindy Carson playing the Kansas City Auto show Feb. 26-March 5... Whatever became of John Arcesi?... Eydie Gorme set for a one-nighter in Buffalo Sunday (27)... Janice Swanson, 15-year-old daughter of hillbilly deejay Carl Swanson (WRUN, Utica, N. Y.), platter-spinning her own rhythm & blues show on the same station. Tommy Mara appearing on Howard Miller's NBC-TV show out of Chicago for the next two weeks. Joni James into the rustic Cabin. Englewood, N. J., Friday (25) for the weekend. The Kai-Jay Quintet, headed by Kai Winding and James Johnson, makes its New York debut at Birdland tomorrow (Thurs.). Julie Mandel, composer of several off-Broadway musicals, signed as a contract writer for BMI. Vick Knight launched Key Records on the dover at the Arcadia Ballroom for

launched Key Records on the Coast.

Joy Cayler's all-girl orch held over at the Arcadia Ballroom for another 'wo weeks. The Rover Boys, Coral Records pactees, set for a return stand at El Morocco, Montreal, April 9-24. Jack Pleis, musical director at Decca Records. lined up for a profile by American Weekly mag. . Milt Gabler, Decca's a&r chief, profiled in current Saturday Review.

Concert program recently presented by Josef Marais & Miranda at Roosevelt U., Chicago, will be put into the groove by Decca Records. . Dick Jurgens orch opening at the Hotel Statler's Cafe Rouge Friday (25) . Toblas & Hegner handling press for the Monte Cristo Hotel, Miami Beach . . Maestro Nat Brooks set for a telepix series . . Ruth Winston, ex-Mercury Records, back in the biz with Herb Reis' publishing firm.

Chicago

Chicago

Orchestras Inc., local agency with a stable of five bands, is presently not concentrating on any new additions, but mulls some expansion for next year... Don Reid closes at the O. Henry Ballroom, Chi, March 6 . . . Buddy Moreno segues March 9 for five frames... Russ Carlyle set for the Peabody Hotel, Memphis, March 4 in a three-rounder . . . Jimmy Featherstone into the Syracuse Hotel, Syracuse, April 19 for an indefinite stint . . Larry Faith currently at the New Horizon Room, Greater Pittsburgh Airport . . . Joe Sudy at the Shamrock, Houston, till March 2 . . . George Shearing slated for the Blue Note, Chi, May 18 for two frames . . Barbara Carroll Trio inked for the Blue Note, Chi, March 23 in a two-rounder . . Ralph Marterie set for the Durham, N. C., Tobacco Festival March 17-18, with Perry Como and the Laurie Sisters, Mercury Records trio . . David Carroll orch to be conducted by Jerry Mercer, former Sammy Kaye vocalist . . Buddy Morrow on Florida tour the week of March 19.

Hollywood

In a deal agented by Lou Irwin, songstress Sue Carson is up for a term pact at 20th-Fox. Chirp recently completed a two-weck stand at Mapes Hotel, Reno . . . Singer Stuart Rose is set to wax "Prize of Gold" for Label X, RCA subsid. Tune was composed by Lester Lee and Ned Washington. . . . Comic Gene Sheldon pacted to a recording contract with MGM

A WONDERFUL SEASONAL SONG "LET IT SNOW!" "LET IT SNOW!" LET IT SNOW. CAHN MUSIC COMPANY

WILL OSBORNE AND HIS ORCH.

Now 49th Week New Golden Hotel, Reno Mgt.: MILTON DEUTSCH

Records. Sheldon cuts eight sides for diskery, with Dick Stabile crew backstopping.

The Baneers kick off a three-week stand tomorrow (Thurs.) at Bimbo's in Frisco, following stint at Ciro's ... Trumpeter Shorty Rogers is set to wax two albums for Atlantic Records. Albums will be released as "Shorty Rogers and His Giants" and "Shorty Rogers and His Giants" and "Shorty Rogers Plays Shorty Rogers."... E. H. Morris & Co. are releasing a new collection of Lester Lee tunes, including recent "Prize of Gold," which he composed with lyricist Ned Washington... Herman Diaz and Stephen Sholes, both a&r men, on Coast for upcoming sessions at RCA Victor.

Songstress Vicki Benet, now appearing at the "881 Club," has received her release from MGM Records and will platter an album of songs next week for a new label... Billy Gray opens at the Sands, Vegas, today (Wed.) with Georgia Gibbs and Hal Le Roy for a three-week stand... Sue Carson is being tested for a term pact at 20th-Fox... Adolph Deutsch and Dimitri Tiomkin have been elected to the board of directors of the Music Directors' Assn. of America.

Dick Emmons set by Dorothy Shay to be her musical conductoraccompanist on her upcoming nitery safari, opening March 17 at Baker Hotel, Dallas ... Frankie Carle and his band off on three-week trek through the Pacific Northwest ... Russ Morgan starts a Texas tour of one-niters at Midland... Stephen Papich will stage Hope Hampton's future nitery stints ... Earl Brent whipping up a night club routine for 20th pactee Richard Allen.

The Hi-Lo's, originally set to open at Fack's in San Francisco on April 15, have been advanced to April 1, and extended stand to four weeks... Ray Anthony's LP release of the "Golden Horn." issued last Jan. 17, has passed the 50.000 sales mark. Anthony and crew play themselves in 20th-Fox's "Daddy Long Legs." ... The Cheerleaders hold over for an additional two weeks at Billy Gray's Band Box. ... Zek Manners, KFWB disk jock, has put his "Bumper-To-Bumper Club" to music with his latest tune, "The Bumper-T

Ex-'Pops' Clarinetist Set For O'Seas Tour With Band

For U Seas Tour With Band
Owen Engel, ex-Paul Whiteman
clarinetist, is starting a Continental tour in April, endorsed by the
U.S. State Dept.
He and his band will play for
American service personnel
throughout Europe, but the idea
is for them to give one free concert to a civilian audience in each
country. The American Embassy in
London is at the moment negotiating for the presentation of a concert by the Engel band in Britain.
Original compositions by European jazzmen will be featured on
the tour, including scores by British bandleader-arranger Johnny
Dankworth, as well as leading jazz
composers from Sweden, France,
Belgium, Italy and Germany.

Coast Indie Ups Prices

San Francisco, Feb. 22.
Fantasy Records, indie jazz and folk music label, reversed the current trend this week and upped its prices. Fantasy 10-inch LPs will now retail at \$3.98. They were formerly \$3.85. Fantasy single EPs have been raised from \$1.58 to \$1.59 and the double EPs from \$3.16 to \$3.18.

"This is to align our prices with those current in our field," president Sol W. Weiss said.

'Hit Parade' Lineup

(On Feb. 19 NBC-TV show)
. Melody of Love...Shapiro-B
b. Hearts of Stone Regent

- Mister Sandman ... Morris 4. Let Me Go, Lover ... H&R
- 5. SincerelyArc-R
 6. Tweedle Dee .. Progressive
- 7. All I Want From You . W&B

Martha Carson to Wax Pop Tunes for Capitol Hollywood, Feb. 22.

Hollywood, Feb. 22.
Capitol pactee Martha Carson, well known for her spiritual type waxings arrived in town on Monday (21) to meet with Voyle Gilmore, Cap a&r man, anent her upcoming waxing of pop tunes. Material is now being selected.
This will mark 'the first time Miss Carson has ever recorded music in pop field.

Inside Stuff—Music

Pat Ballard's "retirement" as a songsmith was a gag. It got music biz attention, however, when the vet songwriter, whose "Mr. Sandman" continues as one of the most sustained "rocking-chair" hits, stated he was retiring to Troy, Pa., where his family has realty holdings and which is his home town, as it is also of Fred Waring and many of the Pennsylvanians. Ballard, incidentally, was longtime staff writer for the Waringites.

Songwriter has found that, after more than a quarter-of-a-century around the Brill Bidg., he "has done better in the last two years by sticking home and just coming to Broadway to place songs and make demonstration records."

Incidentally, before there are queries, a "rocking-chair" hit is the songplugger's dream—a tune which snowballs and gets automatic plugs and permits the music exploiteers to sit back, hence the congnomen "rocking-chair."

MGM Records is prepping a promotional drive on 12 of its original cast sets. Push is being tagged "The Golden Dozen" and the diskery will give the dealers a special incentive plan to hypo the drive. Albums lined up for the promotion are "Show Boat," "American in Paris," "Singing In The Rain," "Stars and Stripes," "Rose Marie," "Good News," "Annie Get Your Gun," "Three Little Words," "Bandwagon," "Brigadoon," "Seven Brides For Seven Brothers" and "Three-Penny Opera."



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NEVER MIND THE NOISE IN THE MARKET

Carolina in the Morning

MGM 11939

K 11939

LEROY HOLMES

AND HIS ORCH

The **Bridges** Toko-Ri

It's A Big Wide Wonderful World

TOMMY MARA

PLEDGING MY LOVE

Honey-Bunch

MGM 11931

K 11931

JAMES BROWN

Lt. Rip Masters of the Rin-Tin-Tin

THE BALLAD OF DAVY CROCKETT

He's a Rockin' Horse Cowboy MGM 11941 K 11941 **RUBY MURRAY**

SOFTLY,

He's a Pal of Mine

K 11940

M.G.M RECORDS

Hint Negro Bias, Anti-Davis H.O. In Lena Horne's Copa City Scram

reports and the inevitable "in-the-know" rumors.

According to a Copa City spokesman, Miss Horne was upset by recent Incidents. One saw a group of Negro delegates barred from a Republican Party dinner at the Urmey Hotel (owned by Ed Claughton, local theatre chain operator). What brought the final decision to request out on the contract, according to her managers, was the alleged refusal by the Royal York Hotel, Miami Beach, to honor "reservations" made for her and husband Lennie Hayton. According to Jack Low, manager of the hostel, the pair "never had a reservation and never requested one." Low, for many years manager of the Lord Tarleton Hotel, a favorite with show biz personalities, confessed that if he had received such reservations, he "would not know what to do about it," adding that as far as the Negro question was concerned, Don Newcombe and Roy Campanella were to attend a press luncheon in the hotel Tuesday, given by the Dodger team management. It was also pointed out that there have been numerous occasions when Negroes were accommodated at conbeen numerous occasions when Ne-groes were accommodated at con-ventions. Fact is, there is no writ-ten iaw on Miami Beach that



Eileen BARTON RIVERSIDE Reno, Nevada

CORAL Records Dir.: WILLIAM MORRIS AGENCY

Miami Beach. Feb. 22.
Lena Horne, by mutual agreement with the Copa City management, cancelled an engagement which was to tee off yesterday (Mon.) amid a welter of conflicting reports and the inevitable "in-the-know" rumors.

According to a Copa City spokesman, Miss Horne was upset by recent incidents. One saw a group of Negro delegates barred from a Republican Party dinner at the Urmey Hotel (owned by Ed Claughton. local theatre chain operator). What brought the final decision to request out on the contract, according to her managers, was the alleged refusal by the Royal York Hotel, Miami Beach, to honor "reservations" made for her and husband Lennie Hayton. According to Jack Low, manager of the hostel.

Ralph Harris' Version
A series of conflicting yarns concerning Miss Horne's cancellation of her Miami Beach date are circulating in New York. Raiph Harris, Miss Horne's manager, agreed to one version that it would have been extremely embarrassing for the singer to accept this engagement at this time. He stated that Copa op Murray Weinger had received threats that copies of Miami Life, a beach scandal sheet edited by Reubin J. Clein, would be peddled in front of the club should Miss Horne appear at the cafe. The Feb. 12 Issue features a lurid rewrite of an earlier story in Confidential mag. Story concerns an alleged romance between Sammy Davis Jr., current at Copa City, and an ofay actress.

Harris stated that rather than subject his client to this kind of embarrassment, he would have her cancel the engagement.

Whatever version is accepted, it's evident that Weinger will save

cancel the engagement.

Whatever version is accepted, it's evident that Weinger will save considerable coin by Miss Horne's cancellation. Spot is reported to be in the red, especially since Weinger had to buy out the last two weeks of Mae West's contract at a total of \$30,000. Since the Mastin Trio is bringing in business it's conceivable that it will continue doing well for another fortinght. With Miss Horne begging out of the date on grounds of discrimination, Weinger stands to save \$30,000—the sum he paid out to Miss West.

Harris declared that Weinger (Continued on page 52)

(Continued on page 52)

Adams Nixes \$1,500

Minneapolis, Feb. 22.
Cedric Adams, Minneapolis Star columnist and WCCO radio-tv personality, has refused an offer of \$1,500 a week for a fortnight engagement at the Starlight Club

Adams, whose annual earnings have been in the six figures for many years, revealed the offer in his newspaper column and stated he has no intention of embarking on a night club career, even on a part-time basis.

Potato Chips Sales Up Via Hope Mpls. Revue; Liberace Set For May

Minneapolis, Feb. 22.

Here in connection with the appearance of Bob Hope and his show for the Old Dutch Co., local potato chips manufacturer, Roy Davis of Paramount Attractions. Chicago, who does the booking is the concern, says he's negotiating to bring in Liberace in May as the third of a series of "potato chips" shows inaugurated by Fred Waring.

Gimnick is for Old Dutch to re-

chips" shows inaugurated by Fred Waring.

Gimmick is for Old Dutch to redeem empty 39c potato chips bags for 25c toward a show ticket, the attractions being scaled at \$3.50 top. The company buys the shows outright. For a matinee and night here and a single evening in St. Paul it paid Waring and Hope \$17,500 and \$22,500, respectively.

Anybody not having enough empty bags to cover a ticket's price may pay the difference in cash, and admission also is available entirely in the latter. Old Dutch pockets the cash boxoffice take.

Manufacturer states stunt has boosted potato chips sales substantially and has proved a relatively inexpensive advertising, goodwill and public relations medium. In Minneapolis approximately 18,000 people attended the Bob Hope afternoon and evening performances.

Kaye's Quick Sellout London, Feb. 22. Danny Kaye's six-week season at the London Pailadium, due to start on May 23, was completely sold out within three days of the official announcement.

With more than 200,000 tickets already disposed of, Val Parnell has asked the public 'o hait applications, as further requests for seats are causing undue embarrassment to the management.

Nixes \$1,500 Mpls. Nitery Offer | Mont'l Nitery Foldo Points Up Anew Damage Done by AFM-AGVA Fight

The theatrical unions in this city are still fighting to get back the same level of entertainment that existed prior to the squabble beween the American Federation of Musicians and American Guild of Variety Artists. The damage done by that inter-union fight is still considerable and is being assessed anew in light of the foldo last week of The Continental nitery.

Members of both unions have been viewing the steady diminu-tion of jobs since the celebrated fracas, which was settled several months ago. Employment oppor-

Bigleague Ball Brings Change in Decor For Kaycee Nitery Room

Kansas City, Feb. 22.

New downtown night spot opened here last Friday (19) when the Hotel Kansas Citian got its new Ball Park Room under way. Policy calls for a 50c admission charge, with the Arch Martin dixieland combo on the stand and show including songstress Emma Pritchard and pianist Scotty Lynn.

With the advent of the Kansas City Athletics into the American League, it was inevitable that a new night spot on the baseball theme would be in order. It's this niche the Kansas Citian is aiming to fill, according to manager Jack York, in a spot for the larger segment of the nitery followers.

Owner Ben Weinberg has had Kansas City, Feb. 22.

Segment of the intery followers.

Owner Ben Weinberg has had
the room done over in fittiing ball
park decor, and makes it a one-two
punch by dubbing another room,
the former cocktail lounge, the
Bleachers. With cover charges of
\$1 in other downtown spots offering shows, possibilities for a good
season loom for the Ball Park
Room

'HIPPODROME' SET FOR BUSY EUROPEAN TOUR

"Hippodrome," skate extrava-nza, wili start a European enganza, will start a European engagement at the Palais des Sports,
Brussels, March 9, and will remain
there until April 3. This date will
be followed by stands in Germany,
Switzerland, France and England.
Company will sall tomorrow (24)
on the Maasdam.

on the Massdam.

Outfit, which toured in the U. S. under the "Hippodrome" tag, will work under the "Skating Vanities" label in Germany and Switzerland and will play other parts of Europe under the "Roller Follies" title. All these have been used in those countries on tours during previous years and have built up a reputation with these labels.

Philly's Sassy Doc Now **Faces Floorshow Charge** Philadelphia, Feb. 22.

Philadelphia, Feb. 22.
Pennsylvania Liquor Control
Board agents raided Sassy's Bar
and Hotel Saturday (19) on
charges of running a floorshow
without a special permit. Sassy's
was the scene of a gun duel Jan.
23, when manager Aifred (Sassy
Doc) Manuszak shot it out with
and fatally wounded Elmer (Whitey) Krieger.

Becentiv discharged from Hahne-

Recently discharged from Hahnemann Hospital, Sassy Doc is out on \$3,500 bail and resumed management of the cafe last week. Agents visited the cafe Friday evening and warned the manager against putting on entertainment.

against putting on entertainment.

The agents returned Saturday evening, chatted pleasantiy with Manuszak while exotic dancers Noni and Vicki Drake and vocalist Don Farmer went through their routines. When Farmer finished, the law took over and arrested Sassy Doc and Mrs. Anna Mae Davish, who described herself as secretary-treasurer of the corporation which owns the club.

Sassy Doc accepted his latest are.

Sassy Doc accepted his latest ar-rest philosophically. "If I have to take a pinch, I'll take a pinch," he told the agents. "But I have to run the show to make money."

tunities have been dwindling steadily. It's believed that Montreal, which used to be a late town, got the spenders accustomed to staying in during the strike and hasn't gotten back to the old stride yet. Chances are, it's felt, that they won't. Many have, by now, memorized the video timetables and have learned to be content with cheaper entertainment as well as a less strenuous kind of activity.

The Mount Royal Hotel here, for

a less strenuous kind of activity.

The Mount Royal Hotel here, for the first time since it dropped floorshows, had a display last week with Kay Thompson. Miss Thompson was far from the financial success she was during her previous visit to that room. For that engagement, the room enlarged the Max Chamittov Trio. Group is again a threesome and the AFM sustained another loss in employment as well as AGVA.

The lesson derived from Montal Control of the AFM of

as well as AGVA.

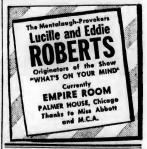
The lesson derived from Montreal, while bitter, may serve as a pilot to these unions should they ever go to war again. Initial fracas stemmed from a dection made in the U. S., a fact that makes Canadians very bitter. AGVA served notice that they wouldn't renew an agreement which defined the jurisdiction of musical acts. Initially, the AFM sought to make war on AGVA in the U. S. by not providing musical support for acts. AGVA got injunctions against the AFM in Boston and won a case in Pittsburgh against the union. As a result, the musicians renewed their war in Canada under the direction of AFM veepee Walter Murdoch. Less musicians and acts have been working there since.



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HOTEL AVERY

The Home of Show Folk Avery & Washington Sts.



JUST CONCLUDED:

LAKE CLUB, Springfield CHASE HOTEL, St. Louis

CURRENTLY: 2nd WEEK

TOWN CASINO, BUFFALO

(Thanks, Harry Altman)

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MARCH 1-6 - TRITON HOTEL, Rochester MARCH 11-24 - MUEHLEBACH HOTEL, Kansas City APRIL 1-14 - BROWN HOTEL, Louisville

Direction - MCA

Abramson Seeks AGVA Talk on Fund; Cruise Employment Also on Agenda

Nat M. Abramson, trustee for the American Guild of Variety Artists Weifare Fund, has asked to appear before the national board of AGVA to learn what their stance will be not the collections of the welfare fund. Stand, according to Abramson, has been made necessary by the fact that as trustee for the fund, he feels that there should be uniformity among all taient employers. Either they all contribute or none, and he would like to see whether there were special circumstances that excused the Radio City. As a wishidary of the Hudels Corp. of the United S would operate the new Canswhether there were special circumstances that excused the Radio City. McDonald, would not be least the Hall which forgave the theatre welfare fund assessments because the Hall carried unemployment and accident insurance. Board began a three-day meeting at the Henry Hudson Hotel, N. Y., yesterday (Tues.).

At the same time, Abramson con-

At the same time, Abramson confirmed the fact that the N. Y. AGVA branch had been sending letters to the steamship lines with which he has been doing business, asking them to negotiate directly with the union for a minimum basic agreement. Abramson says that he is the employer of the talent used on the cruises, and the lines do no direct employing of acts.

lines do no direct employing of acts.

Whether this action by the N. Y. board is in retaliation for the stand taken on the Radio City Music Hail, according to Abramson, would be determined after his talks with the board.

In this connection, Abramson said that too much tampering with the cruise setup as it now stands might result in loss of employment for U. S. entertainers. Abramson cited the fact that most lines fly under foreign flags, and for some time now have been employing foreign musicians because of the difference in scale. If conditions become tolerable for the lines, according to Abramson, they may transfer the contracts to foreign packagers or eliminate entertainment en eliminate entertainment

tirely.

Abramson stated that the welfare fund administration would be handicapped unless uniformity prevailed. He wants a statement on policy from the board on behalf of all the trustees for the fund. The board is expected to give Abramson a hearing.

Abramson Named Prez Of Entertainment Mgrs.

Nat M. Abramson was reelected president of the Entertainment Managers Assn. of New York at a meeting heid ast week. It's his 18th term in that office. He defeated Max Wolf for the post. Charlie Rapp was named veepee, Tom Keily, secretary, and Ed Newman, treasurer.

Elected to the board of directors for a three-year term were Annette Marantz and Eli Danzig.

Hamid-Morton Circus Draws in Memphis Bow

Memphis, Feb. 22.
Hamid-Morton's Shrine Circus teed off its annual winter junket here in the City Auditorium by playing to better than 60,000 in 14 performances. Show drew boff crowds at eight matinees and six nightly stints, shuttering here Friday (18) and then moving on to Milwaukee.

Milwaukee.

Aida, billed as "Lady in the Moon," was the show topper. Shows were staged in conjunction with the Shrine hospital benefit here, with Shrine topper Jack Britton fronting for the Memphis Al Chymia Temple. House was scaled at \$2.20 top.

Milwaukee Vaude Back
Chicago, Feb. 22.
The Riverside Theatre in Milwaukee is bringing vaudeville back for the first time in over a year.
Filmery's first stageshow is set for March 4, with Vic Damone and The Chuckies on the bill in a one

Brings Local Can. Beefs

Drings Local Lan. Beets
Ottawa, Feb. 22.
Response to a query in the Senate revealed that Hilton of Canada
Ltd., a subsidiary of the Hilton
Hotels Corp. of the United States,
would operate the new Canadian
Nationai Railways hotel in Montreal under a management contract. The hotel, said Sen. Ross
McDonald, would not be jeased.
The new \$20,000,000 hotel scheduled for Montreal will be owned
by CNR, a government agency,
with Hilton of Canada managing
under a contract covering operat-

with Hilton of Canada managing under a contract covering operating costs of the hotel based on a formula involving a percentage division of profits after costs.

The CNR-Hilton deal has been blasted by provincial and national hotel associations as well as government opposition leaders and members of parilament for not giving a Canadian firm the operating contract.

More Gambling Casinos in Cuba For Tourist Bait

A new decree passed by the Cabinet and signed by the President increases the number of places permitted to maintain gambling casinos. The law was enacted to boost the tourist trade.

boost the tourist trade.
Under the law, any hotel whose value is over \$1,000,000 may now have a casino. Casinos may now be set up in frontones also (where jai alai is played and bet upon), as well as in "clubs and iuxurious cabarets" deemed suitable for tourists by the Tourist Commission.

Up to the present, gambiing has been permitted in only three niteries in Havana: Tropicana, Sans Souci and Montmartre. (The Casino Nacional also has gambling, but is closed more often than not).

but is closed more often than not).
The cost of a gambling permit is \$25,000, in addition to which an operating fee of \$2,000 must be paid monthly. And also every casino must pay the government 20% of its profits.
The Hoteis Nacional, Sevilla Biltmore, Presidente and Comodoro and the pianned Havana Hilton are expected to be eligible to set up casinos under the new law.

Sicilian Pop Singer Sets Short U. S. Tour

Domenico Modugno, Sicilian pop singer, arrives in the U. S. next week for a three-week theatre and nitery tour. He opens March 6 at the Academy of Music in Brookiyn as a featured member of the cast of an all-Italian variety showcaser. He then pianes to Toronto and Montreal for a week of theatre dates, then returns to N. Y. for a string of nitery appearnces, not yet set.

yet set.

Ad agency exec and television producer Erberto Landi is handling Modugno on his American dates.

Blackstone's 11G, Cincy

DIACKSIONE S 114, CINCY
Cincinnati, Feb. 22.
Cincinnati, Feb. 22.
Blackstone's magic show grossed
\$11,000 in a week's engagement in
the 1,300-seat Cox which ended
Sunday night (20). Top was \$2.50.
It was the first visit here in eight
years by a hocus-pocus troupe.
Cincy's only roadshow bookings
presently for baiance of season are
"Solid Goid Caditiac," week of
March 28, and "Pajama Game,"
week of April 25, both in the 2,500seat Taft.

Greensboro N. C., Feb. 22.
The 55th annual Greensboro Fair
will be held Oct. 4-8, manager
Clyde Kendall announced, Grandstand attractions will be suppiled
by George A. Hamid, New York,
and World of Mirth Shows will
again be on the midway.
The "Dancing Waters" show also
will again appear on the midway.

Sennes Eyeing S.F. **House on Vauders**

Frank Sennes, operator of the Moulin Rouge, Hollywood, is seek-ing to buy the Golden Gate Thea-tre, San Francisco. Sennes pians to use this house for stageshows, particulariy units which

particulariy units which have played his Coast spot.
Sennes is currently in New York discussing the deai with officials of RKO Theatres, which operates the house. If deal fails to jell, Sennes will attempt to pick up one of the Fox-West Coast houses in Frisco.

Sennes will attempt to pick up one of the Fox-West Coast houses in Frisco.

Sennes, who also operates a talent agency with headoffices in Cleveland, had been planning to send out units of his Moutin Rouge shows. However, he has abandoned this project for cafes and theatres unless on a reserved seat basis. Instead, he'll go into fairs on the theory that it's the only feasible type of theatrical activity at the moment which can support a cast of nearly 100 performers.

Sennes, who'll return to the Coast this week, pians to go to Europe around April 1 to case acts for a new show which he'll open at his Coast spot in September.

Josephine Baker's \$9,600 In 14 Mexico City Shows

Mexico City, Feb. 22.
Josephine Baker, who did but fairly weil playing the Club Imperial nitery here on what she announced was her farewell appearance in Latin America, accounted for a good gross of \$9,600 in 14 days, doubling at the Teatro Iris, iocal legit house.

local legit house.

Miss Baker shared the bill with Mexican vauders, headed by a magician. The gross isn't bad for here now, when it's considered that La Baker and the rest of the bill piayed to a 40c top, two-a-day, three shows Sundays.

shows Sundays.

Miss Baker planed to Caracas,
Venezueia, for a two-week booking.

'Rhythm & Blues' 60G

Chicago, Feb. 22.

"Rhythm and Blues," Shaw
Artists' sepia roadshow shepherded
by Lou Kufert, completed its midwestern tour Feb. 13.

Show netted \$60,000 in its round of 10 cities in 10 days.

Hamid to Supply Talent For '55 Greensboro Fair Nitery Ops Map Big Drive to Cut 20% Tax; Seek AFM, AGVA Aid

Law Becomes Boniface With Long Island Inn

Frank Law, Broadway pressagent, is entering boniface ranks. Law has taken over the former Wiid Duck Inn, Southampton, L. I., and will open May 20. Inn, to be named Frank Law's, will be decarted by Psyssell Detterson orated by Russell Patterson.

Spot was originally the estate of Elsie Ferguson, silent film star.

Proposed N.Y. 5% **Commish Exempts Show Biz Agents**

Albany, Feb. 22.

N. Y. State Sen. Fred G. Moritt's proposal to limit fees of employment agencies will exempt theatrical and nursing engagements. Bill, as introed by Moritt, would place the maximum of 5% on all engagements paying \$2,500 or more annually at 5%, if employment iasts for a year or more.

Moritt is well-versed in theatrical activity. He has been a songwriter for a number of years and is a member of ASCAP.

This employment agency regula-

writer for a number of years and is a member of ASCAP.

This employment agency regulation bill is the first in a long time to exempt theatrical agencies. Ali other bills, generally introduced by Sen. Condon, and Rep. Ostertag, have been aimed at limiting the cuts taken by talent reps. Ali talent outfits, incidentally, claim that they would have to close should any 5% commission limit be imposed on them and would force them into some subterfuge such as personal management. In that event, costs of securing employment for acts would become more expensive to the performer because, in addition, Jobs would have to be handled by a dummy agency at the stipulated 5% fee.

At present, the N. Y. State Gen-

At present, the N. Y. State General Business Law limits the commissions on all employment agencies, including taient offices, to 5%. However, the courts have recognized that the task of guiding a coreer generally assumed by the recognized that the task of guiding a career, generally assumed by the taient agencies, entails considerably more than obtaining jobs, and have permitted the present hiked fees to continue. Unions have also winked at that section of the law, but have defeated attempts to amend the allowable commissions upwards because of the added measure of control it gives them.

Nitery owners are caught in a two-horned dilemma between the U. S. entertainment tax of 20% and astronomical talent costs which

wo-horned dilemma between the U. S. entertainment tax of 20% and astronomical talent costs which threaten them with bankruptcy, eight bonifaces declared at a meeting at Windsor Supper Club. Because of these problems, 316 niteries were forced to close last year, they said.

Saying they represented 200 members of the Theatre Restaurant Owners of America Assn., they agreed to launch a fuil-scale lobbying effort in Washington to get the tax reduced to 10%.

Also, they decided to attempt to package shows to tour their clubs in a unit and seek other methods to get talent costs down; to issue common credit cards, and to undertake a joint advertising campaign in leading national publications.

The eight are Herman Pirchner, Alpine Village, Cleveland, who acted as chairman; Al Siegel, Eimwood (Ont.) Supper Club; Lenny Litman, Pittsburgh Copa; George Eddy, Eddys', Kansas City; Chubby Stafford, Chubby's Collingwood N.J.; Phil Warner, Village Hotel, Erie, Pa.; Mickey Chiado, Gay Haven, Dearborn, Mich., and Dr. Biil Yeaman, of Yeaman's, Detroit. Lou Walters, Latin Quarter, N.Y. Dave Halper, Chez Paree, Chi, and Leon Zeiger, Casino Royal, Washington, were unable to attend the meeting, but were in agreement with its aims and have promised their cooperation, Siegel said.

Pirchner declared the niteries would seek the support in N.Y. meetings this week of the American Federation of Musiclans and the American Guild of Variety Artists to try to push the tax reduction through Congress.

The eight bitteriy complained that v and Las Vegas had put talent which they had heiped develop out of their reach. They cited instance after instance of how w.k. recording stars' salary demands skyrocketed from a few hundred doilars into the thousands within a matter of weeks on the

w.k. recording stars' salary de-mands skyrocketed from a few hun-dred doilars into the thousands within a matter of weeks on the strength of an appearance on tv or a spot in Las Vegas.

a spot in Las Vegas.

Decry Star System
The eight agreed they no longer could afford to pay the salaries which put them in a position of working for the entertainer instead of vice versa. As a resuit, they will abandon the star system, build shows around standard acts, buy supporting players in Broadway (Continued on page 52)

Des Moines Auto Show Drops LaRosa 200G Suit

Des Moines, Feb. 15.

For 24 hours foilowing Julius LaRosa's hasty departure from the Des Moines automobile show he faced a \$200,000 damage suit by the show's sponsors. In a meeting last weekend by reps of the Grossman Entertainment Service, the D. M. automobile dealers association and attorneys, it was decided not to go ahead with the suit.

not to go ahead with the suit.

LaRosa cut short his scheduled eight-day appearance, ciaiming to be ill. The general chairman of the show said: "We are convinced LaRosa did not have just cause for breaking his contract. His action deprived us of a star attraction at a time when the show barely got under way. We filed notice of a suit to protect the show from possible damages at the time LaRosa walked out. Now that we have been able to obtain Dagmar as an attraction, we feel LaRosa will not be missed—in fact, the crowds have been bigger and more satisfactory since he left."

It was reported LaRosa was to

It was reported LaRosa was to be paid about \$1,000 a day for his Des Moines appearance under a contract signed last Oct. 25. Auto show officiais said LaRosa had not been paid any salary.

Krupa to Open His First L.A. Date in Seven Years

Hollywood, Feb. 22.
Marking his first L.A. appearance in seven years, Gene Krupa and his quartet open at the Crescendo Friday (24) for a two-week stand. Combo currently closed out at the Last Frontier, Vegas.
Krupa Quartet includes Eddie Shu, Bobby Scott and John Drew.

Too Many Switch Artists In Town So

Mpls. Judge Orders Revue Checkup

Minneapolis, Feb. 22.
In its fourth week at the Gay
90s, Loop bistro, without police
interference, the "Jewel Box Revue" of 11 female impersonators
finally has run afoul of the authorities as a result of occurrences
having no connection with the performance.

After Municipal Court Judge

After Municipal Court Judge Dana Nicholson learned about the Dana Nicholson learned about the revue's local presence during trials within a fortnight of two men who were arrested walking around downtown in feminine attire, the court ordered the police department to investigate to determine if the show violated any law.

law.

On a morals complaint the police a week ago arrested a 32-year-oid man dressed as a woman. He said he had come here from Chicago in the hope of landing a job with the revue.

Then this week, after another

Filmery's first stageshow is set for March 4, with Vic Damone and The Chuckies on the bill in a one-framer.

Joe Glaser, head of the Associated Booking Corp., now on a talent gandering trip to New Orteleans, Milwaukee, St. Louis, Chicago and the Coast, will return early next month for the wedding of his assistant, Oscar Cohen.

Wera-Ellen's Dunes Date
Vera-Ellen's Dunes Date
Vera-Ellen has been pacted for the new Dunes Club, Las Vegas. She'll go in sometime in May on talent gandering trip to New Orteleans, Milwaukee, St. Louis, Chicago and the Coast, will return early next month for the wedding of his assistant, Oscar Cohen.

on probation with the provision that he discontinue we aring women's clothes and shorten his hair, which was being worn in a female hairdo.

Pat Walling, acting police chief, promised to confer with the city attorney to learn if the show could be haited. After witnessing it, the morais squad had reported it contained nothing obsene or immoral. Jake Sullivan, the squad's head, said however he'd like to stop it. Setting themseives up as a seif-

said however he'd like to stop it.
Setting themselves up as a selfconstituted censorship body, the
police without any recourse to law
ordered a similar show out of another nitery here four years ago.
The reason given was that "it attracted an undesirable element."
In iocal amusement circles it has
been assumed the lid on this sort
of show was lifted currently because Loop nitery business has
been at an almost record low and a cause Loop nitery business has been at an almost record low and a belief that an "unusual" attraction might stimulate it by bringing larger crowds downtown at night. Show has been doing well.

Singer Lucy Monroe arrived in Tokyo over the weekend on a round-the-world trip in which she's entertaining troops. She'll play several engagements in Japan and Korea.

New Acts

PAUL KILLIAM Comedy 12 Mins. Blue Angel, N. Y.

Paul Killiam is a w.k. figure to eastside audiences. He bonifaced easts and are the commentary on the silent screen showings at the late Old Knick, a kingsized salote which provided the ten-twent-thirt melodramas.

Killiam has abbreviated the si-lent film commentary to nitery proportions. He uses a small home-screen upon which clips are flashed and he provides an amusing narra-tion. Much of nis gab is aimed at the Madison Avenue agency set, and all of it shows an urbane and witty approach. This setup is ideal for a takeoff of Edward R. Murrow which he does without detracting from his subject. Another bit in his catalog is a rib of Valentino in a desert drama for excellent re-sults.

Killiam is a Brook Bros. looking Killiam is a Brook Bros. looking specimen and fits in well with the Blue Angel habitues. The physical setup of the projector and serren doesn't get in the way and thus he could transfer his activities to any boite on the correct side of Fifth Ave. with excellent results. With broadening of his particular kind of humor he could go on the slum side of that street as well. Jose.

RHYTHMETTES (3)

Sonrs 8 Mins,
Palace, N. Y.
The Rhythmettes, who have traveled with the Ralph Flanagan band, are a well drilled femme trio dressed fetchingly and who flave a pleasing song style. The girls are starting out at a propi-

KUMAR

Touring in Hawaii in Police Show

Opening Feb. 28th for Two Weeks CAVE SUPPER CLUB Vancouver, B. C., Canada

Direction: FRED ROBBINS 67 West 44th Street, New York, N. Y.

RANDY BROWN

tious time when group singers have a healthy portion of the disks on the bestselling listings.

Their harmonics are good and their song-selections are on the safe side, with "Mr. Sandman" as their topper. The trio inject an occasional comedy note for acceptance in visual situations. They'll get along weil in the theatre and saloon circuits, but they'll have to count on recordings for entry into the plush coin. Jose.

BERYL & BOBO Trampoline 8 Mins. Empire, Edinburgh

B Mins.
Empire, Edinburgh

Male & femme, garbed sailorwise, work out an energetic bounce
routine on the trampoline. Both
have agile talent, and distaffer
plays much more than the normal
role of assistant.

Opens with Bobo setting a nauticai note in sailor jumps on the
trampoline, then swinging round
vertical pole and efizaging in forward and backward falls. Beryl
segues with equally lively routine
on the bounce-net. Femme's standout item is a full twisting backsomersault, for which she garners
solid palming. Comedy effect comes
when she drops from his shoulders
into his wide-waisted trousers,
which are dropped off to reveal
comical red-striped pentaloons.

Good act for most vauderies in
all locations.

Gord.

DANNY OVERBEA Songs-Guitar 11 Mins. Apollo, N. Y.

Apollo, N. Y.

Danny Overbea, a lanky Negro youth, is a smooth rhythm & blues stylist, who merits and gets feature billing in his first Harlem flag outing. He backs a rapidfire electric guitar with a pleasant set of pipes ta shade on the strident side) and the heavy gesturing peculiar to the idiom. All elements conspire for solid Harlem support.

Overbea opens with a nifty gui-

solid Harlem support.

Overbea opens with a nifty gultar solo. He builds to bigger rewards via a vocalized "Toast To Lovers," in semi-ballad form, and closes with a good rendition of punchy "40 Cups of Coffee." He injects a sunny personality into all proceedings. Though Overbea's target is chiefly along 125th St., he's a likely novelty for the boite circuit.

THE

PROFESSIONAL

TEXAN

THE MELLO-MACS

THE MELLO-MACS
Songs
15 Mins.
Casino, Toronto
The Mello-Macs, three boys and a girl, won the Arthur Godfrey
Talent Scout Show award on Dec.
13 last, getting them a full week from Godfrey on tv and radio. On either side of that engagement, this vocal quartet has been around the clubs for the past six months on both sides of the border but this is their first theatrical date. Kids can sing, in tune, but they've plenty to learn on professional projection, It's still that stereotyped quartet routine, complete with fingersnapping, knee-breaks and similar eampus ealisthenies.
They open with a bouncy "Exactly Like You," with those hand-clappings; then a tempo switch to "Sentimental Journey"; and then "Juke Box Saturday Night" medley, including imitations of Ink Spots plus Rose Murphy—which they should never attempt because they can't do them properly and should stick to their own style—but are over neatly for a harmony baliadeering of "I Surrender, Dear,"

McStay.

Stage.

EL DORADOS (5)

Songs

9 Mins.

Apo lo, N. Y.

The Apollo, having what is seemingly a limitless supply of young rhythm & blues vocal troupes, has for current sesh whipped up the El Dorado quintet. All-male Negro team, with a case of freshman jitters, strained in knocking off standard 125th St. line of tunes.

Outfit should center one of its stronger voices. The scat solos and the backing in threesome, "Little Miss Love," "September Song" and "Baby I Need," lack tonal fullness. One of El Dorados' brighter aspects is handling of stage biz; they shift in well-planned movements.

Art.

LOTTIE BRUNN
Juggling
9 Mins.
Palace, N. Y.
'Lottie Erunn has obviously been around, but hasn't been documented in Variety's New Acts file. Miss Brunn does a fast juggling turn with a wide variety of objects. Her manipulations are fairly expert and she achieves some patterns that arch't seen frequently.

Miss Brunn has dressed up her turn excellently by having her props arrayed attractively on a table. Her best bits are the juggling of five oversized balls, and her closer, in which she uses practically everything on the table simultaneously, is a strong finale.

Jose.

EDNA & LEON

EDNA & LEON
Acro
9 Mins.
Palace, N. Y.
Edna & Leon, European imports, have an act that should fit most visual situations. This acro team does some excellent hand-to-handing in addition to incidental juggling. The male is able to execute lifts from unusual positions and at times the femme acts as an understander. One of the more unusual facets of their act is a tooth-to-tooth balance via a specially built rod. All of it is applause winning.

The femme is a well-built looker who has mannerisms of the John Held Jr. era, She doesn't have to go to those extremes to prove she's feminine although an acrobat.

Jose.

SHERRY SISTERS (3)

The Sherry Sisters, three of ay femmes who terp, come armed with highly imaginative tap routines in their Harlem Apollo bow. However, the act, as though inhibited by fear of error, moves too deliberately through steps.

by fear of error, moves too deliberately through steps.

Precision choreography and occasional acro twists add an attractive fillip despite unsureness of slow-motion dancing. The trio of non-look-alikes, though nothing special on the eyes, are aided by nifty costuming. Sherry Sisters need a little brushing to bring terping to level of material.

Art.

Vaude, Cafe Dates

New York

New York

Connie Sawyer, out of theatrical activity for some time, makes her comeback at the Versailles, N. Y., in the forthcoming Leonard Sillman show. .. Stanley Burns, recently signed with the Lew & Leslie Grade Agency, to play a series of dates in England ... Jonathan Winters set for the Palmer House. Chicago, March 17... Helen Boice pacted for the Black Orchid, Chicago, March 1 ... Will Mastin Trio is a March 14 starter at the Latin Quarter, Boston ... Helen Traubel and Joey Bishop on the same bill at the Fontainebleau, Miami Beach, March 1 ... Katherine Dumham to Ciro's, Hollywood, April 22 ... Jane Powell signed for Copa City, Miami Beach, March 5 ... Morey Amsterdam inked for the Latin Casino, Philadelphia, next Monday (28) ... Clara Cedrone & Damien Mitchell into No. One Fifth Ave. N. Y., Tuesday (1) ... Arbitration resulted in the split of Helen Halpin from her former manager, Tom Farrand.

Chicago

Illinois Jacquet, Joyce Bryant and The Roulettes set for the Chicago Theatre Friday (25) for two weeks. Jimmy Nelson cancelled at the last minute in a booking conflict... Vie Damone and Joan Weber follow at the B&K flagship March 11... Lurlene Hunter returns to the Choiser Inn Chi March 11 . . . Lurlene Hunter returns to the Cioister Inn, Chi.

Ops Map Drive

Continued from page 51 =

musicals and do a takeoff in minia-

musicals and do a takeoff in miniature of them, and package these shows to tour their spots.

The meeting was held at the Windsor Supper Club, across the Detroit River from Detroit, to give the bonlfaces an opportunity to study Siegel's success in the no-star entertainment policy. It was established in 1952 after Siegel booked Victor Borge at \$5,000 and found he was drawing fewer customers than a year before at \$2,000. Siegel began to offer miniature Broadway musicals—"Oklahoma," "Show Boat," etc.—often with supporting players from the original casts.

casts.

The Elmwood's weekly nut for costumes, props, and talent is about \$6,000. Siegel, however, is not adamant about big names when they're available and the circumstances are right. For example, George Jessel was booked for next week because two very large.

stances are right. For example, George Jessel was booked for next week because two very large groups specifically asked for a name. In this case, Siegel has advance reservations which will enable him at least to get to the breakeven point.

The Elmwood success story is built on a mailing list of 51,000—including 47,000 auto dealers throughout the U.S. who must come to Detroit at least twice a year for factory meetings. In addition, newspaper and radio ads stress \$2.95 dinners. Food is the biggest revenue producer, accounting for 65%. Siegel has a chef who is good at economics—he doubles as comptroller. Servings vary from 225 to 900 a night in the 750-capacity club, but no part of the meal is prepared in advance of the order. Siegel built this nitery success on a parttime basis. From Monday through Thursday, he works at his regular job as Wurlitzer distrib in Toronto.

today (Wed.) for an indefinite stir.

Don, Dick & Jimmy inked for the Muehlebach Hotel, K.C., April 8 for two rounds . . Mindy Carson booked for the K.C. Auto Show, Feb. 26 to March 6 . . De John Sisters slated for the Prom Ballroom, St. Paul, for weekend of March 5 and into the Casa Loma Ballroom, St. Louis, March 16-20, . . . Elleen Barton set for the Roosevelt Hotel, New Orleans, March 31 for four frames . . Dick Noel opens at the Muehlebach, K.C., Friday 25, in a two-rounder . . Lois White & Teddy Small playing the Elkhart Hotel, Elkhart Indefinitely.

Hollywood

Gene Sheldon follows the current ice show into the Hotel Statier Terrace Room March 14 ... The Skylarks will trail Sheldon three weeks later (April 4) ... Gene Krupa takes his drums to the Crescendo Friday (25) for three weeks,

Lena Horne

Continued from page 50 =

toid him there would be reserva-tions for Miss Horne and her hus-band, bandleader Lennie Hayton, at the Royal York. This was conveyed to him, he said, while in Chicago where Miss Horne played the Chez Paree.

Jack Irving of the American Guild of Variety Artists says he agreed to the cancellation, as all agreed to the cancellation, as all contracts are pay-or-play. Had the union not agreed to calling off the deal, one of the parties would have had to shell out \$30,000, the face value of the contract.



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Currently FRANK SENNES' "NIGHT IN PARIS" SHOW

Management FREDDIE STULCE 13580 Valleyheart Dr., Sherman Oaks, Calif.

Plaza Hotel, N. Y.

Mata & Hari (with Lothar Perl),
Ann Crowley, Ted Straeter Orch,
Mark Monte Continentals; \$2-\$2.50

The cautious crowd at the Persian Room goes to town for Mata & Hari whilst the team which two made goes to town as No. 1 assassin of terpsichore. It's one of the most knowing of the groups which used to be known as "dumb" acts when silence was golden in the gided era of a vaude realm that spawned the panto stylists. La Mata and her Hari are coupled in the Plaza session with singer Ann Crowley, in her N.Y. cafe debut. What with latter's orthodoxy and their heresy, it's a finely mixed their heresy, it's a finely spread this side of an hour.

spread this side of an hour.

M&H win pronto with the Mr. &
Mrs. Maharajah stuff, complete
with equilibristics and flashing
over the snake charmer (etc.)
quickies. As in their three o.her
numbers, the costumes are ultra
and to the point. The sharp changes
are managed two ways; by having
Persian maestro Ted Straeter supply a narrative fill-in and allowing
the male of the act to reenter upon
the floor first to afford his partner
time to pour into her clothes. Thus,

the male of the act to reenter upon the floor first to afford his partner time to pour into her clothes. Thus, for the second invasion, the femme is dolled out in an elaborate feathery getup for a foray into "Bilind Date" bluesy capers in the French idiom, and as a finale fillip she carries him.

Up then is their puppetry dealight, with about as perfect a simulation of free-wheeling figurines as any mere humans can contrive. Windup is their walloping piece de resistance, the "Carnegie Hall symphony, elongated from their video excursions, in which they ride through a multitude of instruments topped by her piano and his baton. Its incredible how they can con an audience into believing they're working on the strings, brass and reeds.

The timing and musical backfree reflects in worth the victority.

they're working on the strings, brass and reeds.

The timing and musical back-drop reflect in part the virtuosity of Lothar Perl, the duo's crack conductor-arranger; and like all class performances, it is obvious that the M&H-plus-Perl inventions did not come about by alchemy but involved intensive preparation to achieve the objective. Mata & Hari are billed dance satirists; this they are to the nth degree, but add showmanship, flair and thespic endowments. And those costumes!

Miss Crowley first eame to im-

endowments. And those costumes! Miss Crowley first came to important attention via "Oklahoma." She's been playing niteries for half a dozen years in preparation for this one. Snazzily-gowned thrush is a big piper, using the mike for control rather than volume, with latter built in Opens eheerily with "Accentuate the Positive," then into slow pacer with "Johnny's So Long at the Fair." The coloratura soprano is displayed most effectively in drunken takeoffs on arias and ariettes from "Die Fledermaus." This has the virtue both of and ariettes from "Die Fieder-maus." This has the virtue both of showing off her technique and as a pattern for comedy and it comes off extremely well.

off extremely well.

An audience participation number posed as something she did with the Danny Kaye troupe in South Africa—pitched on the calendar months in sequence—does not seem of sufficient merit or interest to stay in her—library. Finishes neatly with a runthrough of "Oklahoma" tunes which she sings like she owns. like she owns.

like she owns.

Miss Crowley is attractive and not lacking in poise. Her patter is at a minimum and can stand upgrading. Improved salesmanship should come in time, with the other ingredients already in the bag.

Straeter is the happy and versatile maestro, a showbacker of authority, with Mark Monte's Continentals.

nentals a hep helper-outer on the dance sets.

Hyde, Garder Enedetic Orch
(101). Jimmy Wilbur Trio, Larny
Vincent; \$3 minimum, \$4 Saturday.

Sophic Tucker (with Ted Shapiro), Sam Levenson, Billy Eckstine, Harmonic-airs, Len Dausson
Orch; \$2.50 bev.\$5 food or bev.

There are odd components in the current Beachcomber bill, but overall it comes off to solid returns.

This club is Miami Beach headquarters for Sophie Tucker and she takes over the stage of the hugery with her usual authority.

The grande dame of the cafes, attired in now, resplendent gown and sporting the always original coliffure, returns with a batch of new routines tailored to the narrativelayring from she's used for some any years.

Working with the very that is her trademark she dispenses her catalog of sometimes broad, always laugh-raising materials, exploring every muance contained to tweep the assemblage happy.

The pattern followed keeps interest sustained throughout, rangtransport of the control of the companies of the companies of the category of the companies of the current layout at the Savoy adds up to bright entertainment. The sock on under that could raise in septiment and case of underplaying bottled up.
Vincent; \$3 minimum, \$4 Saturday.
Vincent shall shall shall sa

ing from the ways of a man with a dame to the stragglers from home and hearth, mirth-provoking advice to young and old, badinage with piano-aide Ted Shapiro and interweaving of the serious aspect—her years in show biz. Per usual, Miss Tucker winds into a begoff.

mer years in show biz. Per usual, Miss Tucker winds into a begoff.

Sam Levenson hasn't been seen in these parts in some years. This time out, he proves a well-rounded nitery performer who spells out his collection of yarns on childhood days, young moderns and Brooklyn types with assurance and prooklyn types with assurance and polish. The delivery is sharper, to aid in garnering the giggles swiftly. Despite the upbeat in wordage tempo, Levenson still eschews the cliched "punching" school; his stuff is sold on the quiet side, and received with quiet delight by the tablers.

Making his first appearance in the area is Billy Eckstine. The much imitated songster proves an affable personality, with plenty of charm to keep the distaffers intrigued and a blend of tunes that goes well with the males. He limms his recording hits, but standout in his stint is a travel-throughthe-years in melody, in which he does a switch on the vocal impressionists. It's a wrapup item that brings him out for encores. On the delivery side his stage deportment is adept as he works in relaxed manner to add to overall impact.

The Harmonic-airs tee off matters soundly with a carefully selected group of compositions which bring out their virtuosity on the mouth-organs, Len Dawson and his crew are a dependable group on the showbackings.

bring out their mouth-organs. Len Dawson and mouth-organs. Len Dawson and mouth-organs. Lary.

Roosevelt Hotel, N. O.

New Orleans, Feb. 10.
Ted Lewis Orch (10), Manor &
Mignon, Dewey Sisters (2), Susan
Brooks, Midge & Bill Haggett, Elroy Peace; \$2.50 minimum.

The old pro with the battered hat is back again for a limited two-week stand with all of his trademarks and nostalgia, plus a revue that rings the bell all the way. Always a welcome visitor at this plush spot. Ted Lewis sells the same old fare, but the capacity crowd loves every minute of it.

He whistles, dances and delivers a laugh-getting race track monolog, and the kids in the revue stream on and off at a fast and well-timed pace.

Standout of his offering is his "Me and My Shadow" bit, aided by Elroy Peace, an ebony dancer with a mouth full of pearly teeth. Within the pattern of Lewis show are five topdrawer acts. Manor & Mignon, a French team, are dancing class with their dizzy spins, lifts and whirls, all executed with elegance and charm.

The blonde Dewey Sisters score heavily with a speedy acro precision turn. Midge & Bill Haggett net plenty of palm-pounding with their interpretive terp turn.

sion turn. Midge & Bill Haggett net plenty of palm-pounding with their interpretive terp turn. Susan Brooks, pert brunet thrush, has nice pipes and solos a group of nostalgie tunes, and then joins the old maestro in several duets for heavy response. Peace con-tributes some difficult toe-tapping routines.

Lewis continues to blow hot on his clarinet at times, especially in a reprise of his "St. Louis Blues" as played during his days at Rec-tor's in 1917. The indefatigable as played during his days at 1 tor's in 1917. The indefatig, vet's red-jacketed band keeps floor jammed during dance sions. Their musicianship is and satisfies all tastes.

Beverly Hills, Newport

Newport, Ky., Feb. 19.

Ella Logan, Johnny O'Brien,
Earl Lindsay Dancers (10), Dick
Hyde, Gardner Benedict Orch
(10), Jinny Wilbur Trio, Larry
Vincent; \$3 minimum, \$4 Saturday.

Cafe Society, N. Y.
Louis Jordan Band (7), with
Danny Knight, Nellie Lutcher,
Chico O'Farrell Band (6); \$3.50 minimum.

Chico O'Farrell Band (6); \$3.50 minimum.

Cafe Society; which shuttered last sunmer, has now reopened after an extensive facelifting job which has considerably brightened up this 100m. The bar, which used to adjoin the stage, has been moved upstairs, giving more room to the performers, and the orange-and-yellow color scheme also gives this spot a visual lift.

Teeoff show could hardly be stronger and will be an excellent test of whether Greenwich Village can support a club of this type. Louis Jordan has always been a consistently firstrate attraction, and at this spoth he socks over a terrific musical turn.

Backed by trumpet, tenor and sax and four on rhythm, Jordan toots his own alto and vocals through a flock of rhythm & blues and jazz tunes at full speed. He opens with "Shake, Rattle and Roll," and continues in that groove throughout, stopping only for an occasional ballad, such as "Young At Heart," or to hoke it up with his sidemen. Even before a relatively small crowd at show caught, Jordan received a begoff reaction. For the straight vocal assignments, Jordan is spotlighting an excellent young singer in Danny Knight. Knight has a smooth baritone and he manipulates it in savy style on such tunes as "It's Wonderful" and "No Man Is An Island."

Nellie Lutcher, the "real gone gal," is another expert performer

derful" and "No Man Is An Island."

Nellie Lutcher, the "real gone gal," is another expert performer who stacks plenty into a musical turn. She delivers a brace of her standard numbers, such as "Do You or Don't You Love Me," "Hurry On Down to My House," "It's Been Said" and "A Real Gone Guy," with her peculiar blues yodeling that she uses for comedy effects. Miss Lutcher is now recording for Decca and, unfortunately, she never lets the customers forget it. She ought to cut those gratuitous plugs. She's not going to sell enough records to her nitery customers to make that irritating repetitious plug for the label worth while.

Chica O'Farrell rounds out the Nellie Lutcher, the "real

while.

Chico O'Farrell rounds out the bill with some slick Latin rhythms. O'Farrell is fronting a six-man combo, which purveys the mambo rhythms with taste and imagination.

Desert Inn, Las Vegas Las Vegas, Feb. 15. Larry Parks & Betty Garrett,

Jackie Miles, Rudy Cardenas, Art Johnson, Donn Arden Dancers (16). Carleton Hayes Orch (12); no cover or minimum.

or minimum.

The current layout starring Larry Parks & Betty Garrett, with Jackie Milcs in the extra added spot, holds up well in the face of current Strip competish. While not of earth-shattering calibre, the show is pleasant and moves well. Parks and Miss Garrett make a pleasing husband-wife team, and it's easily apparent that the two stars get along very well. A romantic flavor is injected for an okay reaction. Parks is personable in his chatter, ean tickle the ivories with some ability and moves well. His singing voice, while neither robust nor stylized, is pleasing. Miss Garrett has the makings of an outstanding nitery performer and in this act her singing, dancing, humor and showmanship get a good play, but are limited by material that can be classified as merely cute. She could wrap the whole thing up if given one zinger—that is, one piece of material that would bring out the talent for

merely cute. She could wrap the whole thing up if given one zinger—that is, one piece of material that would bring out the talent for which she indicates such potentiallty that the audience feels it is bottled up.

It's not a case of underplaying but simply a matter of inserting one socko number that could raise the act from cute to standout. They duet "Can I Come In For A Second" to a nice response. After some burlesque bits by Miss Garrett, with Parks at the piano, she vocals "Foggy, Foggy Dew" with fine sensitivity, and follows with her socko all-timer "South America, Take It Away." They add a nice touch together in a Salvation Army-type song caricature and wind with a scintillating version of "Side By Side."

Miles renders his broad humor in story-telling fashion for solid yocks. Although a hoarse voice at the opening bothered him, he trouped through his act and won the diners' fancy all the way. He scores with his gambling jokes, new and old, using a cigaret as his prop. His racetrack stories are always classies on a nitery stage. He still sobs and supplicates for a winner, complaining that he's the only guy that "bets on horses that

terial is inducement for the biggest laughs in the show.
Rudy Cardenas is back with lightning-paced juggling routines that evoke heavy applause as the youngster works with sticks and balls that bounce on all parts of his anatomy. Intricate stunts are accomplished with metal cups and top hats in this click act. The Donn Arden Dancers score in a French culinary fantasy called "Cooking With Love," and bring back the "Roulette Dance" that won favor a few shows back. Art Johnson does well in a singing role with the dancers and the Carleton Hayes orch plays heads-up music the dancers and the Ca Hayes orch plays heads-up behind the show.

Blinstrub's, Boston

McGuire Sisters (3), Dornan Bros. (2), Ganjou Bros. & Juanita (4), Los Geraldos (2), Nick & Vickie Collins, Michael Gaylord Orch (13), Lou Weir; \$3.60 food plus \$2 beverage min.

Chalk up another 10-strike for Stanley Bilnstrub. He's got the McGuire Sisters and his mammoth boite, with a capacity variously estimated from 1,600 to 1,800 to 1,800 is bulging with biz. In fact, the turnaway biz at early shows would keep many a smaller bistro in the chips. Local show biz wiscacres figure this week's take, based on a \$5.60 minimum at the dinner show and a \$2 beverage minimum at the second, should wind close to \$100,000, which is hefty loot in any man's currency.

As for the McGuires, it's their nitery debut and they make the most of it, giving out unstintingly, Beautifully gowned and coiffed, they're gracious and refreshing and, to coin a phrase, the epitome of humility. The vocalizing is in groove and they've whipped up an entertaining nitery sesh, showcasing a variety of songs which includes the rhythmical "Muskrat Ramble" as an opener, a couple of disclicks, "Goodnight Sweetheart" and "Sincerely," plus several special material numbers. In the latter category they give "Gilly Gilly Ossenfeffer" the works and kick around "Daddy" repete with a new set of lyrics.

While they're currently amongst

around "Daddy" repete with a new set of lyries.

While they're currently amongst the hottest in record sales, this thoroughly professional nitery stint should serve as a stopping stone to many other, tv commitments permitting.

Surrounding lineup is strictly is strictly par for the Blinstrub course, i.e. solid. Nick & Vickie Collins sell nicely in the tecoff spot with slick terping, with Los Geraldos, a mixed trapeze team, scoring handily with breathtaking tricks on the swinging bars. The Ganjou Bros. & Juanita are especially solid, the three boys tossing the diminutive and graceful femme rially solid, the three boys tossing he diminutive and graceful femme through above-average adagio rou-tines. Sight values are hypoed via the boys being costumed as 18th century dandies, wearing satin tail suits and white wigs. On ahead of the McGuires are the two Dornan Bros., whose tagline ized confusion," explain format. Primarily an ized confusion," explains their format. Primarily an audience participation stint, it's a crazy-mixed-up turn, and the ringsiders love it.

love it.

Musical backstopping is adeptly handled by Michael Gaylord and his augmented crew, with organist Lou Weir furnishing the intermission rhythms.

Savoy Hotel, London

London, Feb. 18.
Hal Harbers & Georgia Dale,
Schalier Bros. (2), Frank Gook,
Line (6), Jimmy Miller & Francisco Cavez Orchs; \$5 minimum.

With three American acts on the bill plus the resident dancing line, the current layout at the Savoy adds up to bright entertainment. The presentation, however, considerable lack showmanship knowness to lack showmanship knowness.

Palmer House, Chi

Chicago, Feb. 17.
Genevieve (with Luc Porot, Walt
Corvino), Dick Kerr (with Tom
Bray), Lucille & Eddie Roberts,
Empire Eight, Charlie Fisk Orch
(10); \$2 cover.

Empire Eight, Charlie Fisk Orch (10); \$2 cover.

Current layout had this elassroom sold out for the opencr, with the present French gamine-type sager craze pulling the crowd for Genevieve's Chicago debut, the same conditions of the beck-and intery apparance in the U. S. Esom should do good biz with this bitl.

Chirper has all the earmarks of the beck-alley Montmartre bistro thrush: the plain black dress, straight hair, little boy-girl charm, the big, belt-'em-in-the-ear voice, and the inevitable black-shirted accompanist. The props are authentic and so are the songs. Perhaps too much so. G.nevieve's rep consists largely of Parisian folk tunes, born in the byways of Montmartre and St. Germain-des-Pres. For an audience conditioned to "La Vie En Rose" or "Under The Bridges of Paris," this more limited repertore is hard to grasp.

The tunes tell a tale, in French, of a particular kind of life; much of their flavor is lost when the audience ean't get the story. But this crowd felt the authenticity of what was offered, tried to appreciate it, and succeeded. Gal sings "A Paris," "Sea Gulls," "Scenie Railway," "Paris Canaille" and tries to get audience participation in a medley of "Frere Jacques" and "Bridges of Avignon." Though politely a pp re et ait iv e, crowd wouldn't go along with the community sing. Windring up with "La Vie En Rose," thrush strikes a resonsive chord, hinting that in-

and "Bridges of Avignon." Though politely appreciative, crowd wouldn't go along with the community sing. Winding up with "La Vie En Rose." thrush strikes a responsive chord, hinting that inclusion of a few more w.k. French faves would hypo the mitt, which is still pretty close to jumbo size. Layout is introed by Lueille and Eddie Roberts, comedy mentalist duo in a clever, sophisticated turn. Husband and wife team ties the act together with friendly marital life banter as hubby goes out into the audience picking up cards, cigaret lighters, etc. for the hlindfolded Mrs. Roberts to read off. Act goes off swiftly, without a hitch. Best bit is Mrs. Roberts' almost uncanny ability to get names, in many cases jawbreakers, of people her partner points out. Turn gets big applause.

Dick Kerr does a series of trick volce impressions, spaced with a few gags, for a warm reception and a few gags. Rose Murphy, et al. Impressions are neat and get good response.

Band Box, L. A

Hollywood, Feb. Larry Best, Gene Wesson don Polk, Cheerleaders (5), G Gray, Larry Green Trio; \$3 mini-

Lack of name-power is no serious drawback to entertainment for the new aggregation of talent at this Fairfax funhouse. Show still is in need of considerable trimming to get the best effect, but first-nighters found it confected to their taste and the eastern Borcht belt comic, Larry Best, making his Coast bow, is the type whose humor will draw once word gets around.

Best gives out with Viddish diagonal contents of the content

around.

Best gives out with Yiddish dialecting which caught mood of the crowd, and his apple-eating routine, once seen on Ed Sullivan's "Toast of the Town," brought down the house. His is an approach which must be sold, though, and his early minutes evoked only casual interest, which in turn gave way to sock response later on. He should get into his better stuff sooner.

Gene Wesson shows with another partner, Gordon Polk, a homespun type of young comedian with an engaging personality. Polk tries hard with pretty good results, but Wesson adopts a tired attitude that leaves some of the ringsiders that way, too. When he's doing his impersonations of Ed Sullivan, Arthur Godfrey and Jimmie Stewart, he slams them over. Polk tops interest in this act, booking being their first together. terest in this act, their first together.

their first together.

The Cheerleaders, two gals and three men, give bounce to their gayer numbers and their breeziness is infectious. Opening with "Sheboyan," a zestful number, "These Foolish Things" and "Carolina" also get good hands, but best probably is "Fly Bird," a Cajun song of dramatic overtones. "Sugar Blue" earries elass, too. Gloria Gray gets show off to a nice opener with five songs, her tops being "Birth of the Blues," but also getting hefty reception for "I Love Paris." Larry Green Trio gives ting hefty reception for "I Love Paris." Larry Green Trio gives musical backing. Whit.

VARIETY BILLS

Numerals in connection with bills below indicate opening day of show whether full or spiif week

Letter in parentheses indicates circuit. (i) independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoll; (W) Warner

NEW YORK CITY Music Hall (I) 24 Cerneys
Patricia Rayney
3 Fayes
Rockettes
Rockettes
Corps de Ballet
Sym Orc
George Sawtelle
Polace (R) 25
Gilbert & Russell
Roy Smeck
J Lee & Princess

Walthon & Sina
P Davis & T Keese
B Baudys Greyhounds
& Monkeys
Lee Davis
4 Colleanos
CHICAGO
Chicage (P) 25
Little Club
LiApache
Little Club
LiApache

Colleanos
CHICAGO
Chicago (P) 25
Illinois Jacquet GP
Joyce Bryant
Al Bernie
Roulettes

AUSTRALIA

AUCKLAND

AUCKLAND

His Majestys (T) 28
Jean Sablon S.
Jean Sablon S.
Jean Sablon S.
Herry Jacobson
Chadeliske
Dancing Boys
Ballet Girls
Nor Jacobson
Chadeliske
Dancing Boys
Ballet Girls
Whilfred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Church
Joe Churc BRITAIN

Hippodrome (I) 21
Great Levante Co
BiRMINGHAM
Hippodrome (M) 21
Frankie Howerd
Beryi & Bobo
Lee Young
Walthon &
Dorraine
Nino

Waithon &
Norraine
Norraine
Norraine
Kendor Bros
Downey & Daye
Gale & Clark
BLACKPO 13
Moreton & Kaye
Duncans Collies
O'Neill & Haig
Southlanders
Duncans Collies
Chas Ancaster
R & J Jover
Tona Jover
Chas Ancaster
R & J Jover
Tony Bend March
Eddie Arnold
Spike Millian
R Henderson Bd
R Henders

Marlowe Dernos & Marina PORTSMOUTH Billy Oval (M) 21 Billy Oval (M) 21 Anton Bd Anton Baker & Douglas Vera Cody La Celeste Joe King SUNDERLAND Empire (M) 21 Reggie Dennis R Henuciania Rusty Brian Andro Bobby Collins Seaton & O'Dell Moris Marty & M DERBY Hippodrome (\$) 21 E & D Waters Hall Monty 4 Jones Boys

4 Jones Boys
Olso
Staile & R Russell
Les Marthys
Les Marvels
Bunty St Clair
Empire (M) 21
Jane (M) 21
Keon Wood
Kirk Stevens
Denis Bros & June
Larry Macari 5
Rita Martell
Dunn & Grant

SUNDERLAND
Empire (M) 21
Reggie Dennis
C Eagle Eye & B
Vaiita & Aldino
Tom Jacobsen Co
Denglaros
Wim Klein
Devero Wim Klein Devero 5 Mighty Mohawks Danny O'Dare

SWANSEA Empire (M) 21 Peter Duiay Furres ita Martell
unn & Grant
FINSBURY PARK
Empire (M) 21
osef Locke
andow Sis
rthur Woesley
rvings
owie & Kane
allet Montmartre
ex GLASGOW
Empire (M) 21
Smith Bros
ngelos Furres
R Overbury & S
N & P Lundon
Fred Lovelle Fred Lovelle
WOL-VERHAMPTON
Hippedrame (1) 21
Jimmy Malborn
Lilian Pearson
Babette
Dave Starr
Shirley Jevones
Len Cole
Ray Gordon
Dorothy Howe
5 Lyricales
Audriano
Nutles
VORK Smith Bros ngelos vril & Aurel ave Willis & P Kaye Warren & Jean immy Jeff & June HACKNEY Empire (5) 21 Ronnie Harris & & H Nesbitt

Nudes YORK
Empire (I) 21
Monty Norman
Diana Coupland
Jack Watson
Terry Beiliy
Coronettes
Fay Jover
Tony Walsh
Spanglers

Cabaret Bills

NEW YORK CITY Jackie Heiler Warner & McGuire Lurry Foster Lurry Foster Teddy King Ore No. 1 Fifth Avv Cedrone & Mitchell Harold Fonville Harel Webster Hotel Plaza Mata & Hari Ann Crowley Ore Mark Monte Ore Hotel Rosseveit Guy Lombardo Ore Hotel Rosseveit Guy Lombardo Ore Hotel Rosseveit

Birdiand Kai-Jay 5 Bon 251 Tony & Eddie Jimmy Daniels Blue Angel
Paul Killiam
Charlotte Rae
Foursome
Portia Nelson
Bart Howard
Jimmy Lyons Trlo

Portia Network
Bart Howard
Jimmy Lyons Trio
Chafeau Madrid
Ralph Font Orc
Maya Orc
Maya Orc
Hotel Pierre
Marion Marlow
Sairkorl Orc
Hotel Pierre
Marion Marlow
Staniev Melba Orc
Clinco Relibana
Billy Daniels
Phil Foster
Blackburn Twins
Genie Stonenn
Jack Drummond
Barbara Maye
Larry Howard
Barbara Maye
Larry Howard
Durso Orc
Frank Gale's

Hotel St Regis Billy Daniel Georgette D'Arcy Milt Shaw Ore Ray Bari

Hay Bari Statler
Hofer Statler
Hofer Statler
Hore Statler
Hore Statler
Hore Statler
Vincent Lopez Ore
Latin Quarter
Charlivels
Wicze Bros
Chiculta & Johnson
Bas Sheva
Clarissa
Meiodears
Harmoneers
Harmoneers

L'Apache
Faconi
Jules Kult
Rudy Timfield
Rudy Timfield
Rudy Timfield
Rudy Timfield
Gleb Yellin Oro
La Fronton Orc
Korwa Gulfars
Korwa Gulfars
Masha Utdanoff
Lubov Hamshay
Allya Uno
"Bon Vestallies"
Hope Hampton
Paul Gray
Louise Hoff
Tommy Wander
Margaret Banke
Margaret Banke
Margaret Banke
Cael Conwa Reilly
Cael Conwa Reilly
Cael Conwa Reilly
Ann Andre
Rain Wiuslow

Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco Core
Siscolice Ore
Vienness Lantern
Helene Almee
Dolores Perry
Bela Bloony
Bela Bloony
Paul Mann
Charles Albert
Hyllage Barn
Held & Sally Barry
Joe Mayro
Pam Dennis
Gigt Mayo
Middlere Gigi Mayo Melodiers Piute Pete Waldorf-Astoria Line Renaud Nat Brandwynne Mischa Borr Village Vanguard Charley Manna Rosetta Tharpe Marie Knight Lucy Reed C Williams Trio

CHICAGO Acceleration of the control of the c

Black Orchid Josh White Jimmie Komack Four Joes Rudy Kerpays Duo Blue Angel "Calypso Follies of 1955"

Catopse Follies of Phylis Branch Talley Beatty The Charmer Verdi Lo Preui I. O Preui II. O Preui I. O Preui II. O Preui I. O Preui II. O Preui I. O Preui II. O Preui I. O Preui

Palmer House Genevieve Dick Kerr Lucille & E Roberts Empire Eight Charlie Fisk Orc Trini Reyes LOS ANGELES

Ore Palmer House

Ciro's

Ambassador Hotel Marguerite Plazza Honey Bros P Martin Orc Wesson and Polk ease of Polk Gloria Gray Larry Green Trio Bar of Music Julie Mitchum Mark Newman Geri Galian Orc Billtmor Hotel

Geri Galian Orc Biltmore Hotel Mae Williams Consolo & Melba Bobby Sargent Rudenko Bros (2)

Rudenko Bros 141
Hal Derwin Orc
Charley Foy's
Joe Frisco
Russell Evans
Charley Foy
Mary Foy
A Browne Orc
Lee Simmons
Lord Buckley

Ciro's

MIAMI-MIAMI BEACH Harvey Bell Fred Thompson Isle De Capri Gene Baylos Ruth Wallis Las Malangans Wally Hankin Orc Will Many Davis, Jr. Los Chaules de Espana Eileen G'Des

Clover Crub
Lili Christine
Luis Torrens
Baron Buika
Elaine Deming
The Rivieres
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Laila Quarter
Younne Menard
Younne Menard
Stuart Morgan 3
Kathy Barr
Ray & Gomer
Ray & Gomer
Lucien & Ashour
'Excess Bagkage'
Raiph Young
Jordan Core
Manale Core

RENO

Mapes Skyroom Carmen Cavallaro De Bros Edde Fitzpatriek New Golden Bill Haley Comets Wally Dean

HAVANA

Tropicana Darvas & Julia D'Aida Q Mercedes Valdes D'Ruff Q O de la Rosa

Leonela Gonzalez Raul Diaz Gladys Robau Tropicana Ballet S de Espana Orq S Suarez Orq A Romeu Orq

San Souci Harry Mimmo Rivero Singers Victor Alvarez Clariase Novo Paulina Alvarez Sans Souci Ballet Ray Carson R Ortega Orq C Rodriguez Orq

Montmartre
Alba Marina
L Duizsides Q
Nancy & Rolando
Ivette de la Fuente
Zenia
Martha Veliz
Monseigneur Orq
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

NEWPORT, KY.

Beverly Hills Ethel Smith Sonny Howard Ricardo & Norman E Lindsay Duers

Larry Vincent Dick Hyde G Benedict Ore Jimmy Wilbur

LAS VEGAS

Fiaminge Mills Bros Mary McCarty Dominique Mary McCarty
Dominique
Sands
Billy Cardy
Georgi Glbbs
Hal LeRoy
Last Frontier
Ben Blue
Benny Fields
Desert Inn
L Parks & B Garret
Jackie Miles
Rud Thonderbird
Norman Brooks

Roily Rolls
El Rancho Vegas
George White Rev
Guy Cherney
Sahara

Sahara
Dunhem Dancers
Dick Shawn
Golden Nugget
Hilo Hattle
El Cortex
Four Tunes
Alinsk Follies of
Silver Slipper
Nite of Fun Revue

Overseas Ads

Continued from page 5 the advertising costs on a 50% basis.

Some Radio Used

Although there is a certain amount of radio advertising in some European countries, the U. S. film companies have not been earmarking any coin as yet for European to exploitation. It has been tried in some countries on a limited basis, but costs are still too high in relation to the audience reached. However, the U. S. companies have been able to get free plugs via tv in such countries as England, France, Germany, Venezuela, Cuba and Mexico. With commerical tv coming to England soon, American reps have been seeking information from their homeoffices on what they can do tv-wise.

fices on what they can do tv-wise.

Average yearly expenditure of each of the major film companies is about \$1,000,000, although several of the companies, notably 20th-Fox, Metro, and perhaps Paramount have exceeded that total. During 1954, it's figured, 20th spent between \$1,500,000 and \$2,000,000, largely as part of its effort to introduce CinemaScope and Stereophonic sound. Metro may have also come close to that amount with its extra pitch for Perspecta sound. Paramount is also considered in the higher bracket because of extra promotion to introduce VistaVision.

Negro Boycott

= Continued from page 1 =

at least in proportion to their share of population. Climax came when leaflets urging an 8:30 to 10:30 boycott on Saturday were first distributed last Sunday (20) to Harlem churchgoers. More leaflets are going out now.

Most specific demand (on net-work employers particularly) was that more Negro actors be included in crowd scenes, as policemen, pe-destrians, etc. Odell Clarke, spokes-man for the Negro groups, said that not only were Negroes absent from such scenes on tv but so were Puerto Ricans.

Clarke also charged "false sales-manship" in quiz contests on video. The main prize is cometimes a free trip to a nice hotel in Miami, Fla. If I won that prize, I'm sure they would ask me what I came down there for."

'Commuting' Comics

Continued from page 1

There's also some talk that the one-a-month Saturday night specs may be moved up for slotting opposite Jackie Gleason, instead of its present 9 o'clock starting time, should the "commuting comics" play the spec time.

Engans area use Engans area use Engans area use Elleen O'Dare Stuart Harris Hal Lomac David Tyler Ore Forman Carbon Bullet David Tyler Ore Forman Cuban B Val Olman Ore Sapile Tucker Billy Tucker Billy Tucker Billy Tucker Billy Tucker Sam Levenson Len Dawson Ore Billy Engangues Donnet Ore Ballmara Hofel Emil The Spa Preacher Rollo 5 Santer Lester Vagabonds Club Vagabonds Club Vagabonds Glub Vagabonds Martha Bentley D'Andrea Sisters Charlie Farrel Forak Milliams Billy Lee Sharen Joe E Ross Don Baker Ore Lilliam Roth Antone & Ina Tip-Torpers (2) Syd Stanley Ore E Ross Don Baker Ore Lilliam Roth Antone & Ina Tip-Torpers (2) Syd Stanley Ore Syd Syd Stanley Ore Lilliam Roth Antone & Ina Tip-Torpers (2) Syd Stanley Ore Syd Stanley Ore Syd Stanley Ore Syd Stanley Ore Lilliam Roth Antone & Ina Tip-Torpers (2) Syd Stanley Ore Sy Another possible addition to the roster is Bob Hope, now that he's publicly reversed himself on his intentions of laying off next season. NBC feels he can be persuaded to work in the potent time zones.

Just how this will affect the

zones.

Just how this will affect the week-to-week sponsorship of the topflight comics has yet to be determined. Whether it means Berle, Miss Raye, Martin & Lewis, etc., will confine themselves to the "standby" duty or continue with regular shows in addition is all part of the "still to be resolved" pattern.

Picture Grosses

KANSAS CITY

(Continued from page 12) week. Stays on. Last week, ter-rific \$20,000 in face of season's

rific \$20,000 in face of season's worst cold.

Tower, Uptown, Falrway Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"6 Bridges To
Cross" (U) and "Treasure of Ruby
Hills" (AA), Loud \$14,000. Last
week, "They Were So Young"
(Lip) and "Cry Vengeance" (AA),
\$12,000.

'Country' Sockeroo 18G, Denver; 'Battle' 19G, 2d

Denver; 'Battle' 196, 2d

Denver, Feb. 22.

Despite biggest snow of season, firstruns here are turning in a mighty good to great biz with three pix holding. "Far Country" shapes standout with sock total at Paramount. "Battle Cry" still is great in second round at the Centre. "Destry" is rated good at the Denver as is "Underwater!" on first holding week at Orpheum.

Estimates for This Week
Centre (Fox) (1,247; 60-\$1)—
Battle Cry" (WB) (2d wk). Great \$19,000 or near. Last week, \$23,000.

Denham (Cockrill) (1,750; 60-\$1)—
"Bridges of Tokor-i" (Par) (4th wk). Nice \$8,000. Last week, \$14,500.

Denver (Fox) (2,525; 50-85)—
"Destre" (Hox—2007)

\$14,500.

Denver (Fox) (2,525; 50-85)—
"Destry" (U) and "Naked Alibi"
(U). Good \$10,000. Last week,
"Racers" (20th) and "Other Woman" (20th) (2d wk), \$6,000 in 3

an" (20th) (2d wk), \$6,000 in 3 days.

Esquire (Fox) (742; 75-\$1)—"Illicit Interlude' (Hakim). Fine \$3,000. Stays. Last week, "Romeo
and Juliet" (UA) (3d wk), \$2,000.

Orpheum (RKO) (2,600; 60,-51)—
"Underwater!" (RKO) and "Hell's
Outpost" (Rep) (2d wk). Good \$8,000. Last week, \$16,000.

Paramount (Wolfberg) (2,200;
50-85)—"Far Country" (U). Sock
\$18,000. Holds. Last week, "Green
Fire" (M-G) and "Steel Cage"
(UA), \$10,500.

BOSTON

(Continued from page 9)

(Continued from page 9)
75-\$1.25) — "Romeo and Juliet"
(UA) (9th wk), Okay \$3,500, Last
week, \$4,000.
Fenway (NET) (1,373; 50-90)—
"Long John Silver" (DCA) and
"Silent Raiders" (Lip), Neat \$7,000
shapes, Last week, "Racers" (20th)
and "Black 13" (20th) (2d wk), and ": \$3,000.

Memorial (RKO) (3,000; 75-\$1.25) Leagues Under Sea" (BV) (2d wk), "Leagues Under Sea" (BV) (2d wk), Sock \$33,000 following \$42,000 in

first week.

Metropolitan (NET) (4,367; 6
\$\text{Metropolitan}\$ (WB). Star
\$\text{Feb. 22. Last week, "Bridges}\$
\$\text{Toko-ri' (Par) (3d wk-6 day
\$\text{smooth}\$ \$15,000 after \$22,000

smooth \$15,000 after \$22,000 in orpheum (Loew's) (3,000; 75-\$1.25)—"Long Gray Line" (Col). Big \$26,000. Last week, "Green Fire" (M-G) and "White Orchid" (UA), \$12,500.

—"Long John Silver" (DCA) and "Silent Raiders" (Lip). Oke \$16.-000. Last week, "Racers" (20th) and "Black 13" (20th) (2d wk), \$8,000.

State (Loew's) (3,500) (75-\$1.25)
—"Long Gray Line" Col). Fine \$15.000. Last week, "Green Fire" (M-G) and "White Orchid" (UA), \$6,500.

'Girl' Great \$22,000, Cleve.; 'Battle' 23G

Clevel, 'Battle' 23G
Cleveland, Feb. 22.
Two holdovers are making the real boxoffice music here this stanza. Most amazing is 'Country Girl,'' pushing ahead of opening round to wow total in second frame at the Stillman. Other champ is Battle Cry.' still big at Allen.

Estimates for This Week
Allen.(S-W) (3,000; 70-\$1)—"Battle Cry." (WB) (2d wk). Great \$23,000. Last week, \$30,000.

Hipp (Telem't) (3,700; 60-90)—
"10 Wanted Men" (Col). Oke \$11,000. Last week, "White Feather"
(20th), \$12,000.
Ohio (Loew's) (1,200; 60-90)—
"Bridges at Toko-ri" (Par). Nice
\$6,500 in fourth downtown week.
Last week, \$6,000.
Palace (BKO) (3,287; 60-90)—
"Far Country" (U). Average \$12,000. Last week, "Cattle Queen
Montana" (RKO), \$7,000.
State (Loew's) (3,500; 60-90)—
"Bad Day at Black Rock" (MG),
Fair \$12,000. Last week, "Many Rivers to Cross" (M-G), \$7,000.
"Stillman (Loew's) (2,700; 60-90)—
"Country Girl" (Par) (2d wk).
Smash \$22,000 or near after \$20,000 last week.

'6 Bridges' Strong 11G. Balto; 'Pagan' Loud 14G, 'Racers' 8G, Janie 7G, 2d

Baltimore, Feb. 22.

Baltimore, Feb. 22.

Pleasant weekend weather is helping out here this week at firstruns. "6 Bridges to Cross" is lotty at the Town. "Sign Of Pagan" looms torrid at the Hipp. Third round of "Battle Cry" continues surprisingly brisk at the Stanley. "The Racers" looms fine at the New. "Far Country" is holding nicely in second week at the Mayfair.

Estimates for This Week

Century (Loov's-LIA) (3,000, 25.

Estimates for Fins week Century (Loew's-UA) (3,000; 25-65-95)—'Vera Cruz" (UA) (3d wk), Fair \$7,500 after \$11,500 in second, Cinema (Schwaber) (466; 50-\$1)—'Ugetsu' (Indie) (2d wk), Fairish \$3,000 after \$4,000 opener.

Film Centre (Rappaport) (960; 50-\$1)—"Tonight's Night" (AA) (3d wk). Okay \$3,500 after \$4,000 in second. second.

Hippodrome (Rappaport) (2,100; 50-\$1)—"Sign Of Pagan" (U), Brisk \$14,000. Last week, "20,000 Leagues" (BV) (8th wk), \$5,000.

Keith's (Fruchtman) (2,400; 35-\$1)—"Underwater!" (RKO) (2d wk). Mild \$7,000 for Jane Rus-sell pic after \$10,500 opener.

Mayfair (Hicks) (980; 25-70)—
"Far Country" (U) (2d wk). Still sturdy at \$4,000 after \$6,000 first

week.

New (Fruchtman) (1,800; 35-\$1)

—"Racers" (20th). Pleasing \$8,000. Last week, "Prince of Players" (20th), \$4,500.

Stanley (WB) (3,200; 35-\$1)—
"Battle Cry" (WB) (3d wk). Holding staunchly at \$15,000 after \$17,500 in second.

Town (Rappaport) (1,600; 35-80)
"6 Bridges To Cross" (U). Lofty
\$11,000 or close. Last week,
"White Feather" (20th), \$5,500.

'Toko-ri' Great \$17,000, Seattle; Stewart 14G

Seattle, Feb. 22.

Seattle, Feb. 22.

"Far Country" at Orpheum,
"Jupiter's Darling" at Music Hall
and "Bridges at Toko-ri" at Fifth
Avenue shape as outstanding newcomers here this round. Of course,
the last-named is best bet with a
great session. "Country" is stout.
"Battle Cry" still is big in second
session at Paramount. "Sabaka"
looms fair at bandbox Music Box.

Estimates for This Week

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-\$1)—"6 Bridges to Cross" (U) (m.o.), From Orpheum 16-day run, Good \$2,500 in 6 days. Last week, "Smoke Signal" (U) (2d wk-4 days),

2.600. Coliseum (Evergreen) (1,829; 75-2.25)—"Racers" (20th), and "Bow-ry To Bagdad" (AA) (2d wk).

Smoke Signal (U) (2d wk-4 days), Coliseum (Evergreen) (1,829; 75; 1.25)—"Racers" (20th), and "Bowery To Bagdad" (AA) (2d wk), Good \$8,000. Last week, \$12,500. Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Bridges at Toko-ri" (Par), Great \$17,000. Last week, "Cry Vengeance" (AA) and "Ruby Hills" (AA), \$4,500. Music Box (Hamrick) (850; 75-\$1)—"Sabaka" (UA) and "Song of Land" (UA), Fair \$3,000. Last week, "Holy and Ivy" (Indie), \$2,700 at \$1.25 top. Music Hall (Hamrick) (2,300; 90-\$1.25)—"Jupiter's Darling" (M-G) and "Crest of Wave" (M-G). Okay \$8,000. Last week, "Bad Day Black Rock" (M-G) and "Jamboree" (Indie), \$6,600, and "Jamboree" (Indie), \$6,600 and "Jamboree" (Indie), \$7,500 and "Stay (1), Show (1), Show

TORONTO

(Continued from page 9) (2d wk). Big \$12,000. Last week,

(2d wk). Big \$12,000. Last week, \$14,000.

Odeon (Rank) (2,380; 60-\$1)—
"Sea Shall Not Have Them" (Rank). Good \$10,000. Last week, "Prince of Players" (20th), \$4,500. Shea's (FP) (2,386; 75-\$1)—
"Carmen Jones" (20th) (2d wk). Still great at \$16,000. Last week, \$20,000.

Towne (Taylor) (693: 60-90)—

\$20.000.

Towne (Taylor) (693: 60-90)
"Loves of Verdi" (Indie) (2d wk
Good at \$4.500. Last week, \$5.500
Uptown (Loew's) (2,745; 60-80)
"6 Bridges to Cross" (U). Bi,
\$14,000. Last week, "Far Country
(U) (2d wk), \$8,000.

House Reviews

Music Hall, N. Y.

"Sparklettes," Ruselll Markert
production with Trio Fayes, Cerneys (2), George Sautelle, Patricia
Rayney, Corps de Ballet, Choral
Ensemble, Rockettes, Symph Orchestra (Raymond Paige, director);
sets by James Stewart Morcom: chestra (Raymond Paige, director); sets by James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; special lyrics, Al-bert Stillman; "Jupiter's Darling" (M-G), reviewed in VARIETY, Jan. 26, '55.

The Radio City Music Hall's stageshow this stanza is a very pleasant, eye-and-ear-filling session, with not a dull or mediocre moment in the hour of varied entertainment. One of the better symph melanges is the tipoff and key to the uppergrade proceedings, as Raymond Paige leads his symphony orchestra through "Rachmaninoff Themes," a special overture composed of different motifs from the late Russian's works. Overture is melodious and lush, while Paige offers it with a nice feeling for the romantic mood, in a snappy, virile and rhythmic presentation.

a snappy, virile and rhythmic presentation.

The talented corps de ballet opens the stageshow in a flashy waltz divertissement, with the gals beautifully gowned, and performing a tricky mirror effect with huge fans that adds a welcome gimmick angle to their graceful toe-and-twirl work.

The male and femme choral ensemble follows in an attractive Scotch medley. Stage is a vivid splash of color, with the men in kilts, the women in varied clan costumes, and a neat plaid backdrop for further effect. A group of familiar Auld Lang Syne tunes is highlighted by a fine tenor solo on "Annie Laurie" by George Sawtelle, whose head and half tones are beauties. Turn is also marked by a graceful reel done by a contingent of Rockettes, clad in tartan garb.

The Tric Fayes have a fine acro-

by a graceful reel done by a contingent of Rockettes, clad in tartan garb.

The Trio Fayes have a fine acrobatic act, with the burly understander showing some eye-opening stunts of strength as the two other males swing from his outstretched arms or do stands on them. Act is marred by too much kidding; a little of it would go well for comic effect, but the boys don't know when to stop. The Rockettes (in full now) are back for their typical highgrade precision turn in "Triplets," garbed in sunsuits and bonnets for a neat dance turn.

Patricia Rayney adds a pleasant soprano solo, and the Cerneys a neat adaglo and ballroom turn, in the windup, "Serenade to the Stars" Production is a dayzing

neat adaglo and ballroom turn, in the windup, "Serenade to the Stars." Production is a dazzling, glittering affair, with vivid colors, lights and costumes, stretched beyond the proscenium on either side, and the various stage levels holding the entire company for a sockeroo finish.

Casino. Toronto

Toronto, Feb. 18.
Jackie Lee, Mello-Macks (4.
Ladd Lyon & Co. (2), Birk
Hallow, Siri, Archie Stone Orc
"On the Waterfront" (Col).

Last-minute call from Chicago that Joan Weber was down with influenza and had to cancel the Casino week's engagement, drew plenty of tix-buyers' squawks on opening day and also militated against The Meilo-Macs (New Acts), playing their first theatre date. However, on last-minute booking switch, Siri. the Dutch blonde dancer, was in to score commendable returns.

switch, Siri. the Dutch blonde dancer, was in to score commendable returns.

Layout is a worthwhile 70-minute stage stint, with Birk & Hallow opening for some brisk tap work, with girl over later big for her one-hand spins, and a neat acrobatic finale. Ladd Lyon follows with his routine balancing and then his "locating" of a dowdy girl "assistant" in the audience. It's a tribute to his partner that the customers don't realize for many minutes that she is part of the act. The girl comes out for a thrilling finale in a glamor outfit instead of the sloppy skirt, blouse and sneakers, to show off those looks and figure. Audience gives turn a hefty reception.

The Mello-Macs trail for mixed harmony work and then Jackie

The Mello-Macs trail for mixed harmony work and then Jackie Lee is at the grand piano for a "Malaguena," a neat turn with right hand using the drums and the left at the piano for a Basin Street mediey, and his own interpretations of "Happy Birthday," with a wham finale of his own composition, "Blue Boogle."

Siri, a Dutch dancer, with plenty of looks and figure, closes bill for some exotic dancing that evidences lots of ballet training and is over

big. Ambling in and out, and splitting the emcee chores, are Lee and Lyon, with both over neatly on their intermediate patter. Archie Stone and his house orch expertly showback.

Apollo, N. Y.

Willie May Thornton, Charlie & Ray, Danny Overbea; Pigmeat, George Wilshire & Sybil Lewis; El Dorados (5), Sherry Sisters (3), Buddy Griffin Band (11) with Claudia Swann; "Prisoner of the Casbah" (Col).

After a weeklong digression to an orthodox vaude layout, the Apollo returns this time to a pace strictly for the rhythm & blues fan. Show, too deeply entrenched in a one-type musical vein to provide sufficient diversity, moves along sluggishly for over 40 minutes until the appearance of guitaristinger Danny Overbea, who is in New Acts. From him on through Charlie & Ray and Willie May Thornton, the card at the Harlem key provides maximum entertainment.

Charlie & Ray, a duo of Negro

ment.

Charile & Ray, a duo of Negro vocalizers, are proof positive of how a young act can build from a tyro status to deserved feature billing in six months. Impression on the Apollo audience is great; as a matter of fact, the boys top material of veteran mainacter Willie May Thorston whom they prelie May Thornton, whom they pre-cede on the bill, C & R, known half

material of veteran mainacter Wiflie May Thornton, whom they precede on the bill. C & R, known half
a year or so ago as Charles & Raymond, have learned finally to capitalize on, by poking fun at, effeminate gesturing so that it generallyenhances the high level of thrushing rather than remaining a source
of audience uneasiness. Hip swinging and eye batting is offered and
taken now in more good humor.
Miss Thornton, a high-waisted,
big-hipped thrush, who capitalizes
lyrically on her great size, remains
a popular Harlem offering. Question is whether her name is bigenough to fill the house seven days
running. The hefty warbler opens
with "Let Your Tears Fall" and
follows with a uniquely-worded
ditty tagged "No Jody." Miss
Thornton's stint, by comparison to
headline acts in other sessions, is
rather short; she closes strongly
with her only other song. "They
Cail Me Big Mama."

The Buddy Criffin Band, which
backstops throughout, is in the
forefront at least for 15 of the
total 75-minute runthrough. Tooting is unimaginative, depending
heavily on a middleclass tenor saxophonist. Band singer Claudia
Swann suffers a twofold fate at the
Apollo this week: first her hard
belting style is overemphasized by
a faulty loudspeaking system and
then, since her lung quality is like
the star's, she is undermined by
comparison to Miss Thornton. Comedy trio, George Wilshire, Pigmeat
(Markham) and Sybi Lewis, do
standard stuff, keeping it shibrter
than usual this time around. The
Sherry Sisters and El Dorados are
in New Acts.

Omaha Auto Show.

Omaha Auto Show

Omaha, Feb. 11.

Mills Bros. (4), Monica Lewis,
Gil Lamb, Darling Debutantes (8),
Eddy Haddad Orch (12). At City
Auditorium, Omaha, Feb. 8-13; \$1
admission.

Omaha's first Auto Show in 15 years, thanks to the new City Auditorium, packed in some 65.000 payees at \$1 per head. And a top-flight entertainment package wrapped up by Don Romeo of local Paul Moorhead agency was a big

wrapped up by Don Romeo of local Paul Moorhead agency was a big reason for the expo's success.

Mills Bros., minus their dad. who is ailing on the Coast, were headlined and drew salvos at each performance. Boys did seven of their standards and were called back for from two to three encores.

Monica Lewis, making her first appearance in this territory, socked over "Just a Little Girl," "Teach Me Tonight" and "Papa Loves Mambo." Show biz-wise blonde ended latter with a lively mambo, then was joined by emcee-comic Gil Lamb for a clicko comedy sendoff.

Lamb scored with two comedy stints, winding up with his familiar behopper at a film bit. Looselimbed comic is a natural for arena auds and punches away ail the time.

Darlington Debutantes. Polly

auds and punches and time.

Darlington Debutantes, Polly Pennington's local line, dressed show with two numbers, first in dazzling new white outfits and coming back for a South American number. Gals have good routines down pat. Eddy Haddad's orch, also local, cut an outstanding show.

Trump.

Palace, N. Y.

Edna & Leon, Rhythmettes,
Derby Wilson, Lottie Brunn, Don
Cummings, Kurt Johns Dancers
(3), Maxie Rosenbloom with Bobbye Martin, Wells & Four Fays;
"Cry Vengeance" (AA) reviewed
in Variety Nov. 24, '54.

The Palace show is a fairly placid affair. There are some good spots, but there is little in the way of excitement. Even with the name value connected with the appearance of Maxie Rosenbloom, the fighter turned thesp, he isn't the ideal kind of headliner for this house.

lideal kind of neadliner for this house.

Rosenbloom, assisted by Bobbye Martin, is still doling out his illiteracies, with the femme installed in a box for the early part of the act and thence to stage. The former pug is best appreciated on the saloon belt and in this unhep house he can't register at his peak. At one point, at show caught, Rosenbloom hadn't yet memorized a new piece of material and so he read it. Rosenbloom has taken to very formal bows at the close of his act. Very nice too.

One of the more pleasant turns on the bill is Derby Wilson, the Negro tapster, who makes with some easy and relaxed footwork. Wilson's recollection of the late Bill Robinson is a pleasing bit of terpery.

The vet Don Cummings is badly slotted, coming out with his lasso following the juggling of Lottie Brunn (latter in New Acts). Nonehe overcomes this handitheless, he overcomes this handi-cap with some easy gab and a couple of rope tricks just to get him started. His later pieces, an unabashed carbon of Red Skelton's Guzzler's Gin commercial, and a tasteless bit with a femme girdle, are the least desirable parts of his act.

The Kurt Johns Dancers, compris-The Kurt Johns Dancers, comprising two girls and a lad, show some snappy terps in the modern idion. They're influenced by a tropical beat, but they show ballet background and a solid knowledge of choreos. They get off well.

Wells & The Four Fays have exhibited for a long time on Broadway and elsewhere. Their combination of acro, terps and comedy gets its usually good response.

its usually good response.

Under New Acts are Miss Brunn,
Edna & Leon and Rhythmettes, Jo
Lombardi backstops expertly.

Jose. Edn

Empire, Edinburgh
Edinburgh, Feb. 15.

Jack Anthony (with Bertha Ricardo), Gary Miller, Arthur Worsley, Henderson & Kemp, Milton Woodward (with Millicent Cooper), Granger Bros. (2), Beryl & Bobo, Chic Murray & Maidie, Gordon L. Rolfe Orch.

This shapes up as stronger-than-average vaude fare, each act being good on its own account. Policy is wise after a run of English panto-mime which tends to divert the vaude-goer from his fave house and variety of acts.

vaude-goer from his fave house and variety of acts.

Layout is headed by Jack Anthony, established Scot comedian, who has two spots. He appears in first half as a kilted Highland soldier, gagging about Scotland and singing of the two little girls he once knew around Deeside, now the English Queen Elizabeth and Princess Margaret. In his second spot, Anthony, bright blond-haired comedian, plays off the English vs. Scottish rivalries in a sketch with his longtime femme foil, Bertha Ricardo, pert and blonde performer with good sense of timing. Scot in Trafalgar Square, London, loasting of his home territory. Cue here for various songs with London and Scotland appeal respectively.

Granger Bros. are polished dance Granger Bros. are pollshed dance openers who win solid palming. Chic Murray & Maidie, Mr. & Mrs. duo, have contrasting heights, he being the tall and lanky type with lugubrious expression, she a diminutive femme with cheeky air. Male's comedy is a line of deep-voiced patter about nothing in particular, and clicks once it catches the customers in receptive mood, but act is overlong.

Milton Woodward presents his

Unit Reviews

Bob Hope Show

Minneapolis, Feb. 19.
. Bob Hope, Eddie Howard Orch
(15), Estelle Sloan, Ross & La
Pierre, Tulara Lee (2), Betsy Duncan, Six Morrocoans, Fashion Show 12). At Minneapolis Auditorium Feb. 16, '55; \$3.50 top.

As always, Bob Hope has assembled a top audience-pleasing show for his current four-city tour. There's a generous amount of fun, music, song and variety during the 2½-hour performance that's never allowed to sag or drag. Best of all, of course, there's the sparkling, ebullient Hope himself. Holding the stage for some 90 minutes, he peppers his audience with new and hilarious patter, gags, stories, jokes, timely comments and clowning, along with songs.

This is Hope's first time here with such a show for nearly five As always, Bob Hope has assem-

Her partner and husband, Kemp, is a happy-looking vocalist and instrumentalist, and winds act with bagpipe playing.

bagpipe playing.

Arthur Worsley, English vent recently on Ed Sullivan's "Toast of the Town," has improved his act 50% since last time here, and scores with voice throwing and complete absence of lip movements. Has the solid gimmick of making his dummy do 99% of the gabbing and only chipping in occasionally himself. Exits to strong mitting.

Beryl & Boho offer a trampoline.

irong mitting.

Beryl & Bobo offer a trampoline
ct with pace and skill. (See New
tets). Gary Miller, English recordng singer, gives out with current
ops in a sincere songalog.

Gord.

Bobino. Paris Paris, Feb. 22. Sidney Bechet & Andre Reweliot-

Staney Bechet & Andre Rewellot-ty Orch (6), Catherine Sauvage, Fernand Raynaud, Albert Sturm, Three Milsons, Jacques Brel, Trio Armin, McSovereign & Partner, Maurice Bouldis Orch (9), Monique Leroy; \$1.25 top.

No really topnotchers head this No really topnotchers head this present semester, devoted to the Festival of Disks '55. However, a good lathering of song and instrumental numbers, on their way up, with a fine group of fillers and off-beaters, make this a palatable evening and biz will be good if not SRO.

SRO.

Sidney Bechet plays his pounding New Orleans numbers backed by a young Gallic outfit, Andre Rewellotty Orch (6), for a series of standard jazz offerings which make for big mitts if not the frenzy, since aud is primarily the more staid middleaged group who are not the top jazz addicts. However, it is well applauded, as is the turn of Catherine Sauvage.

Tall woman, with the unconstrained attitudes of the Paris street urchin, unpacks a songalog of street tunes with all the sadness, flippancy and cynical sentimentality of lower class street life. Fernand Raynaud scores in his

ness, flippancy and cynical sentimentality of lower class street life.

Fernand Raynaud scores in his
mime and as a storyteller, as this
young comic displays a mature
sense of timing and rolls his solid
material into a yock-laden act. His
malleable face allows him to impersonate a whole army marching
by, a Milquetoast at odds with the
tough guy element, Joan of Arc
circa '55 and many other solid attributes, to make him one of the
top young comics here. Jacques
Brel plays his self-cleffed numbers
accomped by his own guitar. Numbers are fresh and zesty and Brel
gives them proper handling, but
lacks the individuality and projection for a chanter and remains a
better writer than singer. However, he has fire and presence and
the quality of his songs make this

duo, have contrasting heights, he being the tall and lanky type with lugubrious expression, she a diminutive femme with cheeky air. Male's comedy is a line of deep-voiced patter about nothing in particular, and glicks once it catches the customers in receptive mood, but act is overlong. Milton Woodward presents his w.k. "Wonder Bar." portable cocktailery from which he produces a wide variety of drinks as if by magic, all from the one container. He invites audience participation for tasting purposes and uses one stooge who poses as ordinary customery. He's assisted by Millicent Cooper as a mannequin in quick-change variety of dresses.

Margo Henderson and Sam Kemp are a clicko musical act, she being a personality distaffer and highly talented in impressions. Sings "Mr. Sandman" as it would be rendered by James Stewart, George Sanders, Johnnie Ray, Billy Daniels and Gracie Fleids.

years. Judging by turnouts of 7,500 and 10,000, respectively, for his matinee and evening performances at the Auditorium here, the comedian has a larger local following than ever.

comedian has a larger local following than ever.

On this occasion, his appearance was sponsored by the local Old Dutch Co., potato chips manufacturer, which bought the three performances (a night in St. Paul, too) for a flat \$22,500, as the second of a series of sales promotion attractions, Fred Waring having been the first. Show was scaled at \$3.50 top, but every empty 39c potato chips bag was redeemable for 25c toward the admission.

In this instance, Hope follows the same pattern and uses the identical format employed on previous visits, with the star and his acts performing in front of a stage band. The Eddie Howard 15-piece band, doing the music honors, contributes considerably to the show's success.

Howard himself and several of

show's success.

Howard himself and several of his musicians score with vocals and the band's musical numbers are well received. Also in the warbling department, eye-filling, youthful song stylist Betsy Duncan stirs palmpounding. For dancing the show has slick and attractive Estelle Sloan, whose offbeat and arresting stepping whips up audience enthusiasm. In addition to Hope himself the comedy is in the capable hands of Ross & La Pierre, with the man's vocal impression of a dixieland band and the woman's thrushing making for merriment, a dixieland band and the woman's thrushing making for merriment, and Tulara Lee and her unbilled assistant, whose comedy balancing stunts garner heavy laughter response. Supplying diversity, the Six Morrocoans thrill with their whirlwind aerobatics, tumbling, handsprings and cartwheels.

handsprings and cartwheels.

Iope doesn't make his initial entrance until shortly after the show's second-half start. Then, however, he's on the rest of the way, letting loose with jovialty in his usual fashion. During the laughfest he emcees a fashion show with witty ad libs, giving the model's display of new raiment a fun fillin. fun fillip.

fun fillip.

Prior to the Twin Cities, Hope and his troupe appeared for a one-nighter in Winnipeg, Manitoba. Another such engagement at Saskatoon followed the date here, prior to the return to Hollywood.

Rees.

Harlem Globetrotters

Harlem Globetrotters
VARIETIES OF 1955
Seattle, Feb. 12.
Abe Saperstein's "Harlem Globetrotters Varieties of 1955," with Earl Hines Orch (10), Coates & Dolores, Cissie Rose, Jacques Cordon, Tony Lavelli, King & Zerita, Tony Ponce, Tong Bros., Mascn & Anderson, Hadda Brooks, Romanos Bros. At Civic Auditorium, Seattle, Feb. 8, '55.

Abe Saperstein's new venture into show business is a well-rounded variety show that builds to a great second half. Bill wouldn't be out of place in any vaude house and is in the tradition of socko vaude entertainment without dependence on a name draw.

Earl (Fatha) Hines proves himself an engaging emece in addition to socking over a standout stint at the piano. Band is solid, scoring particularly with small group specialties, including a quartet in which the unbilled lead (who also doubles on, saxaphone, and also doubles on saxaphone and flute) reveals a voice that has depth

also doubles on saxaphone and flute) reveals a voice that has depth and appeal equai to some of the top male vocalists of the day.

Tony Ponce, pint-sized tenor with a kingsized voice, gets an ovation, but all acts draw big response. Standouts are the Romanos Bros., in comedy acrobatics; Mason & Anderson, a peppy tap team with two hilarious "getting-off" routines; the Tong Bros., in hand balancing that draw gasps of unbelief; Hadda Brooks, both on vocals and on piano, and Jacques Cordon in a unlevelist-juggling routine that is well-liked.

Only act with any basketball tien is Tony Lavelli, former All-American at Yale, who handles an accordion in the same top manner as he once did a basketball, besides working a comic routine with Cordon that is surefire. Coates & Dolores are ace trampolinists and get the show off to a good start.

Biz was brutal for this one-inghter. Localites feel the Harlem Globetrotters' billing doesn't help this show—that it should be sold as a vaude show; and, possibly that a better known name is needed to draw in the Northwest. In any case, it's a pip of a show—maybe crowds will come the second time around.

Shows on Broadway

Inspector Massoubre
Nericla
Sourab Kayam
Poliakoff
Therese
Paul Tabourler
Leontine Tabourler
Perignolles

Bruce Becker and Robert Eliis Miller, as co-producers, learn about Broadway entertainment the hard way in "Tonight in Samarkand." way in Some \$100,000 in investment, and nobody knows how much profesnobody knows how much protes-sional anguish, goes down the drain of their baptismal font. When the opening curtain went up at the Morosco the show had its second male tead, its fourth female lead and its third director. But worst of all, it had the Jacques Deval script, as adapted by Lorenzo Semple Jr. No cast or production Semple Jr. No east or production changes could cure that puny docu-ment on a grand theme. Producers bought script and screen rights outright from Deval for \$25,000 and hired Semple to make the U.S. version.

Back to the Greeks, writers have een obsessed with the idea that, arn and squirm though he may, an cannot avoid his fate. A cerman cannot avoid his fate. A certain grandeur in enduring what cannot be avoided contributes majesty to Greek tragedy but it's a long and dulj journey along an o'd trail in this play starring Louis Jourdan. Here is neither emotional catharsis, nor suspense, nor entertainment. The title alone signals the certain end. The dialog is almost totally devoid of wit or interesting observation. There is little or no character delineation, only stock symbols.

Story centers on a French circus man cannot

Story centers on a French circus magician with the gift of prophecy. Looking into the crystal ball, a girl tamer of tigers sees what her life would be like upon her next birthday should she marry either (1) a juggler or (2) a millionaire. In either case she is fated to sail on her birthday on the ill-fated Hollandia.

landia.

In the end she does sail on the Hollandia, as prophesied, though with the circus magician now heriusband. All the persons fated by the crystal ball to die on the Hollandia are duly embarked. The magician and the tiger lady have congratulated themselves on being safely past her birthday, and hence the doom foreseen in the crystal ball. Whereupon the plot twist, and television would apologize for using such a gimmick, is introduced; the gal was born according to the Greek Orthodox calendar and has misjudged the date of her birthday.

So death does not take a holiday.

to the Greek Orthodox calendar and has misjudged the date of her birthday.

So death does not take a holiday. Neither does the audience. The play hardly gets off the ground and it is a mark of theatrical failure that the most memorable aspect of an opening night is the scene designer's accomplishment. Ben Edwards has contrived to move heavy sets and manage major scene changes with maximum dispatch. He'il take away a good credit. Frank Spencer's costuming is also helpful.

Of the direction, given the mishmash conditions he tackled, it may be that Alan Schneider rates more credit (and sympathy) than he'il get. One arresting bit has Death (in this play a dame in a trench coat and a red chiffon scarf) throwing Indian clubs, no small feat, with one of the guests she had booked on that crowded ship. (Thornton Wilder's famous doomed "Bridge" was less congested than that ship, but more moving.

"Tonight in Samarkand" is neither well cast nor weil played. The agonies in rehearsal (Herman Shumlin reportedly ran up a \$6,000 stagehand bill at the Princeton breakin) cannot excuse the lack-hustre performances. The playing is scarcely firstrate at any point. Louis Jourdan is stiffly stylized as the magician and his French accent chews up many of his sentences. He is starred without starring.

Jan Farrand, as the lady with the tigers, has an Interesting face and a gorgeous anatomical structure, especially in skin-tight black satin pants and long black silk hose. But however admirable her physical endowments, there is little depth of feeling in her performance and the swaggering exits and posturings, intended to fling arrogance in the face of fate, do not quite come off, Her performance

Bruce Becker & Robert Ellis Miller production of three-act play by Jacques beval, adapted by Lorento Semple Jr. Stars Louis Stars Louis Production of three-act play by Jacques beval, adapted by Lorento Semple Jr. Stars Louis Stars Louis Production of three-act play by Jacques Deval, adapted by Lorento Semple Jr. Stars Louis Loui

played with some authority, in the double meaning.

Alexander Scourby hardly looks, seems or acts like a self-made French millionaire, but the script is the basic offender, again. That veteran of many a winter, Halliweli Hobbes, appears briefly as an aging bishop also booked on the Hollandia, and asking Miss Death for help in handling his luggage.

Joyce Lear is Miss Death. There have been more interesting (if you insist upon having favorites) Deaths but the gai is a plausible symbol although the Jiterary prototypes of the Reaper are always Mona Lisa smilers, whether male or female. In this translation and casting, "Tonight In Samarkand" cannot suggest to a New York viewer what the show may have been like in Paris. Inferior scripts over there are sometimes "acted to the hilt" by great popular favorites who cover up the lack of literary substance.

ance. Could be that the translation into Could be that the translation into English suffers from a prodigious evaporation of values and wit. But on the basis of what is displayed on the boards of the Morosco, the thing that simply is incomprehensible is how the two young producers ever thought this stuff could be "entertainment." And as for sermon on death, almost any funeral parior can do better on practically no notice.

Land.

The Wayward Saint

The Wayward Saint

Courtney Burr & John Byram (with
Elliott Nugent) production of comedy
of comedy
to the country of the country of the country
to the count

It's difficuit to figure how "The Wayward Saint" could get by on Broadway, and the Irish pixie comedy seems even more remote as film or tele material, or even stock. From the looks of things, author Paul Vincent Carroll and producers Courtney Burr & John Byram (Elliott Nugent is also included with a strange "with" billing) have themselves a stiff.

Carroll, previously represented on Broadway by "Shadow and Substance," "The White Steed" and a spectacular clinker titled "The Strings, My Lord, Are Faise," is again writing about the priests and lacty in Ireland—that is the Catholic southern Ireland, of course,

again writing about the priests and lacty in Ireland—that is the Catholic southern Ireland, of course. He's also presenting, in very broad outline, the same story Clifford Odets has retold in the current "Flowering Peach."

That is, "Saint" relates how a simple, holy man is almost ied astray by vanity and arrogance, but is ultimately saved by religious faith and humility. Where Odets' hero is Noah, Carroll Is writing about a lowly village priest. Except for the broad similarity of theme, however, "Peach" and "Saint" are alike only in that each has an Equity member impersonating a lion (incidentally, there is a real, live tiger cub in last week's other opening, "Tonight in Samarkand"—could this be a "trend").

Carroli's hero runs into trouble when he not only turns the rectory into a virtual managerie of not

then he not only turns the rectory

The Hard Way

After this, producer Alex-ander H. Cohen will believe those stories about the gigan-tic impact of television. It's

tle impact of television. It's costing him a small fortune to be convinced.

In readying a musical version of the Jack Iams' novei, "The Countess to Boot," Cohen had managed to round up only four copies of the book, including both the \$3 hard-cover and the 25c paperback edicluding both the \$3 hard-cover and the 25c paperback editions. He asked strawhat producer Michael Ellis, who conducts an ightly tele series in Philly, to announce on the air that anyone bringing in a copy of "Countess" would be paid original purchase price, and also get two tlekets for a current Broadway show of his choosing. choosing.
As of last week, Cohen had

received 47 copies of the book, and was trying to figure how to turn off the supply.

2 King Plays Look In For Profitable London Runs; 'Folly' Doubtful

London, Feb. 22.

Opener of week's shows was Henry Sherek's presentation of Flora Robson in an unusually light role in "A Kind of Folly" written lole in "A Kind of Folly" written for her by Owen Holder. It preemed at the Duchess last Tues-day (15) to a disappointed audi-ence, proving to be a confusing triangle study of imperturbable wife scoring over frivoious mistress and wayward husband, ably de-picted by Jean Kent and Wilfrid Hyde White. Hyde White.

Despite the star's popularity, piece is unlikely to survive the in-auspicious-launching.

Playwright Philip King had a rare distinction last week when two of his new plays preemed in the West End on successive nights The first, written jointly with Falk-land Cary, was "Sailor Beware," which opened at the Strand Thealast Wednesday (16) under Jack Weller's management.

This broad domestic comedy marked the West End debut of Peggy Mount, a vet of provincial companies, in a performance which was unanimously hailed by the London critics. Production, adroitly directed by Melville Giliam, has brought prospects for a profitable run, particularly in view of its modest operating nut.

modest operating nut.
The second King play, "Serious Charge," presented by H. J. Barlow, opened at the Garrick last Thursday (17). It is in direct contrast to his comedy effort of the previous night, but also iooks bright for a prosperous run. It's a taut drama of a village vicar unjustly accused of a homosexual assault, being expertly piayed by a strong cast headed by Victoria Hopper, Frank Lawton. Olga Lindo and Patrick McGoohan. Hopper, Frank Lawton. Lindo and Patrick McGoohan.

and artful humor from broadly comic mugging to gentle and touching piety. He is top-featured (but was elevated to costar billing after the opening).

In the secondary role of the Baron, but solo starred (until after the premiere and Redmond's rave notices), Paul Lukas seems not only miscast, but curiously unsure of himself, and as a consequence, tentative and unconvincing. For a character supposedly the essence of suavity, definess and plausibility, its a painful performance.

William Harrigan is effective in the single-dimension part of the

bility, its a painful performance. William Harrigan is effective in the single-dimension part of the bishop. Eleanor Wilson gives a resourceful performance in the incredible role of the housekeeper who turns from a duckling into a silly swan under the Baron's ministrations, and Pennis Patrick seems authentic in a stock broth-of-a-boy part. Pat Bresiln is believable and appealing in the positive and reiatively easy role of the innocent lass whose faith saves the priest, while Betty Luster, Marsha Reynolds and Frederic Warriner are defeated by the impossible parts of demoniacal aides.

Frederick Fox has designed the properly hospitable rectory living room setting, but his lighting and technical effects can't save the supernatural passages. As director, John Gerstad presumably did ail he could, which seems about as much as anyone could do. Besides having that puzzling management billing. Nugent gets program credit Carroti's hero runs into trouble within he not only turns the rectory into a virtual managerie of pet birds and beasts, but performs a "miracle" and has a "vision," thereby becoming a saint to his credulous parishioners. At curtain rise, he has been transferred to another parish by his bishop and on the latter's departure, is visited by an emissary of Satan, in the person of a mysterious Baron.

The Devil, it develops, is particularly anxious to win a saint over to perdition, and the Baron and several subordinate agents prey on the vanity of the priest, his grim housekeeper and a few members of his flock. The fantasy sequences are awkwardly written and clumsily staged, and the performance is spotty. So aithough the first two acts are moderately diverting, if not entirely plausible, the final act simply disintegrates.

The play is seriously marred by delight, ranging with conviction for the base single-dimension part of the business for performance in the single-dimension part of the business final particles are decated by the incomplete in the single-dimension part of the business, and seriously marred by an emissary of Satan, in the title part, Irish actor Liam Redmond is a delight, ranging with conviction and the productions, in which she's a co-producer. "Shame the Devil," until next fail, and has returned the capital to an the Devil, until next fail, and has returned the capital to another particle and backers. As a result, she'li pressumably be able to use Patricia costume firm in Philadel-bending in the backers. As a result, she'li pressumably each of the backers. As a result, she'li pressumably each of the backers. As a result, she'li pressumably each of the backers. As a result, she'li pressumably each of the backers. As a result, she'li pressumably each of the backers. As a result, she'li pressumably each of the backers. As a result the Devil, until next fail, and has returned the capital to methe Baron's ministrations. And eleckling into a strong the she provided the she payed in the meanwhile, for th

Inside Stuff—Legit

George Jean Nathan, last Saturday (19) in his weekly column in the N. Y. Journal-American, devoted approximately half of the lengthy piece to an attack on Eva LeGallienne, star of the current John Cecil Holm play, "The Southwest Corner." As he's been doing for many years, he panned her performance severely and also charged that "her admiration of her own acting gifts is ... consistently resolute."

Critic concluded the column with an assault on last week's opening, "Wayward Saint." Broadway scuttlebutt, prior to the premiere, was that Nathan and his friend, playwright Paul Vincent Carroll, were sore at producers Courtney Burr and John Byram over the way the play had been done, and that the critic was planning to blast the show. The paragraph not only bore out expectations, but promised more to come next week. It called the production "an awful mess," referred to "dumb producing" which "has turned a bluebird into a turkey," and wound up, "I'll hand you the macabre details, regretfully, next Saturday."

Solo curtain call opening night by Liam Redmond, top-featured player in last week's "The Wayward Saint," instead of by Paul Lukas, star of the show, was the first such incident in Broadway memory. It reportedly was at the suggestion of Lukas himself, who had told friends that he felt that Redmond's titie role in the Paul Vincent Carroli play is the focal one and that the Irish actor's performance merited the solo bow. Lukas is said to have expected to be co-featured with Redmond in the Courtney Burr-John Byram production and to have been embarrassed and uncomfortable at finding himself billed over the show's title and consequently above the name player. The nave been embarrassed and uncomitortable at inding filmself billed over the show's title and, consequently, above the name player. The actor's friends say that is a likely expianation for Lukas' shaky performance at the premiere. Situation became more or less academic with the publication of the reviews, as the management immediately upped Redmond to costar billing. However, the critical pans Lukas received are on the record.

Richard Maney, presumably as p.a. for DuBose Heyward, disseminated the following press release:
"In cabled news dispatches, in drama page comment and in radio and tv mention, 'Porgy and Bess' increasingly is called 'the George and Ira Gershwin folk opera' or 'the Gershwin opera.' Both identifications are inaccurate and misleading as would be 'Sullivan's Pinafore.' Based on the play, 'Porgy,' by Dorothy and DuBose Heyward, 'Porgy and Bess' is an opera by DuBose Heyward, with music by George Gershwin, lyrics by Mr. Heyward and Ira Gershwin. Starting Feb. 21 'Porgy and Bess' will play La Scala in Milan, Italy, for a week, the only American opera ever to be heard in that hallowed opera house. In reporting this and subsequent showings of 'Porgy and Bess' it is suggested that DuBose Heyward be given his due when contributors to the opera's fame are cited."

Legit Bits

Producer Walter Starcke left town last week to pick up a new car in Detroit and then drive to his home in Texas for a vacation.

Author's agent John Rumsey planed to Italy last week to attend the opening of "Porgy and Bess" at La Scala, Milan. He's due back this week . . Legit-film producer Leland Hayward is due in from the Coast today (Wed.) or tomorrow (Thurs.) for several days of business confabs and to catch up on the Broadway shows. . Robert E. Sherwood has completed "Small War on Murray Hill," a new drama with a Revolutionary background, for production next fall by the Playwrights Co.

Roger L. Stevens and George

Debusky pressagent for the off-Deversity pressagent for the off-Development of the production of the company manager and Merie Company manager a

Playwrights Co.

Roger L. Stevens and George
Boroff have added Sam Locke and
Paul Robert's "Woman With Red
Hair" to their production slate.
Duo have skedded Baruch Lumet's
'Once Upon a Tailor' for Broadway production this season, with
"Woman" slated to follow next
fall ... Actor Alan Hewitt sails
for Europe next Wednesday (2)
aboard the Ile de France for an
approximate three-month vacation. approximate three-month vacation.

It'il be his first trip abroad.

Hardy William Smith, former assistant to British director Peter

assistant to British director Peter Glenville, now assistant to New York talent agent, Robert Lantz, Incidentally, the latter planes March 26, to England, with his wife Sheriee Weingarten, N. Y. Lalent and story rep for Burt Lancaster & Harold Hecht, They'll catch the Oxford opening of the British production of "Kismet," then wist Parts Page Vertice and

catch the Oxford opening of the British production of "Kismet," then visit Paris, Rome, Venice and London.

Chandler Cowles has been named executive producer for the Shakespeare Festival to be offered next summer in Stratford, Conn., provided the building is completed in time . . Eunice Healey has postponed her production of the Jacques Fink-Wilfred Pelletier play, "Shame the Devil," until next fail, and has returned the capital to the backers. As a result, she'll presumably be able to use Patricia

initial production. Irving Cooper is company manager of "Tonight in Samarkand." having replaced Ross Stewart during show's tryout run at the National, Washington. Betty Lee Hunt has exited as pressagent Dorothy Ross' associate on "House of Flowers" and will handle her own clients. . . N. Y. City Center Galiery, in cooperation with the United Scenic Artists, presenting an exhibition of scenic design at the Gailery from March 2-April 3 . . Zelda Dorfman will be company manager and Mer'e Debusky pressagent for the off-Broadway revue, "Once Over Lightly."

American National Theatre & American National Theatre &

Academy.
"The Cohen Mutiny," a localiy-

American National Theatre & Academy.

"The Cohen Mutiny," a locally authored musical comedy, will be presented for a matinee next Sunday (27) and the evenings of March 5-6 by the Fresh Meadows Jewish Center, Flushing N. Y. ... "Hey, Rube," musical comedy with a carnival background, with music ally yiries by Russell Ellis and book by Harold Stern and Pat Kelsey, is announced for Broadway production next fall by Gene Cogan ... Helen Hayes and Mary Martin will costar in a production of Thornton Wilder's "The Skin of Our Teeth." to be presented in Paris this spring as part of the American "Salute to France" sponsored by the International Exchange Program of the Kurt Richards replaces Felix Deebank in one of the leads of the touring "Pajama Tops" next week ... Paul Osterle resigning as treasurer of the Cass Theatre, Detroit, after approximately 27 years, to take a similar post at that city's Masonic Temple . . . Sybil Trubin has exited Glorla Safer's office to devote her time to the off-Broadway Prosenium Productions, in which she's a co-producer. .. Van Horn & Son, pioneer theatrical costume firm in Philadelphia, is issuing a monthly cuffo bulletin tagged "Call Board."

Bumper Musical Season on B'way; 10 Tune Shows So Far, 6 More Due

Broadway is having its biggest musical season in many years. Opening of "Silk Stockings" tomorrow (Thurs.) will bring the season's total number of Main Stem tuners to 10 thus far. Approximately six more are due before the semester ends next May 31.

All of the tuners so far have

All of the tuners so far have been book shows, and only one revue is scheduled. Off-Broadway, however, is countering with a flock of revues. Three of the song-and-sketch productions are slated for off-the-Stem preems within the next two months, while one was presented in that locale earlier in the season.

Major factor in the Broadway tuner upbeat has apparently been a loosening up of investment coin. The nine shows that have already bowed represent a financial stake of over \$1,550,000, while "Stockings" takes in another \$300,000. Not included in the count is the cost of importing the Old Vic musical "revival of "Midsummer Night's Dream," which made a profit on a limited run at the Metropolitan Opera House and a brief U. S. tour under Sol Hurok's sponsorship.

Besides "Dream," other musicals

brief Ü. S. tour under Sol Hurok's sponsorshlp.
Besides 'Dream," other musicals already preemed, with investments listed parenthetically, include: "Boy Friend" (\$140,000), "Potr Pan" (\$125,000), "Fanny" (\$275,000), "Hit the Trail" (\$225,000), "Hit the Trail" (\$25,000), "House of Flowers" (\$240,000), "House of

British Unions Fight Scheme to Demolish 2 West End Theatres

London, Feb. 22.

New attempt to save the St.
James's and Stoll Theatres, both
slated for reconstruction as office
buildings, has been made by a topslated for reconstruction as office buildings, has been made by a topranking delegation from British Actors' Equity, the British Drama League, the League of Dramatists and the Variety Artists' Federation. The organizations have appealed to the leader of the London County Council and to the chairman and vice-chairman of the Town Planning Committee.

Equity prez Felix Aylmer, vice-prez John Clements, general secretary Gordon Sandison, with Laurence Olivier and Malcolm Dunbar, represented the actor's union. Martin Browne attended on behalf of the BDL and Elizabeth Barber for the dramatists. R. W. Swinson, VAF general secretary, supported on behalf of the vauder's union.

After a meeting lasting 75 minutes, the LCC Issued a press statement indicating that it attaches great importance to safeguarding the adequate provision of theatres in central London and would discuss the matter with the Minister of Housing and central government.

The LCC had previously agreed

The LCC had previously agreed in principle to the transformation of the St. James's into an office building and is considering a sim-ilar application for the Stoll.

Move to Vacate Award In 'Samarkand' Dispute

Bruce Becker and Robert Ellis Miller, producers of "Tonight in Samarkand," are contesting an ad-verse arbitration award in their dispute with Herman Shumlin. Lat-

verse arbitration award in their dispute with Herman Shumiin. Latter, who was replaced as stager of the Jacques Deval-Lorenzo Semple Jr. drama, was upheld in his claim to directorial billing on the show and full payment of contractual sums due him. He was replaced by Alan Schneider.

L. Arnold Weissberger, attorney for the producers, filed a motion in N. Y. Supreme Court last week to have the decision vacated. He argued that no arbitration hearing was actually held, as he had withdrawn from the proceedings after declining to bring in members of the "Samarkand" company from Washington during the show's final tryout week there. Becker and Miller are understood to have various charges to file against Shumlin. Mrs. Emily Holt was sole arbiter in the hearing, conducted under the auspices of the American Arbitration Assn.

L'ville Amphitheatre **Sets 4 Summer Shows**

Louisville, Feb. 22. Louisville, Feb. 22.

Slate for the Iroquois Park Amphitheatre's six-week 1955 summer season thus far includes "South Pacific," "Guys and Dolls," "Carousel" and "Desert Song." Season begins July 4, with musicals running a week each.

Al fresco goes into its 17th sea-son, with Denis Dufor continuing as exec producer for the 10th year and Maurice Settle remaining as business manager for the ninth

'Caine' Subs St. L.

The original company of "Caine Mutiny Court Martial," costarring Lloyd Nolan, John Hodiak and Barry Sullivan, has been booked for a week's stand starting March 7 at the American Theatre here. 7 at the American Theatre here That's a replacement for the can-celled stand of the second company of the Herman Wouk drama, which folded a week ago in Plttsburgh, following the uproar over derogatory remarks about the south, allegedly made by Paul Douglas, its

top-billed star.

The Nolan-Hodiak-Sullivan
troupe will come here immediately
after its current stand in Chicago and prior to a previously scheduled engagement on the Coast, where it will disband.

Opens in L.A. March 16

Los Angeles, Feb. 22.
"Caine Mutiny Court Martial"
opens at the Huntington Hartford Theatre here March 16, following a one-week stand at the American Theatre, St. Louis. Play is cur-rently at the Blackstone in Chl-cago.

First two weeks of the local engagement will be as a Theatre Guild offering, first time the Guild has had a play at any theatre but

SEA' LOST \$246,384 ON 300G INVESTMENT

"By the Beautiful Sea" lost \$246,384 on a \$300,000 investment. The Robert Fryer-Lawrence Carr production wound up a 268-performance Broadway run last Nov. 27. According to a final Dec. 31 accounting, the musical took a loss

accounting, the musical took a loss during its final five weeks at the Imperial Theatare, N. Y., dropping \$11,129 on a gross of \$113,365 for that period.

For the three weeks prior to that, the Shirley Booth starrer registered a \$3.089 profit on a \$94,129 gross. During the tuner's losing weeks, the statement points out, royalties were waived by librettists Herbert and Dorothy Fields, stager Marshall Jamison, choreographer Helen Tamiris, designer Jo Mielziner and costumer

choreographer Helen Tamiris, designer Jo Mielziner and costumer Irene Sharaff, but not by composer Arthur Schwartz.

Cost to bring the musical to Broadway was \$316,589, with operating profit for the New York run totalling \$89,671. The Dec. 31 accounting also included \$6,648 additional expenses for the show's transfer from its original berth at the Majestic Theatre to the Imperial. Closing expenses totalled \$5,864, but the sale of costumes, props and various adjustments reduced the figure to \$829.

Plans for a "Sea" tour were cancelled when Miss Booth declined to go on the road after her request for two new songs was refused.

'Pajama Game' for Coast

Los Angeles, Feb. 22.
L.A. Civic Light Opera has closed a deal for the touring edition of "Pajama Game" to open at closed a deal for the touring edition of "Pajama Game" to open at the Philharmonic Aud on June 6 for a limited engagement, as part of its regular subscription season. Musical will go to San Francisco Ifollowing the local stand.

Bargaining Point

Athens, Feb. 22.

In negotiations with the stagehands union in New York in future, Robert Breen will be able to speak as a fellow-member, whatever that may be worth

worth.

Breen, director and co-producer of "Porgy and Bess," currently touring Europe and the Middle East, was made an honorary member of the stage-hands' local during the show's recent engagement here. recent engagement here

'Men' Has Netted \$78,043 Thus Far

"Oh Men, Oh Women" has earned more than a 100% profit thus far on its \$70,000 investment. As of Jan. 29, the net on the Cheryl Crawford-Anderson Lawler production was \$78,043. Of that amount, \$41,364 had been distrib-

Prior to Coast

St. Louis, Feb. 22.

Original company of "Caine Court Martial," costarring Nolan, John Hodiak and Sullivan, has been booked eek's stand starting March e American Theatre here, teplacement for the cantand of the second company Jerman Wouk drama, which a week ago in Pittsburgh, ag the uproar over derogative of the company of the second company the second com

later played by Lloyd Bridges.

3 for Tonight' (Feb. 14) Becomes 'None for June' On Coe College Schedule

Cedar Rapids.

Editor, VARIETY:
Whatever happened to that lofty tradition that "The show must go on."? From this corner in the midwest, it looks as if the show goes on only if everyone concerned is in the mood and has no better offers.

the mood and has no better offers.

A liberal arts college by the name of Coe is located in Cedar Rapids (where the population Is only 75.000 but where people do read and write and even board a plane for a filing in New York occasionally).

Like many other colleges about the nation, Coe is trying to spread the pleasures of show biz to the surrounding citizens. To that end, it has booked various "name" attractions in recent seasons as part of a show-concert-lecture series. Response has been great. Enthusiasm has been high. But certain events have occurred that would tax Billy Rose's optimism.

Paul Gregory, as you and he know well, has some of the outstanding attractions on the road. He has set up a vast tryout itinerary for same, and Coe has been included in it.

standing attractions on the road. He has set up a vast tryout itinerary for same, and Coe has been included in it.

In the '52-'53 season the college booked Gregory's "Don Juan in Hell" with the original cast headed by Charles Laughton. Several weeks before the playing date—and after tickets had been sold—the college was notified Laughton would not make it. "Motion picture commitments," was the explanation. The college had the awkward business of apologies and offers of refunds.

Last year the college contracted with Gregory for "The Caine Mutiny Court-Martial." This wonderful show arrived intact and everyone was duly grateful. Then came the plans for this season.

More than a year ago Coe was given dates for Gregory attractions' for the '54-'55 series. One program was to star Tyrone Power and Irene Dunne, and another Marge and Gower Champion.

The college began building its series with these in mind. Eventually it was informed the Power-Dunne show would not be and that the Champions (plus Harry Belafonte and the Voices of Walter Schumann) would arrive Feb. 14 (instead of the preceding October). The college agreed. It put its series into final form. Almost the entire auditorium (1,100-plus seats) was sold on a season-ticket basis.

Well and good—except that recently rumblings came from the East regarding a pesticament.

Come-Quick-Bring-Money Ads Give B'way Shows a Whirl; Will It Work?

Eatery Legit-in-Round Spreads in Upstate N.Y.

Legit production in restaurants is spreading in this area. Having inaugurated a policy of after-dinner play presentations at the Beeches, eatery at nearby Rome, N.Y., the Gatehouse Players are Beeches, eatery at nearby Rome, N.Y., the Gatehouse Players are expanding their operation to the Hotel Hamilton. Preem offering at the latter spot will be "Fourposter" next Sunday (20). The Players will continue to appear at the Beeches alternate Fridays and Sundays. Play policy at the Beeches began last October, with theatre-in-theround shows.

New Capital For 'Rainmaker' Tour

'Rainmaker," which closed on "Rainmaker." which closed on Broadway last Feb. 12, is being financed as a new venture for its road tour. Road company, with Geraldine Page continuing as star, is being capitalized at \$20.000. Geraldine Page continuing as star, is being capitalized at \$20.000. Ethel Linder Reiner, who sponsored the New York presentation of the N. Richard Nash comedy, with Hope Abelson as associate producer, will be sole sponsor of the tour, opening March 3 at the New Parsons, Hartford.

Backers of the original produce.

New Parsons, Hartford.

Backers of the original production are expected to windup with a minimum 50% profit on their \$75,000 investment. Repayment of the full capitalization was completed last Wednesday (16), with a \$25,000 distribution. As of a Jan. 22 accounting, repayment to investors totalled \$50,000. Available cash at that time was \$28,475, with another \$10,757 in non-distributable assets.

According to the accountant's

According to the accountant's statement, the production has received \$58,500 as its share of the to Hal Wallis and Joseph Hazen. Still due the backers is their proportionate share of the remaining \$67,400. Other Income in which they'll participate will include coin from the touring production, which has obtained the first class produc-tion rights and has leased the rion rights and has leased the senery and props from the New York company.

Touring edition will go out as a

Theatre Guild subscription offer-

NEW MGT. AT NORWICH: KNEETER IS ON COAST

Hartford, Feb. 15. The Norwich (Conn.) Summer The Norwich (Conn.) Summer Theatre, formerly operated by Herb Kneeter, will be under new management this year. Barn is being taken over by Judd N. Whitman, Bruce T. Halcy and William L. Brown, all Norwich residents. Kneeter, who's managed the operation for the past seven years, is currently residing on the Coast.

Aldrich Sells Falmouth **But Keeps Dennis Spot**

But Keeps Dennis Spot
Producer Richard Aldrich has
sold his Falmouth Playhouse,
Coonamessett, Mass., In a capital
gains deal. Strawhatter was purchased by Mrs. Sidney Gordon and
Henry Weinstein, of Boston and
New York, respectively. In a
similar deal last year, Aldrich
disposed of his stock in the Cape
Cod Melody Tent, Hyannis, Mass.
Purchaser of the latter was attorney David M. Holtzmann.
Aldrich will continue to operate
his Cape Playhouse, Dennis, Mass.,
with Charles Mooney as associate
producer. He'll also continue as
managing director of the Falmouth
operation, with Weinstein functioning as general manager. Weinstein

operation, with Weinstein functioning as general manager. Weinstein had been associated with Aldrich at Falmouth, during the playhouse's preem season of 1949 as production stage manager and stage director. He has since been a director in stock and a stage manager on Broadway.

All three Cape summer operations are skedded to open early in July.

to save floundering Broadway shows is being given another whirl. It remains to be seen whether such last-ditch efforts will prove effective in this case. They rarely have succeeded in the past, at least in recent wars. recent years.

Most spectacular of the latest batch of come-a-running ads was used last week by the management of "The Saint of Bleecker Street." of The Saint of Bleecker Street."
Blurb, using rave quotes from the critics, appeared in the N. Y. Times last Tuesday (15), in three-column width and half-column depth. It cost about \$800.

cost about \$800.

Besides reprinting the critical quotes, the copy noted, that because of the heavy operating nut, the Glan-Carlo Menotti opera would have to fold next Saturday (26), unless there were a sharp boxoffice pickup. Trade subsequently spurted and last week's gross for the show was \$7,000 above the previous weck's figure, although at least part of the improvement presumably reflected

although at least part of the improvement presumably reflected
the general business upturn on
Broadway last week.

As a result of the better trade,
the scheduled closing was rescinded and the production is continuing on a week-to-week basis—that
is, with a provisional closing notice
posted backstage. The continuation
was announced in a small "thankyou" display ad last Monday (21)
in the Times. in the Times.

Perhaps spurred by the immediate benefit to "Saint," the man-

(Continued on page 60)

Bus Stop' Payoff Bet Through Screen Sale. **But Gets Outside Coin**

Although "Bus Stop" stacks up one of the most likely payoff shows yet presented by Robert Whitehead and Roger L. Stevens, under their Producers Theatre banner, it is the first yenture for which they've used outside financing. Production is being capitalized at \$60,000 for 20% overcall, under a limited partnership.

Instead of putting up the entire bankroll out of their Producers

Instead of putting up the entire bankroll out of their Producers Theatre treasury. Whitehead and Stevens will invest merely the amount left unsubscribed by outside limited partners. Novel angle of the situation is that on the strength of the already-set sale of the film rights to Warner Bros. the William Inge drama has an unusually good prospect of paying off.

the william inge drama has an unusually good prospect of paying off.

Deal calls for a guarantee plus a sliding scale with a celling of \$150,000. Another wrinkle is that totential backers were being solicited recently after the film sale has been announced and even after the play was in rehearsal.

Trade speculation that Producers Theatre's decision to use outside financing for "Bus Stop" represented a basic change in policy has been denied by Stevens. Reason for the move, he explains, is that various backers of Inge's previous "Come Back, Little Sheba" and "Pienic" wanted a chance to be in on the author's new play, and Producers Theatre preferred not to disappoint them.

Trade attitude had been that Producers Theatre, having taken a heavy loss on its "Saint Joan" revival, facing a sizable loss on "Flowering Peach." with only an approximate breakeven on last season's "Confidential Clerk" and "Remarkable Mr. Pennypacker," was no longer prepared to supply its own production coin.

In contrast to its spotty record thus far in production, the firm has done well with its operation of the Morosco and Coronet Theatres, N.Y., however.

'Pajama Tops' Authors Frame 'French Postcards'

"French Postcards," a bedroom "French Postcards," a bedroom farce, has been completed by Mawby and Ed Feilbert, authors of the touring "Papama Tops." New work in an adaptation of "La Betise de Cambrai," Parisian hit by Jean de Letraz, whose "Moumou" provided the basis of "Pajama Tops."

Green is the New York correspondent for several London publications.

eretta.

Other parenthetic designations refer, respectively, to weeks played. number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price' includes 10% Federal and 5% City tax, but grosses are net; i.e. exclusive of tax.

e, erclusive of tax.

Estimates for Last Week
Anastasia, Lyceum (D) (8:h wk;
61; \$5.75-\$4.60; 955; \$23.389) (Vicyca Lindfors, Eugenie Leontovicht, Just under \$21,000 (previous
week, \$19.600;
Anniversary Waltz, Booth (C)
(46th wk; 363; \$4.60; 766; \$20.000)
(Macdonald Carey), Almost \$16.669) previous week, \$15.800,
Bad Seed, 46th \$1, (D) (11th wk;
65; \$5.75-\$4.60; 1.319; \$37.000)
(Nancy Kelly), Nearly \$30.800
(previous week, \$27.600),
Boy Friend, Royale (MC) (21st
wk; 163; \$6.90; 1.172; \$38.200), Almost \$35.900 (previous week,
\$36.500).

\$36.500

Can-Can, Shubert (MC) (94th wk; 748; \$6.90; 1.361; \$50,160); Nearly \$38,500 (previous week, \$38,000).

\$38,000).

Desperate Hours, Barrymore (D)
(2d wk; 12; \$5.75-\$4.60; 1,214; \$28,300). Over \$27,500, with theatre
party commissions cutting into
take (previous week, \$18,800 for
first four performances and one
preview.

preview).
Fanny, Majestic (MD) (16th wk; 124; \$7.50; 1.510; \$65.300) (Ezio Pinza, Walter Slezak). Capacity again, nearly \$66.000.
Flowering Peach, Belasco (D) (8th wk; 63; \$5.75-\$4.60; 1.077; \$28.300) (Menasha Skulnik). Almost \$17.500 (previous week, \$17.000).

most \$17.500 (previous week, \$17.500).

House of Flowers, Alvin (MC) (8th wk; 60; \$6.90; 1.150; \$47.000).

Over \$42.400 (previous week, \$44.500), with theatre parties).

Kismet, Ziegfe'd (OP) (64th wk; 508; \$6.90; 1.528; \$57.908) (William Johnson, Elaine Malbin). Almost \$38.900 (previous week, \$38.900).

Lunatics & Lovers, Broadhurst (C) (10th wk; 80; \$5.75-\$4.60; 1.-160) \$29.500). Nearly \$29.800 (previous week, \$28.200.

Mrs. Patterson, National (D) (12th wk; 94; \$6.90-\$5.75; 1.172; \$36.000) (Eartha Kitt). Around \$8.500 (previous week, \$28.000 for seven performances; closes next Saturday (26; with scheduled tour cancelled.

Pajama Game, St. James (MC) (41st wk; 324; \$6.90; 1.571; \$51.71) (John Raitt, Janis Paige, Eddie Foy, Jr.). Capacity as always. \$52.100.

Peter Pan, Winter Garden (MD) (18th wk; 14t; \$6.90; 1.571; \$57.

\$52,100,

Peter Pan, Winter Garden (MD)
(18th wk; 141; \$6.90; 1.510; \$57,500 (Mary Martin, Nearly \$38,900 (previous week, \$3.7300;
closes next Saturday (26).

Plain and Fancy, Hellinger (MC)
(4th wk; 28; \$6.90; 1.513; \$53,917.
Over \$51,800 (previous week, \$52,100, with theatre parties; inoves
next Monday (28) to the Winter
Garden.

Over \$51,800 (previous week, \$52, 100. with theatre parties); moves should be seen to Monday (28) to the Winter Garden Quadrille, Coronet (C) (16th wk: 125; \$6,90-\$5,75-\$4,60; 1,027; \$30,-600) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne) Over \$22,100 (previous week, \$21,000); Sanch 12. Saint of Bleecker Street, Broadway (MD) (6th wk; 57; \$6,90-\$6,00; 1,900; \$54,000). Nearly \$31,000 (previous week, \$24,000); was tentatively scheduled to close next Saturday (26), but run has been extended at least through April 2. Seven Year Itch, Fulton (C) (118th wk; 941; \$5,75-\$4,60; 1,065; \$24,000) (Tom Ewell), Almost \$16,-200 (previous week, \$15,000). Southwest Corner, Holiday (D) 3d wk; 20; \$5,75-\$4,60; 1,065; \$24,000) (Eva LeGallienne). Nearly \$9,200 (previous week, \$15,000). Southwest Corner, Holiday (D) (2d wk; 573; \$5,75-\$4,60; 1,214; \$33,608) (Nearly \$13,400 (previous week, \$11,100); Mary Fickett has replaced Joan Fontaine, who exited her starring role in advance of her scheduled departure next Saturday (26) because of illness.

Teahouse of the August Moon, Beck (C) (71st wk; 572; \$6,22-\$4,60; 1,214; \$33,608) (John Forsythe, Eli Wallach). Over capacity as always, topped \$34,000.

Tonight in Samarkand, Morosco

Broadway came out of its tailspin last week as biz for most shows topped the previous stanza.

There were no closings last week, but three shows are skedded to wrap up next Saturday '26:

Keys: C (Comedy), D (Drama), CD, (Comedy-Drama), R (Rexue), NC' (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operation), OP (Operation), MD (Musical-Drama), O (Opera), OP (Operation), OP

opinion (Chapman, News); Almost S13.900 for first five performances and one preview.

Wayward Saint, Cort (C) (1st wk. 4, \$5.75-\$4.60; 1.656; \$29.000) | Paul Lukas, Llam Redmond. Opened last Thursday (17) to two affirmative notices (Atkinson, Times; Coleman, Mirror); four negative reviews (Chapman, News; Hawkins, World-Telegram; Kerr, Herald-Tribune; McClain, Journal-American) and one yes-no comment (Watts Post), over \$6,700 for first four performances.

Wedding Breakfast, 48th St. (C) (14th wk; 105; \$5.75-\$4.60; 925; \$23.720. Nearly \$8.600 on twofers; (previous week, \$9,100 on twofers; (previous week, \$9,100 on twofers; (closes next Saturday (26).

Witness for the Prosecution, Miller (D) (10th wk; 76; \$5.75-\$4.60; 920; \$23.248). Over capacity again, topped \$23.600 (previous week, \$23.600).

Miscellaneous

Doctor's Dilemma, Phoenix (C) (6th wk; 48; \$460-\$3.45; 1,150; \$24.067. Nearly \$12.000 (previous week, \$11.000), closed last Sunday (20).

week, \$11.000, closed last Sunday (20).

OPENING THIS WEEK

Dark is Light Enough, ANTA
Theatre (D) (\$5.75-\$4.00; 1.347; \$34.000) (Katherine Cornell, Tyrone Power). Play by Christopher Fry, presented by Katherine Cornell & Roger L. Stevens by arrangement with H. M. Tennent Ltd.; production financed at \$60.000. Estimated preliminary expenses: cost about \$43.000 to bring in, including approximate \$20.000 tryout profit, but excluding bonds, and can break even at around \$25.000; opens tonight (Wed.) for a limited 12-week engagement.

Silk Stockings, Imperial (MC) (\$7.50; 1.400; \$57.800) (Hildegarde Neff, Don Ameche). Musical with songs by Cole Porter, book by George S. Kaufman, Leueen MacGrath & Abe Burrows, presented by Cy Feuer & H. Martin; production financed at \$300,000. Estimated preliminary expenses: cost about \$310,000 to bring in, excluding bonds, and can break even at around \$33.000; opens tomorrow night (Thurs.).

OFF BROADWAY SHOWS Figures denote opening dates)
Bamboo Cross, Blackfriars (2-21-

Grass Greener, Downtown Nat'l (2-15-55). (2-15-55). Immortal Husband, de Lys (2-14-55).

Juno & Paycock, Gr'n'wch Mews

Juno & rayson 12-22-55). Merchant of Venice, Jan Hus (2-22-55). Thieves Carnival, Cherry Lane

'Guys' \$23,100, Richmond

"Guys and Dollsy nabbed over \$23,100 at the WRVA Auditorium here last week. Musical is playing a three-way split this week.

'Sabrina' 7G in 3 Weeks,

Rochester Arena Stock

Rochester, N. Y., Feb. 22.

Arena Theatre's winter-spring season opener, "Sabrina Fair," grossed a sock \$7.000 for 19 performances at \$2.20 top. The original two-week run was lively enough to warrant the third stanza. Show closed Sunday (20).

Tonight (Tues.), producers Omar K. Lerman and Dorothy Chernuck unveil the second production of their subscription season, "Girl on the Via Flaminia," starring Angela Paton and directed by Irl Mowery. "Girl" is skedded for two weeks, to be followed by "Kiss Me, Kate." "Romeo and Juliet" and "Dial M for Murder."

'Bus' \$17,700 in 7, In Philly Test

Philadelphia, Feb. 22.
Stage season slowed to funeral pace last week here, with only "Bus Stop" alight. Next week will find the town completely dark for first time gives last Seatember.

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Estimates for Last Week
Bus Stop, Walnut (D) (1,430; \$4.20). Theatre Guild and American Theatre Society subscription helped: but William Inge play is still in the revising stage and cast changing in process; okay \$17,700 for seven performances.

PITT SLUMPING AGAIN: TOPS' MODEST \$11.200

Pittsburgh, Feb. 22.

Pittsburgh fell back into its habitual slump last week, with the twofer production of "Pajama Tops" taking in a mild \$11,200 at the Nixon. Comedy had a small advance and started slowly, but picked up at the weekend.

Show is current at the Cass, Detroit, with a sizable advance sale.

Bracken's 'Itch' \$40,600 For 15 in New Orleans

New Orleans, Feb. 22.
Despite Mardi Gras competition.
"Seven Year Itch" took in \$40.600 in a 15-performance run at the Civic Theatre here from Feb. 9 through last Sunday (20).
The Eddie Bracken starrer is splitting the current week between the Paramount, Baton Rouge; the Music Hall. Houston, and the Texas, San Antonio.

Lotsa Musicals

Continued from page 57; and "Plain and Fancy"

(\$200,000).

those shows, only flops Of

of those snows, only 160ps so far have been "Toes," a revival, and "Trail." "Boy Friend" has been in the black for several weeks, while "Fanny" is due to pay back the balance of its in-vestment within the next few

Profits from the sale of "Pan" for television are expected to make up the deficit from the legit production. Tuner winds up an extended limited engagement next Saturday (26). Still in an undetermined status are "Saint," "Flowers" and "Fancy," Incoming Broadway musical sked, besides "Stockings," includes "Ankles Aweigh," "Three for Tonight," "Damm Yankees" and possibly "Seventh Heaven," "Shangri-La" and perhaps "Delilah,"

Not included in the list of musicals already done this season is Profits from the sale of "Pan"

Not included in the list of musicals already done this season is "Sandhog," which was presented as part of the off-Broadway Phoenix Theatre series. Phoenix has also scheduled an untitled reas its windup presentation in April.

April.
Other upcoming off-the-Stem revues are "Shoestring Revue." slated to bow at the President next Monday (28), and "Once Over Lightly," due to preem March 15 at the Barbizon-Plaza. Earlier this season the revue, "I Feel Wonderful" was presented at the off-Broadway Theatre de Lys.

Abrina' 7G in 3 Weeks, Rochester Arena Stock Chi Falters, But 'King' Big \$47,500, 'Mutiny' \$27,700; 'Oh Men' \$17,400

DEBORAH \$32,500, ST. L.; 'PRESCOTT' TAME \$6,000

St. Louis, Feb. 22. Tea and Sympathy," starring Deborah Kerr, drew great reviews and a smash \$32,500 gross last week at the American theatre. It played nine performances at \$4.48

top.

The Empress closed for an indefinite period following the windup of one week of "Prescott Proposals." with Judith Evelyn as visiting lead. The reviews were divided and the Howard Lindsay-Russel Crouse comedy drew only \$6.000 at a top of \$2.50.

Tallulah \$37,000, 'Trap' \$16,300, D.C.

Tallulah Bankhead proved anew last week that the name's the thing at the b.o. Starring in "Dear Charles," she drew almost exactly 10 times what the same comedy got here in a tryout a year ago with Lily Darvas as lead.

Lily Darvas as lead.

Miss Bankhead pulled an amazing \$37,000 through the wickets at the National Theatre for her one-week stand, at a \$4.40 top. That is close to the house record at the scale, but the star did set a house mark for a single matinee with \$4.774 taken in Saturday afternoon 119. From Wednesday night on she played to standing room. House is currently dark and has nothing set.

sel. Second week of "Tender Trap" at the Shubert added up \$16.300 at the boxoffice. a \$2.300 improvement over the first stanza. Shubert is also dark, but has "Rainmaker". is also dark, but has "Rainmaker" for two weeks beginning March 7.

'SILK STOCKINGS' 48½G FOR 3D WEEK, DETROIT Detroit, Feb. 22.

"Silk Stockings" closed a three week pre-Broadway stand here with a lush \$48,500 finale stanza at the 2.050-seat Shubert. Top was \$6.60 weekends, \$5.50 other nights.

Carol Risser, formerly with "Guys and Dolls," now is underouys and Dolls," now is under-studying Gretchen Wyler who re-placed Yvonne Adair in the second femme lead.

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"Pajama Game" drew a smack-eroo \$49,000 in the second stanza at Her Majesty's Theatre last week. The 1.702-seater house was scaled to \$5.63, highest top of the season. House is dark until next Monday (28), when the National Ballet of Canada is due for one week,

'Sunshine' \$9,200, Toronto

Toronto, Feb. 22.

Return engagement of Mayor Moore's "Sunshine Town" saw the musical chalking up a good \$9.200, this despite two-day blizzard. Royal Alexandra Theatre, 1,25-seater, was scaled at \$3.50 top.

Entire Toronto engagement grossed close to \$37,000, on three weeks.

Scheduled N. Y. Openings

(Theatre indicated if set)
Dark is Light Enough. ANTA (2-23).
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Bus Stop. Mirst. Dark 12, 243.
Bus Stop. Mirst. Dark 12, 243.
Bus Stop. Mirst. Dark 12, 243.
Dark 14, 144.
Carl on Het Tin Roof. Morosco (3-24).
Triple-Bill, Bijou (3-29).
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Theat Triple-Bill, Bijou (3-19).
Theat Triple-

OFF-BWAY Astent F4, Davenport (2-23).
Three Sisters, 4th St. (2-25).
Sheestring Revue, Pres. (2-28).
Master Builder. Phoenix (3-1).
Once Over Lightly, Barbizon-Plaza (3-15).
King Lear, Downtown Nat'l (3-24).
King Lear, Downtown Nat'l (4-28).

Chicago, Feb. 22.
Legit biz here hit a lull last week, with the absence of any big conventions a possible factor.
Frontrunners, "King and I," and

Frontrunners, "King and I," and "Caine Mutiny Court Martial," continue their strong pace.
Future bookings list "South Pacific," Opera House, March 6, for three weeks; "Tea and Sympathy," Blackstone, March 7, for run, subscription, and "Dear Charles," Erlanger, same date, four weeks.

Estimates for Last Week
Caine Mutiny Court Martial,
Blackstone, '3d wk' (\$4.40; 1.385)
Lloyd Nolan, John Hodiak, Barry
Sullivan'. Almost \$27,700 (previous week, \$26,800); exits March 5
to resume tour.
Fifth Season, Erlanger (14th wk)
(4; 1.300) (Chester Morris, Joseph Buloff). Nearly \$13,800 (previous week, \$14,800); departs March 5 to resume tour.

week, \$14,800; departs March 5 to resume tour.

King and I. Shubert (13th wk) (55; 2,100) (Yul Brynner, Patricia Morison). Nearly \$47,500 (previous week, \$46,800).

Oh Men, Oh Women, Harris (11th wk) (55; 1,000) (Ralph Bellamy, Over \$17,400 (previous week, \$19,-100); exits town March 26 to continue tour.

'Teahouse' SRO \$39,104 New Local B.O. Record: 'Life' Sellout 4G, L.A.

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Los Angeles, Feb. 22.

"Teahouse of the August Moon" set an all-time local straight play record in the final frame last week of its five and one-half-week stand at the 31year-old Biltmore Theatre. Comedy drew a smash \$39,-104.50. Total gross was a great \$217,023.50 for the L.A. run. The John Patrick-Vern Sneider play, which moved up to Frisco for 20 weeks, is slated back here in July for six or eight weeks.

Local legit was otherwise in the smaller theatre classification last week, with "This Is Your Life, Mendel" still selling out at the 400-seat Civic Playhouse. American Savoyards played "Pirates of Penzance" for their second repertory bill at Las Palmas, only fair. Holdovers included "Finian's Rainbow" "Green Fields," "Woman With Red Hair" and "The Ticklish Acrobat."

Estimates for Last Week
Teahouse of the August Moon, Biltmore (C) (6th w) S440: 1,6360

Estimates for Last Week
Teahouse of the August Moon,
Biltmore (C) (6th wk) \$4.40; 1.636)
(Burgess Meredith, Scott McKay).
Finaled to a record \$39,104; moved
on to Frisco.
Pirates of Penzance, Las Palmas
(2d wk) (\$3.30; 400). Fair \$4.700.
This Is Your Life, Mendell, Civic
Playhouse (C) (3d wk) (\$3; 400).
Another capacity \$4.000.
Finian's Rainbow, Hollywood

Finian's Rainbow, Hollywood Repertory (8th wk) (\$3.30; 276) (Charles Davis). Modest \$1,700.

Cadillac' Fast \$26,600, First Week in Boston

Boston, Feb. 22.
With the local legit field to itself last week, "Solid Gold Cadillac" started its three-week run at the 1.590-seat Colonial with an excelent \$26.600.

is scaled at \$4.40 and

Current London Shows

London, Feb. 22.

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(Figures denote premiere dates)
Airs Shoestring, Royal Ct. (4:22-53).
All For Mary, Duke York (9:9-54).
Beatrice Lillie, Globe (1124-54).
Bell, Book, Candle, Phoenix (10:5-54).
Bell, Book, Candle, Phoenix (10:5-54).
Book of Month, Cambridge (10:21-54).
Bell, Book, Candle, Phoenix (10:5-54).
Book of Month, Cambridge (10:21-54).
Can-Can, Collecum (10:14-54).
Cray Gang, Vic. Pal. (12:16-54).
Devil in Village, Stoll (2:3-55).
Dry Rof, Whitehall (8:3-54).
Book of Whitehall (8:3-54).
Ghostweiters, Arts (2:9-55).
Ghostweiters, Arts (2:9-55).
Highn Candle, Lyric (4:7-54).
Intimacy At 8:30. Criterion (4:29-54).
Kind Folly, Duchess (2:15-55).
Kind Folly, Duchess (2:15-55).
Kind Folly, Duchess (2:15-55).
Kind Folly, Book (11:4-54).
Might of Ball, New Theatre (1:2-55).
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Said Days, Vandeville (8:5-4).
Sailor Beware, Strand (2:16-55).
Sholom Aleichem, Embassy (1:1-35).
Sholom Aleichem, Embassy (1:1-35).
Spider's Web, Savoy (12:1-35).
Schedul Cricle, New Water (2:1-35).
Weedding in Paris, Hipp. (4:2-54).
Victous Circle, New Water (2:1-35).

SCHEDULED OPENINGS Wonderful Town, Princes (2-23-55). Love is News, New Water (2-28-55)

CLOSED LAST WEEK
Both Ends Meet, Apollo (6-9-54).
Crime of Canyon Wayd, "Q" (2-1-55).
Relations Apart, Garrick, (8-3-54).



ANOTHER GREAT Original Cast ALBUM ON CAPITOL!



and





Its welcoming applause is still ringing
through the Mark Hellinger Theater...
and Plain and Fancy—record-album edition—
is already on dealers' counters everywhere
...doing very fancy business!

"A completely captivating musical hit...one of the most original musicals to hit the Main Stem in many a semester."

"Charming music...fresh and disarming..."

New York Times

"Plain and Fancy makes you feel as if you had on new shoes and your best hat."

New York World-Telegram and Sun

"Tuneful and sprightly ..."

New York Journal-American

"An evening of brightness, melody, and charm. It's a pleasure to greet Plain and Fancy."

New York Post





AVAILABLE ON LONG PLAY AND EXTENDED PLAY
ALBUM NO. 603

B'way Climbs; 'Samarkand' \$13,900 (6), 'Wayward' \$6,700 (4), 'Hours' \$27,500, 'Bleecker' \$31,000, 'Flowers' \$42,400

There were no closings last week, but three shows are skedded to wrap up next Saturday (26). Keys: C (Comedy-Dama), R (Revue), D (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera), parenthetic designations

cretta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Estimates for Last Week
Anastasia, Lyceum (D) (8th wk. 61; \$5.75-\$4.60; 955; \$23,389) (Viveca Lindfors, Eugenie Leontovich). Just under \$21,000 (previous week, \$19.600).

Anniversary Waltz, Booth (C) (46th wk. 363; \$4.60; 766; \$20.000) (Macdonald Carey). Almost \$16.60) (previous week, \$15.800).

Bad Seed, 46th St. (D) (11th wk. \$65; \$3.75-\$4.60; 1,319; \$37.000) (Nancy Kelly). Nearly \$30.800 (previous week, \$27.600).

Boy Friend, Royale (MC) (21st wk. 163; \$6.90; 1.172; \$38.200). Almost \$35,900 (previous week, \$36.500).

Can-Can, Shubert (MC) (94th)

Can-Can, Shubert (MC) (94th Wk; 748; \$6.90; 1,361; \$50,160). Nearly \$38,500 (previous week, \$38,000).

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Desperate Hours, Barrymore (D) (2d wk; 12; \$5.75-\$4.60; 1,214; \$28,-300). Over \$27,500, with theatreparty commissions cutting into take (previous week, \$18,800 for first four performances and one preview).

Fanny, Majestic (MD) (16th wk; 124; \$7.50; 1,510; \$65,300) (Ezio Pinza, Walter Slezak). Capacity again, nearly \$66,000.

Flowering Peach, Belasco (D) (8th wk; 63; \$5.75-\$4.60; 1,077; \$28,300) (Menasha Skulnik). Almost \$17,500 (previous week, \$17,000).

most \$17,500 (previous week, \$17,000).

House of Flowers, Alvin (MC) (8th wk; 60; \$6,90; 1,150; \$47,000).

Over \$42,400 (previous week, \$44,000, with theatre parties).

Kismet, Ziegfeid (OP) (64th wk; 508; \$6,90; 1,528; \$57,908) (William Johnson, Elaine Malbin). Almost \$38,000 (previous week, \$38,000).

Lunaties & Lovers, Broadhurst (C) (10th wk; 80; \$5.75-\$4.60; 1,760; \$29,500). Nearly \$29,800 (previous week, \$28,200).

Mrs. Patterson, National (D) (12th wk; 94; \$6,90-\$5.75; 1,172; \$36,000) (Eartha Kitt). Around \$8,500 (previous week, \$8,000 for seven performances; closes next saturday (26), with scheduled tour cancelled,

Pajama Game, St. James (MC) (41st wk; 324; \$6,90; 1,571; \$51,717; 10,10 Raitt, Jamis Paige, Eddie Foy, Jr.). Capacity as always, \$52,100.

Peter Pan, Winter Garden (MD) (18th wk; 141; \$6,90; 1,510; \$57,-

Broadway came out of its tailspin last week as biz for most shows topned the previous stanza.

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Keys: C (Comedy), D (Drama), CD (Comedy), Tailor, CD (Comedy), MD (Mustical-Comedy), MD (Mustical-Drama), O (Opera), OP (Operated), Standard (Comedy), MD (Mustical-Drama), O (Opera), OP (Operated), OP (Opera

opinion (Chapman, News); Almost \$13.900 for first five performances and one preview.

Wayward Saint, Cort (C) '1st wk; 4; \$5.75-\$4.60; 1.656; \$29.000 (Paul Lukas, Liam Redmond), Opened last Thursday (17) to two affirmative notices (Atkinson, Times; Coleman, Mirror), four negative reviews (Chapman, News; Hawkins, World-Telegram; Kerr, Herald-Tribune; McClain, Journal-American) and one yes-no comment (Watts Post), over \$6,700 for first four performances.

Wedding Breakfast, 48th St. (C) (14th wk; 105; \$5.75-\$4.60; 925; \$23.720). Nearly \$6.600 on twofers); closes next Saturday (26).

Witness for the Prosecution, Miller (D) (10th wk; 76; \$5.75-\$4.60; 925; \$23.720). Sept. \$23.600 (previous week, \$23.600).

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Miscellaneous

Doctor's Dilemma, Phoenix (C)
(6th wk; 48; \$4.60-\$3.45; 1,150;
\$24,067. Nearly \$12,000 (previous
week, \$11,000), closed last Sunday

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Tripis-Bill, Blou (3.29).
Three For Tonight, Plymouth (3.31).
Onca Upon Tailor (4.11).
Analiss Aweigh, Hellinger (4.18).
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Inharit the Wind, Natl (4.21).
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South Pacific, City Center (5.4).

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King and I, Shubert (13th wk) (\$5; 2,100) (Yul Brynner, Patricia Morison). Nearly \$47,500 (previous week, \$46,800).

Morison: Nearly 947,000 (11th web) (\$46,800).

Oh Men, Oh Women, Harris (11th wk) (\$5; 1,000) (Ralph Bellamy).
Over \$17,400 (previous week, \$19,-100); exits town March 26 to continue tour.

Teahouse' SRO \$39,104 New Local B.O. Record; 'Life' Sellout 4G. L.A.

Life Sellout 4b, L.A.

Los Angeles, Feb. 22.

"Teahouse of the August Moon" set an all-time local straight play record in the final frame last week of its five and one-half-week stand at the 31year-old Biltmore Theatre. Comedy drew a smash \$39,-104.50. Total gross was a great \$217,023.50 for the L.A. run. The John Patrick-Vern Sneider play, which moved up to Frisco for 20 weeks, is slated back here in July for six or eight weeks.

Local legit was otherwise in the

for six or eight weeks.

Local legit was otherwise in the smaller theatre classification last week, with "This Is Your Life, Mendel" still selling out at the 400-seat Civic Playhouse. American Savoyards played "Pirates of Penzance" for their second repertory bill at Las Palmas, only fair. Holdovers included "Pinian's Rainbow." "Green Fields," "Woman With Red Hair" and "The Ticklish Acrobat."

Acrobat."
Estimates for Last Week

Estimates for Last Week
Teahouse of the August Moon,
Biltmore (C) (6th wk) \$4.40; 1.636)
(Burgess Meredith, Scott McKay).
Finaled to a record \$39,104; moved
on to Frisco.
Pirates of Penzance, Las Palmas
(2d wk) (\$3.30; 400). Fair \$4,700.
This Is Your Life, Mendell, Civic
Playhouse (C) (3d wk) (\$3; 400).
Another capacity \$4,000.
Finiar's Rainhow. Hollywood

Finian's Rainbow, Hollywood Repertory (8th wk) (\$3.30; 276) (Charles Davis). Modest \$1,700.

'Cadillac' Fast \$26,600, First Week in Boston

Boston, Feb. 22.
With the local legit field to itself last week, "Solid Gold Cadillac" started its three-week run at the 1,590-seat Colonial with an excellent \$26,600.
House is scaled at \$4.40 and \$23,85

Current London Shows

London, Feb. 22.

London, Feb. 22.

(Figures denote premiere dates)
Airs Shoestring, Royal Ct. (4:22-53).
All For Mary, Duke York (9:9-54).
Bail, Book, Candle, Phoenix (10:5-54).
Can-Can, Coliseum (10:1-4-54).
Cary Gang, Vic. Pal. (12:16-54).
Davil in Village, Stoil (2:3-55).
Dry Rot, Whitehall (8:3-54).
Davil in Village, Stoil (2:3-55).
Dry Rot, Whitehall (8:3-54).
Himmary Af 8:36, Criterion (4:29-54).
King and i. Drury Lane (10:8-53).
Mouseriap, Ambas. (11:25-53).
Night of Bail, New Theatre (1-12-55).
Old Vic Rap, Old Vic (9:9-54).
Sailor Beware, Strand (2:16-55).
Sailor Beware, Strand (2:16-55).
Sholom Aleichem, Embassy (1:1-35).
Separate Tables, St. James's (9:22-54).
Separate Tables, St. James's (1:23-55).
Sholom Aleichem, Embassy (1:1-35).
Simon A. Leura, Apollo (11:24-54).
Talk ce' Town, Adelphi (11:17-34).
Talk ce' Town, Arelphi (11:17-34).
SCHEDULED OPENINGS

SCHEDULED OPENINGS Wonderful Town, Princes (2-23-55). Leve Is Naws, New Water (2-28-55).

CLOSED LAST WEEK Both Ends Meet, Apollo (6-0-54). Crime of Canyon Wayd, "Q" (2-1-55). Relations Apart, Garrick, (8-3-54).



NEW MUSICAL HIT ON BROADWAY---

ANOTHER GREAT Original Cast ALBUM ON CAPITOL!



and





Its welcoming applause is still ringing through the Mark Hellinger Theater ... and Plain and Fancy-record-album editionis already on dealers' counters everywhere ...doing very fancy business!

> "A completely captivating musical hit... one of the most original musicals to hit the Main Stem in many a semester."

"Charming music... fresh and disarming ..." **New York Times**

"Plain and Fancy makes you feel as if you had on new shoes and your best hat."

New York World-Telegram and Sun

"Tuneful and sprightly..." New York Journal-American

"An evening of brightness, melody, and charm. It's a pleasure to greet Plain and Fancy."





AVAILABLE ON LONG PLAY AND EXTENDED PLAY ALBUM NO. 603

VIRGINIA VINCENT





"Virginia Vincent as Ruth gives a superb performance.
With a humble manner and a gigantic spirit, she brightens every scene she appears in."

—Atkinson, N. Y. Times.

"All four actors are admirable. If I were to pick a favorite player among such good ones, I'd choose Miss Vincent, a particularly ingratiating comedienne.

-Chapman, The News.

"Virginia Vincent and her of the generous sister were both blessed when they met. She captures all the gentle strength of this sensi-tive girl. She has a peculiar power over audiences to make them roar with laughter while their eyes water and their noses tingle." -Hawkins.

World-Telegram & Sun.

"Virginia Vincent is enormously engaging as the help-ful sister with a gigantic heart and a face like a per-petual question mark."

-Kerr, Herald Tribune.

"Here is genuine and pungent humor, often touching and illuminating. What Miss Vincent does with it adds up to irresistibly warming and ingratiating playing."

—Coleman, Daily Mirror.

"Miss Vincent, the excellent young actress who scored a hit in 'Twilight Walk' has a delightful capacity for making a character comic, and yet immensely touching and very sweet."

-Watts, New York Post.

"Virginia Vincent playing the devoted sister, reveals her-self as an accomplished comedienne.

-McClain,

Journal-American.

"The play is greatly aided by a very good comedy perform-ance by Virginia Vincent." -George Jean Nathan, J.A.

JANE BRODER 40 East 49th Street, New York N. Y.

Off-B'way Shows

The Grass Is Always Greener

Russell Farrow Productions Co. In as sociation with Cy Metricky production of comedy in three acts. by Sholom Aleicand Comedy in the Cy Metricky Production of Comedy in the Cy Metricky Schwartz, scenery Sam Leve; costumes. Grace Houston; musical direction. Emmunel Fleischman, At Downtown National, N.Y., Cast, Martine Comment of Comments of

Having switched from Yiddish to English-language productions earlier this season with "A Stone For Danny Fisher," the Downtown National is continuing with a three-play series, starring vet Yiddish actor-producer-director Maurice Schwartz. First of the trio is Tamara Kahn's adaptation of Sholom Aleichem's "The Grass Is Always Greener."

It's a weak starter likely to applications of the starter of the starter

ways Greener."

It's a weak starter, likely to appeal primarily to the regular Yiddish theatre trade. Possibility of the show attracting the usual run of Broadway or off-Broadway theatregoers is slight.

theatregoers is slight.

Schwartz is repeating a role he played during the late '20s when the Yiddish version of "Grass" was produced on New York's Second Avenue in the vicinity of the National. The piece doesn't seem to have been updated, and the production, direction and acting are in the traditional Yiddish theatre mold. Contrary to its comedy billing, the play is also short on laugh material.

Localed in Czarist Russia in

Ing. the pray is also material.

Localed in Czarist Russia in 1905, "Grass" deals with the persecution of the Jews, and the yarn pivots around a Jewish and a Gentile youth who swap identities in order to give the latter a sampling of the effects of anti-Semitism. Martin Brooks and Michael Tolan are okay as the Jew and Gentile, respectively, although Brooks occasionally displays a manner reminiscent of a gangland heavy.

As the head of a Jewish family,

As the head of a Jewish family, Schwartz is authoritative, while Nancy Pollock is good in a stock characterization. Joan Copeland Nancy Pollock is good in a stock characterization. Joan Copeland gives a tasteful performance as their daughter, with Schwartz's teenage son, Marvin, doing a competent job as her brother. Anatole Winogradoff also turns in a satisfactory portrayal, as does Roger Hamilton. Direction by Schwartz isn't particularly imaginative.

Jess.

Hamlet

Platform Players production of tragedy by William Shakespeare. Direction, Wil-liam Woodson, At City Center Chamber Hall, Feb. 17, '55. Cast: Jack Manning, Terry Clark, Rob-ert McQueeny, Brook Byron, Tom Hol-lend, Barney Biro, William Canfield, Richard Via, Douglas Gordon.

Platform Players is a group of young actors who, under the sponsorship of Helen Hayes, are training themselves in Shakespearean repertory. In a modern dress mobile reading of "Hamlet" for The Friends of the City Center, the company demonstrates that the Shakespeare masterpiece can still be one of the most exciting stage vehicles in the English language.

The play has been trimmed by

vehicles in the English language.

The plav has been trimmed by director William Woodson to an hour and 40 minutes non-stop running time, with an eye to accenting dramatic action rather than philosophic values. Although the results sometimes verge on melodrama, there is often a feeling that this may have been the way Elizabethans liked it.

The approach is intimate. A

that this may have been the way Elizabethans liked it.

The approach is intimate. A bare platform is used, furnished with only two throne-like chairs. Platforms descend to the auditorium floor and many scenes are played in the audience's lap. Since the acting is competent, the impact is often extremely personal.

A not unwelcome novelty is Jack Manning's extra-verted reading of the prince. ("Reading" is a misnomer, most of the company using their books more for props than reference.) This Dane is a young man of force and heat. After an uncertain opening, Manning settles into a performance that includes the production with enthusam.

tles into a performance that infuses the production with enthusiasm.

Brook Byron's Queen is beauteous and troubled. As the King,
Robert McQueeny sometimes
lacks the regal touch, but his
prayer scene is a good solution of
a vexing acting problem. As always, Ophelia is a hard assignment. Terry Clark's interpretation
is clear and understandable, but
stavs on the analytical side.

Tom Holland's Horatio and Barney Biro's Laertes are perceptively read. Douglas Gordon, as
narrator, bridges some of the gaps

left by streamlinging, and also does a doddering Polonius. Wil-liam Canfield doubles as the Gravedigger and Rosenkrantz, while Richard Via is Guildenstern.

William Woodson has staged for excitement, fluidity and audience involvement. The resulting thea-tries are valid, the Platform Play-ers acquitting themcelves com-mendably. Geor.

Legit Followup

Peter Pau (WINTER GARDEN, N. Y.)

No question about it, the manage ment should have opened this musical edition of "Peter Pan" with a Saturday matinee. With the house peppered with moppets, the Mary Martin-starrer would have

Mary Martin-starrer would have gotten raves—even more ecstatic than it actually drew after the exciting adults-only premiere.

One other thing, somehow or other the record album of the show should have been distributed to the critics, so the songs could have become familiar and thereby received their due, and not been given what amounted to a brushoff. It's a lovely score, but as with all music, takes several hearings to be properly appreciated.

A kid audience adds immeasur-

ings to be properly appreciated.

A kid audience adds immeasurably to "Peter Pan." With those blissfully shiny-eyed, squealing urchins out front, Peter and the three Darling children obvlously don't need the almost-invisible wires, but soar out the window and off to Neverland on only Barrie's fairy dust and beautiful thoughts. The whole show is a wow with the youngsters, and Miss Martin makes an especial triumph (and a memorable scene) of the final curtain call.

call.

To a record-educated playgoer, it is almost incredible that the music by Mark Charlan and lyrics by Carolyn Leigh, with additional tunes by Jule Styne and additional lyrics by Betty Comden and Adolph Green, could have originally seemed disappointing. The whole score is not only melodious and the lyrics engaging, but almost every song seems remarkably appropriate. As originally, the Jerome Robbins staging is brilliant.

A repeat visit under these infec-A repeat visit under these infectively uppoarious circumstances reinforces the original evaluation that this musicalization, at least with Miss Martin and Cyril Ritchard, is "Peter Pan" at its best. It's great theatre, but as appeared likely at the premiere, is economically too heavy. An ordinary musical would have been a moneymaker at such grosses, but this "Peter" hasn't been able to earn back its production nut, and will close next Saturday (26) deep in the red.

'3 for Tonight'

pions could make it would be "sometime in June." Again the college bowed its head in chagrin and, in lengthy releases to the press and big ads, tried to explain it had done its utmost to avoid the situation and would oblige with refunds. refunds.

refunds.

The Champions were tired from their one-night stands. There were contract troubles with Belafonte. Thus Coe quoteda Gregory spokesman. The tour suddenly ended Feb. 1, the college was told. Late in March the show would open in New York for a 10 to 12-week run. Then (presumably, if the fates are willing) it will backtrack to pick up all postponed engagements. up all postponed engagements

Even as this apology was being made, the Champions could be viewed on TV's "Toast of the Town" and Belafonte was starring at the Copacabana, N.Y.

at the Copacabana, N.Y.

A college thrives on good will.
Circumstances such as these are
not exactly conducive to spreading
it. How many faculty and student
patrons would stick with a June
date when the college year will be
ended before then? How would it
make a refund for one performance to a person who bought a
season ticket principally because
he wanted to see the Champions?

I do not know who is to blame

I do not know who is to blame. But I do think situations such as this duplicated on other campuses and in other communities, should be brought to the attention of those who are singing songs and making movies about the show business spirit.

Nadine Subotnik, Entertainment Editor, Cedar Rapids Gazette

'Come-Quick' Ads

Continued from page 57

agement of "The Southwest Cor-ner" took a somewhat similar S.O.S. ad in the last Monday Times, S.O.S. ad in the last Monday Times, citing enthusiastic quotes from Times critic Brooks Atkinson's notice, but also pointing out that, subject to a b.o. spurt, the John Cecil Holm comedy is due to fold March 5

March 5.

Most recent other case of the kind involved "Wedding Break-fast," which was languishing at the wicket despite generally favorthe wicket despite generally favor-able notices. In that case producer Kermit Bloomgarden not only ad-vertised an appeal for biz, but put the Theodore Reeves comedy on two-for-ones. Patronage perked at least enough to keep the operation afloat, but it's slated to close next Saturday (26), after 15 weeks.

Old. Familiar Story

Such come - quick - bring - money ads are an old and familiar story on Broadway. But while the rarely, if ever, succeed in turning a sinking show into a boxoffice hit, they're figured a reasonably good bet at least to pay for themselves in most instances. For example, the \$800-odd cost of the "Saint" ad was presumably covered by the show's share of last week's b.o. upturn, besides which the effect of the boost may be felt for several more weeks. more weeks.

In general, however, trade circles are inclined to feel that such patrons-wanted ads tend to be self-defeating. The argument is that under most circumstances, the that under most circumstances, tne copy merely tends to emphasize that the production in question is in trouble. Where the show has received rave reviews, as with "Saint of Bleecker Street," this danger may be less. But where a show has received mixed notices, the effect may be negative.

For batter or worse the man-

the effect may be negative.

For better or worse, the managerial attitude in this regard tends to be defeatist, or at least statistic. The reasoning, long since familiar in the trade, runs something like this: "If the public, for obscure reasons of its own, wants a show, they'll pay anything for tickets and do almost anything to see it. If, for reasons that may be equally elusive, it decides it doesn't want a show, you can't give the want a show, you can't give the tickets away. In that case, you're just dead, and there's nothing you can do about it."

Priestley 'Pelican' Preem
"Treasure on Pelican," by J. B.
Priestley, will be given its world
premiere March 9-12 as the opening production of the New York
U.'s new Hall of Fame Playhouse,
N. Y.

Operating Statement

PETER PAN
(As of Jan. 8, '55)
(12th Week)
Original investment, \$125,000.
Operating profit, last 4 weeks
\$7.512. (Included \$41 loss on
\$38.875 gross, week ended Jan. 8).
Unrecouped costs, \$62,168.
Available for distribution, \$31,-412.

Current Stock Bills

(Feb. 21-Mar. 6)
Candielight—Palm Beach (Fla.) Playouse (28-5).

house (28-5).

Firecracker (tryout). by Lenard Kantor

—Palm Beach (Fla.) Playhouse (21-26).

Girl on Via Flaminia—Arena, Rochester
(22-3).

(22-3).
Kind Lady—Miller, Milwaukee (22-8).
World of Sholom Aleichem—Arena
Stage. Washington (22-8).
Years Ago—Playhouse, Houston (23-28).

Equity Shows (Feb. 21-Mar. 6)

High Button Shoes—Lenox Hill Play-house, N.Y. (2-6). Men in White—Clinton H. S., Bronx, N.Y. (25-26); Bryant H. S., Queens, N. Y. (4-5).

ADVANCE AGENTS! COMPANY MANAGERS!

We have been serving theatrical shows for over 42 years. Ours is the oldest, most reliable and ex-perienced transfer company on the West Coast!

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To assist Broadway producer in all phases of legitimate stage production. Administrative background, theatrical know-how. Male, Single.

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Have Theatre . . . Want Travellers! **HUGH BECKET'S MOORE THEATRE** 2nd & Virginia, Seattle, Wash., MA 6210

Znd & Virginia, Seattle, Wash., MA exitu Completely redecorated and renovated concert and legitimate theotre, available for bookings and rentals. Already booked: Pajama Game, Teshouse of the August Moon, Solid Gold Cadillac, Tea and Sym-pathy, Fiesta Maxicana, Dublin Abbey Players, Erna Sack, Jan Peerce, Joseph Szigeti, Alexander Brail-owsky, St. Cecilia Choir, Irene Jordan, Kabuki Dancers: 20 concerts of the Seattle Symphony Orchestra. Orchestra.

Ready to go right after Easter (1955), Looking for a good, solid, opening attraction that will pack them in.

Managers, Agents: Write, Wire or Phone HUGH BECKET Now Booking Season 1955-56

MOORE THEATRE

2nd at Virginia, Seattle

MAin 6210



...show people rate special rates!

At the comfortable, modern John Bartram Hotel
. . . right "in the wings" of all
Philadelphia theatres and night spots.

JOHN BARTRAM HOTEL

Broad Street at Locust, Philadelphia, Pa. WM. H. HARNED, Gen. Mgr.

Literati

Ward Merehouse, Boy Editor
Edwin P. Hoyt, editor and publisher of the Colorado Springs
(Colo.) Free Press, has disseminated copies of Feb. 13 Sunday Review Section of the paper, marking Ward Morehouse's first effort
as editor thereof.

It's a breezy 16-page Sunday
supplement, embracing the lively
arts and including a P. 2 Morehouse byliner recounting his 23d
across-America trip "from southeast Georgia to the Springs." The
former N.Y. World-Telegram &
Sun drama critic and editor, who
also recently resigned as NANA
syndicate's drama critic, has retired to Colorado.

'Pouring' For The Boss
Carol and Kenneth S. Giniger,
latter v.p. and g.m. of Hawthorn
Books, a subskilary of PrenticeHall, "poured" for John G. Powers,
new prexy of P-H and Hawthorn.
He's the son-in-law of Richard
Prentice Ettinger, now board chairman, who has been spending more
time in California and Fiorida. Incidentally, Giniger took off yesterday (Tues.) on a three-week flying
trip to Europe on business, contacting authors and publishers in London, Paris and Rome.

"What Paper Do You Play?"
With all three dailies in Philadelphia offering gambling comeons as circulation builders, the question is not "What paper do you read?" but "What paper do you play?".

Last to succumb to the "lucky buck" giveaway was the sedate

Last to succumb to the "lucky buck" giveaway was the sedate Evening Bulletin, which reputedly possesses largest evening circulation in America. "Lucky Buck" gimmick consists in printing numbers of bills which entitle possessor to win varying amounts of money (some paying off as high as \$3.500).

money (some paying off as high as \$3,500).

Chance device was installed with success by tabloid Daily News, always a poor third in the local circulation stakes. "Lucky Bucks" kited News circulation and paper has been running the giveaway for a year. Last week the morning Inquirer started paying off on "Lucky Bucks" and the Bulletin followed within two days. Bulletin topped others by running three additional lotteries, offering cash for winning Social Security numbers, telephone numbers and lifor winning Social Security num-bers, telephone numbers and li-cense plates.

Lee Shubert Biog

Material for a biography of the late Lee Shubert is being gathered by Whitman Bennett, New York book dealer and former Shubert pressagent, and Edwin Krows, associate editor of Travel mag and onetime p.a. for the late producer Winthrop Ames.

Collaborators plan to credit to those supplying unpublished material on the subject. Columnist Ed Sullivan at one time worked on a Shubert biog with the producer's knowledge and full cooperation.

Bill Lengel Honored
William C. Lengel, aditor of
Gold Medal Books, Fawcett Publications' paperback subsidiary, will
be honored by the Alumni Assn. of
the U. of Kansas City at its Washington Day banquet Saturday (26)
commemorating the 60th anni of
the Kansas City Law School, of
which Lengel is an alumnus.

Tom Curtiss Back to Paris
Tom Curtiss, N.Y. Herald Tribune (Paris) drama critic, back to
Paris this weekend after a 10-day
quickle visit, including the disposition of his Manhattan apartment.
Curtiss is also one of VARIETY's
correspondents in Paris and is
notating the Gallic influence on
the Broadway nitery scene as a possible feature story for his paper
when he returns.

Sam Shain Incorporates
Shain Publications Inc. has been chartered in Albany to conduct a printing and publishing business in New York, with capital stock of 200 shares, no par value. Directors are: Sam Shain, Elsie F. Shain and Ben Neison. Milton Pollack was filing attorney.

(Shain, formerly with 20th-Fox and COMPO, now publishes the advertising newsietter, Space & Time, founded in 1937.)

informal broadcast and press blurbs, the book up to the Sullivan plug had only gone 6,000 copies. Same reaction is expected from this past Sunday's Gertrude Lawrence salute on Sullivans "Toast of the Town" although in this instance Richard Aldrich's affectionate account of "Mrs. A." has been a runaway bestseller from the start. Greystone publishes; Simon & Schuster distributes,

H. Allen Smith to L-B
After some 15 years with Doubleday, H. Allen Smith has switched publishers to Little, Brown.
The LB firm, which has two concurrent show biz bestsellers in Fred Allen's "Treadmill to Oblivion" and Elsa Maxwell's "RSVP", say it is mere coincidence that the supposedly "staid old Boston firm" is getting show biz-minded. Art Buchwald's "Paris" is another LB book which will get a re-merchandising campaign this spring.

Holt's G. B. Dealey Biog
It may be coincidence that Clint
Murchison, Texas tycoon, who owns
controlling interest in Henry Holt
& Co., also sees his firm publishing "G. B. Dealey of the Dallas
News." Ernest Sharpe is author of
this "American success story" & Co., also sees his firm publishing "G. B. Dealey of the Dallas News." Ernest Sharpe is author of this "American success story", dealing with George Bannerman Dealey, editor, publisher and principal owner of the Dallas Morning News until his death in 1946. Murchison and Sid Richardson are longtime associates in Texas oil and other industries.

Show Biz Bestsellers

Six of the N.Y. Times' roster of 16 bestsellers in the "general" category have a show biz flavor: Grantland Rice's posthumous autobiography, "The Tumult and the Shouting"; Richard Aldrich's biog of his wife, "Gertrude Lawrence As Mrs. A."; Fred Allen's "Treadmill To Oblivion", which he has been plugging extensively with cuffo radio and tv shots; Lillian Roth's "I'll Cry Tomorrow"; Bennett Cerf's anthology of "Encyclopedia of Modern American Humor"; and Elsa Maxwell's memoirs, "RSVP."

Bob Hope, like Allen, has been

RSVP." Bob Hope, like Allen, has been Bob Hope, like Allen, has been radio-tv plugging his autobiog, "Have Tux, Will Travel." written in collaboration with the Satevepost's Pete Martin, who also did the currently serializing Ethel Merman autobiog, "That's The Kind Of A Dame I Am." Martin, incidentally, also worked with Bing Crosby on his memoirs last year.

CHATTER

CHATTER

Herb (Metro publicist) Crooker's "The Boatman's Almanac" due for March 21 publication via Hermitage House.

AP's Rome Bureau chief Stan Swinton married Helene Rhodes, of Scarsdale, in a ceremony in Rome last week.

Norman Shavin, former amusement editor of the Louisville Times, joined Jackson (Miss.) State Times as feature and Sunday editor. Sheet is a new afternoon daily and Sunday paper.

Edith Efron, ex-Time, Life and Fortune foreign correspondent, now an assistant editor in the special material dept., reporting directly to associate editor Fleur Cowles of Look.

Ilyana Y. Lanin, wife of Myron A. Lanin, veepee of the Howard Lanin Agency, authored "Our 'Lost' Mexican Honeymoon" in the spring issue of Modern Bride mag. She's the daughter of L. A. Fedral Judge Leon R. Yankvich.

Unique profile on Claude C. Philippe in the current New Yorker. As successor to the late "Oscar of the Waldorf," Philippe's show biz activities have been wide and much broader than any predecessor. Geoffrey T. Hellman did the much broader than any predeces-sor. Geoffrey T. Hellman did the

pronie.

Leonard Mosley, Daily Express film critic and a former war correspondent, has authored "Gideon Goes to War" which is to be published in London this week. It deals with Maj. Gen. Orde C. Wingate, who was killed in Burma in 1944.

200 shares, no par value. Directors are: Sam Shain, Elsie F. Shain and Ben Neison. Milton Pollack was filing attorney. (Shain, formerly with 20th-Fox and COMPO, now publishes the advertising newsletter, Space & Time, founded in 1937.)

"Toast' Hypoes Gross Tome One Ed Sullivan telecast plugging Ben Gross" 'I Looked and I Listened" accounted for 5,000 sales of the Random House book, almost as much in one fell swoop as the accumulative weeks of merchandising of the N. Y. Daily News radio-tv editor's book, which is an 'has been much better since."

Wood Soanes, vet drama critic of the Oakland (Calif.) Tribune and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent, heading for Paris from Spain and longtime Variety correspondent head variety correspondent head variety correspondent head variety correspondent head longtime variety correspondent head variety correspondent head longtime vari

Wagner Readying New 'Boheme' for Next Year

Charles L. Wagner, vet impresario, is doing only one opera next year, sending out a touring company of "La Boheme" in a new translation by Ruth and Thomas Martin, which Schirmers is publishing. Wagner controls the producing rights for the first year.

Manager is now in his late 70's.

'After 50 years," he advises, "I am quite content to retire in a couple of more years."

Stravinsky Fest In Fall by N.Y. Ballet

The N. Y. City Ballet, which opened a winter season at N. Y.'s City Center last Tuesday (15), will play there for a four-week run. Then the troupe will be gone from its home base till next November. It leaves the last week in March for a three-month European tour, administered by ANTA for the U. S. State Dept., returning home to fill summer engagements on the Coast.

Back in N. Y., the troupe will open a five-week repertory run at the Center Nov. 15, highlighted by a Stravinsky Festival. Ten ballets set to the Russo-American com-Stravinsky is now writing the music to a new work, "Agon," for which George Balanchine will do which George Balanchine will do
the choreography. Balanchine will
also stage the Stravinsky-Pergolesi
"Pulcinella," first done by the
Diaghilev Co. (with Leonide Massine choreo) in 1920. Other eight
works are now in the NYCB

works are now in the NYCB repertory.

The NYCB will begin a Xmas season Dec. 20 devoted to one bal-let, "Nutcracker," the season cad-ing Jan. 5, 1956. In the spring of

ing Jan. 5, 1956. In the spring of '56, the troupe plans a tour of the Middle East, again under State Dept. auspices.

In eight performances at the N. Y. City Center last week, at \$3.60 top, the N. Y. City Ballet grossed a satisfactory \$35,00. Opening week had no premieres, but had the usual press list, plus competition from the London Festival Ballet in Brooklyn, to keep the take down. Estimate for this week, with a premiere tonight the take down. Estimate for this week, with a premiere tonight (Wed.) in George Balanchine's "Roma," is for about \$40,000.

Longhair Disk Reviews

Verdi: Otello (London), Renata Tebaldi and Mario Del Monaco, ourrently N.Y.'s hottest b.o. team, head a highly creditable cast in a vivid re-creation of the Verdi masterpiece. Del Monaco, a sterling tenor, is occasionally too strong and brilliant in duets with Mmc. Tebaldi. Latter's soft tones are exquisite, and her unforced singing always is exemplary, crowned Tebaldi. Latter's soft tones are exquisite, and her unforced singing always is exemplary, crowned by the lovely "Willow Song" and "Ave Maria" of the closing act. Aldo Protti, a high-ranged baritone, is a good lago, and the Santa Cecilia chorus and orch, in a dramatic accomp under Alberto Eerede, wrap it all up for a stiring as well as artistic album.

Berlioz: Les Nuits d'Ete, etc. (Columbia). A beautiful job of singing by Eleanor Steber. "Les Nuits d'is a vivid and dramatic set of love songs, sung with keen interpretive style as well as vocal distinction. Dimitri Mitropoulos leads the deft symphonic accompaniment. Reverse has more Berlioz songs, equally well rendered.

Gluck: Orpheus & Eurydice (RCA Victor), Opera's second act, played by Arturo Toscanini and NBC Symphony, for a stunning performance. The strings gallop and sing; there's tremendous surging drive in the early stages, and

performance. The strings gallop and sing; there's tremendous surging drive in the early stages, and lovely lyrical passages later on. Nan Merriman is standout among the soioists.

Puccini Heromes (Angel). Maria

Puccini Herolnes (Angel). Maria Callas and the Philharmonia under Tullio Serafin in a dozen avias from six operas. Soprano reveals her rich, full tones, strong in the top register, fuil of color and drama, in a variety of arias, with approach and attack varied to suit. Occasionally there's a shrillness, but overall impact is strong. "Un bel di vedremo," for instance, is dramatic, yet clean, not oversentimentalized, for a vivid experience. A fine disk.

Felix Brentano succeeds the late Ernest J. M. Lert as head of the opera department of Peabody Con-servatory, in Baltimore.

Snafus Still Stalk Berlin Orch Tour; Odd Deal in Philly; Local 802's Beef

Pianist Uninsky on Mend; O'Seas Tour Postponed

Alexander Uninsky, pianist stricken with a digestive disorder in Corpus Christi just prior to his concert and hospitalized there for three weeks, is back in N. Y. and on the mend. A four-month European tour, to start this month, has been postponed. Uninsky, who's handled by National Concert & Artists Corp., will recupe a while, and probably fill a few dates before resuming at Aspen, Col., this summer.

Marks Levine, NCAC prez who's been ill at home for some time, is due back at his desk in three

Ready Second Series On Metop Singer Platters For Own Accompaniment

Murlyn Recording Co. of N. Y. which issued its first release of proficiency records last fall, will have a second list ready for issue March 1. Project is a set of LP's with top artists singing arias and with top artists singing ariss and songs to piano accompaniment, fol-lowed by the keyboarder's solo ac-comp of the same selection, so that a student of voice may sing the number on his own

a student of voice may sing the number on his own.

First series consisted of five separate LP's, with present and former Met Opera names like Giulio Gari, Sydney Rayner, Herbert Janssen and Laura Castellano and musicomedy singer Evelyn Herbert singing opera arise lider. IL S.

Janssen and Laura Castellano and musicomedy singer Evelyn Herbert singing opera arias, lieder, U. S. light elassics, etc. New series will contain further LP's by these names, plus another by Evelyn Sachs, Met Opera mczzo, with similar repertory.

Muriel Wiggin Selden, of the Chase National and American Express family, is prez and sparkplug of the venture. Sally Leff, vocal coach and accompanist for many Met singers, is the keyboarder. Disks originally sold at \$8.95 but are now priced at \$5.95. Response from schools and students, as well as professional singers, has been good, with orders in from as far as the Coast.

New series will also be available on seven-inch reels, with 30 min-utes of playing time, for tape re-cording machines.

GRETA RAUCH OUITS AS CARNEGIE BOOKING MGR.

Greta Rauch, booking manager and director of public relations at Carnegie Hall, N. Y., and her assistant, Gloria Mardon, resigned suddenly last Friday (18), due to a disagreement over booking policy with Robert E. Simon, the Hall's neg.

prez.

Miss Rauch, who handled the bookings for all three concert halls at the famed 57th St. longhair emat the famed 57th St. longhair em-porium in addition to publicity had been with Carnegie for 5½ years in that post. Previously, for four years, she handled artists relations at Columbia Records as exec assistant to Goddard Lieberson, Miss

sistant to Goddard Lieberson. Miss Mardon has been her assistant at the Hall for 4½ years.
Replacing the duo are Louise Deering, as booking mgr.-publicity director, and Minnie Cohen as her assistant. Neither-has been in the music field before.

Ex-NBC Symph Set For Tour of Far East

Symphony of the Alr (the former NBC Symphony) leaves America about May 1 for a tour of the Far East under sponsorship of the International Exchange Program of ANTA.

ram of ANTA.

The tour of seven weeks wili inude five cities of Japan, Seoul,
aipei, Hongkong, Manila and clude five clude five cities of Japan, Seoul. Taipei, Hongkong, Manila and Honolulu. Walter Hendl of the Dallas Symphony and Thor John-son of the Cincinnati Symphony have been invited to serve as coconductors.

Espagnols' 8G, Detroit
Detroit, Feb. 22.
Ballets Espagnols did a weak
\$8,000 in seven performances last
week at the 1,482-seat Cass.

of N. Y.'s Local 802, American Federation of Musicians, to prevent the skedded appearances of the Berlin Philharmonic Orches tra in N. Y., is only the latest in a series of snarls that have beset mapped. Orch is making its first visit to the U.S., opening a 26-date trek in Washington Sunday (27) and playing thrice in N. Y., on March 1, March 30 and April 1.

Tour, when first broached five Tour, when first broached five years ago, with the late Wilhelm Furtwangler as conductor, started a rumpus because of Furtwangler's Nazi associations during World War II. Matter was dropped, even though Furtwangler had his defenders in the U. S. (Jewish musicians among them) who claimed that though he headed a cultural setup in the Third Reich, he was no Nazi party member and had assisted Jewish players.

Tour was reactivated for this

assisted Jewish players.

Tour was reactivated for this season by Columbia Artists Mgt.'s veepee, Andre Mertens, who had to get an okay for Furtwangler's use from the rival National Concert & Artists Corp., which handled the conductor. Then Furtwangler died suddenly last Nov. 30 and Mertens subhed with Handon wangler died suddenly last Nov. 30, and Mcrtens subbed with Herbert von Karajan, one of Europe's top conductors. Latter was once a Nazi party member, as were Gerhart von Westerman, the Berlin symph's manager, and many of the players.

manager, and many of the players.
Walter Winchell has attacked
Karajan in his column and on the
air, but there hasn't been much
else of protest to the visit of the
Berliners, until now. Times have
changed. As controversial a figure
as pianist Walter Gieseking is now
accepted by U. S. audiences, while
several of recent German additions to the Met Opera roster are
admitted onetime Nazi party members and even minor functionaries, bers and even minor functionaries. Westerman states that his and Karajan's party memberships were only formal; they merely enabled them to continue their work in music.

Anything But Smooth

Yet Columbia's path with the Berliners has been anything smooth. Transatlantic passage for the 103-piece orch necessary for consummation of the tour, and the 103-piece orch necessary for consummation of the tour, and amounting to about \$60,000, had been assured by Hen.y R. Reichhold, Detroit industrialist and music patron, on the basis of Furtwangler's presence. But when the conductor died, Rieichhold withdrew his offer, and the tour almost foundered until the Berlin Senate, through Meriens' strenuous efforts, agreed to subsidize the passage agreed to subsidize the passage

coin.

Columbia had little trouble in booking the orchestra here, but it did run into snarls in two cities. Local manager in Newark, N. J., wouldn't take it, and Columbia is presenting the orch there on its own. In Philadelphia, where there are two concert setups, Emma Feidman's Concert Series and William K. Huff's Philadelphia Forum, the Berliners couldn't be booked. Publisher Walter Annenberg, whose Philadelphia Inquirer Charities controis both concert setups, refused to okay the German symph, either with Furtwangler or Karajan, because of the Nazi taint. Karajan, because of the Nazi taint. Columbia found a local pub relations exec to handle the concert there, on a one-shot basis.

there, on a one-shot basis.

Some 750 members of N. Y.'s

Local 802 last weekend signed a
petition asking the board of directors to halt the Berliners' concerts, on grounds of their Nazi
background. Tooters also protested
a "U.S. Government subsidy" of
the orch, although there is none such, Columbia assuming all risks of the \$250,000 venture (except the ocean passage money donated by the city of Berlin).

by the city of Berlin).

Although petition is to be presented to the local's heads at an executive board meeting tomorrow (Thurs.), it isn't likely any action can be taken to halt the prospective tour. Tour had been eleared with the AFM, and it isn't likely that AFM prez James C. Petrillo will rescind the okay. For one thing, it might jeopardize the European Jour of the Philadelphia Orchestra, set for this spring, or the overseas trip of the N. Y. Philharmonic, skedded for next fall.

Broadway

Broadway

Jean Benoit-Levy, French producer-director, in from Paris Mon. (21) on the Liberte.

Joshua Logan due in by plane today (Wed.) from a trip to Japan with James A. Michener.

TV adman Robert Jay Frackman elected to the board of directors of Henry Street Settlement.

Joseph Cotten arriving on the Cristoforo Colombo today (Wed.), after completing a film chore in Germany.

Ganjou Bros. & Juanita, acrodance turn, sailing for London today (Wed.) to join the Folies Bergere company there.

Paul Denis has 10-page bio on "Ed Sullivan, TV's Greatest Showman," in next issue of TV People," which will have Sullivan on cover.

Composer Harry ("Irene," "Rio Rita") Tierney's son, Harry Austin Tierney Jr. married Carolyn Curtis Cather, daughter of Col. Leo W. Cather, on Monday (21), in N. Y.

Col. Serge Obolensky, Ambassador Hotel prexy, has preemed the Ambassador Bar, a for-men-only rendezvous where femmes are permitted only at cocktail time and at weckend luncheons.

Earl Stewart, onetime vaudetilian who sang with the Newsboys Four and trouped with his wife in a turn known as Florette & Earl, now working in the upholstery shop of the Hotel Commodore.

Arthritis & Rheumatlsm Foundation holding a cocktail shindig \$121 tomorrow (Thurs) to discusses

stery shop of the Hotel Commodore.

Arthritis & Rheumatism Foundation holding a cocktail shindig at 21 tomorrow (Thurs.) to discuss plans for the Ringling Bros. & Barnum & Bailey Circus preen at Madison Square Garden March 30 which again will be for benefit of this outfit.

Sonny (MCA) Werblin framed Toots Shor at a private stag dinner last week at Gene Leone's by The Skeeters (show biz-industrialists-sportsmen group) by projecting the Ed Murrow "Person to Person" segment wherein the restaurateur was one of the subjects.

Next Tuesday (1) will see the

segment wherein the restaurateur was one of the subjects.

Next Tuesday (1) will see the dedication ceremonies of the new M. Lowenstein & Sons Inc. Bldg. (textile business; Leon Lowenstein, chairman of the board) on the site of the old Empire Theatre at 11:30 a.m. New edifice contains an Exhibition Hall of theatre memorabilia on the 6th oor.

Evelyn and Bill Hardey vacationing in Cuba; ditto Suzette and Wallace Downey Imusic publisher). Hardey, since selling out in Bill's Gay 90s, is looking for another site. His former associate, Harry Tannen, meantime bought Charles' French Restaurant on 6th Ave., in Greenwich Village.

James A. Sauter, USO-Camp Shows near the search of the same of the same

reenwich Village.

James A. Sauter, USO-Camp
hows prexy, assigned his second
chairmanship in the

Shines A. Sauter, USO-Campo Shows prexy, assigned his second committee chairmanship in the March Red Cross campaign. He has assumed the helming of the legit theatres and music committee in addition to the radio and tele group of the public information committee previously announced.

Mayor Robert F. Wagner and his wife's invitation to a reception and cocktail party tomorrow (Thurs.) at Gracle Mansion in honor of Harry Hershfield, calls him the "internationally famous cartoonist, columnist, and humanitarian." The Mayor will proclaim May 17 officially as "Mr. New York Day" in tribute to Hershfield.

Warren Broglie, manager of

Warren Broglie, manager Waldorf-Astoria's overseas d Waldorf-Astoria's overseas dept., promoted to general manager of the Continental Hilton, Mexico City, now under construction, which is expected to be ready early next year. It will have 360 rooms. The Continental Hilton is one of two Mexican operations by Hilton. Other is the Acapulco Hilton. Jese A. Menendez represents Hilton in the overall developments of both inns.

inns.

Billy Reed's invitation for the anniversary party of his nitery reads: "The Little Club has gone through its 'T Year Itch' and will celebrate its 8th 'Anniversary Waltz'. Place is decorated like a 'House of Flowers' and we will have a 'Plain and Fancy' party. Every girl will put on her best 'Silk Stockings' so drag your 'Fanny' over here. All 'Lunatics and Lovers' are invited to come and have a slice of birthday cake with 'Kismet' Reed."

Minneapolis

Beneke, March 25, and Bill Haley's Comets in April. After long stretch of inactivity, legit has come to life in Twin

After long stretch of inactivity, legit has come to life in Twin Cities, with "South Pacific" having played St. Paul last week and "Tea and Sympathy" here currently.

Bennie Berger and Ed. Furni of Minneapolis Lyceum and, St. Paul Auditorium, respectively, cooperating to obtain more legit shows for Twin Cities, with aim that they play both cities henceforth, instead of only here.

While William Donnelly, IATSE veepee, is absent from city temporarily, status quo continues as far as inability of independent theatre-owners and projectionists' to reach agreement on new three-year contract terms is concerned. Although men voted to strike several weeks ago, they are remaining on duty without any pact. ago, they are ic., without any pact.

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 49-44)
Nicole Courcel set to star in the
first Algerian pic production,
"Zaire."

Mischa Auer now playing in the Marc Allegret pic, "Futures Ve-dettes" (Future Stars).

Yves Montand receives the special gold disk marking the sale of his millionth record this week.
English legiters, "Witness For the Prosecution" and "The Boyfriend," set for production here friend," set next season.

next season.

Jeanne Aubert will replace Madeleine Robinson in hit legiter, "Adorable Julia," as MIss Robinson bows out to become a mother.

Colette Marchand will do her first legit chore in Andre De Richaud's "Carmen," a free adaption of Prosper Merimee's book.

Hungarian Ballet is a big b.o. hit here and doing extra-curricular recital work in other theatres, besides home base the Empire, due to its success. to its success.

Annette Lajon, one of the top Gallic pre-war chantoosies who spent eight years as a semi-invalid due to an auto accident, makes her comeback here this week.

comeback here this week.

"La Cuisine Des Anges" (My Three Angels), the Albert Husson hit legiter, now in its eighth Parisian comeback as it settles at the Edouard VII for another run. Edith Plaf shattering all records at the Olympia Musichali and also making a record in getting her longplaying disk, based on her Olympia recital, on the market. "Sabrina" (Par), "Bron cho Apache" (UA), "Dial M For Murder" (WB), "Johnny Guitar" (Rep), and "Pushover" (Col) all in for neat reviews in a broadside of U.S. pix this week.

neat reviews in a broadside of U.S. pix this week.
Vittorio De Sica has asked Marcel Pagnol to take charge of the Gallic dubbing of his latest pic, "L'Or De Naples" (Naples Gold). Pagnol will do this before heading for the U.S.
Two more Gallic singers set for a U.S. trek soon are Gilbert Becaud and Jacqueline Francols. Becaud will do a series of live ty programs and Miss Francols is to open in one of the East Side plush boites.

Spigelgass

credit read, 'Adapted by' with no reference whatever to what the adapter had used as his source ma-terial." terial.

terial."
"Evil" was co-scripted in 1947
by Spigelgass and Ronald Millar
from a novel by Joseph Shearing.
Hal Wallis produced the picture for

from a novel by Joseph Shearing. Hall Wallis produced the picture for Paramount release.

Spigelgass states that in the Lux adaptation 95% of the original dialog was used but this was "extraordinarily rearranged" and while most of the story line was similarly used "the climax was ignored."

He goes on: "I recall from earlier service on the (SWG) board that Lux, in its radio days, refused to give credit for the screenplays from which their programs are derived. In my view Lever Bros. have no voice in the matter whatever. It seems to me a matter concerning the Screen Writers' relationship to the M.P.P.A. (Motion Picture Producers Assn.).

"We should clearly take the position that ali contracts involving television adaptations of screenplays shall include the original screenplay credit and the original authorship.

"Additionally, the television writer must elso insict upon the kind

Minneapous

By Les Rees

Met tenor Brian Sullivan set for concert here Feb. 24.
Hotel Radisson Flame Room holding over Quintetto Allegro.
Bob llope brought in show from Hollywood for two local and one St. Paul performances.
Crew Cuts and Dave Brubeck Quartet played one-nighters at Prom Ballroom and Lyceum theatre, respectively.
Prom Ballroom underlines include Four Lads, Feb. 25-26; De John Sisters, March 4-6; Tex

London

Karen Greer opened a cabaret season at the Albany Club this

week.
Michaei Broun on an indefinite loanout from Colman, Prentice & Varley's New York office to head the agency's to division here.
Derek Bond and Jili Adams launched a new Granada theatre in Pitsea (Essex) last week, subbing for Mai Zetterling who was bedded with flu.
Lacy W. Kastner and Lawrence H. Lipskin in town for last week's charity preem of "A Prize of Gold," latest Warwick production for Columbia release.

latest Warwick production for Co-lumbia release.
Virginia Bruce, who arrived from Hollywood last week, started film-ing "The Reluctant Bride" Monday (21). It's a Tempean production for Eros release.
Alfred Drake and Doretta Mor-row in from New York to start re-hearsals on the upcoming London production of "Kismet," rights to which have been acquired, by Jack Hylton.

production of "Kismet," rights to which have been acquired by Jack Hylton.

Film Industry Publicity Circle tossed luncheon in honor of Richard B. Kenderdine, who retired recently as a flack in the J. Arthur Rank Organization.

Signed by Maurice King and Irving Rapper to star in their upcoming production of "The Boy and the Bull," 10-year old Michael Ray planed for Hollywood last weekend.

Richard Hearne signed for a se-

Richard Hearne signed for a

Richard Hearne signed for a series of 26 telepix by the new Prince Littler-Val Parnell-Lew Grade tele outfit and subsequently planes to N. Y. for personals on the Ed Sulivan show May 8 and 15.

Songsmith Sam Coslow, who is managing local thrush Georgia Brown in conjunction with Lew & Leslie Grade Agency, negotiated two-year pact with Decca Records. He plans to take her to the U. S. next fall to bally her disks.

Cleveland

Uleveland

By Glenn C. Pullen

Robert Maxweli and Betty Madigan pulling Statler Terrace Room out of doldrums.
Dell O'Dell's comedy-magic act finished fifth week, setting new run record for Alpine Village.
Robert Wagner mobbed by teenagers during film actor's personals to plug "White Feather" at Hipp.
"Pajama Game" has terrific \$90,000 advance ticket sale for the Hanna weeks before its arrival Feb. 28.
Ray Elias, Play House's press agent, staging "Burning Bright" as his first directorial work for repertory theatre.

his first directorial work for reper-tory theatre. '
John Price Jr., auditioning cho-rus talent for his Musicarnival summer tent theatre, kicking off second season about June 10.
Hona Massey doing a two-weeker at Vogue Room, which is inking Merv Griffin, Dinah Kaye and Lucky Girls for Feb. 28 and Jan August for March 14.

Vienna

By Emil W. Maass
(Grosse Schiffgasse 1A: 45045)
First tele station will be built on
Gaisberg near Salzburg.
Austrian opera composer Gottfried Einem writing film music.
Easy Maja Elstak, negro singer
of Indonesia, recovering from mysterious poisoning.
Shakespeare Memorial Theatre
will guest during Vienna festivals
at the Burg Theatre.
First time Japanese planist to
play western classical music here
was Noboru Toyamasu.
"Born Yesterday" set for Volkstheatre. At present it's touring the
suburbs of the capital.
East German film director Walter Feisenstein shooting Beethoven
film, "Fidelio," in Rosenhuegel
Studio, (Russian zone).

Miami Beach

By Lary Solloway
Frances Langford breaking in
her new act at the Sans Souci this
week.
Sidney Kingsley, Irving Berlin
and Michael Todd at the Fontainebloom

bleau. Helen Traubei wiil head up new Fontainebieau's La

Helen Traubei wiil head up new show in the Fontainebieau's La Ronde Ciub opening Friday (25). Sauter-Finnegan orch playing fuli week's schedule here between one-nighters and four-day deal at Ciro's.

Ed Sullivan in for personals on Lincoin-Mercury promotions and to heim the Mt. Sinal Hospital's annual Jubilee.

Jack Benny will motor from New Orleans to spend several days at the Saxony before appearing at the United Jewish Appeal dinner here next month.

000 was grossed, all of it going to Variety Children's Hospital. Lena Horne and Murray Weinger cancelied her contract to work at Copa City by mutual agreement, with Sammy Davis Jr. holding over; Los Chavales de Espana over; added.

Biopic Binge

Continued from page 1 =

Omar Khayyam"; the currently lensing "The Vagabond King," based on French poet Francois Vil-lon; "Intermission," life of the musician Red Nichols," to star Danny Kaye. Explorers and Generals

Explorers and Generals
Pine-Thomas' "The Far Horizon," story of Lewis and Clark, is
awalting release, and Hal Wallis
has two upcoming entries, including "Gunfight at the OK Corral,"
glorifying Wyatt Earp and Doc
Holliday, and "Global Mission,"
the Gen. "Hap" Arnold story.

the Gen. "Hap" Arnold story.
Columbia and 20th-Fox have eight aplece in this category. Soon to roll in Europe will be Warwick's "Cocklesheil Heroes" for Columbia, story of British Marine hero Coi. R. J. Hasler, with Jose Ferrer doubling as star and director. Coi's "The Gentle Wolfhound," story of M/Sgt, Hugh O'Reilly, rolls this week in Tokvo. Just going into release is "The Long Gray Line," John Ford's West Point tale of Sgt. Marty Maher, portrayed by Tyrone Marty Maher, portrayed by Tyrone Power; and "Cell 2455 Death Row," autobiopic of condemned Caryl Chessman, awaits release.

Columbia slate also includes
"Music by Duchin," the Eddy
Duchin yarn: "Joseph and His
Brethren," religioso with Rita Hayworth starred; and "The Theda
Bara Story," musical based on the
silent screen vamp.

silent screen vamp.

Twentieth-Fox' lineup is composed of three already completed, one of these, "Desiree" (Napoleon), in current release. Finished are "Prince of Players" (Edwin Booth) and "A Man Called Peter" (Senate Chaplain Peter Edson Marshali). Currently locationing in China is "A Many Splendored Thing" troupe, de aling with China's Hans So Yin' and so-starring Jennifer Jones and William Holden. ring Je: Holden.

Coming up are "DeSylva, Brown and Henderson." life story of the songwriters; "Girl in the Red Velvet Swing," story of .Evelyn Nosebit Thaw; "Seven Cities of Gold" (Father Serra); "Sir Walter Raleigh," with Richard Todd and Bette Davis returning to her old role of Queen Elizabeth.

Metro's six bids in the biog derby lead off with the story of Van Gogh, the painter in "Lust for Life." (Understood that Kirk Douglas also is considering such ablopic under his own indie banner.) Coming up, too, are "Til Cry Tomorrow" (Lillian Roth); "Cheatin' Heart" (Hank Williams) and "Guatama Buddha." Completed: "Interrupted Melody" (Marjorie Lawrence) and "Love Me or Leave me" (Rult Etting).

pleted: "Interrupted Melody" (Mar-jorie Lawrence) and "Love Me or Leave me" (Ruth Etting). UI already has completed a trio, now awaiting release. These in-clude "Chief Crazy Horse," "To Hell and Back" (Audie Murphy),

Hell and Back" (Audie Murphy, and "Lady Godiva of Coventry," Warners likewise has three: "Joe McConnell Story," biopic of the late jet ace: "The Lindbergh Story" and "Sincerely Yours," the Liberace tale. RKO: "The Con-Liberace tale. RKO: "queror" (Genghis Khan).

Burbank Studio

= Continued from page 1;

of show biz, including legit, niteries, films, folk music, ballet, vaudeville, opera and radio-tv. Tagged "Entertainment '55," it's

Tagged "Entertainment, '55," it's being blueprinted as a Hollywoodplus-N. Y. two way pickup with Jack Rayel and Barry Wood serving as the respective executive producers. Mitton Berle, who ordinarily works out of Gotham, will perform on the Coast that night (7:30 to 9) along with Dinah Shore, George Gobel and others in the NBC camp. Judy Holliday and Dick Shawn, who've appeared in several Liebman specolas, are Dick Shawn, who've appeared in several Liebman specolas, are slated to star in a number drama-tizing the night club motif. Others on the agenda thus far are dancers Bambi Linn & Rod Alexander, Jim Jack Benny will motor from New Orleans to spend several days at the Saxony before appearing at the United Jewish Appeal dinner here next month.

Arthur Godfrey emcced Variety Tent's annual ali-star show at the Beach Auditorium; more than \$27,-1

Hollywood

Helen Traubel planed to Miami, Arthur M. Loew returned to his eastern headquarters, Maureen O'Hara home from 10 days of eastern bally. Joan Fontaine in from N. Y. for treatment of a shoulder injury. Steve Goodman, Rep story editor, back from scouting eastern mar-kets.

Audie Murphy to Dallas to drum-beat for his picture, "To Hell and Back." David Rose back to London to attend preem of his "End of

David O. Selznick in from N. Y. open headquarters at RKO-

to open headquarters at RKOPathe.
Foreign Press Assn. of Holiywood tosses annual awards banquet tomorrow night (Thurs.).
Louis Stevens back from 26
months in Rome, where he scribbled five films and six telepix.
Louis B, Mayer will be guest of
honor at the American Cinema
Editors' special awards banquet.
Walt Disney sending original
drawings for each classroom in new
school named after him in Bucks
County, Pa.
William Goetz plaqued for his
leadership in last year's campaign
to raise funds for Cedars of Lebauon Hospital.
Maj. Gen. John A. Klein, Adj.

on Hospital.

Maj. Gen. John A. Klein, Adj.
Gen., of the Army, sent letters of
commendation to each of 86 filmites
who entertained U. S. servicemen
overseas during Christmas holidays.

Chicago

Pianist Biil Snyder back home after a Hollywood sojourn.
Howard Miller to emcee the Daily News' youth rally March 14.
Dorothy Malone in to plug pic "Battle Cry"; ditto Rock Hudson and Barbara Rush for "Captain Lightfoot."
Nathan Cummings Consolidated

Nathan Cummings, Consolidated Nathan Cummings, Consolidated Foods chairman, flew in Sonja Henie, Vera-Ellen, Esther Williams and hubby Ben Gage, Ann Miller, Ginny Simms, Cobina Wright, Cesar Romero and the Ed Gardners as guests at opening hoopla of a new CF plant.

L.A. to N.Y.

Continued from page 2

work between Chicago and New York is one of those irritations. Santa Fe's Twofers The Sante Fe Chief and Super-Chief, with their Fred Harvey din-ingcar service, have probably "the Chief, with their Fred Harvey diningear service, have probably "the best coffee" extant—apparently a dedicated objective—but the food prices are high. Service is good. The road itself now (1) has a Monday-Tuesday-Wednesday "family plan" rate (two-for-ones) which saves about \$100 on RR fare; (2) makes a quasi-showmanship pitch with a "Dome Car," which affords a skyview ride, midriff in the train. The "Dome Car" is part of an auxillary club car. The third a skyview ride, midriff in the train. The "Dome Car" is part of an auxiliary club car. The third "showmanship" attempt is a little packet which includes stationery, timetable, pencil stub, ginrummy score sheet, all with the trademarked Navajo Indian motif of the Far Wast!

marked Navajo Indian motif of the Far West.

But there are certainly shortcomings which the RR officials
could only discern if they rode
their own trains as ordinary passengers and not in their private
cars. For example, why the sleeping car porters aren't instructed
not to bang the Pullman berths,
which they make up and put down
at all hours, is an elementary question. Granting the sometimes early
a.m. getter-offers, be it in Kansas
Clty or San Bernardino, and points
in between, the prime appeal of City or San Bernardino, and points in between, the prime appeal of train travel, to many, is the leisure and the rest. Ever try and sieep with those conditions? There are pienty of "Quiet" signs, of course, against noise by the passengers fhemselves, but too often the porters, in their unthinking routine are the prime offenders. Maybe it's too ingrained a habit to break, of course.

too ingrained a habit to break, or course.

There are, of course, some gestures. The Sante Fe's J. P. Reinhold, as assistant to the president, invariably cuffos a de luxe dinner to VIPs traveling L.A. to N.Y. and vice versa. On the whole, hotels are far ahead in impressing the traveler. For example, hoteliers long ago learned the great dividends that come from a bright shaving mirror in the bathroom. Not in the Pullmans.

These remarks are made by a tourist who prefers the choochoo for rest. Others, mu't feel the same way. Yet, against this, the planes haven't taken over business just by happenstance. course.

just by happenstance.

OBITUARIES

FRED BRADNA
Fred Bradna, 83, equestrian director emeritus of the Ringling Bros. and Barnum & Bailey Circus, died Feb. 21 in Sarasota, Fla. Born in Strasbourg, Alsace, he was christened for his father, Frederick Ferber. He changed his name to Bradna after marrying bareback rider Ella Bradna in 1902. His father, operator of a larguerite he toured vaude circus. name to Bradna after marrying bareback rider Ella Bradna in 1902. His father, operator of a substantial brewery business, dis-owned him because of the mar-riage.

riage.
Prior to his marriage, Bradna had been a German cavalry officer. He relinquished his rank to join his wife as a circus act. Together they came to the U.S. in 1903 as riders for the Barnum & Balley Circus, which later merged with the Ringling Bros. circus. He trouped with the B & B show for 11 years and was equestrian director of the Ringling Bros. & Barnum & Balley for an additional 31 years.

years.

In ill health for several months,
Bradna retired in 1945 and wrote
his memoirs, published in 1952
under the title, "The Big Top."
Wife and a daughter survive.

HARRY M. BERMAN

HARRY M. BERMAN
Harry M. Berman, 56, songwriter
and former vaude comic, died Feb.
15 in San Francisco. Known professionally as Bobby Burns, he
shared billings with Eddie Cantor,
Al Jolson and Milton Berle, and
for some years operated one of
Hollywood's first nightclubs, a
cellar known as B.B.'s.
During his tunesmith days Berman's biggest songhit was "I Faw
Down and Go Boom." Rettring
from show biz nearly 20 years ago,
he had attained some fame more
recently as a dog judge, specializing in Schnauzers. He also ran a
stationery store in Redwood City,
south of Frisco.
His wife and sister survive him. His wife and sister survive him.

James

JAMES H. DOYLE nes H. Doyle, stage director, and writer for half a cen-

HENRY W. KAHN

"Good night-sweet Prince"

David and Sylvia Bader

tury, died Feb. 12 in Los Angeles of complications following major

of complications following major surgery.

He directed stock companies in Providence, Boston, Portland, Richmond, Norfolk, Cleveland and Dayton, and was associated in the early days with such notables as Tallulah Bankhead, Helen Menken, William Powell, Bert Wheeler, Thomas Mitchell, Lynn Overman and Ralph Bellamy.

Surviving is his wife, Mrs. Gertrude DeMont Doyle, onetime leading actress in her own right.

PETER MARTYN
Peter Martyn, 27, British film, legit and tv actor, died Feb. 16 in London. He was taken ill a month ago and withdrew from chairmanship of the BBC-TV panel game, "Find the Link."
Martyn was formerly a member of the New York Group Theatre and played a small part in the Broadway edition of "The Browning Version." He had also done tw work in America. He had been signed for a role in Sir Alexander Korda's "None But the Brave," but had to retire from the part owing to his illness. He was unmarried.

CHARLES HARRIS

CHARLES HARRIS
Charles Harris, longitme legit general manager, died Feb. 17 in New York. He had most recently been associated with the Broadway production of "Portrait of a Lady" at the ANTA Playhouse and prior to that had been with "Wonderful Town." He had also been general manager for George Abbott for many years. He was around 68.
Among his survivors are a son, Joe Harris, company manager of "Silk Stockings." which opens on Broadway tomorrow (Thurs.), and a brother, Lew Harris, Zlegfeld Theatre, N. Y., treasurer.

JOSEPH LaMONICA
Joseph LaMonica, 83, former
Philadelphia Orchestra flutist and
composer, died Feb. 17 in that city.
Born in Italy, he came to the U.S.
in 1900 to become a member of Elery's First Italian Band.
His most ambitious composition
was an opera, *Festival of Gauri',
excerpts from which Leopold

HARRY KAHNE
Harry Kahne, 60, vet vaudevillian, died Feb, 15 in Los Angeles
of a heart attack. With his wife,
Marguerite, he toured vaude circuits all over the world for a quarter century, billed as the "Upside
Down and Backwards Mental Wizard."

Down and Backwards Mental Wizard."

During the past four years, he headlined USO troupes to Koron, Alaska, North Africa and Europe.

Surviving is his wife and two horthers.

ROBERT W. FOX
Robert W. Fox, leading north of
England exhib, died Feb. 11 in
Manchester, Eng. He first became
associated with the film industry
in the U.S. and continued in it on
his return to England in 1908.
After 1918 Fox was engaged in
distribution, but had concentrated
on exhibiting since 1936. He took
an active interest in the cinema
trade benevolent fund.
Survived by his wife, who is
manager of The Cinema, Lymm.

HENRY W. KAHN

Henry W. Kahn, 67, film importer and exporter, died Feb. 16 in Forest Hills, N. Y. Active in the foreign film field for many years, he headed Henry W. Kahn Enterprises, a film import-export firm. Kahn also had held continental managerial posts for 20th Fox, Warners and Paramount and was European rep for the Motion Picture Export Assn.

Wife and a daughter survive.

ROLAND DAVIS
Roland Davis, 66, veteran vaudevillian and radio comic, died Feb.
15 in Chicago. He began his career at 12, when he ran away from
home to join the circus.
For over 50 years Davis traveled
vaude circuits with a song and
dance routine. He was a radio pioneer, known on Chicago's early
radio stations, WQJ and KYW, as
"The Clown of the Air."
His son and a sister survive.

HENRI LETONDAL

HENRI LETONDAL
Henri Letondal, 53, French actor, died Feb. 14 in Burbank, Cal., of a heart attack. In addition to his acting, he also was a Hollywood correspondent for French and French-Canadian newspapers, and tape recorded a film column for airing in France and Canada. He was secretary of the Foreign Press Assn. of Hollywood at the time of his death.
Surviving is his wife.

CHARLES STIEFEL
Charles Stiefel, 65, indie film chain operator, died of a heart atchain operator, died of a heart atcharles Stratford Hotel. He had taken the room after being stricken earlier at tne Variety Club, which has quarters in the hostelry.
Stiefel, who was a partner in Stiefel-Blumberg Theatres, is survived by his wife and two sons.

JOSEPH L. BRACKEN JR.
Joseph L. Bracken Jr., brother of film-legit actor Eddie Bracken, and an attorney with the law firm of Sargoy & Stein, active in copyright representation for the major film companies, died Feb. 18 in Brooklyn, N. Y.
Surviving besides his brother, Eddie, are his wife, parents and another brother.

ARTHUR S. ROSS

Arthur S. Ross, 75, veteran of a half century on the stage, died Feb. 17, in Hollywood, as the result of injuries sustained in an auto accident. He was best known for his role of Potash in the yesteryear legit comedy, "Potash and Perlmutter."

His wife and daughter

GUY SAMPSEL
Guy Sampsel, actor and former
vaudevillian, died Feb. 17, in New
York. He had performed on Broad-Nork. He had performed on Broad-way in such shows as "Uncle Harry" and "I Remember Mama' and toured both in the U. S. and abroad in a vaude act tagged "The Woman Haters Club."

ETHEL M. ROBINSON
Ethel M. Robinson, 73, talent
scout for the Polack Bros. Circus,
died last week in Chicago. She died last week in Chicago. She had formerly been head of the fair booking department of the Vaude-ville Managers' Assn.

Two sisters survive.

Uncle, Thomas Quinn, of Tom Curtiss, N. Y. Herald Tribune (Paris) drama critic and VARIETY Paris correspondent, died of a heart attack in Florida. The newspaperman—Thomas Quinn Curtiss—was named for his mother's brother.

Charles (Jockey) Haefell, 66, former stuntman and assistant director, died Feb. 12 in Hollywood. He stunted for such silent films as "Four Horsemen of the Apoca-thyse," "Merry-Go-Round" and "The Hunchback of Notre Dame."

Mrs. Adelaide Marion, 78, widow of the late George Marion, died Feb. 20, in Los Angeles. Prior to her marriage to the actor, she appeared on the Broadway stage as Adelaide Orton. Surviving is a sister, Josephine Durfee.

Edgar Kahn, 52, one of the most prolific stage and screen writers in Germany, died Jan. 29 of a heart attack in Hamburg. He scripted 28 German films. His last picture, "Roses of the South," was just released.

John R. Maroney, 55, former chief of Interstate Circuit's legal department, fell to his death Feb, 16 from atop an 11-story Dallas of-fice building. Upon retiring in Feb., 1951, he sold his stock in the

Mrs. Melanle Wyler, 77, mother of producer-director William Wyler and screen writer Robert Wyler, died Feb. 13 in Hollywood of heart failure. She was a cousin of the late Carl Laemmle.

John McDermott, 64, former singer on the Keith circuit and more recently a Common Pleas Court crier, died Feb. 16 in West Philadelphia. Two sons and three daughters survive.

Jack Greenwood, 48, vet assistant director, died Feb. 13 in Hollywood of a stroke. He is survived by his wife, a son, two sisters and brother.

Albino DiJanni, 66, a solo violinist of the Metropolitan Opera orch for 25 years, died Feb. 19, in Corona, N. Y.

Mother, 73, of Mrs. Karl (Co-rinne) Bernstein, wife of the legit p.a., died in New York Feb. 20.

George J. Hoey, 70, longtime character actor, died Feb. 17, in Hollywood. His wife survives.

Uncle, 77, of actor-playwright Elliott Nugent died Feb. 15 in Cambridge, O.

Albert H. Knight, 65, studio technician for years, died Feb. 15 in Hollywood.

Downes' Attack

= Continued from page 2 :

der him "the opera wing has fallen into second-class status." He also belabored the board of directors for their "administrative weakness" for their "administrative weakness" and for permitting "unwarranted interference" in the managing director's (Kirstein's) functions. "It might even be a very good idea to have some changes in the board of directors," Downes concluded. The second Sunday column continued the attack on the board, and referred to their "star chamber" proceedings on several matters. The third column was more of the same. In it. Downes also mentioned

The third column was more of the same. In it, Downes also mentioned the curious happenstance of a board member writing to the Times criticizing him for his stand, and a day later writing to ask that the letter, and Downes' reply, not be published.

Strangely enough, on the same Sunday that the Times entertainment section ran the first two-column length Downes article, the news sections also carried an elabnews sections also carried an elabnews sections also carried an elabnews.

news sections also carried an elab-orate overall news story on the Center by Foster Hailey that ran over two columns. Where Downes' over two columns. Where Bownes article was pro-Kirstein and anti-board, the news story, fair though it was, seemed to lean back in pre-senting the board's side fully. Some of the information in it could only have been gotten by excitators of composer, died Feb. 17 in that city.
Born in Italy, he came to the U.S. in 1900 to become a member of Ellery's First Italian Band.
His most ambitious composition was an opera, "Festival of Gauri" was an opera, "Festival of Gauri" was an opera, "Festival of Gauri" cecepts from which Leopold Stokowski premiered. He also played plano for Durante to the Mark J. Donnelly, 61, songwriter and onetime accompanist for Jimmy Durante, died Feb. 18, in board chiefs, and was in direct to pay Screen Actors of the information in it could only have been gotten by assistance of the problem over to the Authority, at which point the Fund decided to openly defy the jurisdiction of TA.

Mr. and Mrs. Jean Robier, Kansas City, Father is wear, seemed to lean back in presenting the board's side fully. Some of the information in it could only have been gotten by assistance of contrast to the "no comment" of contrast to the "no comment" of those execs when the Times and those was up to 1A.

Mr. and Mrs. Jean Robier, Kansas City, Father is seenic designer of Marquis de Cuevas Grand Ballet.

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Mr. and Mrs. Jean Robier, Kansas City, Father is seenit designer of the information in it could only have been gotten by assistance of the information in it could only days the problem over to the Authority, at which point the Fund decided to openly defy the jurisdiction of TA.

in the Broadway musicals, "Red other papers originally approached them when Kirstein resigned.

ETHEL M. ROBINSON first column, the N. Y. Herald Tribune ran an editorial on the Center, which took Kirstein's side, and suggested—like Downes—that it might be time for "a change of outlook—and even a change of per-sonnel—among the responsible of-ficials."

Then, three days later, when the N. Y. Board of Estimate voted on a long-pending matter to cut the Center's rent to a nominal \$1 a To long-pending matter to cut the Center's rent to a nominal \$1 a year—a routine story that would normally be carried inside a paper—the Times played the rental matter up big with a two-column head on Page One. Timing of the Board of Estimate's move, plus a Times editorial the next day praising the BOE's action, were regarded a little jaundicedly in certain circles as also being "inspired."

Newbold Morris, the Center's board chairman, and Morton Baum, finance committee head, are the

Newbold Morris, the Centers board chairman, and Morton Baum, finance committee head, are the board's guiding lights. It's felt they've got a good deal on their side, and that it's surprising that they've made no formal statements.

Hunting For Scalps?

It's become obvious to some observers that Downes is not only gunning for Rosenstock's scalp, but for Morris' and Baum's as well. He mentioned the latter two by name for the first time last Sunday. The sustained triple-week drive is reminiscent of Downes' successful campaign 15 years ago to get John Barbirolli out of the conductorship of the N. Y. Philbarmonic, when the Britisher succonductorship of the N. Y. Phil-harmonic, when the Britisher suc-ceeded Arturo Toscanini in that

post.

The Herald Tribune's music critic, Paul Henry Lang, so far has taken no personal stand in the nas taken no personal stand in the matter (except for a passing reference last Sunday), apparently because this is his first season in the slot and he's feeling his way. General belief,' though, is that his predecessor, Virgil Thomson, the most cutschen and caustic of present predecessor, Virgil Thomson, the most outspoken and caustic of pres-entday music critics (who also lam-basted Barbirolli), would have blasted the roof (and a few indi-viduals) off the situation, and prob-

viduals) off the situation, and probably also taken Kirstein's side against the board.

The board was split 13-12 against supporting Kirstein on policy, and some feeling was expressed that with only one majority, the 12 minority should have resigned. If someone else of prominence besides Downes should apply the needle, it's felt this might happen. On the other hand, there is belief that the board chiefs will ride

lief that the board chiefs will ride lief that the board chiefs will ride out the Kirstein affair as they did the Laszlo Halasz incident four years ago, and that the fuss will die down. Interestingly enough, when the N. Y. City Ballet (of when the N. Y. City Ballet (of which Kirstein is still head) opened its winter season at the Center last week, Morris and Baum were both conspicuous by their absence.

Heart Assn.

= Continued from page 1 = stations all over the country a coustations all over the country a cou-ple of weeks ago, for telecasting last week, with the majority of the playdates coming Sunday (20) to coincide with "Heart Sunday," when volunteers in many parts of the country canvasse hoods for solicitations. canvassed neighbor-

Although Western Theatre Au-Although Western Theatre Authority refused clearance for the show about a month ago, the Heart Assn. went ahead with the project. Although Heart Assn. wouldn't comment on the situation, it's known that the Assn., after consultation with ad agencies, networks and the National Assn. of Radio-Television Broadcasters, decided that Theatre Authority had no legal grounds on which to ban no legal grounds on which to ban the show. Reason for TA's refusal to clear

Reason for TA's refusal to clear the program wasn't made clear, but the general position is understood to have been that this was a fund-raising venture which TA couldn't okay. Heart Fund felt differently, pointing out that there was no di-rect solicitations on the show and that previous programs involving direct solicitations had been okayed by the Authority. The Heart Fund by the Authority. The Heart Fund did yield to the point of withdraw-ing a Jackie Gleason kinescoped segment from the show when AFTRA refused to clear it, saying that such clearance was up to TA.

It's understood also that the Fund

Singing the Blues

Continued from page 1

being knocked over by the r&b being knocked over by the rab-cycle, but by the general demand for offbeat stuff. Femme vocal groups, which used to be a drug on the market only a few months ago, are now hitting big. Such combos as the McGuire Sisters, Fontane Sisters and DeJohn Sis-ters are one, two, three disk attrac-tions currently.

The Crew-Cuts is another combo The Crew-Cuts is another combo mopping up in the current tune trend, as is Bill Haley & His Comets. The Penguins, on the indie Dootone label, have also been clicking with their original r&b interpretation of "Earth Angel," although the Crew-Cuts are outpacing them in sales. Like the influx of hillbilly names

Like the influx of hillbilly names into the pop market about four years ago, the r&b cycle is turning up its share of new combos and singers. These include The Charms, The Five Keys, Lavern Baker, Fats Domino, Gene & Eunice, the Moonglows, and a flock of other such combos.

Topsyturvy nature of the current disk biz is spotlighted by the dominance of the small labels among the top 10 or 15 disks. Companies like Dot, Cadence, Coral, Epic and Mercury are riding roughshod over the Big Four of Victor, Columbia, Decca and Capitol.

That there's no completely uniform pattern to the music biz is revealed by the presence of an oldie ballad like "Melody of Love" among the topsellers. Also a legitimate tune like "That's All I Want From You" continues to hold up despite the demand for the "Ko Ko Mos" and "Tweedle-Dees."

MARRIAGES

Julia Adams to Ray Danton, Santa Barbara, Cal., Feb. 20. Both are film players.

Elia Caudillo to Aurelio Atayde, Mexico City, Feb. 14. He's a circus impresario.

Impresario.

Mrs. Katharine Barnes Bryan to
John O'Hara, New York, Jan. 31.
He's the author.

Mary Hunter to Herman Wolf,
Feb. 18, New York. Bride is stage
director, recently executive producer with Theatre Guild; groom
is public relations counsel and aide
to Gov. Abraham L. Ribicoff of to Gov. Abi

Ann Sullivan to David Hughes, Melbourne, Australia, Feb. 14. Bride's a dancer; he's w.k. English

Bride's a dancer; he's w.k. English singer.
Patricia Kerwin to George Herman, Washington, Feb. 20. Bride is ex-White House aide; groom is CBS newsman.
Corky Lindgren to Benne Belle Prickette, Bakersfield, Calif., Feb. 11. He's a member of The Lancers, vocal combo.
Betty Jo. Landes, to Jimmy

Betty Jo Landes to Jimmy Caesar, Los Angeles, Feb. 19. Bride is cast member of the Ice Follies; he's in "Skating Stars."

BIRTHS

Mr. and Mrs. Michael Horton, son, Norwalk, Conn., Feb. 15. Fa-ther is NBC director of informa-

ther is NBC director of information.

Mr. and Mrs. Al Warde, son, Los Angeles, Feb. 10. Father is a screen writer.

Mr. and Mrs. Gabriel Figueroa, daughter, Mexico City, Feb. 10. Father is a cameraman.

Mr. and Mrs. Myron Josephson, daughter, Brooklyn, Feb. 16. Father is with Metro's special service department.

Mr. and Mrs. John H. Zeeman, son, New York, Feb. 15. Mother, the former Joan Javits, is a song-writer. writer.

and Mrs. Hugh MacDonald, Mr. and Mrs. Hugh MacDonald, son, New York, Feb. 15. Father is advertising production manager for

and Mrs. Jack Tracey, daugh-Mr.

ABC.

Mr. and Mrs. Jack Tracey, daughter, Chicago, Feb. 16. Father is the editor of Downbeat mag.

Mr. and Mrs. Ray Yaeger, son, San Francisco, Feb. 15. Father is KROW program director.

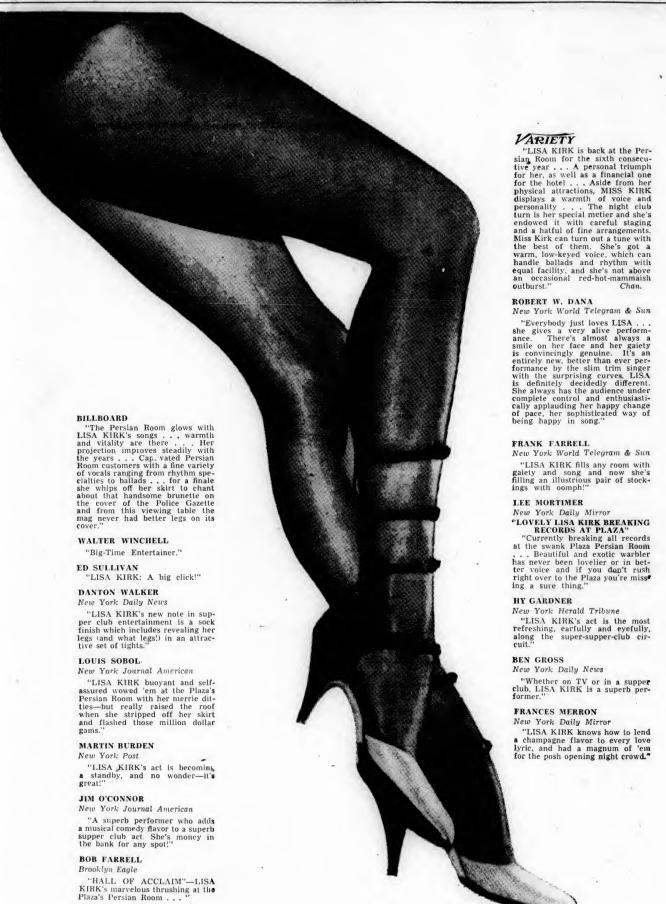
Mr. and Mrs. Jack Pleis, son, New York, Feb. 17. Mother is singer Karen Chandler; father is musical director at Decca Records.

Mr. and Mrs. Charles "Chuck" Dreyfus, daughter, New York, Feb. 16. Father is a publicist.

Dr. and Mrs. Nathan Hiatt, aughter, Hollywood, Feb. 17. Child is the granddaughter of Harry M. Warner.

Mr. and Mrs. Jean Robier, Kansas City, Feb. 18. Mother is ballerina Rosella Hightower; father is scenic designer of Marquis de Cuevas Grand Ballet.

Mr. and Mrs. Norman Leebron, son Delindelphis, Feb. 12. Father



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Future Engagements

SHAMROCK HOTEL, Houston STATLER HOTEL, Detroit STATLER HOTEL, Cleveland STATLER HOTEL, Washington, D. C.

PALMER HOUSE, Chicago

